FIELD WELCOMES SUPREME TEST!
GREATNESS IS AHEAD OF US
-IF WE SUCCESSFULLY COPE WITH THE MOST DEMANDING CHALLENGE IN MANY YEARS!

Despite the fact that only about one-third of the originally planned pre-Easter engagements of "Carousel" can open this quarter and that the national release of "On The Threshold Of Space" will be delayed until after its world premiere at the Victoria theatre in New York in late March, this field sales organization, which has successfully coped with no few emergencies over a span of many years, is today more confident than ever that the year's over-all $80,000,000 expectancy will materialize.

This confidence is not a surface illusion, but is based on the field's firm determination to achieve the record delivery that carries a bonus of $750,000—and more!

However, none can deny that the changes made in the availability of those two attractions have erected no low hurdles for the dollar delivery personnel to vault during the remaining weeks of this quarter. Actually, the changes necessitated in the quarter's bookable pictures constitute the most demanding challenge with which the U. S. and Canadian forces have had to contend in many years.

But, facing challenges is no novelty for the personnel at the 39 domestic branches. In fact, by mid-January the field forces, accepting the responsibility to devise the means to develop a $80,000,000 year, perfected local plans to attain that goal. Hence, the situation resultant from changes in release plans for "Carousel" and "On The Threshold Of Space" has not stymied them.

Of course, the rentals calculated to be earned on those attractions in this quarter will be absent. In fact, the change means only that the second quarter will definitely be the greatest in this company's history, for that three-month will be launched with three big attractions bookable for Easter Week: Zanuck's personal production, "The Man In The Gray Flannel Suit"; the first vehicle filmed in CinemaScope "55", "Carousel", and the suspenseful "On The Threshold Of Space", whose key-city engagements will be dramatically exploited in co-operation with the U. S. Air Forces.

However, this is a field sales organization of seasoned distributors. They take nothing for granted. The record conclusively points up that fact. Hence, when announcement of the switch in this quarter's release plans reached the 39 branches, the latter already were making maximum capital of film on hand.

The switch in release of those attractions effects a subtraction of 14.34% in the revenue calculation on which this quarter's quota is based. Actually, "Carousel" engagements originally planned for the Feb. 21-through-March 31 period were calculated to produce about 14% of the quarter's quota.

Thus, while the necessary changes in "Carousel" and "On The Threshold Of Space" releasing structure subtract from this quarter's potential, it certainly adds enormously to the earning power of the April-through-June period during which ten new and big boxoffice attractions will be bookable, including Eddie Alperson's "Mohawk".

Fortunately, immediately after the January convention in New York division managers had put into operation what must be termed the most vigorous booking drive in which the field force has engaged since the first Kent Drives back in the mid-1930's.

That drive is a carry-over from the sales cleanup campaign initiated in the final quarter of 1955, a push dedicated to clear the road for full action on new 1956 releases.

How effective the booking drive has

(Continued on page 24, column 1)
THIS YEAR'S PATTERN
MR. LICHTMAN DETAILS THE "WHY" AND "HOW" OF OUR 1956 RESPONSIBILITIES

By AL LICHTMAN

This is a momentous time in the history of this company. 1956 will be a great test of all of us, and of the company. We are undertaking a herculean job, both in production and distribution, and that in spite of a disappointing 1955.

However, as our plans are unfolded, you will realize we are facing the future with courage and faith.

In production, as well as in distribution, we have come to realize that, in spite of the terrific competition of home free entertainment, if we produce a really good picture and distribute and exploit it in a showman-like manner, we can be more successful than ever before.

However, we have learned definitely that there is no room for mediocrity in the picture business, neither in production nor in salesmanship. We must be real pros in every department of our business, if we are to succeed despite free television.

To begin with, as you have undoubtedly read in the newspapers and trade papers, with the courage and foresight characteristic of our President, Mr. Skouras, and our production head, Darryl Zanuck, we are undertaking the most ambitious program of production in the history of the company.

We have appropriated more than $70,000,000 to produce 34 motion pictures, some of which are already completed, some in production and others in preparation for filming during this year.

Of that number, we plan to release 24 pictures at the rate of two a month, with the hope that by producing 34 productions in the current year we will be able to stockpile a sufficient number, so that by July it will not be necessary for us to release pictures as fast after their completion as we have been doing in recent months.

This procedure will enable Mr. Einfield's department to do a more complete job of exploitation coverage in all of its ramifications.

This procedure also will enable us in the Distribution Department to, perhaps, do a better job of marketing those pictures by having more time to consider and test their values, because conditions are such that we cannot afford one nickel of revenue to escape us.

The lineup of pictures for 1956 release, I believe, is far superior to the 1955 releases and, on the whole, far superior to the 1954 releases.

In 1954 we released only 14 CinemaScope pictures, but we averaged a gross of $3,500,000 per picture in the United States and Canada. With backlog, shorts and a few 2-D outside pictures that year we managed to gross, in the United States and Canada, a little over $65,000,000, or an average of $1,250,354 per week.

That was a fine job and I don't believe it was ever achieved by any other organization.

The average for 1954 did not include the receipts on "The Robe" which, up to today in the domestic market, has grossed in excess of $16,000,000.

Even during the disappointing year of 1955 (including one picture which grossed only about $500,000) the average for 21 pictures released during its 12 months will be more than $2,500,000 per picture when the full potential is realized.

In quoting the figures I have reported, of course, I am speaking only of our own studio's pictures filmed in CinemaScope.

However, $2,500,000 per picture, based upon present day costs of production, advertising, prints and distribution, is not enough to enable us to make a profit.

Speaking of costs, you must add to the negative cost the cost of prints which, on an average CinemaScope picture throughout the world, runs around $700,000 per picture. You must add, too, an average per picture another $300,000 for advertising, and also distribution cost at the rate of 31% worldwide.

So, if you estimate the gross on a picture and multiply it by 31%, together with negative, advertising and print costs, you will get the true cost of a picture.

You will find that the average cost for our CinemaScope releases will run approximately $4,500,000 per picture.

And, I regret to say, that each year costs are increasing. That is so because in Hollywood the fiercest competition exists for every ingredient that enters into the making of a motion picture. They include stories, be they plays or books; actors, writers, directors and all the others. Also, in distribution, unions have been demanding more and more money each year. That is also true in production. However, our business is to make motion pictures and to rent motion pictures.

We have to meet competition and be sufficiently ingenious to meet it wherever we encounter it; whether it is in production or distribution. And since the public has ordinary entertainment at home, we must excel in quality in every phase of our every undertaking.

In my long experience in the motion picture business, I have found that nothing is impossible of achievement—if you have courage and faith and a complete knowledge of your job, and if you apply yourself to that job 365 days a year.

You have to be a trail-blazer to really be an outstanding success in this business. The copyists and "can't-be-done-ers" never get anywhere, and they accomplish nothing.

As a typical example, based upon the constant cry on the part of many exhibitors, there would be ample reason for us to fall in step with them and cheapen our product, or even make fewer pictures.

But, having faith in our business and, fortunately, backed also by ample resources, we are trying to serve the industry by making more pictures rather than fewer ones, and spending more money per picture in order to make every effort to achieve the highest possible quality.

To justify such a program, it will be necessary, in many cases, to blaze new trails. And, we are going to blaze more new trails in this business during 1956, and achieve the biggest gross that has ever been rolled up by any film company since the beginning of this industry.

Of course, you cannot reach our objective by waving a magic wand. Our objective can only be attained because of two things:

1. We will have the pictures with which to achieve it.

2. We are going to resolve to be the (Continued on page 7, column 1)
DEMONSTRATIONS’ REACTION: CINEMASCOPÉ “55” BREATHEs NEW LIFE INTO EXHIBITION!

Most significant feature of demonstrations of CinemaScope “55” held up to press-time was the enthusiasm of production experts in that photographic advance. This is important because it augurs eventual adoption of CinemaScope “55” in filming of future outstanding attractions by other companies.

This development is particularly heartening to the numerous operators of present single-track optically equipped theatres who have already placed orders for, or have expressed their intentions of purchasing, the penthouse attachments.

Further indicative of the speed with which CinemaScope “55” is advancing is the announcement of Production Vice-President Darryl Zanuck that he already has selected the next six important story properties to be photographed in the new process.

Just when it will be possible for this company to convert wholly to CinemaScope “55” production of all its wares is something that can not be determined right now. But, Mr. Zanuck, at the studio, has stated that there will be at least two major attractions of the same story possibilities and boxoffice potential of “Carousel” and “The King And I” photographed and available for road-showing in full CinemaScope “55” for the next several years.

However, conversion to CinemaScope “55” filming of all attractions will keep pace with availability of the required photographic lenses. Another factor in that phase of the future of Cine-

(Continued on page 10, column 2)
AN $80,000,000 YEAR MORE THAN A TOKEN OF CONFIDENCE

Neither Is It A Challenge In View Of Field’s Past Record Of Performance. . . . And Here Are Some Reasons Based On Experience And Industry’s Present Economy

How good are we? How efficient are we?

Mr. Lichtman says "good and efficient enough to earn $80,000,000 domestically this year."

No higher tribute could be paid us, individually and collectively, than this expression of confidence.

But, the expectancy figures represent something based on more than just confidence in the field personnel.

The fact that the cumulative for the first five weeks of the year fell short of quota means only that in the weeks ahead we must overcome the January deficiency.

But, as one analyzes the potential of attractions scheduled for the months ahead, he has no trouble locating in them ample means to develop a revenue that, at the end of the year, should add up to the anticipated $80,000,000.

$80,000,000 represent a 12-month quota never before assigned a domestic sales organization. But, they represent, too, a volume of dollars necessary to insure the company a proper return on the largest investment it ever has made in a single year.

Moreover, the investment this company is making, in production and its expectation of revenue resultant from distribution performance, is predicated on confidence in further economic development of the industry and on the rising demand and demonstrated increased patronage of superior motion pictures, particularly those filmed in the CinemaScope process.

The realistic approach to establishment of the $80,000,000 quota is conclusively pointed out by Mr. Lichtman’s recent convention address, which illuminated the situation before us so pin-pointedly that Dynamo publishes it in its entirety in this edition. Read it carefully.

There is no doubt television made terrific progress in 1955. Because it presented tremendously costly programs and universally better known personalities, a combination unprecedented for that medium, it won the eyes and ears of many millions who will be induced to desert the comforts of their homes to go to the movies only if the latter provide a superior entertainment. And, on the basis of all available information regarding our 1956 product, none will quarrel with the claim that that line-up will not only provide a quality and type of entertainment TV can not even hope to match, but that should bring out ticket-buyers in larger and profitable numbers.

Mr. Lichtman considered all the facts. Obviously this company does not under-estimate the competition from free entertainment. It is mindful of the fact that at the beginning of this year there were 353 very high frequency and 107 ultra high frequency television stations operating in the United States. These authoritative statistics reveal, serve approximately 36,000,000

(Continued on page 6, column 1)
A DECISIVE OPPORTUNITY

(Continued from page 5, column 2)

TV sets in as many homes throughout this great land of ours.

In calculating the potential of our 1956 product Mr. Lichtman took cognizance of official figures showing that 8,000,000 TV sets were manufactured in 1955 and 7,700,000 of that output had been sold.

Mr. Lichtman took into account, too, that during 1955 an estimated $1,050,000,000, or 25% above the 1954 billings, were spent in television by sponsors. That increase in sponsors' investment in television programming was made wholly because of a vast TV audience . . . and because TV does sell and move merchandise manufactured and retailed by its advertisers.

Hence, TV has been spending increasingly more in its free entertainment programming. And TV plans to spend more on bigger free entertainments this year.

Obviously, we cannot assume the ostrich attitude in face of this competition.

Knowing, understanding and properly appraising competition enables one to better cope with it.

This is one company, thank goodness, that not only has a full appreciation of its competition, but, more significantly and important, is equipping itself to cope with it— as well as to utilize this communication medium's advertising strength to penetrate TV and radio homes, everywhere, with ticket-selling approaches.

So much for this company's consideration of competition from free entertainment. However, this company's investigations and studies also have produced conclusive evidence pointing up the fact that superior motion pictures today attract more people for higher grosses.

Significantly, Mr. Lichtman states: "We have learned definitely there is no room for mediocrity in the picture business." That goes not only for production, but for distribution, exploitation and exhibition as well.

The solution? More big, superior motion pictures. Those we are assured of releasing this year.

What else—to insure success, in spite of free television? Better salesmanship in distribution and better, more imaginative and vigorous showmanship.

Mr. Skouras has been and is supporting his courage and confidence with performance, action.

The job ahead, surely, calls for hard work. In asking for such backing for the 1956 program, Mr. Skouras is setting the example. None in this organization gives so much time, nor so much of himself to the job, than does our President, for Mr. Skouras practises what he preaches.

Moreover, the $80,000,000 quota is no more of a challenge to the domestic branches than is Mr. Skouras' expectation of a minimum of $60,000,000 from Murray Silverstone's international organization.

For confirmation of the conclusion that the 1956 domestic assignment is practical and represents a realistic appraisal of the year's potential on an assured great product, most of which embodies picturizations of an unprecedented number of pre-sold best-sellers and long-run stage hits, let's dig into our past performance. Let's gauge it on the basis of experience.

In the first place, $80,000,000 represents an increase of a little less than 25% above our record 1954 domestic year.

In 1954 we developed that record delivery on 14 CinemaScope productions made by our studio. This year, with 10 more and bigger CinemaScope feature attractions, including "Carousel," and the 55mm Super CinemaScope road-show, "The King And I," we operate in a market of greater circulation potential, too, for our CinemaScope-equipped theatre sales possibilities represented, at the beginning of this year, 47.39% more than the total at the end of 1954.

Our possibilities on Dec. 30, 1954 totalled 9,161 and on February 1 of this year they added up to 11,549.

Our stereophonic sound possibilities in the same period increased by 308 and optically sound sales prospects almost doubled! Equipped Drive-In possibilities now total 3,157.

So, the expectation of a slightly under 23% increase over our 1954 return in view of the wider market for CinemaScope product is a sound business calculation. It is in line with progressive operation.

Those two facts, indeed, stand out when one takes into consideration the huge increase in investment this company is required to make to produce and deliver the type of product assured for this year when compared with the cost of the 14 CinemaScope pictures from our studio domestically released in 1954!

But, let's forget 1954 and base expectation on 1955 experience. 1955, from the standpoint of revenue domestically grossed, was disappointing.

However, sales and booking performances were outstanding. But, earnings from the 1955 product were not commensurate with representation. The boxoffice return was, as a whole, not what had been expected; hence, rentals were affected.

Month for month, however, the quality and pulling power of our pictures this year promise to be greater than those of either 1954 or last year.

Big pictures properly exploited still develop outstanding
And there is the promise we will have thrice more such attractions this year than we had in 1955.

But, experience has shown conclusively, too, that the earnable maximum is insured only if EVERY RELEASE is fully exploited in advance and followed through with a correspondingly good exploitation on the local-level.

Just as no picture is to be sloughed off in its distribution, so no release can be expected to develop the earnable maximum unless it is properly exploited in advance and at its first runs.

Greater public merchandising in advance of pictures not based on pre-sold best-sellers or stage hits will facilitate distribution's task to produce that $80,000,000 year. Reference is made particularly to such attractions as "The Man Who Never Was", "On The Threshold Of Space" of this quarter and others to come in the remaining nine months of this year.

"Carousel" and "The Man In The Gray Flannel Suit" are currently being brilliantly sold. There is no doubt, because of advance word from the studio that they are even more potent than they were as long-run stage hit and current best-selling novel, respectively. The magnificent advance campaigns each is receiving from Charles Einfeld's organization give promise they will give an outstanding account of themselves.

But, releases like "The Man Who Never Was" and "On
MR. LICHTMAN PIN-POINTS AND APPRAISES CHALLENGE OF 1956

"THIS IS YEAR OF GREAT TEST, A YEAR IN WHICH EACH OF US MUST PROVE REAL 'PRO' IN EVERY DEPARTMENT", HE SAYS

(Continued from page 3, column 3)

best film salesmen in this industry.

In order to accomplish our goal we are instituting a tremendous bonus plan. Only yesterday I received approval from Mr. Skouras and the executive committee to put into effect the most generous bonus plan that has ever been initiated by any film company.

Before I detail the bonus plan, I want to pay a sincere compliment to Murray Silverstone and his entire international organization that never grossed more than $40,000,000 in any one year. Last year (1955) they set a goal of $50,000,000 and they not only reached the $50,000,000, but grossed in excess of $53,000,000. This is a most remarkable achievement and, perhaps, never before realized by any other international organization of a film company.

They (the foreign organization), too, had a very generous bonus plan in 1955 and I am sure it played some part in enabling them to increase their business $13,000,000 in one year.

And, by God, if they can increase their business by $13,000,000 and do $53,000,000, then I think we will be able to reach our quota of $80,000,000 this year. That means a domestic average of $1,540,000 per week.

The $80,000,000 expectancy for this year is based on these factors:

We will release 24 of our own studio's CinemaScope pictures during this calendar year.

The schedule includes two gigantic pictures: (1) "Carousel!" and (2) "The King And I." These two pictures have a tremendous potential.

Then, of course, there are some pictures in the lineup that may not come up to expectations.

But, over all, based upon my best calculation, we should average $3,000,000 gross on each of these 24 pictures in the United States and Canada. That will add up to $72,000,000.

In addition, we will have three 2-D pictures from outside sources on which I figure we should gross $2,000,000.

Our Short Subjects Department should gross $70,000 per week, or more than $3,500,000 for the year.

Then there are re-issues and the backlog of 2-D features on which we should gross an additional $2,000,000.

So, in round figures, these calculations add up to about $80,000,000.

True, all of the new CinemaScope pictures will not be in distribution a sufficient length of time to attain their full potential. However, the backlog of late CinemaScope releases, say of October, November and December 1955, should equalize that, so that we should be able to gross the $80,000,000.

My over-all plan is to get the widest possible circulation for every picture by getting into every small town in the United States for the best terms obtainable under present conditions and to closely supervise at the Home Office the big situations where the real money can be secured, both as to terms and prompt dating.

Incidentally, as of the beginning of this year, we had 16,428 theatres equipped to show CinemaScope pictures, of which 3,646 are stereophonic, 820 with mixers and 11,962 single optical.

Of that number, according to the branch reports, 13,503 theatres are definite possibilities for us to sell CinemaScope pictures, and I expect every CinemaScope feature to be sold to every one of them.

In the case of the 2-D product, our possibilities, of course, are much greater. In fact, there are 23,430 theatres in the United States and Canada of which 15,558 are direct 2-D sales possibilities.

With repeats, we used to sell more than that number on 2-D pictures in the past, and I expect you to sell 2-D pictures to the full number of possibilities.

On an average, our records indicate

(Continued on page 8, column 1)
MR. LICHTMAN APPRAISES 1956

(Continued from page 7, column 2)

that about 80% of our money (with some slight fluctuations) is earned from stereophonic accounts, and the balance from optically equipped theatres.

Therefore, the general policy will be that these big stereophonic accounts will be very closely supervised by the district and division managers.

THE BONUS PLAN FOR 1956

AND HERE ARE THE RULES AND REGULATIONS

Participation in the $750,000 bonus plan for 1956, as announced by Director of Distribution Al Lichtman, includes members of the dollar delivery crew and the following members of the Home Office sales staff: W. C. Gehring, Arthur Silverstone, Alex Harrison, Glenn Norris, Lem Jones, Jack Bloom and Frank Carroll. Other information, including rules and regulations announced by Mr. Lichtman, follows:

1. Any annual quota for each branch territory.

An territory achieving its quota during the first quarter of 13 weeks, ending March 31, 1956, will be entitled to one week's salary, payable to the division manager, district manager, salesmen and bookers. One half week's salary will be paid to the entire branch achieving such quota.

Such payments will not be deducted from the prize earned as a result of not achieving annual or over-quota.

2. Any branch achieving its second quarter quota for the second 13 weeks, ending June 30, 1956, will be entitled to a week's salary, payable to the same people as above stated.

Likewise, such payments will not be deducted from the prize earned as a result of not achieving annual or over-quota.

3. Any branch that does not achieve its first quarter quota, but negotiates accumulatively the amount set as its quota for the first and second quarters, at the end of the second quarter will be entitled to an additional one week's salary, payable to the same people as above mentioned.

This is a further incentive for those who got a late start, or for some other reason were unable to achieve their goal in the first quarter, but did so at the end of the second period.

4. The branches that achieve the quota for the third period, from July 1st to September 30th, will receive an additional week's salary, distributed in the manner stated above.

Those branches that have for some reason failed to achieve their quota of the first two quarters, but have succeeded in equaling the quota for the three periods at the end of the third quarter, will receive that portion of their one or two weeks' salary they failed to secure in the first two quarters.

5. Those who achieve quota for the fourth quarter, ending December 31, 1956, will also be entitled to receive a week's salary to be distributed as here before stated.

Here, too, those exchanges that failed to achieve their quota during the first, second and third periods, but that succeeded in achieving their annual quota, will receive that portion of their one, two or three weeks' salary that they failed to earn in the first three quarters.

SUPPLEMENTARY OVER-ALL PRIZES

If the entire United States and Canadian organization, collectively as one unit, succeeds in achieving the full quota of $80,000,000, there will be divided, in proportion to results of each branch, an additional $250,000.

However, if the entire organization fails to reach the quota of $80,000,000 but comes very close to it, they will be paid the following sums:

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<th>Amount Payable</th>
<th>Percent Of</th>
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<tr>
<td>$200,000</td>
<td>99%</td>
<td>$199,900,000</td>
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<tr>
<td>$175,000</td>
<td>98%</td>
<td>$174,500,000</td>
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<td>$150,000</td>
<td>97%</td>
<td>$149,500,000</td>
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<tr>
<td>$125,000</td>
<td>96%</td>
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<td>$100,000</td>
<td>95%</td>
<td>$99,500,000</td>
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Conversely, should all territories overwhelmingly go over their quota, thereby achieving a gross in excess of the $80,000,000 quota, the company will add to the $250,000 an additional $250,000, payable as follows:

<table>
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<tr>
<th>Amount Payable</th>
<th>Equal To</th>
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<th>Gross</th>
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<tr>
<td>$50,000</td>
<td>$50,000</td>
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<td>$50,000</td>
<td>$200,000</td>
<td>.04%</td>
<td>$200,500,000</td>
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<tr>
<td>$50,000</td>
<td>$250,000</td>
<td>.10%</td>
<td>$250,500,000</td>
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The extraordinary special award referred to immediately above can only be earned if the entire branch organization, as a unit, reaches the respective figures above set forth.

The above sums will be divided on a formula that will take into consideration the results of each branch in relation to the total results of the other territories in determining your proportionate share of these extraordinary awards.

Most of the deals will very likely be made by them, although, in some instances, they will be made by the branch managers.

These deals will then be closely scrutinized as to terms and all other conditions by either Messrs. Gehring, Arthur Silverstone, Alex Harrison or Glenn Norris at the Home Office. This will be the procedure so there will be no mistakes made in the deals in the big money situations.

We must earn the money where the money is!

So, gentlemen, we are in a very big, stylish business when we have the responsibility of distributing CinemaScope pictures. We are not dealing in one-reel cartoons.

We are dealing with pictures that, on an average, cost $4,500,000 each.

We are living very high!

Unless we achieve what I am expecting of us, we are also living most dangerously.

However, I am confident we will attain our objective because I have faith in the pictures that have been planned, and I have absolute confidence and faith in you.

Highest Praise Is Lavished On CinemaScope 55

Superlatives continue to feature showmen's comments on CinemaScope 55. The reaction is just as enthusiastic among operators of the smaller theatres as it is among those operating first-runs and circuits.

H.S. Wilson of the State theatre, Findlay, O., said: "Greatest improvement in the 30 years I have been an exhibitor," Mel Saffner, a leading Rhode Island showman, found "it an advancement that brightens our future."

Joe Shagrin of Youngstown, O., concluded: "Just what we need at this time to re-awaken public interest to the fact that when it comes to entertainment there is no medium that can compare with the motion picture."

William Brandt of Brandt Theatres, New York, observed that "CinemaScope 55 and the penthouse attachment enable every type of motion picture to better compete with the free entertainment medium."

Mrs. Glick of Cleveland stated: "If CinemaScope 55 can do for the other pictures to come what it has done for 'Carousel' and particularly 'The King And I', none will disagree with the claim we are in for much greater patronage."

Ben Rosenthal of Quincy, Mass., said: "I'm glad to see that again 20th Century-Fox is doing something more than talk to improve business. It would be wonderful if the other producers followed that example."
ALL-MEDIA PUBLIC PRE-SELLING CAMPAIGNS ARE UNDER WAY OR PLANNED TO FACILITATE FIELD'S DRIVE FOR AN $80,000,000 YEAR!

As Dynamo went to press the advance campaign plans announced for releases through "The Man In The Gray Flannel Suit" were crystallizing, with most of them actually put into practice. The scope and objectives of the campaigns are indicated by the fact that, as Charles Einfield said and as several of his aides echoed at subsequent divisional meetings, a "total of $2,000,000 is being spent in advertising this first quarter's releases in every medium." That amount represents more than 11.4% of this quarter's quota.

With "The Man Who Never Was" the first challenge, the advertising, publicity and exploitation forces, cognizant of the fact that pre-selling is a decisive factor in determination of rentals accrued from public patronage of motion pictures at their key-city first-runs, are themselves applying an enterprise and effort certain to make effective capital of the fact that their promotional responsibilities constitute a vital part of the merchandising machinery geared to develop a 12-month revenue of $80,000,000 in the domestic market.

None who has listened to Mr. Einfield and his aides pin-point the advertising, publicity and exploitation campaigns on releases through "The Man In The Gray Flannel Suit" will doubt that, carried out as detailed to the dollar delivery crew, they promise a maximum boxoffice impact for each picture from its very first engagements. Never have so many influential national magazines been utilized as they will be this quarter on particularly such pictures as "Carousel" and Darryl Zanuck's first personal 1956 production and Easter Week release. Never has this company in any entire year invested so vast a sum as it will spend penetrating millions of homes with its sales messages, via television and radio, this quarter.

In the case of "The Bottom Of The Bottle," Ed Sullivan's publicists have been lining up advance magazine publicity for several months. In that time, that exciting screenplay exposing "ranch jungle society" in the Southwest has, in one form or another, received mention as the "Picture Of The Month" in such widely circulated magazines as American, Redbook, Pageant, Good Housekeeping, Parade and American Weekly. These publications have a combined circulation in excess of 27,450,000. A local-level advance teaser campaign, embracing oversized teaser-ads ranging between 400 and 500 lines, is ear-marked for "The Man Who Never Was" and should start 10 days before opening of key-city engagements.

The United States Defense Department and specifically its Air Force are eagerly looking forward to a screening in Washington of "On The Threshold Of Space." But, even before that screening, the Public Relations Division of the Air Force is mobilizing its far-flung personnel to assist in that picture's ballyhoo in key cities. This will take the form of parades, glamour.

Observing that "in this first quarter I see no problem pictures, no controversial pictures, no documentaries. I see only mass-appeal, solid entertainments," Charles Einfield (above, right), Vice-President in charge of advertising, publicity and exploitation, pledged his organization to back every picture with national and local-level promotions "like those of which no company in our industry has ever undertaken." He added: "This we pledge you because, as a member of this company's merchandising forces, we realize you will need maximum advance exploitation to develop the year's domestic quota of $80,000,000." Seated at left is Executive Assistant General Sales Manager W. C. Gehring.

What between the trade demonstrations of the 55mm CinemaScope process and the spectacular campaign that has been directing the industry's attention to it since the Allied convention in Chicago, "Carousel" will unquestionably be the most effectively sold motion picture since "The Robe." That is the only conclusion one can draw from the momentum the advance campaign on this Richard Rodgers-Oscar Hammerstein musical has been gaining.

With its gala world premiere at the Roxy theatre in New York virtually "around the corner," the fact remains that already "Carousel" has been the recipient of wide publicity from the nation's most influential sources. For example: the recent two-page "spread" in The New York Times alerted hundreds of newspapers and motion picture writers and editors not only in this country, but in foreign lands that "Carousel" represents another important advancement in superior motion picture entertainment.

The trade demonstrations themselves, even before the first ones were given, attracted thousands of requests for admission tickets to them. Several hundred thousand viewers, representing every segment of opinion-makers, exhibitors, educators, local leaders in all walks of life, were to attend the 59 demonstrations in the United States and two in Canada. Every one of these viewers may be counted on to subsequently spread news of the greater entertainment wonders accrued from 55mm CinemaScope and single out the first picture filmed in that process for high acclaim.

But, the trade demonstrations equaling in their potentialities those when the new CinemaScope process was first exhibited in 1953, is only a part of the over-all advance campaign on "Carousel." Moreover, for the first time in this company is resorting to a national billboard campaign on this musical. Upwards of $1,000,000 is being spent by the company in advance all-medium promotion of "Carousel." Heralding it is (Continued on page 26, column 1)
FIELD'S PART IN PENTHOUSE INSTALLATION PROMOTION IS STIMULATED BY "55" SHOWS!

At the Roxy in New York, as at the Memorial theatre in Boston and five other key cities. Executive Assistant General Sales Manager William C. Gehring (above) directed his talks to exhibitors and answering the latter's questions regarding penthouse reproducers and other phases of the CinemaScope "55" process as it bears on exhibition.

(Continued from page 4, column 2)

CinemaScope "55" will be the speed with which operators of single-track optical sound theatres acquire the penthouse attachment.

Meantime, there is mounting acclamation for CinemaScope "55" in every segment of American society. Up to press-time, exactly 181,228 people representative of the press, magazine and every walk of American life were in agreement that CinemaScope "55" lives up to advance reports regarding its grandeur as a means of supplying greater entertainment.

Before the field demonstrations got under way last month exactly 3,441 opinion makers and others had attended two scores of CinemaScope "55" screenings at the Home Office, following the first showing of the results of the new photographic process at the Allied convention in Chicago early in November.

Exactly 6,372 people attended two demonstrations held at Roxy theatre in New York. The second showing was attended by more than 5000 people, most of whom are corporation stockholders.

Almost 171,000 more were present at demonstrations held in eastern key cities up to Feb. 6. The first eight demonstrations held in Midwestern and Central cities drew 16,472 persons. The eight demonstrations held in the Far West and Southwest, including those held previously at our studios, were attended by exactly 18,387 people.

Moreover, the 38 demonstrations of CinemaScope "55" that had been held up to Feb. 4 inspired 16 editorial commendations in newspapers in as many cities. Additionally, 48 national and local TV and radio newscasters and news commentators broadcast fine reports on the demonstrations. Clippings from newspapers in 43 of the 37 cities where demonstrations had been held between Jan. 23 and Feb. 4 revealed 63 columns of news space.

Not only CinemaScope "55", but also "Carousel" and "The King And I" thus have received and are getting, unprecedented advance publicity in every medium. There is no doubt that by Wash-

(Continued on page 18, column 2)

Sales Managers Glenn Norris (second from left) and Alex Harrison (second from right), with Assistant General Sales Manager Arthur Silverstone (extreme right) and Clarence A. Hill (extreme left), director of branch operations, are pictured with Robert Rounseville, one of the stars in "Carousel". Messrs. Norris and Harrison are presiding at demonstrations in some of their areas' key cities.
CBS-ACQUIRED TERRYTOONS TO BE DELIVERED AND HANDLED AS ORIGINALLY PLANNED FOR 1956

Everything is looking up on the Terrytoons! For one thing, the field and exhibitors this year will be recipients of a CinemaScope Terrytoon output representing a substantial increase in investment, that is resulting from engagement of additional "idea" men and expansion of production facilities at the Terrytoon Studios in New Rochelle, N.Y.

Terrytoon, Inc., now a division of CBS, with Paul Terry and William Weiss at the helm of the rejuvenated and reinforced organization, will continue to supply one CinemaScope Terrytoon per month for domestic release during this year. In addition, there will be a minimum of four new All-Purpose Terrytoons and at least eight Terrytoon re-releases. Thus, the 1956 output from Terrytoon will total 24.

With the advantage of CBS's showmanship "know-how" that has given that network a virtual monopoly of the top TV shows, week after week, the new era of Terrytoon gives every promise of dwarfing its eventful past. That statement is based on the ambitious plans CBS has put into effect to insure Terrytoons being the best theatrical screen cartoons on the market.

The new CinemaScope Terrytoons will adhere more to a story line, aimed not only at the youngsters, but designed to provide more appeal for adult moviegoers. In any case, the new and augmented Terrytoon organization has tossed its hat into the ring, determined to make its wares No. 1 on the screen. Moreover, Terrytoons will, under CBS's promotion policy, enjoy wide and continuous promotion that will penetrate every segment of the domestic population.

Confident that the increasing weekly returns of the past two months will go on CinemaScope Terrytoons, the re-vitalized organization will adhere to Paul Terry's considerate policy of providing an incentive for proper booking of Terrytoons. In other words, the bonus plan on the Terrytoons continues. Bookers will be eligible for a quarterly bonus.

In detailing the Terrytoon bonus plan to the field, Short Subjects Sales Manager Lam Jones significantly wrote: "It is my hope, and one that Bill Weiss and Columbia Broadcasting Company share, that we will be able to include, after this first quarter, the entire dollar delivery crew in a bonus offer. However, in going over the figures, performance-wise, for the last quarter of 1955, we felt we could not boost the quotas sufficiently to cover the dollar delivery crew at this time."

While Terrytoon will make bookable at least four new All-Purpose Terrytoons this year, that organization has completed five others. The latter will be available, if the market and progress in the quarterly drives warrant. However, there will be one CinemaScope Terrytoon per month.

CANADIAN BOOKERS SETTING PACE IN TERRYTOON BONUS RACE, WITH YOUNGS TOPPING U. S. OUTFITS

Toronto's Wiseman, Vancouver's Hosford and Los Angeles' Youngs are off to a quota-plus start in the first quarter's bookers' bonus drive on the Terrytoons. And, judging from reports to Dynamo from other branches, there is no doubt that by mid-February at least a half score of booking staffs would join that trio in the quota-hurdling division.

But, January returns show Peter Myers' Canadian bookers overwhelming their counterparts on this side of the international border. Divisionally, the Dominions are more than 16 points ahead of the U.S. pace-setting combination, Martin Moskowitz's Atlantics. Webber's Westerners, though, are gaining ground and pushing the Atlantics increasingly harder for that runner-up post, topping Ballance's Southerners and Al Levy's Northeasterners by 5.2 and 8.6, respectively. McCleaster's Centrals, 4.6 behind the Yankee division, lead Moe Levy's tail-ending MIDwesterners by almost 10 points.

Here is how the booking departments lined up on accumulated delivery for the first four weeks of the year against Terrytoon bonus-carrying quota, as of Jan. 28:

BOOKING DEPARTMENTS' STANDINGS IN FIRST QUARTER'S TERRYTOON BONUS DRIVE

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Toronto (Wiseman)........</td>
<td>114.59</td>
<td>14 Detroit (Champlona)....</td>
<td>79.56</td>
<td>27 Milwaukee (Schulz).....</td>
</tr>
<tr>
<td>Vancouver (Hosford).....</td>
<td>106.98</td>
<td>15 Calgary (McCann)......</td>
<td>73.62</td>
<td>28 Minneapolis (Lander)....</td>
</tr>
<tr>
<td>Salt Lake City (Larson)....</td>
<td>104.14</td>
<td>16 Dallas (Sealey)......</td>
<td>71.24</td>
<td>29 Chicago (Patzloff).....</td>
</tr>
<tr>
<td>Los Angeles (Youngs)....</td>
<td>95.07</td>
<td>17 Portland (McHery).....</td>
<td>70.21</td>
<td>30 Cincinnati (Neff).....</td>
</tr>
<tr>
<td>Houston (Goodwin).......</td>
<td>88.09</td>
<td>18 Atlanta (Purdy)......</td>
<td>67.17</td>
<td>31 Pittsburgh (Boyle).....</td>
</tr>
<tr>
<td>New Orleans (Gibson)....</td>
<td>86.79</td>
<td>19 Des Moines (Elder)....</td>
<td>70.17</td>
<td>32 Los Angeles (Pet. C.)....</td>
</tr>
<tr>
<td>Jacksonville (Skinner)....</td>
<td>85.55</td>
<td>20 San Francisco (Cane)...</td>
<td>70.09</td>
<td>33 Seattle (Brooks)......</td>
</tr>
<tr>
<td>Buffalo (Jauch)......</td>
<td>85.33</td>
<td>21 New York (Blandenam)....</td>
<td>69.10</td>
<td>34 Cleveland (Hunt).....</td>
</tr>
<tr>
<td>St. John (Carrett)......</td>
<td>83.24</td>
<td>22 Denver (Larson)......</td>
<td>67.72</td>
<td>35 Omaha (Higgins).....</td>
</tr>
<tr>
<td>Philadelphia (Rosseit).....</td>
<td>83.22</td>
<td>23 Charlotte (Alincey)....</td>
<td>67.52</td>
<td>36 New Haven (Popalizio)....</td>
</tr>
<tr>
<td>Indianapolis (Zostia)....</td>
<td>82.25</td>
<td>24 St. Louis (Patke).....</td>
<td>66.76</td>
<td>37 Montreal (Quinlan).....</td>
</tr>
<tr>
<td>Winnipeg (Smith)......</td>
<td>80.72</td>
<td>25 Albany (Sharpe)....</td>
<td>64.35</td>
<td>38 Oklahoma City (Markar)....</td>
</tr>
<tr>
<td>Washington (Young).....</td>
<td>79.77</td>
<td>26 Boston (Berg)......</td>
<td>61.97</td>
<td>39 Kansas City (Green)...</td>
</tr>
</tbody>
</table>
FIELD'S POST-CONFAB ANALYSES STRESS 2-D'S PLAYOFF STEP-UP IMPERATIVE FOR BONUS-SHARING

5.59% Of Quarter's Departmental Quota Calculated To Come From That Product's Backlog And .26% From Two New Features In Color: "Mohawk" And "Massacre"

Wisely, quite most branches have re-examined their position on 2-D product and a majority of these has determined to set up team action to widen their play-off. These are the branch managers, salesmen and bookers who shrewdly are backing their 1956 bonus-earning aspirations with planned action!

This reporter terms that planning "shrewd" because proceeds from 2-D features and re-issues can spell the difference between winning and not meriting a bonus this year. For example, Mr. Lichtman has pin-pointed this phase of the 1956 objective by explaining that he calculates 5% of the year's over-all $80,000,000 quota is anticipated from 2-D feature availabilities.

Any subtraction represented in the actual revenue developed on that product can push an office, a district, a division or, for that matter, the entire department out of bonus qualification. None is more appreciative of this fact than those offices supervised by our veteran division managers, Herman Webber, Harry Ballance and Morton A. Levy.

These three seasoned distributors, following their divisional meetings, set up machinery to guarantee the highest possible return from 2-D product already in their branches' vaults. This, of course, comprises the backlog and re-issues. But, according to information supplied Dynamo, their plan calls also for spot-booking many other 2-D attractions on which they have workable prints.

In planning the handling of 2-D product, therefore, it would seem the dollar delivery crews in Alex Harrison's Western, Midwestern and Southern areas have secured the jump on Glenn Norris' Easterners, most of which operate in double-feature territories, where the 2-D potential, obviously, is higher than it is in the single-feature areas.

However, Martin Moskowitz's Atlantics constitute the single Eastern division that seems to have planned a campaign on the 2-D's. No area has had, for example, greater success with re-issues than the Atlantic. This is especially true where Abe Dickstein's New Yorkers are concerned.

The New York branch has resorted to re-issuing and repeat bookings on such a scale in the past several years that it finds itself short of such bookable vehicles. No branch has made such profitable use of vault prints of older 2-D features than the Gotham exchange. Moreover, they, along with Diamond's Philadelphia and Sichelman's Washington, have organized re-issue "packages" and exploited them in a manner most attractive to their accounts.

That trio is included among the U. S. branches that have re-examined their 2-D potential not only for this quarter, but for the entire year's earners. Mr. Lichtman's calculations show that he anticipates 5.85% of this first quarter's quota will come from two new 2-D features and the 2-D feature backlog and re-issues. Exactly .26%, he calculates, should come from two new 2-D features: "The Royal Bed" and "Massacre". The 2-D feature backlog and re-issues, he figures, should bring 5.59% of this quarter's quota.

Up to January 28, according to the Home Office records, four 1955 2-D feature releases had been sold to 33.41% of the total 15,558 2-D possibilities in the United States and Canada. However, only 65.19% of those contracts, or 20.55% of total possibilities, had been liquidated. The four releases are "The Other Woman", "Adventures Of Sadie", "Angela" and "Life In The Balance".

Thus, there is no apparent absence of opportunity to build revenue on that quarter. As of Jan. 28, here is the departmental status on those four 1955 2-D features, including number of contracts sold and played off against total (15,558) 2-D possibilities:

<table>
<thead>
<tr>
<th>Release</th>
<th>Sold</th>
<th>Played</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Other Woman</td>
<td>32.26</td>
<td>22.17</td>
</tr>
<tr>
<td>Adventures Of Sadie</td>
<td>32.00</td>
<td>18.77</td>
</tr>
<tr>
<td>Angela</td>
<td>32.84</td>
<td>20.39</td>
</tr>
<tr>
<td>Life In The Balance</td>
<td>32.93</td>
<td>20.98</td>
</tr>
</tbody>
</table>

In 1954 this company domestically released 14 new 2-D features. According to the records supplied Dynamo, contracts sold on those pictures, as of Jan. 28, equalled 64.94% of total 2-D sales possibilities. Exactly 59.24% of those contracts had been played off as by that date.

The 1954 backlog of 2-D features include, in the order in which they were released that year: "Man Crazy", "Man In The Attic", "Miss Robin Crusoe", "Three Young Texans", "Siege Of Red River", "Racing Blood", "Rocket Man", "Gorilla At Large", "Princess Of The Nile", "The Raid", "Gambler From Natchez", "Ourlaw's Daughter", "Black 13" and "Devil's Harbor".

Best sold of those 14 2-D features of 1954 are "Siege Of Red River" first (92.98% of possibilities), "Three Young Texans" (92.27%), "Gambler From Natchez" (84.71%) and "The Raid" (83.77%). They also were, as of Jan. 28, the most numerously played off. "Three Young Texans" then had played off 90.35% of its possibilities, "Siege Of Red River" 91.69%, "Gambler From Natchez" 82.17% and "The Raid" 81.27%.
PREVIEW OF A FEW OF OUR 1956 RELEASES

The King of Siam (Yul Brynner, second from left) introduces the new teacher (Deborah Kerr) to his children in a heartwarming scene from our second 55mm Super CinemaScope production, Richard Rodgers and Oscar Hammerstein's "The King and I", which is scheduled for a road-show career prior to its general release. The same policy is planned to be pursued on this colorful musical throughout the world. U. S. premiere is scheduled for late August or early September. Charles Brackett is producing and Walter Lang is directing it. "The King and I" is still playing on the road in the United States and duplicating its Broadway success in eight foreign capitals right now.

Gloria Grahame (left) and Clifton Webb, who co-star in "The Man Who Never Was", are at their best in this sensational true-life drama scheduled for release next month.

Director Philip Dunne (back to camera) rehearses Jean Simmons (center) in a scene from "Hilda Crane" in which she plays a woman lacking in the capacity for love.

Henry ("A Man Called Peter") Koster (corner right) is shown directing Dana Wynter and Richard Todd in "The Sixth Of June", a romantic drama involving D-Day, 1954.

Van Johnson (left) fails to convince a Scotland Yard operative that he had overheard three people plot a kidnapping and murder. A scene from "23 Paces To Baker Street.

Richard Egan and Jane Russell are seemingly thoroughly enjoying this romantic scene from "The Revolt Of Mamie Stover", most of which has been filmed in Hawaii. From a book that caused quite a stir in this country, it is the story of a beauty contest entrant from a small-town, who, having failed to become "Miss America", goes to Honolulu where she sets herself up in business as operator of a pleasure palace during World War II. This money-hungry damsel knows men and how to make them do her every bidding. Actually, she wielded a considerable influence with them and, despite the notoriety she attained, she was eventually given high honors by the government of her native land.
DIVISION AND BRANCH MANAGERS SET UP MACHINERY TO INCREASE SHORT SUBJECTS DISTRIBUTION!

Vigorous Team Action Established At Most Branches As Surest Means To Develop Their Share Of Anticipated Delivery Which Equals 5.22% Of Weekly Over-All Department Quarter’s Quota

As the first month of the new year had reached its conclusion, the distribution picture on short subjects was tremendously brighter than it was at the same time in 1955. If field plans and ambitious hopes materialize, this will be a banner 12-month for our short subjects — and from every angle!

For one thing, division, district and branch managers lost no time in accepting personal responsibility for distribution of that product. Given assurance that 1956 CinemaScope featurettes and CinemaScope Terrytoons for 1956 will reflect a substantial improvement, these field leaders have markedly smart merchandising plans in operation.

If one were to accurately sum up the new situation, he would have to report that, from all observations and material on hand, the field is more conscious of its obligations to short subjects than it has been for many years. This holds true not only for managerial personnel, but for salesmen and bookers particularly.

That this exhilarating condition should prevail is timely, for producers of our short subjects are substantially increasing their investments in that product. Certainly that is true of not only Edmund Reek’s Movietone organization which produces the CinemaScope short subjects, but also of CBS which has made Terrytoons, Inc. a division of its empire.

Revenue from all short subjects is calculated to produce 5.22% of the over-all quota for this quarter. There is absolutely no doubt that ratio will be attained. This prediction is based on two developments: (1) the short subject mindedness of the field and (2) current performance.

The trend on CinemaScope Terrytoons has been upward for two months. Moreover, on the basis of information from the field, this quarter will be the most productive in several years for Terrytoons. Fourteen branches qualified for a Terrytoon bonus last quarter. Dynamo predicts twice that number will emerge with quota or better for the first six months of 1956.

When the division, district and branch managers frankly informed Mr. Lichtman at the New York convention there “is no need for establishment of a division short subjects sales manager”, they pledged personal and vigorous surveillance would be maintained by them on this product.

These field generals reiterated that

THE NEWS LOWDOWN

The following standing shows the ratings of every branch in the U. S. and Canada on rental average per Movietone News booking:

**UNITED STATES BRANCHES**

<table>
<thead>
<tr>
<th>Branch</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>New Haven</td>
<td>12 S. Francisco</td>
</tr>
<tr>
<td>New York</td>
<td>13 Cincinnati</td>
</tr>
<tr>
<td>Buffalo</td>
<td>14 Kansas City</td>
</tr>
<tr>
<td>Cleveland</td>
<td>15 Washington</td>
</tr>
<tr>
<td>L. Angeles</td>
<td>16 Denver</td>
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<tr>
<td>Chicago</td>
<td>17 Boston</td>
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<tr>
<td>Detroit</td>
<td>18 Jacksonville</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>19 Milwaukee</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>20 Des Moines</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>21 St. Louis</td>
</tr>
<tr>
<td>Seattle</td>
<td>22 Albany</td>
</tr>
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</table>

**CANADIAN BRANCHES**

<table>
<thead>
<tr>
<th>Branch</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toronto</td>
<td>3 Montreal</td>
</tr>
<tr>
<td>Vancouver</td>
<td>4 St. John</td>
</tr>
</tbody>
</table>

The following table shows the relative standings of branches in the United States and Canada on revenue averaged per Movietone News print:

**UNITED STATES BRANCHES**

<table>
<thead>
<tr>
<th>Branch</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>New York</td>
<td>12 Salt Lake</td>
</tr>
<tr>
<td>L. Angeles</td>
<td>13 Indianapolis</td>
</tr>
<tr>
<td>Seattle</td>
<td>14 Portland</td>
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<tr>
<td>S. Francisco</td>
<td>15 Philadelphia</td>
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<tr>
<td>Buffalo</td>
<td>16 N. Orleans</td>
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<tr>
<td>Cleveland</td>
<td>17 Detroit</td>
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<tr>
<td>Pittsburgh</td>
<td>18 Milwaukee</td>
</tr>
<tr>
<td>Washington</td>
<td>19 Jacksonville</td>
</tr>
<tr>
<td>Kansas City</td>
<td>20 Atlanta</td>
</tr>
<tr>
<td>New York</td>
<td>21 Boston</td>
</tr>
<tr>
<td>Denver</td>
<td>22 Chicago</td>
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**CANADIAN BRANCHES**

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<tr>
<th>Branch</th>
<th>Rating</th>
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<tbody>
<tr>
<td>Montreal</td>
<td>3 Toronto</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>4 St. John</td>
</tr>
</tbody>
</table>

pledge at the divisional sales meetings that followed the national session. Actually, most branch managers had mobilized their salesmen and bookers for performance of a quota-plus job on short subjects even before they reported at the division meetings. The feeling that “something big, constructive and profitable” exists in the field on 1956 subjects was supported by statements of salesmen and bookers at the sectional get-togethers.

The 1956 situation and plans on Terrytoons are covered in detail in a report published elsewhere in this edition. Producer Reek has his 1956 CinemaScope short subjects program well in hand. In fact, of the 24 CinemaScope short subjects to be released this year, seven have been completed and scheduled for domestic dating.

In fact, Reek & Company is geared to have ready whatever quantity of quality CinemaScope short subjects is required to meet the “a CinemaScope short subject with every CinemaScope feature bill” sales policy. There are 14 additional subjects in various stages of production at this time.

Branches in the U. S. already have received prints of their January CinemaScope short subjects: (1) “Lady Of The Golden Door”, which deals with the contribution immigration has made to the development of the United States, and (2) “A Thoroughbred Is Born”, the story of the development of a turf champion.

“Adventure In Cape” is a February CinemaScope featurette, wholly filmed in that world-famous and beautiful resort off the Coast of Naples, Italy. “Pigskin Pee-wees”, set for March, deals with the “Pop” Warner Conference Midget Bowl, the “Little Football Leage” stars and movement.

“Hunters Of The Sea”, which, like all CinemaScope single-reel short subjects, (Continued on page 30, column 1)
FIELD'S ABILITY TO VAULT FEBRUARY-MARCH'S HURDLE MAY BE 1956 SUCCESS KEY!

Advance estimates received by Dynamo on February delivery reflect the field's enterprise, for no inconsiderable portion of that anticipation from virtually every branch is based on revenue expected from the backlog. This, again, indicates the field's adherence to Mr. Lichtman's instructions that earmark revenue on the backlog will be a big factor in determination of this quarter's actual delivery.

These branch estimates are revealing in other ways, too. The so-called "big branches" stand out as the ones that expect to take on the most earning weight this month and in March. This is in contrast to what took place in the last half of 1955 when the smaller exchanges virtually monopolized the higher berths in the accumulative standings.

However, Dawson Exley's St. John, which emerged as the champion office of 1955, sends in the highest estimate of earnings for the next six weeks. Vic Beattie's Torontonians' estimate also is very promising. But, booking drives involving every member of their dollar delivery teams indicate Tom Tidwell's Jacksonville, Abe Dickstein's New York, Gordon Halloran's St. Louis, Marion Osborne's Oklahoma City, Chilt Robinette's Portland, Jack Erickson's San Francisco, Gordon Lightstone's Vancouver, Bob Cringan's Calgary, Sam Diamond's Philadelphia, Dan Coursey's Atlanta, Tom Young's Memphis and Charles Powers' Portland look ahead to weekly returns substantially bulkier than those negotiated in the first month of the year.

Actually, Erickson's San Francisco is showing the way on accumulated delivery, with Charles Kosco's reinforced and ambitious Buffaloans right up there. However, neither has come near its accumulated quota. But they, along with Dave Gold's Des Moines, Dick Fulham's Denver, Joe Lee's Detroit and Henry Harrell's Houston are nearer their quotas than their associates in other areas.

Peter Myers' Canadians, anticipating a cleanup on "The Man Who Never Was" on which they are booking three prints more than their usual allotment, are the strongest bidders for the quarter's divisional championship.

That statement is based on information in Dynamo's possession at press-time. However, the Dominions will have continued, strong competition for that distinction from Martin Moskowitz's Atlantics, Wobber's West and Ballance's South.

The advance estimates plus accumulated delivery for this year's first weeks against 10 weeks' quota show Harrison's Western-Southern-Midwestern organization on a par with Glenn Norris' Easterers, sectionally. Currently though, Harrison & Company is out front on actual delivery.

As the domestics plunged determinately into February, spectacular jumps in delivery standings were effected. Notable place advances have been made by "Hi" Holston's Charlotte, Exley's St. John, Sudmin's Los Angeles, Lightstone's Vancouver, and Briant's New Orleans.

On the other hand, figures at hand leave no doubt that branches like Schmertz's Cleveland, Rosen's Pittsburgh, Pantages' Albany, Shep Bloom's New Haven, Neger's Kansas City, Malisow's Minneapolis, McNab's Cincinnati, Lorentz's Milwaukee and Williams' Dallas have a major job of rehabilitation to achieve to offset their low scores of the past month.

The CinemaScope '55' demonstrations luckily are providing managers, salesmen and bookers with an unusual opportunity to negotiate more contracts and bookings, because of large exhibitor attendance at them.
In a practical, New England concept of heaven, Billy Bigelow (Gordon MacRae) is summoned by the Starkeeper (Gene Lockhart) who passes on his request for permission to return to earth for a single day, after learning from a heavenly friend that all is not well with his kinfolk below. The Starkeeper hesitates and Billy, in setting forth his reasons for the request, reviews his hectic life on earth.

On earth Billy had a job running a carousel for Mrs. Mullin (Audrey Christie) at a Maine shore amusement park. It is apparent the slightly arrogant Billy is a great attraction for the girls. He fascinates particularly ethereal Julie Jordan (Shirley Jones) and her lovely, but knowing friend Carrie (Barbara Ruick). When Julie seems unable to find a horse to ride, Billy picks her up and deposits her (above) on the last remaining one, starting a flirtation.

Mill-owner, Mr. Bascombe (Richard Gaines, far right) passes by and, recognizing Julie, urges her to return to the boarding house and, by implication, her job in his mill. They are joined by Timony (William Sharon), a policeman who says Billy has a record of bedazzling girls and taking their money. He warns her to stay away from him, if she knows what is good for her, but Julie says has no money. Giving up, as he leaves Bascombe tells the policeman: "There are some of them you just can't help.

The carousel incident might have passed as a casual one to Billy had not Mrs. Mullin (extreme left) jealously resented the smiles and attention he bestows on Julie. She orders Julie and Carrie to stay away from the carousel, but Billy, incapable of not joining in any fight, is soon in the midst of one. In the end, more as expression of his own independence than in defense of Julie, he quits.

Still unable to fathom her, Billy asks Julie if she hasn't been frightened by what the policeman said about him. She replies "No" and adds that if she loved him nothing would make any difference. Then, in the words of "If I Loved You", she says if she loved him she would never be able to tell him.

There is absolutely no doubt even now that "Carousel" will eclipse the record-setting career the Richard Rodgers-Oscar Hammerstein musical enjoyed during its long runs on Broadway, in London and in a half dozen other foreign capitals, as well as on the road in the United States.

Reaction of the some 62,000 people, who had attended demonstrations of the 55mm CinemaScope process up to press-time, forecasts an auspicious reception for the first motion picture filmed by that photographic method, but exhibited with prints reduced to 35mm.

The demonstration audience reaction to that portion depicting the "June Is Bustin' All Over" number has seemingly been sufficient to convince thousands of exhibitors, opinion-makers and others that "Carousel" strikes the highest note so far in screen musical entertainment. Everywhere this number has been as spontaneously applauded as it was when first shown at Allied exhibitors' national convention in Chicago last November.

Not since the 1953 demonstrations of the CinemaScope process, has a feature enjoyed the ovations being lavished on the "June Is Bustin' All Over" number. That single number is conclusively convincing demonstration viewers of the wonderful advancements effected in the CinemaScope process of 55mm lensing.

Estimates based on attendance at demonstrations so far held in the field leave no doubt that at least 250,000 people will have thrilled to the wonders of CinemaScope "55" by the time the last showing is held on Feb. 21.

Branch managers and others report practically every U. S. exhibitor will have attended the demonstrations by that date.

Nette (Claramae Turner), a wholesome, buxom woman, owner of the local restaurant, learns from Clem (Harrison Dowd) who, in addition to being a lobsterman, is also the town gossip, that townsfolk had noticed Julie and Billy had disappeared several days previously. Just then Billy and Julie show up on the wharf and announce they had married.
"CAROUSEL" EXHIBITION DEMAND ZOOMS

Current demonstrations of the 55mm CinemaScope process are not only pointing up to operators of theatres now using single-track optical sound equipment the wisdom of buying the penthouse attachment, but they are being convinced of its indispensibility if they would, in the future, present to their patrons pictures like "Carousel", "The King And I" and others.

In fact, exhibition interest in and enthusiasm over "Carousel!" are rocketing so spectacularly that booking demands will exceed the print supply on that picture in February and March. In fact, only 25 prints will be available for bookings scheduled to start over the Washington's birthday period.

New York, Los Angeles and San Francisco will jointly stage the world premiere of "Carousel" on Feb. 16. Most important of these openings is scheduled at the Roxy theatre, in New York, where tickets for the New York Medical College benefit are priced from $100 down to $5.

Two months have passed since Julie and Billy eloped. Disheartened over his inability to find a job, Billy talks disconsolately with his unsavory friend, Jigger Craigin (Cameron Mitchell, left), a sailor from a coastal schooner. Jigger proposes they rob Mr. Bascombe when he delivers money to the schooner's captain, saying they could steal away from that night's clam bake, commit the robbery, hurriedly return and "no one would be the wiser."

That night the entire village turns out for the annual clam bake whose climax is a treasure hunt. For days the natives prepared for this gala occasion. It is in this sequence where the musical and dance number, "June Is Bustin' All Over", so vociferously applauded at the CinemaScope "55" demonstrations, takes place.

Mr. Snow and Carrie, meanwhile, set their wedding day. Mr. Snow offers Billy a job on a boat he plans buying. Billy scornfully rejects the offer in a manner calculated to enrage even a less pompous man than Mr. Snow. This rejection pleases Jigger who accepts it as meaning Billy will take part in the robbery.

Jigger calls Billy aside. Subsequently they plot the robbery. Billy is given Jigger's assurance he will not injure Mr. Bascombe during the robbery. Landing, they conceal themselves among the bales and, while waiting, Jigger suggests they play cards. In the end Billy, running into a streak of bad luck, has lost his share of the expected proceeds from the holdup before their victim arrives.

Both happy, Billy decides to join the festivities with Julie. He even tries to apologize to Mr. Snow, saying that in his way he is an artist. Later Snow and Billy board the former's heering boat. Jigger, who spies on them, now feels certain Billy will join him.

Satisfied with his reasons, the Starkeeper grants Billy his day on earth where the latter finds his daughter, Louise (Susan Luckey, right) infuriated with Enoch Snow, Jr., (Dee Pollock, left) who patronizes her because of their difference in backgrounds. However, the invisible Billy convinces her that, regardless of background, everyone is as good as anyone else. As the message sinks in, Louise's face lights up—and her world looks rosier.
Richard Rodgers (second from left), composer member of the team of Rodgers and Hammerstein, smilingly tells Shirley Jones, "Well, Shirley, there's no stopping you. You have fulfilled our highest expectations." Actually, Miss Jones, whose career was launched in a road company of "Oklahoma!", is under contract to Messrs. Rodgers and Hammerstein who loaned her to this company for "Carousel". At extreme left is Robert Rounseville who gives a brilliant performance as Mr. Snow. At the extreme right is Max Chasens, operator of a circuit of theatres in Atlantic City, N. J. Miss Jones has been lending extraordinary co-operation in advance exploitation of "Carousel" in New York. Barbara Ruick, who co-stars, has been in New York, along with Gordon MacRae, helping direct the attention of newspaper readers, TV and radio viewers and listeners to the first CinemaScope "55" filmed production. And so has Mr. Rounseville.

(Continued from page 10, column 2)

ington's Birthday, Feb. 22, when the world premiere of "Carousel" will have got under way, there will not be a single human in the United States and Canada who will not have known about CinemaScope "55", "Carousel" and "The King And I".

Not only in this country, but also in Canada CinemaScope "55" is being sold as not even the original CinemaScope process was ballyhooed. This statement can be made despite the fact that the then new anamorphic lensing and exhibition processes and "The Robe" were so spectacularly exploited, that the latter went out to roll up a record world-wide rental for a motion picture carrying this company's trade mark.

But, the impact of demonstrations on the public where CinemaScope "55" is concerned is acknowledgedly and tremendously greater in the opinion of exhibitors who have made it their business to ascertain what their community leaders thought about what they had seen at the showings.

Not only are exhibitors seemingly pleased with their public's reaction, but all those who attended the first 36 demonstrations in the field are seemingly finding much to cheer in the type of attractions Mr. Zanuck plans filming in CinemaScope "55".

Exhibition feeling is abnormally high on not only "Carousel", but also on "The King And I". There is agreement among showmen that "Carousel" will do SRO business for long periods of time in every situation. But, the luxurious and colorful appointments reflected by the scenes from "The King And I" have aroused a dramatic advance demand for the latter.

Even though demonstration viewers saw only a few sequences, in the "rough", from "The King And I" already operators of top national and sectional circuits predict a spectacular and history-making road-show career for that romantic musical. That career will be launched in late August or early September.

From every quarter has come commendation for Mr. Skouras and Mr. Zanuck for selecting the two Richard Rodgers-Oscar Hammerstein musicals as the vehicles to introduce CinemaScope "55".

Distributors lined up with exhibition leaders in predicting CinemaScope "55" will be adopted as the new filming standard, by public demand.

Ned Depinet, for example, made this comment at the trade demonstration in New York: "This is completely magnificent. In all honesty, I can say I have never been so impressed with anything in the entertainment line in my life. There is no doubt it tremendously enhances motion pictures."

James A. Mulvey said: "I had heard advance reports that the new CinemaScope '55' process was good. After this demonstration, I don't hesitate saying it is a great stride forward for the motion picture industry."

William Heineman of United Artists made this observation: "A vast improvement over any prevailing photographic process and no one who is at all acquainted with our business will disagree with the claims made for CinemaScope '55'. Spyros Skouras deserves all the superlatives this industry has lavished, and will continue to, lavish on him."

Phil Reiseman said: "The whole process is magnificent. It starts where the others left off. I had heard most enthusiastic ad-
Exhibitors Deluging Branches With Skouras Appreciation Week Bookings
EXHIBITORS WELCOME AND WHOLEHEARTEDLY SUPPORT SKOURAS BIRTHDAY SALUTE

Inspired Managers, Salesmen And Bookers Find Them Eager
For Opportunity To Materially Back His Ceaseless Drive
To Exalt Screen Entertainment And Expand Its Patronage

If first reports of authenticated results achieved even at this early stage of the inspired drive of the 33 branches in the United States and six in Canada are any criterion, every goal in the March 25-31 observance of Spyros P. Skouras Week will be attained!

Dedicated by Home Office sales executives, who ask the field to effect the exhibition of the 20th Century-Fox trade mark, via a feature or short subject booking, on the screen of every theatre in the United States and Canada, Spyros P. Skouras Week is being wholeheartedly received by exhibitors in large and small situations.

This heartening reaction of exhibitors has prompted division, assistant, district and branch managers to predict a new record for feature and short subjects bookings.

Every division and branch manager contacted by Dynamo, in substance, said: "This drive could not have come at a better time. It gives us a great opportunity to clean up a lot of unsold and unplayed product, both features and shorts."

Moreover, from every territory came this encouraging report: "Every exhibitor and circuit contacted so far is happy to go along with us and there is no doubt we'll book more theatres and more product than we have booked in any prior seven-day period, Holy Week notwithstanding."

They report, on the basis of the result of their first solicitations, that exhibitors' enthusiasm never was more genuine than it is apparent in their eagerness to participate in the personal salute to the leadership Mr. Skouras has been providing this industry.

Exhibition leaders are particularly mindful that no single executive has dedicated himself as tirelessly to the exploration and exploitation of means to exalt motion picture entertainment and through advancements promote an expansion in theatre patronage as has Mr. Skouras.

While Spyros P. Skouras Week has been jointly proclaimed by Director of Distribution Al Lichtman, Executive Assistant General Sales Manager W. C. Gehring, Assistant General Sales Manager Arthur Silverstone and Sales Managers Glenn Norris and Alex Harrison, its success is wholly dependent on field activities.

And, that field is responding with an activity characteristic of the part it has played in numerous prior history-writing drives.

No time has been lost in mobilization of the campaign in every area. No time has been lost in communicating to every motion picture theatre operator the purpose of Spyros P. Skouras Week.

The fact that March 25-31 is Holy Week is considered an advantage rather than a hurdle by the field!

Actually, that week not only embraces Mr. Skouras' birthday, on March 28, but also marks the eve of the 14th anniversary of his assumption of the presidency of this world-wide organization.

However, while the week is dedicated to Mr. Skouras, managerial forces in the field view it as an exceptional opportunity to clean up delinquencies and clear the road for immediate and maximum capitalization of the powerful attractions forthcoming in the second quarter, beginning with Easter Week, April 1-7.

Branch managers, acting on their division managers' instructions, did not wait for their normal week-end sales meetings to start the Spyros P. Skouras Week campaign ball rolling. Some brought their salesmen promptly into the branches on the day following receipt of Mr. Gehring's telegram announcing the dedication. Others contacted them by telephone.

But, in every single territory, the Spyros P. Skouras Week campaign was rolling within 24 hours after the proclamation wire had reached the branch.

As a result, within 48 hours after that wire's receipt, bookings began piling up.

By the beginning of this week, the field count showed dating progressing at such a daily increasing momentum that no speculation is involved in the prediction that a new mark for a seven-day screen representation for this company's product is a certainty.

Salesmen and bookers, under their managers' leadership, are resorting to an enterprise that has become a famed characteristic of theirs, in their determination to achieve the objective fixed by the Home Office committee.

Most managers have listed all bookable prints in the branch vaults and supplied their salesmen, as well as bookers, with lists.

Re-issue combinations are moving particularly promisingly in every single territory, judging from first field reports. These have been the means of securing valuable playing time in first-run theatres in eastern key situations, these reports show.

But, basically, the Spyros P. Skouras Week campaign is a "grass-roots" affair. Its success will be reflected by the number of theatres booked.

Home Office sales officials' emphasis on "the exceptional opportunity to book older pictures, re-issue combinations, repeat engagements of top-notch attractions, short subjects and every reel of our overall product" has cued the field drive for quantity of playdates.

This push for bookings involves not only CinemaScope features, short subjects and Terrytoons, but also all bookable 2-D feature and short subject releases.

Thus, the field is concentrating not merely on the regular 13,683 CinemaScope-equipped sales possibilities, but on 23,430 bookable equipped and non-equipped, including 2,917 Drive-Ins, theatres in the United States and Canada.
Buddy Adler’s "Love Is A Many Splendored Thing" not only won the Photoplay Magazine Gold Medal Award as "the best motion picture of 1955", but our studio’s accomplishments dominated citations presented by that great "fan" publication at its recent annual awards dinner at the Beverly Hilton in Beverly Hills, Calif.

To co-stars Jennifer Jones and William Holden and producer Adler went gold medals for the part they played in the creation of "Love Is A Many Splendored Thing".

Miss Jones was voted the year’s No. 1 star by Photoplay readers not only for her memorable performance in "the best picture of the year", but also for her characterization in "Good Morning, Miss Dove." Miss Jones, who co-stars in Zanuck’s first personal 1956 production, "The Man In The Gray Flannel Suit", with Gregory Peck, Fredric March, Mariza Pavan and others, has so far won also other actresses’ awards for 1955.

William Holden, who will next co-star for this company with Deborah Kerr in the Buddy Adler-Eugene Frenke special, "Heaven Knows, Mr. Allison", was named the year’s best male star because of his performance not only in "Love Is A Many Splendored Thing", but also in "Picnic", "The Bridges at Tokko-Ri" and "The County Girl".

Samuel Engel’s production of "A Man Called Peter" was given a Photoplay Certificate for being "one of the 10 most popular pictures in 1955".

Joan Collins, who will next co-star in "The Day The Century Ended" and "Boy On A Dolphin", was given an award for having been voted "the most promising actress of the year". Certificates for having been voted the "most promising stars for 1956" were presented to Shirley Jones, co-star of "Carousel", and Richard Egan.

Some 500 industry leaders attended the banquet at which Jack L. Warner served as master of ceremonies. In the above photograph (left) producer Adler (extreme left) is accepting from charming Jack Higginbotham the Photoplay Award for having produced the "best picture of the year". William Holden is pictured second from right, after gratefully accepting his award. At the extreme right of that picture is "The King And I" co-star, Deborah Kerr, who accepted "the best actress of 1955" award for Miss Jones who is in Europe.

In picture at right Messrs. Adler and Holden pose with the seven awards won by our studio.

SKOURAS BIRTHDAY SALUTE

Continued from page 2A, column 3

One thing was positive at press-time: an all-time record for short subject bookings is in the making.

This prediction is based on the vigorous personal-contact drive of branch front-office employees.

Actually, these employees are providing salesmen with a follow-through that is paying off handsomely.

Eastern branches are off to a flying start. In fact, most of their managers have already forwarded Dynamo pledges assuring new high booking marks. Press-time results reported to Dynamo at press-time show Glenn Norris’ group sectionally pacing this campaign.

Martin Moskowitz’s Atlantic branches were already working on a second quarter’s 100-day drive when they received the Spyros P. Skouras Week proclamation wire from the Home Office. Less than 48 hours later Dickstein’s New York, Sam Diamond’s Philadelphia and Ira Sichelman’s Washington branches reported bookings were pouring in.

For example: on Monday of this week, New York Manager Dickstein phoned Dynamo to report: "We’ll positively have screen representation for our product in every theatre in this territory. That means more than 800 theatres".

Division manager Al Levy’s Northeast, where Holy Week is more religiously observed than in any other section in this country, was at press-time reportedly well on its way to establish a new seven-day booking figure.

Tom McCleaster’s Centrals "guarantee" a "record screen representation."

But, while Eastern managers stand out in expressions of definite pledges of record booking performance, branches in Herman Wobber’s West, Harry Ballance’s South, Moe Levy’s Midwest and Peter Myers’ Canada are reaping correspondingly abnormal results.

Always reticent about making definite predictions, the record shows conclusively that in every testimonial campaign Messrs. Wobber, Ballance, Levy and Myers have been consistently among the areas that have effected results of major proportions.

Wobber’s West, for example, is applying the "shuttle-sheet" formula to this drive and, as usual, this surveillance is producing desired results.

In Ballance’s Southern branches, not only managers, salesmen and bookers, but office employees are contacting exhibitors by letter or telephone – and getting a daily "tremendously increasing volume of extra bookings", according to District Managers Paul Wilson and Mark Sheridan.

Moe Levy, with reportedly spontaneously wholehearted exhibitor support, is certain the Midwestern branches will "come through with a record volume of bookings that week".

Myers’ Canadians "haven’t any doubt we’ll get some unit of our service booked into every theatre in the Dominion."
Veteran employees of this company will quickly recognize the gentleman at the right, for he, director Raoul Walsh, has to his credit some of our best grossing successes. Among them you can list "What Price Glory" (1926), "The Cock-Eyed World" (1929), "Loves Of Carmen" (1927), "The Red Dance" (1928), "In Old Arizona" (our first talking picture, in 1929), "The Sea Beneath" and "The Yellow Ticket" (1930), and more recently "The Tall Men" (1955). Other memorable hits he directed include "East Of Suez", "Me And My Gal", "Sadie Thompson" and "The Bowery".

Above, Mr. Walsh is pictured on a set with co-stars Richard Egan (left) and Jane Russell whom he directed in the sizzling story of "The Revolt Of Mamie Stover", a Buddy Adler production largely filmed in Honolulu. "The Revolt Of Mamie Stover" has been scheduled for domestic release in April and, in addition to the pair already mentioned, Joan Leslie and Agnes Moorehead have top roles.
The meeting in Boston carried exceptional significance. In the first place it was the first mobilization of the dollar delivery personnel (above) of the revived Northeastern division headed by ex-Boston branch manager, Al Levy. Secondly, it introduced to the division Welden Waters as the new head of the Boston exchange. Thirdly, the meeting marked the initiation of a drive that should see the Northeasterners effect a truly history-writing operation.

The fact is the Northeasterners have a long way to go, for, on basis of accumulated delivery so far this year plus advance rental estimates against quota through February, they rank last, divisionally. But, it was apparent at the meeting that a fighting spirit prevails among the Yankees and there is no doubting their ability to negotiate the kind of 1956 they have so diligently planned and on which they are so vigorously working.

The meeting was addressed by Eastern Sales Manager Glenn Norris, Mr. Levy and Advertising Director Abe Goodman. Present, too, were the New England Exploitation Manager Phil Engel branch managers, salesmen and head bookers from four exchanges. These included: Albany's Manager Clayton Pantages, Salesmen John Wilhelm and Alvin Kosoff and Booker John Sharpe; Boston's Manager Welden Waters, Office Manager William A. Graham, Sales Manager John Peckos, and Salesmen Richard J. Kelly, Francis X. Keller, Martin Berman and George R. Goodman, and Bookers Sam Berg, Michael Zaman and Robert F. Rancatore; Buffalo's Manager Charles B. Kosco, Salesman William C. Rowell, George E. Dickman and William C. Gehring, Jr., and Booker Edward L. Mancuso, and New Haven's Manager Shep Bloom, Salesmen Sam Germain and Paul Tison, Jr., and Booker Salvatore Popolizio. A fine mixture of veterans and newcomers, the Northeast means business!

STUDIO IS PREPARING MORE "55" SPECIALS!

(Continued from page 18, column 2)

vance reports about it, but I find myself, after having seen this demonstration, feeling that those reports did not do full justice to what Spyros and Darryl have already achieved. This process gives motion pictures a stature greater than most of us dared dream it could attain."

Max Fellerman of the New York Astor theatre stated: "A remarkable advancement in the world of entertainment." RKO's President Sol Schwartz made this significant statement: "I was so enthused when first shown CinemaScope '55' and 'Carousel' at a demonstration at the Fox Home Office that I opened negotiations for it presentation at all of our houses. Now that I have seen it again, it is even more wonderful. 'The King And I' defies description." Loew's Eugene Picker said: "Excellent! It bears out every promise made for it in advance." RKO's Matty Polon: "Sensational! 'The King And I' looks like really big, big money."

Miami's Sidney Meyer concluded: "Words cannot adequately describe the entertainment wonder this system performs and we of Wometco are proud and feel privileged to be among the first theatres to present 'Carousel' filmed in CinemaScope '55'.

Nat Yamins of Fall River, Mass., who also attended the Miami demonstration, said: "This gives motion pictures a dimension no other entertainment medium today approaches." Morton Thalheimer of Virginia's Neighborhood Theatres Circuit commented: "Congratulations to Spyros Skouras, Darryl Zanuck and everybody who had any part in the development of CinemaScope '55'. It serves notice on the entertainment-buying public that this industry is still young and growing better and more enterprisingly every year. CinemaScope '55' is remarkable and when one sees the effects of its photographic application in 'Carousel' and 'The King And I' you find the urge to get up and cheer, let alone applaud them."

Not only did the dollar delivery crew of the Atlantic division hear about the company's expectations for this quarter, the program to negotiate a departmental $80,000,000 income for the year and an outline of the product designed to develop that record 12-month gross rental, but it also set up the machinery for a Martin Moskowitz Drive to be conducted during April, May and June. That campaign is dedicated to not only materialization of the second quarter's expectancy but also to bring the first half of 1956 to a conclusion that will be wrapped up in a divisional delivery that will more than make up for the division's present quota deficit, even though the Atlantics are now delivery runners-up.

Eastern Sales Manager Glenn Norris (center, above) and Mr. Moskowitz (second, left) were the principal speakers at the meeting at which our showman Alex Moss, newly appointed Advertising Manager, outlined the promotional campaign for the year. With Messrs. Norris and Moskowitz, above also pictured, left to right: Philadelphia Branch Manager Sam Diamond, Washington Branch Manager Ira Sichelman and New York Assistant Branch Manager Alex Arnswalder. The committee named to complete plans for the second quarter's drive includes New York Branch Manager Abe Dickstein and Messrs. Diamond, Sichelman and Arnswalder.
MORE THAN A TOKEN OF CONFIDENCE

(Continued from page 6, column 2)

The Threshold Of Space” are calculated to produce rentals contingent not entirely on proper sales terms and proper bookings, but also on degree of public interest developed in advance of their release and at territorial first-runs.

In other words, $80,000,000 is in the cards. But, its materialization will depend on every part of the organization functioning as a perfectly co-ordinating team. The ingredients that go into the job necessary to produce such an amount are in our possession.

Individually and collectively, we have all the tools necessary to make the year’s gross add up to $80,000,000.

It all simmers down to how we channel and utilize the brainpower of this great organization.

The element of speculation, always present in any business enterprise, has been reduced to the absolute minimum.

The industry demand, because they are the only ones the public will purchase, is for superior motion pictures—and more of them.

Every safeguard has been taken to assure release of just such a 1956 product.

We know there is no limit to what such superior product, properly advertised, sold at the right terms and correctly played, can earn.

We have the good-will of our customers. Everything this company and its President, Mr. Skouras, plan and courageously and foresightedly promote, has for its exclusive purpose the improvement of the boxoffice, reinforcement of the medium of motion picture and expansion of its universal patronage.

Indeed, our optimism and confidence that 1956 will be our greatest year . . . for company and our customers . . . are fact-based.

The opportunity to make it exactly that is obviously present.

The will and the means to do achieve our objective are likewise apparent.

“Greater” and “stronger” best describe this company’s place in the 1956 potential.

This quarter is only the “warm-up” for a year whose each successive month will assuredly bring greater attractions of increasingly stronger earning power.

We who are with 20th Century-Fox have greater reason than ever to be proud of our association with it.

Great as this company acknowledgedly is, universally, it will continue to GROW greater.

Our job, therefore, is to prove, by performance, that we, individually and collectively, have the capacity to match that growth.

MEET Henry and Phoebe Ephron (above), the husband and wife team of fine reputation as writers of screenplays. They converted “Carousel”, the first attraction filmed in the 55mm Cinemascope process, to the screen. Moreover, Henry also produced it as well as collaborating with his wife on the screenplay. They will continue to work together as writers, but Henry will produce with only informal assistance from the staff side. The arrangement is primarily the result of the demands of motherhood which do not permit Mrs. Ephron to be at the studio at all times.

THEIR problem of adapting “Carousel” was not easy by any means. It was essentially one of condensing a three-hour stage production into a motion picture lasting a little more than two hours, and taking advantage of the opportunities inherent to the screen medium. The result was accomplished largely by curtailment of dance numbers and by elimination of only one song, “Take Me Before The Highest Judge Of All”.

THE success of the Ephrons’ effort can be deduced from the reaction of Dick Rodgers and Oscar Hammerstein, who retained complete powers of approval of script as well as upon the writers themselves, cast and director. Loving their work and proud of it, Rodgers and Hammerstein nevertheless accepted without demur all changes made by the Ephrons in adapting the famed stage hit to the screen.

PRIOR to “Carousel”, the Ephrons had written such highly regarded musicals as “Daddy Long Legs”, “There’s No Business Like Show Business” and “Look For The Silver Lining” as well as such comedies as “Belles On Their Toes”, “The Jackpot” and “On The Riviera”. Native New Yorkers, they married soon after they met as counselors at a children’s Summer camp. He was an aspiring playwright and she a student at Hunter’s College. Their first collaboration was the stage comedy, “Three’s A Family” which ran almost two seasons on Broadway. They are the parents of four daughters, ranging from four to fourteen years of age.

HENRY EPHRON was signed by Mr. Zanuck as a producer last year. While “Carousel” constitutes an exalted debut as producer, it was also harrowing. Innovation in photography and technique are exciting, but extremely wearing upon the persons responsible for their successful application. But, Mr. Zanuck is so pleased with Henry’s part as producer of “Carousel” that he has assigned him to produce this year such additional-ly important properties as Cole Porter’s “Can Can”, “23 Paces To Baker Street” (now completing), and another musical, “The Best Things In Life Are Free.”
FIELD RANKS CONTINUE TO SUPPLY MANPOWER FOR MORE IMPORTANT TASKS

Practising what it preaches, again, this company has gone into field ranks for successful distributors to assume greater responsibilities. This time it was Al Levy of Boston, Home Office Representative Welden Waters, Bob Conn of Indianapolis and Cleveland branch sales manager Ray Schmertz whose past performances were rewarded with assignment to more responsible tasks.

Al Levy, who less than 10 months ago assumed the Boston managership, is now Northeastern division manager, with headquarters in the Hub. The Northeastern division comprises Boston and New Haven in New England, and Albany and Buffalo in New York State.

The moves also created a new post; that of assistant branch manager in Tom Gilliam’s Chicago branch. That new position is being filled by Robert L. Conn, who had been managing the Indianapolis exchange since June 22, 1953.

Promotions to branch managerships involved Messrs. Waters and Schmertz. The former, who for the past three months headed “task forces” in six eastern territories, has assumed the managerial reins at Boston. Young Mr. Schmertz, energetic son of Cleveland manager I. J. Schmertz, has been elevated to manager of the Indianapolis office.

Mr. Levy proved, in 1955, that he was amply equipped to take over direction of a division when he successfully completed a most challenging job of reorganization at the Boston branch. A graduate of the Home Office’ general sales staff, Mr. Levy, who became 46 years old in December, has been functioning in the field since 1942.

Actually, Mr. Levy’s promotion to Northeastern division managership came exactly 14 years after he entered the field sales ranks as a student salesman at the Milwaukee branch. He became a full-fledged salesman there three months later. On Nov. 20, 1944 he was promoted to the sales managership at Detroit, remaining there until March 13, 1950, when he was upped to the managerial (Continued on page 22, column 2)

ARE our studio commercials on the “20th Century-Fox TV-Hour” paying off–at the boxoffice? If experience with the Dec. 28 telecast of “Man On The Ledge” is any criterion, the answer is definitely affirmative. The day following that telecast boxoffice grosses on “The Rains Of Ranchipur,” which the program ballyhooed, nationally increased 61.78%!

OST gratifying to the Home Office is the fact that, as of press-time, exactly 37,828 stockholders, who had been informed of the coming 55mm Super CinemaScope demonstrations, had accepted invitations to be present at local showings! There is no doubt now these demonstrations will match, for attendance, those territorially held when the CinemaScope process was first trade-showed in 1953.

AN Coursey’s Atlanta and particularly “Hi” Holston’s Charlotte have been doing what must be characterized as an “amazing job” improving their weekly playoff of CinemaScope short subjects. Their January performances showed playoff boosts of that product over October of more than 110% in Charlotte and 96.2% in Atlanta. How did they effect such a boost, which, incidentally, each office is maintaining? By a special drive on them!

UR production teams will certainly be travelling far and wide to film screenplays scheduled for lensing this year. In addition to numerous “locations” in North America, they will work in London, Paris, Vienna, the French and Italian Riviera, Siam, Italy, West Germany, the West Indies, Greece, Hawaii, the Far East, the Near East and South America!

ANY field sales attaches and exhibitors, who have seen the “Carousel” footage in the 55mm CinemaScope demonstra-

(Continued on page 22, column 1)
FIELD RANKS CONTINUE TO SUPPLY MANPOWER FOR MORE IMPORTANT TASKS
(Continued from page 21, column 1)
post at Pittsburgh. From the latter berth, he moved to Boston.

Mr. Waters won the admiration of Mr. Lichtman by leading "task forces" that, in collaboration with local managers and salesmen, developed remarkable records in cleaning up unsold feature product in six territories. Mr. Waters returned to this company's fold last September as Home Office Representative in Glenn Norris' Eastern area.

The new Boston pilot has a substantial background in branch management, as well as in theatre film-buying and booking. He started in distribution as Home Office adsales supervisor for Paramount back in 1928. From 1937 through 1944 he served as Paramount salesman in the Cleveland and Albany areas.

On Feb. 21, 1944, Mr. Waters associated himself with this company, as salesman, working out of Atlanta. Two years and one month later he was promoted to the Albany branch management. On Dec. 2, 1946 he took charge of the larger Pittsburgh territory, remaining there exactly three years, at the end of which period he resigned to associate himself with the Dipson circuit and as a partner in Co-Operative Theatre Service in the Steel City area.

Mr. Conn, who will be 42 years old on May 12, celebrates his 20th anniversary in this company's employ in April. It was on April 29, 1936 that he joined the field ranks as assistant shipper at the Kansas City branch. On August 18, 1941 he was boosted to a bookership there, continuing on to a salesmanship on Jan. 11, 1943.

Following a two-year military leave of absence, Mr. Conn returned to Kansas City, resuming his selling chores. But, on July 18, 1949 he became office manager and city salesman at Kansas City. In mid-1951 he was promoted to Des Moines branch manager. In that capacity he again distinguished himself. In fact, under his direction Des Moines did so well that on June 22, 1953, Mr. Conn was put in charge of the larger Indianapolis exchange.

Cleveland's Ray Schmertz, who will be 40 years old on July 10, celebrated his 19th year at that exchange when he was officially notified by Mr. Lichtman that he had been singled out for assumption of managerial responsibilities at the Indianapolis branch. Born in New York, Ray started with the company as a poster clerk in the Adsales Department.

Thus, Ray Schmertz becomes the sixth manager who got his start with this company as poster clerk. The others are Philadelphia's Sam Diamond, Washington's Ira Sichelman, Pittsburgh's Nat Rosen, St. Louis' Gordon Halloran and Jacksonville's Tom Tidwell.

Following three years in the poster room, Mr. Schmertz moved up to the Cleveland assistant cashiership, holding that spot until Nov. 22, 1941 when he became a salesman. Almost 11 years later he was selected to fill the newly created berth of branch sales manager there. Actually, he moves up to the Indianapolis branch managership from the latter position.

Mr. Schmertz won the admiration of not only associates in the four territories in which he co-operated in negotiating a record number of deals on individual CinemaScope features for a four-week period, but of Home Office sales executives as well. His performance with the "task forces" was a genuine revelation.

Andre Hakim, producer of "The Man Who Never Was," is above pictured during a New York press conference. En route to Paris and London with his lovely wife (right), the former Susan Zanuck, Mr. Hakim announced plans for the production this year of two additional CinemaScope attractions, the tentatively titled "Sea Wyf and Biscuit," from J. M. Scott's new suspense story, and "The Black Wings." Both are for world-wide distribution by this company.

Mr. Hakim said he plans filming "Sea Wyf and Biscuit" in Jamaica, England and Scotland, with Ronald Neame, who did "The Man Who Never Was," directing, "The Black Wing" will be filmed in England. The latter is from a television play by Joseph Schull and was presented several months ago on the NBC-TV Alcoa Show starring Wendell Corey. Both pictures will feature American stars, but neither has yet been cast.

Mr. Hakim's pictures are produced under the corporate banners of Sumar in England and of Alma in the United States. Sumar stands for Susan Marie, his wife's first and middle names. Alma is the name of Mrs. Hakim's old governess. Before making "The Man Who Never Was," Mr. Hakim produced 26 half-hour TV shows filmed in France. They were telecast in the United States as the "Paris Precinct" series, co-starring Louis Jourdan and Claude Dauphin. Before venturing forth as an independent producer, Mr. Hakim produced at both our and MGM studios in California.

CONTACT
(Continued from page 21, column 2)
ition reel, have written Dynamo to ascertain the identity of the man who staged the sensational "June Is Bustin' All Over" number. Incidentally, that is the first major musical film number wholly shot on "location."

Rod Alexander was the choreographer on "Carousel." He had danced in many films, but had never done choreography on one before. And he has developed numbers for "Carousel" that will zoom him right among the topnotchers in his field. Actually, Mr. Alexander, whose wife, Bambi Lynn assisted him on the "Carousel" numbers, was in charge of choreography on 18 TV "Spectaculars." He spent three years with the famed Jack Cole troupe. Remember the name: Rod Alexander!
CINEMASCOPE "55" WITH "CAROUSEL" WILL BECOME HOUSEHOLD "BUYWORDS" BECAUSE OF CBS NETWORK PROMOTION

Distribution, and exhibition in particular, will profit enormously from promotional results that will accrue from the powerful campaign on CinemaScope "55" and "Carousel" assured in a contract signed for this company by Charles Einfeld with the CBS radio network. Even before the campaign got under way on Wed., Feb. 8, the deal marks another "first" for this company. Never has a motion picture company undertaken such a campaign on radio. Secondly, it means carrying advertising messages on CinemaScope "55" and "Carousel" into millions of homes. Thirdly, and most important, it makes possible local level tie-ins with first-runs.

This segmented selling plan takes in 30 portions of eight of the CBS radio network's most popular programs broadcast by several hundred of the more powerful stations in many markets in the United States. The campaign will cover a three-week period, starting Feb. 8. The programs include Bing Crosby, Amos 'n' Andy Music Hall, the Jack Carson Show, Peter Potter's Jukebox Jury", Galen Drake, Edgar Bergen, Mitch Miller and Curt Massey. Each of these top-rating shows reportedly reaches upwards of 3,500,000 homes, excepting the Edgar Bergen show which is credited with penetrating more than 8,500,000 homes.

This campaign will supplement the all-media drive Mr. Einfeld's organization has under way on CinemaScope "55" and "Carousel". In announcing the purchase of this network time, Mr. Einfeld stated: "We have decided on a full-scale use of network radio because we feel it is an important supplement to our newspaper magazine, billboard and TV campaigns on this twin entertainment milestone. We feel network radio, with its vast audience at home and in cars, will be able to bring our advertising message to an infrequent motion picture clientele." CBS radio network's President, Arthur Hull Hayes, signed the contract for his organization, pointing out that the deal marks the first co-sponsorship of so many network radio programs by a motion picture distributor on a national basis.

The contract provides the following: five commercials over a three-week period on the enormously popular Bing Crosby show broadcast five times weekly, Monday through Friday, 7.30-7.45 p.m. (eastern standard time); five commercials over the three-week period on the Amos 'n' Andy Show which is on the air five days per week, Monday through Friday, 9:30-10.00 p.m. (eastern standard time), and five commercials over the same three weeks on the Jack Carson Show, 9.00-9.30 p.m. (eastern standard time). The Carson Show, too, is aired five days per week, Monday through Friday. So is singer Curt Massey's show (7.00-7.30 p.m., eastern standard time) which will carry five commercials in the three-week period on its Monday through Friday broadcasts.

Both "CinemaScope 55" and "Carousel" will be advertised on the Edgar Bergen Show (7.00-7.30 p.m.), the Galen Drake program (10.00-11.00 p.m.) and the Peter Potter Show (7.00-8.00 p.m.) on Saturday evenings, Feb. 11, 18 and 25. Similar promotion will take place on the program starring the immensely popular Mitch Miller and his band on Sunday evenings, from 9 to 10 o'clock on Feb. 12, 19 and 26.

Charles Einfeld (seated, left), Vice-President in charge of advertising, publicity, exploitation and radio, and Arthur Hull Hayes (seated, right), President of CBS radio network, are pictured immediately after they signed a contract for the services of that chain's top stars to sell CinemaScope "55" and "Carousel". Witnessing the signing, left to right, were: Irving Fein, Vice-President, CBS radio network; William Shaw, CBS radio network sales manager, and this company's Advertising Director Abe Goodman, Exploitation Director Rodney Bush and TV-Radio Manager Martin Michel.

NEWSY SIDELIGHTS

Unusual interest is being manifested in our two-reel Cine- mascope featurette, "Land Of The Bible", first to be filmed in Israel. Critics and showmen, who have seen it, believe it to be the most interesting of our CinemaScope short subjects and laud its availability for Easter Week showings.

Certainly, there will be no dearth of short subjects to complement our CinemaScope features this year, what with 48 of them scheduled for release. In addition to the two CinemaScope shorts Movietone will deliver for monthly 1956 release, there will be also 12 CinemaScope Terrytoons and 12 All-Purpose Terrytoons.

Incidentally, this is the only producer-distributor in the world whose entire 1956 output, both features and short subjects, will be in color. This includes also the two independently produced 2-D features we are scheduled to domestically release. Point up that fact to your accounts.

Good news: exhibition-minded director Henry King has been signed to a new three-year contract. "Hank" has been megaphon- ing important pictures for this company for 24 consecutive years. But, he was a top director for many years before he associated himself with this company in 1932.

CinemaScope 55 filming of "The King And I" has been completed. Before the cameras at press-time were these vehicles: "The Man In The Gray Flannel Suit", "23 Paces To Baker Street", "The Sixth Of June", "Hilda Crane" and "The Proud Ones"

Incidentally, there will be no change in the title of "The Sixth Of June", based on the best-selling novel. This romantic drama, that reaches its climax with the Allies' landing in France, has been scheduled for domestic release in June. It co-stars Robert Taylor, Dana Wynter, Richard Todd and Edmond O'Brien.
OVERSEAS SALES POSSIBILITIES NEARING 100% ON INSTALLATION OF CINEMASCOPE!

That CinemaScope is now the world's exhibition standard is borne out particularly by ratio of such installations to sales possibilities in Europe, Asia, Africa, Australia and Latin America as well as in the domestic market. There was no doubt this week, on the basis of weekly installations officially reported for the first five weeks of this year, that the overseas department will be able to report a 100% sales possibilities installation by mid-March.

At the end of the fifth week of 1956, exactly 92.5% of total overseas possibilities for CinemaScope installations had been equipped. More than 16,000 such theatres were either operating with the anamorphic lensing equipment or had it on order, as of that date.

Fourteen foreign areas could boast 100% installation of their possibilities as of last week-end. These included the British Isles, New Zealand, Hong Kong, Singapore, the Philippine Islands, France, Belgium, Switzerland, Italy, West Germany, Holland, Egypt, Greece and Cuba.

Ed Ugast's Far East constitutes the first foreign division whose installations actually exceed total theatre sales possibilities. With the latter numbering 1404, the Far Eastern division reports 1494 CinemaScope installations either in operation, or on order.

Albert Cornfield's European and British areas have achieved a splendid feat in the promotion of installations. Almost 40% of continental Europe's installations are four-track with stereophonic equipment. Actually in Fritz Micucci's Italy the latter outnumber single-track optical, better than 3 to 1.

Italy is solidly CinemaScope! Every theatre of any consequence has installed equipment to show CinemaScope pictures. Actually, as of last week, exactly 2411 theatres had equipped or had equipment on order. Total four-track equipment totalled 1870, while single-track installations numbered 551.

The situation in West Germany was magnificent, too, for that free land was 100% CinemaScope insofar as bookable possibilities are concerned. However, four-track installations totalled more than 570 while single-track equipment, operating or on order, numbered more than 1565.

The job accomplished by Jim Pattinson and his British sales organization has been absolutely sensational. No area was confronted with a more difficult task in promoting CinemaScope installation. It was both a complex chore, and, to some less enterprising group, it could have been a discouraging challenge.

But, from the beginning when the Britons undertook to re-organize this company's releasing procedure, they were the personification of confidence. They proceeded with a truly amazing campaign that began to bear fruit from its very inception, vaulting hurdle after hurdle.

As the result, Pattinson & Company can today boast having almost 2800 installations operating or on order. That represents a sales possibilities exceeding the circulation record-holding scores achieved by "Snows Of Kilimanjaro" and "Black Rose" by 15% and 13.7%, respectively.

The Australasian organization, too, has distinguished itself in spurring conversion to CinemaScope. New Zealand already has more theatres equipped than played this company's circulation record-holding 2-D attraction. Australia should attain 100% within five or six weeks, but surely by the end of this quarter.

Acceleration is noted in Argentine's conversion. There, four-track installations exceed single-track optical about 8 to 1. But, inasmuch as conversion did not really start until after the Peron administration was put out of office, Argentina has comparatively few theatres equipped.

Eddie Cohen's Latin Americans, despite an abnormal number of disconcerting circumstances and restrictions, have done a meritorious job in the installation effort. Venezuela's four-track installations have zoomed promisingly. All of Uruguay's installations are four-track, except one.

Four-track installations in Bill Sullivan's Japan totalled 288 to 446 single-track. All of Indonesia's equipment operating, or on order, is four-track. One-third of installations in Thailand (Siam) are four-track. On the other hand, all installations operating or ordered, in Israel, are single-track optical.

(Continued from page 2, column 3)

been is borne out by the fact that exactly 66.38% of the past five-week's departmental delivery, up to the week ended Feb. 4, represented rentals developed on feature backlog. Of that 66.38%, exactly 55.43% came from the 1955 CinemaScope feature releases, exclusive of "The Rains Of Ranchipur". Precisely 5.68% of the five-week's backlog revenue represented the total departmental rental obtained from the 1954 and 1953 CinemaScope feature releases.

5.27% of that five-week return from the backlog was earned on all bookable 2-D features.

In the first five weeks of this year, "The Rains Of Ranchipur" accounted for 21.85% of that period's departmental delivery, while the initial 1956 release, "The Lieutenant Wore Skirts", produced 8.3%. CinemaScope short subjects, Terrytoons and Movietone News accounted for the remaining 3.47% of the five-week's 39-branch delivery.

The foregoing figures reflect a healthier departmental job of booking, with the showing on the backlog especially commendable. This performance is in accordance with instructions from Director of Distribution Al Lichtman, reflecting not only a field determination to cash in maximum on every bookable picture, but also an unwavering adherence to procedure on unsold and undated situations and releases as laid down by that sales chief and Executive Assistant General Sales Manager W. C. Gehring.

Assistant General Sales Manager Arthur Silverstone, back from the Canadian sales convention, predicted Peter Myers' offices would "unquestionably deliver an amount that should earn them a correspondingly record bonus."

Meantime, Western-Southern-Midwestern (Continued on page 29, column 1)
"IN 1956 WOBBER'S WEST IS THE BEST" IS COAST ULTIMATUM TO OTHER GROUPS!

Even though it is setting the pace, Herman Wobber’s Coast and Mountain division is not satisfied, for it is not an accumulative of quota-plus proportions by which they lead. But, insist Assistant Western Division Manager Rev Kniffin and Branch Managers Morris Sadin of Los Angeles, Jack Erickson of San Francisco, Charles Powers of Portland, Jack Burk of Seattle, Kenneth Lloyds of Salt Lake City and Richard Fulham of Denver, “what’s gone on since the beginning of January has been just a warm-up!”

Never a group to make promises it is not reasonably certain of backing with performance, the Western division’s pledge, to make this a year that will attain the record proportions expected by this company, must be seriously weighed by its colleagues in other areas. Even before the Western sales meeting (above) was held in San Francisco, the dollar delivery crews at its six offices, led by their managers who had learned first-hand about the year’s plans at the New York national convention, had made up their collective minds about 1956. They decided to dedicate it to that great campaigner, division chief, Herman Wobber.

Thus, when Mr. Wobber entered the San Francisco meeting room he learned, for the first time, that his six teams had synchronized their plans to make this a record-setting championship divisional year. In fact, they told Mr. Wobber at that meeting and, through Dynamo, they now proudly tell the rest of the sales organization, that “In 1956 Wobber’s West Is The Best.”

Therefore, look to the West to participate in a spectacular drive that must be accepted by their friendly competitors in the other divisions as an ultimatum . . . notice that it means to consistently increase its margin of leadership and to maintain it with an accumulative of quota-plus delivery.

Central division manager Tom McClear (standing), after the divisional sales meeting over which he presided, informed Dynamo: "With the product lined up, my five offices pledge a record delivery in 1956."

Seated at the head table with him, left to right, were: Indianapolis’ new branch manager, Cleveland’s ex-sales manager, Raymond Schertz; Indianapolis’ ex-manager and now assistant Chicago branch manager, Bob Conn; Cincinnati manager Bob McNabb; Eastern Sales Manager Glenn Norris; Mr. McClear and Branch Managers Joseph J. Lee of Detroit, L. J. Schertz of Cleveland and Nat Rosen of Pittsburgh.

Standing, left to right: Cleveland’s Manny Glick and Sam Lichter; Indianapolis’ Kenneth Dotterer and Herman W. Hallberg; Pittsburgh’s Irving Stein and George Ball; Cincinnati’s Bennett Goldstein and Anthony Knollman; Detroit’s Jack Sturm, Harold P. Ironfield Jr., Al Champagne and Jay Frankel, Cincinnati’s James Neff, Sam Weiss and Richard Breslin; Cleveland’s Joe Davidson and Frank Hunt; Cincinnati’s Raymond Russo; national assistant advertising manager Carl Mos from the Home office; Indianapolis’ newly appointed salesman Robert C. Meyer; Pittsburgh’s C. C. Kellenberg; Indianapolis’ Bill Zoetics (promoted to head booker), and Pittsburgh’s Orlando (Slam) Boyle.

Be certain; no grass will grow under the Centrals’ feet this year!
ALL MEDIA PUBLIC PRE-SELLING CAMPAIGNS

(Continued from page 9, column 3)
a national and local-level television and radio campaign whose impact on viewers and listeners will daily mount as dates of opening of its some score of engagements near.
In the hands of make-up men. of national and "fan" magazines right now are full-color advertisements on "Carousel." Beginning with Colliers, which appeared on the news-stands on Feb. 2, continuously through March 1 when Wisdom will go on sale, these advertisements will be calling the attention of millions of magazine readers to that Shirley Jones-Gordon MacRae-Cameron Mitchell co-starring musical drama. These publications, along with dates when they will appear on the news-stands, with a combined sworn circulation of 67,298,939 copies, will carry the advertisement: Colliers (3,732,304) on Feb. 2; Life (5,655,-573) on Feb. 9; 23 "fan" magazines (with a combined circulation of 5,906,136 copies) on Feb. 12; Hit Parade combination (558,-833) on Feb. 10; Look (4,076,869) on Feb. 21; Woman's Home Companion (4,174,545) on Feb. 16; McCall's (4,522,518) on Feb. 21; American Weekly (appearing in 28 newspapers with a combined circulation of 10,043,577 copies) on Feb. 19; This Week (appearing in more than two scores of important Sunday newspapers with a combination circulation of 11,142,964 copies) on Feb. 19; Redbook (2,175,046) on Feb. 28; Charm (689,819) on Feb. 22; Glamour (608,868) on Feb. 22; Pictorial Review (appearing in numerous Sunday newspapers with a combined circulation of 5,248,182) on Feb. 26; Seventeen (1,065,260) on Feb. 29; Mademoiselle (542,451) on Feb. 29, and Parade (appearing in Sunday newspapers with a combined circulation of 6,655,994).

Between this week and mid-March, 21 national magazines and 23 "fan" publications will carry feature articles and pictorial layouts on "Carousel." In addition, there will be advertisements in magazines and newspapers inserted by manufacturers and others concerned in national merchandising tieups that have been negotiated on "Carousel," Mr. Einfeld points out. Furthermore, the picture's co-stars are winning the attention of potential ticket-buyers in guest appearances on radio and TV programs they have been boosting "Carousel." These include Shirley Jones, Gordon MacRae, Robert Roungeville and Clarence Turner who, in addition, have been telling their concerts' audiences about the picture. Co-star Cameron Mitchell is in the East cooperating with the publicity department, being interviewed and photographed by syndicate representatives, which means continuing publicity on a national plane for the musical.

The Significant Foreword To "On The Threshold Of Space"

"On The Threshold Of Space" is NOT science-fiction. It is a TRUE story and reveals, for the first time on the screen, the work being accomplished by the quiet and unsung heroes of the United States Air Force's Air Research And Development Command and the aero-medics under this country's program in the field of speed and the conquest of space. Here is the foreword to the picture, an address to the audience by Major General Dan C. Ogle:

"The motion picture you are about to see portrays the work being accomplished in aviation medicine by the United States Air Force. The men who subject themselves to the stresses, which future fliers will encounter in high-performance aircraft, are doing work vital to the nation's air supremacy and safety, for the newest jet or rocket plane cannot serve its country unless man can be adapted to fly it. In our quest for peace, aviation medicine is helping to raise our frontiers higher and higher, so that now we can truly be said to be... on the threshold of space."

A Walter Winchell "Inside" On "The Revolt Of Mamie Stover"

It is no wonder that advance interest in "The Revolt Of Mamie Stover" is daily zooming. Walter Winchell, who day in and day out, reaches more readers than any writer in journalism, has been treating millions to interesting "insides" on that picture. For example, a recent column included this item:

"Producer Buddy Adler... will do 'The Revolt Of Mamie Stover' which is about a woman whose 'daughters' were so polite they called her (Mamie Stover) madam and the house they lived in was not a home. Bill Hule's fiction is based on fact—a Honolulu business dune who antedated Polly Adler with a self-revelatory book she sold in mino-graphed form—the typing done by University of Hawaii students, earning spare pennies to work their way through school. And they got an education at the same time."

Filming of "The Revolt Of Mamie Stover", one of the second quarter's specials, has been completed. This production's "rushes" promise one of the year's breeziest screen-plays, according to reliable information from the studio. Raoul Walsh, who did "The Tall Men" and years ago "What Price Glory" and "The Cock-Eyed World" for this company, has directed "The Revolt Of Mamie Stover" in which Jane Russell plays the title role, co-starring with Richard Egan, Joan Leslie and Agnes Moorhead.
UNPRECEDENTED ADVANCE FASHION WORLD DRIVE ON EASTER SPECIAL STARTED

On Feb. 15 the wheels begin turning in the multi-pronged, all-media fashion campaign Charles Einfeld announced for Darryl Zanuck's first personal 1956 production, "The Man In The Gray Flannel Suit." That is the day on which the fashion and men's apparel groups, spanning the nation, will swing into action and put into practice promotion plans on which they had been working, in cooperation with this company, ever since Nunnally Johnson last Fall began "shooting" exteriors up in Wesport, Conn., for his adaptation of the best-selling novel.

Thus, six weeks before the scheduled release, during Easter Week, of "The Man In The Gray Flannel Suit," will go into action a far-reaching campaign patterned to smooth all paths to boxoffices of U.S. theatres presenting Gregory Peck—Jennifer Jones—Marisa Pavan—Fredric March co-starring production. Twelve leading manufacturers of men's apparel and accessories have invested several millions of dollars in designing and making merchandise directly tied in with the picture. In turn 783 leading department stores in this country will feature and sell that merchandise.

Campaigns for tie-in merchandising will, additionally, see the participating manufacturers directing more than 5000 retail stores in more than 3500 communities in the United States in local-level too, experts in men's fashion will work with the stores. Every one of these thousands of stores already has been briefed regarding its part in the expertly organized national campaign and has been provided a kit including advertising suggestions, publicity stories for newspapers, photographs, display cards and other material to give color to window and counter displays and newspaper participation.

Manufacturers of nationally known brand men's apparel that are set to move their individual tie-in campaigns into high gear on Feb. 15 include: Eagle Clothes, Excello Shirts, Dobbs Hats, Shields Of Fifth Avenue, Weldon Pajamas, Revere Sweaters, Pioneer Belts, Bur-Mil Hosiery, Cavalier Cravats, Wool Bureau, Gruen Watches and Atlantic Products Luggage. Eagle Clothes, for example, starts its campaign with full-page advertisements in Esquire's Apparel Arts and the men's fashion trade "bible," The Daily News Record, and will follow these with a barrage of mail broadsides, letters and circulars. Eagle Clothes also will run an ad in Photoplay. Its newspaper coverage will be in the form of 1000-line ads in leading cities of this country. Eagle Clothes is supplying dealers with tie-in material and asking them to hook directly with the local first-run theatre showing "The Man In The Gray Flannel Suit."

Newspaper advertising managers are being provided with mats and display ad material to drum up a co-operative ad page with local men's haberdasheries, tailors, etc. Bert Bacharach, who is co-ordinating the promotion for this company, estimates the men's apparel industry, together with local outlets, will spend at least $1,000,000 in the advertising phase of their tie-in. In addition to the fashion tie-in, however, "The Man In The Gray Flannel Suit" will receive a heavy play in national magazines, including Look, McCall's, Time, News-Week, Colliers, This Week and others, according to a report made by Charles Levy, this company's magazine contact man.

The tie-in with the men's clothes manufacturers is a particularly timely one. The trend on men's clothes in the past several years has been to charcoal. This picture supplies manufacturers and dealers with a dramatic means to promote gray flannel suits.

Bert Bacharach (above to the right of Director of Distribution Al Lichtman) reputedly the nation's leading authority on men's fashion, is pictured as he presented division and branch managers, at their recent New York convention, with the neatest, most comprehensive and exciting merchandising "package" ever presented the field organization, so well wrapped up that, even at this early date, it assures Darryl Zanuck's first personal 1956 production, "The Man In The Gray Flannel Suit," being one of the major successes of the year. Certainly, none will have been better sold to so many millions of potential ticket-buyers.

Mr. Bacharach, submitting statistics, naming a dozen national manufacturers and pin-pointed the some 4500 local outlets in more than 1100 cities in the United States; outlined, in the merchandising's language the field managers relished, a mammoth advance campaign scheduled to start six weeks before the Easter Week domestic release of "The Man In The Gray Flannel Suit." This was not just an impressive, fact-packed report of promotions to come on this current best-selling novel's picturization, but a summation of tieups and events actually completed—and ready to go into action, starting next week.

Actually, Mr. Bacharach presented so stimulating a report to the division and branch managers that the latter feel certain "The Man In The Gray Flannel Suit" will enjoy a boxoffice career of major proportions, for word has come from the studio, from experts who have viewed the "rushes" of this Gregory Peck—Jennifer Jones—Marisa Pavan—Fredric March co-starring vehicle, that it rates one of this company's best attractions. And, with Mr. Bacharach co-ordinating its national fashion promotion, plus the many other mediums Charles Einfeld will utilize to herald it to make an outstanding contribution to the domestic Department of Distribution task of providing a gross 12-month rental of $80,000,000.
It is obvious from changes necessitated this quarter in dates when bookings may start on several important pictures that this is no ordinary year. Obviously, we must gear ourselves to cope with change... and that goes not only for operation, but particularly for thinking out our problems.

One heartening thought: the changes augur a extraordinarily quota-plus start of the second quarter. We say that because there will be three attractions bookable for the Easter Week period: (1) "Carousel", (2) "On The Threshold Of Space" and (3) "The Man In The Gray Flannel Suit".

The field, and bookers in particular, are grateful to Terrytoons, Inc., for continuing availability of a quarterly bonus on quota-plus performance. Everything indicates this will be a banner year for Terrytoons. And, with CBS-"know-how", we can look forward to an outstanding cartoon product.

No report on what has been done to insure 1956 being a successful year would be complete without reference to the magnificent advance selling job Charles Einfeld and his organization are doing on CinemaScope "55", "Carousel!" and "The Man In The Gray Flannel Suit". Congratulations, Ed Sullivan, Ira Tulipan, Charles Levy, Dick Winters and Leo Pillor.

Now is the time for those branches, where "task forces" secured contracts on so many unsold product, to follow through with a correspondingly vigorous campaign that has for its objective the playoff of every one of those contracts. Otherwise, they're just so much paper.

One of the purposes for the CinemaScope "55" demonstrations, as you must know, is to point up to operators of single-track optical sound theatres the wisdom of attaching the penthouse to their present equipment so they can present attractions filmed in that process.

So, the natural question is: How are you progressing in helping the sale of this penthouse? Have you personally contacted exhibitors whom sound business dictates acquire the penthouse? You have been supplied with order blanks. Let's not hesitate a day on this job of follow-through.

We like the Western division's slogan: "In 1956, Herman Wobber's West is best!" We like it because it exposes the "fighting" spirit of a great organization. It expresses ambitious determination. It reveals cognizance of an opportunity to write history anew. Good luck, Wobber & Co.!

How closely our studio is keeping its ear to exhibition requirements is indicated by announcement the other day that Sheree North and Tom Ewell, highly lauded as a team, will be re-united for "Do-Re-Mi", which will be bookable in this year's final quarter.
This composite picture purports to show the greater efficiency of 55mm CinemaScope photography, bearing out what thousands of exhibitors and others are ascertaining at demonstrations, namely: that it provides a deeper, richer and clearer exhibition. It carries four times more photographic information.

It shows: (1) that the images are radiantly bright and sharp, providing a greater feeling of audience participation than anything seen so far; (2) the backgrounds are as clearly in focus as the foregrounds; (3) the illusion of depth is greater than anything perfected, and (4) there is absolutely no distortion; every seat becomes a perfect seat, providing a perfect view of the entire picture.

**WOBBER’S WEST LEADS 1956**

(Continued from page 24, column 3)

Sales Manager Alex Harrison and Eastern Sales Manager Glenn Norris are personally supervising a campaign patterned to effect a maximum earning in the remaining weeks of this quarter on bookable product.

Enterprise must continue to be the distribution rule this year because not until late in the Summer will it be possible to have prints of new releases delivered earlier than a fortnight before dates whereon first bookings on them may begin.

First prints of "The Man Who Never Was" and Eddie Alperson’s "Mohawk" are now in the branches.

Here are the dates announced for delivery of the first branch print on other feature releases: "On The Threshold Of Space" on Feb. 23, "The Man In The Gray Flannel Suit" on March 23, "Hilda Crane" on April 6, "The Revolt Of Mamie Stover" on April 12, "23 Paces To Baker Street" on April 26, "The Proud Ones" on May 14, and "The Sixth Of June" on May 28.

Actually, what with the national convention and the divisional meetings, followed by branch re-mobilization sessions, many dollar delivery crews were not able to really get their local campaigns on 1956 objectives in operation until the end of January. And then the CinemaScope "55" demonstrations got under way. These have been demanding no inconsiderable part of the field’s time.

Meantime, Wobber’s West is setting the divisional pace on 1956 delivery, with Moskowitz’s Atlantics second. But, neither of these, or any other division 1 or branch, has accumulated quota. On advance estimates for the rest of the quarter, Myers’ Canada looms strongest.
MANAGERS, ACCEPTING PERSONAL RESPONSIBILITY FOR BOOST ON SHORTS DELIVERY, SET DRIVES!

(Continued from page 14, column 3)

runs nine minutes, is slated for April. It dramatizes an extraordinary safari underwater off the southeastern coast of this country. May's "Honeymoon Paradise" follows a honeymoon couple to Sun Valley, Niagara Falls, Banff and Lake Louise. This one, indeed, is an eyeful!

A subject that will attract unusual attention is "Cowboys Of The Maremma", which is scheduled for domestic release in June. This exciting "story" pictures the antics of Italian cowboys on Italy's plains. It reveals, for the first time, the enterprise resorted to by foreign nations striving for democratic independence, patterned after the U. S. way of life. This will receive exploitation backing in this country.

However, there are a half score of CinemaScope short subject production crews working in various parts of the world. One is now filming in Mexico. This subject will deal with the fabulous University of Mexico in Mexico City. In the post-war years this great institution has been receiving increasing world-wide attention.

There also will be released, next Summer, a CinemaScope short subject on Cuba, our great and friendly country that annually draws millions of Americans. Still another featurette will deal with fishing in Acapulco, Mexico's famed year-round resort. A unit now in Germany is making an important subject at Berchtesgaden, where Hitler maintained his notorious "hideout"

The CinemaScope 1956 short subject program also will include a featurette on world's table tennis (ping-pong) champions and the sport itself. This sport has been making extraordinary headway all over the world, particularly in the United States. Then there will be a subject on the "swamp buggy", a boat-like contraption used in Florida's Everglades where it will be filmed, and another dramatizing the reasons behind the presence of great athletes sent to the Olympic Games in Australia this year by all nations.

Determined to make up for the fact that their accumulative so far this year is 19.53% behind that of the same period of 1955, Peter Myers' Canadians, at their divisional sales meeting, held in Toronto, found much to cheer them in the announcement of Assistant General Sales Manager Arthur Silverstone (center, above, seated) that between last month and next December they will have released 43 features, exclusive of "Carousel!" and the CinemaScope "55" road-show, "The King And I". The 43 releases include 29 CinemaScope and 14 2-D features.

The CinemaScope feature output is to be sold in three classifications: five Super-Specials and two groups, each comprising 12 releases. The 2-D features will be sold in two groups, four and ten. In addition, the Dominions this year also will handle six 2-D re-issues. "Carousel" will have its Dominion premiere Mar. 23.

Attending the convention, over which Mr. Myers presided, were: left to right, standing—Tom Corbett, St. John; Art Quintal, Montreal; Dawson Exley, St. John; Jack McCann, Calgary; Jim Patterson, Vancouver; Bob Gringan, Calgary; Al Laubenstein, Winnipeg; Gerry Chernoff, Montreal; Cecil Black, Toronto; Al Smith, Winnipeg; Vic Beattie, Toronto; Bob Stein, Montreal; Jack Gow, Calgary; Phil Geller, Winnipeg; Gordon Lighthouse, Vancouver; Harry Wiseman, Martin Gold, Bill Turrell and Bob Stern, all of Toronto. Left to right, seated: exploitation director Rodney Bush who outlined the advertising and publicity campaigns; Messrs. Myers and Silverstone; Emily Barrett, executive assistant to Mr. Myers, and Canadian exploitation representative Sam Glasier.
The most important of the CinemaScope "55" demonstrations held to date was the one in New York. It was attended not only by national circuit executives and representatives of newspaper syndicates, but also by some production heads. Above, President Spyros P. Skouras (center) introduces "Carousel" co-stars Shirley Jones and Gordon MacRae (right) to Roxy Managing Director Robert Rothafel, and the most competent all-around show-woman in TV or radio, lovely Jinx Falkenburg (second from left).

Also at the New York demonstration were, left to right: Jack Cohn, Executive Vice-President of Columbia Pictures; our Director of Distribution Al Lichtman, and William Brandt of Brandt Theatres, New York. Exactly 978 persons representing every segment of the industry in New York were on hand. Several days following this demonstration another was held at the Roxy for 5,442 corporation stockholders, business, finance and professional leaders in the Greater New York area.

Murray Silverstone (right), President of 20th Century-Fox International, is happy to hear Lacy Kastener, Columbia Pictures' international head, state CinemaScope "55" will further boost patronage of motion pictures in foreign countries.

Chatting in front of a CinemaScope "55" display in the lobby of the Roxy theatre are W. C. Michel, our Executive Vice-President, and Abe Montague (left), Vice-President in charge of distribution for Columbia Pictures.

None was more "genuinely thrilled with this magnificent advancement" than Jack L. Warner (center), Vice-President and Executive Producer of Warner Brothers. He is pictured with Harry M. Kalmine (left) Stanley-Warner executive, and Charles Einfeld, our Vice-President in charge of publicity and advertising.

Assistant General Sales Manager Arthur Silverstone (center), Atlantic Division Manager Martin Moskowitz (extreme left) and New York Branch Manager Abe Dickstein (second from right) had two nationally prominent exhibition executives as guests at the demonstration: Eugene Picker (second from left), Loew's Inc., Vice-President, and Wilbur Snaper (extreme right).

Heads of national theatre circuits agree CinemaScope "55" further corroborates the claim that motion pictures provide incomparable entertainment. Three of them are pictured above with Mr. Skouras. They are: Sam Rosen (right), Stanley-Warner; Sol Schwartz, RKO chief, and Si Fabian.
Left, Cleveland's branch Manager, I. J. Schmetz, who has been in this company's employ longer than any one now in its ranks, at the Central division's sales meeting in Indianapolis, held a cutout of Gregory Peck who plays the title role in Zanuck's first personal 1956 production, "The Man In The Gray Flannel Suit", as he tells his son, Raymond, newly-named head of the Hoosiers' exchange: "You couldn't have been promoted to this job at a better time, for with pictures like this one and the others you have heard about at the New York convention and again at this meeting, you can't miss having an auspicious first year as exchange manager. So, good luck!" Having been taught all he knows about distribution from one of the latter's masters, the senior Schmetz, Ray, who gave a magnificent accounts of himself as Cleveland sales manager and as a member of several "task forces", is destined to keep things lucratively humming at Indianapolis.

For Your Information

Seventy prints of Darryl Zanuck's first personal 1956 special, "The Man In The Gray Flannel Suit", will be bookable for Easter Week, according to press-time information.

Print Manager Harry Mersey informs Dynamo that the first branch screening print of "On The Threshold Of Space" will be shipped Feb. 18 or Feb. 20.

The world premiere of "Carousel!" will be a joint affair, at the New York Roxy and in Los Angeles on Feb. 16. Third engagement starts Feb. 17 in San Francisco.

The full quota of single-track optical prints of the two-reel, 29-minute CinemaScope featurette, "Land Of The Bible", will have arrived at U. S. branches by mid-March.

No magnetic prints are being manufactured on "Land Of The Bible". It is anticipated that CinemaScope featurette will be an ideal companion booking for Easter Week engagements of "The Man In The Gray Flannel Suit".

Abe Dickstein's New York branch sales and booking staffs lost no time lining up a drive to maximize February-March revenue on unsold and undated backlog. Mr. Dickstein (seated, center) and assistant manager Alex Arnswalder (seated left) are pictured with Office Manager William Cohen; Salesmen Moe Kurtz, Abe Blumstein, Michael Nuzzola, Lawrence Brown and Thomas J. Feeney; Head Booker George Blenderman and bookers Al Mendolsohn, Louis Kuttler, Peter Fishman and William Tavernise.

WHAT THEY ARE SAYING

Not since the original CinemaScope process demonstrations has exhibition "raved" as is now applauding CinemaScope '55'... Here are some comments from well-known showmen... Sam Pinanski, Boston: "I'm thrilled beyond words! It is a wonderful advancement."... William Thedford, Evergreen circuit, Seattle: "This is the realization of a dream every exhibitor has always had."... Max Cohen, New York: "A revelation!"

Richard Rodgers of Rodgers and Hammerstein, who wrote and produced "Carousel!" and "The King And I", said: "This is something for motion picture people to cheer!"... Fred Williams, Consolidated Amusement, Hawaii: "Astonishing! 20th Century-Fox again shows the way to win bigger business."... Irving Ackerman, San Francisco: "The clarity and detail are simply overwhelming. No stage show or television show can compete with this presentation."

Mike Naify, San Francisco: "The last word in motion picture presentation!"... Jay Emanuel, Philadelphia: "Assures exhibition that 20th Century-Fox will never rest on its laurels and that Spyros Skouras will continue to explore means to better motion picture entertainment."... Jack Kirsch, Chicago: "I felt CinemaScope '55' was out of this world when I saw it with shots from 'Carousel'. Now that I've seen sequences from 'The King And I', I am positive CinemaScope '55' gives motion pictures a value that will build a future patronage far eclipsing that of the healthier past, if we are good enough showmen to properly exploit the wonders this new process performs."

Mitchell Wolfson, Miami, Fla.: "This remarkable system proves conclusively that we can depend on Spyros Skouras and 20th Century-Fox for uninterrupted progress in providing the public with a continuously and consistently better entertainment on our CinemaScope screens."... Harry Browning, New England Theatres: "Not even the live theatre can compare with the true-to-life effects CinemaScope '55' effects."... Max Smakwitz, Atlantic City, N. J.: "Television can never attain that degree of perfection where, for example, it can match such sumptuous entertainment as Cinema-Scope '55' gives in 'The King And I',"
There is no substitute for good showmanship which explains why Central Exploitation Manager Sol Gordon has planted one first-page story in every city where a CinemaScope "55" demonstration has so far been held in his area. A prediction: no 1956 championship-aspiring branch will hit that mark unless it can out-deliver Victor Beattie’s biff-banging Torontoians. Incidentally, don’t be surprised if “Hit! Holston’s Charlotte will be up among the top three offices on delivery before March is with us.

Congratulations to Cincinnati’s Sam Weiss who has been promoted to succeed the recently appointed Indianapolis branch manager Ray Schmertz to the branch salesmanship at I. J. Schmertz’s Cleveland office. Incidentally, Salesman Anthony Russo, at Cincinnati, takes over Mr. Weiss’ former zone, Columbus (O.). Barbara Cunningham is Atlanta’s new stenographer. Ethel Beatty will perform similar chores at Dallas. Dallas also has welcomed a new film inspectress, Mildred Broach.

Richard Piscitella has taken over shipping duties at Denver. Houston’s new cashier is Hattie Berthelot. Cleo C. Misleh has assumed the contract clerkship at Jacksonville. Harvey Applebaum is tackling the general clerkship at Los Angeles. At the same branch, Gerald Cole is assisting on shipments. Minneapolis’ billings are the responsibility of Betty Johnson. Joyce Dietz, new typist, was heartily welcomed to the New York exchange.

Oklahoma City has a new booking clerk, Joan Kimbrough. Philadelphia has taken on two new employees: cashier’s clerk, Helen Fitzgerald, and typist Joy Edmondson. Eletha Duke is general-clerk ing at San Francisco. Kathryn Hamilton is taking dictation at the branch by the Golden Gate. Elaine Hurtt is Washington’s new general clerk. Josephine Beckham is serving in a similar capacity at the national capital branch.

William Humnell, formerly of the Home Office, is a student salesman at Chicago. Pherdilla L. Shumaker is working stenographically at Charlotte. In the North Carolina headquarters, too, Carolyn Wilson is bookkeeping. Carolyn Russell is functioning as general clerk at Minneapolis. Erstwhile Joy Eakin, secretary to Omaha Branch Manager George Regan, is now Mrs. Joe Bauer. Boston Secretary (and an extremely able one, too) Eva R. Worshofsky has just celebrated her 30th year of association with the company.

Atlanta Branch Manager Dan Coursey next month celebrates his 20th anniversary with this company. Denver Inspectress Dorothy Elmore, too, has just observed her 30th year at that office. It’ll be 20 years, in April, for Des Moines Manager Dave Gold. And, Joe Lee’s Detroit has set next May aside to territorially observe Booker-Office Manager Al Champagne’s 30th year at that branch. New York Head Booker George Blenderman proudly calls attention to the fact that this will be his 37th year with the company.

Mrs. Gloria Mayers, former secretary to Ugo Fratto, executive assistant to Western Division Manager Herman Wobber, has resigned to devote herself entirely to domestic chores.

The above sextette, employees of the Oklahoma City branch, represents a total of years of conscientious, efficient and loyal service to our company greater than that which any similar number of workers in any Southern office can boast. And says Southern Division Manager Harry G. Ballance: “I’ll match this sextette’s record with that of any equal group anywhere in our world-wide organization.” Together, they represent exactly 150 years of employment. Individually, their employment record follows (left to right): Salesman Lewis N. McCarty, 20 years; Salesman George K. Friedel, 24 years; Head Booker Ferne Marker, 29 years; Manager Marion W. Osborne (seated), 32 years; Office Manager and Salesman Jack Whelihan, 22 years, and Salesman Grady James, 23 years.

Mary Hawke is taking notes at Toronto. Murray Garry is now in charge of Boston’s projection room. Sebastian Amato has been promoted from a post in the Denver booking department to a salesmanship. Paul Tison, Jr., New Haven’s student salesman, is on military leave. Atlantic division’s Abe Dickstein of New York, Sam Diamond of Philadelphia and Ira Sichelman of Washington want it known, even at this early date, that “an all-time record for a week’s delivery will be established” at those branches during Easter Week.

Wobber’s Western salesmen are leading the field in number of penthouse orders secured to date from operators of single-track optical sound theatres. Al Levy’s Northeasterners constitute the second divisional contingent to plan a personalized drive for the second quarter. Vic Beattie and his Toronto staff left no doubt at the recent divisional sales meeting in that city that “1956 is the championship year for us.”

Northeastern Division Manager Al Levy has ordered his four branches to immediately “get busy” selling product for the 1956 Drive-In season. In southern New England the Drive-In season will start in mid-March and move into high in mid-April. Philadelphia’s Sam Diamond is willing to give 5 to 3 that when 1956 has passed into history his office “will again be the No. 1 branch on revenue secured on short subjects against quota.” Any takers? Maybe, Washington or San Francisco, which have been pushing the Phillies hard in that department for the past year.

Jack Erickson, whose San Francisco services the Hawaiian theatres, has received a bid from Honolulu for the world premiere of “The Revolt Of Mamie Stover,” most of which has been filmed there. Credit Centrals’ Exploiter Sol Gordon with getting the best newspaper “breaks” following territorial CinemaScope “55” demonstrations. Keep your eyes on Marion Osborne’s Oklahomans in the next couple of months. Their advance rental estimates are extremely promising.
Behind The Week's News

Look for Dick Powell's first assignment as a producer for this company to be "Sitka", for which the studio has made an unusual arrangement with author, Louis L’Amour. The latter is still writing the book that Appleton-Century will release as a book next Fall. Later it will be published and exploited by Bantam Books.

"Sitka" takes its name from a Russian-founded Alaskan community. It is a melodramatic story concerning behind-the-scenes activities during negotiations by this country for purchase of the region from Russia. Story is set in Washington, St. Petersburg (czarist Russia' old capital) and Alaska. It'll be a 1957 release.

Insofar as 1956 is concerned, it will be notable for it will mark the road-show career of "The King And I", with the world premiere planned for late August. It will be in full CinemaScope 55 screen dimensions with six sound tracks. It is not planned to release it to regularly properly equipped theatres until some time next year.

FIELD "INSIDE"

Managing the Seattle branch is no new experience for 48-year-old Chilton Robinette. Jack Burk’s successor first piloted that office in 1948. He resigned the following year, but returned to the fold on Jan. 19, 1953, as a Denver salesman. Again, in 1954, he resigned only to return, this time, on Feb. 14, 1955 as a Portland salesman.

Chilt Robinette is the seventh former adsales manager to rise to a branch pilotship, having started with this company in the former capacity at Seattle on July 10, 1933. The following year he was named student salesman, graduating to a full-fledged salesmanship exactly one year later, Aug. 5, 1935.

On the day that marks his 65th birthday and one week after he will have celebrated his 29th year of association with this company, Los Angeles salesman William T. Wall retired. No salesman can point to a more brilliant record than can Bill Wall. For years he has tirelessly, loyally and successfully covered the Arizona zone.

Mr. Wall’s record was the basis for no less than seven offers to promote him to a branch managership. Each time he declined the offer. A proud native of California, Bill, our records disclose, always was to be found among this company's top ten salesmen in standings based on yearly performance.

Mr. Wall's retirement is a distinct loss to this company. A soft-speaking gentleman, he has always been the "business man of distinction" type. That is one of many reasons why he has been held in such high esteem by showmen in his zone and by colleagues in southern California. On the eve of his retirement Dynamo wishes him a realization of his every wish.

William Wall

Bill Wall’s retirement has brought a merited promotion to one of Morris Sudmin’s bright young men, Jerry Atkin. Jerry has been doing an outstanding job in Head Booker Elmer Youngs’ department and his elevation to a film salesmanship comes as no surprise to those of us who know him and have followed Jerry’s personal progress.

One of the major developments of the CinemaScope "55" demonstrations has definitely been their impact on our stockholders. According to letters from 13 branch managers, the latter had received 388 written or phoned inquiries from stockholders seeking further information on "Carousel" and "The King And I". Unquestionably, other exchanges have been similarly approached.
Where this country's economy is concerned, no area is more prosperous than that which the eight Southern exchanges service. Harry Ballance's organization there is responsible for 4460 2-D product possibilities of which 3889 are also equipped for the presentation of CinemaScope attractions. Of that total of equipped theaters, exactly 3740 are sales possibilities, 718 of the latter figure operating with stereophonic sound magnetic installation. Moreover, those eight branches, among them, service 1297 equipped Drive-In theatres, most of which are year-round operations.

It is significant to note, too, that today Cousey's Atlanta, Holston's Charlotte, William's Dallas, Harrell's Houston, Tidwell's Jacksonville, Young's Memphis, Briaun's New Orleans and Osborne's Oklahoma City, combined, have a divisional ratio equal to almost 21% of the domestic department's earning potential. No division has made the advance in earning potential and in actual delivery in the past year or two than the South has annually negotiated.

But, the South has advanced in other ways, too. No company is more highly thought of by business, professional, educational, religious and all other segments of community activity than is ours. And, that is wholly because of the active participation in community undertakings and interests by not only Mr. Ballance, district managers Wilson and Sheridan and their eight branch managers, but also by salesmen and bookers. Twenty-cent Century-Fox Film Corporation is a trade-name as well known in the Southland as that of any industrial leader in this country.

Hence, it was not surprising that, when Mr. Ballance called a meeting of his Southern sales personnel in Atlanta, the mayor of that great city in Georgia was personally on hand to not only welcome the visitors from the seven other Dixie territories, but to take the opportunity to demonstrate his knowledge of the "inspiring leadership your President, Mr. Skouras, is giving the motion picture industry and, particularly, his active interest and participation in humanitarian movements that have for their purpose the welfare of all people in our nation."

Above, Mr. Ballance is pictured after he presented Atlanta Mayor William B. Hartsfield a "Man In The Gray Flannel Suit" tie. Smilingly watching His Honor tie his cravat is Sales Manager Alex Harrison (left).

Like other combinations, the South has not yet hit quota, but it is well on its way to achieve just that. And if Mr. Ballance's calculations materialize, the second quarter will see his eight offices consistently bringing out weekly quota-plus. This expectation is based on two facts: (1) the South's expectations of an abundance of big grossing attractions, and (2) a determination to win a huge portion of that $750,000 bonus for the year's performance.

Home Office sales executives are shuttling these days between their headquarters and the field, presiding at CinemaScope "55" demonstrations. Executive Assistant General Sales Manager W. C. Gehring presided last week at demonstrations in Toronto, Rochester (N.Y.) and Syracuse (N.Y.) . Assistant General Sales Manager Arthur Silverstone was principal speaker at the Canadian sales conference in Toronto.

Western-Southern Sales Manager Alex Harrison chairmaired at demonstrations slated for Knoxville (Tenn.) on Feb. 9, Chattanooga (Feb. 10), Little Rock (Feb. 13), Shreveport (Feb. 14) and Birmingham (Ala.) on Feb. 15. Eastern Sales Manager Glenn Norris was in charge of demonstrations at Albany (N.Y.) on Feb. 6 and New Haven on Feb. 7. The popular Marlene Druiian was partyed by her friends and associates at Movietone News.

Charles Einfeld, Vice-President in charge of publicity, advertising and exploitation, because of the company's expanded promotion program for this year, has substantially reinforced his organization, resulting in a number of promotions. Abe Goodman has been elevated to the newly created post of advertising director. Rodney Bush's title now is exploitation director. His erstwhile assistant, Eddie Solomon, has been designated exploitation manager.

On assuming the advertising directorship, Mr. Goodman announced his appointment of Alex Moss to advertising manager. This is the second time Mr. Moss has been this company's advertising manager, holding that post in 1951. Carl Moss, formerly assistant to Mr. Goodman, is now press-book editor. Earl Wingart is merchandising director. Abe Goodman is merchandise director. Nate Weiss assumes the title of trade paper advertising manager. Claude Baruch, formerly in Martin Michel's TV-radio department, is assistant to trade paper contact. Harold Rand . Dick Karp has been transferred to the TV-radio department.

John Bove has joined the International Department as accounting clerk. Leonard Goldman of the Mail Room is on military leave, having enlisted in the U.S. Navy. Mrs. Ann Nichols Dobler, secretary to Distribution Counsel Blackmar Johnson, resigned after her marriage to make her home in Virginia. Mrs. Rita Landi Berate of the International Department has returned from her honeymoon. Miss Ilene Rosen is officiating as Roger Feri's secretary during Mrs. Rose Drucker Kovary's three months' leave of absence.

Infanticipating are Mrs. Frances Zillion of the Publicity Department, Mrs. Sandra Cohen, secretary to Eddie Solomon, and Mrs. Grace Olson of the Purchasing Department. Mrs. Syd Marlieb of Mr. Lichtman's office has joined the ranks of grandmothers. Gordon MacRae, Shirley Jones, Barbara Ruick and Robert Rouesville of "Carrousel" have been co-operating with the Publicity Department in exploitation of that first CinemaScope "55" special.
Marilyn Monroe (right) has returned to the fold! And, as everybody had hoped, her first co-starring role, under the new contract, will be that of a "B-girl", a fugitive from a Kansas City "clip-joint," in the comedy "Bus Stop," now in its second year on Broadway. This will be truly one of our stronger boxoffice attractions of 1956!