

SR's Check List of the Week's New Books

Art

THE ANTIQUITY OF THE ART OF PAINTING. By Felix da Costa. Translated from the Portuguese with notes by George Kubler. Yale Univ. Press. \$20.

Business, Economics

THE AMERICAN ECONOMY TO 1975: An Interindustry Forecast. By Clopper Almon, Jr. Harper & Row. \$9.50.

Current Affairs

INTERNATIONAL AID TO THAILAND: The New Colonialism? By Ronald C. Nairn. Yale Univ. Press. \$6.50.

Drama

THE WIDOW'S TEARS. By George Chapman. Edited by Ethel M. Smeak. Regents Renaissance Drama Series. Univ. of Nebraska Press. Hardbound, \$3. Paperback, \$1.

Fiction

WINESBURG, OHIO. By Sherwood Anderson. Edited by John H. Ferres. Viking Press. Library edition, \$3.33. Paperback, \$1.95.

Government, Politics

THE DOWNFALL OF THE LIBERAL PARTY, 1914-1935. By Trevor Wilson. Cornell Univ. Press. \$7.50.

SOCIALIST PARTIES IN POSTWAR JAPAN. By Allan B. Cole, George O. Totten, and Cecil H. Uyehara. Yale Univ. Press. \$12.50.

History

AGRICULTURAL DEVELOPMENT IN TAIWAN, 1903-1960. By Yhi-min Ho. Vanderbilt Univ. Press. \$7.50.

THE INDIVIDUAL AND SOCIETY IN THE MIDDLE AGES. By Walter Ullmann. Johns Hopkins. \$5.

LAST DAYS ON THE NILE. By Malcolm Forsberg. Lippincott. \$3.95.

THE PAPERS OF BENJAMIN FRANKLIN, VOL. 10: Jan. 1, 1762 to Dec. 31, 1763. Edited by Leonard W. Labaree. Yale Univ. Press. \$12.50.

PILGRIM COLONY: A History of New Plymouth, 1620-1691. By George D. Langdon, Jr. Yale Univ. Press. \$6.50.

THE RECORDS OF THE FEDERAL CONVENTION OF 1787. A Reissue of the 1937 Revised Edition. Edited by Max Farrand. 4 Vols. Hardbound, \$7.50 each. Paperback, \$3.75 each.

UNFADING HONOUR: The Story of the Indian Army, 1939-1945. By Maj.-Gen. J. G. Elliott. Barnes. \$10.

Language

ADVANCED CHINESE. By John DeFrancis.

Yale University Press. Paperback, \$2.75.

CHARACTER TEXT FOR ADVANCED CHINESE. By John DeFrancis. Yale Univ. Press. Paperback, \$3.75.

Literary Criticism

WALLACE STEVENS: Art of Uncertainty. By Herbert J. Stern. Univ. of Michigan Press. \$5.95.

Miscellany

BEYOND SUCCESS AND FAILURE: Ways to Self-Reliance and Maturity. By Willard and Marguerite Beecher. Julian Press. \$5.

CAMERA JOURNALISM: Reporting with Photographs. By A. E. Woolley. Barnes. \$7.50.

THE CAMERA'S CHOICE: CHILDREN. Text and photographs by Jo Moore Stewart. Barnes. \$8.50.

THE SHARING OF POWER IN A PSYCHIATRIC HOSPITAL. By Robert Rubenstein and Harold D. Lasswell. Yale University Press. \$10.

Religion, Philosophy

THE LUTHERAN WAY OF LIFE. By Ralph W. Loew. Prentice-Hall. \$4.50.

THE STRUCTURE OF VALUE: Foundations of Scientific Axiology. By Robert S. Hartman. Southern Illinois Univ. Press. \$10.

Sociology

LAND AND PEOPLE IN THE NORTHERN PLAINS TRANSITION AREA. By Howard W. Ottoson and others. Univ. of Nebraska Press. \$7.95.

-Compiled by RUTH BROWN.

The time has come, the Phoenix said to publish many things: of practices in politics and what makes people vote and Negroes in Chicago and other things of note.

SYSTEMATIC POLITICS
by Charles E. Merriam \$2.45

THE NEW SCIENCE OF POLITICS
by Eric Voegelin \$1.95

VOTING
A Study of Opinion Formation in a Presidential Campaign by Berelson, Lazarsfeld, and McPhee \$2.95

NEGRO POLITICIANS
The Rise of Negro Politics in Chicago by Harold F. Gosnell. New Intro. by James Q. Wilson \$2.95



PHOENIX PAPERBACKS

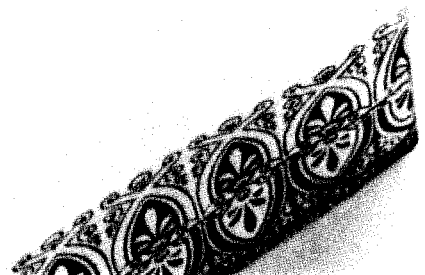
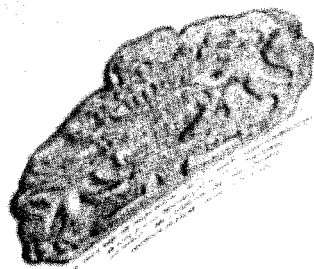
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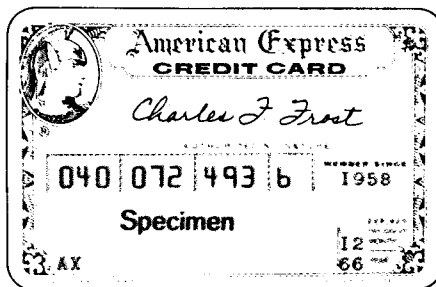


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SR's Annual Film Survey

THE AMERICAN MOTION PICTURE: 1966

Can TV Save the Films?

By CHARLES CHAMPLIN

ONE SUNDAY evening last September, an estimated 60,000,000 viewers in 25,000,000 homes sat down to watch one movie being televised by the American Broadcasting Company: *The Bridge on the River Kwai*. It was an event that Hollywood now regards as only slightly less epochal than the premiere of *The Jazz Singer*. *Kwai* wiped out the competing programs in ratings and even reduced the attendance at movie theaters. For that showing and one to follow, ABC paid Columbia Pictures \$2,000,000.

It did not escape Hollywood that even at that price the network got a bargain, while Columbia got a handsome helping of gravy from a film that long since had paid for itself—and, having leased rather than sold the film, Columbia retained control of it. The rush was on. Almost within hours of the *Kwai* screening, negotiations that had been in progress for some time culminated in three Hollywood studios' announcing new agreements with two of the networks for showing of movies not yet seen on tele-

Charles Champlin is entertainment editor of the Los Angeles Times.

vision. The agreements cover 113 films—including eighteen which have not yet even been made—and will fetch the three studios more than \$92,000,000.

ABC will pay Twentieth Century-Fox nearly \$20,000,000 for television rights to only seventeen films. The network is paying Fox \$5,000,000 just for the right to screen *Cleopatra* twice, two or three years from now. Three other films are being leased for \$2,500,000 each, the rest for \$500,000 each. "God knows what we'll get for *The Sound of Music*," says Richard Zanuck, Darryl's son and the vice president in charge of production at Fox. That film, which has already brought the studio nearly \$70,000,000 in theater rentals, will probably command such a high price that it may have to await some kind of pay TV. ABC also will pay Paramount Pictures \$20,000,000 under an agreement covering thirty-two films in the studio's recent library.

Metro-Goldwyn-Mayer, meanwhile, under an agreement with CBS, will receive some \$52,800,000 for televising of forty-five existing MGM films starting next fall and, under a separate agreement, has guaranteed CBS the television rights to eighteen films not yet made. And NBC, which has locked up a good

bit of feature product over the years, has an arrangement with Universal Studios for co-financing a number of two-hour-long feature films to be shown initially on television. For its money, NBC has the right to show each film twice. Under a separate agreement calling for an additional payment, the five stations owned and operated by the network are entitled to a third showing. Thereafter the films are Universal's, to be merchandised as the studio wishes.

The first of this World Premiere series of films, a slick, quick comedy mystery called *Fame Is the Name of the Game*, was shown Thanksgiving weekend in NBC's well-established *Saturday Night at the Movies* time period. It far outdistanced the competition, luring a bigger audience than any Saturday night film this season.

What do these developments mean to Hollywood?

"Television," says Lee Rich, a former Madison Avenue advertising man who now is a TV executive with the Mirisch Brothers, "has taken over the motion picture industry."

It hasn't, quite. But it has undoubtedly restored the bloom of economic good health to Hollywood.

At its pre-television peak, Hollywood made as many as 600 feature films annually and showed them to between 80,000,000 and 90,000,000 customers a week in this country. Then came the one-two combination which Hollywood itself was prepared to regard as fatal. The government forced the major studios to sell off their theaters, so they no longer had captive outlets for their product. And along came television, so the studios no longer had captive audiences, either.

Weekly audiences shrank to 30,000,000 customers. Feature production fell to fewer than 150 films a year. Even now, although film audiences are coming back, weekly attendance is still only half what it once was—about 45,000,000 admissions a week. Film production still

HOLLYWOOD this year reached a major turning point. From television networks came vast amounts of money for the right to televise major films. The theater business improved. Wall Street took renewed interest in the industry. At the same time production costs continued to spiral, partly due to the ever more voracious demands of a highly privileged clique of stars. In this annual film survey, SR examines some of the implications of these developments and the prospects for the American film. —THE EDITORS.