The Dynamo

April 18, 1953

20th CENTURY-FOX

PRE-CINEMASCOPE DRIVE IS ON!

The CENTURY-FOX April 18, 1953

Dynamo

PRE-CINEMASCOPE DRIVE IS ON!
WEEK ENDING MAY 16 MUST BRING $1,750,000 TO ENABLE US TO STAY AHEAD OF LAST YEAR!

The 20th week of this month, or the seven-day period starting Sunday, May 10 and ending Saturday, May 16, becomes the most challenging stanza of the first half of 1953. Last year that corresponding stanza was dramatically celebrated as Division Managers’ Week. As the result of a vigorous campaign, it developed $1,701,788 in film rentals for the U.S. and Canada. That figure was the high week’s mark of 1952.

Now, the domestics are called upon to equal or top that week. That means that in the week ending May 16 we must departmentally deliver 43.91% more than our weekly average for the past 15 weeks of this year! However, that is no assignment, for in the third week of last January, which was celebrated as Bill Gehriog Week, the 38 domestic branches did $1,725,955, or $24,167 more than was developed during last year’s historic Division Managers’ Week.

Here are the branches that must more than double their current weekly par (and how much more they must do percentage-wise) to match their 1952 Division Managers’ Week delivery: Bob McNabb’s Cincinnati 189.99% more; Al Levy’s Pittsburgh 128.07% more; Jim Dugan’s Denver 123.61% more; Joe Scott (Tahia) 119.45% more, and Bob Coon’s Des Moines 106.11% more.

Here is how much more than their weekly average of the past 15 weeks other branches must do during the week ending May 16 to match their 1952 Division Managers’ Week delivery: Oklahoma City 97.47%, Minneapolis 92.81%, Albany 92.27%, Seattle 91.96%, Buffalo 91.16%, Atlanta 86.7%, Portland 84.41%, Indianapolis 83.65%, New Haven 81.09%, St. Louis 80.65%, Salt Lake City 78.85%, Milwaukee 72.7%, Memphis 71.96%, Detroit 64.24%, Kansas City 57.14%, New Orleans 50.87%, Washington 49.28%, Boston 46.55%, San Francisco 41.37%, Cleveland 41.34%, Dallas 39.61%, Winnipeg 39.52%, Los Angeles 34.78%, Montreal 31.41% Philadelphia 12.02%, Toronto 11.18%, Vancouver 11.04%, Jacksonvillie 8.54% and New York 8.07%.

Unquestionably, the severe combinations must bring in the following more revenue above their past 15-week’s weekly average to match their 1952 Division Managers’ Week performance: Canada 13.13%, Empire State 22.11%, South 41.21%, Atlantic 44.82%, West 58.57%, Midwest 82.01% and Central 90.57%.

UNPRECEDEDENT DRIVE ON

The next 10 weeks confront the domestics with a responsibility whose discharge is imperative to insure by the first of October the highest 39-week revenue ever developed in the United States and Canada by this company. None, apparently, is more cognizant of this challenge than the field dollar delivery organization, for, entirely on their own, its members are voluntarily undertaking a drive that is without precedent in this company’s annals of distribution. Shuttle sheet procedure has been revived in some offices.

Thirty-eight branches are currently involved in a vigorous effort, locally applied, that augurs well for the next 23 weeks. This is as it should be, for ahead are extremely rugged stanzas. In the first place, departmental delivery for the first two weeks of this quarter, including Easter Week, fell 22.11% under quota for that period, and 14.3% short of the weekly average of the first quarter—withstanding the fact that both sales and feature bookings for the past fortnight far exceeded the totals for the same time last year!

However, the field is aware of and has steered itself to cope with the big weeks ahead. For example: the weekly average for the next 10 weeks must be 5.1% higher than that of the past two weeks’ par, if the 1952 second quarter’s delivery is to be just matched. But, the imperative minimum weekly expectancy, departmentally, is 14.3% higher than the average for the 10 weeks of 1952.

However, Easter Week saw only seven branches exceed their quotas. They were: Jim Connolly’s Boston, Sam Diamond’s Philadelphia, Joe Rosen’s Washington, Reg Marsh’s St. John, Joe Negers’ Kansas City, Tom Young’s Memphis and Ken Lloyd’s Salt Lake City. Only seven branches merited a bonus for the result of accumulated 13 weeks’ delivery in the first quarter. Fifty-six managers, salesmen and bookers participated in this distribution of bonus, 36 collecting three-week’s extra salary apiece, and 20 others getting two-week’s extra salary each.

Following is a list of the branches that merited a bonus along with number of members of the dollar delivery crew that participated in such cash prize-earning: three weeks’ extra salary—Donnell’s Jacksonville (8), Abe Dickstein’s New York (14), Sam pajmond’s Philadelphoa (11) and March’s St. John (3); two-week’s extra salary—Joe Lee’s Detroit (7), Morris Sudmin’s Los Angeles (10) and Victor Beattie’s Calgary (3).

Here Is Proof That We Have No Reason To Be Self-Satisfied: How Your Exchange Shapes Up Now On 15 Weeks’ Delivery Plus Four Weeks’ Advance Rental Estimate Against 19-Week Quota!

The following table shows exactly how your branch shaped up, as of April 11, on accumulated 15 weeks’ total delivery PLUS four weeks’ advance rental estimates, against quota for 19 weeks:

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<th>PL Branch (Manager)</th>
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<tr>
<td>8 Vancouver (Patterson)</td>
<td>82.15</td>
<td>21 Omaha (Scott)</td>
<td>72.77</td>
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<td>9 Kansas City (Neger)</td>
<td>81.87</td>
<td>22 Minneapolis (Malsow)</td>
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<td>10 Los Angeles (Sudmin)</td>
<td>80.48</td>
<td>23 Memphis (Young)</td>
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<td>11 Milwaukee (Lorets)</td>
<td>80.42</td>
<td>24 New Haven (Simon)</td>
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<td>12 Montreal (Chernoff)</td>
<td>79.79</td>
<td>25 Chicago (Gilliam)</td>
<td>70.99</td>
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<td>13 Toronto (Sherman)</td>
<td>79.21</td>
<td>26 Buffalo (Kosco)</td>
<td>70.72</td>
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<td>14 S. Francisco (Erickson)</td>
<td>78.84</td>
<td>27 Washington (J. Rosen)</td>
<td>69.63</td>
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<td>15 Winnipeg (Huber)</td>
<td>78.47</td>
<td>28 Albany (N. Rosen)</td>
<td>68.68</td>
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<td>16 Des Moines (Conn)</td>
<td>78.20</td>
<td>29 Oklahoma City (Osborne)</td>
<td>68.54</td>
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<td>17 St. Louis (Hollenor)</td>
<td>77.83</td>
<td>30 Atlanta (Burk)</td>
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<td>18 Boston (Connolly)</td>
<td>76.97</td>
<td>31 Indianapolis (Keith)</td>
<td>66.20</td>
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<td>19 Orlando (Brion)</td>
<td>76.08</td>
<td>32 Pittsburgh (Lloyd)</td>
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<td>20 Atlanta (Coursey)</td>
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<td>33 Salt Lake (Lloyd)</td>
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<th>PL Branch (Manager)</th>
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<td>34 Cleveland (Schmertt)</td>
<td>65.56</td>
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<td>35 Cincinnati (Mnabb)</td>
<td>65.52</td>
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<td>36 Portland (Dowers)</td>
<td>64.40</td>
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<td>37 Dallas (Sheridan)</td>
<td>63.01</td>
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<td>38 Denver (Dugan)</td>
<td>57.98</td>
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<td>39 St. Louis (Weinert)</td>
<td>57.87</td>
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<tr>
<td>40 Philadelphia (Curtis)</td>
<td>57.84</td>
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<td>41 Empire (Moskowitz)</td>
<td>83.54</td>
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<td>42 Conado (Mayers)</td>
<td>81.93</td>
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<tr>
<td>43 Atlantic (Norris)</td>
<td>79.93</td>
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<td>44 Midwest (M.A. Levy)</td>
<td>77.47</td>
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<tr>
<td>45 South (Beilson)</td>
<td>74.22</td>
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<tr>
<td>46 West (Wobber)</td>
<td>72.77</td>
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<td>47 Central (McClaster)</td>
<td>71.89</td>
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Good--But Not Safe Enough!!

CinemaScope Makes Demand 36 Weeks' Delivery in 23 Procedure Not As Usual!!

CinemaScope is relatively less than four months old, yet its impact on the future of the industry is already barometrically tremendous! Thousands of motion picture theatre operators have flooded the offices of Director of Distribution Al Lichtman with applications for installation of CinemaScope equipment. The first CinemaScope production (The Robe) has been almost completed, insofar as filming is concerned. The second, "How To Marry A Millionaire," is in its second month of "shooting." The third CinemaScope special, "12-Mile Reef," is being produced off the coast of Florida. And, the next 17 CinemaScope releases are being readied for filming. All our CinemaScope productions will be in Technicolor. So, with this company, CinemaScope is fact NOW! Our studio is working entirely on CinemaScope pictures.

Exhibitors have seen CinemaScope at work. They know it is the most practical and most economical process on the market. That is why this company is staking its future on CinemaScope. The fact that thousands of theatres already have filed installation applications bespeaks the verdict of exhibition. What sound-on-film was and began doing for this industry back in the early 1930's, CinemaScope will do for motion picture theatres, starting in October. The public eagerly awaits CinemaScope productions. It awaits the first CinemaScope production with high expectations and with the same impatience exhibitors look forward to it.

But, in the meantime, what? October is 23 weeks distant! What is going to happen in the meantime? You and your exhibitors have the answer to that question, for the pictures that will be released between now and the end of September have been completed by Darryl F. Zanuck and his associates. Yes, October looms a historic date in the annals of this company. It gives every promise of initiating for the industry a future that will dwarf the past insofar as public patronage is concerned. But, the period before the first showings of "The Robe" is vital.

By the end of September this company will have made available standard 2-D feature releases whose filming cost alone represents an investment of more than $36,000,000. Add to that sum the cost of distribution and advertising and you will not be wrong if you come up with a figure something like $50,000,000. And that represents the cost of domestic handling of the 1953 features only. Obviously, you must also add to that investment the cost of the feature backlog that also will be available before the end of September.

So, the task we assume is of Hercullean proportions! Mr. Skouras and other company officials are cognizant of and grateful for the fine selling and booking job that is being done, domestically. Features sales, as of last week, were 49.4% greater than for the same period of 1952. Feature bookings, departmentally are 7.35% ahead of total feature payoff for the same period last year. That's good...but, apparently, not good enough! Our accumulated 15 weeks' delivery this year is 23.57% higher than for the same period last year. But, the first four months' delivery last year was nothing to brag about. The simple fact remains that our past 15 weeks' delivery was 16.9% under quota for that period. So, while sales-wise and booking-wise, a good position departmentally prevails, revenue-wise it IS NOT A SAFE ONE!

The task that confronts us is UNUSUAL. Past performances can not be used as the measuring rod. The situation is entirely different from what it has been in any period in any past year. Releases through next September must be launched as early as possible coincident with availability of advertising material. We must get the distribution job on the standard 2-D pictures done before we begin generally releasing the CinemaScope pictures...and that task begins Oct. 1.

We must get these availabilities set and played off in every first-run...and then follow-through methodically and swiftly down through our pattern of liquidation. This responsibility calls for top level planning, thinking and follow-through. The simple fact is that in the next 23 weeks we must departmentally develop the equivalent of a 36 weeks' revenue. In prior years we planned and estimated revenue for the period ended on the 52nd week. That's out this year! We've got to get our job on the standard 35MM releases behind us by October!

Bear that fact in mind in your planning and in every phase of your selling and booking. There is prophetic significance in the daily increasing number of applications for CinemaScope equipment being received at the Home Office. For one thing, it means after our first CinemaScope picture, "The Robe," is pre-released, there will be a decided and continual decline of public interest in 35MM pictures. The market for 35MM will consistently and swiftly diminish, no matter how good the standard-sized pictures may be. That was the experience obtained at the beginning of sound pictures. Only the houses equipped to show sound pictures made money. Let's profit by that experience.

Dynamo brings these facts and thoughts for your consideration NOW...when something can be done about coping with them. Remember, it's 36 weeks' business in 23 weeks on the 2-D 35MM releases through September! We know competition for playing time for that period will be increasingly keen as the public and exhibitors cope with our new processes. Our job is to get out and secure that indispensable playing time. Get out and get it NOW! We CANNOT WAIT FOR ANYTHING! We cannot afford to miss or lose a single booking on 35MM availabilities, for a playdate missed between now and October 1 on 2-D features is a booking irrecoverable loss. We must clear the decks--NOW! CinemaScope will take care of itself, starting in October. Meanwhile, LET US TAKE GOOD CARE OF METHODSICALLY LIQUIDATING OUR 35MM AVAILABILITIES.

Only 23 Weeks To Go To Beginning Of CinemaScope Era!
West Hits Highest Average Per Movietone News Print

Herman Wobber's West is maintaining the highest divisional revenue average per Movietone News print, according to statistics supplied by the company and covering the first 14 weeks of this year. Jack Burke's Seattle operation has the highest branch average, $35.35, while Scott's Omaha has the lowest revenue per branch per print, $13.37.

The following table shows the ranking of each U.S. branch based on revenue averaged per Movietone News print for the first 14 weeks of 1952:

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<tr>
<td>1</td>
<td>Seattle</td>
<td>35.35</td>
<td>12 Philadelphia</td>
<td>26.57</td>
<td>22 Jacksonville</td>
<td>20.78</td>
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<td>2</td>
<td>Frisco</td>
<td>35.31</td>
<td>13 Pittsburgh</td>
<td>26.35</td>
<td>23 Dallas</td>
<td>18.74</td>
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<tr>
<td>3</td>
<td>Los Angeles</td>
<td>34.14</td>
<td>14 Indianapolis</td>
<td>26.12</td>
<td>24 Minneapolis</td>
<td>19.36</td>
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<td>4</td>
<td>Buffalo</td>
<td>34.35</td>
<td>15 Milwaukee</td>
<td>25.71</td>
<td>25 Des Moines</td>
<td>19.18</td>
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<td>5</td>
<td>Newark</td>
<td>33.27</td>
<td>16 Partheid</td>
<td>23.71</td>
<td>27 Providence</td>
<td>17.94</td>
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<td>6</td>
<td>Denver</td>
<td>32.25</td>
<td>17 Boston</td>
<td>23.04</td>
<td>28 Albany</td>
<td>17.94</td>
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<td>7</td>
<td>Detroit</td>
<td>29.75</td>
<td>18 Chicago</td>
<td>22.99</td>
<td>29 Memphis</td>
<td>17.44</td>
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<td>8</td>
<td>New York</td>
<td>28.22</td>
<td>19 Salt Lake</td>
<td>22.98</td>
<td>30 Charlotte</td>
<td>16.93</td>
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<td>9</td>
<td>Cleveland</td>
<td>28.07</td>
<td>20 New Orleans</td>
<td>21.21</td>
<td>31 St. Louis</td>
<td>16.93</td>
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<td>10</td>
<td>Memphis</td>
<td>27.59</td>
<td>21 Atlanta</td>
<td>21.13</td>
<td>32 Oklahoma City</td>
<td>16.19</td>
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<tr>
<td>11</td>
<td>Washington</td>
<td>26.62</td>
<td>22 Omaha</td>
<td>21.02</td>
<td>33 Omaha</td>
<td>13.37</td>
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Peter Myers' Canadians are earning more per Movietone News print than any combination of U.S. associates. Their average is $34.18, while that of the 32 U.S. branches is $25.15, a difference of $9.03.

Improvement Reported on Outstanding Collections

Collections are the healthiest in domestic distribution annals, according to a report from Branch Auditor Nat Brower. However, at the inception of this quarter there were still 11 branches whose outstanding reflected either a "poor" or "dangerous" position.

Sixteen branches brought their collections on outstanding down to less than 10 days. Best improvement was made by Memphis which reduced its mark from 19.8 days to 9.5. Here are the offices and cashiers reflecting a good position, said Mr. Brower, based on number of less than 10 days' business on outstanding:

<table>
<thead>
<tr>
<th>Pl.</th>
<th>Office (Cashier)</th>
<th>Days</th>
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<tr>
<td>1</td>
<td>Office (Cashier)</td>
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<tr>
<td>2</td>
<td>Chicago</td>
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<td>3</td>
<td>Portland</td>
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<td>4</td>
<td>Minneapolis</td>
<td>10.4</td>
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<td>5</td>
<td>Seattle</td>
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<td>6</td>
<td>Los Angeles</td>
<td>10.4</td>
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<td>7</td>
<td>Detroit</td>
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<td>8</td>
<td>St. Louis</td>
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<td>9</td>
<td>Omaha</td>
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Here are the six branches whose position on collections Mr. Brower says reflect from 14.8 to 21 days' business on collections and reflects "a poor condition":

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<tr>
<th>Pl.</th>
<th>Office (Cashier)</th>
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<tr>
<td>10</td>
<td>New Orleans</td>
<td>14.8</td>
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<td>11</td>
<td>New Haven</td>
<td>16.9</td>
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<td>12</td>
<td>Cincinnati</td>
<td>17.5</td>
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<td>13</td>
<td>Boston</td>
<td>19.2</td>
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<td>14</td>
<td>Washington</td>
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<tr>
<td>15</td>
<td>Cleveland</td>
<td>21.0</td>
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"Dangerous" is the position these branches are in, with collections, with averages of at 23.3 up to 33.5 days' business on outstanding, states Mr. Brower.

Clifford T. Hordin

Jacksonville Booker Leads Dating Boost

In the 14 months that this company has operated a branch in Jacksonville, our Florida business has expanded in every detail. Tom Tidwell's Jacks have sold 25% more features and have boasted revenue from Florida sources exactly 45.9%. No branch can boast the record of increased performance that Jacksonville has effectuated in Florida in the past year. It won a three-weeks salary bonus in the first quarter.

To Head Booker Cliff Harrell must go no little credit for the fact that in the past 15 weeks the Jacksonville branch has played more feature bookings than were absorbed in the comparable period in 1952 in Florida. Jacksonville's business-boosting penetrates every phase of our film distribution. The winter tourist season, officially terminated Easter Week, was, insofar as this company is concerned, its most lucrative in Florida. Congratulations, Tom Tidwell!
YEAR'S PRODUCT CONTRACTS ASSUME GREATER IMPORTANCE IN PRE-CINEMASCOPE DRIVE!

Because time is such a decisive factor in the pre-Cinemascope era and because wisdom dictates the field close as many situations as possible on 1953 feature product by the end of September, the part the year's product contracts play in the 1953 status has assumed much greater importance. Business wisdom demands that salesmen sell at least 6,000 contracts for a year's product to small-town and subsequent-run situations by Sept. 1.

Negotiation of such a volume of contracts for a year's service of feature releases will enable salesmen and bookers to apply more, much-needed time to negotiation of bookings. And it is imperative that a maximum of bookings be secured to back up play-off in the key-runs. In fact, in light of developments in the industry, the safest way to avoid a booking bottleneck all the way down the line is to zoom contracts for a year's feature product.

At the end of last week, 1443 contracts for a year's feature output had been negotiated on 1953 releases compared with 815 in the same period in 1952. That shows a gain of 77.0% over last year. Tom McClean-
ter's Central's have divisionally sold the most such contracts (378) with Bob McNabb's Cinematics leading the branches with 119 and Bill Reid's Indianapolis second with 113. Saul Malslow's Minneapolis is third with 102 such deals.

In fact, every branch is running ahead of last year on negotiation of such deals. Only New York is not represented in this brand of 1953 selling. Eastern offices, as a whole, are doing much better than last year. However, it is the Western area's affiliations that are outstanding, according to press-time tabulations of a full year's contracts sold. West is credited with having closed 928 such deals and the East 515.

Moe Levy's Midwest had closed 373 full year's product deals. Ballance's South was credited with 223, Herman Woebber's West 167, Glenn Norris' Atlantic 81 and Martin Mortenowitz's Empire State 40. Branches that had sold more than 50 such contracts included Tom Gilliam's Chicago, Schmetz's Cleveland, Lee's Detroit, Neger's Kansas City, Halloran's St. Louis, Holston's Charlotte, Young's Memphis and Lloyd's Salt Lake City.

WHAT'S YOUR DRIVE-IN STATUS?

Get those drive-ins rolling! Indications are that our spring-summer objective will be attained, for at the end of the year's first 14 weeks accumulated revenue from drive-ins ran 45.9% ahead of 1952. How drive-in revenue has been mounting is indicated by the fact that what this department this year accomplished in 14 weeks required 33 weeks to effect in 1949!

What with more drive-in possibilities and much more available product, this source of revenue should, if anything show a consistent increase as more situations weekly open up. Easter Week revenue developed on our product shown at drive-ins was more than it was in the same holiday stanza of 1952. However, 37% more drive-ins were operating last week on the Eastern seaboard and Central areas of the country than were served in the comparable 1952 stanza.

While the trend so far has departmentally been exceedingly encouraging, the sad fact remains that some offices show dangerously few drive-in sales. This has alarmed Home Office sales executives because instruction has been issued, through division managers, last winter that the field initiate an early campaign to bring drive-ins into the fold.

Easter Week saw a playoff of 38.2% more features than the same seven days last year. Terrytoons particularly enjoyed a rich harvest during Easter Week. Drive-in bookings that week on Terrytoons were more than double the total absorbed in the comparable stanza last year.

Academy Award Zooms Art Series Bookings!

The Academy Award presented to producer Boris Vermont (above, right) for the "best short subject of 1952" ("Light In The Window") had the effect of immediately zooming the sale and booking of Art Entertainments, according to statistical reports from the field.

Total contracts sold and bookings played off on the Art Entertainments for the two-week period immediately after the "Oscar" presentation jumped 114% and 123.2%, respectively, over the accumulative up to March 21, the Home Office records disclose.

No short subject series has received the public attention Art Entertainments, and "Light In The Window" specifically attracted through the Coast-to-Coast telecasting over the NBC network of the Academy Awards ceremonies. It was estimated that in excess of 50,000,000 potential ticket-buyers viewed the telecast.

This widespread publicity has had, apparently, a beneficial effect on the public, for many exhibitors report telephonic inquiries as to when the Oscar-winner would be shown locally. That the field is losing no time making capital of this interest is apparent from the mounting sales and bookings on the Art Entertainment.

However, the totals recorded as of last week-end were still below expectations. The foreign offices are seemingly making a much better showing on the Art Entertainments than the domestics, notwithstanding the availability of a bonus to the latter.

Above, Boris Vermont, producer of the Art Entertainments, smilingly appraises the Oscar presented to him for producing the "best short subject of 1952," namely "Light In The Window." The presentation of the Academy Award to Mr. Vermont was made in New York.
One hundred percent production conversion to CinemaScope became fact this week, when Darryl F. Zanuck, Vice-President in charge of production, announced that the fall of this year's 35mm features was nearing completion. This was "Waterfront." Meanwhile, nine other 35mm feature releases for this year were in various stages of scoring or editing, or negatives in the possession of Technicolor Lab. Eight others of the 18 conventional width features produced by this company and scheduled for release between May and the end of November had been delivered to New York.

Of equal significant importance with Mr. Zanuck's announcement that the studio has virtually wound up its production of this company's remaining 35mm features, was that which divulged the fact that between October of this year and December of 1954 this company will release 20 multi-million-dollar CinemaScope spectacles. The first CinemaScope special this will be "The Robe," scheduled for domestic pre-release in October. "How To Marry A Millionaire" will be released in November. "12-Mile Reef" will be released in December.

Starting in January, one CinemaScope picture will be released domestically, every three weeks thereafter. Moreover, every one of the 20 CinemaScope productions will be in Technicolor. The first three CinemaScope specials, "The Robe," "How To Marry A Millionaire" and "12-Mile Reef," have been in production for some weeks. Producer Raymond Klune and Robert Bassler, along with director Robert Webb, for the past several weeks have been filming "12-Mile Reef" off Key West in Florida and Nassau in the Bahamas. This is the first CinemaScope attraction photographed under water. The cast is headed by Robert Wagner, Terry Moore, Gilbert Roland, J. Carroll Naisch and others.

"Prince Valiant," the fourth CinemaScope special that will be domestically pre-released during Christmas-New Year Week, goes into production on May 11. This will be one of our costliest ventures. Budget has been set at $1,000,000. Robert Jacks will produce and Henry Hathaway will direct. Most of the exteriors will be filmed in England and Scotland and the interiors at our California studios. "Prince Valiant" is based on the Harold Foster novel, "Prince Valiant And The Knights Of The Round Table." Michael Rennie will be King Arthur and Robert Newton will play Bolitar. The romantic leads had not been definitely selected at press-time. Thousands will appear in this production.

Other CinemaScope productions announced for 1954 release include the following:

"King Of The Khyber Rifles," Produced by Frank P. Rosenberg. Directed by Henry King from the screenplay by Ivan Goff and Ben Roberts, from the novel by Talbot Mundy. Tyrone Power will in all probability play the title role.

Irving Berlin's "There's No Business Like Show Business," Produced and directed by the team that made "Call Me Madam," Sol C. Siegel and Walter Lang, respectively. Screenplay by the late Lamar Trotti and Phoebe and Henry Ephron. With Ethel Merman, Dan Dailey and an all-star cast of screen, stage, radio, TV and night singing and dancing headliners. With original music by Irving Berlin.


"Hell And High Water," Produced by Raymond Klune. Screenplay by Jesse Lasky, Jr., from the story by Beirne Lay, Jr. With Richard Widmark, Charles Boyer, Bela Darvi heading an all-star cast.

"The Queen Of Sheba," Produced by Samuel G. Engel. Based on the biblical book of Solomon. Scenario by Czenzi Oronde. A dramatization of King Solomon's temerity with Jezebel and his affair with Sheba. An all-star cast and to be one of the most spectacular love stories ever filmed, with a cast of thousands. Four years in preparation.

"Desire," Produced by Julian Blaustein. Screenplay by Daniel Taradash from the current No. 1 best-selling novel by Anemarie Selinko. The story of the passionate love affair of Napoleon and Desiree, for whom the former jilted Josephine.


"The Racer," To be produced in Italy by Julian Blaustein, during the famous Gold Cup Road Races. Screenplay by Charles Kaufman from the novel by Hans Ruesch.

"Story Of Demetrius," To be produced by Frank Lloyd as a sequel to "The Robe" and based on the Lloyd C. Douglas character in that story (the Greek slave played by Victor Mature.) To be produced on the same lavish scale as "The Robe." Screenplay by Philip Dunne.

"The Cannibals," To be produced by Nunnally Johnson. Screenplay by Mr. Johnson from the play by Jed Harris and Tom Reed.


"The Wandering Jew," To be produced by Nunnally Johnson. Screenplay by Mr. Johnson from the play by E. Temple Thurston.


"The Story Of Jezebel," To be produced by Philip Dunne. Screenplay by Mr. Dunne from the old testament, Book Of Kings.

"Jewel Of India," To be produced by Charles Brackett. Screen play by Donald Marshman, Jr., from the story by Morton Grant and John Humphrey.

The eight 35mm specials for this year's release already delivered to branches or with negatives now at the Home Office included the following: "Titanic" with Barbara Stanwyck, Clifton Webb, Robert Wagner, Thelma Ritter and others; "Man On A Tightrope" with Fredric March, Academy award-winner Gloria Grahame, Terry Moore, Adolphe Menjou and others; "The

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Back from the optical manufacturing plant in Rochester, N.Y., President Spyros P. Skouras (right) informs Director of Distribution Al Lichman he succeeded in negotiations for a considerable step-up in the manufacture of CinemaScope lens. Meanwhile, Mr. Lichman announced a significantly increasing daily receipt of applications from exhibitors for equipment.

Earl I. Sponable (left), director of technical research, answers a technical question asked by Al Lichman pertaining to CinemaScope conversion by a large-city first-run deluxe theatre.

Mr. Skouras and William Goetz (right) head of production for Universal-International, are pictured leaving a CinemaScope demonstration for top-notchers from other studios on the Coast.

Mr. Sponable is welcomed on one of "The Robe" sets by the latter's producer, Frank Ross (right). "The Robe" is ideal for CinemaScoping and merits being the first filmed by that process.

Darryl F. Zanuck (right) is the only major studio head whose future plans are complete and definite, for ours is the sole plant with a comprehensive program to fill exhibitors' wide-screen needs. Above, Mr. Zanuck is pictured chatting with Mr. Skouras prior to the latter's departure for New York. Incidentally, the manufacture of CinemaScope lenses has tremendously increased here and in France.

Revolutionary as the CinemaScope process acknowledged is, it is the first of a series of advancements from your company that will unquestionably make 1953-54 the most historic year in the annals of motion pictures. Your company is positively on the threshold of initiating advancements that will tremendously heighten the stature of the motion picture theatre in every community—and certainly promote a correspondingly increase in box office receipts that will relegate the past and present to oblivion, comparatively.

Steps for installation of CinemaScope equipment in domestic motion picture theatres are currently being taken. Director of Distribution Al Lichman has personally heard from virtually every important motion picture theatre operator in the United States and Canada. He has also been approached by foremost producers, directors, etc. These conversations have stressed one fact: CinemaScope is it! CinemaScope is the future of the motion picture. Mr. Lichman shortly will return to the Coast to complete negotiations for use of CinemaScope process of filming by other producers.

But, tremendous as has been the impact of CinemaScope on the industry, it will spearhead a series of successively important advancements that will further exalt this industry. Look to 1954 to bring Eidophor. Much has been said and published about this great theatre large-screen TV innovation. General Electric has this year been engineering Eidophor and has advanced its adaptability to motion pictures to the point where its engineers hope to soon have it in condition that all an operator has to do is "press a button" and theatre patrons will behold a TV-in-color show that will dwarf anything now available in entertainment.

But, that is not all that 1953-54 will bring! Quietly, without any blasting of trumpets or publicity of any kind, your company's research experts have been preparing a color process that will amaze the industry and public. Application of this color process will definitely doom black-and-white movies! But, more about this later.

More details concerning conversion of theatres for the exhibition of CinemaScope attractions consist of (1) a CinemaScope screen of the proper size and type; (2) expanding CinemaScope lens to be adapted to present projectors, and (3) an adaptor to the present sound projectors or a new sound projector to pickup the three CinemaScope sound channels, together with two or three amplifiers and associated speaker assemblies, depending upon the suitability of the present amplifier and speaker assembly.

Provision will also be made in the adaptation or in the new sound head for pickup of the present conventional sound track, permitting the theatre to continue the exhibition of standard 35MM films upon the foreshortened convex screen. Many deluxe theatres will wish to install additional sound channels with speakers more widely dispersed about the auditorium, in which case additional pickup equipment (together with associated amplifier and speaker assemblies) will be available for such contemplated installations. Without question, there will also be required in all theatres some structural changes as well as necessary electrical alterations.

Bert Friediob is the first independent producer to announce a CinemaScope production. He will make "Katie Called Katey," based on Helen Moray's novel, "Unaimed." Filming, in color, will start in October in South Africa.
ORDERS FOR EQUIPMENT ARE POURING IN EXHIBITORS VIE WITH EACH OTHER TO BE FIRST TO SHOW CINEMASCOPE PRODUCTIONS

This exclusive Dynamo photograph shows better than anything you have seen to date the precise width of the wide-screen used at the recent studio demonstrations of the CinemaScope process. The screen measured 65 feet in length. Imagine 53 average-sized men lined up, shoulder to shoulder, and you get a correct idea of the width of the screen pictured above. The group in front of the CinemaScope screen constituted 83 of the more than 700 representative exhibitors who attended the studio demonstrations. If your exhibitors will multiply the width of their present screens by 2.66 they will be able to ascertain the exact width of the CinemaScope screens for their theatre.

Upwards of 500 key-city theatres in the United States and Canada will be equipped to launch this company’s CinemaScope productions by October. Moreover, announced Director of Distribution Al Lichtman in New York this week a minimum of 1,000 theatres will have been similarly equipped by the end of the year. Thereafter, he stated, CinemaScope installations will be at the rate of 500 theatres per month.

Meantime, circuit and unaffiliated theatre operators, in large and small situations in United States and Canada, were vying among themselves to be the first to be equipped to locally present CinemaScope productions. Not only President Spyros P. Skouras and Mr. Lichtman, but division and branch managers, as well as salesmen, were being increasingly snowed under an avalanche of mounting applications for the equipment.

Several thousand theatres in the United States had applied for equipment by press-time. The number will be doubled within a fortnight, if the past week’s pace of application delivery is maintained. Hundreds of others have asked for further details, namely cost of installations, size of screens required and many other technological questions that have been turned over to Earl I. Sponable, director of technical research for this company, for answering.

Further acceleration of the flow of installation applications resulted from the joint conclusion of a half score of the nation’s foremost showmen who, after viewing, studying and appraising all wide-screen and 3-D processes, issued a clarifying statement to the trade press and their associates that left no doubt that “CinemaScope is the answer to all theatres, big and small,” as Interstate circuit’s Bob O’Donnell put it.

This significant statement, issued by fully-informed veteran showmen, followed a special showing of CinemaScope on a 21-foot screen at our studio. After this demonstration these showmen surrounded Production Chief Darryl F. Zanuck and Mr. Lichtman and congratulated them, for their reaction, to put it mildly was enthusiastic. These showmen, in addition to Mr. O’Donnell, included Leonard Goldstein, President of United Paramount Theatres Corporation, John Balaban of Balaban & Katz, Chicago, and Robert Weitman, general manager of the New York Paramount theatre and a high official of United Paramount Theatres.

Among circuit and other motion picture operators who have applied for installation of CinemaScope with stereophonic sound are: National Theatres for 217 theatres; drive-in circuit of Claude Ezell & Associates for 19 situations; Edwin Gage for 11; Walter Reade theatres in New York and New Jersey; Walter Reade theatres in New York and New Jersey; Walter Morris for two theatres in Knoxville, Tenn.; Ralph N. Goldberg for six theatres in Nebraska; Joseph Varbalow for 12 houses operated by the Savar circuit in New Jersey; George M. Schwartz for three theatres in Delaware; C. Hayward Morgan for three in Greenville, S.C.; Harry J. Schad for two in Reading, Pennsylvania.

Also, Jack H. Skirball for three theatres in Hollywood, Calif.; the John Hart circuit in Pittsburgh, Pa.; Martin B. Ellis circuit, Philadelphia; Mike Naify, United California Theatres, in San Francisco area; Stanley Sumner of University Theatres, Cambridge, Mass.; James J. Miras, Canadigua, N.Y.; Lloyd J. Wineland Theatres, Washington, D.C.; Ed P. Orte, Logan Theatre, Gulfport, Miss.; N.A. Lichtman circuit, Tennessee; Moe Horwitz circuit, Cleveland; Jack Rose for seven Elkhart Amusement Company of Indiana; Byron N. Blank for 34 situations operated by the Central States Theatres in Iowa, Nebraska; Albert Settle for Pastime Amusement Company, Charleston, S.C.

Also, Ralph S. Pasho of the Salem Playhouse, Newtark, Conn.; Riger Mahan for two theatres in Waterbury, Conn.; Bert Schoonmaker of Toledo, O.; Phil Bloomberg of the Orpheum, Denver, Colo.; Spyros Skouras, Jr., for 35 Skouras circuit theatres, Greater New York, N.Y.; Si Fabian for Fabian-Warner circuit; S. Goldfinger for the Hippodrome, Cleveland; Malcolm C. Green for 28 situations operated by the Interstate Theatres Corporation of New England; Jerome Gordon for three theatres in Newport News, Va.; Leonard W. Leo for two theatres in Danville, Ill.; Dan Weinberg of
"PRESIDENT'S LADY" DAY-AND-DATE RUNS PUTTING SOUTHERN DIVISION OVER QUOTA

By the end of May, Harry Ballance's seven southern branches expect to have played off some 2000 bookings on "The President's Lady." This will stack up a new high for our southern branches' day-and-date showings, and no combination of offices has enjoyed as much success in this type of simultaneous key-situations circulation as the Dixie group. Because Nashville plays a big part in the fabulous love story of Andrew Jackson and the luckless Rachel, "The President's Lady" set off the day-and-date run in that city at the Paramount theatre where it outgrossed "I'd Climb The Highest Mountain" by 12%. Charlton Heston (second from right, above) was present at the premiere in Nashville. However, he also visited other Southern cities including St. Petersburg, Fla., where the above picture was snapped. Left to right: Dan Coursey, our Atlanta branch manager, R.G. McClure of Atlanta, Charlton Heston and Marvin Doris. In Norfolk, Va., "The President's Lady" outgrossed "Highest Mountain" by more than 24%.

Exhibitors attended the key-city showings of "The President's Lady" where co-star Charlton Heston (second from left) made personal appearances. The above group was pictured during Heston's Atlanta visit, during a press interview. Among those who attended the conference were, left to right: Ernie Rogers of the Atlanta Journal; Mr. Heston; Celestine Sebly of the Atlanta Journal-Constitution Sunday Magazine; Paul Jones of the Atlanta Constitution; Mrs. Heston; Nible Arnold, manager of the Fox theatre, and Davenport Stewart of the Atlanta Journal. Heston's good-will and publicity trip was characterized by newspapermen and exhibitors alike as a stimulant not only for first-run engagements, but aroused so much interest it will reflect itself in better patronage at the subsequent runs. Best grosses were earned by "The President's Lady" at the Paramount, Nashville; New theatre in Baltimore; Imperial, Charlotte, and the Strand in Memphis. At the Memphis house "The President's Lady" opened to a gross that was 40% higher than the first day of "Stars And Stripes."

Charlton Heston's personal appearances covered 10 key cities in five southern States. During his 10-day flying trip, Heston who was accompanied by his lovely actress-wife, Lydia Clarke, visited Nashville, Memphis, Atlanta, New Orleans, Tampa, St. Petersburg, Houston, San Antonio, Dallas and Fort Worth. At each stop he was feted by local showmen, socialites, the press and municipal officials. At the Atlanta reception he posed with (left to right) Mrs. Dan Coursey, wife of our Atlanta manager; Mrs. Harry G. Ballance, wife of our Southern division manager; Mr. Paul Wilson, wife of our assistant Southern division manager, and Mrs. Henry Harrell, wife of our Atlanta head booker. The South is also now rolling with "Call Me Madam." Incidentally, Tidwell's Jacksonville won a three weeks' bonus for first quarter delivery.

"The President's Lady" has been so expertly booked in its Southern day-and-date run that it set new playoff marks. Seven offices are booking 300 prints through April 30, and 100 for an additional subsequent four weeks. Here are the prints each branch is booking on that love story: Atlanta 55, Charlotte 40, Dallas 65, Memphis 35, New Orleans 35, Oklahoma City 35 and Jacksonville 35. During the stopover at our Atlanta branch, co-star Charlton Heston chatted with A.B. Padgett of the Wilby circuit (second from right) and posed for the Dynamic cameraman with that showman and, left to right: Atlanta manager Coursey, Henry Harrell, and Southern exploitation representative Jimmy Gillespie.
"DON'T LET CLAMOR FOR CINEMASCOPE DISPEL OUR IMMEDIATE RESPONSIBILITIES!" DIVISION MANAGERS' WARNING TO DOMESTIC SALES STAFF

Still "flabbergasted" by the unlimited potentialities of CinemaScope and "snowed under" a seemingly daily rising avalanche of applications from exhibitors for CinemaScope equipment, domestic division managers and assistant division managers are not being blinded to the decisive responsibility imposed on them and the 38 branches they supervise in the United States and Canada accelerate liquidation of the 35MM product currently available and the new features to be released between now and the fourth quarter of this year. Moreover, they have emphasized the indispensability of 100% discharge of this vital responsibility on their branch managers, salesmen and bookers at meetings they have been holding since their return from the now historic demonstrations at the Hollywood studios.

As the result of the division managers' determination to back the company's ambitious CinemaScope plans with maximum dollar delivery weekly between now and October, many types of drives have been initiated. There is no minimizing the temptation presented by the clamor for CinemaScope. The fact that there is an apparent rising impatience among exhibitors to "get going" with CinemaScope does not facilitate the field's endeavors. However, wisely, the field is devoting all its energies to turning feature and other film availabilities into every dollar they can earn.

The pre-CinemaScope era task, insofar as distribution is concerned, was clearly detailed at several meetings Director of Distribution Al Lichtman and Executive Assistant General Sales Manager William C. Gehring held in Hollywood with seven division managers, one assistant division manager and branch managers of Los Angeles, San Francisco, Seattle, Portland, Salt Lake City, Denver, Chicago, New York and Boston, and other representatives of the domestic sales organization, including Southern-Western Sales Manager Edwin W. Aaron, Eastern-Canadian Sales Manager Arthur Silverstone and Home Office Representative Alex Harrison.

Most of the domestic sales representatives at the Hollywood demonstrations of CinemaScope are pictured above. Left to right, they are: Assistant Southern Division Manager Paul Wilson, Western Division Manager Herman Wobber, Boston Branch Manager J.M. Connolly, Central Division Manager Tom O. McCleaster, Portland Branch Manager Charles F. Powers, Seattle Branch Manager Jack Burh, San Francisco Branch Manager Jack Erickson, Midwestern Division Manager Morton A. Levy, Los Angeles Branch Manager Morris Sudmin, Chicago Branch Manager Tom R. Gilliam, New York Branch Manager Abe Dickstein, Southern-Western Sales Manager Edwin W. Aaron and Empire State Division Manager Martin Moskowitz. Absent at the time this picture was taken were Division Managers Harry G. Ballance (South), Glenn Norris (Atlantic) and Peter Myers (Canada), Assistant Western Division Manager Bryan D. (Buck) Stoner was hospitalized.

That CinemaScope exceeded the highest expectations and hopes of the field managers was obvious. They envision a future that will completely pale the present and past. In this conclusion they had their most important theatre operators in agreement with them. But, being wise and logical business men, the divisional heads face the fact that further plans could be marred if a complete and constructive job is not done in the liquidation of 35MM features that will be released prior to "The Robe." The fact that this feature backlog by October will represent an investment of many, many millions in 35MM negative cost alone to the company, obviously, poses a challenge to the worldwide sales organization...and particularly to the domestic!

What with CinemaScope installation scheduled to weekly gain momentum this summer, it is imperative that the standard feature releases that will be available between now and the fourth quarter of this year be booked and played off, on schedule and in chronological order, in all first-run situations. The danger of a bottleneck at the key first-runs could be suicidal. Therefore, division managers have issued instructions to branch managers that immediate steps be territorially taken to avert such a threat materializing anywhere along the line.

Emanuel Silverstone, general sales manager, headed the 20th Century-Fox International delegation at the CinemaScope demonstrations. They represented every phase of this company's worldwide operations. The three gentlemen above said they had already received cable applications for CinemaScope equipment from important accounts in their areas where the demonstrations were given prominent newspaper mention. Left to right: Allyn Noye, managing director, Mexico; Edward Cohen, general manager for South and Central America, and Edward Ugast, our representative for the Far Eastern countries.

Largest number of exhibitors' applications for equipment came from the Southern and Western territories. Above Harry G. Ballance, Southern Division Manager (left), and Herman Wobber, Western Division Manager, were caught by the cameraman with your editor, Roger Ferri, at one of the numerous demonstrations of CinemaScope for exhibitors at the Western Avenue studios in Hollywood.

Murray Silverstone, President of 20th Century-Fox International, does not envision general installation of CinemaScope abroad until early next year. However, CinemaScope pre-release engagements of "The Robe" will open in London, Paris, Rome, Sydney (Australia) and other major cities next fall and winter. Above Mr. Silverstone is pictured with William J. Kupper, (left), managing director, British Isles, and Albert Cornfield, (center), managing director for continental Europe.
Navy Men Acclaim "Titanic"

NORFOLK, VA. — Two chartered planes, one from the Coast and another from New York, brought stars from the studio and trade paper representatives, respectively, to attend a preview of "Titanic" at the Navy Yard here for the Navy Relief Fund. "Brass" from Washington also was on hand.

In fact, there were three previews of "Titanic" during the afternoon and another just before the gala ball. The reaction was exceedingly enthusiastic, with the trade paper critics particularly elated over its mass-audience appeal and box office potentials.

The stars, including Debra Paget, Charles Coburn, Byron Palmer, Anne Francis, and Jeffrey Hunter, were royally received and entertained by officers of the Navy Base. They were given an ovation not only at the ball, but wherever they appeared.

NEW YORK—A special preview of "Titanic" is scheduled for this week at the Home Office for a small band of men and women who survived the sinking of the luxury liner 41 years ago this month. The survivors hailed from New York, New Jersey, Pennsylvania and Virginia.

Around the table, up left, across and down right: Clyde W. Eckhardt, retired, former Los Angeles manager, Midwestern Division Manager M.A. Levy, Canadian Division Manager Peter Myers, New York manager Abe Dickstein, Mexico managing director Allyn Noye, Foreign Publicity Manager Leslie Whelan, Roger Ferri, Latin American managing director Edward Cohen, European managing director Albert Comfield, Atlantic Division Manager Glenn Norris, Empire State Division Manager Martin Moskowitz, Boston manager J.M. Connolly, Central Division Manager Tom McKeelaster, Assistant Southern Division Manager Paul Wilson, Southern Division Manager Harry Ballance, H.O. Representative Alex Harrison, Eastern-Canadian Area Sales Manager Arthur Silverstone, Executive Assistant General Sales Manager W.C. Gehring (who presided), Western-Southern Area Sales Manager Edwin W. Aaron, 20th Century-Fox International President Murray Silverstone, Vice-President Charles Einfeld, Western Division Manager Herman Wobber, Branch Managers Jack Burck of Seattle, Kenneth Lloyd of Salt Lake City and Morris Sadkin of Los Angeles, Los Angeles Sales Manager Rev Kniffen, Branch Managers Jim Dugan of Denver and Jack Erickson of San Francisco, Spyros D. Skoukas of Greece, 20th Century-Fox International Vice-President and General Sales Manager Emanuel Silverstone, Western Exploitation Representative Ed Yarbrough (standing), British Isles Managing Director W.J. Kupper, Australia's Hoyt's circuit head Ernest Turnbull, New Zealand managing director Eric Rudledge, Far Eastern Managing Director Edward Uagast, John Bodnar and Portland manager Charles F. Powers.

Bonus Re-Issues Campaign Demanding More Action, If Goal Is To Materialize!!

Returns so far in the fourth bonus re-issue campaign have not been up to par. In fact, as the end of the fourth week of this campaign accumulated revenue was 23% under the third drive, 63% under the second push and 3% ahead of the first effort. However, in the first drive on the bonus re-issues that started on June of last year, there were nowhere near as many re-releases bookable as in any of the succeeding three and certainly nothing like the number the field has to work with in the present drive.

The first four weeks of the current bonus re-issue drive averaged $26,114, against a weekly par of $32,398 for the third campaign. The high mark in the series of 13-week drives on the bonus re-issues was reached in the second bout when the weekly average attained $42,284. The first drive hit an average of $16,692.

What with more drive-ins opening up weekly, the remaining weeks of this fourth drive on the bonus re-issues should effect a substantial increase in revenue accumulated in the past month. Easter Week gave evidence of materialization of such a hope, judging from press-time reports from the field. However, the fourth campaign so far has been a disappointment to Home Office sales executives, but their hope is pinned on a boost with the advent of spring.

No combination of offices in the United States can take a bow for what has been developed in the form of revenue from re-issues in the past five weeks. Canada is an exception, but the Dominions, too, can not shout too loudly, for their March returns were below those for the prior three months.
From North, South, East and West They Came, Saw And Heard--And CinemaScope Wins Them

EXHIBITORS WHOLEHEARTEDLY ENDORSE OUR REVOLUTIONARY PROCESS

Jack Blumenfeld, Blumenfeld Theatres, San Francisco: I think the scope of CinemaScope is tremendous. The public will take to it tremendously.

Ray A. Grombacher, Portland, Ore. Terrific! I was in Hollywood when sound came in and CinemaScope has the same magnitude. Take it from an oldtimer, this is it!

David Peterson, Altec: Marvelous, terrific. Beautiful thing about CinemaScope is that the exhibitor can show any type of picture on the screen, including Natural Vision, and flat. Every exhibitor will want stereophonic sound, too.

George Mann, Redwood Theatres, San Francisco: All I can say is that the new process will increase seats 25 to 100 percent.

George Dunlap, MGM, Theatres, Buenos Aires: Wonderful! Really wonderful!

Larry Bagg, Famous Players Canadia: I saw Cinerama, and CinemaScope gives the same effect. It will sell just as many tickets at the box office and is cheaper than Cinerama. CinemaScope is more practical, and it is a revolutionary step in our business.

Seymour Paizer, Metropolitan Theatres: Tremendous. Has the necessities. Has the potentialities of recreating interest in our business.

Murray Saffle, Northwest Saffle Circuit: Very wonderful. Shocking is the word.

Bill Connors, John Hamrick Theatres: Wonderful. Enjoyed it more than Cinerama. In Cinerama the picture bothered me. This is smooth—plus less expensive. It was well worth coming from Seattle to see.

Lowell Skilliter, Toledo: Marvelous. I’m going to get back into the stock market.

Ray Handry, Intermountain Theatres: This is terrific. You are there with it. You are in it. It’s going to renew our box office.

TREMENDOUS!

Sid Cohen, Film Service Circuit: This will bring people back to the theatre.

David Flexer, Flexer Theatres: It’s a wonderful job! I’m glad to see that it’s in the hands of Spyros Skouras. He knows the problems of the exhibitor because he is one. I’m buying six CinemaScope systems for my theatres as soon as they are ready to take the order.

Louis Schine, Schine Circuit: I’ve seen many great changes and improvements in the motion picture business.

To me, CinemaScope is the greatest thing since the coming of sound.

Max Cohen, Cinema Circuit: “Just thrilling. Sensational. Revolutionary, Skouras has the world at his finger tips and it all depends upon how far he wants to open it up.

Si Fabian, Warners-Stanley Circuit: CinemaScope is the greatest standard for motion picture entertainment in the market. I sum it all up by saying it’s terrific.

Harry Brandt, Brandt Theatres: This is what the entertainment buyer will buy in droves. As for me, I’ve already put in my order for CinemaScope installation.

Fred Schwartz, Century Theatres: How many CinemaScopes can I get, and how fast?

M. A. Lightman, Malco Theatres: Just as vital as sound. I’ve already ordered the first CinemaScope installation in the South.

William Elson, Minneapolis: Very good, and in a year it will be even better. Another good thing, it doesn’t look too expensive to install.

Jack Goldberg, Eastland Theatres: CinemaScope is a great spectacle and it should revolutionize our business—we need it!

I. H. Harris, Bury, Idaho: It’s marvelous. What would the perspective be in a small theatre? If we could have the same perspective on a smaller screen for our rural theatres it would be ideal, and would mean big business.

Al Knox, Salt Lake Theatre Supply: Very good.

PRACTICAL

John Greer, Jr., Santa Fe: It’s very different. It’s practical.

Mario Bachichi, Albuquerque: It adds much more than what we’re showing now. It’ll be great for drives too.

Moe Horwitz, Cleveland: It will be a shot in the arm for our circuit.

Frank Roberts, Cooper Foundation Theatres: This is really the salvation of the motion picture industry. It is really great. We are starting right now to make plans for changing all of our theatres over to CinemaScope.

Ralph Drewry, Uptown Theatres, Tulsa: I have the measurements already that are necessary to convert our theatres. This is the greatest thing that has happened in the picture business.

Joe Turner, Lawton Theatres, Lawton, Okla.: I have never been so enthusiastic before about anything in our business. I am making my plans immediately to install CinemaScope.

Ed Rowley, United Theatres, Dallas: I think this is the greatest thing since sound. It is just terrific.

L. Oakley, Jefferson Amusement Co.: This is just terrific. There’s a theatre we operate but we can’t install CinemaScope as soon as it is available to us.

BREATHE-TAKING!

Frank Mantske, Northwest Theatres: I am thrilled! It’s breath-taking! It’s revolutionary! It’s the coming thing! I just hope they can get sensers for all theatres at the same time.

Roy Brown, Booking & Buying Service, Portland: Excellent! I like it better than 3D.

John Parsons, Telenews Co., San Francisco: “I was very favorably impressed.

I. Okunuma, Sharp-Kick Motion Picture: Very good. Wonderful! We are interested in TV in Japan. It started in February, we can’t combat it with this. I think it is one of the greatest things I ever saw.

Mac Krim, Detroit: I think we’re back in business. What we’re actually doing is making TV smaller and smaller. With this dynamic screen I think we can’t miss. When we sit at home and see the postage stamp picture the contrast is going to be so great, that TV is going to be obsolete like the silent movie.

Patrick J. Dee, Gregory Circuit: Mr. Skouras is to be congratulated. CinemaScope is a boon to the industry. It’s wonderful!

S. L. Oakley, Jefferson Amusement Co.: It’s great! Better than anything I’ve seen and I’ve seen them all. We can install this in our theatres as well as nurse-dinners.

Joy Houches, Joy Theatres, New Orleans: It’s greater than when sound came.

Sam Landrum, Jefferson Amusement Co.: I saw Cinerama and all the 3D’s, and CinemaScope is the only really practical system I have seen.

John H. Harris, Harris Amusement Co., Pittsburgh: This is the answer to TV. It makes you feel you are there. It’s not a novelty, it’s as enthused over the intimate scenes as I was the spectacular.

H. J. Fitzgerald, Wisconsin Amusement Co.: This has the same constructive impact that sound had and that unquestionably means new horizons for motion picture audiences. CinemaScope is completely revolutionary and a tremendous improvement.

Heaton Randall, National Theatre Supply: That’s very fine. I will have it in all theatres I own.

E. D. Martin, Martin Circuit: Wonderful.
SHOWMEN, IMPRESSED BY BACK-HOME INTEREST IN CINEMASCOPE, SURE LATTER OPENS NEW HORIZONS


Executive Assistant General Sales Manager W.C. Gehring happily accepts the congratulations of Louis Schine of the national Schine circuit.

Harry Brandt (center) lost no time filing his application for installation of Cinemascope equipment at all theatres on the Brandt circuit. He is pictured with Messrs. Lichtman and Skouras.

Si Fabian (second from left) had every top executive of his national Fabian-Warner circuit at the demonstrations of Cinemascope. They agreed that what they saw left "no doubt Cinemascope does for the movies today what sound did years ago."

Mr. Schine (second from right) was among the first exhibitors to apply for Cinemascope equipment. He is pictured with, left to right: Sales Managers Edwin W. Aaron and Arthur Silverstone, and producer Eddie Alperson.

Spyros D. Skouras, (second from left), head of Skouras theatres in Athens, Greece, was among the score of foreign showmen who flew to Hollywood for the demonstrations. He is pictured with Messrs. Skouras and Zanuck.

These four exhibitors from Seattle were among the first to apply for installation. They posed with Seattle branch manager Jack Burk (second from right, back). 217 West Coast exhibitors were at the demonstrations.

M.A. Lightman, (extreme left), operator of the nationally famed Malco circuit of Tennessee, has the distinction of being the first showman to order installation of Cinemascope equipment. He is pictured with Assistant Southern Division Manager Paul Wilson, Mr. Aaron and a friend.

Former production head, Joseph M. Schenck, (left), whose Magna Theatre Corporation recently announced the new Todd-AO widescreen system and its plan to road-show its pictures starting next year, attended several demonstrations with Mr. Skouras.
Here are three of the seven stars in the second CinemaScope special, "How To Marry A Millionaire," scheduled for release late next fall. This historic wide-screen romantic comedy is being filmed in Technicolor. Jean Negulesco is directing this Nunnally Johnson production. Mr. Johnson also wrote the screenplay. The lovelies above are, left to right: Lauren Bacall, Betty Grable and Marilyn Monroe. Male leads are played by William Powell, Rory Calhoun, David Wayne and Cameron Mitchell. This screenplay satirizes the adventures of three pretty damsels, whose ideas as to the ideal husband differ radically, in pursuit of security at males' expense.

Lauren Bacall is disappointed by her fiancé in this scene from "How To Marry A Millionaire," while the bespectacled Marilyn Monroe wonders what all the sadness is about.

Marilyn Monroe, after forcing a conversation with a fellow airplane passenger, David Wayne, removes her glasses—to fascinate the stranger, who finds himself reluctantly liking her.

William Powell charms Lauren Bacall in this scene. Others romantically involved with the girls are Rory Calhoun and Cameron Mitchell. "How To Marry A Millionaire" is one of three CinemaScope attractions scheduled for first showing in the United States before the end of the year. Look for this one to be available during Anniversary (Thanksgiving Day) Week for houses equipped to show CinemaScope pictures.
"The Robe," the first CinemaScope special, with Technicolor, is winding up its sixth week of actual filming. This spectacular and historic picturization of the best-selling novel promises to be one of the all-time great screen productions, if "rushes" screened at recent CinemaScope demonstrations at the studios are any criterion, according to more than 700 showmen who were present.

But, another CinemaScope production, "How To Marry A Millionaire," also is in production. Monday it went into its second month of "shooting." Like "The Robe," it also will be in Technicolor. A third CinemaScope special, for release next December, "Twelve-Mile Reef," is now in production off the coasts of Florida and the Bahamas.

The fourth CinemaScope attraction for release this year, "Prince Valiant," also in Technicolor, is scheduled to go before the wide-screen camera on June 8. Henry King, who has been associated with this company's biggest attractions during the past score of years, is preparing to direct a picturization of Talbot Mundy's celebrated novel, "King Of The Khyber Rifles," with Tyrone Power and others leading a cast of thousands.

Four top personalities involved in the filming of the CinemaScope production of Lloyd C. Douglas' best-seller, "The Robe," are pictured above. Left to right, they are: Director Henry Koster; Richard Burton who plays Marcellus; Jean Simmons who portrays Diane, and Frank Ross, producer who spent more than four years preparing this screenplay for filming.

Thus, Dynamo readers can appreciate the lavishness of this company's future plans.

There are some 52 principal roles in "The Robe." Burton (left) plays the Roman warrior who leads the crucifixion of Jesus Christ...only to repent and be won over to the Christian faith, thanks largely to his love for Diane (Jean Simmons, right). Victor Mature, Michael Rennie and Dean Jagger also have top roles in this production. Later, the studio plans to produce "The Demetrius Story," a sequel to "The Robe."

Jean Simmons consoles the repentant Richard Burton in this closeup. The screen has never witnessed such breathtaking scenes as CinemaScope makes possible in the picturization of "The Robe" that Leon Shamroy, three times winner of Academy Awards for best photography, is shooting.

Pictured with Burton in this scene is Victor Mature as the Greek slave, Demetrius, who plays a heart-warming role in "The Robe." Others in this super-special include Betta St. John, fresh from her personal triumph in the original Broadway production of "South Pacific," and a flock of other distinguished players from the New York stage.

On this page are pictured four scenes from the $4,000,000 CinemaScope production of "The Robe." A cast of 5000 appears in this vehicle which is destined to make history in more ways than one. For one thing, it will be our first attraction in CinemaScope. Above, Marcellus (David Burton) receives his assignment to stop the Christian advance.

Of the many readers who have written in this column, many have expressed interest in the story of "The Robe," and the production of this special has given many a helping hand to the New York stage.
Cleveland Sees Hollywood's New 3-D Processes and Says CinemaScope Seems to Be 'It' 

The following illuminating article was written by one of the nation's most influential and better informed motion picture editors, W. Ward Marsh, and appeared in the widely circulated Cleveland (Ohio) News. It is an interview with Moie B. Horwitz, an important and nationally well-known circuit operator from that area.

BY W. WARD MARSH

LATE LAST WEEK Hollywood tossed a whopping party for any and all exhibitors, distributors and all others financially interested in the motion picture, including the press. It paraded its new 3-D and "new dimension" wares for all to see.

One Cleveland exhibitor, M. B. Horwitz of the Washington Theater Circuit, "dug down," as he puts it, and paid his own fare to Hollywood "to see what this new dimensional stuff is going to cost me."

Horwitz has returned and made his first report yesterday. It is most interesting.

"To tell you the truth, Ward," he began, "I'm more confused than ever."

This isn't exactly true, however, for Horwitz adds that he is sure it's going to cost him some $25,000 to put each of his major theaters into the 3-D procession.

CinemaScope

"I SAW ALL there was to see," Horwitz continued. "I went to 20th Century to see CinemaScope. I looked at Paravision at Paramount. I looked at pieces of 3-D pictures at Warners through polaroid glasses. I want to tell you that all of the new processes are good.

"I saw shots from 'The Robe' on CinemaScope and they stood out like $1,000,000, but just remember that this was viewed on a curved screen 25 feet high and 65 feet wide.

"The most impressive shot—and I'll never forget it—was of a man on the left side of the screen shooting an arrow at a human target clear on the right side. You could follow the flight of that arrow straight across the screen, and it may not sound so much to tell, but, believe me, I can't get that sight out of my mind."

"House of Wax"

"I went to the Warner lot and saw scenes from 'House of Wax' in true third dimension, but here it was necessary to use polaroid glasses," Horwitz said.

"Jack Warner stood before our group and insisted that people who wear glasses don't mind them and that, consequently, the use of polaroid glasses will be popular. Certainly the effects are tremendous. Warner's 'House of Wax' was fine and the Pine-Thomas picture, 'Singaree,' which will be released by Paramount and which is in third dimension and requires glasses, is marvelous.

"My own opinion is that the public won't always accept glasses and that eventually we'll settle out on CinemaScope or something like that. Polaroid glasses are required."

"Paramount has a Paravision which is related to the CinemaScope idea but is not so big. It has a screen ratio of 1 high by 2.67 wide while Paravision is 1 to 1.66 in width."

"Paramount showed us scenes from 'Shane' and 'Here Come the Girls' a musical, and some other shots of Fort Ticonderoga and some scenes from its new 3-D film, 'Man After Dark.'

"But the biggest effect was with CinemaScope with its shots from 'The Robe,' scenes of the New York skyline, winter sports at Sun Valley, and more excerpts from a new musical, 'How To Marry a Millionaire.'"

Standardize

"It seems to me that Y. Frank Freeman, head of Paramount, had the right idea when he told us that the best thing about our visit to the studios was the opportunity to see and discuss the various methods offered the exhibitor.

"He didn't tell us his method was best. He didn't tell us to buy his and avoid the other fellow's. His word was the wisest of all when he said, 'I'm not telling you this (Paravision) is a best. We're all displaying our wares. When we get through we've all got to get together and decide what is best and then standardize the process so we can all go forward with the same kind of film just as we have been doing.'"

"I think Freeman has the right idea. We'll have to standardize and we'll have to have the new ideas in our theaters when they're perfected and standardized, but all I know now is that it's going to cost me plenty but there'll be no alternative."

Another's Opinion

I WAS INTERESTED in Horwitz's report of his visit and his leaning toward CinemaScope. He also told me that he had not as yet seen Cinarama but that he is going to Detroit to catch it there. And here is a process which cost plenty more than CinemaScope.

The day after the big showings of the "new dimension" and 3-D in Hollywood, Editor W. R. Wilkerson of the Hollywood Reporter, a trade paper, took half of his front page to editorialize on CinemaScope.

Under the heading of "Throw Away the Glasses," he began: "We've seen CinemaScope. We've heard the new Stereophonic Sound. We've viewed the new crystal-clear Eastman color stock. The combination of the three, as shown at yesterday's test press showing of CinemaScope, is the answer to every exhibitor's prayer. 'This is it, boys. You can toss away the polaroids . . . .'

ALL THIS AFTER Jack Warner had been telling his visitors that Warners were the first with sound and that the general public won't mind putting on polaroid glasses.

I'll side with Horwitz, Wilkerson and others, remembering that while Warners were first with sound the kind of sound they had didn't last. The old and cumbrous Vitaphone records, too often and too easily out of "sync," had to give way very early to Fox Movietone which was sound on film.

Twentieth-Century Fox has CinemaScope this time, and while it's not true 3-D it is a new dimension and so complete is the illusion of third dimension that this method does seem very like to be it."

Aftermath To CinemaScope Demonstration

In two weeks following the studio demonstrations of CinemaScope, the Home Office, studio and domestic and overseas branches received many hundreds of letters and telegrams. These came from exhibitors who applied for early installation of CinemaScope equipment, and producers.

London trade papers gave major prominence to the favorable reaction of producers to CinemaScope. London will be one of the first cities abroad to utilize CinemaScope, with present plans calling for a showing of 'The Robe' there next fall.

Morgan Reay, who for our money is by far the greatest news commentator on the air waves, broadcast to the millions of Coast-to-Coast liseners of his NBC "News Of The World," that 'CinemaScope completely revolutionizes motion picture entertainment and, undoubtedly tremendously brightens its future.'"
Studio heads and producers were especially impressed with the fact that the magic of CinemaScope filming effects a substantial reduction in production cost over the present process. On this point Paramount's production chief, Y. Frank Freeman, (left; Academy Award winner, the celebrated producer, Cecil B. De Mille, and Irving Berlin whose "There's No Business Like Show Business" will be the first CinemaScope musical, were in agreement.

Executive Vice-President W.C. Michel, (left), flew to the Coast for conferences with industry leaders anent the manufacture of CinemaScope filming and screening lenses. He is pictured with Edward Alperson, "Invaders From Mars" producer.

Harry M. Warner of Warner Brothers and Mr. Skouras. Dore Schary, MGM's studio head, said; "CinemaScope is wonderful and startling. We will begin shooting our first picture with this process by the middle of next summer."


Cecil DeMille is obviously very impressed by what Mr. Skouras is telling him. Mr. DeMille said "he found the CinemaScope demonstration "very very exciting."

Among those present at the demonstrations were: Mr. Lichtman, news commentator Lowell Thomas, a leading figure in the development and promotion of Cinerama; Mr. Skouras and Sid Rogell, our Executive Production Manager. Art Arthur, executive secretary of MPIC, said: "I predict 'The Robe' in CinemaScope will outgross 'Gone With The Wind' and 'Quo Vadis' combined!"

Charles Einfeld, Vice-President in charge of publicity and advertising shakes hands with Joseph M. Schenck. Seated at extreme left is Bert Friedlob, producer of "The Star," who commented: "CinemaScope is a breath-taking experience. Puts motion pictures so far in front, it'd be silly to make comparisons."

Mr. Skouras leads Paramount studio head Y. Frank Freeman to a seat. Jerry Wald, Columbia's executive producer, said: "CinemaScope is the greatest boost the picture business has gotten since it discovered sound."

Mr. Lichtman (right) is chatting with David Loew and Hal Wallis. U-I production chief William Goetz said; "Besides being terrific, CinemaScope is a great shot in the arm for our business."
DIRECTORS, WRITERS, PLAYERS IMPATIENTLY AWAIT CONVERSION OF ALL PRODUCTION TO CINEMASCPE

Almost every important producer and director acknowledged he was profoundly impressed with the magic and unlimited possibilities of CinemaScope. Above, Al Lichtman is stressing a point for Jesse L. Lasky, (left), veteran producer, who personally told this writer: “I am postponing the start of my picture until I can get a CinemaScope lens. CinemaScope is out of this world.”

Executive Vice-President W.C. Michel (extreme right) appears with Max Cohen, a leading New York exhibitor, Eastern-Canadian Sales Manager Arthur Silverstone and lovely Vera-Ellen, co-star of “Call Me Madam.”

William Perlberg, one of Paramount’s ace producers, attentively listens to President Spyros P. Skouras explaining the economical phase of CinemaScope.

Mr. Skouras, who alternated with Production Vice-President Darryl F. Zanuck and Al Lichtman, in discussing details of CinemaScope, production-wise, is charmed to see Olivia de Havilland, co-star of “My Cousin Rachel,” at the demonstration for stars and leading players.

Mr. Skouras happily and proudly accepts the congratulations of Columbia Pictures Corporation’s President Jack Cohn (center) and others at a showing of CinemaScope for company and studio heads. Every top industry figure attended.

Mr. Skouras (left) and Mr. Skouras are obviously very pleased that among the stars who appeared for the demonstrations was none other than Judy Garland. At the extreme right is Judy’s husband. Every important box office screen star who attended the demonstrations expressed an eagerness to appear in a CinemaScope picture as quickly as possible.

Murray Silverstone, President of 20th Century Fox International, said Alfred Hitchcock, (left), the noted director, was “whole-heartedly and enthusiastically sold on CinemaScope.”

John Wayne was but one of the several hundred top screen stars and principal players who marvelled at the wonders of CinemaScope. John quickly saw how the CinemaScope process would tremendously add to the excitement and realism of outdoor or he-man screenplays. Listening to him is Mr. Zanuck.

Director Walter Lang was particularly interested in the demonstrations. In fact, the director of “Call Me Madam” is currently preparing the first CinemaScope musical, Irving Berlin’s “There’s No Business Like Show Business,” that Sol Siegel will produce. That’s Mr. Skouras with Mr. Lang.
Not only exhibitors, producers, directors, writers, stars, principals and motion picture technicians, but also some 2500 others congregated in Hollywood to attend invitational demonstrations of CinemaScope. Not the least interested in the potentialities of CinemaScope were TV, radio and legitimate stage leaders. The TV experts particularly were impressed. Heads of every national TV and radio network and 107 independents attended. All of them were tremendously enthusiastic.

Morgan Beatty, NBC's "News Of the World" star, made a special trip to Hollywood to report on CinemaScope. At right a group at one of the demonstrations from the Paramount lot, including Bob Hope (second from right), producer William Perlberg and others.

Even before CinemaScope productions reach the wide-screens, the new process wrote history. Never before have so many exhibitors travelled so far at their own expense to view a technological advancement. Never had so many showmen got together in a single place for a single event. The demonstrations at our Hollywood studio actually added up to the most complete and representative mobilization of this industry's forces in the history of motion pictures. Above pictures show exhibitors awaiting their turn to get into a Western Avenue (Hollywood) stage to see CinemaScope firsthand.

Larry Kent, (right), our representative on the board of Gau- mon-British Theatres, Ltd., circuit of the British Isles, came all the way from London to attend the demonstrations. With him is Julian Blaustein, one of our producers who will shortly start the CinemaScope special, "The Racer" which will be filmed in Italy.

Eugene H. McFarland, (right) was one of the busy technicians at the demonstrations. Mr. McFarland, who recently supervised the construction of this company's theatres in the Near East, has been appointed by Mr. Skouras as co-ordinator and expeditor on CinemaScope. Above, he is chatting with a leading technician.

George Schaefer, formerly a top distributor and now representative for a number of major independent producers, saw CinemaScope as "a great incentive" and predicted it would "tremendously widen patronage of motion picture theatres." He is pictured discussing the new process with Earl I. Sponable, (left), who helped perfect CinemaScope.
Branch Manager Tom Gilliam (seated) lost no time, after his arrival in Chicago from the recent Coast demonstrations of CinemaScope, to rally his dollar delivery crew to application of an abnormal effort to effect a maximum liquidation of all available film between now and the first of October. He is surrounded by members of his sales and booking staffs. The Chicagoans look ahead to the best quarter in their history, but are taking immediate steps to insure delivery of their assigned quota in the third quarter, too. In brief, Chicago, as Tom Gilliam told your reporter at the Coast, is "out to earn the 1953 delivery championship" and "we intend losing no time piling up an increasingly wider margin over other aspirants for that distinction." Good luck, Chicago!

**"Inside" Facts And Figures**

**PRODUCTION**

**Latest News From The Studio**

Richard Widmark will have the male lead in the CinemaScope production of "Hell And High Water". . . Harry Carey, Jr., has a principal role in "12-Mile Reef," now being CinemaScopically filmed off the coast of Florida. . . Eila Kazan has been mentioned to direct this studio's final 35mm production, "Waterfront."

Here's good news the CinemaScope special, "How To Marry A Millionaire," will be our Anniversary Week and Thanksgiving release. . . And put that other CinemaScope production, "Prince Valiant," down for Christmas pre-released. Frank McCarthy's first CinemaScope production will be "Assignment In Stockholm," and go into production when the right cast is available.

Look for a score of Irving Berlin songs in "There's No Business Like Show Business"! That our first musical in CinemaScope—will go before the cameras late in June, or early in July. Peter Reynolds, a TV and radio actor, makes his film debut in "The Robe". "The Demetrius Story," starring Victor Mature in the role he plays in "The Robe," is planned for release late in 1954.

Gilbert Roland and J. Carroll Naish (Life With Luigi) will play Greek sponge-divers in "12-Mile Reef," most of which is being filmed underwater. "Vicki," with Jeanne Crain, Jean Peters, Elliott Reid, Casey Adams and Richard Boon, will be our last 35mm release in November.

Dan Dailey will be among the many stars in "There's No Business Like Show Business"! So will Mitzi Gaynor. . . Julian Blaustein is busy preparing a CinemaScope production of "Desiree," the Annemarie Selinko novel that has zoomed among the best-sellers. Looks like Richard Burton will draw the role of Napoleon in "Desiree."

Everything points to "Three Coins in the Fountain" being our second CinemaScope production to be filmed abroad. . . First will be the Harold Foster novel, "Prince Valiant,". . . As already reported in this journal, "Three Coins in the Fountain," which will be "shot" in Rome, with Jean Negulesco directing, will be an all-star affair.

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**Florida Salesman Longdon Sets A Splendid Example!**

![Florida Salesman Longdon Sets A Splendid Example!](image)
Second Quarter Off To A Record-Setting Start On Terrytoons!

Paul Terry Week fortunately got this quarter off to a start much more auspicious than the conclusion of the first three months of the year, insofar as Terrytoon delivery is concerned. Actually, the 38 branches in the United States and Canada, for the first time in Terrytoon bonus-marked campaigning, concluded a quarter whose revenue was below that of the prior three-month.

But, this second quarter promises a much more lucrative round for the Terrytoons. The deficit suffered in January and February was partially, but not entirely absorbed by the March territorial rallies. Actually, the first quarter's revenue from the branches was 1.6% below that of the same period of 1952. The field's 13-week accumulative and the Studio Office contribution, however, produced a total that was exactly $67,54 less than Terrytoon delivery in the same period last year.

Only 11 booking departments qualified for a Terrytoon bonus in the first quarter. The heads of those bonus-winning departments were, in the order in which their branches finished: Harald of Jacksonville (119,82), Brooks of Seattle (117,26), Silver of New Orleans (113,04), Laubenstein of Vancouver (108,94), Purey of Atlanta (108,38), Hanson of Dallas (108,13), Corbett of St. John (107,13), Youngs of Los Angeles (106,14), Mincey of Charlotte (102,21), Comben of Calgary (101,98) and Hunt of Cleveland (100,56).

Terrytoon Releases Set Through Next September

Paul Terry this week announced the filming of his last Terrytoon for 1953 domestic release. Releases through September have been officially set up and announced to the field.


In July there will be a Little Roguette subject, "Friday, The 13th" and Mighty Mouse in "When Mousehood Was In Flower." August will bring two more Terrytoons: The Terry Bears in "Open House" and Heckle and Jeckle in "Bargain Daze."
EXTRA! FIRST CINEMASCOPE DEMONSTRATION
IN FIELD SCHEDULED FOR APRIL 21 AT ROXY

THE manufacture of Cine- 
mascope lenses for the revolu-
tionized new wide screen cer-
tain is speeding up... This week Mr.
Skouaras signed an agreement with 
Bausch & Lomb of Rochester, N.Y., for the manufacture of 
the lenses... Each lens will be 
stamped with the Cinemascope 
name... Deliveries on the first 
order, said Mr. Skouaras, are to 
be completed by June 1st... More pro-
ducers, in addition to MGM which 
has signed a contract for Cinemascope lens, 
are expected to sign up to make Cine-
mascope productions because of arrange-
ments completed with Bausch & Lomb.

YOU will be happy to 
know that Assistant 
Western Division Manager 
Marian (Bucky) D. Stiner is 
convalescing at his home 
several weeks after his 
hospital siege. But it will 
be a month or so before 
"Bucky" will be allowed to 
return to his doctor to resume his 
duties... Eugene H. 
Farland, our construction engineer, has been 
appointed Cinemascope installation co-
ordinator by Mr. Skouaras... Home Office 
Representatives returned to the 
Office Home Office this week after 
representing the company to the exhibitors 
convention at Louisville, Ky.

ULRIC Bell is the new 
President of the Home 
Office Family Club... Other 
officers include: Leo H. 
Israel, Vice-President, and 
Marion Murphy, secretary... The 
new Board of Gover-
nors consists of Fred Bullock, 
Bernie Bozzone, Harry Rein-
hardt, Walter Bishop, Robert 
Warski, Elsie Boland Collins, 
James Cronin, Joseph Angris-
anti, Doris Adelman, Mildred 
Carlin, Larry Wright, Tom 
Callahan, Roy Eichler, John 
Gallese, Romayne Griffin, 
John Cukin and Gertrude 
Stuttman... A new treasurer 
will be named at the next 
meeting of the Board of 
Governors.

FRANK McCarthy has suc-
ceded Jason Joy, re-
tired, as studio director of 
public relations... Detroit's 
product, Inc., has been incorporated for the purpose of serving as sole distributor of the 
Mirkle Mirror-wide-screen. The Mirkle Mirror 
Screen is being manufactured by Mirkle Mirror 
Screen Corporation.

In the same announcement Mr. Skouaras made 
this significant statement: "Mirkle Mirror 
screen is completely compatible with and 
suitable for Cinemascope, Eidosoph Theatre TV-
in color, standard, 3-dimensional and other wide-
screen projecting systems."

Meaning, manufacture of Cinemascope lenses is under way at the Rochester, N.Y., 
plant of Bausch & Lomb. This company's engi-
neers worked with Bausch & Lomb designers in 
preliminary work on the camera (filming) and 
projection lenses, the latter of which will far 
outnumber the former by a large ratio.

KANSAS City shipper William Johnson 
is completely mended from his 
recent operation... Marion Jorgenson is on 
the San Francisco staff... Omaha's 
charming Norma Parr has middle-aisled it 
... Omaha's popular assistant booker 
Evelyn Machmuller takes the matrimonial 
leap next month... Producer Robert 
Bassler's lovely secretary, Ellen Potash, 
will be married May 2 to Arthur Schwartz,

107 Years Of Faithful Service!

This quartet of enterprising bookers at Abe Dickstein's New York 
together represent 107 years of faithful service to this organization. With 
parenthetical reference to span of years each has served this company, 
from left to right they are: Al Mendelsohn, 28 years; Louis Kutler, 20 
years; Peter Fishman, 14 years, and head booker George Blenderman, 
35 years! And they never booked as efficiently and enterprisingly 
as they are this year! No wonder Manager Dickstein is proud of them! And 
so is your company, from President Spyros P. Skouaras down the line.

PORKA V. Prabha has 
been named general sales manager 
for India... For Eastern 
Supervisor Edward Ugast wound 
up his furlough in 
New York and returned to Tokyo, Japan, 
where he makes his headquarters... Our 
first Cinemascope special, "The Robe," 
will come in several days under schedule.
STREAMLINED TORONTO HOLDS HOUSE WARMING
CANADIAN DIVISION’S HEADQUARTERS CELEBRATES A MILESTONE

Representatives of the Canadian film industry turned out en masse recently at a house-warming of the streamlined Toronto office that also serves as national headquarters for our Dominion sales organization presided over by Peter Myers (right). Toronto newspapers devoted much space to the proceedings that were of a strictly social nature. Accompanied by Mr. Myers, Toronto Manager Phil Sherman and other members of the branch personnel, guests were taken on an inspection of the new premises.

Eastern and Canadian Sales Manager Arthur Silverstone (left) represented the Home office at the house-warming. He and Mr. Myers are pictured with Ray Lewis, editor and publisher of Canada's No. 1 film weekly, Canadian Motion Picture Digest. Mrs. Lewis was also present at the opening of our Toronto office's two previous buildings. Space in the renovated structure has virtually doubled as has the Canadian business of our sales organization there.

Representatives of U.S. and Canadian distributors operating out of Toronto joined exhibitors in congratulating Mr. Myers (seated at his desk) on developing this company's Dominion revenue to a level where much larger quarters were imperative. The Canadian organization has annually been increasing its revenue since Arthur Silverstone assumed its general management. When Mr. Silverstone was promoted to Eastern and Canadian Sales Manager and moved to the Home Office, Mr. Myers was elevated from Toronto branch manager to Dominion general manager. Under Mr. Myers' supervision Canada's progress has continued. In fact, at the end of the first quarter of this year his six offices had accumulated an amount that was 15% greater than that earned during its record January-February-March period of 1952.

Pictured with Mr. Myers above are: Nat Taylor, President, Twixx Theatres Ltd.; Harold Pfaff, Independent Theatre Services; Harry Mandell, Twinx Theatres; Larry Bearg, Western Supervisor of Canadian Famous Players Corporation; Herb Allen, Premier Theatres; Mr. Silverstone; Abe Cass, manager of Toronto branch of Columbia Pictures; Guy Upjohn, assistant head booker of Odeon Theatres; Gerston Allen, Premier Theatres, and Harvey Hunt, head buyer of Odeon Theatres.

Canada released annually more features than U.S. offices. In the first 14 weeks of this year, the six Canadian offices had played off 16.9% more feature bookings than they did in the same period of 1952. Gerry Chernoff's Montreal led and was 28.06% ahead of 1952 feature bookings. Beatrice's Calgary was 23.24% ahead. Here are the percentages of all branches on feature bookings absorbed in the first 14 weeks of this year ABOVE the comparable period's 1952 playoff: Huber's Winnipeg 15.95%, Patterson's Vancouver 15.57%, Sherman's Toronto 12.85% and March's St. John 3.74%.

Clarence A. Hill, manager of branch operations, was deluged with congratulations by members of the Toronto staff and exhibitors, for it was he who outlined plans for the new Canadian headquarters building. Left to right above: Mr. Myers; Nat Taylor, president of Twixx Theatres; Mr. Hill, and David Griesdorf, general manager of Odeon Theatres of Canada, Ltd.

A more handsome group of branch employees you will find at none of our offices. This group represents the womanpower of our Toronto branch and Canadian divisional headquarters. They served as hostesses at the house-warming. Left to right, standing: Lillian Taylor, June Heacock, Gwen Brooke, Eileen Rosen, Jean Coneybeare and Joan Parsons; seated, Norma Bilstein, Nancy Solway, Henrietta Davidson, Emily Barrett, Marilyn Stone and Annette Pollack.
News Headlines And Sidelights

OUT in Los Angeles, where Charles B. Kosco was vacationing, the Buffalo branch manager predicted this quarter would see his office not only topping New York, its divisional associate, but also putting over the best 13-week delivery in its history. Nothing under that will do, Charley, in view of Buffalo’s under-quota performance in the first quarter.

Financial writers, on receipt of President Spyras P. Skouras’ report, commented praisingly on the fact that since early 1942 this company not only earned more than $126,000,000, but also had paid out $68,000,000 to stockholders in dividends. As the report pointed out, since 1942 dividends on the common stock alone amounted to $24.25 per share.

Robert Wagner gets a hard-earned full star credit in “Prince Valiant,” our Christman-New Year’s CinemaScope production. That was announced this week. Producer Bob Jacks and director Henry Hathaway are now in England “shooting” backgrounds for this Technical special that goes into actual production at the studio on June 8.

Watch Jack Lorentz’ Milwaukeeans this quarter! That is the “underground” tip Dynamo received this week. Seems Lorentz & Company is doing its playdate-shopping early insofar as drive-ins and the resorts in that area are concerned.

Good luck, Milwaukee.

Joe Rosen’s Washington and Al Levy’s Pittsburgh, after a disappointing first quarter, have a rare opportunity to redeem themselves in this new round. Norris’ Atlantics owed their fourth place status in the first quarter’s windup entirely to Sam Diamond’s Philadelphiaans whose performance kept the division from finishing in the cellar.

That Reggie March’s St. John continues to distinguish itself so splendidly is a tribute to that office’s efficiency and alertness, for the past seven weeks’ weather in that area was atrocious. No territory suffered such weather.

Advance estimates indicate that beginning in two weeks “Hi” Holston’s Charlotte will be right in there challenging all-comers for this quarter’s championship.

GORDON Halloran’s St. Louisians emerged from the first quarter with an accumulative 47.23% above that of the same 1952 period. Their weekly par equalled about 80% of their current quarter’s weekly quota. If their plans do not miscarry, look for the best quarter St. Louis has had in years, believes their area sales manager, Eddie Aaron.

G LORIA Grahame, who has a major feminine role in “Man On A Tightrope,” is getting a lot of newspaper and magazine publicity these days. This is due wholly to her winning an Academy Award for the best performance by a supporting player. This same fact should enhance her presence in the “Man On A Tightrope” cast. Urge your exhibitors to exploit her “Oscar” winning when they show that picture.

THE studio claims Marilyn Monroe’s fan mail has set an all-time high. It reports the co-star of “Gentlemen Prefer Blonds” in March received an average of 20,000 “fan” letters per week.

BY the way, “Gentlemen Prefer Blonds” contains 40 minutes of song and dance, including not only outstanding numbers from the Broadway musical version, but several originals. Look for “You’re In Love” and “Diamonds Are A Girl’s Best Friend” to be among the popular hits after the picture has been released.

ONE of the principal locations in “Blueprint For Murder” was the one-time home of Marion Davies at Santa Monica, Cal. It is a palatial residence constructed at a cost of $1,750,000. The place has two swimming pools, one entirely of marble. Most ceiling ornaments are of 14-karat gold leaf.

D RIVE-In bookings for March through Easter Sunday week-end totalled 68% more than were played off in the same period of 1952. There is no doubt this company’s 1953 revenue from drive-ins will show a boost of at least 50% over the 1952 record.

SAN Francisco is successfully “packaging” an Art Entertainment subject with every “Call Me Madam” booking, according to a note from Manager Jack Erickson. West Coast circuit is cashing in on the Academy Award presented to this series.

IF Terrytoons are to be CinemaScooped, it won’t happen until next year, according to Producer Paul Terry. All Terrytoon releases through next January have been filmed in 35MM, and Technicolor, of course.
The combination that in "Call Me Madam" turned out what everybody agreed is the best musical ever filmed—producer Sol Siegel and director Walter Lang—will start actual "shooting" on Irving Berlin's "There's No Business Like Show Business" on June 22. Incidentally, this was the last screenplay the late Lamar Trotti wrote for this company. You will recall that Lamar Trotti also furnished the screenplay for Irving Berlin's "Alexander's Ragtime Band." Phoebe and Henry Ephron collaborated with Trotti on writing "There's No Business Like Show Business."

There was unusual elation in the field and among exhibitors when Production Chief Darryl F. Zanuck announced "The Queen Of Sheba" would be a 1954 CinemaScope special in color. This project has been in preparation for more than four years. The search for an actress to play the title role is now on. Czezki Ormonde has written the screenplay that Sam Engel will produce. Casey Robinson, who wrote the screenplay for "The Snows Of Kilimanjaro," also is adapting "The Egyptian" to the CinemaScope screen. "The Egyptian," as Dynamo has already informed you, will be Mr. Zanuck's personal production for 1954. Casting department is working overtime these days, what with the studio facing an extremely busy schedule, on CinemaScopes starting in June.

EVIDENCE of Jean Peters' popularity with exhibitors, who reflect public reaction, was furnished at the recent CinemaScope demonstrations with the exception of Marilyn Monroe, more showmen asked to meet Miss Peters than any other star on our lot. "Call Me Madam" has started new and richer box office careers not only for Ethel Merman, but also for George Sanders, Donald O'Connor and Vera-Ellen," opined circuit magnate Louis Schine during a CinemaScope demonstration chat with director Henry King. "And 'Ham!' wholeheartedly agreed. King was the first director to make use of Ethel Merman's screen services, in "Alexander's Ragtime Band."

N U N A L L Y Johnson has very ambitious CinemaScope plans. He has written the screenplays for and will produce two for next year. His first will be "The Wandering Jew." His second, "The Cannibals." Incidentally, producer Julian Blaustein will do "The Racer" in Italy. The combination that in "Call Me Madam" turned out what everybody agreed is the best musical ever filmed—producer Sol Siegel and director Walter Lang—will start actual "shooting" on Irving Berlin's "There's No Business Like Show Business" on June 22. Incidentally, this was the last screenplay the late Lamar Trotti wrote for this company. You will recall that Lamar Trotti also furnished the screenplay for Irving Berlin's "Alexander's Ragtime Band." Phoebe and Henry Ephron collaborated with Trotti on writing "There's No Business Like Show Business."

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Hourly scores of applications have been daily received at the Home Office. There were applications from 60 theatres in the Schine circuit, 19 in the Fanchon & March circuit, St. Louis; Loew's circuit, Apollo circuit, Atlantic City, N.J.; Community circuit, Detroit, Comerford circuit; Central States, Des Moines; Jack Rose's, Elkhart circuit, Chicago; Cleveland (Ohio) Hippodrome, Interstate circuit, Massachusetts; Naify's United Theatres, San Francisco; Altoona (Pa.) Public circuit; Standard circuit, Milwaukee, Thompson circuit, Oklahoma City, Mid-Central circuit, Kansas, Snider circuit, New England; Harry Zeils circuit, Mass., and Stanley Summer circuit, New England.


**Flash! BULLETINS News!**

President Spyros P. Skouras announced at press-time that at least 1000 CINEMASCOPE "packages" including projection lenses, "magic mirror" wide-screens and the phonophonic sound system, would be ready by the end of the fall season. Production on the CINEMASCOPE lenses, both for filming and screening, has been considerably stepped up.

Applications for installation of CINEMASCOPE equipment at press-time had reached the total of 3385 theatres in the United States alone. Every key situation in the United States is represented among the applications already filled with Director of Distribution Al Lichman.

The company "shooting" the third CINEMASCOPE special, "12-Mile Reef," off the Coast of Florida, is using the French Aquaflex camera to film the underwater sequences. This camera is equipped with a CINEMASCOPE lens and is being used to record nearly 20% of the screenplay's total footage, reports director Robert Webb.

Practically every top-bill-city key first-run in the United States, including Radio City Music Hall and the Roxy theatre in New York City, has ordered the installation of CINEMASCOPE equipment by press-time. Roxy theatre was the first of the New York Broadway deluxers to apply.


**ZANUCK LISTS FIRST 20 CINEMASCOPE Aces**

Girl Next Door" (Technicolor) with June Havener, Dan Dailey, Dennis Day and others; "Powder River" (Technicolor) with Rory Calhoun, Corinne Calvet, Cameron Mitchell, Penny Edwards and others; "Pickett's Mill" (South Street) with Richard Widmark , Jean Peters, Thelma Ritter and others; "The Glory Road" with Victor Mature, and "The Farmer Takes A Wife" (Technicolor) with Betty Grable, Dale Robertson, Thelma Ritter, John Carroll and others.

Here are the remaining 35mm feature releases for this year that are in various stages of editing or scoring, or whose negatives will reach the Home Office shortly: "White Witch Doctor" (Technicolor) with Susan Hayward and Robert Mitchum; "Kid From Left Field" with Dan Dailey, Jane Nance, Billy Chapin and others; "Gentlemen Prefer Blondes" (Technicolor), with Marilyn Monroe, Jane Russell, Charles Coburn, Tommy Noonan, little George (Foghorn) Winslow, Elliott Reid and others; "Sailor Of The King with Jeffrey Hunter, Michael Parks, and others; "City Of Bad Men" with Jeanne Crain, Dale Robertson, Richard Boone, Carole Mathews and others; "Blueprint For Murder" with Joseph Cotten, Jean Peters, Elliott Reid, Casey Adams and Richard Boone; "Be Prepared," with Clifton Webb, Frances Dee, George (Foghorn) Winslow and Eliza Kazan's "Waterfront."
The Mailbag

Dear Roger:

I read with great interest your column, "Behind The News." Especially was I interested in the article wherein you referred to an important anniversary this year, stating it will be my 40th year with the company. Somewhere along the line, someone there lost the records.

In 1913 you state I joined the company known as Box Office Attractions. The lost records of the start of this organization would show The Greater New York Film Rental Company that William Fox formed, and was in business for eight or nine years when he incorporated as Box Office Attractions. The lost years of approximately seven or more with Greater New York Film Rental Company included those before I was transferred to Box Office Attractions. So, it might interest you to know that within the next two or three years, my association with this organization will be a half century, or 50 years.

Also, I notice you refer to Bessie Allen being with the company 38 years. She was my secretary back in the days of Greater New York Film Rental Company and she was with me for many years. You also refer to Jack Wolf being 39 years with the company. He was my cashier at the Greater New York Film Rental Company, after I was there for a number of years.

For your information I was with Greater New York Film Rental Company, Box Office Attractions, Inc., Fox Film Corporation and then 20th Century-Fox Film Corporation.

Dear Roger:

I meant to personally deliver this message, but Mr. Skouras has kept me busy up to the minute of my departure from New York. However, let me thank you very much for the very wonderful cooperation we of the European sales organization regularly get from you. We set up our sales plans, etc., from the indispensable information you regularly give us through Dynamo. The best tribute I can pay Dynamo is that our competitors all over Europe envy us for having such a helpful journal. It would be difficult to efficiently operate without it, for it furnishes the link that keeps us in touch with all that is going on at the studio and in the domestic market. Thanks in behalf of everyone in the European organization. It was nice seeing you again.

Best to you,

Sincerely,

ALBERT CORNFIELD
European managing director

SCHMERTZ NEARING HALF CENTURY WITH THIS COMPANY

Dear Roger:

Eddie Yarbrough (Western exploitation representative) has done a fine job in bringing to the attention of the public and trade here our most recent development, CinemaScope.

When we of the Coast visited the studio in January-January 10, to be exact-and saw the first results of CinemaScope, Yarbrough contacted the city desks of the Western Rocky Mountain News, the Salt Lake City Tribune, the Seattle P-I (Post-Intelligencer), the Portland Oregonian, the San Francisco Examiner, the Oakland Tribune and San Francisco Chronicle regarding the AP wire-story sent out for release Monday, Feb. 2. All papers carried the story with the Rocky Mountain News and the Seattle P-I front-paging it.

When Eddie returned to San Francisco he discovered that the wire story had been blue-pencilled down in all papers and very little "play" given to it. So he, personally, went to Bill Hogan of the San Francisco Chronicle (drama editor) to make a personal "pitch." The result was the front-page, eight-column masthead story on Friday, Feb. 6, and this was followed with an editorial. Hogan was appreciative of getting the advance exclusive for his paper.

Hogan requested a chance to see CinemaScope at first opportunity. . . so he went on to L.A. for the recent demonstrations. The result is what I believe to be the greatest recognition ever given a commercial effort and achievement in a metropolitan newspaper. I think you will agree with me that Eddie's initiative has paid off handsomely.

Best regards.

Sincerely yours,

HERMAN WOBBER

Where There's A Way. . . !

Dear Roger:

The Smith & Howell organization, which hauls our film, had a strike that lasted three days the other week-end. Much of the film had to go through via express. We were fortunate in that we didn't have a missout, thanks to our bookers and shippers. They merit mention for a tough job perfectly done.

Cordially,

NAT ROSEN
Albany branch manager

(Editor's note: Swell work, Bookers John Sharpe, and Shippers Leo W. Carrigan and Robert P. Roth.)

Memo From A Critic

Dear Rog:

20th Century-Fox need not worry about competition from TV, radio, or anywhere else, so long as they can turn out such refreshing and zingy entertainment like "Call Me Madam."

Sincerely,

NORMAN CLARK
Motion Picture Editor,
Baltimore News-Post
The Only Way You Can Be A Success In This Drive Is To Beat Quota Every Week!