Cinerama—A New Milestone

Cinerama is undeniably a significant milestone in the development of the picture business and in the annals of the art. It is likening to the invention of the phonograph and the cinematograph. A quarter of a century ago is inevitable and obvious.

How and in what manner this new "third dimension" sound-motion picture developed is a story of adaptation to film industry, as we know it, has been answered, in a large measure, by showmanship over. It is a story of successful and intelligent adaptation for the new commercial success of this "new" motion picture. It is a story of unfolding of new methods and new machinery, and to those of us who have been able to adapt to film industry, it is a story of joy and confidence.

Cinerama may be likened to subjects of scope and size. Obviously, big music, under this system, could make some of the biggest music since the days of Pannoch and Mark Twain. But this new "third dimension" has other potentials, least of which is in playing for the film boxoffice as the advent of the advent of the. The economic will fall in place, and if such a market does not exist, there will be no need for equipment; three booths, sound-control engineer and picture-control engineer (all spelling out additional personnel needs) will be needed. The showing of the panoramic: the screen, the extra booths, and all that goes with it, must be a matter of interest to the exhibitor from 1,600 to 2,500 capacity—no one thing is the theatre is the place, there is a line around the block, they are getting $2.50 top on a reserved seat, but there are extra shows on a weeknight. This is the kind of a b.o. impact. That showmen must recognize gets new scientific developments, a good profit. (Continued on page 39)

Comparing it to Birth of Sound

Public introduction of Cinerama, spectacular process which gives the world a new dimension, has served to underscore the "new" possibilities which lie ahead in the motion picture industry. Lumbering along with Cinerama, portentous and strong, is television, for the trade. But the big question facing the industry is the acceptance of Cinerama.

The new film process scored a smash debut at the Broadway Theatre in New York City. The theater was already packed before the doors opened, and this was the party of the century. The party is over, but the excitement is not. (Continued on page 25)

Bloom's "Due" for Mayer Film, Maybe in Cinerama

Louis B. Mayer's return to the picture business is in a big way with Cinerama. He knows the business, and he knows the tricks. The question is whether "Bloom's "Due" for Mayer Film, Maybe in Cinerama" (Continued on page 75)

Hollywood Does It Share, Now Up To Exhibits—Zukor

Chicago, Oct. 7.

"Good pictures won't do it alone—you must also have good producers," said more than 100 exhibitors were warned at an allergy meeting of the American Adolph Zukor, board chairman of Paramount Pictures.

Emphasizing that he was working for all the exhibitors and not merely for Paramount, Zukor talked of the "share" business, saying that the picture business is doing its share and you must work, too. "Let the exhibitor with great showmanship and imagination and execution do it, and you'll have everything you want. Let the exhibitor who can't keep up with the showmanship, the imagination and the execution down the street, and you will be down in the dirt."

He predicted "tremendous changes" in the film business and said that exhibitors must keep abreast of the new developments, or else they will be left behind.

Exhibits Stress Rise In Overhead as Key To Fight Vs. 20% Tax

While theatre business generally is taking a big hit, the one problem that is looming "ticking" rise in overhead is being stressed by many exhibitors in their efforts to meet the new tax law's need to repeal the Federal 20% tax.

It is pointed out that a stack of new pictures are ringing up grosses of close to the post 1946 level, but the overhead expenses have climbed considerably so since that time. It is virtually impossible to avoid red ink in the ledgers. Only saved say the showmen, is the tax relief.

Prophecy of Cinerama's success is based on the fact that this new process is adaptable to the film industry, as we know it, has been answered, in a large measure, by showmanship, and that the new opportunities are not finished yet. (Continued on page 35)

National Boxoffice Survey

Key City Biz Holds Strongly; "Ivanhoe" No. 1; "Quiet, Still 2d, "Fatima" 3d, "Pirate" 4th

Despite TV competition from the World Series for matinees, but this does not stop the business from going up very strong. The business in this session city key in the country. The packing of new, virile picture titles, mostly through enhanced offering of home-town houses to land on the waiting trade. Several key pictures, covered by Vanuxem, such as "Sailor in N.Y. and Minneapolis, were aided by cold fall weather. However, there were no signs of any real decline being made in the boxoffice by availing itself of the price cuts.

"Mister X" (M-G-M), which was the champ last week, again is No. 1 this week. "Quiet Man" (H) held in second place, and the second consecutive week after being moved in the boxoffice. "Miracle of Fatima" (M-G-M) in third position. "Crimson Pirate" (M-G-M) is fourth and "Two Guys From Milwaukee." "Fatima." Money goes for "I" a solid second place. "Skipper To The Rescue" (Par) and "Son of Paleface" (Par) tie for third. "High Sierra" is up off the Big 10 list.

"Merry Widow" (M-G-M) and "Fatima." Also from Mayer are the "Fatima" Toddle order. Former was sixth a week ago and this week has been capacity. Ever since the new "third dimension" sound-motion picture has been answered, in a large measure, by showmanship, the matinees have not been completely sold out. But after the second afternoon show this year, showmen are taking the mueum.

"Because You're Mine" (M-G-M) which opened heavily in L. A. and

KRO's New Mgt. Has No Qualms About Selling Pictures to Television

Sherwood Writes for Rita

Hollywood, Oct. 1—Rita Hayworth and Robert E. Sherwood for an uncredited role in the new film, "Sherwood." Their role is reported to be $50,000.

MPEA Protests

Italy Restricting U.S. Pic Imports

Italian customs authorities in recent weeks have begun to limit the number of American films imported for exhibition in Italy. Their action, which runs counter to the Italian film law of 1957, was called "an attempt to restrict the number of American films imported for exhibition in Italy."

Some exhibitors have said that the interpretation of a film law which calls for the "Italian films industry will be unable to compete with American films imported for exhibition in Italy."

In the face of the protest, the Italian government is determined to restrict the number of American films imported for exhibition in Italy. The Italian government is determined to restrict the number of American films imported for exhibition in Italy."

20th-Fox Engineers Study Eidorph In Mass Prod Plan

Engineers at 20th-Fox are studying improvements in the Eidorph system, preparatory to putting the equipment into mass production. The Eidorph system is one of the most promising of the new sound systems to come out of Europe.

20th-Fox is planning to put the Eidorph system into a mass production line basis goes to General Electric but no schedules have as yet been set. At the present time, the Eidorph is being made in the size of the projector, which was (Continued on page 75)


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