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Index of Sections

Pioneer of the Year Award ................................................. 16
Exhibition ...................................................................... 21
Our Business, by N. A. Taylor ........................................ 23
Theatre Directory ............................................................ 40
Distribution .................................................................. 67
Production ................................................................... 79
Television ..................................................................... 113
Equipment .................................................................... 127
Refreshments ................................................................ 135
General Information ....................................................... 139
Awards .......................................................................... 146
Unions .......................................................................... 152
Music ........................................................................... 155
Censorship .................................................................... 156
Press, Radio and TV ....................................................... 159
16 Millimetre ................................................................ 166
16 Mm. Theatres ............................................................ 170

Editorial Index

A

Academy Awards .............................................................. 146
Academy of Motion Picture Arts and Sciences ............... 146
Actors Equity Ass'n ........................................................ 152
Actors Fund of Canada .................................................... 140
Adafilms Ltd. ................................................................ 133
Advertising—Screen ........................................................ 133
Affiliated Pictures Corp. Ltd. .......................................... 69
AGVA ............................................................................ 152
Alberta Motion Picture Censor Branch ......................... 156
Alberta Theatres Ass'n ..................................................... 32
All-Canada Radio & Television Ltd. ............................. 121
Allied Artists Pictures of Can. Ltd. ................................. 69
Allied Theatres ............................................................... 31
All Nations Film Co. Ltd. ................................................ 69
American Federation of Musicians ................................. 152
American Guild of Musical Artists .................................. 152
American Guild of Variety Artists ................................. 152
Amerivision, Inc. ............................................................ 121
Amusement Taxes .......................................................... 34
Anderson, Robert, Associates Ltd. ................................. 82
Anglican Church of Can., The ...................................... 82
Animation Productions ................................................. 82
Ansco of Canada Ltd. ...................................................... 105
Appleton Air-Conditioning Ltd. ....................................... 129
Artek Film Prod'ns .......................................................... 82
Art-Films Inc. ................................................................. 69
Associated Booking Service .......................................... 31
Associated Film Services Reg'd ..................................... 129
Associated Motion Picture Advertisers, Inc. ................. 140
Associated Screen Industries Ltd. ................................. 103
Associated Theatre Services Co. ................................. 31
Ass'n of Can. Radio & TV Artists .................................. 152
Ass'n of Motion Picture Producers and Laboratories of Canada, The ........................................ 107
Ass'n of Radio & Television Employees of Canada ...... 115
Associations—Censors ...................................................... 158
—Distribution ................................................................. 75
—Equipment ................................................................ 131
—Exhibition ................................................................ 132
—General .................................................................... 140
—Production ................................................................. 107
—Refreshments .............................................................. 137
—16 Millimetre .............................................................. 166
—Television ................................................................. 115
Astral Films Ltd. ............................................................ 69
Astral Films Ltd. (16 Mm. Div.) ...................................... 168
Atlantic Films & Electronics Ltd. ................................. 82
Atlas Film Distributors Ltd. ........................................... 69
Atlas Telefilm Ltd. ......................................................... 121
Awards ................................................................. 146
Awards—British Academy ............................................. 149
—Canadian Film .......................................................... 150
—Emmy ...................................................................... 126
—USA Academy ........................................................... 141
Barnes & Davidson Theatres Inc. ................................. 29
Beaver Film Prod'ns Ltd. ............................................... 82
Bell & Howell Can. Ltd. ................................................ 129
Benjamin Film Laboratories Ltd. ................................. 103
Berkeley Studio ............................................................. 82
Best Theatre Supply Reg'd. ........................................... 129
Better Theatres Ltd. ....................................................... 29
B. & F. Theatres, Ltd. ...................................................... 29
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### EDITORIAL INDEX

| B. & L. Theatres | 29 |
| Bickle, E. W., Ltd. | 29 |
| Biltmore Theatres Ltd. | 29 |
| Bird TV-Films Ltd. | 121 |
| BMI Canada Ltd. | 155 |
| Board of Broadcast Governors | 115 |
| Board of Cinema Censors of the Province of Quebec | 157 |
| Booking Companies | 31 |
| Boxoffice Statistics Table | 28 |
| Briston Films Ltd. | 82 |
| British Columbia Censor of Moving Pictures | 156 |
| British Columbia Exhibitors Ass'n | 32 |
| Bourmont Mercantile Co. | 129 |

| Caldwell A-V Equipment Co. Ltd. | 129 |
| Caldwell, S. W., Ltd. | 82 |
| Calgary Theatres Ass'n | 32 |
| Campbell Prod'n's | 82 |
| Canadian Ass'n of Broadcasters | 115 |
| Canadian Automatic Confections Ltd. | 135 |
| Canadian Broadcaster | 164 |
| Canadian Broadcasting Corp. | 117 |
| Canadian Centre of Films For Children | 140 |
| Canadian Closed-Circuit TV | 124 |
| Canadian Council of Authors & Artists | 152 |
| Canadian Council of Christians & Jews | 140 |
| Canadian Feature Films | 111 |
| Canadian Film Awards | 149 |
| Canadian Film Industries Co. Ltd. | 82 |
| Caldwell, S. W., Ltd. | 129 |
| Calgary Theatres Ass'n | 32 |
| Campbell Prod’n’s | 82 |
| Canadian Ass’n of Broadcasters | 115 |
| Canadian Automatic Confections Ltd. | 135 |
| Canadian Broadcaster | 164 |
| Canadian Broadcasting Corp. | 117 |
| Canadian Centre of Films For Children | 140 |
| Canadian Closed-Circuit TV | 124 |
| Canadian Council of Authors & Artists | 152 |
| Canadian Council of Christians & Jews | 140 |
| Canadian Feature Films | 111 |
| Canadian Film Awards | 149 |
| Canadian Film Industries Co. Ltd. | 82 |
| Canadian Film Institute | 166 |
| Canadian Film Weekly | 164 |
| Canadian Film Weekly Year Book of the Canadian Motion Picture Industry | 164 |
| Canadian Kodak Sales Ltd. | 105 |
| Canadian Motion Picture Distributors Ass’n | 75 |
| Canadian Office & School Furniture Ltd. | 135 |
| Canadian Picture Pioneers | 140 |
| Canadian Radio Technical Planning Board | 117 |
| Canadian Seating Co. Ltd. | 135 |
| Canadian Short Subjects | 112 |
| Canadian Society of Cinematographers | 107 |
| Canadian Theatrical Credits | 111 |
| Canadian Video Films Ltd. | 121 |
| CAPAC | 155 |
| Carbons | 133 |

| Central Film Shipping & Storage Co. | 75 |
| Cherry Film Prod’ns Ltd. | 82 |
| Chetwynd Films, Ltd. | 82 |
| Chisholm, Jack, Film Prod’n’s Ltd. | 82 |
| Cine-Art Film Distributing Co. Ltd. | 69 |
| Cinemacraft 16 Mm. Films Reg’d. | 168 |
| Cinerama Theatres Ltd. | 94 |
| Cinesound Ltd. | 97 |
| Circuits | 129 |
| Clarion Productions | 94 |
| Clark, Alex L., Ltd. | 129 |
| Coca-Cola Ltd. | 135 |
| Colombo Film Labs | 103 |
| Columbia Pictures of Canada Ltd. | 69 |
| Commonwealth Film Prod’ns Ltd. | 94 |
| Community Antenna | 125 |
| Composers, Authors & Publishers Ass’n of Canada | 155 |
| Concession Equipment Co. | 135 |
| Consolidated Seven Arts Prod’ns Ltd. | 121 |
| Consolidated Theatres Ltd. | 29 |
| Consolidated Theatre Services | 133 |
| Contests | 32 |
| Copyright Appeal Board | 155 |
| Costumes | 133 |

| Cowan, Bernard, Broadcasting Ltd. | 94 |
| Cowan, James | 164 |
| Crawley Films Ltd. | 94 |
| Crawley-McConnell Ltd. | 94 |
| Credits | 111 |
| Critics—Motion Pictures | 159 |
| Critics—Television | 161 |
| Cromien, L. L., & Co. | 94 |
| Crane, Robert, Pictures Ltd. | 94 |
| Crush International Ltd. | 135 |
| CTV Television Network Ltd. | 121 |
| Customs, Tariff, Etc. | 143 |

| Davey, Ken, Prod’n’s Ltd. | 94 |
| Deuka Film Exchange | 72 |
| Disney, Walt, Television Sales | 121 |
| Distribution | 67 |
| Distributors—16 Millimetre | 168 |
| Distributors—35 Millimetre | 69 |
| Dola Films Ltd. | 72 |
| Dominion Theatre Equipment Co. Ltd. | 129 |
| Dominion Theatre Supplies | 129 |
| Drive-in Theatres—16 Mm. | 170 |
| —35 Mm. | 62 |
| Dunclaren Productions | 94 |
| Du Pont Co. of Can. Ltd. | 105 |

| Eastern Film Prod’n’s Ltd. | 94 |
| Eastern Film Laboratories Ltd. | 103 |
| Eaton’s of Canada | 133 |
| Edmonton Theatres Ass’n | 32 |
| Educational Film Distributors Ltd. | 168 |
| Edward Productions Ltd. | 94 |
| Electronics Industries Ass’n of Canada | 117 |
| Emmy Award Winners | 126 |
| Empire-Universal Films Ltd. | 72 |
| English, D., & Co. Ltd. | 133 |
| Equipment | 127 |
| Essex County Theatres Ass’n | 33 |
| Exhibition | 21 |
| Exhibitors Booking Ass’n | 31 |

| Facts About Exhibition | 25 |
| Famous Players Canadian Corp. | 29 |
| Famous Theatre Programs | 135 |
| Fifeshire Motion Pictures Ltd. | 94 |
| Film Assistance Prod’n’s Ltd. | 94 |
| Film Associates Ltd. | 94 |
| Film Carriers | 75 |
| Film Centre of Canada | 122 |
| Film Editorial Services | 105 |
| Film Festivals—35 Mm. | 151 |
| Film Laboratories of Canada Ltd. | 103 |
| Film Opticals of Can. Ltd. | 94 |
| Film Rentals | 77 |
| Film Storage | 75 |
| Film Trailer Service | 133 |
| Films Lavoie, Les | 94 |
| Fitzpatrick Transfer | 75 |
| Fletcher Film Productions | 97 |
| Fortune Films Ltd. | 97 |
| France Film Co. | 72 |
| Franklin & Herschorn Theatre Co. Ltd. | 30 |
| Freddie’s Transport | 75 |
| Fremantle of Canada Ltd. | 122 |
| Friedlander, N., Ltd. | 32 |
| Furie Productions Ltd. | 97 |
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EDITORIAL INDEX

G

General Information 139
General Sound & Theatre Equipment Co. Ltd. 129
Granada International Films Ltd. 72
Graphic Films Ltd. 103
Great Lakes Film Prod'ns 97
Guernand Film Co. 97

H

Haida Films 97
Hamilton Theatre Managers Ass'n 33
Hanson, O. R. 76
Hirst Film Prod'ns 97
Hollywood Studios 109
Holmes, Francis J. S., Film Productions 97
Holmes, John S., Studios Ltd. 97

I

IASTE 152
Income Tax Information 144
Independent Theatre Services 31
Industrial Electrical Contractors Ltd. 129
Industrial Film Maintenance 103
Information Associates 164
International Alliance of Theatrical Stage Employees & Moving Picture Operators of the USA and Canada 152
International Cinema Guild of Canada Ltd. 72
International Federation of Ass'ns of Film Producers 107
International Film Distributors Ltd. 97
International Film & Television Council 131
International Projection Society 122
Inter Theatre Services Ltd. 133
Interworld Theatrical Distributing Co. Ltd. 122
Italiafilms (Canada) Ltd. 97
ITC of Canada Ltd. 122
Ivy League Films Ltd. 97

K

Kelly, Arthur J., Prod'ns 97
Kershaw Agencies Ltd. 135

L

Laboratories 103
Lakeshore Studios 103
Lawrence, Robert, Productions (Can.) Ltd. 97
Licence Fees 35
Lily Cups Ltd. 131
Lincoln Theatres Ltd. 30
Loew's Theatres, Inc. 30
Loew's, Marcus, Theatres Ltd. 30

M

Mackenzie Equipment Co. 131
Malabar Limited 123
Manitoba Board of Censors for Motion Pictures 157
Manitoba Motion Picture Exhibitors Ass'n 33
Manley Inc. 131
Maritime Motion Picture Exhibitors Ass'n 33
Maritime Motion Picture Exhibitors Ass'n 33
Maritime Poster Exchange Ltd. 133
Markow, Jack, & Co. 97
Master Film Studios 97
Mavety Film Delivery Ltd. 75
MCA Canada 122
Meridian Films Ltd. 97
Metro-Goldwyn-Mayer Pictures of Can. Ltd. 73
Metro-Goldwyn-Mayer Pictures of Can. Ltd. (16 Mm. Div.) 168
MGM TV 122
Minister Film Productions Ltd. 97
Missionary Audio Visual College 97
Modern Talking Picture Service 168
Montaigne Cine Prod'ns Ltd. 99
Montreal Film Prod'ns & Film Academy Inc. 99
Montreal International Film Festival 151
Montreal Messenger Service Reg'd. 75
Mont Royal Film Corp. Laboratory 105
Moreland-Latchford Prod'ns 99
Motion Picture Ass'n of America, Inc. 76
Motion Picture Centre Ltd. 99
Motion Picture Branch of the Board of Trade of Metropolitan Toronto 141
Motion Picture Export Ass'n Inc. 76
Motion Picture Industry Council of Canada 141
Motion Picture Theatres Ass'n of Ontario 33
MPAA 76
Music 155
Musical Protective Society of Canada 155

N

NABET 153
National Ass'n of Broadcast Employees & Technicians 153
National Ass'n of Concessionaires 137
National Booking Co. 32
National Committee of Motion Picture Exibitors Ass'n of Canada 33
National Community Antenna Ass'n of Canada 117
National Film Board 109
National Legion of Decency 141
NBC (Canada) Ltd. 122
New Brunswick Board of Censors 157
Newsreels 76
Niagara Films Inc. 99
Niagara Peninsula Theatre Managers Ass'n 33
Northern Motion Picture Laboratories Ltd. 105
Nova Films Inc. 99
Nova Scotia Board of Censors 158
NTA Telefilm (Canada) Ltd. 122
O

Odeon-Morton Theatres 39
Odeon Theatres (Canada) Ltd., The 39
Orange Productions Inc. 99
Ontario Motion Picture Censorship & Theatre Inspection Branch 157
Orleans Productions Ltd. 99
Ottawa Theatre Managers Ass'n 33
Ottawa Valley Amusement Co. 30
Our Business 23
P

Pageant Prod'ns Ltd. 99
Paramount Film Service Ltd. 73
Parry Films Ltd. 99
Pathe-Deluxe of Can. Ltd.—Laboratory 105
—Production 99
Peerless Films Ltd. 99
Pepsi-Cola Co. of Canada Ltd. 135
Peterson Productions 99
Phillips-Gutkin & Associates Ltd. 99
Photo Engravers & Electrotypers Ltd. 131
Photo Importing Agencies Ltd. 105
Pictorial Display Studio 133
Pioneer of the Year Award 16
Posters and Signs 133
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EDITORIAL INDEX

Twentieth Century Theatres (Toronto) Managers Club .......................... 34
Twix Century Theatres Corp. Ltd. .................................................. 31

U

Unifrance Film ........................................................................... 73
Union Carbide Canada Ltd. ...................................................... 133
Unions ....................................................................................... 152
United Amusement Corp. Ltd. ................................................... 31
United Artists Corp. Ltd. ............................................................ 75
United Artists 16 Mm. Films ....................................................... 168
United Artists Television ............................................................ 123
United Kingdom Information Office (16 Mm.) (TV) ..................... 123
Unit-One Prod’ns ................................................................. 101

V

Vancouver International Film Festival ........................................... 151
Van De Water, Anton, Film Prod’n ............................................. 103
Variety Clubs International, Tent 28, Toronto .......................... 141
Verdrey Pictures ....................................................................... 103
Viditon Corp. Ltd. ...................................................................... 105
Visual Equipment Co. .............................................................. 131

Index of Advertisers

A

Adfilms Ltd. .............................................................. 6
Affiliated Pictures Corp. Ltd. ...................................................... 70, 71
Allied Artists Pictures of Can. Ltd. ............................................ 84
Allied Theatres ........................................................................ 24
Anasco of Canada Ltd. ............................................................. 96
Associated Screen Industries Ltd. ............................................. 8
Astral Films Ltd. ...................................................................... 12

B

Beaver Film Prod’ns Ltd. ........................................................... 92
B. & F. Theatres Ltd. ................................................................. 6
Best Theatre Supply Reg’d ....................................................... 136
Bird TV-Films Ltd. .................................................................... 120
Bushnell Broadcasting Associates Ltd. ...................................... 92

C

Caldwell, S. W., Ltd. ................................................................. 106
Canadian Automatic Confections Ltd. ........................................ 130
Canadian Kodak Sales Ltd. ....................................................... 78
Canadian Seating Co. Ltd. ......................................................... 38
Coca-Cola Ltd. ......................................................................... 171
Columbia Pictures Corp. .......................................................... 70
Composers, Authors & Publishers Ass’n of Canada ..................... 154
Consolidated Seven Arts Productions Ltd. ................................ 116
Consolidated Theatre Services ............................................... 24
Crawley Films Ltd. ................................................................... 98
CTV Television Network Ltd. ................................................... 120

D

Disney, Walt, Productions ......................................................... 68

W

Walker Theatres Ltd. ................................................................. 31
Warner Bros. Pictures Distributing Co. Ltd. .............................. 75
Warner Bros. Pictures Distributing Co. Ltd. (16 Mm. Div.) .......... 169
[TV Div.] .................................................................................. 123
West Coast Booking Associates Ltd. .......................................... 32
West Coast Motion Pictures .................................................... 103
West Coast Theatre Service Ltd. .............................................. 133
Western Drive-In Theatres Ltd. ............................................... 31
Western Theatres Ltd. .............................................................. 31
Westminster Films ................................................................... 103
William & Hill Ltd. ................................................................. 103
Women of the Motion Picture Industry (WOMPI) ..................... 143
World Adventure Tours ........................................................... 32
World International Film Prod’ns Ltd. ....................................... 75
World Renowned Films ........................................................... 75

Y

York Confections Ltd. ............................................................... 137

Z

Z.I.T. Programs (Can.) Ltd. ...................................................... 123
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INDEX OF ADVERTISERS

Metro-Goldwyn-Mayer Pictures of Can. Ltd. ........................................ 167
Metro-Goldwyn-Mayer Pictures of Can. Ltd. (16 Mm.) ........................................ 167

N
National Carbon ................................................................. 128
National Film Board of Canada, The .................................................. 108
NTA Telefilm (Canada) Ltd. .......................................................... 88

O
Odeon Theatres (Canada) Ltd. ........................................................ 14
Orange-Crush Ltd. ................................................................. 2

P
Paramount Pictures Inc. ............................................................ 71
Pathe-DeLuxe of Can. Ltd. ............................................................ 100
Pepsi-Cola Co. of Canada Ltd. ........................................................ 134
Photo Engravers & Electrotypers Ltd. ............................................... 112

R
Rank Film Distributors of Can. Ltd. .................................................. 66
Rob Roy Film Services Ltd. .......................................................... 80

S
Service Confections Ltd. ............................................................. 138
Shopsy's Foods Ltd. ................................................................. 132
Singleton, W. J., & Co. ............................................................... 104
Sovereign Film Distributors Ltd. ..................................................... 167
Super Pufft Popcorn Ltd. ............................................................ Back Cover

T
Taylor, N. A., Associates ............................................................ 83
Taylor-Roffman Productions Ltd. ..................................................... 91
Theatre Confections Ltd. .............................................................. 10
Theatre Holding Corp. ................................................................. 20
Theatre Poster Service Ltd. ............................................................ 20
Theatrical Attractions ................................................................. 158
Toronto International Film Studios Ltd. ............................................ 90
Trans-World Film Laboratories Ltd. ................................................. 106
Twentieth Century-Fox Corp. ......................................................... 18, 19
Twixex Century Theatres Corp. Ltd. .................................................. 86, 87

U
Union Carbide Canada Ltd. .......................................................... 128
United Artists Corp. ................................................................. 172, 173
United Artists 16 Mm. Films ........................................................ 165
United Artists Television ............................................................... 114
Universal-International Pictures ...................................................... 68

W
Warner Bros. Distributing Co. Ltd. ................................................... 120
West Coast Booking Associates Ltd. ................................................. 120

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22 23 24 25 26 27 28
The Pioneer of the Year: MORRIS STEIN

"I HAVE been thrice blessed — my friends, my relatives and my country," Morris Stein, Pioneer of the Year, told the annual banquet of the Canadian Picture Pioneers, "but above all I have been blessed by the Lord in being permitted to hear these words." He was delivering his thanks to the gathering of 350 in the Crystal Ballroom of the King Edward Hotel, Toronto on Oct. 26, 1960 and was referring to the sentiment expressed by J. J. Fitzgibbons, Sr., CBE, in making the presentation of a plaque as "a symbol of the affection of the people with whom he worked for so many years."

Stein, said Fitzgibbons after recalling his long service to the motion picture industry in many ways, was "a fine Canadian citizen and a wonderful father and husband."

The final presentation was preceded by a number of others. O. R. Hanson, chairman of the Pioneers Trust Fund, presented the annual service award to British Columbia through the branch president, Myron McLeod of Powell River.

First of four ancillary awards of equal status went to Clare Appel of Toronto, who received it from R. W. Bolstad, past president. Thomas Cleary, past president of the Quebec branch, was given his scroll by Arthur Bahen, also of Montreal, who was the CPP president in that province.

The ancillary award to Reginald Doddridge of Calgary was accepted for him by his chief at Warner Bros., Haskell M. Masters, the former being absent. G. A. (Gerry) Sutherland of Vancouver, representing Donn Foli, president of the branch there, placed a scroll in the hands of Steve Rolston, who had come from that city for the occasion.

The recipients were warmly praised. Appel and Cleary replied simply and briefly in a way that touched all hearts and Rolston, in saying that "God is good to us in many ways and I thank him for endowing me with the richness of having so many friends," moved everyone deeply.

The toastmaster — and a very gracious one — was Frank H. Fisher, president of the Canadian Picture Pioneers. He called on Martin Simpson, chairman of the committee which made all the arrangements, who thanked Wannie Tyers and Herbert Mathers, his chief aides, and others who had helped.

NEXT PAGE: PHOTOS OF THE PIONEERS' AWARD DINNER

TOP ROW: First photo shows part of the general scene. In the centre Jahn J. Fitzgibbons, Sr., CBE, makes The Pioneer of the Year Award to Morris Stein, on the right. Last photo shows Myron McLeod of Vancouver receiving the annual service award for his branch from O. R. Hanson, chairman of The Trust Fund, as Frank Fisher, president of the Canadian Picture Pioneers, looks on.

SECOND ROW: (1) Past President R. W. Bolstad presents an ancillary award to Clare J. Appel, Toronto; (2) Dan Krendel places an ancillary award for Reg Doddridge, Calgary, in the hands of his chief at Warner Bros., Haskell Masters; (3) Steve Rolston, Vancouver, who is on the left, receives his ancillary award from Gerry Sutherland of his branch; (4) Tom Cleary, Montreal, on the left, is given his ancillary award by Arthur Bahen, president of the Quebec branch.
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Exhibition

FACTS

STATISTICS

CIRCUITS

BOOKING COMPANIES

SPECIALIZED EXHIBITION

PREMIUMS & CONTESTS

ASSOCIATIONS

AMUSEMENT TAXES

THEATRE LICENCE FEES

RECEIPTS

SEATING

DRIVE-IN THEATRES

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JOHN J. FITZGIBBONS, C.B.E. • R. W. BOLSTAD
President Vice-President
THE YEAR IN REVIEW

Most noteworthy of the events in our business during the last 12 months was not the continued closing of theatres, but the manner in which this was affected. The principal circuits collaborated to exchange, close and pool theatres in various locations in order to keep the remaining ones in the black. Thus, in some smaller cities where previously three circuits had operated in opposition to each other, we now find two theatres — or sometimes one — operated by a single circuit or even only one. Statistics indicate that we are now catering to half the patronage of the former peak and it would therefore seem prudent to adjust to these conditions in such a manner.

On the whole, business was not good during the past year and unquestionably adverse weather as well as economic conditions were contributing factors. The highest percentage of unemployment since the 30's continues to plague the economy and unseasonable weather, characterized by an over-abundance of rain in some places and drought conditions in others, has undoubtedly affected theatre attendances. As predicted here last year, the entry of the eight second TV stations in large centres has brought about increased opposition to theatres. Many of these stations are showing good and comparatively new motion pictures at prime times and spending considerably money in advertising this fact.

For a number of reasons, drive-in theatres do not feel so much of the effect of TV competition as do hard-tops. An upgrading of runs has proved the drive-ins capable of some fancy grosses, particularly in large centres. Since drive-in revenues have become so important to the distributor, this trend is likely to continue. The number which operate on a year-round basis continues to grow.

The introduction at long last of Sunday movies in the City of Toronto and other places in Ontario, has not proved the boon anticipated. In point of fact, the results have been disappointing. In most cases attendances for seven days are not any greater than formerly for six and operating costs have risen perceptibly. It is anticipated that it will require at least a year or longer before the Sunday moviegoing habit will become a pattern for many people.

Foreign films, both dubbed and with subtitles, are commanding a larger slice of theatre playing time because of the continuing shortage of English-language films. However, they continue to attract larger audiences. Notwithstanding the academic furor on the question of dubbing, there is substantial proof that dubbed films will considerably outdraw subtitled ones. Indeed it is only in the large cities that one may expect any worthwhile attendance at all on subtitled films.

In the feature-film field Canada is still sadly lacking in the stature that befits its tradition as a large trading nation and output is minimal. Only two features of any relative importance were produced in the last year. The first to be released is One Plus One, produced by an American, Arch Oboler for a Swiss corporation. The other, The Mask, a Taylor-Roffman production produced and directed by Julian Roffman, is an entirely financed and produced Canadian effort. It will receive world-wide distribution (outside of Canada) through Warner Brothers — the first time an entirely-Canadian production has achieved such major acceptance. It becomes increasingly clear, however, that a continuity of feature-film production is possible only if the Government extends some sort of support.

Pay-see-TV, represented by Telemeter in Toronto, has made little progress beyond its initial impact. Its sponsors suggest that the chief purpose is research for the determination of right economics and programming.

Further retrenchment and consolidation would appear to be the watchword for the ensuing year. However, shining above all of this like a very bright star is the fact that films which catch the public fancy earn greater grosses than was formerly considered possible.
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WINNIPEG REPRESENTATIVE
Mr. Barney Brookler
93 Albert Street,
Winnipeg, Man.
FACTS ABOUT EXHIBITION

CANADA now has two provinces with movie houses open on Sunday, Ontario having joined Quebec as a seven-day operation this year. Ontario has local autonomy and the public has expressed its wishes by plebiscites, a number of which will be held this year. There is a discernable public interest in Sunday movies in other provinces also.

SIGNS of liberalization in the censors’ approach to films can be noted, with British Columbia having added the Restricted Category, and it is hoped other provinces will follow. Nine of Canada’s 10 provinces have censorship, Newfoundland being the exception. The absurdity of films for theatres being censored and television content being free from censorship of any kind continues.

ESTIMATE in the decline of Canadian theatre accommodation since the peak year, 1955, is placed at 15 per cent by the Composers, Authors & Publishers Association of Canada. CAPAC rates drive-in capacity at three to a car, which is why its accommodation loss figure seems low to industry people. Up to Sept., 1960 there were 25 per cent fewer theatres in operation than during the peak year and 31 per cent of those open at that time have disappeared. The addition of many drive-ins and some standard houses helped keep the 25 per cent figure from being higher. The reason that the decline in seating is so small compared to the other figures is that the smaller theatres were the first to close.

NEW THEATRES: Since January 1, 1961 five theatres have been built in Canada, of which four were drive-ins. Of these two were in BC, one in Man. and one in Ont. The auditorium theatre was in Que. Two standard houses and seven drive-ins are on the planning boards. In 1960 six theatres opened, one of them a drive-in.

CLOSINGS: From January 1 to September, 1961 25 standard houses closed. In all of 1960 78 four-wall theatres and two drive-ins shuttered. From January 1 to September, 1961 one theatre was put out of business by fire, while in 1960 eight theatres were destroyed by fire.

AVERAGE admission price in 1959 was 58c, up six cents over that of 1958. Quebec’s 65c was the highest in Canada and Newfoundland’s 41c the lowest. These figures do not include amusement taxes. The per capita expenditure in 1959 was $4.70 compared with $5.21 in 1958 and $5.46 in 1957.

FILMS released for theatrical booking in 1959 included 543 35 mm. features and 108 16 mm. features. French-language features totalled 135 in 35 mm. and 18 in 16 mm., while 86 35 mm. ones were in other languages. Of the short subjects 113 cartoons were in 35 mm. and 38 in 16 mm. The total of all types of films released theatrically in 1958 was 1,098, with 886 being in 35 mm. and 212 in 16 mm.

CAPACITY utilized of theatre seating was 19 per cent in 1959, two per cent lower than in 1958 and 1957, which were the same at 21 per cent. The record figure was that of 1946—37.6 per cent.

PAYROLL: The collective wages and salaries of the 6,825 men and 4,712 women employed in theatres in 1959 (11,537 employees compared to 11,776 in 1958 and 12,688 in 1957) was $16,505,588 against $17,110,735 in 1958 and $17,669,425 in 1957. Forty-nine film exchanges working from 119 offices paid 491 male employees $2,-585,779 and 498 female workers $1,424,809. Exchange payrolls declined in totals, the drop from 1958 being about $95,000.

THEATRES OPERATING (35 mm.): So many theatres are closing and reopening in Canada that it is difficult to determine how many are operating at a particular time. However, Canadian Film Weekly records show that in September, 1961 there were 1,407 standard theatres (not including one with Cinerama and 10 offering live drama) and 235 drive-ins. A year ago CFW figures showed that 1,466 standard houses and 231 drive-ins were doing business.

25
Principal Statistics of Motion Picture Theatres, by Provinces and for Selected Cities\(^1\), 1959

(Prepared by the Dominion Bureau of Statistics. Drive-ins are not included.)

<table>
<thead>
<tr>
<th>Province and City</th>
<th>No. of establishments</th>
<th>Seating capacity</th>
<th>Receipts (excluding taxes)</th>
<th>Amusement taxes $</th>
<th>Number of paid admissions</th>
<th>Potential number of admissions</th>
<th>Average capacity utilization %</th>
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### Principal Statistics of Motion Picture Theatres, by Provinces and for Selected Cities, 1959 — (Continued)

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<td>6,743</td>
<td>612,882</td>
<td>61,313</td>
<td>1,084,534</td>
<td>6,471,676</td>
<td>17</td>
<td>57</td>
</tr>
<tr>
<td>Other places</td>
<td>92</td>
<td>40,468</td>
<td>3,354,943</td>
<td>331,304</td>
<td>6,475,480</td>
<td>22,463,759</td>
<td>29</td>
<td>52</td>
</tr>
<tr>
<td>Yukon and Northwest</td>
<td>5</td>
<td>1,672</td>
<td>233,978</td>
<td>15,575</td>
<td>351,968</td>
<td>781,248</td>
<td>45</td>
<td>64</td>
</tr>
</tbody>
</table>

1. Includes only those theatres within the incorporated limits of the city.

2. Total receipts (excluding taxes) divided by number of admissions. No corrections are made for juvenile attendance, matinee and evening prices, etc.
Boxoffice Statistics

In 1959, says the Dominion Bureau of Statistics, Canadian movie exhibition rang up a cash figure of $81,978,377, of which $6,464,403 was for provincial amusement taxes. The non-tax total, $75,513,974, compared with $81,393,078 in 1958, is a decrease of $5,879,104.

In the table below none of the figures includes Itinerant Operators but those down to 1956 do include Community Enterprises and this must be borne in mind when comparisons are made. There were 506 of the latter in operation in 1956 and they account for about two per cent of the receipts.

The drive-ins' share of the total take was $7,143,925, which does not include $504,546 in amusement taxes. There were 234 drive-ins operating in 1959, two more than 1958's 232, and they took in $889,515 more in 1959 than in 1958. In the table below drive-in figures are included from 1946 on, that being the year the first one opened.

Therefore, the figures for Canada's "Regular" theatres (as defined by the DBS) and drive-ins for receipts, admissions and amusement taxes were:

$81,978,377, 128,859,395 and $6,464,403

The following table includes the Yukon and Northwest Territories, which are serviced from British Columbia. Newfoundland is included for the first time in 1949, the year it became Canada's tenth province.

<table>
<thead>
<tr>
<th>Year</th>
<th>Theatres</th>
<th>Receipts</th>
<th>Admissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1930</td>
<td>907</td>
<td>$38,479,500</td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td>762</td>
<td>24,954,200</td>
<td></td>
</tr>
<tr>
<td>1934</td>
<td>796</td>
<td>25,338,100</td>
<td>107,354,509</td>
</tr>
<tr>
<td>1935</td>
<td>859</td>
<td>27,173,400</td>
<td>117,520,795</td>
</tr>
<tr>
<td>1936</td>
<td>956</td>
<td>29,610,300</td>
<td>126,913,547</td>
</tr>
<tr>
<td>1937</td>
<td>1,044</td>
<td>32,499,300</td>
<td>133,668,450</td>
</tr>
<tr>
<td>1938</td>
<td>1,130</td>
<td>33,635,052</td>
<td>137,381,280</td>
</tr>
<tr>
<td>1939</td>
<td>1,183</td>
<td>34,010,115</td>
<td>137,898,668</td>
</tr>
<tr>
<td>1940</td>
<td>1,229</td>
<td>37,858,955</td>
<td>151,590,799</td>
</tr>
<tr>
<td>1941</td>
<td>1,240</td>
<td>41,369,259</td>
<td>161,677,731</td>
</tr>
<tr>
<td>1942</td>
<td>1,247</td>
<td>46,461,097</td>
<td>182,845,765</td>
</tr>
<tr>
<td>1943</td>
<td>1,265</td>
<td>52,567,989</td>
<td>204,677,550</td>
</tr>
<tr>
<td>1944</td>
<td>1,298</td>
<td>55,173,325</td>
<td>208,167,180</td>
</tr>
<tr>
<td>1945</td>
<td>1,323</td>
<td>55,430,711</td>
<td>215,573,267</td>
</tr>
<tr>
<td>1946</td>
<td>1,477</td>
<td>59,888,972</td>
<td>227,538,798</td>
</tr>
<tr>
<td>1947</td>
<td>1,693</td>
<td>63,139,604</td>
<td>221,528,177</td>
</tr>
<tr>
<td>1948</td>
<td>1,950</td>
<td>70,315,889</td>
<td>224,055,171</td>
</tr>
<tr>
<td>1949</td>
<td>2,200</td>
<td>79,953,539</td>
<td>236,017,859</td>
</tr>
<tr>
<td>1950</td>
<td>2,387</td>
<td>86,249,752</td>
<td>240,824,982</td>
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<tr>
<td>1951</td>
<td>2,440</td>
<td>95,833,340</td>
<td>250,547,499</td>
</tr>
<tr>
<td>1952</td>
<td>2,500</td>
<td>104,963,599</td>
<td>261,475,867</td>
</tr>
<tr>
<td>1953</td>
<td>2,749</td>
<td>108,603,966</td>
<td>257,965,182</td>
</tr>
<tr>
<td>1954</td>
<td>2,813</td>
<td>105,129,881</td>
<td>236,158,824</td>
</tr>
<tr>
<td>1955</td>
<td>2,808</td>
<td>93,819,187</td>
<td>201,247,408</td>
</tr>
<tr>
<td>1956</td>
<td>2,592</td>
<td>87,516,895</td>
<td>177,615,767</td>
</tr>
<tr>
<td>1957</td>
<td>1,945</td>
<td>82,211,488</td>
<td>156,701,458</td>
</tr>
<tr>
<td>1958</td>
<td>1,854</td>
<td>81,393,078</td>
<td>146,483,741</td>
</tr>
<tr>
<td>1959</td>
<td>1,749</td>
<td>75,513,974</td>
<td>128,859,395</td>
</tr>
</tbody>
</table>

*Denotes that the DBS for the first time in 1957 dropped Community Enterprises, which usually had about 2% of the receipts. Adding 2%, or $1,644,226, to the 1957 receipts for purposes of comparison would give an approximate total of $83,855,716. Similarly, in 1958 it would add $1,627,860 to make the total $85,420,938 and in 1959 it would add $1,510,278 to bring the total to $87,924,252.

(Preliminary 1960 figures issued by the DBS based on 75 per cent of theatres reporting and estimated for the total show that "Regular" theatres, exclusive of drive-ins, grossed $66,232,378 on 108,395,117, a drop of $2,137,671 (3.1%) for the former and 10,238,283 (8.6%) for the latter when compared with 1959 figures.)
Exhibition Personnel

Circuits

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OFFICERS
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Vice-President .................................. Samuel Fine
Executive Assistant ........................... Jack M. Fine
Managing Director ............................ Samuel Bloom
Secretary ........................................ Angus MacCunn
Treasurer ........................................ R. W. Bolstad
Film Buyer & Booker ......................... M. Margolius

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Lotour Terrace Bldg., 61 Union St., St. John, NB. (Phone 3-1185)
Joshua Lieberman and Mitchell Bernstein.

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Secretary Treasurer .......................... Louis Davidson

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82 Front St., Strathroy, Ont. (Telephone 440)

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Vice-President ................................ Harold Pfaff
Secretary ........................................ L. G. Robertson

E. W. BICKLE LTD.
P.O. Drawer 1089, Courtenay, BC. (Phone 71)

President ....................................... E. W. T. Bickle

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Head Office: 120 Overbrook Pl., Downsview, Ont. (633-1470)
Booking & Ad Office: 272 Yonge St., Toronto, Ont. (363-3759)

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Secretary-Treasurer .......................... M. H. Okun
Booking & Advertising ....................... B. C. Rothbart
Supervision ................................... C. A. Bergman
Audit Department ............................. R. Ross

CINERAMA THEATRES LTD.
Imperial Theatre, 1480 Bleury St., Montreal, Que. (AVenue 8-7102)

Managing Director ......................... Leonard Lauer
House Manager ......................... Gerald Servant
Ad & Pub. Director ..................... Larry R. Stephens

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5887 Monkland Ave., Montreal, Que. (UNiversity 6-7331)

President ...................................... Lester Adilman
Vice-President & General Manager ........ Wm. Lester

Secretary ........................................ Angus MacCunn
Treasurer ........................................ R. W. Bolstad
Comptroller .................................... George Arnott
Adv. & Publicity Mgr. .................... Thomas Cleary

DIRECTORS
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ountis and the above officers.

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Famous Players Canadian Corporation was organized in 1920 and its parent company is Para-
mount International Films Inc., NY, a subsidiary of Paramount Pictures Corporation, NY.

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Vice-Pres. and Treas. ....................... R. W. Bolstad
Secretary ...................................... Angus MacCunn
Comptroller .................................... C. S. Doidge
Asst. Secretaries ............................. J. A. Troyer, R. F. Beauvais
Asst. Treasurers ......................... T. W. Naylor, L. G. Geering

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James H. Richardson, Treasurer, Paramount Pictures Corporation, New York, NY.
Gaston Pratte, President, Pratte & Co., Ltd., Montreal.
Paul Ralbourn, Vice-President, Paramount Pictures Corporation, New York, NY.
Right Hon. Louis S. St. Laurent, QC, LL.D, PC, Quebec, Que.
Hon. J. W. de B. Farris, QC, Senator, Vancouver, BC.
N. S. Robertson, QC, Chairman, North American Life Assurance Co., Toronto, Ont.
Also Fitzgibbons, Bolstad and MacCunn.

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Television & Telemeter ......................... Eugene E. Fitzgibbons
Auditing ...................................... Lawrence G. Geering
Public Relations and Advertising .......... James R. Nairn
Statistical ..................................... J. A. Troyer
Insurance ..................................... Fred A. Morley
Film Booking and Buying .................... Ben Geldsader
Group Sales Director ...................... James Cameron
Accounting ..................................... Tom W. Naylor

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District Managers ......................... Dan E. Krendel, Mart J. Margolius, Russ McKibbin

Holifax Office: Capitol Theatre Bldg. (423-7020)

District Manager ........................ James McDonough

WESTERN DIVISION

Western Division Manager ................ Robert J. Eves

Vancouver Office: 719 Seymour St. (MU. 5-9261)

Division Supervisor ....................... Maynard S. Joiner
District Manager .......................... B. John McCausland

29


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(Phone 3-2922)

Family Theatre Bldg., Halifax, NS.
(423-8552)

OFFICERS
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Vice-President ........ Peter Herschorn
Secretary ............ Samuel A. Babb
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LINCOLN THEATRES LTD.
St. Catharines, Ont.
(Phone 2-1541)

OFFICERS
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Managing Director ....... Roy M. Miller

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1540 Broadway, New York, NY.
(Judson 6-4400)

CANADA
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Suite 2100, 44 King St. W., Toronto.
(363-9371)

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Secretary ............. G. R. Mackie, QC
Assistant Secretary .... A. Weltman
Assistant Secretary .... John Podester
Treasurer ............. Jacob Stillman
Assistant Treasurer .... Leonard Pollock
Assistant Treasurer .... Irving B. Schlossberg

DIRECTORS

The Canadians on the board are McCrimmon, Mackie, Clarke and Stephens. The others also on the board of Loew's Theatres Inc., which was organized when Loew's Inc., meeting the terms of the USA government Consent Decree in 1954, divorced itself from its theatre holdings and kept its film studio and distribution company, MGM.

Loew's controls three theatres in Canada, Loew's Yonge Street, Toronto, is operated by Marcus Loew's Theatres Limited, a Canadian public shareholder company which owns the Uptown, Toronto. The Uptown is operated by the Yonge-Blower Theatre Company Limited, a subsidiary of Loew's Theatres, Inc., NY. Loew's, London, is operated by the Dundas Street London Amusements Limited. Loew's Montreal is in no way connected with Loew's Theatres, Inc. but is owned and operated by Consolidated Theatres Limited, a Famous Players' affiliate.

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Canadian Division Manager ........ J. H. Clarke

ODEON-MORTON THEATRES
Odeon Theatre Building, Smith Street,
Winnipeg, Man.

Area General Manager ........ Harry W. Hurwitz

DIRECTORS

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20 Carlton St., Toronto, Ont.
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Secretary .............. C. P. Hughes
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Director of Buying & Booking ...... W. E. H. Hunt
Director of Confectionery Sales ....... Chas. L. Sweeney
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District Mgr., Halifax ....... Fred Leavens
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District Manager, BC ......... G. A. Sutherland
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OTTAWA VALLEY
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Renfrew, Ont.

General Manager ............. M. J. Murray

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Vice-President .......... Herb Allen
Vice-President .......... Louis Rosenfeld
Secretary & Film Buyer ... Gurston S. Allen
Treasurer & Head of Advertising ... Sol Allen
Theatre Supervisor & Candy Operation .... David W. Axler

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(Whitehall 2-0278)
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Supervisor ................................ H. Swartz
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(3-2501 and 3-2502)
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Vice-President ......................... R. W. Bolstad
Treasurer ................................ A. MacCunn
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MacCunn.

THEATRES LAURENTIDE INC.
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Pres. & Managing Director ............. Leo Choquette

TWINEX CENTURY THEATRES
CORP. LTD.
175 Bloor St. E., Toronto, Ont.
(924-3701)
Operates over 50 theatres in the Province of
Ontario under the designation, Twentieth Century
Theatres.

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Executive Vice-President ............... Raoul Auerbach
Secretary-Treasurer ..................... H. S. Mandell
General Mgr. Theatre Operations ...... M. L. Axler
District Manager ........................ S. V. Roth
District Manager ....................... John S. Kurk
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Chief Accountant ........................ H. P. Ginsberg
Internal Auditor ........................ D. Lawless
Director of Advertising ............... James Harrison

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United Bldg., 5887 Monkland Ave., Montreal, Que.
(HU. 6-1167)

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Executive Vice-President ............... George Destounis
Vice-President .......................... W. H. Giles
Secretary-Treasurer ..................... W. H. Mannard
Assistant Secretary-Treasurer .......... W. Deveaule
General Purchasing Agent ............. W. N. Murray
Advertising .............................. John Sperdakos
Publicity ................................ Allan Spencer

DIRECTORS
J. J. Fitzgibbons ................. Famous Players Can. Corp. Toronto
R. W. Bolstad ...................... Famous Players Can. Corp. Toronto
Geo. Destounis .......... United Amusement Corp. Ltd.
S. Godin ......................... 231 St. James St. W., Montreal
Also Cousins, G. Martineau, Giles, Lester, W.
W. Murray and George Grivakes.

WALKER THEATRES LTD.
Jollimore, Halifax Co., NS.
(477-3547)

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Secretary-Treasurer ..................... R. MacDougall

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President .................................. Mervyn Dutton
General Manager ....................... Frank Kershaw

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(Phone 932-587)

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1st Vice-President ...................... John Ferguson
2nd Vice-President ..................... Mrs. E. Miles
General Manager ...................... S. R. Miles
Secretary-Treasurer ..................... B. K. Beach

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(364-1391)

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Office Manager & Head Booker .......... Danny May

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SERVICE
Suite 703, 21 Dundas Sq., Toronto, Ont.
(368-1139)

OFFICERS
General Manager ....................... Curly S. Posen
Secretary-Treasurer ..................... Mrs. Cec Sydney

ASSOCIATED THEATRE SERVICES
COMPANY
93 Albert St., Winnipeg, Man.
(Whitehall 3-5842)

President ................................. Barney Brookler

EXHIBITORS BOOKING ASS'N
175 Bloor St. E., Toronto, Ont.
(924-3701)

OFFICERS
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Head Booker ............................. Barney Fox

INDEPENDENT THEATRE SERVICES
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(368-3055)

General Manager ....................... Bruce McLeod
Manager ................................. Harold Pfaff
Booker .................................. Ed Goldsmith
NATIONAL BOOKING CO.
565 College St., Toronto, Ont.
(L31-7421)
General Manager ..................... Lionel Lester

PRAIRIE ALLIED BOOKING ASS’N
325-10th Ave. SW., Calgary, Alta.
(AM. 3-2650)
Operated by Hector Ross and Frank Kettner, Theatre Agencies Ltd. is located at the same address and has the same officers.

QUEBEC CINEMA BOOKING LTD.
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(Hunter 1-0328)
OFFICERS
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REX FILM INC.
3 Place Jean Talon, Quebec, Que.
(LA. 2-2906)
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TOA BOOKING SERVICE CO. LTD.
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(Regent 6-5484)
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Vice-President ..................... Chas. Ramage
Secretary-Treasurer .................. Vi Hosford

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WORLD ADVENTURE TOURS
26 Austin Cr., Toronto, Ont.
(536-7371)
Director ............................. Estelle Craig

World Adventure Tours are non-theatrical full-length, color 16 mm. silent travelogues made by world travellers who accompany their films with a narration spoken from the stage.

Showings, broken up into two series, are held four evenings a week in Toronto.

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Second Floor, King Edward Hotel, Toronto, Ont.
(366-6221)
(Distributors of Foto-Nite)
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Vice-Pres. & Asst. Gen. Mgr. .. G. H. Oullahan
Secretary ......................... James B. Lawson
Accountant ....................... J. R. Stoneman

DIRECTORS
Hanson, Lawson, Oullahan.

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N. FRIEDLANDER LIMITED
251 Spadina Ave., Toronto, Ont.
(368-4542)
President .......................... N. Friedlander

PREMIUM MEDIA SERVICES LTD.
1965 Avenue Road, Toronto, Ont.
(485-4451)
Sales Manager ...................... Mildred Stein

THEATRE PREMIUM LTD.
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(921-8931)
OFFICERS
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Vice-President ..................... Gurston Rosenfeld
Secretary .......................... J. Rosenfeld

DIRECTORS
G. Allen, G. Rosenfeld, Sol Allen.

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OFFICERS
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President .......................... Douglas Miller
Honorary President ............... Walter P. Wilson
Southern Vice-President .......... B. H. Wiber
Northern Vice-President .......... D. A. Boyle
Secretary-Treasurer ............... Doug Shackleford

DIRECTORS

BRITISH COLUMBIA EXHIBITORS ASS’N
c/o Sec’y, 2158 W. 12th Avenue, Vancouver, BC
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President .......................... G. A. Sutherland
Vice-President ..................... Ralph Clarke
Secretary .......................... K. E. Hayter
Treasurer .......................... H. Howard

DIRECTORS
M. Joiner, J. McCausland, O. Bird, Sutherland, Clarke, Hayter, Howard.

CALGARY THEATRES ASS’N
c/o Secretary, Cinema Park Drive-in,
2808-32 St. SW, Calgary, Alta.
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Vice-President ....................... J. Cardell
Secretary ............................ F. A. Levitt

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c/o Secretary, Strand Theatre, Edmonton, Alta.
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President ............................ Rolphe F. Reinhardt
SECRETARY-TREASURER

ASSISTANT SECRETARY

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C/o Secretary, Capitol Theatre, Windsor, Ont.

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Vice-President Mike Micelli
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Vice-President John Groux
Secretary-Treasurer Wm. Dixon

DIRECTORS

Don Edwards, Ralph Bartlett, Al Ford.

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300 New Hargrave Bldg., Winnipeg, Man.

OFFICERS

President Harry Prygrocki
1st Vice-President E. E. Newman
2nd Vice-President R. D. Hurwitz
Treasurer B. K. Beach

DIRECTORS


MARITIME MOTION PICTURE EXHIBITORS ASSOCIATION

C/o Secretary, Acadia Theatre, Wolfville, NS.

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Vice-President for NB F. Gordon Spencer
Vice-President for PEI B. H. Yeo
Secretary E. Whittle
Treasurer Mrs. H. M. Nesbitt

DIRECTORS


EXECUTIVE

Spencer, chairman; J. McDonough, secretary; M. Bernstein, W. G. Fenety.

MOTION PICTURE THEATRES ASSOCIATION OF ONTARIO

21 Dundas Sq., Toronto, Ont.

(364-9630)

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Vice-President John Weiser
Secretary Lou Consky
Treasurer J. H. Clarke
Executive Secretary Arch H. Jolley

DIRECTORS

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Finance J. H. Clarke
Membership Nick Korman
Taxation John Weiser
Theatres Act E. G. Forsyth
Distributors Licence Lionel Lester

NATIONAL COMMITTEE OF MOTION PICTURE EXHIBITORS ASSOCIATIONS OF CANADA

C/o MPTAO, 21 Dundas Sq., Toronto, Ont. (364-9630)

MEMBER ORGANIZATIONS

British Columbia Exhibitors Association; Alberta Theatres Association; Saskatchewan Motion Picture Exhibitors Association; Manitoba Motion Picture Exhibitors Association; Motion Picture Theatres Association of Ontario; Quebec Allied Theatrical Industries; Maritime Motion Picture Exhibitors Association; and Newfoundland Theatres.

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Vice-President Les Mitchell
Treasurer Harry Rosenberg
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OFFICERS

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Chairman of the Executive W. E. Lester
President D. Robert
Vice-President Leo Choquette
Executive Director Gaston H. Theroux

DIRECTORS

Amusement Taxes

BRITISH COLUMBIA
(Effective April 1, 1956)
All net admissions are subject to 10 per cent tax. No exemptions are permitted for motion pictures theatres and a 2 per cent commission is allowed for tax collected.
Formula: Divide the gross by 11.

ALBERTA
Effective April 1, 1959, the Provincial Amusements Tax was abolished.

SASKATCHEWAN
Amusement tax is on a local option basis, with municipalities applying their own.

MANITOBA
(Effective May 1, 1958)
Up to 60c, no tax; 61-64, 1c; 65-67, 3c; 68-70, 5c; 71c and over, 10 per cent.
A 5 per cent commission is allowed for tax collected. A tax is payable on all pass or complimentary and season or periodic tickets at the maximum rate payable at the place of amusement at the time of presentation.

ONTARIO
(Effective April 1, 1960)
For theatres located in communities with a population over 10,000 and for all drive-ins: Up to 25c, no tax; 26-34, 2c; 35-48, 3c; 49-52, 4c; 53-61, 5c; 62-65, 6c; 66-74, 7c; 75-84, 8c; 85-94, 9c; 95-99, 10c; $1 and over, 10 per cent.
For theatres located in communities with a population of less than 10,000: Up to 65c, no tax; 66c and over the tax is the same as in the above paragraph.
Above scale is for places of amusement only. A commission of 2½ per cent is allowed for tax collected.

QUEBEC
The amusement tax is collected by the municipalities by authority of the Province of Quebec, which shares it.
Tax levied is 10 per cent of actual admission price, plus an additional assessment in the form of a surtax of 25 per cent of the amount of such tax when the theatre admission price is over $1. Each fraction of a cent is counted as 1 cent. The surtax amounts to 3 cents on prices from $1.01 to $1.20, 4 cents from $1.21 to $1.60 and 5 cents from $1.61 to $2, etc. In the following scale only the 10 per cent tax is given, so that for admissions over $1 the surtax must be added to the figures given.
Up to 10c, 1c; 11-20, 2c; 21-30, 3c; 31-40, 4c; 41-50, 5c; 51-60, 6c; 61-70, 7c; 71-80, 8c; 81-90, 9c; 91-100, 10c. For the tax on admissions from $1.01 to $2 add 10c to the scale above; from $2.01 to $3 add 20c, etc.
Holders of complimentary or season tickets and every person admitted free into a place of amusement to attend or take part in an amusement shall pay the duty based on the price of admission that he would pay if he did not hold such a ticket or was admitted free.
Since May 1, 1952, a service charge of 5c on admission prices below $1 and 10c on admission prices higher than $1 is levied on attractions given in municipal buildings, which are: the Colisee, Palais Montcalm, Municipal Baseball Stadium and the city-owned race track.

NEW BRUNSWICK
(Effective April 1, 1959)
Up to 30c, no tax; 31-40, 4c; 41-45, 5c; 46-50, 6c; 51-60, 7c; 61-70, 8c; 71-80, 9c; 81-90, 10c; 91-1.00, 11c; 1.01 and over 11 per cent.
Passes subject to tax of 10 cents. Five per cent discount is allowed on all tickets, which are purchased by theatres from the province. No tax shall be charged for children under 12 years of age attending a matinee when the admission charge is not over 10 cents on Saturday, New Year's Day, Good Friday, Dominion Day, Christmas Day, Victoria Day, Labour Day, Remembrance Day and the day appointed for the celebration of the birthday of the reigning sovereign.

NOVA SCOTIA
(Effective July 15, 1956)
Up to 30c, no tax; 31-38, 2c; 39-70, 5c; 71-$1.00, 10c; $1.01 and over, 10c plus 5c for each 50c or fraction thereof.
Passes subject to tax of not less than 5 cents.
### Prince Edward Island

Effective Jan. 1, 1959

Up to 30c, no tax; 31 to 40, 2c; 41 to 45, 3c; 46 to 60, 5c; 61 to 75, 7c; 76 to $1, 10c; over $1 5c for every 50c or fraction thereof.

### Newfoundland

A provincial entertainment tax of 5c on every adult admission, called the Cancer Control Tax, went into effect July 1, 1953. The receipts from this tax are used to finance cancer research or treatment.

Under Section 73 of the Local Government Act, 1956, councils may impose a tax upon every person attending a place of entertainment, but this tax does not apply to any entertainment where the proceeds are to be used for charitable, educational or religious purposes. The owner acts as agent of the council and is required to collect the tax by means of tickets or otherwise and is responsible for the payment to the council of any money collected in respect of the tax. The rate of Entertainment Tax may be fixed by the council and may be varied as between resident and non-resident performers and as between different kinds of entertainments.

The following Newfoundland Municipalities impose and collect an entertainment tax:

- **Badger's Quay** - Valleyfield
  - Ten per cent on gross proceeds.

- **Pool's Island**
  - Five per cent of gross proceeds.

- **Burin**
  - Five per cent of gross proceeds.

- **Belleoram**
  - Five per cent of gross proceeds.

- **Bairn**
  - Five per cent of gross proceeds.

- **Carbonear**
  - Five per cent of gross proceeds.

- **Catalina**
  - Five per cent of gross proceeds (Entertainment).

- **Change Islands**
  - Two dollars for each entertainment or performance.

- **Channel — Port-Aux-Basques**
  - Twenty per cent of gross proceeds.

- **Clarenville**
  - Non-residents only ten per cent of gross receipts.

- **Corner Brook**
  - Ten cents per admission with the exception of matinees.

- **Deer Lake**
  - Ten per cent of gross receipts.

- **Englee**
  - One dollar per performance.

- **Fogo**
  - Three per cent of gross proceeds.

- **Fortune**
  - Five cents per ticket.

- **Freshwater**
  - Five per cent on gross proceeds of local residents and ten per cent on gross proceeds of non-residents.

- **Glovertown**
  - Five cents per ticket.

- **Grand Bank**
  - Five cents per ticket for residents; $15 each performance for non-resident performers.

- **Greenspond**
  - Two dollars for each performance.

- **Harbour Grace**
  - Five cents per ticket sold to adults.

- **Jerseyside**
  - Six per cent gross receipts.

- **Lewisporte**
  - Ten per cent of gross proceeds.

- **Main Brook**
  - Three cents per ticket.

- **Marytown**
  - Three per cent of gross proceeds (Non-residents). Two per cent of gross proceeds (Residents).

- **Placentia**
  - Five cents per ticket sold.

- **Ramea**
  - Five dollars per performance.

- **St. Anthony**
  - Five cents per ticket.

- **St. John's**
  - Ten per cent on gross proceeds.

- **St. Lawrence**
  - Five cents per ticket sold to adults.

- **Springdale — South Brook**
  - Ten per cent of gross proceeds.

- **Stephenville**
  - Ten cents per admission to adults.

- **Wesleyville**
  - Five per cent gross proceeds on entertainments sponsored by residents and ten per cent on gross proceeds by non-residents.

- **Windsor**
  - Five cents per ticket.

### Theatre Licence Fees

#### British Columbia

Imposed Under the "Fire Marshal Act"

41. Theatre Licence.—(a) No moving picture theatre shall be opened to the public except after a licence therefor has been obtained from the Fire Marshal, which licence shall be kept posted in a conspicuous place on the licensed premises. The licence fees payable under the "Fire Marshal Act" for licences for moving-picture theatres shall be as follows:

1. If conducted in premises located in the cities of Vancouver or Victoria and not licensed under any subsequent clause of this regulation, provided the licence fee shall not exceed $300 or less than $75, for each seat ........................................... 20c

2. If conducted in premises within the limits of any organized municipality or corporation townsite, and not licensed under any subsequent clause of this regulation, where the seating capacity does not exceed 300 persons ....................................................... $65

   For each seat in excess of 300, provided the fee shall not exceed the sum of $250 ........................................... 15c

3. If conducted in premises not licensed under any other clause of this regu-
loration, where the seating capacity does not exceed 300 persons $55
For each seat in excess of 300, provided the fee shall not exceed the sum of $200 ........................................ 10c

(4) If conducted in connection with vaudeville or variety show and exhibiting moving pictures as part of the performance—
   For the first reel ...................................... $100
   For each additional reel ................................ 25

(5) If conducted in premises limited to a period of one month ....................... 50

(6) If conducted in open-air park:—
   For one month ......................................... 50
   For two months ........................................ 75
   For three months ...................................... 100
   For season, not exceeding six months .................. 150

(6a) If conducted in a park or premises so equipped that moving pictures can be viewed by patrons while seated in motor-vehicles parked in an enclosed space commonly known as a drive-in theatre, a fee calculated under subsections (2) or (3), as the case may be, based upon the assumption that the seating capacity of the park or premises is 2.5 times the number of motor-vehicles which the drive-in theatre can accommodate.

(7) Itinerant licences for the exhibition of feature films, etc., good only in places endorsed on face of licence:—
   For each day ........................................... $ 10
   For each week .......................................... 40
   For each month ......................................... 100

(8) Itinerant licences, good only in places endorsed on face of licence, not more than four places to be covered by one licence:—
   Good only two days in any calendar week in any one place ...................... 25
   Good only three days in any calendar week in any one place .................... 35

(9) Itinerant licences limited to small towns or villages, good only one day a week, not more than ten places to be covered by one licence .................. 40

(10) If conducted under the auspices of a church, religious organization or educational institution other than a school or college holding a permit issued under Regulation 45 of these regulations, or in aid of charitable work ........................................ 1

(11) If conducted for the purpose of advertising anything whatsoever ............. 50

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ALBERTA

Imposed Under The Amusements Act

"2. In the case of theatre or place of amusement used for the exhibition of moving pictures, an annual licence fee shall be payable in advance as follows:

(a) In every incorporated city having a population exceeding ten thousand:
   (1) Where the seating capacity exceeds fifteen hundred .......................... $400
   (2) Where the seating capacity exceeds one thousand but does not exceed fifteen hundred ................. 300
   (3) Where the seating capacity exceeds six hundred and fifty but does not exceed one thousand ............. 200
   (4) Where the seating capacity does not exceed six hundred and fifty ............... 100
   (b) in an incorporated city having a population of ten thousand or less and in any incorporated town or village irrespective of population:
   (1) Where the seating capacity exceeds six hundred and fifty .......................... $100
   (2) Where the seating capacity exceeds three hundred but does not exceed six hundred and fifty .......... 40
   (3) Where the seating capacity does not exceed three hundred ..................... 25
   (c) In a hamlet or rural district:
   (1) Where the seating capacity exceeds two hundred .............................. $ 15
   (2) Where the seating capacity exceeds one hundred and fifty but does not exceed two hundred .......... 10
   (3) Where the seating capacity does not exceed one hundred and fifty ............. 5

(d) For Drive-in Theatres:

<table>
<thead>
<tr>
<th>Car Capacity</th>
<th>Monthly or Annual part month</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over 500 cars</td>
<td>$125.00</td>
</tr>
<tr>
<td>Over 400 not over 500 cars</td>
<td>$100.00</td>
</tr>
<tr>
<td>Over 300 not over 400 cars</td>
<td>$75.00</td>
</tr>
<tr>
<td>Over 200 not over 300 cars</td>
<td>$50.00</td>
</tr>
<tr>
<td>Over 100 not over 200 cars</td>
<td>$25.00</td>
</tr>
<tr>
<td>Not over 100 cars</td>
<td>$15.00</td>
</tr>
</tbody>
</table>

SASKATCHEWAN

Imposed Under The Theatres and Cinematographs Act

In cities:—For every theatre, when the population of the city is 10,000 or over, $250; when the population of the city is less than 10,000, $150.

In towns:—For every theatre $50.

In villages or hamlets:—For every theatre, $20.

Provided that in villages and rural municipalities, the minister may issue to the applicant for a theatre licence, a licence covering a period of three months for each of any of the periods ending March 31, June 30, September 30 or December 31, in each year and the fee payable for each of such quarterly licences shall be one-quarter of the fee payable for an annual licence.

Provided further that in case an annual licence is issued after the first day of January in any year and for a period not less than three months, the applicant therefore shall be charged such proportion only of the licence fee as the number of days remaining between the date of his licence and the 31st day of December bears to the licence fee for the whole year.

Provided also that no rebate shall be allowed if the applicant for a licence has permitted public performances or other entertainments to be held in the theatre for which the licence is required prior to the date of his provincial licence.

DRIVE-IN THEATRES

For each Drive-in theatre situated:
(a) within a radius of 10 miles of any city having a population of over 10,000, $50 per month or a maximum of $250 per season.
(b) within a radius of 10 miles of any city having a population of less than 10,000, $30 per month or a maximum of $150 per season.
(c) In other locations not specifically provided for in (a) or (b) above, $10 per month, or a maximum of $50 per season.

MANITOBA

Imposed Under The Amusements Act

Under Schedule "A": Section 4 (1) of the "Act" licence fee for a place of amusement:
With a seating capacity
DRIVE-IN THEATRES

The licence fee is based on the capacity of the theatre as set forth in any week. One-half the fee shall be given weekly one-half the fee for licences for theatres other than drive-ins.

ONTARIO

Imposed Under The Theatres Act, 1953
(a) In municipalities having a population under 1,500 according to the last revised assessment roll, $1 per seat or chair.
(b) In municipalities having a population of 1,500 or over but under 10,000 according to the last revised assessment roll, $2 per seat or chair.
(c) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(d) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(e) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(f) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(g) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(h) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(i) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.
(j) In municipalities having a population of 10,000 or over according to the last revised assessment roll, $5 per seat or chair.

The fee payable for any licence fee shall be as follows:

- For those issued on or after the first day of January the fee shall be one-half of the fee issued after July first but before October first and for those issued on or after October first but before January first the fee shall be one-quarter of the yearly licence fee and for licences issued on or after the first day of January the fee shall be one-quarter of the yearly licence fee.

Quebec, Montreal, Outremont, Verdun and Westmount, per seat 50c Elsewhere, per seat 30c

NEW BRUNSWICK

Imposed Under The Theatres, Cinematographs and Amusements Act

(a) In all villages and towns with a population not exceeding 1,500, per seat 5c
(b) In all towns over 1,500 population and up to 3,000, per seat 10c
(c) In all towns over 3,000 population and up to 7,500, per seat 15c
(d) In all towns or cities over 7,500 population, per seat 20c
(e) In all villages, towns or cities where not more than three performances are given weekly one-half the fee shall be given weekly one-half the fee for licences for theatres other than drive-ins.
(f) In all villages, towns or cities where not more than three performances are given weekly one-half the fee shall be given weekly one-half the fee for licences for theatres other than drive-ins.

Prince Edward Island

Imposed Under The Amusement Tax Act

The annual fee is $2 with the exception of drive-in theatres for which the licence fee is $300 for each theatre. This regulation also applies to drive-in theatres.

RECEIPTS

AUDITORIUM THEATRES

RECEIPTS from the sale of tickets of 1,515 regular motion picture theatres at $8,370,049 in 1959 were the lowest recorded in over a decade and 9% below receipts of $75,138,668 reported by 1,622 regular theatres in 1958, it is stated in its annual summary by the Dominion Bureau of Statistics. The number of paid admissions in 1959 at 118,663,460 was the lowest recorded since 1935, when an attendance of 117,320,795 was reported for regular theatres and community enterprises, and 13% below admissions of 136,334,967 reported in 1958. A net decrease of 107 theatres reduced seating capacity to 809,348, from 852,165 in 1958 and the potential number of admissions to 615,389,662 from 655,851,969. Paid admissions in-
icted that 19% of the average capacity was utilized.

The estimate of potential admissions is based on the normal programs shown by theatres throughout the year. Potential admissions may be either over stated or under stated depending on whether normal programs are interrupted during the year. For this reason the measurement of average capacity utilized is not considered entirely satisfactory but is of some value as an indicator of conditions.

Receipts from sources other than sales of tickets were valued at $11,732,322 and included $10,817,214 from the sales of candy, drinks, cigarettes, etc. ($11,120,994 in 1958), $385,146 from the rental of concessions and vending machines ($376,615), $73,245 from showing commercial films ($76,634) and $456,717 from other sources ($380,134).

Except for Prince Edward Island which reported an increase of 5.6% in receipts from admissions, theatres in all the provinces recorded decreases in both receipts from admissions and number of paid admissions. These decreases ranged from 7.4% in Manitoba to 12.7% in Saskatchewan in the case of receipts, and from 10.4% in Prince Edward Island to 17.8% in New Brunswick in the case of paid admissions.

**PRICES**

Over the last six years average admission prices (excluding amusement taxes) have increased at a faster rate than receipts have declined. From 1953 when receipts were at their highest, with the average admission price at 42 cents, to 1959 when receipts were lowest, with the average admission price at 58 cents, the drop in receipts was 32.2% compared with a rise of 38% in the average admission price. A geographical breakdown of prices for 1959 indicates that the average price was highest in Quebec at 65 cents and lowest in Newfoundland at 41 cents.

**PAYROLL**

Regular theatres employed 11,537 persons in 1959 and paid in salaries and wages $16,505,588 compared with $17,110,735 received by 11,776 persons in 1958. These employment figures include executives of incorporated firms but do not include proprietors of unincorporated firms who were actively engaged in the business. In 1959, 821 proprietors and partners were actually employed in the business, 566 of whom received no stated salary but shared only the profits of the enterprise. There were 255 proprietors and partners who drew regular salaries or wages estimated at $522,615. Added to this were 483 members of proprietors' families employed in the business but not receiving a stated salary, bringing the total work force of proprietors and unpaid family members of these unincorporated firms to 1,304 in 1959.

**DRIVE-INS**

DRIVE-IN figures for 1959, issued by the Dominion Bureau of Statistics in the last week of 1960 as part of its annual film-theatre report, show gains in the number of establishments, total car capacity, receipts and number of paid admissions over the previous year. It is likely that these gains will continue, since several new factors have boosted public interest in them. One is year-round or almost year-round operation, there having been perhaps ten in this category in 1959-60 and even more have tried this in 1960-61. A good many are getting earlier runs on better-quality pictures and some are day-and-dating with in-town theatres.

Although the 1959 receipts are the peak for drive-in operation since its inception in 1946, there were more situations in 1953 and 1956—242 and 237. In the peak year for car capacity, 1955, there was room for 7,289 more cars than in 1959 and the latter year's capacity was also exceeded in 1954, 1956 and 1957. There were also 1,763 walk-in seats in drive-ins.

The peak year admissions, 12,380,246, were in 1954, with those of the year before and the year after both being higher than the total for the year 1959.

In the verbatim DBS introduction to its tables to follow, it should be noted that the amount of revenue from food and refreshments hardly seems adequate.

There were 234 drive-in theatres operating in Canada during 1959 with a capacity for 90,488 cars, an increase of two in the number of theatres and 604 in car capacity. Receipts from admissions (excluding taxes) increased by $889,515 to an all-time high of $7,143,925, exceeding the 1954 peak by $826,978. The number of paid admissions increased to 10,225,995 from 10,148,774 in 1958. Total receipts from other sources amounted to $3,008,128 of which $2,835,998 was derived from the sale of candy, drinks, cigarettes, etc., $33,935 from rentals of concessions and vending machines, $74,582 from exhibiting...
commercial advertising films and $63,613 from other unidentified sources. These theatres employed 2,039 persons and paid $1,702,342 in salaries and wages. Amusement taxes amounted to $504,546 compared with $504,281 in 1958.

There were some 115 proprietors of unincorporated firms employed in operating these theatres, 44 of whom drew salaries amounting to $64,312. There were also 67 unpaid family members so employed.

Six of the 234 drive-ins operating in 1959 were equipped with 16 mm. projectors and reported receipts (excluding taxes) of $31,289 and a total attendance of 52,030 persons.

SEATING

Canada's auditorium exhibition facilities at the end of 1960, 781,082 chairs in 1,451 theatres, represent a reduction of 25,545 in chairs and 72 in theatres during the year, according to a Canadian Film Weekly survey. The addition of the 1959 decline to these figures shows that in two years Canada's auditorium seating capacity was reduced by 51,767 and the number of theatres by 117.

The number of drive-ins was the same in 1960 as in 1959, 231, because two closed and two opened. The new ones had slightly greater car capacities than the closed ones and during the year several expanded, so that the national car capacity rose by 1,354 to 90,486. Since some Provincial licencing departments count each car as two-and-a-half seats, this would mean that the total car capacity is equivalent to 226,215 chairs.

To get a picture of the effect of television on Canadian theatres a rough comparison can be made with 1953, when TV first made itself felt in this country, and the present by using the figures issued on March 31, 1953 by the Canadian Motion Picture Distributors Association. On that date the CMPDA listed 1,924 35 mm. standard houses with 963,914 seats—greater than the Dec. 31, 1960 count by 473 theatres and 182,832 chairs. However, in 1953 there were 104 drive-ins with a car capacity of 48,337 and 1,056 walk-in seats, as against the present 231, 90,486 and 1,590 respectively, for a gain since 1953 of 127 drive-ins, 52,149 car spaces and 534 seats.

For the overall effect on seating of the coming of TV and other competition it is necessary to apply the two-and-a-half to one formula to the 52,149 gain in car spaces, which equals 130,372, then adding the 534 increase in walk-in seats, making the total 130,906, and subtracting this figure from the 182,832 loss in auditorium theatre chairs. Thus the growth of the drive-in field has limited the actual decrease in accommodation in Canada since 1953 to 51,926.

Of the 1,451 hardtops with 781,802 seats in Canada at the end of 1960, BC had 120 houses with 70,278 seats; Alta. 167 with 67,908; Sask. 175 with 55,971; Man. 103 with 44,459; Ont. 356 with 258,757; Que. 385 with 216,087; NB 49 with 23,636; NS 61 with 32,498; PEI 15 with 3,787; and Nfld. 21 with 7,701.

Canada's 231 drive-ins and their car capacity of 90,486 were made up of BC's 31 with 10,413 car spaces; Alta.'s 39 with 13,604; Sask's 36 with 10,139; Man.'s 13 with 5,484; Ont.'s 88 with 41,160; NB's 12 with 4,490; NS' nine with 3,896; and PEI's three with 1,300. Que. bans drive-ins and Nfld. has none.

It should be noted that quite a number of seats contained in the auditorium total are not being utilized, since theatres with a reserved-seat policy for 70 mm. attractions do not sell the first six or more rows during such attractions.

Of the 781,082 auditorium figure is joined to the 227,805 drive-in total, the national accommodation would be 1,008,887, or about one seat for every 18 people. This is a decrease in accommodation of 33,750 in 1960. Since the drop in 1959 was 34,449, the two-year decline is 68,199.

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To get a picture of the effect of television on Canadian theatres a rough comparison can be made with 1953, when TV first made itself felt in this country, and the present by using the figures issued on March 31, 1953 by the Canadian Motion Picture Distributors Association. On that date the CMPDA listed 1,924 35 mm. standard houses with 963,914 seats—greater than the Dec. 31, 1960 count by 473 theatres and 182,832 chairs. However, in 1953 there were 104 drive-ins with a car capacity of 48,337 and 1,056 walk-in seats, as against the present 231, 90,486 and 1,590 respectively, for a gain since 1953 of 127 drive-ins, 52,149 car spaces and 534 seats.

For the overall effect on seating of the coming of TV and other competition it is necessary to apply the two-and-a-half to one formula to the 52,149 gain in car spaces, which equals 130,372, then adding the 534 increase in walk-in seats, making the total 130,906, and subtracting this figure from the 182,832 loss in auditorium theatre chairs. Thus the growth of the drive-in field has limited the actual decrease in accommodation in Canada since 1953 to 51,926.

Of the 1,451 hardtops with 781,802 seats in Canada at the end of 1960, BC had 120 houses with 70,278 seats; Alta. 167 with 67,908; Sask. 175 with 55,971; Man. 103 with 44,459; Ont. 356 with 258,757; Que. 385 with 216,087; NB 49 with 23,636; NS 61 with 32,498; PEI 15 with 3,787; and Nfld. 21 with 7,701.

Canada's 231 drive-ins and their car capacity of 90,486 were made up of BC's 31 with 10,413 car spaces; Alta.'s 39 with 13,604; Sask's 36 with 10,139; Man.'s 13 with 5,484; Ont.'s 88 with 41,160; NB's 12 with 4,490; NS' nine with 3,896; and PEI's three with 1,300. Que. bans drive-ins and Nfld. has none.
### THEATRES

"O" means Odeon, "NBC" National Booking Co. "FP" Famous Players Canadian Corp. "EBA" Exhibitors Booking Association, "WCB" West Coast Booking. "Cl." means closed at the time this list was issued in October.

#### British Columbia

(Licences are renewable in British Columbia on January 1st.)

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Saskatchewan

(Licences are renewable in Saskatchewan on January 1st.)

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(Licenses are renewable in Manitoba on May 1st.)

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**Ontario**

(Licences are renewable in Ontario on April 1st.)

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Ontario (Toronto) — Quebec

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Quebec

(Licences are renewable in Quebec on May 1st. No itinerant licences are included. "1½" shown after name of Licensee indicates theatre using equal number of French and English pictures. "Fr." indicates French pictures only.)

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### New Brunswick

(Licences are renewable in New Brunswick on June 1st.)

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<td>Vogue</td>
<td>1</td>
<td>400</td>
<td>Stanmore Enterprises Ltd. (B&amp;L)</td>
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<tr>
<td>1,500</td>
<td>Minto</td>
<td>Osterie</td>
<td>6</td>
<td>385</td>
<td>T. J. O'Rourke</td>
</tr>
</tbody>
</table>
### New Brunswick—Nova Scotia

#### Pop. | Town | Theatre | Open | Seats | Licensee
--- | --- | --- | --- | --- | ---
35,568 | Moncton | Capitol | 6 | 914 | FPCC
5,179 | Newcastle | Empress | 6 | 660 | Odeon (cl.)
800 | Petit Rocher | Normandie | 6 | 0 | A. J. Boudreau
688 | Port Elgin | Mayfair | 4-6 | 250 | Arthur Mitchell
2,000 | Richibucto | Pine | 4-6 | 300 | H. Adkins
782 | Rothesay | Community | 2 | 300 | Les Sprague
2,873 | Sackville | Vogue | 6 | 475 | M. E. Walker (Sack.) Ltd.
53,640 | Saint John | Kent Odeon | 6 | 698 | Odeon
| | Paramount | 6 | 2000 | FPCC
| | Strand | 6 | 769 | Odeon
2,119 | Shediac | Capitol | 6 | 190 | J. E. LeBlanc
1,617 | Shippegan | Darleen | 6 | — | H. Machett
3,224 | Sussex | Strand | 6 | 750 | Colin & Wm. Danson
1,458 | St. Andrews | Marina | 6 | 200 | E. S. Finigan
1,263 | St. George | Odeon | 2-6 | 396 | Nathan Rubin
| | Opera House | 1 | 200 | Charlotte Amuse, Co. Ltd. (B&L)
1,419 | St. Leonard | Acadia | 6 | 400 | Mrs. E. Fournier
3,000 | St. Quentian | Montcalm | 6 | 500 | Centre Recreative Ltd.
3,260 | St. Stephen | Queen | 2 | 594 | C. E. Staples
300 | Wilson's Beach | Maple Leaf | 2-3 | 200 | W. Newman
4,244 | Woodstock | Capitol | 6 | 455 | P. G. Spencer (FPCC)

### Nova Scotia

(Licences are renewable in Nova Scotia on April 1st.)

#### Pop. | Town | Theatre | Open | Seats | Licensee
--- | --- | --- | --- | --- | ---
10,549 | Amherst | Paramount | 6 | 610 | F. G. Spencer (FPCC)
782 | Annapolis | Capital | 6 | 346 | Annap. Amuse. Co. Ltd. (B&L)
4,284 | Antigonish | Capital | 6 | 540 | B&L Theatres
600 | Barrington | Goudy | 6 | 499 | Mrs. S. M. Brehaut
1,038 | Bridgetown | Strand | 6 | 280 | C. L. Pigott
4,399 | Bridgewater | Avon | 2-3 | 475 | SFA Limited
1,141 | Canso | Ideal | 6 | 354 | L. D. Nauffte
1,000 | Chester | Kenerik | 6 | 400 | Russell Hatfield
867 | Cheticamp | Evangeline | 4 | 225 | J. L. Chaissen
2,206 | Digby | Capital | 6 | 293 | SFA Co. Ltd.
2,944 | Dominion | Royal | 6 | 300 | J. S. Liscombe
23,659 | Glace Bay | Russell | 6 | 900 | L. Wener
90,072 | Halifax | Savoy | 6 | 1290 | FPCC
23,659 | Glace Bay | Savoy | 6 | 1980 | FPCC
4,284 | Antigonish | Casino | 6 | 1061 | Odeon
23,659 | Glace Bay | Family | 6 | 523 | Franklin-Hershorn (cl.)
23,659 | Glace Bay | Garrick | 6 | 614 | Odeon
23,659 | Glace Bay | Hyland | 6 | 735 | Odeon
23,659 | Glace Bay | Oxford | 6 | 720 | Odeon
23,659 | Glace Bay | Paramount | 6 | 1162 | FPCC
23,659 | Glace Bay | Vogue | 6 | 945 | Franklin-Hershorn
1,345 | Hantsport | York | 6 | 250 | R. Hazel
544 | Hubbards | Hubb | 4 | 150 | W. L. Armstrong
3,066 | Inverness | Victoria | 4-6 | 264 | J. Tubetti
3,535 | Liverpool | Astor | 6 | 625 | Astor Thea. Ltd. (Spencer)
1,225 | Lockeport | Capital | 6 | 391 | B&L Theatres
3,012 | Lunenburg | Capital | 6 | 460 | F. G. Spencer
1,097 | Mahone Bay | Kenerik | 2 | 185 | Russell Hatfield
1,884 | Middleton | Capital | 6 | 490 | G. R. Spencer
7,933 | New Glasgow | Academy | 6 | 717 | Odeon (cl.)
500 | New Ross | Cross | 4 | 208 | Mrs. P. Barkhouse
10,423 | New Waterford | Capital | 6 | 594 | F. Gregor (FPCC)
8,493 | North Sydney | Strand | 6 | 746 | F. Gregor (FPCC)
1,466 | Oxford | Capital | 6 | 576 | Odeon
1,706 | Parrsboro | Gem | 6 | 275 | G. E. Fulton
4,472 | Pictou | Capital | 6 | 128 | C. E. Sargent
500 | New Ross | Cross | 4 | 440 | H. Wisener
### Nova Scotia—Prince Edward Island—Newfoundland

<table>
<thead>
<tr>
<th>Pop.</th>
<th>Town</th>
<th>Theatre</th>
<th>Open</th>
<th>Seats</th>
<th>Licensee</th>
</tr>
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<tbody>
<tr>
<td>1,315</td>
<td>Port Hawkesbury</td>
<td>State</td>
<td>4-6</td>
<td>225</td>
<td>R. F. Hazel</td>
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<tr>
<td>1,000</td>
<td>Reserve Mines</td>
<td>Family</td>
<td>6</td>
<td>289</td>
<td>P. Branchini</td>
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<tr>
<td>2,000</td>
<td>River Hebert</td>
<td>Royal</td>
<td>4</td>
<td>270</td>
<td>W. L. McEachem</td>
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<tr>
<td>1,500</td>
<td>Sheet Harbour</td>
<td>Atlantic</td>
<td>2</td>
<td>250</td>
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<td>Shelburne</td>
<td>Capitol</td>
<td>6</td>
<td>397</td>
<td>8&amp;L Theatres</td>
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<tr>
<td>1,822</td>
<td>Shubenacadie</td>
<td>Roxy</td>
<td>2-6</td>
<td>187</td>
<td>G. Cole</td>
</tr>
<tr>
<td>33,201</td>
<td>Sydney</td>
<td>Paramount</td>
<td>6</td>
<td>996</td>
<td>FPCC</td>
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<tr>
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<td>Sydney Mines</td>
<td>Strand</td>
<td>6</td>
<td>601</td>
<td>8&amp;L Theatres and E. R. Lynn</td>
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<tr>
<td>12,032</td>
<td>Truro</td>
<td>Royal</td>
<td>6</td>
<td>922</td>
<td>F. G. Spencer (FPCC)</td>
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<tr>
<td>1,327</td>
<td>Wedgeport</td>
<td>Evangeline</td>
<td>4</td>
<td>260</td>
<td>St. Michael's Church</td>
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<tr>
<td>561</td>
<td>Westport</td>
<td>Star</td>
<td>1</td>
<td>155</td>
<td>W. G. Strickland</td>
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<tr>
<td>4,091</td>
<td>Wedgeport</td>
<td>Roxy</td>
<td>6</td>
<td>364</td>
<td>G. Cole</td>
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<tr>
<td>6,000</td>
<td>Whitney Pier</td>
<td>Casino</td>
<td>6</td>
<td>344</td>
<td>George Khattar</td>
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<td>3,439</td>
<td>Windsor</td>
<td>Imperial</td>
<td>6</td>
<td>590</td>
<td>Windsor Amusement Co.</td>
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<td>2,313</td>
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<td>Acadia</td>
<td>6</td>
<td>600</td>
<td>G. R. Spencer</td>
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<tr>
<td>6,000</td>
<td>Yarmouth</td>
<td>Capitol</td>
<td>6</td>
<td>1249</td>
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Prince Edward Island

(Licences are renewable in New Brunswick on June 1st and in Nova Scotia on April 1st)

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<th>Pop.</th>
<th>Town</th>
<th>Theatre</th>
<th>Open</th>
<th>Seats</th>
<th>Licensee</th>
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</thead>
<tbody>
<tr>
<td>826</td>
<td>Alberton</td>
<td>Princess Pat</td>
<td>6</td>
<td>320</td>
<td>J. F. &amp; Gordon White</td>
</tr>
<tr>
<td>17,956</td>
<td>Charlottetown</td>
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<td>6</td>
<td>514</td>
<td>F. G. Spencer (FPCC)</td>
</tr>
<tr>
<td>198</td>
<td>Crapaud</td>
<td>Crapaud</td>
<td>2</td>
<td>200</td>
<td>Lloyd Rogerson (Summer)</td>
</tr>
<tr>
<td>876</td>
<td>Kensington</td>
<td>Cameo</td>
<td>6</td>
<td>250</td>
<td>J. K. Pidgeon</td>
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<tr>
<td>1,068</td>
<td>Montague</td>
<td>Yeo's</td>
<td>4</td>
<td>250</td>
<td>B. H. Yeo</td>
</tr>
<tr>
<td>427</td>
<td>Mount Stewart</td>
<td>St. Andrews Hall</td>
<td>2-4</td>
<td>225</td>
<td>St. Andrews Parish</td>
</tr>
<tr>
<td>486</td>
<td>Murray River</td>
<td>Mayfair</td>
<td>6</td>
<td>418</td>
<td>B. H. Yeo</td>
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<tr>
<td>800</td>
<td>O'Leary</td>
<td>Verdun</td>
<td>4</td>
<td>400</td>
<td>Milton Smallman</td>
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<tr>
<td>1,479</td>
<td>Souris</td>
<td>Souris</td>
<td>2</td>
<td>250</td>
<td>C. N. Richards</td>
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<td>8,387</td>
<td>Summerside</td>
<td>Capitol</td>
<td>6</td>
<td>800</td>
<td>H. E. Gaudet &amp; G. R. Pope</td>
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<tr>
<td>968</td>
<td>Tignich</td>
<td>Canadian Legion</td>
<td>4</td>
<td>160</td>
<td>Can. Legion</td>
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Newfoundland

<table>
<thead>
<tr>
<th>Pop.</th>
<th>Town</th>
<th>Theatre</th>
<th>Open</th>
<th>Seats</th>
<th>Licensee</th>
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<tbody>
<tr>
<td>12,000</td>
<td>Belle Island</td>
<td>Princess</td>
<td>4</td>
<td>400</td>
<td>R. R. Costigan</td>
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<tr>
<td>2,552</td>
<td>Bishop's Falls</td>
<td>Wavell</td>
<td>2-4</td>
<td>200</td>
<td>Roy Walsh</td>
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<tr>
<td>1,401</td>
<td>Bonavista</td>
<td>Garrick</td>
<td>6</td>
<td>200</td>
<td>F. G. Bradley</td>
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<td>3,648</td>
<td>Botwood</td>
<td>Imperial</td>
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<td>J. S. Arklie &amp; Roy Petrie</td>
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<td>2,003</td>
<td>Buchan's</td>
<td>Buchan's</td>
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<td>25,004</td>
<td>Corner Brook</td>
<td>Majestic</td>
<td>6</td>
<td>500</td>
<td>Coleman &amp; Coombes</td>
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<td>Roxy</td>
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<td>Crescent</td>
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<td>4</td>
<td>304</td>
<td>E. J. Godden &amp; H. O. House</td>
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<tr>
<td>6,001</td>
<td>St. John's</td>
<td>Dome</td>
<td>4-6</td>
<td>300</td>
<td>Leo Gaulois</td>
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<td>2,206</td>
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<td>Uptown</td>
<td>4-6</td>
<td>200</td>
<td>Chas. McFartrige</td>
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<tr>
<td>61,738</td>
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<td>8,013</td>
<td>Twillingate</td>
<td>Uptown</td>
<td>6</td>
<td>600</td>
<td>Harry Randell</td>
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<td>4,513</td>
<td>Windsor</td>
<td>Vogue</td>
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<td>350</td>
<td>J. L. Basha</td>
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<td>3,448</td>
<td>Windsor</td>
<td>Windsor</td>
<td>2-4</td>
<td>350</td>
<td>Rev. F. P. Meany</td>
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## Drive-in Theatres

(All theatres have the word drive-in after the name.)

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<th>Town</th>
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<th>Cars</th>
<th>Licensee</th>
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<td>Cascades</td>
<td>750</td>
<td>National Drive-in Theas. (WCB)</td>
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<tr>
<td>Burnaby</td>
<td>Loughheed</td>
<td>639</td>
<td>B.C. Drive-in Theas. (FPCC)</td>
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<tr>
<td>Cache Creek</td>
<td>North Park</td>
<td>187</td>
<td>Cache Creek Drive-in Theas. (WCB)</td>
</tr>
<tr>
<td>Cassidy</td>
<td>Cassidy</td>
<td>400</td>
<td>Cassidy Drive-in Theatre Ltd.</td>
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<tr>
<td>Castlegar</td>
<td>Elk</td>
<td>300</td>
<td>N. Sheltontiuk</td>
</tr>
<tr>
<td>Chilliwack</td>
<td>Chilliwack</td>
<td>481</td>
<td>J. H. &amp; R. Clarke (WCB)</td>
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<tr>
<td>Cranbrook</td>
<td>Rex</td>
<td>280</td>
<td>R. W. Colmer</td>
</tr>
<tr>
<td>Creston</td>
<td>Valley</td>
<td>199</td>
<td>T. &amp; B. Tedford &amp; L. Johnson</td>
</tr>
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<td>Dawson Creek</td>
<td>Ranch</td>
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<td>Northland Theatres Ltd.</td>
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<td>Fernie</td>
<td>Elk's</td>
<td>190</td>
<td>C. T. Lynch</td>
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<td>Grand Forks</td>
<td>Gem</td>
<td></td>
<td>West Coast Booking</td>
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<td>Grand Forks</td>
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<td>P. Abrosinoff</td>
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<tr>
<td>Kamloops</td>
<td>Sundown</td>
<td>450</td>
<td>S. Singh &amp; G. Lane</td>
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<td>Kelowna</td>
<td>Boyd's</td>
<td>304</td>
<td>Wm. Boyd</td>
</tr>
<tr>
<td>Langley Prairie</td>
<td>Hillcrest</td>
<td>500</td>
<td>A. J. Dainard (WCB)</td>
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<tr>
<td>Lillooet</td>
<td>Lilloest</td>
<td></td>
<td>Max Martin</td>
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<tr>
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<td>Delta</td>
<td>650</td>
<td>D. M. &amp; M. W. Chechik (WCB)</td>
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<tr>
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<td>Wayne</td>
<td>300</td>
<td>Rex Colmer</td>
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<td>Merritt</td>
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<td>Starlite</td>
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<td>Westminster</td>
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<td>Les Young (WCB)</td>
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<td>Pines</td>
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<td>W. Washington</td>
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<td>Penticton</td>
<td>Twilight</td>
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<td>A. G. Alderson (WCB)</td>
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<td>Moonlight</td>
<td>500</td>
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<td>Parkland</td>
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<td>Radium Hot Springs</td>
<td>Radium</td>
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<td>Ruskin</td>
<td>Rustin</td>
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<td>L. Toffee &amp; O. Bird (WCB)</td>
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<td>Starlight</td>
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<td>TIllicum</td>
<td>220</td>
<td>C. M. Adam (WCB)</td>
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<td>Auto-Vue</td>
<td>400</td>
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<td>Skyway</td>
<td>350</td>
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<td>TIllicum</td>
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<td>WCB</td>
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<td>Westview</td>
<td>Beach Gardens</td>
<td>300</td>
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<tr>
<td>Williams Lake</td>
<td>H &amp; H</td>
<td></td>
<td>M. Hilmo (WCB)</td>
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</table>

## BRITISH COLUMBIA

<table>
<thead>
<tr>
<th>Town</th>
<th>Theatre</th>
<th>Cars</th>
<th>Licensee</th>
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<tr>
<td>Barrhead</td>
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<td>P. Ewankow</td>
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<tr>
<td>Bonnyville</td>
<td>Willies</td>
<td>250</td>
<td>Azani &amp; Makorweski</td>
</tr>
<tr>
<td>Brooks</td>
<td>Wee Wee</td>
<td>250</td>
<td>P. L. Larsin</td>
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<tr>
<td>Calgary</td>
<td>Cinema Park</td>
<td>1036</td>
<td>Western Drive-in Theas. Ltd.</td>
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<tr>
<td>Calgary</td>
<td>17th Avenue</td>
<td>500</td>
<td>J. B. Barron (Odeon)</td>
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<tr>
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<td>Sunset</td>
<td>750</td>
<td>Sunset Drive-in Theatre Ltd.</td>
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<tr>
<td>Camrose</td>
<td>Karvue</td>
<td>350</td>
<td>J. Feldman &amp; J. Diamond</td>
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<tr>
<td>Camrose</td>
<td>Northern Lights</td>
<td>300</td>
<td>C. S. Bailey</td>
</tr>
<tr>
<td>Cardston</td>
<td>Park</td>
<td>200</td>
<td>O. Brewerton</td>
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<tr>
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<td>A. Gawn</td>
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<td>Cold Lake</td>
<td>300</td>
<td>Mr. &amp; Mrs. Cecil Woler</td>
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<td>Skylight</td>
<td>300</td>
<td>J. Feldman</td>
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**NEW BRUNSWICK**

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**NOVA SCOTIA**

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**PRINCE EDWARD ISLAND**

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<td>L. Ellis</td>
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WHO'S GOT THE ACTION  Dean Martin, Lana Turner.
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ROUSTABOUT  Starring Elvis Presley.
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Asst. Treasurer ................... W. Meihofer
Auditor of Exchanges ............... R. A. McGuire

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Vice-President R. Lightstone
Secretary Walter DuPerrier

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Newsreels
CANADIAN MOVIETONE NEWS

Issued weekly by Twentieth Century-Fox Corp. Ltd. Edited by Edmund Reek, Movietone News Inc., 460 West 54th St., NYC 19. Canadian coverage by Pathe-DeLuxe of Canada Ltd., Toronto 14, which prints the reel. Cameraman: Charles Quick.

NEWS OF THE DAY


MOTION PICTURE ASSOCIATION OF AMERICA, INC.
Film Rentals

Film rentals from all sources in Canada decreased narrowly in 1959 by slightly more than one per cent compared with 1958, or $340,270, the total being $33,406,495, according to the Dominion Bureau of Statistics. The overall film exchange receipts at $35,770,134 were $654,929 smaller than in 1958. Of 1959's $35,770,134, rentals of films for theatrical use totalled $25,133,456, for TV $7,903,029 and other non-theatrical use $370,010. Sale of advertising brought $181,429 and other sources $2,182,210. In the $33,406,495 of actual film rentals $23,584,972 came from 35 mm. and $9,821,523 from 16 mm.

During 1959 there were 49 film distribution companies operating out of 119 exchange offices, compared with the same number of companies and 124 branches in 1958. The 49 firms employed 989 persons, 113 fewer than in 1958, and paid out $4,010,588 in salaries and wages in 1959.

The following table of annual rentals, in which each figure represents the combined 16 and 35 mm. yield from every source, shows the progressive increase up to 1954:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>FIRMS</th>
<th>BRANCHES</th>
<th>RENTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>—</td>
<td>60</td>
<td>$7,370,200</td>
</tr>
<tr>
<td>1935</td>
<td>—</td>
<td>61</td>
<td>7,404,500</td>
</tr>
<tr>
<td>1936</td>
<td>—</td>
<td>66</td>
<td>8,358,900</td>
</tr>
<tr>
<td>1937</td>
<td>—</td>
<td>63</td>
<td>9,471,100</td>
</tr>
<tr>
<td>1938</td>
<td>—</td>
<td>62</td>
<td>10,218,700</td>
</tr>
<tr>
<td>1939</td>
<td>—</td>
<td>67</td>
<td>10,315,500</td>
</tr>
<tr>
<td>1940</td>
<td>—</td>
<td>72</td>
<td>11,445,167</td>
</tr>
<tr>
<td>1941</td>
<td>—</td>
<td>69</td>
<td>12,385,446</td>
</tr>
<tr>
<td>1942</td>
<td>—</td>
<td>78</td>
<td>13,892,093</td>
</tr>
</tbody>
</table>

The figures from the years previous to 1940 include receipts from advertising and other sources. The totals from 1946 on are presumed to be from every type of exhibition, including receipts from rentals to drive-ins. The DBS figures show that at the end of 1959 there were 1,515 regular theatres and 234 drive-ins.

Year-by-year 16 mm. and TV rentals are to be found under "16 Millimetre" in his book. To determine the rentals from 35 mm. only, the 16 mm. and TV totals should be subtracted from the figures in the above table. For 1959 the 16 mm. rentals amounted to $1,918,494 and TV rentals to $7,903,029, for a total of $9,821,523 and when this is subtracted from the overall take of $33,406,495 that year it leaves the 35 mm. rental figure at $23,584,972.

Suggestion: Read The Canadian Film Weekly And Be In The Know
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CANADIAN PRODUCTION & STATISTICS

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111 Ewart Ave. Toronto HU. 5-0321, RO. 6-1269
## PRODUCTION

Motion Picture Production for 1959 by the Dominion Bureau of Statistics
Prepared in the Wholesale Trade and Services Section, Industry and Merchandising Division

### Summary Statistics of Private Industry Motion Picture Production

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of Firms</th>
<th>No. of Employees</th>
<th>Salaries and Wages</th>
<th>Gross Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>$</td>
<td>Production</td>
</tr>
<tr>
<td>1952</td>
<td>30</td>
<td>386</td>
<td>1,006,918</td>
<td>1,331,393</td>
</tr>
<tr>
<td>1953</td>
<td>32</td>
<td>387</td>
<td>1,150,890</td>
<td>1,592,779</td>
</tr>
<tr>
<td>1954</td>
<td>45</td>
<td>478</td>
<td>1,549,233</td>
<td>2,106,131</td>
</tr>
<tr>
<td>1955</td>
<td>46</td>
<td>445</td>
<td>1,460,421</td>
<td>2,456,038</td>
</tr>
<tr>
<td>1956(2)</td>
<td>59</td>
<td>1,127</td>
<td>2,483,910</td>
<td>4,471,710</td>
</tr>
<tr>
<td>1957</td>
<td>58</td>
<td>1,216</td>
<td>2,758,560</td>
<td>3,902,780</td>
</tr>
<tr>
<td>1958(3)</td>
<td>52</td>
<td>1,133</td>
<td>2,770,375</td>
<td>5,085,690</td>
</tr>
<tr>
<td>1959</td>
<td>54</td>
<td>1,365</td>
<td>3,471,347</td>
<td></td>
</tr>
</tbody>
</table>

(1) Not available. (2) Figures from 1956 include laboratories with no motion picture production. They are not included in the figures for prior years. (3) Revised.

Gross revenue of private production and printing firms in 1959 was $8,704,410, an increase of $1,034,707. There were 514 films made of five-minute length or over by private industry. Adaptation or language versions of original films in the 514 totalled 40 for television and 15 for other non-theatrical use, with 11 of these made for other than Canadian sponsors. Adaptations or language versions of five minutes and over reported by government agencies were 20 for theatres, 10 for television and 61 for non-theatrical use, with one of these made for other than Canadian sponsors.

T he above statistics, for 1959, are the latest available. The Industry and Merchandising Division of the Dominion Bureau of Statistics explained that only from 50 to 60 per cent of the producers and laboratories from whom information was requested had returned the questionnaires up to our press time. This is the first time that has happened since the inception of the annual report, which began in 1952. The 1959 figures are therefore reprinted.

Earlier this year the Government, at the suggestion of the Association of Motion Picture Producers and Laboratories of Canada, placed a 20 per cent duty on commercials. This has caused New York producers to rent facilities in Canada and make them here but the extent to which Canadian producers have been helped directly is still to be determined.

Reference to feature film production in Canada can be found in N. A. Taylor’s The Year in Review in this edition. Studios are being erected in North Vancouver by Commonwealth Film Productions and shooting of all types of films are to begin in the Spring of 1961. Several features have been announced for production in the next year.
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Accountant ................................ Max Oluskin

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Production Mgr. ............................ Ralfs Balodis
Writer, Director ............................ W. Hodapp
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Film Librarian .............................. Alice O’Brien

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Production Mgr. ............................. Leo Thompson

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Vice-President, Production ................... Sydney Banks
Secretary-Treasurer ........................ Ron Hastings

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VANCOUVER
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(REdfern 6-9421)

MONTREAL
Gerry Burrows, Manager,
Suite 319—1410 Stanley St.
(AVenue 8-0528)

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(Riverside 2-0363)
Producer-Director .......................... H. Kenneth Campbell

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310 Lakeshore Rd., Toronto 14, Ont.
(255-2351)
OFFICERS
President .................................. Arthur Gottlieb
Vice-President ............................... Gladys Glad Gottlieb
Executive Vice-President .................... George Mulholland
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25 Bell St., Regina, Sask.
(Lakeside 7-3868)
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<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;EL CID&quot;</td>
<td>Samuel Bronston</td>
<td>Charlton Heston : Sophia Loren</td>
</tr>
<tr>
<td>&quot;THE GEORGE RAFT STORY&quot;</td>
<td></td>
<td>Ray Danton : Joyne Mansfield</td>
</tr>
<tr>
<td>&quot;BILLY BUDD&quot;</td>
<td></td>
<td>Herman Melville's Sea Classic</td>
</tr>
<tr>
<td>&quot;REPRIEVE&quot;</td>
<td></td>
<td>with Ben Gazarra</td>
</tr>
<tr>
<td>&quot;THE CAPRI STORY&quot;</td>
<td></td>
<td>Sophia Loren : Robert Ryan</td>
</tr>
<tr>
<td>&quot;STREETS OF MONTMARTE&quot;</td>
<td></td>
<td>Lano Turner : Louis Jordan</td>
</tr>
<tr>
<td>&quot;HITLER&quot;</td>
<td></td>
<td>Richard Raschert : Maria Emo</td>
</tr>
<tr>
<td>&quot;MARCO POLO&quot;</td>
<td></td>
<td>Giant Spectacular</td>
</tr>
<tr>
<td>&quot;TURN IN THE ROAD&quot;</td>
<td></td>
<td>King Vidor Production</td>
</tr>
<tr>
<td>&quot;79 PARK AVENUE&quot;</td>
<td></td>
<td>Best Seller</td>
</tr>
<tr>
<td>&quot;RECKLESS, PRIDE OF THE MARINES&quot;</td>
<td></td>
<td>in Color - Cinemascope</td>
</tr>
</tbody>
</table>

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A LEADER IN THE DOCUMENTARY FIELD
In the 1960-61 fiscal year ended March 31 the National Film Board was given $4,866,930 by the Government, added $684,232 in rentals and royalties and $21,499 from miscellaneous sources to this for an income of $5,572,661, the annual report of the Government film agency shows. The NFB is Ottawa's official agent for the making of films and departments and agencies of the Government paid it $1,059,255, while it got $356,801 from others. The NFB also calls this income, so that its total was $6,988,717. The excess of income over expense, which it returns, was $14,406, so that it spent $6,974,311. The previous year it spent $6,486,975.

How did it spend this $6,974,311? Its main production program of films and other visual materials cost $2,701,892, production for government departments and others took respectively $995,733 and $215,461, a total of $1,211,194. Distribution cost $2,076,027, administration and general services $831,288 and acquisition of equipment $153,910. The figures do not include rent, maintenance, etc.

The Board completed 339 productions—253 for itself and 86 sponsored. Its regular staff totalled 627 and those on a contract or terms basis were 96. In the motion picture laboratories film processed totalled 19,315,666 feet, which was made up of both color and black-and-white.

The NFB 1961-62 allocation is $4,988,112, an increase of $121,182. Incorporated in that sum is $50,000 for an extension of
production and $14,484 for three additional district representatives.

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Canadian Theatrical Credits
(All credits and titles given here are for films released from July, 1960 to June, 1961. For credits prior to this see previous editions of the Year Book.)

Canadian Feature Films

1961

THE MASK


1 + 1

Flourite, Ltd. feature produced, written and directed by Arch Oboler and based on his play, Mrs. Kingsley's Report. Associate producer, Suzanne Warner; production assistant, Jerry Kay; director of photography, George Jacobson; camera operator, Sol Reisman; lighting, Norman Leigh with Robert Milligan; key grip, Ronald Gillham; sound, Frank Orban with Abe Dicesare; re-recording, Roger Beaudry; music composed and conducted by John Bath; film editor, Chester W. Schaeffer; assistant editor, David Nicholson; as-
sistant director, Richard Dixon and Gordon Mil¬
ligan; casting associate: Eve Langbord; script
supervisor, Lucie Thivierge; makeup, Irene Kent;
hairstyling for The Divorce, Max Adler; transpor¬
tation, Rob Roy; animation, Pistafilm. Running
time 114 minutes.
CAST: Film is in six segments, with Leo G. Car¬
roll the star. Stars of the segments: Hilda Brauner
and Wm. Traylor in Honeymoon; Kate Reid, Ernest
Graves and Richard Janaver in Homecoming; June
Duprez and Austin Willis in The Divorce; Jane
Rose and Truman Smith in Average Man; Rita
Gardner and Jack Betts in Baby; and equal stature
for six players in Lecture Hall.

Hollywood Productions
The Canadians (Fox) and Nikki, Wild Dog of
the North (Disney) were filmed entirely in Canada
during 1960-61.

Canadian Short Subjects
(Produced for commercial distribution to theaters)

Canada Carries On Series
Produced by the National Film Board and dis¬
tributed in Canada by Columbia Pictures of
Canada.
A Is For Architecture: July, 1960
(Thirty-minute color featurette. An animated
tribute to the great buildings of man through the
ages)
Roughnecks: September, 1960
(B&W account of oil drillers at work in Alberta)
Stowaway: October, 1960
(B&W story film about a 13-year old boy who
stows away on his father's schooner and learns
all about deep-sea fishing when the vessel reaches
the Grand Banks)
Canada On Stage: November, 1960
(B&W record of the Dominion Drama Festival
finals on the stage of Vancouver's new Queen
Elizabeth Theatre)
Life in a Woodlot: December, 1960
(Color nature film showing insect life in the
underbrush)

Universe: January, 1961
(B&W 28-minute featurette. An animated journey
through space)
Beaver Dam: February, 1961
(Color nature film for children showing the
beaver at work)
Emergency In Morocco: March, 1961
(B&W account of UN aid to Morocco when
10,000 persons were stricken after using cooking
oil adulterated with aviation oil being sold
cheaply in the market place)
The Price of Fire: April, 1961
(B&W record of the work of the Montreal Fire
Department)
The Tiny Terrors: May, 1961
(Color science film showing what's being done
to combat the biting fly)
Boy Meets Band: June, 1961
(Color film showing the training of young
bandsmen in Vancouver)

* Mezzo Plate made directly from unretouched photo

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114
THE nine "second" television stations approved by the Board of Broadcast Governors for licensing by the Department of Transport in the fiscal year ended March 31, 1961 provided the opportunity for alternative viewing to 60 per cent of Canada's population. Other stations and satellite stations have been approved since.

Community antenna and toll television will not be placed under the jurisdiction of the BBG, chairman Dr. Andrew Stewart told the annual meeting of the National Community Antenna Television Association of Canada. This statement followed the position of the Canadian Broadcasting Corp. and the Canadian Association of Broadcasters, usually opposed to each other, that community antenna operators, who number about 275, and Telemeter, a toll TV operation, should be under BBG authority. This would make them subject to its regulations requiring Canadian content to reach 55 per cent.

The Special Committee on Broadcasting established by the House of Commons, suggested that the Supreme Court of Canada determine whether community antenna and toll TV should be placed under the BBG.

The BBG approved the application of a rival network to the CBC, CTV Network Ltd., which Spence Caldwell heads. It also granted several stations the right to disaffiliate from the CBC.

Telemeter, in its second year, is still in an experimental stage, its principals say. They claim to be satisfied with its progress and say a potentially profitable pattern is becoming clearer. Charge-A-Vision, another form of toll TV announced for Sault Ste. Marie, Ont., didn't become a reality.

The BBG is still not willing to ask the Department of Transport to approve specifications for color telecasting.

Television stations seem to have developed an increasing dependence on old motion pictures, many playing them in prime time. Theatre owners say that the post-'48 features have been harmful to their boxoffices.

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The Canadian Broadcasting Corp. fought hard against the competition that came from the private second stations approved for the leading markets by the Board of Broadcasting Governors but still lost ground. Its position will be even more difficult when more private stations and satellites open for business—and when the first private network, the eight-station CTV Ltd., is under way.

Some of its top executives and producers quit to join the private network, the Toronto-Vancouver section of which will be ready in June, 1962. The Montreal-Halifax section will open in June, 1963.

In the CBC’s fiscal year ended March 31, 1961 its need for federal funds to cover its costs rose by 13.4 per cent to $59,288,476 because ad revenue had been diverted by the new competition. Total expenses reached $100,952,825, an increase of $6,913,060 or 7.4 per cent over the previous year. Parliament made up the difference.

Commercial revenues, of which advertising provided $37,601,651 (a drop of 1.5 per cent), left the CBC with an unused $2,796,524 of the $62,085,000 Parliament gave it and this was returned.

The Special Committee on Broadcasting, established annually by the House of Commons, made recommendations for certain changes in CBC operations and mentioned the possibility of a study by a management survey team.
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(For personnel see Teleprompter listing under TV Equipment in this section.)

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(*Indicates licence has been approved but operations have not started at time of going to press.)

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CHMS-TV-1, Crescent City—
Channel 5. Mount Sentinel Television Co., Reboads programs from KXLY-TV, Spokane, Wash.

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Channel 5. Radio Station CJDC Ltd.

CFYR-TV, Kamloops—
Channel 2. Twin Cities Television Ltd.

CHBO-TV, Kelowna—
Channel 2. Okanagan Valley Television Co. Ltd.

Satellites: CHBC-TV-1, Penticton, Channel 13.
CHBC-TV-2, Vernon, Channel 7.
CHBC-TV-3, Oliver, Channel 8.
CHGP-TV-1, Princeton, Channel 3.
CHID-TV-1, Lumby, Channel 1.
CHKC-TV-1, Keremeos, Channel 5.

CHHC-TV-1, Saddle Mountain—
Channel 1. Horace Card. Rebroadcasts programs from KXLY-TV, Spokane, Wash.

CUBAT, Trail—
Channel 11, CBC.


CBUT, Vancouver—
Channel 2. CBC.

CHEK-TV, Victoria—
Channel 6. CHEK-TV Ltd.

ALBERTA

CFCN-TV, Calgary—
Channel 4. CFCN Television Ltd.

CHCT-TV, Calgary—
Channel 2. Calgary Television Ltd.

CBX-E, Edmonton—
Channel 5. CBC.

CFRN-TV, Edmonton—
Channel 3. Sunwapta Broadcasting Co. Ltd.

CJLH-TV, Lethbridge—
Channel 7. Lethbridge Television Ltd.

CHAT-TV, Medicine Hat—
Channel 6, Monarch Broadcasting Co. Ltd.

CHCA-TV, Red Deer—
Channel 6. CHCA Television Ltd.


SASKATCHEWAN

CHSA-TV, Lloydminster—
Channel 2. CHSA-TV Ltd.

CHAB-TV, Moose Jaw—
Channel 4. Radio Station CHAB Ltd.

CKTV-TV, Prince Albert—
Channel 5. Central Broadcasting Co. Ltd.


CKCK-TV, Regina—Channel 2. Trans-Canada Communications Ltd.

CFQC-TV, Saskatoon—
Channel 8. A. A. Murphy & Sons Ltd.

CJFB-TV, Swift Current—
Channel 5. Swift Current Telecasting Co. Ltd.

CKOS-TV, Yorkton—
Channel 3. Yorkton Television Co. Ltd.


MANITOBA

CKX-TV, Brandon—
Channel 5. Western Manitoba Broadcasters Ltd.

CBWFT, Winnipeg—
Channel 6. CBC.
CBWT, Winnipeg——
Channel 3. CBC.

CJAY-TV, Winnipeg——
Channel 7. Channel 7 Television Ltd.

ONTARIO

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Channel 3. Ralph Snelgrove Television Ltd.

CJSS-TV, Cornwall——
Channel 8. Cornwall Broadcasting Ltd.

CHCH-TV, Hamilton—
Channel 11. Niagara Television Ltd.

CJWT, Kenora—
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CJWH-TV, Kingston—
Channel 11. Frontenac Broadcasting Co. Ltd.

CJCTV, Kitchener—
Channel 13. Central Ontario Television Ltd.

CFPL-TV, London—

CJGN-TV, North Bay—
Channel 10. Tel-Ad Co. Ltd.

CBOFT, Ottawa—
Channel 9. CBC.

CBOT, Ottawa—
Channel 4. CBC.

CJON-TV, Ottawa—
Channel 13. Canadian Marconi Co.

CFTO-TV, Ottawa—
Channel 9. Baton Aldred Rogers Broadcasting Ltd.

CKLW-TV, Windsor—
Channel 9. Western Ontario Broadcasting Co. Ltd.

CKBN-TV, Wingham—
Channel 8. Radio Station CKKN Ltd.

Quebec

CKAU-TV, Carlton-New Carlisle—
Channel 5. La Television de la Baie des Chaleurs, Inc.

SATELITES: CFCV-TV-1, Clermont. Channel 75.

CJES-TV-1, EsDOC. Channel 70.

CKKN-TV, Rouyn—
Channel 4. Northern Radio—Radio Nord Inc.

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Channel 7. La Tribune Ltd.

CKTM-TV, Three Rivers—
Channel 13. Television St. Maurice Inc.

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CFLA-TV, Goose Bay—
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CFTN-TV, Campbellton, NB—
Channel 7. Moncton Broadcasting Ltd.

Satellite: CKAM-TV, Upsalquitch Lake. Channel 12.

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Channel 13. Island Radio Broadcasting Co. Ltd.


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Channel 5. CBC.

CJON-TV, St. John’s, Nfld.—
Channel 6. Newfoundland Broadcasting Co. Ltd.


Community Antenna

Canada has over 260 community antenna companies, most of which are members of the National Community Antenna Television Association of Canada. Association information is to be found under "Associations" at the beginning of this section.
Emmy Award Winners

(Awards of the Academy of Television Arts and Sciences made in May, 1961, covering the year 1960)

PROGRAMS

Program of the Year: Macbeth, Hallmark Hall of Fame, NBC.

Drama: Macbeth, Hallmark Hall of Fame (Nov. 30, 1960), NBC.

Variety: Astaire Time (Sept. 28, 1960), NBC.

Humor: Jack Benny Show (series), CBS.

News: Huntley-Brinkley Report (series), NBC.

Public Affairs and Education: The Twentieth Century (series), CBS.

Children's Programming: Young People's Concert, Aaron Copland's Birthday party (Feb. 12, 1961), CBS.

PERSONALITIES

Single Performance—Actor: Maurice Evans, Macbeth.


Series Performance—Actor: Raymond Burr, Perry Mason, CBS.

Series Performance—Actress: Barbara Stanwyck, Barbara Stanwyck Show, NBC.

Single Performance—Supporting Actor or Actress: Roddy McDowall, Not Without Honor, Equitable's American Heritage (Oct. 21, 1960), NBC.

Series Performance—Supporting Actor or Actress: Don Knotts, Andy Griffith Show, CBS.

Performance in a Variety or Musical Program or Series: Fred Astaire, Astaire Time.

Directing—Drama: George Schaefer, Macbeth.

Directing—Comedy: Sheldon Leonard, Danny Thomas Show (series), CBS.

Writing—Drama: Rod Serling for various episodes of Twilight Zone, CBS.

Writing—Documentary: Victor Wolfson, Winston Churchill, The Valiant Years, ABC.

Music for TV: Leonard Bernstein for Leonard Bernstein and the New York Philharmonic, CBS.

TECHNICAL

Art Direction: John J. Lloyd for various episodes of Twilight Zone.

Cinematography for TV: George Glemens for various episodes of Twilight Zone.

Film Editing: Aaron Nibley, Milton Shipman and Harry Coswick for various episodes of Naked City, ABC.

Best Engineering or Technical Achievement: RCA, Marconi Wireless Telegraph Co. Ltd., and English Electric Valve Co. Ltd., for independent development of the 4½-inch image Orthicon Tube and Cameras.

TRUSTEES' AWARDS & CITATION

Award: Joyce C. Hall for uplifting the standards of TV through his complete sponsorship over a 10-year period of Hallmark Hall of Fame and for encouraging young playwrights by establishing the Hallmark Teleplay-Writing Competition.

Award: National Educational Television and Radio Centre and its affiliated stations for foresight and perseverance in promoting development of educational TV in the USA.

Citation: To all those who contributed to the presentation of the Presidential Debates of the 1960 campaign and particularly to John F. Kennedy and Richard M. Nixon for their political courage in taking part in this precedent-making series.
Equipment

SERVICE AND SUPPLIES

ASSOCIATIONS

TICKETS

COSTUMES

CARBONS

CARPETS

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See the difference above. The left side of the scene is 10% brighter—all details beautifully visible—as obtained with top-quality "National" High Intensity Carbons.

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4828 St. Denis St., Montreal 34, Que. (Victor 2-6762)
Proprietor & Mgr. .......... Armand Besse
Sales & Service .......... Hector Beaulieu, Gerald Nadeau

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Owner ........... H. H. Burko

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Vice-President ........ E. Galea
Sales ................ J. Wiens
Rentals Manager .......... Chris Bach

**ALEX L. CLARK LIMITED**
3751 Bloor St. W., Islington, Ont. (231-3303)

**DOMINION THEATRE EQUIPMENT COMPANY LIMITED**
847 Davie St., Vancouver, BC. (MU. 5-6634)

**OFFICERS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>President</td>
<td>R. E. W. Fairleigh</td>
</tr>
<tr>
<td>Treasurer</td>
<td>D. V. K. Fairleigh</td>
</tr>
</tbody>
</table>

**DOMINION THEATRE SUPPLIES**
77 Thorndale Cr., Hamilton, Ont. (Jackson 7-0506)
Manager .......... Marcel Mongeon

**GENERAL SOUND & THEATRE EQUIPMENT LIMITED**
861 Bay St., Toronto 5, Ont. (925-3871)

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<table>
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<tr>
<th>Position</th>
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<tr>
<td>President &amp; Gen. Mgr.</td>
<td>Lloyd C. Pearson</td>
</tr>
<tr>
<td>Executive Vice-President</td>
<td>Andrew G. Rouse</td>
</tr>
<tr>
<td>Secretary</td>
<td>Angus MacCunn</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Ralph B. M. Shaw</td>
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<tr>
<td>Chief Engineer</td>
<td>A. D. Turnbull, P.Eng.</td>
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A. Bridger, Field Rep., 305 Cedar St. N., Timmins (AM. 4-3045)
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**QUEBEC**

**MARITIMES**
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**INDUSTRIAL ELECTRICAL CONTRACTORS LTD.**
1207 Roselawn Ave., Toronto, Ont. (781-5241)

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<table>
<thead>
<tr>
<th>Position</th>
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<tbody>
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<td>D. M. Brown</td>
</tr>
<tr>
<td>Vice-President</td>
<td>G. E. Hunter</td>
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</tbody>
</table>

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Organization was founded in 1928 at the inception of sound motion pictures to study newest developments related to projection and membership is confined to persons under IATSE jurisdiction. The Toronto branch meets monthly after midnight at the Workers Educational Association, 577 Jarvis St.

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Editorial Vice-President .... Glenn E. Matthews
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Sales Manager: Sam L. Vinsen
Secretary: H. L. Barron

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Eric Rosebourne, Manager,
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WINNIPEG
Barney Brookler, Manager,
93 Albert St.

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(924-3701)
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Owners: Al Harvey and Pete Grant.

THEATRE POSTER SERVICE LTD.
227 Victoria St., Toronto, Ont.
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(REgent 8-5155)
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Write or Phone for Details
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GENERAL INFORMATION

1959

(Figures below are from the Dominion Bureau of Statistics)

Theatre Receipts $75,513,974
   For a breakdown of this figure see "Boxoffice Statistics" table.

Amusement Taxes $6,464,403

Number of Theatres Where Films Shown 1,749

Number of Paid Admissions 128,859,395
   This figure indicates a decrease of 13 per cent.

Drive-In Theatres' Share of Total Receipts $7,143,925

Number of Paid Admissions to Drive-Ins 10,225,995
   The 1959 figure represents a gain of less than one per cent. There were 234
   drive-ins in 1959 compared with 232 in 1958.

Canada's Seating Capacity 811,111
   This figure includes walk-in seats at drive-ins.

Canadian Per Capita Expenditure $4.70

Highest Per Capita Expenditure — British Columbia $5.70

Potential Number of Admissions 615,389,662
   This figure is for regular theatres.

Percentage of Capacity Utilized 19%

Average Admission Price (including taxes) 58c

Number of 16 Mm. Theatres 108

Number of 35 Mm. Films Released in 1959 886

Number of Distribution Companies 49

Number of Exchange Offices 119

Rentals from 35 Mm. Films $23,584,972

Rentals from 16 Mm. Films $9,821,523

Number of USA Films Released 305

Number of British Films Released 88

Number of French Films Released 112

Statistics Used Below Are For Fiscal Year 1960-61 Ended March 31
   of the Ontario Board of Censors

Number of Features Under Review 490

Number Originating in the United States 210

Number Originating in Great Britain 61

Number Originating in Canada 0

Number of Foreign-Language Films 219

Number of Short Comedies 134

Number of Newsreels 65

Number of Miscellaneous Subjects 136

Number of Feet Examined (for single prints) 5,350,000

Number of Features Treated 26

Number of Feature Films Classed as 'Adult' 77

Number of Feature Films Classed as 'Restricted' (For 18-Year-
   Olds and over) 21

Number of Feature Films Rejected 0
ASSOCIATED MOTION PICTURE ADVERTISERS, INC.
Room 410, 545 Fifth Ave., NY 17, NY.
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Vice-President Al Floersheimer, Jr.
Secretary Marcia Sturm
Treasurer Hans Barnstyn
Public Relations Director Patricia Padula

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1762 Carling Avenue, Ottawa, Ont.

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Secretary Hedley Mattingly
Treasurer Hilary Vernon

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QUEBEC DIVISION
1411 Mansfield St., Montreal, Que.

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Membership Len Bishop
Sick & Welfare Harold Paltz

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704 8th Ave., W., Calgary, Alta.

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President Fred Varlow
Vice-President Walter DuPerrier
Secretary-Treasurer Reg Dodridge

VANCOUVER
205-2182 W. 12th Ave., Vancouver, B.C.

OFFICERS
President Donn G. Poli
Secretary-Treasurer Steve Rolston

THE PIONEER OF THE YEAR AWARD
In 1952 the CPP marked The Golden Anniversary of the Silver Screen in Canada, dating it from the establishment of the first successful motion picture theatre—the Electra of John Schuberg on Cordova Street, Vancouver, which he opened in the Fall of 1902. At the celebration banquet, held in

**MOTION PICTURE BRANCH of the BOARD OF TRADE of METROPOLITAN TORONTO**

Board of Trade Bldg., 11 Adelaide St. W. (366-6811)

**OFFICERS**

Chairman ........................................... Harvey Harnick

Affiliated Pictures Corporation

Secretary ........................................... Daniel C. Kay, Jr.

**EXECUTIVE COMMITTEE**

Gurston Allen, Premier Operating Corp. Ltd.; C. S. Chaplin, United Artists Corp. Ltd.; W. Redpath, General Films Ltd.

**MOTION PICTURE INDUSTRY COUNCIL OF CANADA**

Executive Secretary, 21 Dundas Sq., Toronto, Ont. (364-9630)

**AFFILIATES**

British Columbia Exhibitors Association; Alberta Theatres Association; Saskatchewan Motion Picture Exhibitors Association; Manitoba Motion Picture Exhibitors Association; Motion Picture Theatres Association of Ontario; Quebec Allied Theatrical Industries; Maritime Motion Picture Exhibitors Association; Canadian Motion Picture Distributors Association; Association of Motion Picture Producers and Laboratories of Canada; Newfoundland Theatres; Equipment Dealers Association; Trade Press.

**OFFICERS**

Honorary Chairman ..................................... J. J. Fitzgibbons, CBE

Chairman .............................................. Frank H. Fisher

Vice-Chairman ........................................ Peter S. Myers

Vice-Chairman ......................................... Harry Prygrocki

Secretary-Treasurer .................................. H. C. D. Main

Executive Secretary .................................. Arch H. Jolley

Committees

**INTRA-INDUSTRY**


**RESOLUTIONS**

F. Gordon Spencer, chairman; Clare Appel, Douglas Miller.

**LEGISLATIVE—TAXATION**


**PUBLIC RELATIONS & BOXOFFICE PROMOTION**

C. S. Chaplin, chairman.

**FINANCE & ORGANIZATION**


**TECHNICAL ADVISORY**

A. Turnbull, chairman; F. Peters, J. Rice, G. Sharp, A. Besse, P. R. Hayes.

**INSURANCE**

Craig Hughes, chairman; H. S. Mandell, C. Appel, F. Morley.

**SPECIAL COMMITTEE**

G. Lightstone, chairman; Paul Hanner, Lou Consky, William Summerville.

**NATIONAL LEGION OF DECENCY**

453 Madison Ave., NY 22, NY.

(Plaza 9-1400)

Executive Secretary .................................. Right Rev. Monsignor Thomas F. Little, STL, LHD

Assistant Executive Secretary ............................ Rev. Patrick J. Sullivan, SJ, STD

Chairman, Motion Picture Dept. .............................. Mrs. J. F. Loomer, LHD

**VARIETY CLUBS INTERNATIONAL, TENT 28, TORONTO**

Prince George Hotel, Toronto, Ont. (363-3567)

**OFFICERS**

Chief Barker ........................................... Phil Stone

1st Asst. Chief Barker ................................. Frank Strean

2nd Asst. Chief Barker ................................. Lionel Lester

Property Master ........................................ Chet Friedman

Dough Guy ............................................. Dr. Jack Egan

**CANVASMAN**

Ernest Rawley, Controller Doug Summerville, Hye Bossin, Frank Fisher, Sam Shopowsitow, George Heiber, those listed above and the immediate past six Chief Barkers.

**CHAPLAINS**

Father G. J. Cherrier, OBE; Rabbi Stuart E. Rosenberg, PhD; Rev. Ray McCleary, MBE.

**COMMITTEE CHAIRMEN (1961)**

Fund Raising ......................................... Frank Strean

Liaison with Variety Village ......................... George Altman

Publicity ............................................. Chet Friedman

Finance .............................................. R. W. Bolstad

Baseball Tickets ...................................... Ed DeRocher, Harold Meyers

Sick and Welfare ..................................... Ben Granatstein

Press Clipping Library ................................. Charles Mason

Telephone ............................................. Claude Alexander

Membership ............................................ George Heiber

Constitution and By-Laws ............................ Harry S. Mandell

Meetings ............................................. Lionel Lester

Programs .............................................. Hye Bossin

Ceremonial Barker .................................. Win Barron

House .................................................. Len Bishop

Heart Trustees ........................................ David Griesdorf, N. A. Taylor, J. J. Fitzgibbons, Sr., Conn. Smythe, Jack Kent Cooke, Dan Kendel

**TENT 28 CHARTER MEMBERS**

The Variety Club of Toronto received its charter from the Variety Clubs of America (which became Variety Clubs International) in Sept., 1945, and its Interim Crew, made up of charter members, was confirmed in February, 1946. The first Crew was comprised of John J. Fitzgibbons, Chief Barker; Paul L. Nathanson, First Assistant Chief Barker; the late L. M. Devaney, Second Assistant Chief Barker; B. S. Okun, Dough Guy; O. R. Hanson, Property Master; and the late William P. Covert, H. L. Nathanson, Ben Freedman, Gordon Lightstone, Ernest Rawley and N. A. Taylor, canvasmen.

**PAST CHIEF BARKERS**

1946, 1947-1948: John J. Fitzgibbons, CBE;
TENT 28 HEART AWARD WINNERS

In 1947 the late Walter Campbell, then president of the Maple Leaf Baseball Club, was singled out by the Variety Club for his great work and presented with a gift to symbolize it. The following year Conn Smythe, president of the Maple Leaf Hockey Club, was similarly honored. By vote of the tent it was decided to undertake an annual award for the member who had done the most to serve its cause and that this was to be known as a "Heart Award." The winners since its inception are—1948: John J. Fitzgerald, Sr.; 1949: James Cameron; 1950: Wm. Summerville, Jr.; 1951: Ernest M. Rawley; 1952: George Altman; 1953: Monty Hall; 1954: Dan Krendel; 1955: Jim Nairn; 1956: R. W. Bolstad; 1957: J. A. Troyer; 1958: Herb Allen; 1959: Bert Brown; 1960: J. J. Fitzgerald, Jr.

CHARITY CITATION AWARD

In 1950, Tent 28, Toronto, was given the Charity Citation Award of Variety Clubs, International. The winner is selected annually by a special jury.

VARIETY CLUBS — WILL ROGERS HOSPITAL

Gordon Lightstone is the representative of the Variety Club of Toronto on the board of the hospital and Dr. Samuel J. Forest, 262 St. Clair Avenue West, Toronto, is Tent 28's examining physician.

VARIETY VILLAGE

Station B, Scarboro, Ont. (699-7167)

Principal and Headmaster: J. Arthur Robertson

Secretary: Reg Hopper

Representing the City of Toronto: C. L. Haldane, 92 College St., Toronto.

Representing the Variety Club of Toronto: J. J. Fitzgerald, Jr., chairman; N. A. Taylor and Dan Krendel.

Representing the Ontario Society for Crippled Children: Conn Smythe, John Counsell, Morris Stein.

Representing the Provincial Department of Education: A. M. Moon.

VARIETY VILLAGE SCHOOL BOARD

Representing the Variety Club of Toronto: Morris Stein, chairman.

Representing the Ontario Society for Crippled Children: Conn Smythe.

SECRETARY-TREASURER Reg Hopper

INTERNATIONAL OFFICERS

International Big Boss: John H. Harris, Harris Amusement Company, 3875 Bigelow Blvd., Pittsburgh 13, Pa.

International Main Guy: Marc Wolf, Y & W Management Corp., 642 Illinois Blvd., Indianapolis 4, Ind.

Chairman, Executive Board: George W. Eby, 1603 Oliver Bldg., Pittsburgh, Pa.

Member, Executive Director: Jack Beresin, 333 South Broad St., Philadelphia, Pa.

International Executive Director: George C. Hoover, P.O. Box 1162, South Miami, Fla.


First Assistant Chief Barker: Rufus Harvey, 291 Golden Gate Ave., San Francisco, Calif.

Second Assistant Chief Barker: James Carreras, 112 Water St., Waltham, England.


International Property Master: Ezra Stern, 1914 S. Vermont Ave., Los Angeles, Calif.

International Press Guy: Ray Bell, 9 Mount Tom Rd., Pelham Manor, N.Y.


Chairman, International Membership Committee: J. J. Fitzgerald, Jr., 284 King St. E., Toronto, Ont., Canada.

Chairman, International Charities Committee: Wm. S. Koster, Hotel Astor, Boston 16.


International Representatives: R. L. Bostick, 412 S. 2nd St., Memphis 2, Tenn.; George C. Hoover, P.O. Box 1162, South Miami, Fla.; Harry Kodinsky, 210 Park Bldg., Pittsburgh, Pa.; Gene Murphy, Desert Inn, Las Vegas, Nev.; Joseph Podoloff, 31 W. Lake St., Minneapolis, Minn.; J. J. Fitzgerald, Jr., 284 King St. E., Toronto, Ont.

VARIETY TENTS

Tent No. 1—Pittsburgh, Pa.: Wm. Penn Hotel.

Tent No. 3—Cincinnati, Ohio: Hotel Metropole.

Tent No. 4—St. Louis, Mo.: Hotel Mayfair.

Tent No. 5—Detroit, Mich.: Fuller Hotel.

Tent No. 6—Cleveland, Ohio: Tudor Arms Hotel.

Tent No. 7—Buffalo, N.Y.: Variety Club Bldg.

Tent No. 8—Milwaukee, Wis.: Inactive.

Tent No. 9—Albany, N.Y.: 326 State St.

Tent No. 10—Indianapolis, Ind.: 912 N. Illinois St.


Tent No. 12—Minneapolis, Minn.: Hotel Nicollet.


Tent No. 14—Milwaukee, Wis.: 1027 W. Wells St.

Tent No. 17—Dallas, Texas: Hotel Adolphus.

Tent No. 18—Dayton, Ohio: Moraine Hotel.

Tent No. 19—Baltimore, Md.: Stanley Theatre Bldg.

Tent No. 20—Memphis, Tenn.: Gayoso Hotel.

Tent No. 21—Atlanta, Ga.: Atlanta Hotel.

Tent No. 22—Oklahoma City, Okla.: Hotel Bitmore.

Tent No. 23—Boston, Mass.: Statler Hotel.


Tent No. 25—Hollywood, Calif.: 1765 N. Ycmanore Ave.

Tent No. 26—Chicago, Ill.: Congress Hotel.

Tent No. 27—Grand Rapids, Mich.: P.O. Box C8.

Tent No. 28—Toronto, Canada: Prince George Hotel.

Tent No. 32—San Francisco, Calif.: 90 Golden Gate Ave.
Tent No. 33—Miami, Fla.: Miami Colonial Hotel.
Tent No. 34—Houston, Texas: P.O. Box 9269.
Tent No. 35—New York, N.Y.: Room 2411, 1501 Broadway.
Tent No. 39—Las Vegas, Nev.: Sahara Hotel.
Tent No. 41—Dublin, Ireland: Carlton Cinema, 52 Upper O’Connell Street.
Tent No. 44—Jacksonville, Fla.
Tent No. 45—New Orleans, La.: 920 Gravier St.
Tent No. 46—Seattle, Wash.: P.O. Box 4044.

WOMEN OF THE MOTION PICTURE INDUSTRY
(Toronto Branch)
B61 Bay Street, Toronto, Ont. (925-3871)
OFFICERS
President .................................................. Jean Uttley
1st Vice-President .................. Dorothy Gibson
2nd Vice-President ............. Sharon Battle
Recording Secretary .......... Sonia Wener
Corresponding Secretary .......... Marcelle Lee
Treasurer ............................. Elsie Waldron

DIRECTORS
Catherine Anderson, Agnes Byford, Viola Creighten, Kitty Fisher, Doris Heenan, Marion Kadey, Hildegard Koblich, Daphne Lockhart.

Customs
TRANS WORLD CUSTOM BROKERS
277 Victoria St., Toronto, Ont. (366-6135)
Manager .................................................. Lou Fox

CUSTOMS, TARIFF, ETC.
16 MM. FILMS FROM USA
Exposed motion picture film is subject to a duty of 1½ cents per linear foot ad valorem, which is not to exceed 20 per cent of the invoice value, plus a sales tax of 11 per cent. The duty is to be computed on the prevailing rate of exchange on date of shipment. If the USA dollar is at a premium in Canada the invoice value is increased to compensate for the difference in exchange. If, however, the USA dollar is at a discount in Canada the invoice value is reduced. Here is how the tariff is worked out on a 5,000-foot film, invoiced at $400, when the Canadian dollar is at a discount of 2 per cent:

Invoice value ........................................ $400.00
Plus prevailing rate of exchange ........... 8.00

$408.00
Duty on 5,000 feet at 1½c a foot 75.00

(As the Duty does not exceed 20% of the invoice value, in this case $81.60, the $75 is taken in full.) Amount subject to sales tax 483.00
Sales tax 11% 53.13
Amount payable (duty and sales tax) 536.13

16 MM, USA EDUCATIONAL OR RELIGIOUS FILMS
(Covered by Tariff Item No. 696)
Free of duty and sales tax, provided a certificate is attached at time of clearing and signed by user. Information as to the type of declaration required may be obtained from the Customs Department.

16 MM. FILMS FROM GREAT BRITAIN
Exposed motion picture film is free of duty but subject to a sales tax of eleven per cent on the invoice value.

16 MM. EDUCATIONAL OR RELIGIOUS FILMS FROM GREAT BRITAIN
(Covered by Tariff Item 696)
Free of duty and sales tax, provided a certificate is attached at time of clearing and signed by user. Information as to the type of declaration required may be obtained from the Customs Department.

35 MM. FILMS FROM USA
Exposed motion picture film has a minimum value of eight cents per foot for duty purposes. (An appraisal valuation of eight cents a foot is set by the Government, but if the invoice value is higher than the greater figure is used.) The duty is one and one-half per cent per foot and this is added to the appraisal value. A sales tax of eleven per cent is worked out against the total. The figures are the same for color or black-and-white. The appraisal value takes care of the fluctuation in exchange. Here is how the tariff is worked out:

1,000 feet at minimum value of 8c per foot $80.00
Duty of 1½c per foot 15.00

Amount dutiable 95.00
Sales tax 11% on $95 10.45
Amount payable (duty and sales tax) 25.45

35 MM. USA EDUCATIONAL OR RELIGIOUS FILMS
(Covered by Tariff Item 696A)
Free of duty and sales tax, provided that a certificate from the Office of Educational Exchange, Washington, is submitted to and approved by the Deputy Minister of Customs, Ottawa.

35 MM. FILMS FROM GREAT BRITAIN
Exposed motion picture film is subject to the same duty and sales tax as USA shipments.

35 MM. EDUCATIONAL OR RELIGIOUS FILMS FROM GREAT BRITAIN
(Covered by Tariff Item 696A)
Free of duty and sales tax, provided that a certificate from the Ministry of Education, London, is submitted to and approved by the Deputy Minister of Customs, Ottawa.

OTHER ITEMS
"Cinematograph and motion picture cameras for use by professional motion picture producers having studios in Canada equipped for motion picture production" and "parts for the foregoing" are free of duty under the British Preferential and Most Favored Nation Tariffs and 15% under the General Tariff; on and after July 1, 1961 the Most Favored Nation rate will be 9%.

Item 915 "Cellulose nitrate cinematograph and moving picture films, negatives, n.o.p." sets the rate under British Preferential and Most Favored Nation tariffs at ten per cent, with no discount when duty is less than 15 per cent.

Item 658, which was free under British Preferential tariff and Most Favored Nation tariff and three cents per foot under General tariff, is listed at the same rates but has been altered to exclude filmed or video taped TV commercials. Added was Item 658A, which gives the duty on video tape, n.o.p. (not otherwise provided for under 658 and 658A), as 15% BPT, 20% MFNT and 30% General Tariff.

The amended Item 658 reads:
"Motion picture film, of 16 millimetre width and
over, and video tape, not including filmed or video taped television commercials, when imported by recognized processors of motion picture film or video tape in Canada, for the sole purpsoe of having reproductions made therefrom, and if the original film or video tape is re-exported within six months from the date of importation, under such regulations as the Minister may prescribe.

Item 696 affords duty-free entry to a very broad range of articles and equipment imported into Canada for the use and by order of any society or institution incorporated or established solely for religious, philosophical, educational, scientific or literary purposes, or for the encouragement of the fine arts, or for the use and by order of any public hospital, college, academy, school or seminary of learning in Canada, and not for sale or rental. The articles referred to above include sound and silent films, separate sound film tracks, positive and negative slides and filmstrips. The relation of this tariff item to certain articles of equipment is noted further on. Unexposed sensitized negative film of standard commercial width, viz., 35 mm., is rated for duty under item 187 at 10 per cent ad valorem. Most Favored Nation tariff. Unexposed sensitized negative film of lesser width, e.g., 8 mm. or 16 mm., is classified for duty purposes under item 187 at 20 per cent ad valorem under the afore-said Tariff and is admitted free under British Preferential tariff.

Exposed 35 mm. films pay a duty of 1.5 Canadian cents per foot. This tariff also applies to British films. As mentioned above, films for the use and by order of institutions or societies qualified for the entry benefits are exempt from duty.

Film cameras, for use with films of 8 mm., 16 mm. or 35 mm. silent type, are considered to be admissable free of duty under the provision in Item 696 relating to "mechanical equipment of a class or kind not made in Canada," when for the use and by order of institutions or societies qualified for the entry benefits of this Item and not for sale or rental.

Sound projectors for 16 mm. films are held to be articles of a class or kind not made in Canada and are therefore admissible under Item 696, when for the use and by order of institutions qualified for the entry privileges of this Item and not for sale or rental.

Sound projectors for 16 mm. films, designed for portable use and having incandescent lamp light source, have been ruled as made in Canada and are not entitled to entry under Item 696.

Slide or filmstrip still-picture projectors, when valued at not less than $25 each in retail in Canada may be admitted free of duty under Item 696, when for the use and by order of institutions qualified for the entry privileges of this Item and not for sale or rental.

Articles entitled to entry under Tariff Item 696 are exempt from the consumption or sales tax; otherwise this impost of eleven per cent levied on the duty-paid value is applicable.

INCOME TAX INFORMATION

No changes were made in the Canada-United States Reciprocal Tax Convention during the past year, according to the Department of National Revenue. The effect of the Convention, as stated by the Legal Branch at the Taxation Division, is:

"Under the Treaty Agreement between the United States and Canada, a credit for income tax deducted at source by one country will be allowed on the return filed by a taxpayer of the other country. Canadians earning income in the United States may claim credits in their Canadian returns for income tax withheld at a United States source, and Americans earning income in Canada may claim credit in their American returns for income tax withheld at a Canadian source."

PROVINCIAL LEGISLATION

The most comprehensive survey of the motion picture in action ever made and recorded is that which was issued by UNESCO in 1950, "Press/Film/Radio," which is one of the "Reports On the Facilities of Mass Communications" embracing the world. Pages 292 to 305 are devoted to Canada, a flattering amount of space indicative of its high standing in the film world.

One of the most interesting sections of Unesco's Canadian survey was called "Legislation," which contained information surprising in its nature and quantity. It is reprinted here with revisions to bring it up to date.

Apart from the National Film Act governing the operation of the National Film Board of Canada, which will be dealt with later on, no special film legislation has been issued by the Canadian Government, this being the domain of the provincial governments. Each of these has enacted such legislation, mainly dealing with licensing and censorship as follows:

British Columbia: Moving Pictures Act 1924 as amended by the Moving Pictures Act Amendment Act 1948 and the Regulations under it (Regulations respecting Moving Picture Films and Film Exchanges, lastly amended by Order in Council No. 272 of 16 February 1950). The censor board, which has an "Adult Entertainment" classification, recently introduced "Restricted," which bans all under 18 from films so designated.

Alberta: Amusements Act and the Regulations Under the Amusements Act of 1941 lastly amended by Order in Council No. 488 of 2 May 1949. A recent amendment lowered the age at which children may attend movie theatres after 8 p.m. without adult companionship from 16 to 14.

Manitoba: Amusements Act 1924.

New Brunswick: The Theatres Act 1927.

Nova Scotia: The Theatres, Cinematograph and Amusements Act 1923, and Regulations thereunder (lastly revised 7 July 1945).

Ontario: The Theatres Act, 1953, a complete revision of the Theatres and Cinematographs Act, first passed in 1911. Under the new act the minimum age under which children may attend movies unaccompanied is lowered from 16 to 14. The term "theatre" is redefined to apply only to those showing 35 mm. films. The exhibition of 16 mm. films in halls becomes the responsibility of local officials. The previous men's-beroonbooth law is withdrawn. Films classified as "Adult Entertainment" must be so advertised.
in the papers and identified outside the theatre. Under the category called "Restricted" certain films are allowed exhibition for patrons over 18, each engagement requiring approval.

Prince Edward Island: There is no Board of Censors. Pictures shown must be approved by the New Brunswick Board of Censors.

Quebec: Act respecting Exhibitions of Moving Pictures 1925 and the regulations under it (Regulations respecting the censorship of films, lastly revised by Order in Council No. 342 of 31 March 1949).

Saskatchewan: The Theatres and Cinematographs Act 1940 and the Regulations under the Theatres and Cinematographs Act, lastly amended by Order in Council No. 48 of 1948.

Finally, in the North West Territories which do not constitute a province, there is the Ordinance respecting Motion Pictures, lastly amended on 17 March 1948, dealing mainly with theatre licensing and safety conditions. As there are only four licensed cinemas in the North West Territories which obtain films through provincial distribution, and as such films have been censored by the provincial authorities, it has not been considered necessary to carry out further censorship.

In Newfoundland, there is an "Act regarding the Censoring of Moving Pictures," but no regulations have been laid down thereunder. At one time a Board of Censorship existed but it was dissolved some years ago.

All provincial acts contain regulations concerning the licensing of cinemas with a view to public safety and compliance with censorship rules. Generally the licensing includes permanent cinemas as well as mobile cinemas and drive-in theatres both for 35mm and 16mm. In the Province of Quebec, film performances in the open air, and consequently drive-in theatres, are prohibited. Most of the provinces require by law that projectionists must pass an examination and obtain a certificate.

Film exchanges (distributing companies and their local agents) must also be licensed, generally to ensure the safe storage of films. In different provinces, such as the provinces of Alberta, Nova Scotia and Ontario, the law contains a clause according to which the authority in charge may prescribe the terms and conditions under which films may be sold, leased or exchanged.

In addition the Lieutenant-Governor in Council of the province of Ontario may require that a proportion of the films available for distribution to exhibitors and the films exhibited in each theatre be of British manufacture and origin, and he may fix such proportions on a monthly or yearly basis.

The Nova Scotia Theatres, Cinematographs and Amusement Act lays down that no cinema may be deprived of the number of films necessary for its operation and also that no cinema may contract for more films than are reasonably required.

A special rule of the British Columbia Moving Pictures Act provides for the establishment of a British Columbia Patriotic and Educational Picture Service under the Department of the Attorney-General. The task of this service is to produce and acquire films and slides of a patriotic, educational or entertaining nature (especially concerning the Province or the Dominion) and to furnish them without charge for public exhibition in the cinemas. The Director of the Service may issue directions to the cinemas as to the times and manner of the exhibition of the films and slides.

Finally different provincial acts deal with entertainment taxes and all of them contain censorship rules. The general pattern is that censorship is exercised in each province by a Censorship Board and appeals against the decisions of these Boards can be made to the provincial Appeals Boards. Furthermore, films are usually censored under two categories: Adult and Suitable for Family Entertainment (or General), but Ontario and BC have added a third classification: Restricted, under which only persons over 18 years may be admitted. The age under which children may not visit cinemas unless films especially approved for them are shown, varies from 14 to 16 years. However, in the Province of Quebec children under 16 were not admitted at all from 1927 until 1961, when legislation was introduced to change this.

(For censorship fees and exchange licences see Censorship section.)
Wendell R. Corey, Jack Diamond, George Dun-wanger. Wendell Corey, the vice-president, took his place.

and, Gordon E. Sawyer, George Stevens, Walter Screenplay and Original Story: Billy Wilder and

Mohr, Richard Murphy, Ken Peterson, Robert Ry¬

Treasurer . Fred L. Metzler

Assistant Secretary Hal Mohr

Secretary . Hal Elias

President . Wendell Corey

Assistant Treasurer John O. Aalberg

Executive Director Margaret Herrick

Assistant Executive Director Sam E. Brown

Counsel Wright, Wright, Goldwater & Wright

President Valentine Davies died in office. Wen¬
dell Corey, the vice-president, took his place.

BOARD OF GOVERNORS


The purposes of the Academy are:

To advance the arts and sciences of motion pictures and to foster co-operation among the creative leadership of the motion picture industry for cultural, educational and technological pro¬gress.

To recognize outstanding achievements by con¬ferring annual Awards of Merit, serving as a constant incentive within the industry and focusing wide public attention upon the best in motion pictures.

To conduct co-operative technical research and stimulate the improvement of methods and equipment.

To provide a forum and common meeting ground for the various branches and crafts; to sponsor publications; and to serve as an impartial clearing house for achievement records and statistics.

To constitute an organization of established prest¬ige which is expressly prohibited from concern¬ing itself with economic, political or labor issues.

To represent to the public the viewpoint of the actual creators of motion pictures and symbolize a leadership comparable to that of other academic institutes and foundations.

To foster educational activities between the public and the industry, with particular reference to encouraging motion picture courses in univer¬sities and sponsoring vocational scholarships.

ADVERTISING RULES

Regulations for the use of Academy Award symbols and references to the Oscar-winning plays and players for advertising and exploitation pur¬poses are:

No film or achievement which has not won an Academy Award may be advertised or exploited in a manner which will mislead the public and imply by design, layout or wording of copy, that the film or achievement has won the Academy Award.

Pictures nominated for specific Awards may be so advertised providing: that no reproduction of an Awards symbol is used; that the word "nomi¬nations" or the words "nominated for" appear in the same size, style and color of types as the words " Academy Award"; that the achievement for which the nomination has been voted is in¬cluded in the advertising.

Honorary Awards which are conferred only by vote of the Academy Board of Governors must be clearly defined in all advertising as Honorary Awards and must specify the accomplishments for which the recognition was accorded. Honorary Awards shall not be so advertised or exploited that the public will confuse an Honorary Award with an Award voted by the Academy membership.

When an Honorary Award has been conferred for a technique or for a series of motion pictures, the Award symbol granted for that Honorary Award may be used in advertising such technique or series providing: that the year and accomplish¬ment for which the Honorary Award was given is included in the advertising; that only the symbol presented for the technique or series is used, and not the statuette unless the statuette was the symbol so presented.

Academy Award symbols (statuette or plaque) may be used without special written permission only (a) To advertise the specific achievement for which the Award was given; (b) To refer to the presentation of the annual Academy Awards as an event; and (c) In connection with stories and articles referring to the Academy as an organization. Permission to use the Academy Award symbols for any other purposes whatsoever must be obtained in writing from the Academy.

1960 ACADEMY AWARDS

(Awards made by the Academy of Motion Picture Arts and Sciences in April, 1961 in Hollywood, California.)

Production: The Apartment, Mirisch Co.-United Artists.


Actress: Elizabeth Taylor in Butterfield 8, MGM.

Supporting Actor: Peter Ustinov in Spartacus.

Supporting Actress: Shirley Jones in Elmer Gantry.

Direction: Billy Wilder for The Apartment.

Screenplay, Adapted From Another Source: Richard Brooks for Elmer Gantry.


Cinematography, Color: Russell Metty for Spar¬tacus.

Cinematography, Black and White: Freddie Francis for Sons and Lovers, Company of Artists-70th-Fox.

Song: Manos Hadjidakis for music and lyrics of Never on Sunday, from Never on Sunday, MelinaFilm-Lopert Pictures.

Scoring, Musical: Morris Stoloff and Harry Suk¬man for Song Without End, Goetz-Vidor Pic¬tures-Columbia.

Scoring, Drama or Comedy: Ernest Gold for


Exodus, Carlyle-Alpina S. A. Production-United Artists.

Film Editing: Daniel Mandell for The Apartment.

Sound Recording: Gordon E. Sawyer of Samuel Goldwyn Sound Department and Fred Hynes of Todd-AO Sound Department for The Alamo, United Artists.

Art Direction, Color: Alexander Golitzen and Eric Orbom for Spartacus; Set Decoration: Russell A. Gausman and Julia Heron.

Art Direction, Black and White: Alexander Trauner for the Apartment; Set Decoration: Edward G. Boyle.

Costume Design, Color: Valles and Bill Thomas for Spartacus.


Documentary, Feature: The Horse With the Flying Tail, Walt Disney-Empire-Universal.

Documentary, Short: Giuseppeppina, James Hill Production-Lester A. Schoenfeld Films.

Short, Live Action: Day of the Painter, Little Movies-Kingsley-Union Films.

Short, Cartoon: Munro, Rembrandt Films-Film Representations.

Special Effects: Gene Warren and Tim Baar for The Time Machine, Galaxy Films-MGM.

Foreign Language Film: The Virgin Spring, A. B. Svensk Filminstitut (Sweden).

Jean Hersholt Humanitarian Award: Sol Lesser.

Special Honorary Awards: Gary Cooper; Stan Laurel; Hayley Mills for most outstanding juvenile performance of the year in Walt Disney's Pollyana.

### Previous Academy Awards

1927-28

**Actor:** Emil Jannings, Way of All Flesh.

**Actress:** Janet Gaynor, Seventh Heaven.

**Picture:** Wings, Paramount.

**Special Awards:** Warner Bros, for The Jazz Singer.

1928-29

**Actor:** Warner Baxter, In Old Arizona.

**Actress:** Mary Pickford, Coquette.

**Picture:** Broadway Melody, MGM.

1929-30

**Actor:** George Arliss, Disraeli.

**Actress:** Norma Shearer, The Divorcee.

**Picture:** All Quiet on the Western Front, Universal.

1930-31

**Actor:** Lionel Barrymore, A Free Soul.

**Actress:** Marie Dressler, Min and Bill.

**Picture:** Cimarron, RKO.

1931-32

**Actor:** Fredric March, Dr. Jekyll and Mr. Hyde.

**Actress:** Helen Hayes, The Sin of Madelon Claudet.

**Picture:** Grand Hotel, MGM.

**Special Award:** Walt Disney for creation of Mickey Mouse.

1932-33

**Actor:** Charles Laughton, The Private Life of Henry VIII.

**Actress:** Katharine Hepburn, Morning Glory.

**Picture:** Cavalcade, Fox Film Corp.

1934

**Actor:** Clark Gable, It Happened One Night.

**Actress:** Claudette Colbert, It Happened One Night.

**Picture:** It Happened One Night, Columbia.

**Special Award:** Shirley Temple for outstanding contribution to screen entertainment.

1935

**Actor:** Victor McLaglen, The Informer.

**Actress:** Bette Davis, Dangerous.

**Picture:** Mutiny on the Bounty, MGM.

**Special Awards:** Warner Bros, for The Jazz Singer, ushered creative achievements as director and producer and lasting contributions to progress of motion picture arts.

1936

**Actor:** Paul Muni, The Story of Louis Pasteur.

**Actress:** Luise Rainer, The Great Ziegfeld.

**Picture:** The Great Ziegfeld, MGM.

**Special Awards:** March of Time, W. Howard Greene and Harold Rosson for color cinematography in the Garden of Allah.

1937

**Actor:** Spencer Tracy, Captains Courageous.

**Actress:** Luise Rainer, The Good Earth.

1938

**Actor:** Spencer Tracy, Boys Town.

**Actress:** Bette Davis, Jezebel.

**Picture:** You Can't Take It With You, Columbia.


1939

**Actor:** Robert Donat, Goodbye, Mr. Chips.

**Actress:** Vivian Leigh, Gone With the Wind.

**Picture:** Gone With the Wind, Selznick International-MGM.

**Special Awards:** Douglas Fairbanks, Sr. The Technicolor Company. Motion Picture Relief Fund. Judy Garland for outstanding performance as screen juvenile. William Cameron Menzies for achievements in use of color for Gone With the Wind.

1940

**Actor:** James Stewart, The Philadelphia Story.

**Actress:** Ginger Rogers, Kitty Foyle.

**Picture:** Rebecca, Selznick International-UA.

**Special Awards:** Bob Hope. Colonel Nathan Leven¬son. Twentieth Century-Fox Films. Warner Bros. Art Department and Anton Grot.

1941

**Actor:** Gary Cooper, Sergeant York.

**Actress:** Joan Fontaine, Suspicion.

**Picture:** How Green Was My Valley, 20th Century-Fox.

**Special Awards:** Walt Disney. William Garrity. Alexander Wing. Edward G. Boyle.

1942

**Actor:** James Cagney, Yankee Doodle Dandy.

**Actress:** Greer Garson, Mrs. Miniver.

**Picture:** Mrs. Miniver, MGM.
Special Awards: Charles Boyer for creation of the French Research Foundation. In Which We Serve for outstanding international foreign production. MGM for production of the Andy Hardy series which best reflects the American Way of Life.

Irving G. Thalberg Memorial Award: Sidney Franklin. 
1943

Actress: Jennifer Jones, The Song of Bernadette. 

Special Award: George Pal for his novel technique in producing puppetoon shorts.

Irving G. Thalberg Memorial Award: Hal B. Wallis. 
1944

Actor: Bing Crosby, Going My Way. 
Actress: Ingrid Bergman, Gaslight. 

Special Award: Margaret O’Brien as the outstanding child actress of the year.

Irving G. Thalberg Memorial Award: Darryl F. Zanuck. 
1945

Actor: Ray Milland, The Lost Weekend. 
Actress: Joan Crawford, Mildred Pierce. 

Special Awards: Walter Wanger for distinguished achievement in serving six consecutive years as president of the Academy of Motion Picture Arts and Sciences. Frank Ross, producer, Mervyn Leroy, director, and Frank Sinatra, star of the House I Live In, Peggy Ann Garner as the most promising juvenile of 1945 for her performance in A Tree Grows In Brooklyn.

1946

Actress: Olivia de Havilland, To Each His Own. 


Irving G. Thalberg Memorial Award: Samuel Goldwyn. 
1947

Actor: Ronald Colman, A Double Life. 
Actress: Loretta Young, The Farmer’s Daughter. 


1948

Actor: Sir Laurence Olivier, Hamlet. 
Actress: Jane Wyman, Johnny Bellinda. 

Special Award: The Kidnappers, JARO. Greta Garbo. Danny Kaye for work for UN and technical staff for VistaVision.

1949

Actor: Broderick Crawford, All the King’s Men. 
Actress: Olivia de Havilland, The Heiress. 

Special Awards: Jean Hersholt for distinguished service to the industry. Bobby Driscoll for outstanding juvenile performance in The Window and So Dear to My Heart. Fred Astaire for raising the standard of musical films. Cecil B. DeMille for 37 years of pioneer work in the industry.

1950

Actor: Jose Ferrer, Cyrano de Bergerac. 
Actress: Judy Holliday, Born Yesterday. 


Irving G. Thalberg Memorial Award: Darryl F. Zanuck. 
1951

Actress: Vivien Leigh, A Streetcar Named Desire. 


Irving G. Thalberg Memorial Award: Cecil B. DeMille. 
1953

Actress: Audrey Hepburn, Roman Holiday. 

Special Awards: Joseph L. Breen, Pete Smith, Fred Waller. 

Irving G. Thalberg Memorial Award: Samuel Goldwyn. 
1954

Actor: Marlon Brando, On the Waterfront. 

Special Awards: Gate of Hell, Daiji-IFD. Jon Whitley and Vincent Winters for Best Juvenile Performances in The Kidnappers, JARO. Greta Garbo. 

1955

Actor: Ernest Borgnine, Marty. 
Actress: Anna Magnani, The Rose Tattoo. 

Special Award: Samurai, Toho, Japan, as Best Foreign Film. 

1956

Actor: Yul Brynner, The King and I. 
Actress: Ingrid Bergman, Anastasia. 

Special Award: La Strada, IFD, Italy, as Best Foreign Film. 

1957

Actress: Joanne Woodward, Three Faces of Eve. 

Special Award: On the Waterfront, Columbia. 

Foreign Language Picture: The Nights of Cabiria, Dino De Laurentiis (Italy). 


Jean Hersholt Memorial Award: Samuel Goldwyn. 

1958

Actor: David Niven, Separate Tables. 
Actress: Susan Hayward, I Want to Live. 

Picture: Gigi, Arthur Freed Productions-MGM.
British Film Academy Awards

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On Jan. 1, 1959 the British Film Academy was merged with the Guild of Television Producers and Directors to form The Society of Film and Television Arts, Ltd. in order to continue the work of both groups in a single organization.

Objects of the SFTA are "To promote, maintain, improve and advance original and creative work among persons engaged in film and television production; to create and maintain a high standard of qualification and performance in such persons; and to encourage and promote experiment and research in the arts, sciences and techniques of film and television production." Among its varied activities are the annual British Film Academy Awards and those of the Guild of Television Producers and Directors.

Its members are senior film-makers or production executives and producers or directors of TV programmes. Associate members are others working creatively in film or TV and Affiliates are those not creatively involved but who work in professional contact with those who are.

1960 UK ACADEMY AWARDS

Film From Any Source: The Apartment (USA).
British Film: Saturday Night and Sunday Morning.

United Nations Award for the best film embodying one or more of the principles of the United Nations Charter: Hiroshima, Mon Amour (France). Short Film: High Journey.
Specialized Film (Previously for Work Lying Outside the Feature and Documentary Fields): Dispute.
Animated Film: Universe (Canada).
British Actress: Rachel Roberts in Saturday Night and Sunday Morning.

1959

British Actor: Peter Finch in The Trials of Oscar Wilde.
Foreign Actress: Shirley MacLaine in The Apartment.
Foreign Actor: Jack Lemmon in The Apartment.
Most Promising Newcomer: Albert Finney in Saturday Night and Sunday Morning.

WINNERS IN PREVIOUS YEARS


Special Award for Work Lying Outside the Feature and Documentary Fields: 1948—Atomic Physics; 1949—La Famille Martin; 1950—The True Face of Japan (This Modern Age); 1951—Gerald McBoing-Boing; 1952—Animated Genesis; 1953—The Romance of Transportation; 1954—Time Out of War; 1955—The Bespoke Overcoat; 1956—The Red Balloon; 1957—A Chairy Tale; 1958—The Children's Film Foundation; 1959—This is the BBC


Robert Fleherty Award for the Best Feature-Canadian Film Awards

Chairman Charles Topshee
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GENERAL REGULATIONS

1. Each film entered must be accompanied by a completed official entry form with entry fee attached.
2. All films must be produced in Canada by Canadian producers.
3. Films must have been produced, or released generally, during the year being judged.
4. A film may be entered in only one class.
5. The committee reserves the right to place any entry in the most suitable class after consultation with the producer.
6. Entries in the non-theatrical class must be on 16 mm. stock.
7. No award will be made in any class if the judges feel that the entries do not reach a suitable standard.
8. The adjudication of the entries by the judges is final.

JUDGES
The panels of judges are composed of men and women who are qualified to make evaluations, while not being connected in any way with any film submitted. In the formation of each panel, recognition has been given to the fact that both French and English films will be entered.

The judges, in making the awards, will assess the overall effectiveness of the film. They will take into account such factors as: The aim of the film and how well it is achieved; its unity and clarity; the direction, editing, quality of script, photography, sound track, titles, animation, music, etc. The Management Committee may from time to time grant special awards for other outstanding achievement in the motion picture field.

AWARDS
The judges may recommend a Canadian Film of the Year Award to the film which represents the highest achievement of the year. They may from time to time grant a Special Award for other outstanding achievement in the motion picture field.

Canadian Film Awards, 1960

FILM OF THE YEAR
UNIVERSE, produced by the National Film Board of Canada.

SPECIAL AWARD
To Dr. A. W. Trueman, director of the Canada Council, "for his personal contribution to the art of film making and in the field of distribution of Canadian films."

THEATRICAL
THEATRICAL FEATURE
No entries were submitted in this category.
THEATRICAL SHORT
UNIVERSE, produced by the National Film Board of Canada, "for imaginative and unique treatment of a timeless theme."

NON-THEATRICAL
ARTS AND EXPERIMENTAL
CHILDREN'S FILMS
LINES—HORIZONTAL, produced by the National Film Board of Canada, "for maturity of achievement through simplicity and for excellent integration of music with image."
LIFE IN A WOODLOT, produced by the National Film Board of Canada, "for excellence of color photography and realization of purpose."

GENERAL INFORMATION
MARSH HARVEST, produced by Wm. H. Carrick, "for having captured the 'atmosphere' in excellent color photography."

PUBLIC RELATIONS
TAKE FOUR GIANT STEPS, produced by Pageant Productions Ltd., "for unity and drama well conveyed in excellent visuals and sound."

SALES AND PROMOTION
HORS D'OEUVRES, produced by the National Film Board of Canada, "for a well-edited selection of items in a delightful selling presentation."

TRAINING AND INSTRUCTION
EPIDURAL ANAESTHESIA FOR VAGINAL DELIVERY IN OBSTETRICS, produced by Chehtwynd Films Ltd., "for excellence of photography and achievement of purpose."

TRAVEL AND RECREATION
WATERS OF THE WHITESHELL, produced by Crawley Films Ltd., "for its excellent visuals, sound and script."

AMATEUR
(Winner of this category receives the Trophy of The Association of Motion Picture Producers and Laboratories of Canada, given annually for the Best Amateur Film.)
RINGERS REQUIRED, produced by A. J. M. Collins of Vancouver, "for excellent use of the film medium in a beautifully photographed, well cut, well paced documentary."
BE PREPARED, produced by George Gingras of Toronto; FLORAL CAPERS, produced by Jack W. Rudell of Islington, Ont.; ITALIAN MARBLE, produced by Fred W. Borgman of Toronto; and WAKE OF THE BLUENOSE, produced by C. K. Cucksey of Chatham, Ont., were each cited as "one of the Five Best amateur films produced in Canada in 1960."

Previous Winners

1959 WINNERS
Film of the Year: No award was made.
Special Awards: To Arthur Chehtwynd of Chetwynd Films in Toronto for 'dedicated service in the interests of Canadian Film-makers as an executive officer of the Association of Motion Picture Producers and Laboratories of Canada' and to Joseph Morin, director of the Cine-Photographic Branch of the Province of Quebec "in recognition of more than forty years' distinguished service to Canadian film-making in the fields of production, distribution and exhibition."
Theatrical—Short: Royal River, National Film Board.

Non-Theatrical—Arts and Experimental: Les Bateaux de Neige, Studio 7 Ltd.

Non-Theatrical—Children: Tales of the Riverbank, Riverbank Productions Ltd.; The Chairmaker and the Boys, National Film Board.

Non-Theatrical—General Information: A is for Architecture, National Film Board.

Non-Theatrical—Public Relations: It's People that Count, Crawley Films Ltd.

Non-Theatrical—Sales Promotion: Hosiery Facts and Fashions, Omega Productions Ltd.

Non-Theatrical—Training and Instruction: An Introduction to Jet Engines, National Film Board; Radiation, National Film Board.

Non-Theatrical—Travel and Recreation: Pressure Golf, Crawley Films Ltd.

Television—Television Films: Bad Medicine, Crawley Films Ltd.; Man of Kintail, Chetwynd Films Ltd.

Television—Television Commercials: Duet, Robert Lawrence Productions (Canada) Ltd.

Amateur: Paperchase, University of British Columbia.

The Canadian Film Awards started in 1948. For winners before 1959 see previous editions.

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MOTION picture censorship in Canada, a provincial right exercised in nine of 10 provinces, was the target of more newspaper criticism in 1960-61 than at any time in the past. And in the Fall of 1960 the Canadian Bar Association, at its annual meeting in Quebec City, heard its Civil Liberties Committee call for discontinuance of film censorship by provincial agencies on the grounds that prejudging in an invitation to thought control.

In Nov., 1960 the Provincial Censors of Motion Pictures met in Saint John, NB and a result of the discussion was a resolution calling for the end of “obvious excesses” in films through enforcement of the Motion Picture Association of America’s Production Code. USA and UK censors have been invited to attend the 1961 meeting of the Canadian censors, which was scheduled for Regina in the Fall.

The U.S. Supreme Court gave motion picture censorship a new lease on life early in Jan. through a five-to-four decision holding that states and cities have a right to deny permits for films. Previous decisions of the court had rendered censorship ineffective. The motion picture industry renewed its fight against it.

Motion picture censorship in Canada is generally a bit more relaxed than in the past. British Columbia established the Restricted Category which enables certain types of films to be shown to those 18 and over, and Quebec permitted the attendance of children under 16 under certain conditions for the first time since 1927.

Television, governed by federal legislation, is completely without official censorship, so that the alleged benefits of motion picture restriction for theatres don’t seem very real. To restrict one and not the other seems not only unrealistic but absurd to most people. The Provincial Censors of Motion Pictures passed a resolution at the 1958 meeting calling for TV censorship along the lines of that applied to films.

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16 MM.—Silent films: $1 for the first 400 feet and 50 cents for each additional 200 feet or fraction thereof. Sound films: $2 for the first 400 feet and $1 for each additional 200 feet or fraction thereof. Additional prints: $1.50 for the first 400 feet and 75 cents for each additional 200 feet or fraction thereof. Trailers: $1 for each 100 feet or fraction thereof. Other (without film exchange licence and/or not mentioned previously): $3 for the first 400 feet and $1.50 for each additional 200 feet or fraction thereof.

APPEALS—$25 for each appeal.
TELEVISION—Fees for films to be used for TV broadcasting are at the same rates as above.
NEWSCLIP—$1.50 for each 500 feet or fraction thereof for newsclips added to a newsreel. Additional prints—$1 for each 500 feet or fraction thereof.
AD FILMS—50 cents for each 100 feet of film or fraction thereof for screen advertising film.
SPECIAL FILMS—$5, or any lesser fee chargeable under these regulations, for each titled subject of 35, 16 or 8 mm. film to be shown by an organization or society operating primarily for cultural, educational or charitable purposes, to be shown not more than twice in the Province on a date or dates specified on a certificate from the Censor to accompany the film while in the Province, for the complete film.

EXCHANGE LICENCES
Exchange licences are issued by the Censor of Moving Pictures in Vancouver and the annual fees are $300 for 35 mm. and $25 for 16 mm.

ALBERTA MOTION PICTURE CENSOR BRANCH
Natural Resources Bldg., Edmonton, Alto. (Phone CA. 9-3310)
Operates under the Provincial Secretary’s De-
THEATRES BRANCH AND BOARD OF CENSORS (ONTARIO)
1075 Millwood Rd., Toronto 17, Ont.
(421-2462)

Operates under the Department of Travel & Publicity and Senior Officer is Hon. B. L. Cathcart, Minister.
Chairman of the Board and Director of Theatres is O. J. Silverthorne.
Vice-Chairman of the Board and Assistant Director of Theatres is W. D. McPhee.

CENSORSHIP FEES
35 MM.—$4 per reel of sound film of British origin and for each reel of silent film; $6 for each reel of sound film of foreign origin; 50 cents for each silent film trailer 500' or less than 1000'; 1,000' or more than 1,000'; $1 for each sound film trailer of British or foreign origin over 100 ft but not over 200 ft and $3 for over 200' but less than 500'; $1 for each sound film trailer of foreign origin over 100 ft but not over 500 ft and $6 for over 500' but less than 1,000'; $1 for each sound film trailer of foreign origin over 500 ft for each additional 500 feet or fraction thereof.

EXCHANGE LICENCES
Exchange licences are issued by the Theatres Branch and Board of Censors (Ontario) in Toronto and the annual fees are $100 for 35 mm. and $50 for 16 mm. The charge for the transfer of a film exchange licence is $5.

BOARD OF CINEMA CENSORS OF THE PROVINCE OF QUEBEC
701 St. Gabriel St., Montreal, Que.

Operates under the jurisprudence of the Attorney General and his Department.
Chairman of the Board is L. G. Prévost, QC.
Staff Manager and Administrator is Lucien Desbiens.

CENSORSHIP FEES
35 MM.—$5 per film of 500 feet or less and $5 for each additional 500 feet or less.
16 MM.—$2.50 per film of 400 feet or less and $2.50 for each additional 400 feet or less.

APPEALS—For 35 mm., $10 for each 1,000 feet or fraction thereof. For 16 mm., $4 for each 400 feet or fraction thereof.

EXCHANGE LICENCES
Exchange licences are issued by the Bureau du Revenu in Montreal and the annual fees are $205 for 35 mm. and $12 for 16 mm.
issues over five years old: censored at regular prices.

**EXCHANGE LICENCES**
Exchange licences are issued by the Dept. of the Provincial Secretary-Treasurer in Fredericton and the annual fees are $250 for 35 mm. and $50 for 16 mm.

**NOVA SCOTIA BOARD OF CENSORS**
Dennis Bldg., Halifax, NS.
(Phone 422-7341, Local 247-248)
Operates under the Department of the Provincial Secretary and Senior Officer is Hon. W. S. K. Jones, QC, Provincial Secretary.
Chairman of the Board and head of the Theatre Inspection Branch is J. Henry R. MacLeod.

**CENSORSHIP FEES**
35 MM.—$4 per reel of 1,100 feet or fraction thereof. Additional prints $2 per reel of 1,100 feet or fraction thereof. Trailers 75 cents.
16 MM.—$1.50 per reel of 400 feet or fraction thereof. Additional prints 75 cents per reel of 400 feet or fraction thereof.

APPEALS—$5 for each 1,100 feet or fraction thereof of 35 mm. film.

**PRINCE EDWARD ISLAND**
Charlottetown, PEI.
Films shown in the province must be approved by the New Brunswick Board of Censors. The responsibility for the safety of theatres rests with the Board of Fire Underwriters and they are inspected regularly by the Provincial Fire Marshal.

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KIMBERLEY
The Daily Bulletin

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The News—Leslie Holmes

NEW WESTMINSTER
The British Columbian—Jeffrey Cross

PENTICTON
Herald—Jim Hume

PRINCE GEORGE
Citizen

PRINCE RUPERT
The Daily News—John Richard Ayres

TRAIL
Daily Times—Bruce W. Hogle

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The Sun—Les Wedman

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The Herald—John Hopkins

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The Reminder

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The Daily Graphic—G. E. Moffat

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The Free Press—Ken Winters
The Tribune—Jim Peters

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Ontario Intelligencer

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The Expositor

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The News—Joe Emmott

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Daily Bulletin

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The Times-Journal—L. Wheatley

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The Guardian

HAMILTON
The Spectator—Ed Hocura

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Kenora-Keewatin Daily Miner & News

KINGSTON
The Whig-Standard—R. J. Ellis

KIRKLAND LAKE
The Northern Daily News—H. Moritsugu

KITCHENER
Kitchener-Waterloo Record

LINDSAY
The Post

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The Free Press—Dick Newman

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Evening Review—Winnifred S. Hill

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Le Droit—Germain Tardif
The Evening Journal—Robert Burgess

OWEN SOUND
The Sun-Times

PEMBROKE
The Sun—Times

PETERBOROUGH
The Observer

PETERBOROUGH
The Examiner—James Shrimpton

PORT ARTHUR
The News-Chronicle—Jack Hughes

PORT COLBORNE
See Welland-Port Colborne Tribune

PORT HOPE
The Evening Guide—John D. Burns

ST. CATHARINES
The Standard

ST. THOMAS
The Times-Journal

SARNIA
The Canadian Observer

SAULT STE. MARIE
The Star

SIOUX LOOKOUT
The Star

STRATFORD
The Beacon Herald—Alan Haydock

SUDBURY
The Star—Betty Meakes

TIMMINS
The Daily Press—James Garner

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159
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<table>
<thead>
<tr>
<th>Location</th>
<th>Newspaper/Magazine</th>
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<tbody>
<tr>
<td>Chelaine</td>
<td>Echoes (IODE)</td>
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<tr>
<td></td>
<td>Liberty—Frank Rasky (&quot;Ad Lib&quot;)</td>
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<td></td>
<td>Maclean's—Clyde Gilmour</td>
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<tr>
<td></td>
<td>Saturday Night—Mary Lowry Ross</td>
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<tr>
<td>Waterloo</td>
<td>See Kitchener-Waterloo Record</td>
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<tr>
<td>Windsor</td>
<td>The Daily Star—Bert Steel</td>
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<tr>
<td>Woodstock</td>
<td>The Daily Sentinel-Review—Loran Stewart</td>
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<tr>
<td>Quebec</td>
<td>Le Progres du Saguenay—Benoit Massicote</td>
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<tr>
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<td>La Voix de L'est—Roland Gagne</td>
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<tr>
<td>Hull</td>
<td>Hebdo-Revue</td>
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<td>Montreal</td>
<td>Le Devoir—Jilles Herault</td>
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<td>Montreal Matin</td>
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<td>Le Nouveau Journal</td>
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<td>La Presse—Jacques LaRoche</td>
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<td>The Star—Sydney Johnson</td>
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<td>Samedi-Dimanche—Jean Desfrense,</td>
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<td>Marcel Valois</td>
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<td>Quebec</td>
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<td>The Chronicle-Telegraph</td>
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<td>Le Soleil</td>
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<td>The Daily Record</td>
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<td>The Telegram-Observer</td>
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<td>La Tribune—Cyrille Guay</td>
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<tr>
<td>TROIS RIVIERES</td>
<td>La Nouvelliste—Miss Jean-Jacques St. Onge</td>
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<tr>
<td>NEW BRUNSWICK</td>
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<tr>
<td>Fredericton</td>
<td>The Daily Gleaner</td>
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<tr>
<td>MONCTON</td>
<td>L'Evangeline—Edgar Gaudet</td>
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<td>The Times-Transcript—James Nichol</td>
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<tr>
<td>SAINT JOHN</td>
<td>The Telegraph-Journal—Geoffrey Crowe</td>
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<td>The Evening Times-Globe</td>
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<td>NOVA SCOTIA</td>
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<td>AMHERST</td>
<td>The Daily News</td>
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<td>HALIFAX</td>
<td>The Chronicle-Herald—Bill McCall</td>
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<tr>
<td>NEW GLASGOW</td>
<td>The News—P. M. MacKenzie</td>
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<tr>
<td>SYDNEY</td>
<td>The Cape Breton Post</td>
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<td>TRURO</td>
<td>The Daily News—Archie Macdonell</td>
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<td>PRINCE EDWARD ISLAND</td>
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<tr>
<td>CHARLOTTETOWN</td>
<td>The Guardian</td>
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<td>The Patriot—J. E. Burnett</td>
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<td>NEWFOUNDLAND</td>
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<td>CORNER BROOK</td>
<td>Western Star—Edward Finn, Jr.</td>
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<tr>
<td>ST. JOHN'S</td>
<td>The Daily News—Grace Sparks</td>
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<tr>
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<td>Evening Telegram—Sylvia Wigh</td>
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<tr>
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<td>Magazines:</td>
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<tr>
<td></td>
<td>The Newfoundland</td>
</tr>
<tr>
<td>PRESS CRITICS &amp; REVIEWERS OF TELEVISION</td>
<td></td>
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<td>(Correspondence to papers and magazines without television critics or editors should be addressed to the Amusements Editor.)</td>
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<td>BRITISH COLUMBIA</td>
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<td>KIMBERLEY</td>
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<td>The Daily Bulletin</td>
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<td>NEW WESTMINSTER</td>
<td>The British Columbian</td>
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<td>PRINCE RUPERT</td>
<td>The Daily News—Ronald A. Monk.</td>
</tr>
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<td>VICTORIA</td>
<td>The Daily Colonist—Bruce Lowther</td>
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<td>The Daily Times—Phil Lee</td>
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<td>The Albertan</td>
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<td>The Herald</td>
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</tr>
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<td>LETHBRIDGE</td>
<td>The Herald</td>
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<td>MEDICINE HAT</td>
<td>The News—Tony Carter</td>
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<tr>
<td>SASKATCHEWAN</td>
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<tr>
<td>MOOSE JAW</td>
<td>The Times-Herald</td>
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<td>PRINCE ALBERT</td>
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<td>REGINA</td>
<td>The Leader-Post—Bruce Peacock</td>
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<td>SASKATOON</td>
<td>The Star-Phoenix</td>
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<td>The Reminder</td>
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<td>PORTAGE LA PRAIRIE</td>
<td>The Daily Graphic</td>
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<td>WINNIPEG</td>
<td>The Free Press—Marion Lepkin</td>
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<td>The Tribune</td>
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<td>ONTARIO</td>
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<td>Ontario Intelligencer</td>
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<td>The Expositor</td>
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<td>BROCKVILLE</td>
<td>The Recorder &amp; Times</td>
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<tr>
<td>CORNWALL</td>
<td>The Daily Standard-Freeholder</td>
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<tr>
<td>CHATHAM</td>
<td>The News—R. A. Munro</td>
</tr>
<tr>
<td>FORT FRANCES</td>
<td>Daily Bulletin</td>
</tr>
<tr>
<td>FORT WILLIAM</td>
<td>The Times-Journal</td>
</tr>
<tr>
<td>FORT WILLIAM</td>
<td>The Times-Journal</td>
</tr>
</tbody>
</table>
GALT
The Reporter
GUELPH
The Mercury
HAMILTON
The Spectator—Jack Miller
KENORA
Kenora-Keewatin Daily Miner & News
KINGSTON
The Whig-Standard—Donald Souther
KIRKLAND LAKE
The Northern Daily News
KITCHENER
Kitchener-Waterloo Record—Elaine E. Slugaske
LINDSAY
The Post
LONDON
The Free Press—Dick Newman
NIAGARA FALLS
The Evening Review—Robert A. Seath
NORTH BAY
The Daily Nugget
ORILLIA
The Packet and Times—J. C. Peters
OSHAWA
The Times-Gazette
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The Sun-Times
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PORT COLBORNE
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PORT HOPE
The Guide
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ST. THOMAS
The Times-Journal
SARNIA
The Canadian Observer
SAULT STE. MARIE
The Star
SIOUX LOOKOUT
Daily Bulletin
STRATFORD
The Beacon Herald
SUDBURY
The Star
TIMMINS
The Daily Press—D. P. Eichert
TORONTO
The Globe and Mail—Dennis Braithwaite
The Star
The Telegram—John Ruddy
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Canadian Forum
Chatelaine
Echoes (IODE)
Liberty—Frank Rasky ("Ad Lib")
Maclean's
Saturday Night
WATERLOO
See Kitchener-Waterloo Record
WELLAND
The Welland-Port Colborne Tribune
WINDSOR
The Daily Star—John Gardiner
WOODSTOCK
The Daily Sentinel-Review—Loran Stewart

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La Presse—Jean Vaillancourt
The Star—Miss Pat Pearce
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The Daily News
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The Chronicle-Herald
The Mail-Star
NEW GLASGOW
The News
SYDNEY
Cape Breton Post
TRURO
The News
PRINCE EDWARD ISLAND
CHARLOTTETOWN
The Guardian
The Patriot
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movie editor.)
YUKON & NORTHWEST TERRITORIES
DAWSON—CFYT
ELSA—CBDD
FROBISHER—CFFB
INUVIK—CHAK

162
<table>
<thead>
<tr>
<th>Location</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAYO</td>
<td>CBDC</td>
</tr>
<tr>
<td>WATSON LAKE</td>
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<td>CHLO</td>
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<td>AMOS</td>
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</table>
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CONTINUING decrease in 16 mm. theatrical income is indicated although the number of theatres remained fairly steady in 1959 and 1958, after a marked drop of 38 from 1957. A picture of any aspect of 16 mm. theatrical operation other than total rentals earned is no longer available from the Dominion Bureau of Statistics, which stopped gathering information on Itinerant Operators and Community Enterprises in 1957. Requests for figures were so consistently ignored that the DBS called a halt and now only gathers information for what it calls “theatres.”

In 1956, the DBS showed that there were 488 16 mm. exhibitors who took in $1,588,587 from 4,286,768 admissions and paid out $2,205,101 in rentals. Comparisons with earlier statistics can be found in previous Year Books.

The number of small-gauge theatres which operated in 1959 is 114, of which six were drive-ins. This is four more than in 1958, when there were five drive-ins. Some 16 mm. distributors expressed doubt that the figure had fallen that low. In 1956 there were 206 theatres.

The leader in the 16 mm. theatre field in 1959 was Newfoundland, with 37, an increase of one. Ont. and Que. each had 16 theatres, Sask. 14, Man. 12, BC eight and Alta. five. BC had three of the small-gauge drive-ins, Alta. one and NS, which had no standard situations, had two.

Besides Community Theatres, which are operated by local bodies presumably as non-profit enterprises, and Itinerant Operators, 16 mm. distributors also get income from institutions.

Income from theatrical use of 16 mm. in 1959 was $1,548,484, a drop of $157,775 from 1958’s $1,706,259 and is estimated that it will not be much lower in 1960, even though there are fewer outlets. Higher prices are a factor in keeping rentals in a profitable area.

In the following 10-year table of 16 mm. rentals, returns from TV are separated from 1955 on, as explained below, and the first rentals figures are the totals, in each case, of the combined theatrical and non-theatrical yield. This last-named is the revenue from rentals to the Red Cross, the armed services, institutions, home users, etc., where no admissions are charged, and in 1957 this totalled $392,878, and in 1958 $393,966.

<table>
<thead>
<tr>
<th>Year</th>
<th>Theatrical Rentals</th>
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<tr>
<td>1950</td>
<td>$1,713,813</td>
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<tr>
<td>1951</td>
<td>1,889,461</td>
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<tr>
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<td>2,281,540</td>
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<td>1953</td>
<td>2,411,244</td>
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<tr>
<td>1954</td>
<td>2,923,762</td>
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<tr>
<td>1955</td>
<td>2,400,733</td>
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<tr>
<td>1956</td>
<td>2,205,101</td>
</tr>
<tr>
<td>1957</td>
<td>2,198,745</td>
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<tr>
<td>1958</td>
<td>2,100,225</td>
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<tr>
<td>1959</td>
<td>1,918,949</td>
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</table>

(This report is drawn from the official DBS report for 1959, the full 1960 report not having been issued yet. However, the DBS shows that as of Sept., 1961 there were 115 16 mm. theatres, six of which were drive-ins.)

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trailers $1 for each 100' or fraction thereof
(no allowance for additional prints).

ALBERTA
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ing News); $1 for each 400' or fraction there¬
of for additional prints; $1 for each trailer.

SASKATCHEWAN
$2 for each 400' or fraction thereof (includ¬
ing News); no allowance for additional prints;
$1 for each trailer.

MANITOBA
$2 for each 400' or fraction thereof (includ¬
ing News); $1 for each trailer; no allowance
for additional prints.

ONTARIO
$3 for each reel of sound or silent film with
dialogue or sub-titles in a language other
than English; $15 for each reel of sound
or silent film with English dialogue or sub¬
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cluding News).

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NOVA SCOTIA
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ing News); 75c for each 400' or fraction there¬
of for additional prints; 50c for each
trailer.

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of Censors.

NEWFOUNDLAND
No censor board. Films shown in the Prov¬
ince must be approved by New Brunswick
Board of Censors.
16 Mm. Theatres

Although many places listed as 16 mm. theatres are halls used part of the time for that purpose, there are now a number of cinema structures built as such to show 35 mm. films that are now exhibiting small-gauge versions exclusively. Faced with closing because of the competition of TV, they have turned to 16 mm. exhibition, a less expensive form, in an effort to keep what is usually the only theatre open.

Another recent development is opening of 16 mm. cinemas in large cities. Toronto has two small-gauge cinemas, each with two auditoriums. Two Montreal cinemas have, or will have, a 16 mm. auditorium close to their 35 mm. ones. Some 35 mm. theatres, it should be noted, have 16 mm. equipment also but use it rarely.

BRITISH COLUMBIA
Alexis Creek, Alexis Creek Theatre
Hazelton, Community Hall
Kaslo, Musicland Theatre

ALBERTA
Banff, Lux Theatre
Fort Vermilion, Fort Hall
Hinton, Hinton Theatre
Slave Lake, Rex Theatre
Sundre, Sundre Theatre
Valleyview, James Theatres Ltd.
Veteran, Veteran Theatre

SASKATCHEWAN
Bjorkdale, Bjorkdale Hall
Buffalo Narrows, Forest Hall
Consul, Consul Community Theatre
Fife Lake, Mike’s Theatre
Golden Prairie, Rex Theatre
Kyle, Kyle Theatre
Loon Lake, Loon Lake Theatre
Paradise Hill, Paradise Hill Theatre
Piapot, Massey Hall
Red Earth, Red Earth Theatre
Riverhurst, Riverhurst Theatre
Robarts, Community Theatre
Torquay, Torquay Theatre

MANITOBA
Churchill, Igloo Theatre
Grand Rapids, Grand Rapids Theatre
Island Lake, Island Lake Theatre
Moose Lake, Lucian’s Theatre
Moose Lake, Moose Lake Trading Show

ONTARIO
Alcona Beach, Parkside Theatre
Armstrong, Lotoski’s Hall
Colwater, Embassy Theatre
Gogama, Aurum Theatre
Grand Bend, Aldon Theatre
Hawk Junction, Theo. J. Boucher
Hearst, Cartier Theatre
McKenzie Island, Island Theatre
Manitoulin Island, J. Debassige
Missanabie, Missanabie Hall
Nakina, 12 Railway Ave., Paramount Theatre
Noelville, Hoit Theatre
Powassan, Rio Theatre
South River, Fox Theatre
Sultan, G. L. Sheffield
Temagami, E. F. Goddard
Toronto, Arcade (two auditoriums)
Toronto, Little Cinema (Studios A & B)
Vernor, Paris Theatre

QUEBEC
Anse St. Jean, Theatre Bellevue
Chute aux Outardes, Co. Saquesay, Empire Theatre
Haute St. Pierre, Theatre St. Pierre
Les Escoumins, Theatre Escoumins
Longueuil, Theatre Avalon
Manche D’Epee, Co. Gaspe O., Theatre Blanchette

Montreal, Little Cinema
Montreal, Cinema Elysee
New Port Ilots, St. John Theatre
New Port Point, Co. Gaspe, Theatre Lido
Oskelano River, Theatre Bouchard
St. Camille, Salle Lapointe
St. Leon de Labrecque, Salle Lemay
St. Malachie, Salle Principale
St. Urbain, Pizza Theatre
Tadoussac, Theatre Tadoussac
Taschereau, Theatre Durocher

LABRADOR
Happy Valley, Aurora Theatre

NEWFOUNDLAND
Avondale, Station Theatre
Belleoram, J. M. Fudge Ltd.
Cape Broyle, M. J. Hayden
Clarke’s Beach, Salmon Cove, William Mugford
Codry, A. L. Gillis
Coxy Cove, Bay of Islands, S. Noseworthy
Daniel’s Harbour, St. Barbe, Mrs. S. Wentzell
Englee, R. Gillard
Flat Bay, Star Theatre
Fleur de Lys, White Bay, J. Quigley
Gambo, Caribou Theatre
Gaultois, Garland’s Hall
Glenwood, Glen Theatre
Glovertown, Star Theatre
Heatherton, Bay St. George, County Theatre
Isle Aux Morts, Jobin T. Harvey
Jackson’s Arms, S. Budden
Lawn, A. Edwards
La Scie, Wm. Thomas Show Room
Lewisporte, Royal Theatre
Main Brook, White Bay, R. Boyd
Milltown, Marshall’s Theatre
Musgrave Harbour, Fogo, Banting Theatre
Norris Arm, Crown Theatre
Paquet, H. Norman & Sons
Parsons Pond, St. Barbe, P. E. Wayne
Port Au Port, Abraham’s Cove, R. Kendall
Port aux Choix, St. Barbe, North Star Theatre
Port Saunders, Seaside Theatre
St. Anthony, Capitol Theatre
St. Anthony East, Star Theatre
St. Georges, Limelight Theatre
St. Lawrence, Laurentian Theatre
Swift Current, Placentia W., E. H. Beck
Twillingate, H. Randell

DRIVE-IN THEATRES

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Chase, Whispering Pines
Lytton, Copper Kettle
Smithers, Ranch

ALBERTA
Hamlin, Hamlin

NOVA SCOTIA
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<table>
<thead>
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<th>Title</th>
<th>Director(s)</th>
<th>Cast</th>
<th>Production Company</th>
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<td>John Frankenheimer</td>
<td>Burt Lancaster, Karl Malden, Thelma Ritter</td>
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<td>Lana Turner, Efrem Zimbalist, Jason Robards Jr., George Hamilton</td>
<td>A Harold Hecht Production</td>
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<td>John Frankenheimer</td>
<td>Audrey Hepburn, Shirley MacLaine, James Garner, Montgomery Clift</td>
<td>A Mirisch Company Production</td>
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<td>GOODBYE AGAIN</td>
<td>John Frankenheimer</td>
<td>Ingrid Bergman, Yves Montand, Anthony Perkins</td>
<td>A Mirisch Company Production</td>
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<td>JUDGMENT AT NUREMBERG</td>
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<td>Spencer Tracy, Burt Lancaster, Richard Widmark</td>
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<td>Jules Dassin</td>
<td>Melina Mercouri, Jules Dassin, Jules Dassin</td>
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<td>ONE-TWO-THREE</td>
<td>Jules Dassin</td>
<td>James Cagney, Horst Buchholz, Artie Francis</td>
<td>A Pyramid Production</td>
</tr>
<tr>
<td>SEASON OF PASSION</td>
<td>Jules Dassin</td>
<td>Ernest Borgnine, Anne Baxter, John Mills, Angela Lansbury</td>
<td>A Hopet Pictures Corporation Presentation</td>
</tr>
<tr>
<td>SERGEANTS 3</td>
<td>Jules Dassin</td>
<td>Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford</td>
<td>A Pyramid Production</td>
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<tr>
<td>SOMETHING WILD</td>
<td>Jules Dassin</td>
<td>Carroll Baker, Ralph Meeker, Mildred Dunnock</td>
<td>A Prometheus Enterprises Production</td>
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<tr>
<td>TUNES OF GLORY</td>
<td>Jules Dassin</td>
<td>Alec Guinness, John Mills, Colin Lesslie</td>
<td>A Hopet Pictures Corporation Presentation</td>
</tr>
<tr>
<td>WAR HUNT</td>
<td>Jules Dassin</td>
<td>John Saxon, Terry Sanders, Dennis Sanders</td>
<td>A TO Enterprises Inc. Presentation</td>
</tr>
<tr>
<td>WEST SIDE STORY</td>
<td>Jules Dassin</td>
<td>Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno</td>
<td>A Mirisch Pictures, Inc. Presentation in Association with Seven Arts Productions</td>
</tr>
</tbody>
</table>

AND MORE BLOCKBUSTERS
<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Cast</th>
<th>Director(s)</th>
<th>Producers/Production Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Explosive Generation</td>
<td>Starring William Shatner, Patty McCormack, Lee Kinsolving, Billy Gray, Directed by Buzz Kulik</td>
<td>Produced by Stanley Colbert</td>
<td></td>
</tr>
<tr>
<td>Geronimo</td>
<td>Technicolor • Panavision • Starring Chuck Connors</td>
<td>Produced and Directed by Arnold Laven, EXEC. Producers Jules Levy and Arthur Gardner - A Levy-Gardner-Laven Production</td>
<td></td>
</tr>
<tr>
<td>The Magic Sword</td>
<td>Starring Basil Rathbone, Lam Sullivan, Estelle Winwood</td>
<td>Directed by Bert I. Gordon</td>
<td></td>
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<tr>
<td>The Miracle Worker</td>
<td>Starring Anne Bancroft, Patty Duke, Victor Jory</td>
<td>Directed by Arthur Penn, Produced by Fred Goede</td>
<td>A Playfilms Inc. Production, From the play by William Gibson</td>
</tr>
<tr>
<td>The Naked Edge</td>
<td>Starring William Shatner, Deborah Kerr, Directed by Michael Anderson, Producers Walter Seltzer and George Glass</td>
<td>A Pennebaker-Baroda Production, From the novel “First Train To Babylon” by Max Ehrlich</td>
<td></td>
</tr>
<tr>
<td>Pocketful of Miracles</td>
<td>Eastmancolor • Panavision • Starring Glenn Ford, Betty Davis, Hope Lange, Arthur D’Onnell</td>
<td>Directed by Frank Capra, Produced by Frank Capra and Glenn Ford</td>
<td>A Franton Production</td>
</tr>
<tr>
<td>The Road to Hong Kong</td>
<td>Starring Bing Crosby, Bob Hope, Joan Collins</td>
<td>Directed by Norman Panama, Produced by Melvin Frank</td>
<td>A Melnor Production</td>
</tr>
<tr>
<td>Taras Bulba</td>
<td>Technicolor • Panavision • Starring Tony Curtis, Yul Brynner, Directed by J. Lee Thompson, Produced by Harold Hecht</td>
<td>A Harold Hecht Production</td>
<td>From the classic by Nicolai Gogol</td>
</tr>
<tr>
<td>Toys in the Attic</td>
<td>Starring Dean Martin, A Mirisch Company Presentation, From the play by Lillian Hellman</td>
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<tr>
<td>What a Wonderful Life</td>
<td>Eastmancolor • Panavision • Starring Elvis Presley, Directed by Gordon Douglas, Produced by David Weisbart</td>
<td>A Mirisch Co. Production</td>
<td></td>
</tr>
<tr>
<td>X-15</td>
<td>Technicolor • Panavision • Starring Charles Bronson, Brad Dexter, James Gregory, Directed by Richard D. Donner, EXEC. Producer Howard W. Koch, Produced by Henry Sancola and Tony Lazzarino, An Essex Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Young Doctors</td>
<td>Starring Fredric March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert, Directed by Phil Karlson, Produced by Stuart Millar and Lawrence Turman - A Drexel-Millar-Turman Production, From the novel “The Final Diagnosis” by Arthur Hailey</td>
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<td></td>
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</tbody>
</table>
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