**The March of CinemaScope**

**By JACK HASHIAN**

The movie industry is rolling its own version of atomic bomb. It now boasts a more frightening force. The film industry has been making a huge leap to the motion picture world..."CinemaScope." 

**1952**

Dec. 18—Spryro P. Skouras, president of 20th Century-Fox, and Earl Spaulding, research director, see demonstration of CinemaScope in Nice, France, by its inventor, Prof. Henri Chrétien.

Jan. 20—CinemaScope leases first 20th Century-Fox studio on the coast.


Feb. 12—Spryro P. Skouras and Darryl F. Zanuck decide on conversion of all 20th Century-Fox product to CinemaScope.

Feb. 13—15-year agreement signed by Prof. Chrétien giving 20th Century-Fox exclusive world rights to use and distribute CinemaScope lenses on a world-wide basis.

Feb. 15—Preliminary commercial negotiations announced.

**1953**

March 12—20th Century-Fox holds first public demonstration of CinemaScope in Los Angeles.

March 18—Metro-Goldwyn-Mayer studios announce to employ CinemaScope permanently.

April 3—20th Century-Fox schedules productions in CinemaScope.

April 10—Launch & Lamb, optical firm, concludes agreement to produce CinemaScope lenses exclusively for 20th Century-Fox.

April 25—20th Century-Fox holds first public demonstrations of CinemaScope.

May 13—Development of single film stereoscopic sound announced by 20th Century-Fox with latest magnetic-type reel on one strip with the picture. The CinemaScope aspect ratio is reduced from 2.35 to 2.0.

July 25—Spryro P. Skouras says 20th Century-Fox's foreign CinemaScope commitment alone total $15,000,000.


**1954**

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THE STORY OF CINEMASCOPE

CinemaScope is no longer news. It is an accomplished fact. Its revolutionary aspects and acceptance by industry and public have been confirmed. Its universal acceptance, further, is attested by the fact that CinemaScope will be included in dictionaries of the future. The word, and all that it exemplifies, cinematically, is understood in every language. No translation into any foreign tongue is necessary, for CinemaScope speaks for itself.

But, materialization of CinemaScope itself is a short story--for less than 10 months elapsed between the time when Spyros P. Skouras (right), President of 20th Century-Fox, first viewed a demonstration of the anamorphic lens in France to the world premiere of the first CinemaScope production, "The Robe," at the 6000-seat Roxy theatre in New York City on Sept. 16. But, it is a chapter already written in indelible ink on the history pages of this industry, thanks to the vision and foresight of Mr. Skouras; Darryl F. Zanuck, Vice-President in charge of production; Al Lichtman, director of distribution and W.C. Michel, executive Vice-President, and the technical genius of Earl L. Sponable, 20th Century-Fox's director of technical research; Mr. Sponable's chief assistant, Herbert Bragg, and Sol Halprin, studio Camera Department head, and their staffs.

When Mr. Skouras attended the first demonstration of the anamorphic lens invented by Prof. Henri Cretien (left), he envisioned a new horizon in motion picture technique. Technically, it has been characterized as the greatest development since the introduction of sound, some 25 years ago.

CinemaScope consists of (a) an anamorphic lens, (b) the Miracle Mirror Screen, (c) stereophonic sound and (d) a new four-track single film projection.

The anamorphic lens restores to its original shape an image previously distorted in filming. This lens makes it possible for a 35mm camera to "reach out" to each side, as the eye does, and "compresses" a wide angle scene into a narrow strip of film. When this film is projected through a compensating lens it spreads the image horizontally.

The Miracle Mirror Screen with millions of tiny "lenses" reflecting greater light to an all-purpose screen, completely compatible with and suitable for CinemaScope, standard, 3D and other wide-screen projection systems, giving added brilliance to the projected image. However, CinemaScope productions are available to any exhibitor who can provide a satisfactory projection on whatever screen used.

Stereophonic sound, a high fidelity sound system, uses a multiplicity of sound tracks which, when wired to speakers strategically placed in the theatre, correspond to sound emanating from the actual person or persons, or locations on the screen, affording an extraordinarily natural and realistic effect. Furthermore, it adds dramatic dimensions to the screen, giving the feeling of participation with the action being viewed.

CinemaScope is not a substitute for a story, or merely for good acting. But, it does give the studio more octaves in which to tell the story and, also, it provides greater range for their talents. It provides the intimacy of a stage play, the movement and variety of films, plus an unprecedented potential for the effective presentation of both. The CinemaScope filming technique gives the actor the satisfaction of "living" his part, not fragmentarily, but completely, this yielding a greater performance.
The single-film system (diagrammed at right) is an integral part of the CinemaScope process. The new process comprises the use of a 35-millimeter single-film in a stereophonic sound system. The process combines, for the first time, a picture and four magnetic tracks on one film strip and obviates the need for separate sound reproduction hardware required for the projection of stereophonic sound.

Thus, exhibitors continue to use standard projection equipment, requiring no extra projectors, with only simple, practical and economical changes involved. To accommodate the four magnetic sound tracks, the sprocket holes of standard 35-millimeter film have been narrowed from .110 to .078 inches. Two of the tracks are placed on either side of the picture.

Changes in the projector are a slight reduction in width of the sprocket of the intermediate and other sprockets, and the addition of a simple multiple film-driven sound head installed between the upper magazine and the regular projection head. With these changes, the standard theatre projector becomes capable not only with CinemaScope projection, but with every existing film-and-sound system as well. The new sound head is produced by General Precision, RCA, Altec and Western.

Feasibility of the four-track single-film system stems from the present-day utilization of acetate film which, unlike the old-fashioned nitrate film, has practically no shrinkage and, therefore, permits the use of smaller sprocket holes.

The total cost of equipment required for perfect exhibition of CinemaScope pictures varies, of course, according to size and other dimensional facilities of individual theatres. However, it may be reported that a 720-seat theatre in Albany, N.Y., had the necessary equipment installed at a cost of $8,025. The operator of this theatre personally confirmed this figure at a recent convention of Theatre Owners of America in Chicago.

However, Altec and Lichtman have had, at various conventions of exhibitors' organizations, stated that this company would help any honorary theater owner to obtain credit from equipment firms so he can equip his theatre properly for the exhibition of CinemaScope attractions.

The universal trend of motion picture exhibition is, judging from the past two months, definitely to CinemaScope.
UNTIL the public launch of "The Robe," we, of necessity, had to content ourselves with the imagination of showmen in evaluating the limitless potentialities of CinemaScope.

However, during demonstrations of CinemaScope we advanced certain claims, predictions and definite promises.

Among them was the statement that we had deliberately chosen the most challenging story to accentuate the unmatchable magnificence of the CinemaScope process.

Today we can look at the record and in it find fruition of every prediction, every promise, every statement we made last spring and summer.

Today millions of ticker-buyers and thousands of exhibitors will hear witness to the claim that CinemaScope, as exemplified by "The Robe," is all we envisioned it to be.

Today we can refer to box office performance for corroboration of the claim that CinemaScope will re-vitalize and expand motion picture patronage, and develop grosses far above those earned by any entertainment vehicle.

Today we can delve into attendance statistics and know that public acceptance of CinemaScope, as a revolutionary advance in screen entertainment, is wholehearted and unconditional.

This historic surge of patronage at theatres that have presented "The Robe" has been and is being paralleled with swiftly mounting orders from exhibitors who chose to test public reaction before proceeding to equip for exhibition of CinemaScope attractions.

We never for a single moment doubted such would be the exhibition aftermath to the first public showing of the introductory CinemaScope production.

Because of the revolutionary aspects of CinemaScope we, at the demonstrations, made predictions of accomplishments without precedent in our business. Hence, we expected some would feel that "seeing is believing."

"The Robe" and the resultant record-shattering public response, I am confident, supply answer to every question any erasmophile skeptic may ask.

But, all this is now past history, for CinemaScope is today a demonstrated, true milestone. It has, as Martin Quigley of the Quigley Publica-
Darryl F. Zanuck, Vice-President in charge of production, is the man responsible for bringing to the screen the first CinemaScope attraction less than 10 months following acquisition of the anamorphic lens process by Mr. Zanuck. Mr. Zanuck viewed his first demonstration of CinemaScope on January 26, 1953. Less than a month later he began production of the first CinemaScope production, Frank Ross' picturization of "The Robe." Within the short period of six weeks Mr. Zanuck personally completed a program of remodeling of all technical departments and the reworking of over-all studio plans for a prompt inauguration of the new CinemaScope era.

This is further evidence of the mixture of genius, imagination and daring that accounts for the fact that Mr. Zanuck is the sole recipient of three Irving Thalberg Memorial Awards and a three-time winner of the Academy Award. How methodically and completely has been the conversion of this company's production activities to CinemaScope is evident by the fact that by Nov. 6, the studio had placed several CinemaScope productions in release and had filmed a dozen others for 1954 exhibition, with a score more screenplays in various stages of preparation for future "shooting."

"An Unparalleled New Vista Of Entertainment Potentialities"

With the most important and decisive of all acceptances— that of the ticket-buying public—the 20th Century-Fox production organization has well under way the materialization of a most ambitious and unquestionably history-making program of CinemaScope attractions. Hollywood, which already has characterized CinemaScope as "an unparalleled new vista of entertainment potentialities," has embarked on a revolutionary production undertaking that assures motion picture theaters of the world more than 50 CinemaScope super-attractions during the year 1954.

On succeeding pages are detailed almost a score of attractions to come from the 20th Century-Fox Studios alone during 1953-54. The reader is also provided with press-time facts regarding additional story properties to be converted to CinemaScope productions. The information has been carefully collated, so that exhibitors everywhere may be as fully informed as to this company's plans for CinemaScope as are its officers and technical, production and sales personnel.

The reader will observe that story themes run the gamut of human emotions. Best-selling novels dominate. However, the list includes adaptations of great plays. You will also find on the CinemaScope agenda for 1954 musicals of extraordinary scope. The roster, too, divulges original stories written by such outstanding writers as Philip Dunne, Thomas Costain, Nunnally Johnson and others.

Showmen, critics and public have lauded the musical background of "The Robe." To insure continuation of this quality of music, Mr. Zanuck has had Alfred Newman, musical director, organize a 20th Century-Fox Symphony Orchestra of 150 musicians. Mr. Newman, a two-time winner of Academy Awards for music, is not only an outstanding personality on the screen, but radio and TV as well. Mr. Newman has composed memorable theme music not only for "The Robe," "How To Marry A Millionaire," and "Beneath The 12-Mile Reef," but also for such films as "How Green Was My Valley," "Gunga Din," "Seven Year Itch," "Pinky," "Furthuring Heights," "All About Eve," "A Letter To Three Wives," "Come To The Stable," "Song Of Bernadette" and many others.


Directorially, the CinemaScope productions listed in this report are entrusted to such notable directors as Henry King, Howard Hawks, Jean Negulesco, Harry Haranow, Walter Lang, Henry Koster, Samuel Fuller, Otto Preminger, Delmer Daves and others.

On several succeeding pages are pictured a few of the numerous stars who will appear in 1953-54 CinemaScope productions. Indeed, these represent the pick of the industry's field. Productions completed, those now before the cameras and others to be filmed will give employment to more than 150,000 players of both sexes, all ages and color, for scheduled stories, indeed, make the entire world a stage for CinemaScope.
While the entire globe is a stage for CinemaScope production, its capital is Movietone City, situated high on the gently rolling hilltop that overlooks Beverly Hills, Hollywood and distant Los Angeles to the east; Westwood and the University of California at Los Angeles in the north, and the beautiful palisades of the Pacific in the west. Between Pico and Santa Monica boulevards, this largest motion picture studio in the world is a self-contained little city of 300 acres embracing more than 48 large buildings and a dozen smaller ones housing departments and production staffs.

This acreage represents an investment running into many millions. Movietone City, with its own power plant capable of furnishing power for a city of 75,000 people, has 75 streets, boulevards and lanes. Within its borders are reproductions of historic landmarks, important cities, towns and neighborhoods all over the world. There are more permanent "sets" at Movietone City than one can find at all of the other studios combined. At one time when the studio was filming "The Robe" and "How To Marry A Millionaire" as many as 7,500 people were working on a single day. Within Movietone City are representatives of every trade, profession and calling.

That Movietone City should be the CinemaScope capital of the world is appropriate for it is the first studio built originally and exclusively for the production of sound pictures. Yet, within a matter of less than two months, under the supervision of Mr. Zanuck, Movietone City was re-tooled and wholly converted to the production of CinemaScope pictures exclusively. Thus, the studio that inaugurated the sound film era made history again; it launched the revolutionary CinemaScope age!
A BREATHTAKING NEW WORLD OF SIGHT, SOUND AND COLOR

This company neither approves nor withholds approval of screens as being suitable for Cinemascope productions. However, it does definitely feel that the screen plays a very important part in Cinemascope because a Cinemascope picture spreads the available light over twice as large an area as would be the case without the Cinemascope process. The Miracle Mirror and Magniglow Astrolite screens, with their carefully designed optical units, are not simply sheets of fabric sprayed with aluminum or other reflecting materials, but they have been embossed with tiny elements, each one of which is so shaped as to reflect light toward the seat in a theatre and to keep it out of waste spaces. The result is a screen substantially uniform in brightness from side to side when viewed from any seat in the theatre, which is not the case with an ordinary high reflection screen with pictures the size of Cinemascope. 20th Century-Fox Cinemascope attractions are available to any exhibitor who can provide a satisfactory projection in whatever screen used.

For the information of exhibitors, listed below are the stock sizes, available through the dealer of the buyer's choice, in Miracle Mirror and Magniglow Astrolite screens. Because of production volume achieved and the virtual elimination of waste due to standardization of these sizes, the price of the stock-size Miracle Mirror and Magniglow Astrolite Screens is $2.10 per square foot. The price of screens for theatres using widths in excess of 50 feet is $3 per square foot. This higher price is necessitated by additional labor costs resulting from custom construction, special design, handling off the production line and outsizing packaging.

GENERALLy APPLICABLE TO THEATRES SEATING FROM 1000 TO 2500:

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<tr>
<th>Size</th>
<th>37'-10&quot; x 18'-11&quot;</th>
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<tr>
<td>Size 7, 46'-2&quot; x 23'-1&quot;</td>
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<td>Size 8, 50'-4&quot; x 25'-2&quot;</td>
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<td>Size 9, 56'-2&quot; x 30'-4&quot;</td>
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GENERALLy APPLICABLE TO THEATRES SEATING UP TO 1000:

| Size 1, 21'-2" x 10'-7" |
| Size 2, 25'-4" x 12'-8" |
| Size 3, 29'-6" x 14'-9" |
| Size 4, 33'-8" x 16'-10" |
| Size 5, 37'-10" x 18'-11" |
| Size 6, 42'-2" x 21'-1" |
| Size 7, 46'-2" x 23'-1" |
| Size 8, 50'-4" x 25'-2" |
| Size 9, 56'-2" x 30'-4" |

ANAMORPHIC LENS PROCESS, PLUS DIMENSIONAL CURVED MIRACLE MIRROR SCREEN AND MAGIC OF STEREOPHONIC SOUND, EFFECTS UNPRECEDENTED HEIGHTS OF AUDIENCE PARTICIPATION

No single year has seen the perfection of so many new technical improvements and advancements in motion picture production and projection as has the one just ending. Indeed, as Cinemascope is conceived, the entire range of pioneering and development has been done and financed by 20th Century-Fox Film Corporation. But, the results are of universal importance, for these advancements are placed at the disposal of producers, distributors and exhibitors of the whole industry.

Shown, critics and rink-buyers have correctly noted that Cinemascope, through the use of light, sound and scope, gives a sense of audience participation in a natural dramatic pattern, as with its depth and natural colors, adds immeasurably to the illusion of being one with the performers. Above is pictured the Miracle Mirror Screen, with its million of tiny pressure plates of prismatic glass. It is an all-purpose screen, completely compatible with and suitable for Cinemascope, standard, 3-D and other wide-screen projection systems. The reader is given a good idea of the width of the Miracle Mirror Screen by the presence of 54 people standing across its width.

Close-up at left is a section of a standard projection machine with the Cinemascope head. At the right lovely Marilyn Monroe is holding the Cinemascope filming anamorphic lens used in the projection of Cinemascope productions. Four major studios currently are "shooting" Cinemascpe super-attractions.
BEST BY TEST
CINEMASCOPE BECOMES THE
UNIVERSAL “BUY”-WORD OF
PRODUCTION AND EXHIBITION


So much for the industry's press.

Critics on daily newspapers made these typical observations:

"A new cinema thrill that will revolutionize the industry" (New York Daily Mirror). "It seems to this reviewer to be the logical next step in the development of the movies" (New York Post). "The (CinemaScope) system seems fully feasible and some exciting employments of it may be anticipated concomitantly" (New York Times). "Everybody concerned with CinemaScope must be walking the clouds today" (New York World-Telegram & Sun). "CinemaScope is a tremendous achievement!" (New York Journal-American). "CinemaScope is big and imposing and its inventors, as well as 20th Century-Fox, are to be congratulated for adding it to the repertoire of the modern motion picture industry." (New York Herald Tribune). "It is all promised for it." (Chicago Daily News). "Has untold possibilities and its first test was, indeed, a triumph in every respect." (Boston Record). "Gives the movies a new and finer lease." (Baltimore News). "A tremendous achievement deservedly applauded by moviegoers." (Buffalo News) "Anticipates the standard screen." (Washington, D.C., Times-Herald). "As big as life." (Pittsburgh Press). "The movies assume their greatest stature." (Seattle Post-Intelligencer).

But, the most important reaction has come via the boxoffice. Grosses the most imaginative showmen in the industry never dared dream would one day pile up reflect the overwhelming public endorsement of the new process. Exhibitors, who have greened "The Robe," and "How To Marry A Millionaire," have been stowed under increasing avalanches of mail from thrilled and satisfied patrons.

"Has exceeded our most optimistic expectations" is the typical expression from scores of exhibitors who have presented feature pictures in CinemaScope. Countless newspaper editorials have backed up these exhibitors' and public endorsement of CinemaScope. The soaring number of producers enfranchised to utilize the new process is further evidence that CinemaScope has not only emerged triumphant from the acid test...but has been proved best by that test!
WHAT REPRESENTATIVE SHOWMEN SAY ABOUT 26th CENTURY-FOX’S CINEMASCOPE

Saul Schwartz, RED Theatres: From the first time I saw 20th Century-Fox CinemaScope I was convinced here is the greatest lift our business has had. Now with returns on "The Robe" and "How To Marry A Millionaire" in, some can sensibly dispute the fact that this process has revitalized box office patronage—and so an astronomical level never before attained.

Joe Vogel, Lowe’s Theatres: CinemaScope has spoken for itself at the box offices. The public is so uncertain why has given CinemaScope its stamp of approval.

Harry Kolman, Stanley-Wester Theatres: The public verdict best bespeaks the greatness of CinemaScope. I cannot see how any showman can quarrel with the demonstrated fact that CinemaScope has given the motion picture no importance exceeding any attached to it in the past.

Charles Skouras, Horilton Theatres: We have conclusive proof now that fantastic pictures produced by CinemaScope offer the best chance, in my judgment, to bring to motion picture theatres millions of patrons we have lost.

John Hovis, Morris Theatres: CinemaScope is a lifesaver! It is giving the public a new thrill. It promises great motion pictures dwarfing the bare Hollywood ever produced. The world’s record-setting earnings of "The Robe" and the long run it has earned, in my opinion, indicate that from every standpoint CinemaScope has lived up to the public’s highest expectations.

Leonard M. Goldstein, United Theatres: There is no question that CinemaScope has renewed a new public interest in motion pictures. "The Robe" box office returns tell a story that has given many a former discouraged showman a new lease on life.

Hoy, Frank Volkler, Crescent Theatres: The motion picture enjoys a great re-birth through CinemaScope. Its impact, its scope and realism combine to make the motion picture more attractive than ever. We have conclusive proof that irrespective as patrons are concerned, they have embraced CinemaScope.

Sam Pacinelli, American Theatres: Amazing is the word to describe the great effect CinemaScope has had on both motion picture theatres and on the public. Syros Skouras moves the thanks of the entire industry for pioneering, developing and presenting CinemaScope, and making it available to everybody.

William Goldman, Philadelphia CinemaScope so far eclipses any other entertainment medium that a comparison is out of order. Public preference is growing tremendously and there is no doubt that CinemaScope has opened up an entirely new and brighter era for motion picture theaters. Marion Thalhimer, Richmond, Va.: CinemaScope is an advancement as productive and far-reaching as was the advent of sound.

Louis Schen, Selton circuits: My congratulations to 20th Century-Fox and particularly to Syros Skouras and Darryl Zanuck for CinemaScope. It has re-established our business. Every producer should adopt the process, for this is what the public wants and no other process so definitely gives the entertainment excellence we have seen CinemaScope supply.

David Willettstein, B. & K., Chicago: We welcome with open arms all the pictures we can get made in the CinemaScope process, for everything else has to take a back-seat to this advancement that the public has so unquestionably approved and is patronizing in huge numbers. CinemaScope is the best thing that has happened to the movies since introduction of sound.

John Fitzgerald, Canadian Famous Players Theatres: CinemaScope has proved itself a miracle worker in every sense of the term. It provides motion pictures with a beauty, realism they never have had. Audiences are thrilled and leave our theatres praising CinemaScope as we have never known them to praise motion picture pictures before.

Bob D’Ounville, Las Vegas circuit: A powerful shot in the arm! All you have to do is look at the fabulous box office records to be convinced CinemaScope has met with public acclaim. "The Robe" and "How To Marry A Millionaire" have created a healthy public demand for more CinemaScope pictures.

W. A. Lightmon, Humphis: It is silly to compare CinemaScope with any other process; it is so much superior. We are equipping our theatres as fast as delivery of equipment makes possible, for CinemaScope is the future of our industry.
The Pick Of Histrionic Talent

GREGORY PECK
GILBERT ROLAND
BETTE DAVIS
DAVID WAYNE
DEBRA PAGET
JAY ROBINSON
RICHARD BOONE

ETHEL MERMAN
J. CARROLL NAISH
DOROTHY MCGUIRE
DAN DAILEY
MAGGIE McNAMARA
CAMERON MITCHELL
LAUREN SACALL

MICHAEL RENNIE
BELLA DARVI
LOUIS JORDAN
JANET LEIGH
DEAN JAGGER
RICHARD BURTON
ROBERT MITCHUM

MITZI GAYNOR
ROBERT WAGNER
THELMA RITTER
CLIFTON WEBB
JEFFREY HUNTER
BRIAN AMERNE
DALE ROBERTSON
Lloyd C. Douglas’

The Robe

Magnificence is the word for “The Robe,” to borrow a typical superlative of public, shown and critics. The most import and exciting ad-

vance in the 59-year history of motion pictures, CinemaScope, has been flawlessly matched by the most powerful and moving story written in our times. Marking the opening of a golden age of movies, and with CinemaScope widening and deep-

ening the horizons, “The Robe,” based on the best-selling novel of love and faith from the im-
mortal pen of Lloyd C. Douglas, Frank Ross’ now historic production concededly makes mem-

orable every moment of the two hours and 15 min-

utes consumed in the life-like picturization of the

greatest spectacle of any year.

But, while it is admirably a stirring spectacle, it is never that at the expense of the intimate dramatic story that Douglas told so well. “The Robe” centers upon Saul Marcellus, a Roman

tribe who galloped at the foot of the cross where Jesus was slain and won the garment—the Robe—that he wore in his death. It is, moreover, the story of guilt and haunting remembrance, of Marcellus’ con-

version to Christianity and of the final absolution and great love he experiences.

However, “The Robe,” masterfully directed by

Henry Koster and photographed by three-time Acad-

emy Award winner, cinematographer Leon Shamroy, ASC, for its pageantry on the hill of Calvary, the Holy Land, the Roman court at Rome and the de-

mmed Emperor Caligula’s palace at Capri, is an effective in its echoing of individual characters as in its re- presentation of the masses. One is made to feel deeply for the plight of Marcellus, and as much for his Greek slave, Demetrius, whose early con-

version eventually paves the way for his master’s.

The romance between Marcellus and the beau-

tiful Diana, promised to the evil Caligula, is a poignant one. The clashes between Marcellus and Caligula, and Marcellus and the giant centurion of the monstrous emperor’s army, are notable for their action and excitement. Indeed, “The Robe” is a many-faceted cloak.

No motion picture was more carefully planned

than “The Robe.” Actually, it was more than 13 years in the preparatory stage. Director Koster has toiled only composed vivid scenes of magnificence.

Philip Dunne, who wrote the screenplay from an adaption by Gina Kaiz, has written one master-

piece out of another. And an obviously inspired cast breathes life into each minute of the picturization.

Richard Burton is the figure of a man as Mar-

cellus and has turned in a performance that has spared showmen to conclude he is one of the great young actors of our generation. Jean Sim-

mons, already known as the superb actress who so splendidly portrayed Ophelia in Laurence Oliver’s “Hamlet,” is as beautiful as she is tal-

ed as Diana. Victor Mature is a revelation and

its his strident best as Demetrius. Jay Robinson, a brilliant young actor from the stage, emerges as a new star for an unforgettable performance as the malevolent Caligula.

There is also eminently fine acting done by

Michael Rennie as Simon who Christ called Peter, the Big Fisherman; Dean Jagger as the aged, but like Jesus; Torin Thatcher as Marcellus’ father; Richard Boone as the haunted Pilate; Jeff Moore as the imperious Centurion; Ernest Thesiger as the cynical Emperor Tiberius; Berta St. John, who starred in the original Broadway musical, “South Pacific,” as the crippled girl instrumental in the conversion of the young Roman tribe, and others. Actually in “The Robe” appear thousands of players, including 51 principal roles.

Technicolor never has been used to greater ad-

vantage than it has in “The Robe.” The music score of Alfred Newman, musical director for 20th Century-Fox, also has been superlatively acclaimed. The coordinated arrangements for instruments in the 80-piece orchestra and choral groups make for a score that music critics in New York, Chicago, Los Angeles, Philadelphia, Boston, Detroit, Atl-

anta, New Orleans, Pittsburgh, Kansas City, Dallas, Seattle, Salt Lake City, Washington, Den-

ver, Buffalo, San Francisco, Memphis, Houston, Cleveland, Minneapolis, Oklahoma City and In-
dianapolis have characterized as stirring and an

outstanding contribution to the overall entertain-

ment excellence of “The Robe.”

Obviously, the finger of greatness has touched every corner of “The Robe.” Everyone has been inspired to do his best. The result is a motion pic-

ture that will live forever.

Studying a scale model of one of the 28 mammoth sets built for “The Robe,” the adaptation of Lloyd C. Douglas’ best-selling novel, are Darryl F. Zanuck, Vice-President in charge of production; producer Frank Ross and art director George Davis. After some ten years of preparation, “The Robe” has finally been completed and will take its place in history as the first screenplay filmed by the revolutionary Cin-

emaScope process. All CinemaScope pictures will be in color.
RE-VITALIZING MOVIE PATRONAGE

"The Robe" leaves no doubt that CinemaScope will bring millions back to the movies and create an entirely new audience. That conclusion by The Hollywood Reporter's publisher-editor W.R. Wilkerson voices, perhaps the most important development of CinemaScope's first motion picture. Certainly, box office grosses reinforce the contention. So do thousands of letters reportedly received by exhibitors from patrons—and so do the hundreds of letters theatre operators themselves have sent to this company.

At the left, the awakening of love for Marcellus and Diana, who, though betrothed to the Emperor, forsakes life itself for martyred death with her lover. At right, Marcellus fights a duel with the giant Centurion of Caligula's Army to save the Christians from slaughter. Never has there been such a terrifying duel enacted on screen or stage, in the opinion of critics.

Jeff Morrow plays the Centurion. Morrow was one of the original 252 actors auditioned by producer Frank Rossa 20 years ago when he first planned to film "The Robe." At the time, Morrow was one of the "hottest" Broadway bets for Hollywood, but Uncle Sam got him for three years in the Army. Exactly 1,917 radio, 164 television and 20-odd stage shows showed after his discharge, Morrow was re-auditioned and succeeded in getting the part he plays with such distinction.

FIGURES AND FACTS ABOUT ITS Filming

Here are facts and figures behind the gargantuan effort that started "The Robe" on a 13-year, $4,500,000 journey to the CinemaScope screen, the most ambitious picture ever undertaken.

That $4,500,000 represents exclusively the cost of producing "The Robe," making it one of the most expensive attractions of any year in any medium.

The sweeping outdoor and the more intimate indoor sets, costing more than $1,500,000, were designed by Art Directors Lyle Wheeler and George Davis from the celebrated artist Dean Cornwell's paintings that were exhibited in leading department stores in 23 cities in the United States last spring.

"The Robe," in which 5873 persons act, represents the labor of more than 1,000 studio workers. Typical of the labor technically applied to its production are statistics bearing on the construction of a single set, the breath-taking scene showing not only Golgotha, but also the city of Jerusalem and the hills and valleys around it. This single set, one of 31 of equal magnitude, required the following: 15 men over a span of three weeks brought in 55 tons of dirt used for the hill; 60 carpenters labored six weeks laying 100,000 feet of board lumber to form the base for the dirt; the plaster shop contributed 2404 man hours and used 300 sacks of casting plaster, 150 sacks of cement, 100 sacks of hardwood plaster, 60 tons of sand and 10 bales of fibre to create the rocks on the hill.
REACTION OF PUBLIC SETS NEW RECORDS

Nothing more concretely registers public reaction to or tells the story of the overwhelming smash success of "The Robe" than the world-shattering performances of this entertainment miracle at the Roxy in New York and 192 other engagements in 191 cities in the United States and Canada, from which box office grosses had been reported at press-time.

The trade is aware of the fact that in its first week at the Roxy "The Robe" set a new world's record when it netted $264,429 on a staggering gross (including tax) of $316,221. Previous all-time seven-days' record was held by Radio City Music Hall, also in New York, when during Christmas-New Year's week it grossed $184,000 with "Million-Dollar Mermaid." That was with Radio City Music Hall's annual famous Christmas stage show. The old record, $172,000, for a straight picture presentation was made with "From Here To Eternity" at New York's Capitol theatre.

In its first eight weeks at the 6000-seat Roxy, "The Robe" piled up the unheard of net receipts of almost $1,350,000.

But, public reaction to "The Robe" was manifested with equal impact in proportionately astronomical box office figures in the other 191 cities. Moreover, press-time reports disclosed new marks for length of runs.

Simply put, "The Robe" has annihilated records galore in city after city in the United States and Canada. These market-testing turnouts of ticketer-buyers resulted because of: (1) advance interest engendered by the tremendous publicity given CinemaScope and "The Robe," (2) word of mouth praise and (3) the superlative reviews in newspapers, magazines and of commentators on radio and TV.

Quite definitely nothing like the box-office turnover: "The Robe" has inspired had previously occurred in those 192 cities in 42 of the 48 States in this country and in seven provinces in the Dominion of Canada. Eighty-seven percent of those engagements had to put on extra showings, opening earlier and continuing later than usual. Practically every engagement found it necessary to put on week-end midnight performances.

Richard Burton (right) as Marcellus, the Roman warrior who commanded the force that slew Christ, proves conclusively in "The Robe" that he is one of the truly great, young actors of the day. Of him director Henry Koster said: "Richard has vitality in everything he does. He is destined for important greatness."

"The Robe" is Burton's second in a Hollywood-produced film. His first was in the picturization of another best-seller, "My Cousin Rachel." Born 27 years ago, in South Wales, Burton got his start in the acting profession in London. After a half dozen plays in the British metropolis, Oxford and a short stint in the Army, he appeared in "The Lady's Not For Burning," the Christopher Fry production, in England and on Broadway. He then returned to England to do four films, radio broadcasts for BBC and to star in the London play, "Montserrat" in which he was appearing when Mr. Zanuck signed him to appear in "My Cousin Rachel." In the scene above Demetrius, the Greek slave, is horrified to see what the Romans had done to Jesus. In silhouetted scene at the left the demoted Emperor Caligula pronounces the death sentence on Marcellus and Paul.
UNPRECEDENTED ACCLAIM FROM THE PRESS

No motion picture within memory of the industry's oldest pioneer inspired critics to such superlative praise as that lavished on "The Robe." In every newspaper star-rating entertainment "The Robe" was given highest classification. Quite a few critics urged readers "to make a point of seeing it, if you don't see another movie in your lifetime!"

That CinemaScope has performed wonders for the filmization of "The Robe" is something pointed out by all critics. However, everything about it has been highly commended. No point is served here to publish excerpts from what one showman, Sol Schwartz, President of RKO Theatres, called "out-of-this-world" reviews, for the ovation given "The Robe" by the press is something with which exhibitors are well acquainted by now.

Among the performances singled out for unusual commendation not only by critics, but by exhibitors themselves is that of Victor Mature (left) as Demetrius, the Greek slave turned Christian. This is not Mature's first association with a Biblical spectacle for he co-starred in "Senncon And Delilah." However, it is because of his characterization in "The Robe" that he has drawn critical "rares." Exhibitors have applauded producer Frank Ross' shrewdness in commissioning Philip Dunas to write a sequel, dramatizing the events subsequent to the slave's liberation in another spectacle titled "Demetrius And The Gladiators," scheduled for domestic release in 1954. More about this on another page.

Above, Marcellus (on staircase), returning from Jerusalem where he became converted to Christianity, is awaited by his bi-nestor for, Emperor Caligula (on the throne at extreme left). At right, Marcellus protectively embraces the frightened Diana.

ALREADY THE RECIPIENT OF MANY PRIZES

In its first two months of release, "The Robe" had been the recipient of no less than 27 awards and scrolls from various organizations in the United States alone. Indicative of its appeal to women is a special scroll from the General Federation of Women's Clubs, representing every state in the Union.

Another important award came from Parents Magazine. The Christian Herald Award for the best "motion picture of the month" also went to "The Robe."

The New York State Optronic Association Award was given to 20th Century-Fox and its President, Spyros P. Skouras, "in recognition of their outstanding contribution to visual progress and for their furtherance of the science of optics and better vision through CinemaScope as exemplified by 'The Robe.'"

Other awards came from newspapers and magazines. Exactly 211 newspapers had up to press-time nominated "The Robe" for the 1953 Academy Award for the best picture of the year. That "The Robe" is destined to reap a harvest of other Academy Awards was predicted by most critics.
PROVES MORE POTENT THAN BEST-SELLER

The publishers of Lloyd C. Douglas' best-seller, "The Robe," claim that in the 13 years since that immortal novel first appeared on the world's bookshelves it has been read by "at least 12,000,000 people." If attendance figures from the first 193 engagements of the screen version can be taken as the criterion, then the introductory CinemaScope production will quadruple the book's record readership by the time it has completed its first-run engagements in all North American key cities!

But while the potential life-long patronage of "The Robe" can only be estimated on basis of attendance figures at engagements so far played, or currently playing, there is no guess-work or speculation in the opinion that the story, as dramatized on the screen, is more potent and emotionally stirring than the novel.

USHERS IN AN ERA OF HEIGHTENED GRANDEUR

"Top business and long runs, probably the greatest in the history of the industry, are inevitable for this film that has never been matched," shouted Barney Stein of Film Daily.

"It emerges not only as a superior dramatic achievement, but also as a spectacle that will electrify audiences with its overpowering scope and magnitude," wrote Pete Harrison in his Harrison's Reports. Film Daily added: "The greatest amount of inspirational drama and stirring development to set this pioneer effort forth in a style and manner to make the resounding impact...solid in its cinematic construction, calculated in its content. Ushers in a new and greater era in the sphere and times of cinema exhibition."

The scholarly publisher of Motion Picture Daily and Motion Picture Herald, Martin Quigley, editorialized as follows: "The inaugural of 'The Robe' in CinemaScope spreads a blanket of distinction bordering on glory upon a long list of persons whose scientific, executive and creative talents have made the auspicious result possible. The picture, strictly on its dramatic impact, has warmth, intimacy and understandableness. Richard Burton, Jean Simmons (right) and Victor Mature are a trio whose personalities and talents make the picture a living, breathing document. It is not, however, to be doubted that the CinemaScope process has made an unparalleled contribution, a development that heightens the impact of the screen and adds immeasurably to the facilities of the producer, writer and director in bringing better and more compelling entertainment to the theatres of the world. 'The Robe' is destined to lead the motion picture to a new position of authority in the entertainment world."

Above and left scenes, among the many, that impressed not only newspaper and trade paper critics, but particularly ticket-buyers: the slave market where Marcellus successfully bids for Demetrius, the Greek slave.
"THE ROBE" TOOK ROOT 13 YEARS AGO

Thirteen years ago a Canton, Ohio, housewife, Mrs. Hazel McCann wrote a "fan" letter to Lloyd C. Douglas, asking: "Did you ever hear a story about what became of the robe the soldiers gambled for at the cross?"

Douglas was so intrigued, he promptly replied: "I do not know of a story about the robe, but there should be one, even if I have to write a book about it myself."

After considerable research and writing, "The Robe" was published by Houghton-Mifflin in 1943. A year before its publication, producer Frank Ross first heard of the book on a Sunday in August when he was giving a neighborly assist to Literary Agent Richard Halliday in mowing his lawn. As they worked, they talked stories.

"When he first told me what Lloyd Douglas' book was about," recalls Ross, "Halliday explained it in the most provocative single sentence I have heard about any book. He said: 'It's about the man who crucified Christ.'"

"The impact of that sentence was so certain, a bell went off in my head. I begged him to let me read the manuscript, even though he told me it was only half finished. I read that half, but felt it was one of the greatest stories of all time. I paid $100,000 for the screen right to it and from then on I was in frequent consultation with Mr. Douglas while he wrote the rest of the book."

Once the book was published, Ross began making his plans to film "The Robe." He did research, sounded out his potential movie audience even before a line of the script was written, questionnaire bookmarks were inserted in 100,000 copies of the book, he studied 174 rare volumes on first century history, customs with Gina Kaus he collaborated on the first treatment, brought in other writers, re-wrote their treatments and finally re-wrote the adaptation himself. It was Ross' script that Mr. Zanuck purchased and on which Philip Dunne did a polishing job.

Meantime, Ross had turned down $1,000,000 on his $100,000 investment, preferring to produce "The Robe" himself. For 10 years this ambitious project was heart-breakingly delayed. Finally in May of 1952 Mr. Zanuck cleared the way for its filming by purchasing RKO's interest. Finally, in January 1953 "The Robe," improved by delays, was sent before the cameras. Meanwhile, CinemaScope had been developed and after exploring the new process, Mr. Zanuck decided "The Robe" had to be the first picture in the new medium. The rest is now history.

A CAST OF HISTRIONIC WONDERMENT

For all its exciting pageantry, "The Robe" is as effective in superbly etched performances by 52 principals and thousands of "extras." The nature of CinemaScope is such that even crowd members are provided with a histrionic responsibility that the smaller conventional screen does not demand.

Thus, the miracle that is CinemaScope enables "The Robe" to catch the agony, terror and despair of a divided world of people struggling for salvation, for something to believe. Here, too, the vocabulary of faith, as expressed by strong and weak characters, people who talked and lived with Christ, is as fresh and pertinent today as it was when first espoused, a freshness that is a tribute to all of the 5873 people who took part in the making of "The Robe."

James M. Jernoud of Boxoffice summed it up in this paragraph: "Many great spectacles have been made that have engulfed the players. There is none of this in this picture. The new technique makes it possible to switch from spectacle to closeup without interruption. This is especially so, for example, in the scene following the crucifixion. The storm is startling in its realism, something entirely new. Yet, the quick switch to a closeup of Victor Mature and other converts looking up at the lifeless figure of Christ is soulfully penetrating."
TWO STUDIOS REQUIRED TO FILM "ROBE"

To accommodate the taxing demands that the CinemaScope picturization of "The Robe" placed on this company's production organization's resources, it was necessary to use every one of the 16 Movietone City sound stages in West Los Angeles and those at the Western avenue (Hollywood) studio, to press into service all electricity generators on the two lots, and to borrow none from other studios in order to light the huge sets to work construction crews around the clock.

A giant Roman slave market set above, costing $275,000 and covering an acre of the studio backlot, embraced enough spectacular background for an average picture. Other tremendous sets that had to be constructed included the awesome Hill of Golgotha (Calvary) where Christ was crucified, a huge Roman bath of decadent splendor, the catacombs where Christians went underground from oppression, the or-nate marble palace of Caligula, a Roman torture chamber, the gates of Jerusalem, a colorful market place in the Biblical land of Cana and others of correspondingly huge proportions.

"The genius of the men of science and the engineers which went into the fashioning of CinemaScope has even been surpassed by the brilliance and imagination of the creative talents and artists involved in "The Robe,"" editorialized W. R. Wilkerson, publisher-editor of The Hollywood Reporter. "Richard Burton and Victor Mature have contributed inspiring portrayals of suffering and searching for truth. Jean Simmons plays Barum's sweetheart with a forcefulness, spontaneity and understanding that underscores the personal tragedy of the lovers and the entire meaning of the film. Michael Reunie (right), in speech and manner, portrays the role of Peter in the spiritual, humble and human manner befiting the first disciple of Christ... Only in CinemaScope and in such a picture as "The Robe" could so many character actors actually score in secondary roles."

"Congratulations," editorialized publisher-editor Ben Stiller of Boxoffice, "are in order for Spyros Skouras and Darryl Zanuck for the success that has crowned their achievement resulting from their courage, confidence and arduous labors to bring about this technological development to serve the entire industry. It marks the beginning of an era in which the motion picture will rise to new heights of glory and progress."

Certainly, no motion picture has so thrillingly presented so many magnificent scenes. For example: the scene pictured at the left, wherein Marcellus escapes in a chariot, with the injured Demetrius, from pursuing Roman soldiers is one of the most thrilling any audience has witnessed. The chariot chase, perhaps, more than any one of the numerous other sequences in "The Robe" emphasizes the audience-participation quality of CinemaScope.
Through amazing CinemaScope, in "How To Marry A Millionaire" the spectator is breathlessly engulfed in the dazzling whirl of Manhattan penthouses, Maine’s ski slopes to glamorous Paris as three of the screen’s most beautiful women—Marilyn Monroe, Betty Grable and Lauren Bacall (above left to right)—go after the world’s richest men. Co-starring William Powell (above, extreme right), David Wayne (above, second from left), Rory Calhoun (above, fourth from left), and Cameron Mitchell (extreme left), this glittering extravaganza of love and laughter is swiftly paced.

With the screenplay by producer Nunnally Johnson based on the plays by Zoe Akins and Dale Eunson, and Katherine Albert, "How To Marry A Millionaire" revealingly and sparkingly concerns three beautiful New York models who decide it is as easy to love a rich man as a poor one. They pool their resources to "put on the dog" in a swank rented apartment, and are subsequently forced to sell most of its furnishings in order to eat!

Meantime, Betty Grable vacillates between a tycoon (Fred Clark) and a handsome, young forest ranger (Rory Calhoun), Marilyn Monroe shuttles romantically between a wealthy man-about-town Alex D'Arcy) and a younger, but income tax-harassed property owner (David Wayne), while Lauren Bacall tries to make up her mind between an aging Texas millionaire (William Powell) and a brash go-getter (Cameron Mitchell). How they solve their romantic and financial dilemmas makes for some of the most mirthful situations of any screen season.

No greater test of the advantages of CinemaScope could have been devised than this intimate, glamorous assemblage of legs, laughs and love-making. As mirthful and swiftly paced as "Gentlemen Prefer Blondes," it swings from the massiveness of New York’s skylines to the confines of a glamorous girl’s boudoir. With color by Technicolor, "How To Marry A Millionaire" was directed by Jean Negulesco. A six-minute overture, "Street Scene," by the 20th Century-Fox Symphony Orchestra, supplies an unusual prologue.
"MILLIONAIRE"
A CINEMASCOPE TREAT DELUXE

Critics in cities where "How To Marry A Millionaire" had opened up to press-time agreed that comedy "is an impressive demonstration of the versatility of CinemaScope," as Harrison Carroll concluded in The Los Angeles Herald-Express.

Typical of what other reviewers thought, Mr. Carroll observed: "The Robe" was spectacle, but "How To Marry A Millionaire," while utilizing spectacular shots of New York and of snow-clad mountains in Maine, is essentially an intimate comedy. If 20th Century-Fox doesn't have the laugh hit of the year in this hour-and-a-minute comedy, then I can't pick them any more."

Equally enthusiastic about the versatility of the CinemaScope process, as mirrored by "How To Marry A Millionaire" have been critics in Pittsburgh, Buffalo, Boston, Philadelphia, Albany (N.Y.), Syracuse (N.Y), Memphis, Indianapolis, Cleveland, Washington (D.C.), Oklahoma City, Baltimore, Providence (R.I.), Salt Lake City, Portland (Me.), Denver, San Francisco, Seattle, Chicago, Minneapolis, and other representative cities.

Not only that it, like "The Robe," has enjoyed the highest audience and critical acclaim, but perhaps of greatest moment and significance in an evaluation of "How To Marry A Millionaire" is the examination of what CinemaScope does to and for the story and its production. Motion Picture Herald concluded: "Let it be said here and now, and for all to take heed, that Spyros Skouras' favorite offspring in motion picture technique scores decisively, even brilliantly, in chief support of a tasty, smart and scintillating comedy of gals, guys and millions."

Boxoffice summed up: "'How To Marry A Millionaire' invites many conclusions, the most arresting of which is irrefutable testimony to CinemaScope's flexibility as concerns the subject matter it can impressively embrace."

Hollywood Reporter said: "Chalk up another smash hit for 20th Century-Fox. Great as was 'The Robe' this picture answers all questions. The intimacy of the tight comedy is all there, interior scenes take on more vitality."

Daily Variety observed: "'How To Marry A Millionaire' is a showman's combination of entertaining story, delightful trooping and squeeze leasing sure to give 20th-Fox its second straight CinemaScope money-maker."

Film Daily headlined: "Top showmanship on display here! Nunnally Johnson has brought in a fine production. A dish that will be absorbed with huge gusto by a considerable audience that will be absorbed with high gusto by a considerable audience that will form lengthy ranks for a first hand view."

Harrison's Reports reported: "It is a boxoffice normal from all angles. In CinemaScope it has an added quality of fascination."
In their penthouse, the three models—Marilyn Monroe, Betty Grable and Lauren Bacall, having spent the last of their money on champagne, relax in their new luxury as they discuss men, and ways and means of trapping three of the world's richest men. Marilyn suggests she nap "Mr. Cadillac," but is astonished to learn that's the name of a car, not a millioniare. La Grable would settle for "Lord Tafterton" but is quickly reminded that's the name of a cigarette and hotels. Lauren Bacall, frustrated by a rude experience in her first love affair, says she wants just a man...so long as he is "loaded"—with money!

A refreshingly outspoken woman devoid of neuroses, Miss Bacall knows what she wants and is not backward about asking. When Norma Johnson was looking for a comedy to film in CinemaScope, it was Miss Bacall who suggested an adaptation from the play, "The Greeks Had A Word For It." Johnson took her suggestion, using one-third "The Greeks Had A Word For It," one-third Johnson and one-third "Loco," a play, to script "How To Marry A Millionaire." Miss Bacall's part thus was tailored for her.

Left, Marilyn Monroe, who became a platinum blonde for this picture, and David Wayne as a young apartment-house owner hiding from government agents until he can prove his innocence of income tax fraud.
Suave, sophisticated William Powell, with 32 years of acting, celebrated playing his 68th screen role, in "How To Marry A Millionaire," on the day he became 60 years old. He attained the distinction of becoming the first Hollywood actor eligible for an employee's pension (from MGM). But, he has abandoned the idea of retirement, for the sympathetic role of an aging Texas millionaire in love with a younger woman (Lauren Bacall, with whom he is pictured at left), persuaded him to believe there is no dearth of parts he can play indefinitely on the screen. (Above) Marilyn Monroe is presented with more jewels than she dreamed existed in the world. Her surprise registers well with the maharajah who is making the gift and Alex D'Arcy (with patch over his left eye), fabulously wealthy object of Marilyn's affections. Vignetted at right, Misses Monroe, Grable and Bacall leave no doubt each has landed "her man."

SOMETHING TO DAZZLE EVERYBODY

There is something to dazzle everyone, young and old, regardless of age in "How To Marry A Millionaire." Writer-producer Nunnally Johnson and director Jean Negulesco saw to that. Johnson will be recalled by exhibitors and public as the producer and screen-adapter of such popular pictures as "The Country Doctor" (about the Dionne quintuplets), "Jesse James," "The Grapes of Wrath," "The Gunfighter" and others.

Some of the most breath-taking scenes in any screenplay of their kind have been captured in Technicolor. Something special is provided for the fair sex in "How To Marry A Millionaire" through a fashion show sequence in which models Marilyn Monroe, Betty Grable and Lauren Bacall, wear a huge fortune of mink and other valuable fur coats, gowns and jewelry, styled by Wardrobe director Charles Le Maire and Costume Designer Travilla.

Joe MacDonald did the photography while the music is by Cyril Mockridge, with Lyle Wheeler and Leland Fuller responsible for the opulent sets. Billy Daniel did the choreography.
Beneath the 12-Mile Reef

For the first time CinemaScope's magic cameras have followed daring, but God-fearing men as they penetrate the terrifying boundaries of the last unknown, where they challenge the blue-black domain of the killer-shark, giant octopus and mantas ray, for bounty, for power and for love—to make, in Technicolour, the thrill-packed drama, "Beneath The 12-Mile Reef." This is a powerful revelation of the untold dangers and a curious romance of the sea.

Written by A.J. Beazerides, produced by Robert Bassler and directed by Robert D. Webb, "Beneath The 12-Mile Reef" is a dramatic story of the rugged men who gather sponges off the coast of Florida. The picture was photographed entirely on location, against authentic backgrounds of Tarpon Springs and Key West, Fla. To take advantage of the striking tropical scenery and emerald-bluish waters of the Gulf of Mexico and the Atlantic ocean, more than 80 percent of the picture consists of exterior sequences. Thanks to the CinemaScope process, the illusion of staggering reality has been heightened and intensified in this screenplay.

"Beneath The 12-Mile Reef" tells of the long-smoldering feud between the Greek sponge-divers of Tarpon Springs and the "Conchs" of Key West. Action highlights of the romantic adventure include an underwater light in a bed of wriggling help, divers battling their traditional enemies, sharks, barracuda (a-bone) and water pressure, as they seek the sponges, and a spectacular hour-burning. Five songs, in the Greek style, were composed by Andrew Ladas and James Ilaradas.

Robert Wagner, the fastest-rising new, young star on the screen, Terry Moore, in demand by every major studio, and Gilbert Roland be a strong supporting cast including J. Carroll Naish, Richard Boone, Harry Carey, Jr., Peter Graves and Gloria Gordan.

Howard Lightbourn, internationally famous treasure hunter, helped the troupe locate the best water for the underwater sequences, just outside Nassau in the Bahama Islands. The water for those sequences had to be not only clear, but warm because of the prolonged periods in which the cast and crew would work wet. The specially-constructed, French-made underwater camera, the Aquaflex, was used by cameraman Edward Cronjager to photograph the underwater scenes.

After nine pictures in three years, 23-year-old Robert Wagner attains stardom in "Beneath The 12-Mile Reef," as Tony Petrakis, the young love-struck Greek son of a great diver intent on vengeance.

Also at 23, Terry Moore, who was nominated for an Academy Award last year for the best supporting actress for her work in "Come Back, Little Sheba," plays the sexy, vixenish Gwyneth, who falls passionately in love with the young man her kinfolk have sworn to kill. She started in movies at the tender age of 10, but did not really click until she was 20. Meanwhile, she had gained useful experience as a model, as an actress at the Pasadena (Cal.) Playhouse and on scores of radio shows. She owns a seven-year contract with this company.

Gilbert Roland is certain to loom much larger in the movie sphere when seen as the head of the Greek divers. His career spans the industry from silent films to sound, to color and, now, to CinemaScope. Still dark-haired, handsome and dash- ing, he has become one of the screen's outstanding character stars, instead of the young lover.

J. Carroll Naish, famed for his international portrayals, plays a bombastic Greek, while Richard Boone, who has suc- ceeded well in making his mark as one of the screen's nasti- est villains, is as effective as ever as the leader of the "Conchs." Boone has won fine notices from critics for his portrayal of Pontius Pilate in "The Robe."

Angela Clarke, born in Greece, is very much at home in her role. She will be recalled for first-rate performances in "The Snake Pit" and "The Gunfighters."
Robert Wagner (left), restless son of the leader of the Greek sponge divers, pays no attention to the ultimatum being flung at him by Peter Graves (center), a "Conch" who considers lovely and floridious Terry Moore his own. Second from right, Richard Boone as Terry's father is ready to back his fellow-
"Conch"s" works with action. The feud between the Greeks and "Conch" sponge-divers provides "Beneath The 12-Mile Reef" with abnormal excitement and suspense, for there is no limit to the latter's determination to keep the Hellenics out of what they consider their exclusive territory. In the end, however, it is an old man's courage and youth's love that produce a peaceful ending for the wrangle during which death and despair touch every family of an otherwise quiet community.

However, at all times "Beneath The 12-Mile Reef" is hard-hitting. This is not surprising, for the story concerns hardened men who every day risk their lives in pursuit of their perilous calling. In the scene at right, young Wagner and his friends console his father (Gilbert Roland) in a scene at extreme left, Graves lands a painful blow to Wagner's mid-section, while ahap- pier moment is pictured in the other picture, the finale of the production wherein Wagner and Terry Moore at long last receive the blessing of both feuding factions.

It was Wagner's magnificent portrayal in "Beneath The 12-Mile Reef" that won for him the title role of the young man whose only desire is to be knighted by King Arthur in the spectacular "Prince Valiant." He will co-star in two more 1954 productions.
HARD-HITTING MELODRAMA OF STURDY FOLKS

There is more hard-hitting action in "Beneath The 12-Mile Reef" than in four average thrillers combined. But, the octopus fight in this melodrama takes its place with such individual scenes as the fist fight in original screenplay of "The Spoilers."

In this shattering highlight of "Beneath The 12-Mile Reef," Robert Wagner becomes involved in a suspenseful struggle with a 22-foot octopus 185 feet under the sea in the most exciting footage ever filmed, insists producer Robert Bassler. The latter points out that his single sequence cost $30,000.

Filmed in the crystal clear underwater world off Key West in the Bahamas, midst pink coral mountains and waving forests of ocean foam, the octopus fight was supervised by professional diver, Frank Donahue who once killed a 16-foot tiger shark with a knife. Wagner's scene lasts just five minutes in the picture.

The malevolent monster attacks Wagner while he is raking up sponges in a cave. Unlike a frightened octopus, which lets the water, this one was an aggressive, easy-to-see monster whose digestive juices made little yellow clouds from its under-belly mouth before it disappeared in its own blood."

"Scenes like this one should get some kind of Oscar from the Academy Of Motion Picture Arts and Sciences for both novelty and suspense," concludes producer Bassler.

Beneath the 12-Mile Reef" is the third Cinemascope release.

PICTURED ON THIS PAGE ARE THE SEVEN PRINCIPALS IN "BENEATH THE 12-MILE REEF."

Above, the happy Petrakis family jost a pretty visitor as Mama (Angela Clarke) prepares table for the menfolk's dinner. The amorous and teasing males, in the usual order, are none other than Gilbert Roland, Robert Wagner and J. Carrol Naish. In scene at extreme right, Richard Boone, as leader of the "Conchs" from Key West, warns Wagner to stay away from his daughter, Terry Moore, with whom the latter eventually falls in love, notwithstanding the deadly rivalry between the two sides. In the scenes at left, Roland hugs Terry Moore, but threatens the defiant Pierre Graves with bodily harm.

The sponge-diving fishermen of Florida and other Caribbean areas extended splendid cooperation to producer Robert Bassler's troupe. The latter spent almost three months in that region. Hundreds of men, women and children play themselves in the picture. Principals spent weeks, prior to start of actual filming, with divers' families to familiarize themselves with their way of life. In fact, the players became community favorites and worked with their leaders, making 37 personal appearances among them at theaters, direction, the Naval hospital, Naval base, Lions Club and Rotary for the Cancer Fund and other regimental benefit affairs. In fact, the world premiere of "Beneath The 12-Mile Reef" will be held in Florida.
There was no type-casting in "Beneath The 12-Mile Reef." American Robert Wagner, Spanish Gilbert Roland and Irishman J. Carol Naish all play members of the same Greek family. But Wagner had to work hardest at it. The young star went to the beauty parlor almost every morning to have his straight brown locks curled and dyed black.

In addition to importing professional players from Hollywood and several from the New York stage, director Robert D. Webb enlisted the services of members of local Greek sponge-diving families. In no picture have Greek actors played as prominent a part. These include James Harakas, John Kontaras, George Tsourakis, John George Gladakis, Jack Pappas, Michael Pappas, and many others.

Playing featured roles, however, are Jay Novello, Harry Carey Jr. (son of the late great star of "Trader Horn"), Marc Kreb, Charles Wagenheim, Rush Williams and others.

Director Webb did not "okay" a single sequence filmed in the Florida-Nassau locations without establishing its authenticity with localities.

While "Beneath The 12-Mile Reef" is a drama, with romantic interludes, it does not lack for comedy, for it deals with simple people who, though realizing the perils of their work, love life, and find ample time for pleasure.

In this suspenseful scene, the despairing Greek divers, led by Gilbert Roland (extreme right), Robert Wagner, J. Carol Naish and others, view with alarm the trickery perpetrated by their "Conch" rivals. The telltale result from the long-smoldering feud between the Greek sponge-divers of Tarpon Springs and the "Conch," of Key West, is great, but neither side will relent until it is almost too late.

Scenes human eyes have never before beheld are thrillingly and realistically re-enacted in this most exciting of 20th Century-Fox CinemaScope productions filmed to date. Director Robert D. Webb was so insistent on accuracy that injuries among players were plentiful during filming in the waters off Florida and the Bahamas.

That "Beneath The 12-Mile Reef" is jampacked with action on land and underwater will not surprise anyone familiar with the works of its author, A.I. Bezzerides. He will be recalled by them as the man who created such action-packed stories as "They Drive By Night," "Thieves' Highway," "On Dangerous Ground" and other popular books.

Young Robert Wagner has emerged to stardom after only nine pictures in which he has appeared in the past three years. But, he launched his career as second male lead and "caught on" virtually immediately. Among his best performances were as juvenile romantic lead in "Stars And Stripes Forever" and "Titanic."
A MEMORABLE ROMANCE OF THE WESTERN WORLD

Dorothy James Roberts' "The Enchanted Cup" will, by the time it has been cinemascoped, enjoy as tremendous a readership as when "The Egyptian," "Desire" can currently boast. Ladies Home Journal, that serialized it, repeats its success an all-time high. Moreover, it is a Book-of-the-Month Club selection and has been overwhelmingly applauded by all important book critics who in substance, said: "The most splendid love story of the Western world has been created for the first time in this great novel."

"The Enchanted Cup" is the exciting romance of Triton and Isadore. Here is the clash of medieval tournaments, the clash of the chaps, the rich splendor of King Arthur's court. Here is the sagacious Gouernail and the loyal Dianos of wing and sword heart. Here, too, is the great knight Lautrec who wafted for Gouernail and gave the lovers haven. Here, as the enthusiastic critics have observed, is a story in the grand tradition which does honor to the legend it refashions... and in which only Cinemascope can do full justice.

DARRYL ZANUCK'S MOST AMBITIOUS PRODUCTION

Darryl F. Zanuck has chosen Mike Valtari's best-selling novel, "The Egyptian," to be his first personal Cinemascoped production. This popularization, that has been in preparation for the past 11 months, represents Mr. Zanuck's most ambitious venture. None other than Philip Dunne, who scripted "The Rake," and the original story for "Demetrius And The Gladiators," has written the screenplay for "The Egyptian" in which Marlon Brando will play the name part, co-starring with Kirk Douglas.

The story of "The Egyptian" is told out on a tremendous canvas. Set in Egypt, more than a thousand years before Christ, it encompasses all of the then-known world. Actually, it is told by Sinobe, physician to the Pharaoh (to be played by Jay Robinson), and is the story of his life. Through his eyes are revealed incredible characters, full drawn and covering the whole panorama of the ancient world.

"The Egyptian," revealing as it does events of war, intrigue, murder, passion, love and religious strife, possesses genuine grandeur, for it has a powerful narrative pace coupled with intense human interest.

THE AMAZING LOVES OF A MOST FABULOUS GIRL

Unquestionably one of the major undertakings of 1954 will be the production, in Cinemascoped, of the sensational best-selling novel of 1953, Anna Maria Selisko's "Desiree." For many months it was No. 1 among the best-sellers. It is still to be found among best-sellers, almost a year after it first appeared on the book shelves.

"Desiree" is an amazing true story of a Marseilles merchant's lovely daughter, who in her teens fell in love with, was engaged to and jilted by a shabby young general with electrifying dreams of empire, Napoleon Bonaparte. But, Desiree quickly pieced her heart together and fell in love with another, Jean-Baptiste Bernadotte... a love that lasted in anguish (Desiree had tried to draw herself when she first saw the future Empress Josephine in Napoleon's arms) and ended in triumphantly with the founding of a great new royal dynasty: the Bernadotte kings of Sweden. Ironically, too, in this charming story of the personal life of this dazzling woman, it is Desiree's husband who is the dearest of all to a young woman!
None doubt the claim that only in CinemaScope could a picture of the panoramic, spectacular nature of Harry Kleiner’s adaptation of Talbot C. Mundy’s 37-year-old novel, “King Of The Khyber Rifles,” be filmed with full justice to its sweeping, Kiplingesque theme. Co-starring Tyrone Power and Terry Moore (right) and Michael Rennie in a cast of hundreds this broad-canvas saga of the 1857 Sepoy mutiny in India emerges, under the production guidance of Frank P. Rosenberg and the direction of the spectacle-master Henry King, as a happy, albeit turbulent, marriage of story and medium.

Afoot and on horseback, with guns, spears and knives, British soldiers and wild Afridi tribesmen fight their way up and down mountains, through India’s Khyber Pass and across deserts in murderous hand-to-hand combat, providing a tumultuous and picturesque background along with teeming India for a compelling love story.

This spectacular picture captures the mood, spirit and violence of India of 100 years ago—when the holy men instigated a rebellion of native soldiers against their white British masters on the so-called “night of the long knives.” In the above scene, sadistic, spear-throwing rebels torture their British captives including Tyrone Power tied to post at extreme right.

“King Of The Khyber Rifles” will be released in the United States and Canada in January.
"King Of The Khyber Rifles" was filmed almost entirely at Lone Pine, Cal., a mountainous facsimile of India's famed Khyber Pass. Strenuous activities of horsemen and foot soldiers kept four nurses busy ministering to bruises, blisters and sundry ailments.

The most extensive away-from-the-studio construction was required for this picture. Fifty men labored for two months in mile-high 110-degree temperatures building a duplicate of the Poshawar garrison as it looked in 1857, including bungalows, parade ground, stables, barracks, etc. Sod for lawns was dug from surrounding valleys and watered day and night to save it from the ravages of heat and drought.

A native tent village was built as were jungle ruins on an adjacent desert, the total construction exceeding in size and cost the erection of ancient Jerusalem in Arizona for "David And Bathsheba."

Authenticity was the keynote of "King Of The Khyber Rifles." The script was approved by the Pakistan Embassy in Washington and Indian students at University of California, several of whom acted in the screenplay. Two former British soldiers who served in the Poshawar area, Patrick Whyte and Maj. Ramsey Hill, acted as technical advisers, complementing a year of extensive research by the studio Research Department.

"King Of The Khyber Rifles" is the eighth Tyrone Power co-starring production directed by Henry King who megaphoned recently such important successes as "The Snows Of Kilimanjaro," "David And Bathsheba," "Twelve O'Clock High," and "The Gunfighter." Among the pictures in which King directed Power were "Lloyds Of London," "Alexander's Ragtime Band," "In Old Chicago" and "Jesse James." "King Of Khyber Rifles" is Henry King's 48th directorial effort.
Susan Maitland (Terry Moore, right) rides into Poshawar garrison to be reprimanded by her father, Brig. Gen. Maitland (Michael Rennie) who warns her that she risked personal harm and jeopardized the entire garrison by tempting Mullahs, who are led by Kurram Khan on a holy war, to attack.

Capt. Alan King (Tyrone Power, third from left) surprises Brig. Gen. Maitland and his aides by interviewing a deserting Abdali tribesman (Frank Lackteen) in his Pashtu tongue. Arrogant Lieut. Heath (John Justin, second from right) thinks King unusually informed about Kurram Khan who took his name from the terrible Genghis Khan hoping this would make history repeat itself.
rival; the discrimination against a half-breed British soldier (Tyrone Power); the killing of captives tied to stakes by mounted lancers; Queen Victoria's Birthday Ball at the Peshawar, India, garrison; a Moslem cutting off a hand to atone for his sins and spending his life in penance pushing a millstone.

The story of "King Of The Khyber Rifles," briefly, concerns Capt. King (Power, top, left), a half-caste British soldier given command of the Khyber Rifles by Brig. Gen. Maitland (Michael Rennie, bottom, left) of the Peshawar garrison. King impressed Maitland's daughter, Susan (Terry Moore, center, left) when he saves her from kidnapping by Afridi conspirators. Discriminated against by other officers, among them Lieut. Heath (John Justin), because of his mixed blood, King, out of a strong sense of loyalty, volunteers to try to kill Kurram Kahn (Guy Rolfe), revolt leader, and his foster brother. Refused, he deserts to accomplish mission, but fails when a flash of love for his boyhood playmate causes him to hesitate. Captured by Kahn's troops, but released for the same brotherly reason, he returns to his commander in disgrace. How he clears his name, wins the girl and proves his courage in battle provide for some of the most thrilling scenes ever projected on any screen of any dimensions.

ONLY CINEMASCOPE COULD DO JUSTICE TO THIS VIOLENTLY SPECTACULAR SAGA

Many dramatic sequences in "King Of The Khyber Rifles" are taken from actual happenings: the undisciplined native troops refusing to use cartridges suspected of contamination by pig fat; a Khyber rifleman deserting long enough to kill a love
For the third time in recent years headlines caught up with the imaginations of Samuel Fuller, writer-director of "Hell And High Water," A story by Frank E. Carey, Associated Press science reporter, was banner-lined in the world press with: "United States Scans Skies For Russ H-Bomb Proof." The story then went on to tell of scientists searching the atmosphere for radioactive particles that would substantiate Russian Premier Georgi Malenkov's announcement of the Reds' possession of the H-bomb.

The story caught Mr. Fuller in the middle of production of "Hell And High Water" which co-stars Richard Widmark, Victor France, Cameron Mitchell, Gene Evans and David Wayne and introduces a new star, Bella Darvi. This Raymond A. Klune production is a drama about the successful and fantastic effort of a scientist, his young daughter, and a crew of 20 men in a submarine set out to find and destroy an H-bomb reported being manufactured on a remote Arctic island by an un-named power.

Actually, Mr. Fuller's screenplay based on the story by David Hempstead begins where the Associated Press report left off, but the despatch does bring authenticity to the director's imagination and plausibility to his whole drama. The suspenseful adventure of this strange expedition in the screenplay is triggered by discovery of radio-active particles in the atmosphere.

But, the climax of "Hell And High Water" is one that moviegoers will long be discussing, for it involves the expose of a plot to drop a bomb on a defenseless country and make it appear that such a crime was committed by the United States.

However, "Hell And High Water" has more than intrigue, adventure, mystery, drama and no end of suspense. In the picturization of the amazing adventure of the underwater craft and its crew is developed a warming romance between Richard Widmark as the commander and the girl-scientist, whose presence almost disorganizes the entire expedition.

In addition to the co-stars already listed, the cast includes Stephen Bekassy, Richard Loo, Henry Kulky, Peter Scott, Wong Atane and Harry Carter.
**HELL AND HIGH WATER**

Adam Jones (Richard Widmark) wipes the tired face of Denise (Bella Darvi), a beautiful young scientist who has just found out that life aboard an underwater craft manned by 20 rough, frustrated, reckless men is not an easy one. Widmark plays a sometimes unethical submarine commander who puts patriotism above money and ventures on the strangest journey assigned any craft war.

In this scene Denise is teaching French to "Ski" Brodski (Cameron Mitchell, left), "Tugboat" Walker (David Wayne, third from left) and others. Director Samuel Fuller, speaking of newcomer Miss Darvi said: "She has warmth and understanding. Her high cheek bones give an exotic allure and her French accent make her unbelievable in her role of a French scientist.

"Torpedo" (John Gilfill), a dour-featured sailor, stagers into a cabin where "Ski," right, is making a play for Denise. The latter objects to "Torpedo's" remarks and starts slapping. Denise slaps between them and takes a roughing, while "Ski" goes down from a right to the jaw. "Torpedo" now on a rampage, goes after Chief Holler (Gene Evans), Commander Jones, rushing into the scullery, blindly knocks "Torpedo" out.

A reluctant member of the mysterious enemy force on "Island X" in the Arctic region is brought back to the submarine where Professor Houlet (Victor Francen) and his son-in-law lean of a diabolical plot designed to prove that the United States is determined to force the rest of the world in its will by dropping an atomic bomb on a city in a determined country.

**INTRODUCING A NEW STAR, BELLA DARVI**

North in an exotic way, extremely reserved and faintly mysterious, Bella Darvi, a newcomer to the screen, makes her debut as the vivacious girl-scientist whose lot is cast with the otherwise all-male crew of submarine "X" in "Hell And High Water." She has the type of personality and appearance that inspires diaries to judge one another and ask "Who is she?" when she walks into a restaurant.

Bella Darvi, 20 years ago, she has come up to every expectation; so much so that Mr. Zanuck, after viewing the first rough-cut of "Hell And High Water," signed her to a seven-year contract. Although this French-Polish damsel studied dramatics in school in Paris, she never acted until Mr. Zanuck had a test made of her primarily on the basis of her position as queen of the high fashion models of the French couturiers. Her mother took her to the French capital at a very early age. It was not long before Hitler became a spectre and then a frightening factor in her life. One of her brothers was killed in the French army and, as the Nazis moved on Paris, her mother and two sisters fled to the south of France, while Bella and her remaining brother stayed in Paris.

As fear they were not troubled by the Nazis. But, the inevitable happened and at 15 Bella was hustled off to a concentration camp where she was to remain for the next three years. Ultimately she was released and permitted to rejoin her mother and sisters in Toulouse where things were difficult for all of them as foreigners, but supportable. When war ended, Miss Darvi began her career as model and capped it by marriage to Alban Cavavale, multi-millionaire French industrialist. This marriage, however, was dissolved after three years.

Debut coach Natasha Lyssans who trained her for the role said: "She cries easily and has a deep well of emotion. She has been hungry and near death and the scars show. She can be a great actress."
"Hell And High Water" dramatically presents a series of breath-taking events ranging from the explosion of a hydrogen bomb in a sea fight, to a collision of submerged submarines. The awesome nuclear explosion, for example, is seen more clearly by the camera's eye than the dangers of such a blast allow an actual observer to see. Moreover, this picture presents much of its action in the constricted bowels of a submarine. In the end, there is no stage of human affairs so circumscribed, for this picture establishes beyond doubt that 20th Century-Fox CinemaScope is without an equal in the presentation of motion pictures, whether the nature of the subject be microcosmic or macrocosmic.

Authenticity of the submarine sequences was insured by the presence during filming of Rear Admiral Thomas M. Dykers, a retired U.S. Navy submariner who won two Navy Crosses and was credited with the sinking of 60,000 tons of Japanese shipping in World War II.

The H-bomb explosions were photographed by Ray Kellogg. In its barest outline, "Hell And High Water" is the adventurous story of a self-sacrificing group of individuals from many nations to thwart a conspiracy to start World War III, an atomic incident that was to be blamed on the U.S. While fanciful in broad outline as far as is generally known, it is authentic in detail.

For example, while the film was in production the U.S. government announced it had detected the explosion of a hydrogen bomb in Russia by the same methods described in "Hell And High Water." Similarly, an American former intelligence officer revealed the existence of a privately financed and operated espionage organization operating somewhere along the lines of the group in the picture.

The close quarters in the submarine sequences at least partially accounted for an unusually large number of injuries to the players.

Richard Widmark agrees to take command of submarine on a secret mission.

Widmark impresses a recalcitrant member of the crew that he is in charge.

The scientist and his daughter fear their secret plans are to be thwarted.

David Wayne and Widmark fear the crew, bordering on mutiny, will not go on.
The Canadian Rockies, long rated as one of the major scenic wonders of North America, have finally been captured in all their spectacular glory, thanks to Cinemascope. There, in Jasper and Banff National Parks, for six weeks producer Stanley Rabin and director Otto Preminger, who did both the stage and screen versions of "The Moon Is Blue," came up with a roaring, passionate outdoor adventure-romance titled "River Of No Return," co-starring Marilyn Monroe, Robert Mitchum, Rory Calhoun and 10-year-old Tommy Rettig.

The Frank Fenton screenplay, based on a story by Louis Lantz, is set in the great Northwest during the gold-rush days of 1875. A bar room entertainer (Marilyn Monroe), a young widower (Robert Mitchum) just released from jail for having killed a man, seeking the security and peace of farming in the middle of the mining madness, and his son (Tommy Rettig), are forced to journey down a treacherous mountain river—battling such natural hazards as "white water," rapids and whirlpools, bands of marauding Indians, and contend with the plot of a gold-digging gambler (Rory Calhoun) who gives them no alternative but to make the perilous trip. How this strangely-assorted trio defeats obstacles placed in their path and how they plan their future is told with drama, suspense and humor as well as reckless passion.
His former sweetheart (Marilyn Monroe) stops the gold-greedy gambler (Rory Calhoun) from killing her unsuspecting, new lover (Robert Mitchum.)

The curvaceous Marilyn (above and center) displays a deep emotional insight and tender dramatic "know-how" in this story of gold-rush days.

Mitchum warns the entertainer he knows her kind and she is not welcome on the perilous journey he and his son are forced to make.

Mitchum, catching up with the gambler who has stolen his horse and forced him, Marilyn and his son, to make the journey afoot, is about to get revenge.
HAILED AS THE "SEXIEST SCREEN STAR" OF THE DAY, MARILYN MONROE HAS REVEALED A DIFFERENT FACET OF HER VERSATILE TALENT WITH EACH SUCCESSING STARTING ROLE. IN "NIAGARA" SHE PROVED SHE COULD CURL THE CELLULOID WITH THE BLOWTorch IMPERSONATION OF A GIRL WHO ATTRACTIONED MEN LIKE A MAGNET. SHE DISCLOSED A RARE FLARE FOR COMEDY, A BUSY, VIBRANT SINGING VOICE AND A NATURAL DANCING SPONTANEITY IN "GENTLEMEN PREFER BLONDES." AND, THEN SHE PROVED THAT HER WAY WITH A LAUGH LINE WAS NO ACCIDENT BY ROCKING HOME THE ROLE OF THE NEAR-SIGHTED MANNEQUIN IN "HOW TO MARRY A MILLIONAIRE."

NOW, IN "RIVER OF NO RETURN," MARILYN UNRAVELS A DEEP, EMOTIONAL INSIGHT AND GENERATE DRAMATIC GIFT. MOST IMPORTANT OF ALL, THE ROLE OF THE ENTERTAINER GIVES HER A CHANCE AT HER FIRST TRULY PASSIONATE LOVE SCENES ON THE SCREEN—WITH ROBERT MITCHUM AND RORY CALHOUN. NEVER HAS SHE BEEN SO ENTRANCED AS SHE IS WEARING IN THIS PICTURE HER FIRST-PERIOD COSTUME. SHE WEARS A WAIST-CINCHER WITH A BALLOON GOWN PULLED IN HER MIDDLE FROM A TINY 23 INCHES TO AN ALMOST INVISIBLE 19, GIVING HER AN HOURGLASS FIGURE.

TO CAPITALIZE ON THE MUSICAL ABILITY OF MISS MONROE, FOUR SPECIAL SONGS WERE WRITTEN FOR "RIVER OF NO RETURN." COMPOSED BY KEN DARBY AND LIONEL NEWMAN, THEY ARE "SILVER DOLLAR," "DOWN IN THE MEADOW," "I'M GONNA FILE MY CLAIM" AND "RIVER OF NO RETURN." IN FACT, SHE ACCOMPLISHES HER SINGING ON A GUITAR THAT SHE PLAYS.

ROBERT MITCHUM ROUNDS OUT A DECADE OF MOVIE-MAKING WITH HIS APPEARANCE IN "RIVER OF NO RETURN." MITCHUM, WHO HAD NEVER WORKED WITH MARILYN BEFORE, IS REPORTED SAYING THAT WHILE HE CONCEDES SHE HAS ALL THE SEX APPEAL HE EXPECTED, WHAT ALSO IMPRESSED HIM MOST WAS HER COURAGE. "SHE TOOK RISKS IN THIS PICTURE AS COOLLY AS A VETERAN," HE OBSERVED. "I DON'T KNOW ANOTHER LEADING LADY IN THE BUSINESS WHO IS AS BRAVE." BUT, MARILYN HAS MUCH TO THANK MITCHUM FOR; TWICE SHE PULLED HER OUT OF DANGEROUS SITUATIONS WITH DANGER FOR HER OWN SAFETY.

RORY CALHOUN, REMEMBERED FOR HIS PERFORMANCE AS THE RANGER IN "HOW TO MARRY A MILLIONAIRE," THE MAN WHO FINALLY "GETS" BETTY GRABLE, AS TALL, HARD AND HANDSOME AS THE HEROES HE HAS PORTRAYED, FINDS HIMSELF AT THE WRONG END OF A SIX-SHOOTER IN THIS PICTURE. HOWEVER, HIS LOT IS NOT SO BAD, FOR AS THE "HEAVY" HE GETS MORE LOVE SCENES WITH MARILYN THAN MITCHUM. BEFORE THE GIRL REALIZES HE IS A WRONG BROTHER, HE MANAGES TO GET ON EXCEEDINGLY INTIMATE TERMS WITH HER. MEANWHILE, MITCHUM IS SO BUSY PURSUING THE VILLAINOUS CALHOUN THAT HE HAS NO TIME FOR ROMANTIC ADVANCES, ALTHOUGH, IN THE END, HE GETS TO SEAL HIS FUTURE WITH THE ENTERTAINER WITH A MEANINGFULLY PASSIONATE KISS.
Put "Prince Valiant" down as one of the most delightful, romantic adventures to reach any screen regardless of size. Ambitious, colorfully eye-filling, and sweepingly rejuvenating in its story contents, this CinemaScope super-special, produced by Robert Jacks, was filmed not only in Hollywood, but also, over a period of nine weeks, in historical castles and estates in England, Scotland and Wales. Director Henry Hathaway states this is the first time in film history that five famous real castles were used in a single non-travelogue.

Hathaway, a director noted for his action films, is authority for the statement that there are so many deeds of derring-do in this saga of the age of chivalry that he clings to the unqualified belief that "Prince Valiant" is the most action-packed and most difficult film he has ever done.

Indeed, "Prince Valiant" has action, for it dramatizes the days of King Arthur and his Knights of the Round Table. The Christian King of Scandia was overthrown by a Viking traitor. King Aguair with his wife and son, Valiant, escaped across the North Sea to Britain. The usurper, Sligon, feared revolt as long as the royal exiles remained alive and he ordered his sea-warriors to search for them relentlessly. But, years passed and Sligon had not found the hiding place where King Arthur had given them sanctuary—until a pretender to Arthur's throne, in exchange for aid from Sligon, discovered and passed on the secret of the Scandia's royal family. How the grown-up Valiant, leads a drive to oust Sligon, exposing the Black Knight whom he kills in the tournament at King Arthur's court, becomes betrothed to Princess Aleta and finally is dubbed Sir Valiant, Knight of the Round Table, combine to intriguingly tell a story of rare delight.

Heading a huge cast including 1700 players, "Prince Valiant" co-stars Robert Wagner in the title role, Janet Leigh as Princess Aleta, Debra Paget as her sister, Ilene, James Mason as the Black Knight, Brian Aherne as King Arthur, Sterling Hayden as the sympathetic Sir Gawain and Victor McLaglen as a loyal Viking warrior.
Viking King Aguar (Donald Crisp) and Queen (Mary Phillips) are about to receive bad news from a loyal warrior (Victor McLaglen). He reports Sligon has sworn enmity not only to Aguar, but to Britain's King Arthur as well.

Prince Valiant (Robert Wagner), in escaping from a mysterious assailant, is nearly dead from loss of blood and exhaustion. He is helped by Princess Aleta (Janet Leigh) who later falls in love with him— and he with her.

Val's suspicion that Sir Brack (James Mason) "is hiding something" is aroused. But, neither Aleta nor her sister, Princess Ilene (Debra Paget) can believe this and Val admits his thoughts must stem from jealousy.

The Black Knight's man-at-arms tries to drown Valiant who, on his way to King Arthur's Court to qualify for knighthood, discovers a fleet of Viking boats that he believes must be searching for the royal hideout.
While the courageous exploits of the Knights Of King Arthur's Round Table give "Prince Valiant" an exciting glamour few motion pictures have possessed, the screenplay is possessive of great romantic appeal with the love stories of Janet Leigh and Robert Wagner complicated by the jealousy of James Mason, and the touching mishap in the affair between Sterling Hayden and Debra Paget.

But spectacular is the word that correctly describes "Prince Valiant." Among the many such sequences are the conflagration at the castle in which Val's royal parents and Princess Aleta (Janet Leigh) are held prisoners, the battles with Viking warriors, his expose of Sir Brack as the treacherous Black Knight, the duel to the death with the culprit, his narrow escape from death and the tournament where the knight who triumphs over all challengers as prize wins the hand of the princess in marriage.

Dudley Nichols wrote the screenplay from Harold Foster's syndicated story. Lucien Ballard photographed this spectacle of truly fairy tale beauty. Music is by Franz Waxman.

Among the hundreds who appear in "Prince Valiant" are former headliners from the world of sports. Outstanding among these figures are the former world's heavyweight champion Primo Carnera and Lou Nova, former contender for the title in the same division. In addition, there are four former All-American football stars and two erstwhile fencing champions.
Few story properties have been in the position to boast the pre-
sold following that can be credited "Prince Valiant." In the United
States and Canada alone it appears as a daily story-strip in 117 news-
papers in 114 cities with a combined circulation running into tens of
millions. It enjoys a wide readership in 37 foreign lands, having been
translated into 23 foreign languages.

Syndicated by King Features, "Prince Valiant" is presented daily
by such representative newspapers as the New York Journal-American,
Little Rock (Ark.) Gazette, Los Angeles Examiner, San Francisco Ex-
aminer, Denver Post, Bridgeport (Conn.) Herald, Waterbury (Conn.)
Republican American, Miami (Fla.) Herald, Savannah News, Augusta
(Ga.) Chronicle, Chicago American, Providence (R.I.) Star, Indianapolis
Star, Davenport (Ia.) Democrat, New Orleans Times Picayune, Balti-
more News-Paper, Boston American, New Bedford (Mass.) Standard
Times, Detroit Times, Grand Rapids (Mich.) Herald, Duluth Herald-
News-Tribune, St. Paul Pioneer Press & Despatch, Jackson (Miss.)
News, St. Louis Post Dispatch, Omaha World Herald, Manchester
(N.H.) L'Action, Newark (N.J.) Star-Ledger, Trenton (N.J.) Times,
Portola (N.M.) Tribune, Albuquerque (N.M.) Journal, Albany (N.Y.)
Times Union, Rochester (N.Y.) Democrat Chronicle, Syracuse (N.Y.)
Sentinel, Charlotte (N.C.) Observer, Akron (O.) Beacon Journal, Colum-
bus (O.) Dispatch, Tulsa World, Pittsburgh Sun-Telegraph, Knoxville
(Tenn.) Journal, Houston Post, San Antonio Light, Dallas News, Norfolk
(Va.) Virginian Pilot, Richmond (Va.) Times Dispatch, Seattle Post In-
elligence, Milwaukee Sentinel, Toronto Star, Vancouver Province,
Bombay (India) Dharat, Buenos Aires Usho Argentina, Bogota (Col-
ombia) Diario Grafico, Copenhagen Skipper Skaek, Frankfurt (Germany)
Overseas Weekly, Helsingborg (Sweden) Karl Alfred, Haven El Pais,
Helsinki Uusi Suomi, Honolulu Star Bulletin, Manila Mirror, Mexico City
Excelsior, Monterrdlo La Manana Y El Dario, Milan (Italy) Contatore
Del Pico, Oslo Spok Og Spresang, Rio De Janeiro Rio Grafico E
Edisora, San Juan (Puerto Rico) El Imparcial, Stockholm Tidningar,
Sydney (Australia) Sunday Sun and scores of others.

"Prince Valiant" has been scheduled for release in the U.S. and
Canada during Easter (April 18) Week.
Night People

"Night People," taking place in present-day Berlin, is an authentic and authoritative expose of the trials and tribulations of champions of the free way of life in coping with the double-dealing, ruthless forces of Russian Communism. It is a cloak and dagger drama that reveals the cruel extremes to which the Reds go to satisfy their brutal ends to effect complete domination of humans.

"Night People" penetrates Iron Curtain intrigue by dramatically pursuing the efforts of a conscientious American colonel, hampered by political "red-tape," in negotiating the return of a kidnapped U.S. corporal, the son of a manufacturer of extreme wealth, who attempts bribery and the hanger of an old woman and her blind husband, wanted by and marked for execution by the Commissars, for surrender of his son.

Taken from the original story, "Cannibals," by Jed Harris and Tom Reed, "Night People" has no holds. Sensational in presentation and development, it realistically brings to light the underworld intrigue necessary to get back into the Western Zone a young man kidnapped by night prowlers as he is kissing his German sweetheart good-night, but ensuing developments make crystal clear the need for free peoples to adhere to strict surveillance if they would successfully combat evil forces determinedly planting world conquest.

"Night People," too, pictures the needless interference with Occupation officials in the discharge of their duties. In this case, the wealthy American businessman tries to use his money and political influence to quickly get back his son, even if it means the death of people risking their lives for the preservation of human liberty and human dignity.

Producer-Director Nunnally Johnson, who also wrote the screenplay that cameraman Charles Clarke photographed, filmed exterior sequences in "Night People" in Berlin and Munich, and the interiors at the famed Gruenwald Studios in the latter city.

Co-starred are Gregory Peck as the colonel; Academy Award winner Broderick Crawford as the kidnapped boy's father, and seductive, beautiful Rita Gam (all pictured left) as his secretary. Featured in principal roles are Anita Björk, Swedish stage and screen star as the double-dealing spy; Buddy Ebsen as a master sergeant; Walter Abel as an army doctor; Casey Adams as a State Department official; Ted Avery as the kidnapped GI; Marianne Koch as his sweetheart; Jill Esmond and Peter Van Eyck.

The city of Berlin plays an entire role in this mystery drama, for more than two dozen of present-day Berlin's landmarks have been used, including the Brandenburg Gate, Unter Den Linden, the burned out Reichtag building, the bunker in the Chancellery where Hitler and Eva Braun met their deaths, the fire-gutted Kaiser Wilhem Memorial Church and scenes along Berlin's most fashionable street, Kurfurstendamm.
NIGHT PEOPLE

Col. Van Dyke (Gregory Peck) surprises his secretary, "Ricky" Cates (Rita Gam) whose suspicion that one of his pretty agents in double-dealing he ignores.

Out of the darkness, without warning, Red strongarm men "mug" and kidnap the son of a rich U.S. business man, Corp. Leatherby (Ted Avery), thus creating an international incident.

Ignorant that Reds are to hold him as hostage to insure return of two Russians hiding in Berlin's Allied Zone, Corp. Leatherby bids his sweetheart goodnight.

Van Dyke orders the Communists' ambulance attendant to hurry, for he has substituted his faithless Frau Hoffy for a Russian fugitive the Reds demand in exchange for the mysteriously missing Leatherby.

Alarmed by the kidnapping, Charles Leatherby (Frederick Crawford, seated) flies to Berlin to use money and political influence to speed up return of his boy. Here he "demands action."

Frau Hoffy (Anita Bjork) pleads with Van Dyke who has learned that his "go-between" has been working against him.

Van Dyke, annoyed by Leatherby's persistent charge that "nothing is being done," reminds him when he suggests U.S. Intelligence "buy" the boy's freedom, regardless of who "has to get hurt."

At long last Van Dyke has to acknowledge that his secretary was correct in her deductions and concludes that "a beautiful figure with such a great brain like that" is no longer to be ignored.
Perhaps the most significant reaction to the unlimited potentialities of CinemaScope's ability to authentically dramatize all types of stories is that of our leading contemporary authors and playwrights. That is, generally, their belief is conclusively pointed up by their demonstrated eagerness to have their works transferred to the screen via CinemaScope. Their influence in that preference is concededly felt by leading publishers.

For example: no five studios have managed to acquire screen rights to as many best-selling novels as has 20th Century-Fox. All of these, acquired in the past 10 months, provide for their screen transformation via CinemaScope.

Interesting and significant, too, is the fact that quite a few famed writers of the most popular books published in the past 15 years have accepted commissions from Darryl F. Zanuck to create stories that will find their way onto CinemaScope screens during 1954-55.

Among these are Thomas Costain who is finishing a story comparable with "The Robe" in magnitude and universal audience appeal. John Jennings who is about ready with "Banners Against The Wind," based on the life of Dr. Samuel Gridley Howe, and Van Wyck Mason who is writing a novel on the Crusades. But, there are others who must, for the time being, remain anonymous. However, all of these writers' works will appear in book form before being cinemascoped.

On the preceding and other pages of this report the readers is supplied with details related to the adaptation of other significant story properties already filmed, now before the cameras or soon to go into production. "Tigreto" is one. Written by Sasha Seimmel it is now on the book shelves in the United States and Canada. It recounts experiences of the author and his wife on a wild animal hunt and diamond search in the Marro Gross. The Seimels went after jaguars, using bow and arrow and spear.

Then there are two other exciting books, both scheduled to be filmed in Mexico. One is "The Garden Of Evil," in which Richard Widmark will play the part of an American soldier of fortune opposite Jean Peters. The other is titled "Volcano." Bert Friedlob, producer, is now in Africa selecting locations for "Untamed."

Widely popular stories already filmed in the CinemaScope process and soon to be publicly exhibited are, of course, "The Robe," Talbot Mundy's "King Of The Khyber Rifles," and "Prince Valiant."

Musicals too, will be Cinemasoped, too. will be lavish affairs. Typical is Irving Berlin's "There's No Business Like Show Business," with "Pink Tights" to follow.

An idea of the unprecedented ingredients going into CinemaScope productions of 1954-55 is obtained from these statistics: the some 50 CinemaScope pictures already scheduled by this company and other studios franchised to use the CinemaScope process will call for the services of at least 150,000 people in "extra" roles, 763 principals and entail a cost of more than $18,500,000 in construction cost of sets alone.

Virtually every top director in the industry—this country and abroad—has a CinemaScope production scheduled for 1954. These include Henry King, Jean Negulesco, Henry Koster, Walter Lang, Samuel Fuller, Nunnally Johnson, Delmer Daves, Henry Hathaway, Otto Preminger, Merwin LeRoy, Richard Thorpe, Walt Disney and many others.
WE BELIEVE IN LOVE

"We Believe in Love" is the first 20th Century-Fox CinemaScope picture produced abroad and offers a modern, romantic comedy in settings of antique glory, reproduced in the most effective photographic technique yet devised. Boasting six stars and a script written by the celebrated playwright, John Patrick, from a best-selling novel, "Three Coins In The Fountain," by John H.Secondari, an American now living in Italy, "We Believe In Love" brings foreign marvels to the screen with a dramatic beauty that moviegoers throughout the world have never beheld.

That the settings happen to be the unique ornaments of western civilization to be found in Rome and Venice is a remarkable enrichment. Among these are St. Peter's, Vatican City, the Villa Madama, the Trevi Fountain, the Spanish Steps and others.

The stars of "We Believe In Love" form an imposing list appropriate to its other qualities. They are Clifton Webb as a debonair citizen of the world, a man of taste and justice; Dorothy McGuire as his secretary and partner in restrained romance; Jean Peters as another secretary; Louis Jourdan as an Italian prince, so rich, so handsome, so charming that the writer gave him a secret vice, piccolo-playing, to prevent the character from becoming slightly overripe; Maggie McNamara, who will be recalled for a magnificent performance in "Moon Is Blue," as a third American secretary, who becomes romantically involved with Jourdan, and Rossano Brazzi, a former leader of Italy's underground during World War II who has become one of that country's most popular young stars, as the young Italian who falls in love with Miss Peters.

Others in featured roles in this Sol C. Siegel production, directed by Jean Negulesco, include Howard St. John, Kathryn Hays, Albert Morin, Dino Bolognese and Jack Mattis.

"We Believe In Love," in its simplest terms, deals with the romantic yearnings of three American secretaries working in Rome. Weaving of 15 years' unrequited affection for Clifton Webb, Miss McGuire thinks of going home. Finding Italian economics an impossible barrier to marriage, Miss Peters has decided also to return until Brazzi changes her mind. Miss McNamara, a new arrival, is more forward and dreams of capturing Rome's most fabulous, richest and notorious playboy, Jourdan, but finds him elusive until she resolves to fight fire with fire. The basic novel's title, "Three Coins In The Fountain," finds its origin in the Roman legend that he who tosses a coin into the beautiful Trevi fountain will return to Rome.

Brazzi, new to moviegoers in this hemisphere, is a combination bobby-sox idol and classical star in his native country, enjoying a position that has no exact counterpart on this continent. Furthermore, he accomplished this giddy existence with graceful ease. A law student in Florence, he won a national intercollegiate drama contest and shortly thereafter was starred in his first professional appearance. This was in 1941, and since then he has made 62 films and appeared in scores of stage plays in Italy and other European countries. He was brought to Hollywood in 1947 by David Selznick, but departed when the only assignment found for him was a character role in "Little Women."
Louis Jourdan, as the Italian playboy who exacts the part of Maggie McNamara’s lover in “We Believe In Love,” is taking her and Dorothy McGuire on a gondola sight-seeing tour of medieval Venice. The settings of this extraordinary, triple-headed love story of three home-sick, love-struck American secretaries working in Rome, are unique ornaments of Western civilization and remarkably enrich this 20th Century-Fox CinemaScope production most of which was filmed in Italy. Milton Krasner, for many years an outstanding cinematographer, has photographed his most beautiful picture in this lovely romantic comedy.

For the first time audiences will see in Technicolor, with the expanded powers of CinemaScope, in “We Believe In Love,” such wonders as St. Peter’s (above), the Villa Medin and many others of equal universal fame. It can be truthfully reported, therefore, that this picture’s exterior and interior settings were built and decorated by such titans as Michaelangelo, Raphael, Bernini and Phidias. Standing in the foreground are Clifton Webb as a citizen of the world, and his secretary who is secretly in love with him, Dorothy McGuire. This is Miss McGuire’s first screen appearance in two years. She has her biggest and best role since her memorable “Claudia.”

Above, Rome’s historic Trevi Fountain. It is part of meaningful and symbolic scenic backgrounds in this beautiful story of the loves and frustrations of three couples. In fact, “We Believe In Love” is based on the popular novel titled “Three Coins In The Fountain,” written by John H. Secondari, an American residing in Italy. But, it was the noted playwright and scenarist, John Patrick, among whose outstanding works are “The Harvey Heart,” a successful play and motion picture, and Broadway’s current stage hit, “Teahouse In The August Moon,” who supplied a moving adaptation of that book. Of the Fountain of Trevi it has been said that whoever tosses a coin into its water and wishes to return to Rome will have his wish granted.
Not one, but three contrasting romances thrive in "We Believe In Love." But, two of these are particularly hectic. One of the latter involves Giorgio (Rossano Brazzi), a poor, but handsome and ambitious son of a peasant family, who serves as Italian translator in the offices of the U.S. Distribution Agency in the Eternal City, and lovely Anita Higgins (Jean Peters), both of whom are pictured in the scene at extreme left. In the other inset is the second couple embroiled in a turbulent love affair Prince Dino (Louis Jourdan), the rich Roman playboy with a notorious record for unconventional romantic involvement with pretty girls, and Maria Williams (Maggie McNamara), a vivacious newcomer.

Below and across this entire page, Anita, after being introduced to Giorgio's warm-hearted mother and father, sisters and brothers, enjoys a Sunday outdoor lunch on a hill, near Rome, as a friend of the family (lower right) serenades the couple with song and guitar. But, the enjoyable week-end with simple folks in the midst of rare rustic beauty ends almost tragically for Anita. Meanwhile, her two room-mates, Maria and Frances Hobson (Dorothy McGuire) fly with Dino in his private plane for a holiday in Venice where the playboy's plan for another romantic conquest is cleverly disrupted by the girls.
PINK TIGHTS

A SPECTACULAR MUSICAL ROMANCE OF LITTLE OLD NEW YORK

Here is a musical every type and age of moviegoer—and showman—awaits—with mounting interest and impatience, for, notwithstanding the fact that it is just about ready to move before the cameras, there is no doubt "Pink Tights" will be among the box office and entertainment headliners of 1954!

Imagine New York's most fabulous and colorful times, the horse-car era, in 20th Century-Fox CinemaScope with color by Technicolor!

Imagine those days of golden splendor, the excitement and hallucination of a gone-by era, the free-spending, fast-living times of hard-hitting and hard-drinking heavyweight champion John L. Sullivan and the jazzy-water fanatic, Carrie Nation, who was raiding saloons; of the honky tonks and the glamorous Rector's, Shadley's Reisenweber and and Churchill's restaurants; of the tinton gamblers and "Diamond Jim" Brady as well as fantastic copper king, Jesse Lewisohn and Chuck Conners and Steve Brody, of the Saffre's and statuesque showgirls; of Tony Pastor and Yaver and Fields, of Lillian Russell and Sarah Bernhardt.

Imagine incomparable, sizzling Marilyn Monroe (right) tossed into this great era when the gas-lighted Bowery was the Gay White Way, when Little Old New York began moving recklessly upown. Imagine Marilyn Monroe, who has dazzled millions in "Gentlemen Prefer Blondes" and "How To Marry A Millionaire," as a small-town school-teacher of the 1900 vintage, going to New York to satisfy an ambition to sing in opera, but winding up as an irresistible, tight-clad singer and dancer in a saloon that became the rendezvous of the era's greats, thanks to the seductive magnetism of this glamorous toast of the town.

And, there, imagine the house-packing idol of today, Frank Sinatra (left), fresh from a superb performance in "From Here To Eternity" that promises to win him an Academy Award, in a custom-made role that will further exalt his histrionic talent—singing as he has never sung before!

But, that is not all, for co-starring with Marilyn Monroe and Frank Sinatra will be Van Johnson and Dan Dailey (above, left and right) as a bootleg team, and the lovely cyclonic Mitzi Gaynor (above, center).

Add to all the above nostalgic and new songs, scores of beautiful girls... and the reader will have no difficulty whatsoever understanding the extraordinary advance interest prevalent in "Pink Tights," a romantic musical vibrant with emotional appeal, comedy, spice and all the recklessness and unconventionality of the slipper-drinking period of champagne and beer-pails, of multi-million-dollar mansions and sweatshops: the beginning of the 20th Century...
A precedent in picture-making was established when Production Vice-President Darryl Zanuck and "The Robe" producer Frank Ross had a sequel completed before the latter was launched on its now historic record-setting box office career. The fact is that "Demetrius And The Gladiators" went before the cameras, with Delmer Daves directing, and with Victor Mature continuing his characterization of the Greek slave, Demetrius, co-starring with Susan Hayward, Michael Rennie, Debra Paget, Anne Bancroft and Jay Robinson, immediately after filming of "The Robe."

In "The Robe" Demetrius is left behind, a free man, but actually a fugitive Christian in pagan Rome. This situation implied a future of very great excitement for Demetrius—and so it is as detailed in Philip Dunne's original screenplay. Dunne also adapted "The Robe." But while "The Robe" is essentially the story of the acquisition of faith, "Demetrius And The Gladiators," as elaborately set but even more spectacularly presented, concerns itself with the trial of faith acquired.

"Demetrius And The Gladiators" is a story completely different from "The Robe." In the sequel the vital young and evil wife (Susan Hayward) of an elderly husband falls passionately in love with the virile Demetrius who happens to have a conscience. In truth, it may be said that "Demetrius And The Gladiators" begins where "The Robe" left off. Not only Victor Mature, but others repeat roles they brilliantly portrayed in "The Robe." They are Michael Rennie as the apostle Peter, and the precocious Jay Robinson as the demented Emperor Caligula.
Victor Mature and Susan Hayward have the greatest roles of their eventful careers in "Demetrius And The Gladiators." In fact, this stupendous $4,000,000 production deals largely with Demetrius' toruous clash for adherence to his Christian faith and with his conscience in resisting the persistently seductive advances of Messaline, beautiful young wife of aged and fear-stricken uncle of the mad Emperor Caligula. Messaline, according to historians, had more lovers than Solomon had wives. She became a woman of the streets by choice. She had men slain because she wearied of their powers or coveted their property. She debauched virtue wherever she could find it.

In "Demetrius And The Gladiators," she attempts the death of Mature because he rejects her and arranges the violation of Debra Paget because she appears to be in love with him.

Actually, "Demetrius And The Gladiators" is the first original screenplay expressly written for CinemaScope. With a cast of thousands, this screenplay sizzles with scorching passion and boundless excitement including never-to-be-forgotten scenes of gladiatorial combat, the wild revel of the gladiators, Demetrius' fight of unparalleled fury against two tigers that he ultimately kills, the erotically pagan rites, the rejection of Christianity by its erstwhile champion turned gladiatorial idol and his reconversion to the faith, the panoramic voluptuousness of the Roman court and the street scenes.

Others playing major roles include Anne Bancroft as an enslaved courtesan from Greece; Barry Jones as Emperor Claudius, a personality of faintly senile confusion; huge William Marshall as the gladiator with a conscience, Richard Egan, Ernest Borgnine, Karl Davies and Charles Evans.
IRVING BERLIN'S

There's No Business Like Show Business

Put Irving Berlin's "There's No Business Like Show Business" down as the No. 1 CinemaScope musical treat of 1954! Hollywood acknowledges now the logic of such a classification. In preparation for four years, "There's No Business Like Show Business" will be a singing, dancing, romantic revelation as big and warm as the heart of the entertainment world itself.

 Irving Berlin, undisputed monarch of contemporary composers of popular songs, has left nothing unexplored, nor untried, in his determination to make this CinemaScope musical his outstanding achievement. Certainly, no musical, stage or screen play has been more carefully prepared. None has been produced on the lavish scale planned for "There's No Business Like Show Business."

It was about four years ago that the late Lamar Trotti was first inspired to write the screenplay for "There's No Business Like Show Business." That was when he first heard Ethel Merman sing the song in the Broadway production of "Annie Get Your Gun." Before he passed away, Mr. Trotti had written an original screenplay that spurred Irving Berlin to decide to associate himself with the venture by supplying its songs.

From the very beginning, Mr. Zanuck was set on making "There's No Business Like Show Business" an even more moving musical than "Alexander's Ragtime Band" proved. Incidentally, Mr. Trotti and Mr. Berlin were similarly associated in the production of "Alexander's Ragtime Band." When Mr. Trotti died, "There's No Business Like Show Business" was assigned to Sol Siegel who was the producer of that other Irving Berlin musical, "Call Me Madam."

When CinemaScope came into being early this year, Mr. Zanuck scheduled "There's No Business Like Show Business" for filming in that process. It was a perfect wedding for a story of such magnitude as this one.

Producer Siegel signed his "Call Me Madam" associates, director Walter Lang, to devote himself to the directorial chores.

There never was any question as to who should play the feminine lead. When he first began writing the story into screenplay Mr. Trotti had Ethel Merman in mind for the part. They were not strangers, for he and the world's No. 1 singer of popular melodies and Irving Berlin worked together on "Alexander's Ragtime Band" which, incidentally, marked Miss Merman's film debut.

First, for the singing-dancing male lead, he chose Donald O'Connor, who played opposite Ethel Merman in "Call Me Madam." His next move was to sign Johnny "Cry" Ray, crooning sensation of the night clubs and air waves. Mitzi Gaynor has her "juciest" dancing role. Equally popular musical comedy players were being screened for other roles as this report was going to press. Robert Alton will do the choreography.

A Singing And Dancing Revelation As Big And Warm As The Heart Of Show Business
"TIGRERO," "UNTAMED" AND "GARDEN OF EVIL" AMONG THRILL-DRAMAS!

The beginning of 1954 will find no less than a dozen screenplays well on their way to the cameras at Movietone City, according to a CinemaScope filming schedule announced at press-time by Mr. Zanuck.

First of these ventures will be "Garden Of Evil" that Charles Brackett will produce with Henry Hathaway directing. The entire production will be filmed in Mexico.

"Garden Of Evil" will not only co-star Gary Cooper in what he personne ly has characterized "one of the best roles to come my way," but it will also have Susan Hayward, Richard Widmark and Cameron Mitchell.

Another major undertaking for early 1954 is a picturization of Sasha Siemel's current best-selling novel, "Tigreo!" This is the story of Sasha Siemel's 50 years in the ruthless jungles of Brazil. In this amazing man is combined the ingenuity of the white hunter, the cunning of the Indian and an iron courage that enables him to stand alone against the attack of fierce, man-eating jaguars, armed only with a spear!

Fascinating characters run through the drama of "Tigreo!" old Don Carlos, the one-eyed chieftain of Passo Fundo, with his string of drita n human ears; vicious Ricardo Favelle who stalked Sasha through the jungle until they met face to face in a terrible fray, and Erich Braay, who offered the hunter a new kind of challenge—the challenge of an irresisti bly beautiful woman.

Gary Cooper, incidentally, is interested in playing the fearless adventurer-hunter in "Tigreo!" which will be filmed entirely in the jungles and streaming cities of Brazil.

Another 1954 CinemaScope production will entail sending a troupe to the South African wilderness where a picturization of Helga Moray's novel, "Untamed," will be made. Bert Freedlob and William A. Bacher are scheduled to produce "Untamed," for which Talbot Jennings has supplied the script. An all-star cast will be sent to South Africa to appear in this story.

Still another popular story to be transferred to the CinemaScope screens in 1954 is "Sir Walter Raleigh." Based on Mantert Lord's story, it depicts the affairs of the gay, gallant adventurer and Queen Elizabeth. Tyrone Power has been prominently mentioned for the title role, with Bette Davis currently reading the script for probable enactment of the part of Elizabeth, a character she has previously played twice with distinction.

Philip Dunne, who adapted "The Robe" and wrote the original screenplay for "Demetrius And The Gladiators," has the tentatively titled "Story of Jezebel" scheduled for early 1954 production. It is taken from the old testament, Book of Kings.

"The Racer," based on the book by Hans Ruesch, is another on the 1954 agenda that will take a Hollywood troupe abroad. "The Racer" will be filmed in Europe. This is more than a drama of the private life, ambitions, frustrations, loves and victories of a great racing car driver. Always, Erich Lester's creed was to win. Nothing else mattered to him. He had become a racing driver to achieve victories and reach the top of his profession. He fought hard and unceasingly, mostly by unfair means, to get ahead. But, Lester, like all men, no matter how single-minded, could not live in a vacuum. In his life was his wife and sooner or later there would be a score to settle for his neglect. And there were others, all of whom influenced the life of this bitter champion, whose actions moviegoers will remember as vividly as his steel-nerved driving. "The Racer" tells a mature, sophisticated story peopled with multi-dimensional characters and vibrant with hair-raising, death-dealing racing.

CinemaScope Postscripts Of Interest To Showmen

TENTATIVELY scheduled for 1954 pre-release are these 20th-Century-Fox CinemaScope productions: "In Old Shanghai," starring Ferdy Mayne and "The Red Badge of Courage," in which Audie Murphy is featured as "Ike." In December and November, respectively, "To Each His Own," directed by Otto Preminger, and "Prince Valiant," starring Brian Aherne and Richard Widmark, will be released. "Prince Valiant," incidentally, was featured in this column last November as a "Golden Year" release.

ALL-STAR casts will feature CinemaScope in five releases scheduled for release and production in 1954. That will be true not only with 20th-Century-Fox's CinemaScope productions, but also those forthcoming and planned by other major studios and independently produced and utilizing the CinemaScope process...Three hundred and thirty-seven new motion picture theatres, all first-run, are under construction or planned for construction in foreign lands and every one already has its order in for CinemaScope equipment.

SINCE the world premiere of CinemaScope's "The Robe," 117 newspapers on this continent, in England, France, Italy, West Germany, Sweden, Norway, Switzerland, Greece, Egypt, Australia, New Zealand and Japan, Philippine Islands, India, Denmark, Argentina, and Uruguay, using the revolutionary process, Colombia, Panama Republic and Peru have editorially commended the new process...20th-Century-Fox, "CinemaScope" announced a new "CinemaScope" film or planned for 1954 will entail the services of more than 117,000 supermomers, professionally known as "extras."

EVERY national circuit's top theatres have a "CinemaScope" equipment in the United States and Canada...Exactly 8,353,217 people in the United States and Canada had an opportunity to see CinemaScope pictures during the first four months of its release..."The Robe" was responsible for the largest box-office success, and "Living in Sin," the largest film ever made for the German market, has brought the following important milestones...important to motion picture exhibitors...As a result, many exhibitors have shifted their advertising efforts in favor of this new process.

FOR Easter Week, this company will pre-release "Prince Valiant," "Democracy and the Gladiators," sequels to "The Robe," and "Mayflower," and even more spectacular and action-filled, scheduled for release early in the fall of 1954. Publishers' reports on the combined readership, as of November 15, of the best-selling novels that will find their way to CinemaScope screens in 1954 totals 53,420,422..."Virtually every newspaper in the U.S. has given it big space..."March of Time." That's the name of this new featurette..."Top Box Office Stars"..."CinemaScope" is a big money-maker..."CinemaScope" will not only increase the number of theatres in which a film can be shown, but also the box-office receipts.
At Your Service To Help You Profit Most From CinemaScope Productions
CINEMA SCOPe PRODUCTIONS FOR 1954
FROM OTHER IMPORTANT STUDIOS

A more than adequate supply of CinemaScope productions for all theatres equipped to present them is assured for 1954.

In addition to the score and ten that 20th Century-Fox will have released and in production in 1954, an increasing number of the year’s most ambitious and important super-attractions is being scheduled by major studios and independent producers.

All CinemaScope productions will be based on the most carefully selected stories, including pre-sold best-selling novels and plays, and originals.

It is estimated that the combined industry output of CinemaScope product for 1954 will, conservatively, represent an investment in excess of $150,000,000 in production alone.

Enfranchised to film productions in the CinemaScope process at preservice were Metro-Goldwyn-Mayer, Warner Brothers, Walt Disney, Universal-International, Columbia Pictures, United Artists and Allied Artists producers, and independent producers.

CinemaScope processed super-attractions from these leading studios and independent producers will run the gamut of themes.

By the end of this year, not only will 20th Century-Fox have pre-released its first three CinemaScope productions—“The Robe,” “How To Marry A Millionaire” and “Beneath The 12-Mile Reef”—but Metro-Goldwyn-Mayer and Warner Brothers will have launched their initial special films in CinemaScope.

These include MGM’s “Knights Of The Round Table,” and RL’s “Rebel Guard.” MGM is currently scoring its second CinemaScope production, the Mervyn LeRoy directed musical, “Rose Marie.” WB has its second CinemaScope special, “A Star Is Born,” before the cameras now.

With the advent of January, production of CinemaScope attractions for 1954 release will be quadrupled, according to “shooting” schedules supplied Dynamo.

Dore Schary, MGM studio head, has announced that that company has under consideration for CinemaScoping some important vehicles as Sam Goldwyn’s “Robinson Crusoe,” Amando Deutsch’s “Green Fire,” Pandro S. Berman’s “Quentin Durward,” Arthur Freed’s “The Honeymoon Story,” Edwin H. Knopf’s “The King’s Thief,” “Valley Of The Kings,” “H brigadoon,” “The High And Mighty” and famed “Ben Hur.”

Jack Warner, production chief of Warner Brothers, has announced that among that studio’s output of CinemaScope attractions, in addition to the two already mentioned, will be “Mr. Roberts,” “Helen Of Troy,” “The Talesman” and others.

Jack Cohen, production head of Columbia Pictures, has announced the following properties are under consideration for future CinemaScope production: “River Of The Sun,” “Pal Joey,” “My Sister Eileen,” “Black Knight,” “The Lizard Story” and the tentatively titled “Reminiscences of a Cowboy.”

Walt Disney is currently reading his first CinemaScope special for 1954 production and release. He has several other attractions to be made in CinemaScope, but for later release, in addition to Disney short subjects.

Errol Flynn is scheduled to co-star in a spectacular story, in CinemaScope, titled “William Tell.” This elaborate dramatization of the famous legend is to be filmed in Switzerland.

Virtually every top producer, director and star will be an active participant in the great CinemaScope march of unprecedented boxoffice prosperity that “The Robe” and “How To Marry A Millionaire” have so concretely initiated.

Obviously, therefore, in 1954 this industry’s most powerful screenplays and most potent attractions, boxoffice-wise, will be those carrying the CinemaScope trade-mark.