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In every field of human endeavor, there is only one standard of excellence — an effort that surpasses all previous efforts, a goal attained that reflects superior achievement.

This one standard; not two, nor three — is the ambition of Associated Screen Industries' highly skilled creative and technical minds. With instruments of almost unbelievable precision and modern scientific machines, our experts strive to detect and correct every flaw in your film, to delicately balance the vital tone and clarity of every image and every spoken word. Without this one desire incorporated into the planning of any film — it remains only half a film — incomplete.

Remember this: in striving for perfection in your film production; it does not end with the last "take". Perfection demands completeness!

Thus, when you specify Associated Screen Industries . . . you then desire a standard of excellence, a service complete.
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Servicing Theatres From Coast to Coast

Canada's largest operator and supplier of drive-in theatres, arenas, parks, kiddielands, swimming pools, race tracks, and baseball stadiums.

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TORONTO, CANADA

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**W. J. SINGLETON & CO. LIMITED**

A COMPANY OWNED AND OPERATED BY PRACTICAL

**Film Counsellors**

Consultants to Industry in the Planning, Costing and Supervision of the Production, Distribution and Procurement of Motion Pictures and Slidefilms

---

1509 Sherbrooke Street West

Montreal, Que.

Tel. WE. 3-2769
The Pioneer of the Year:

REUBEN W. BOLSTAD

"I am grateful that God sent us your way and gave us a chance to join hands with you tonight," Reuben W. Bolstad told the 305 guests who came to the Crystal Ballroom of the King Edward Hotel to honor him as The Pioneer of the Year. The occasion was the tenth of its kind staged by the Canadian Picture Pioneers and ancillary awards were presented to a number of others. "The honor I have been given tonight has been doubled because I have shared the evening with others," he said, naming the ancillary and special award winners.

Bolstad, who came to Toronto from Minnesota 31 years ago for Famous Players and is now its vice-president, was presented with the gold-and-onyx plaque symbolic of the award by John J. Fitzgibbons, Sr., FP president, who spoke of him warmly as "my valued friend and associate."

The guest of honor, speaking of his wife Ethel, said he was "thankful for the wonderful things that have happened to our lives since we came to this country." Their daughter, son-in-law and two grandchildren were born here and "we are particularly thankful that as a result of coming to Canada we found such wonderful friends."

With CPP president Frank Fisher as toastmaster, the evening, which began with a welcome to Toronto for visiting guests from Mayor Nathan Phillips, moved along in interesting and enjoyable fashion. Mayor Phillips, recalling previous Pioneers of the Year, spoke of them as "giants of the industry."

Program of the banquet for The Pioneer of the Year, a very pleasing one carrying pictures and biographies, said this of Bolstad:

"We honor him . . . because the 'ships' he launched in the course of his business, fraternal and personal life became golden argosies that bettered the fortunes and enriched the lives of the members of our industry: those 'ships' were 'Leadership' and 'Friendship.' No worthy purpose or kindly cause, whether unique to our industry or not, has been without the help and encouragement of Reuben W. Bolstad."

Mayor Nathan Phillips, saying that these words were exceedingly apt, read them to the assemblage.

Among those at the head table were the Hon. James Allen, Provincial Treasurer, and Philip Clark, Comptroller of Revenue.

At the close of the evening Fisher thanked the committee, which did a tremendous job and was made up of Wannie Tyers, Martin Simpson, Herbert Mathers and Len Bishop.

The annual CPP service award went to Alberta and was presented by J. F. (Jimmy) Davie to Bert H. Wiber of Edmonton.

NEXT PAGE: PHOTOS OF THE PIONEERS' AWARD DINNER

In the top photo Reuben W. Bolstad (left), receives The Pioneer of the Year plaque from John J. Fitzgibbons, Sr., CBE, the first recipient of that honor nine years ago, while Frank H. Fisher (right), president of the Canadian Picture Pioneers, looks on.

The second photo shows guests congratulating Mr. Bolstad.

Four winners of special CPP awards are shown in the bottom photo. From left to right they are J. F. (Jimmy) Davie, Vancouver; Len B. Johnson, Vancouver; David Ongley, QC, Toronto, CPP legal counsel; and Robert D. Hurwitz, Winnipeg.

Other awards went to Bert Cooper of Calgary, who was absent; Wm. Redpath of Toronto, presented by Fisher; and the late I. H. (Izzy) Allen, presented to his widow by C. S. Chaplin. The Branch Service award went to Alberta.
Another in the Pacemaker Series of Quality Dispensers for Coca-Cola

Big break through in dispensing equipment featuring:

**Mechanical refrigeration**... eliminates the need for ice in the dispenser. **Multi-drink**... speeds service by serving 3 drinks from one dispenser. **Completely self-contained**... when used with carbonator which fits compactly into base. **Illuminated end panels**... brilliant full-color transparency inserts located at each end of the dispenser will attract customers and also increase sales. **Accurate quality control**... built-in Dole valves insure quality drinks and full profit on each gallon of syrup you sell. Manufactured and distributed by The Dole Valve Co.

See your representative for Coca-Cola or write: Fountain Sales Division, Cola-Cola Ltd., 90 Broadview Ave., Toronto 8, Ontario.
Exhibition

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35 MM. AUDITORIUM THEATRES

35 MM. DRIVE-IN THEATRES
THE ODEON THEATRES (Canada) LIMITED
OPERATING CANADA'S FINEST THEATRES
FACTS ABOUT EXHIBITION

PRODUCTION of a feature film, Ten Girls Ago, in Toronto stirred much interest. Financial support came from the sale of shares to the public and much attention was directed to the operation, headed by Ed Gollin of New York, by the financial sections of newspapers. The film, a musical, will be distributed in Canada by International Film Distributors and in the rest of the world by Universal Pictures. The Walt Disney organization has been busy in Toronto, where it is making a feature, The Incredible Journey, and it will likely make one feature a year in Canada. Facilities of Toronto International Film Studios were used by Gollin and those of Canadian Film Industries by Disney. Some TV production activity by USA principals is under way, notably by Dorrel and Stewart McGowan. Production of commercials has increased because the duty imposed at the request of the Association of Motion Picture Producers and Laboratories of Canada has caused New York producers to come to Canada.

PERCENTAGE of films from the USA submitted for showing in Ontario was 41 per cent in the fiscal year ended March 31, where in 1954 the figure was 68 per cent. The decline is due to the production of fewer films in the USA or by USA companies and the greater interest in films from Europe because of the tremendous immigration wave.

THEATRE STATISTICS: Since Jan. 1, 1962 seven new theatres, four of them drive-ins, have opened and 33 auditorium and two drive-ins have closed, while two standard-type houses have been burned. These figures bring the number of 35 mm. theatres operating in Canada, as of Sept., to 1,593, of which 238 were ozoners. At the same point in 1961, there were 1,642 theatre operating, 235 of them drive-ins. In all of 1961 four new standard-type theatres and five drive-ins opened, 74 four-wall houses closed and three roofed-in theatres were burned.

CANADIANS attend movies eight times per year compared to 17 times in 1951, a Unesco survey shows. In 1951 Canada was fifth among the nations in moviegoing and it is now 25th. Hong Kong and Lebanon, with a rate of 22, are first, a position held by the USA in 1951 with 35.

REDUCTION of license fees by a number of municipalities heartened exhibitors, as did lower assessment values and cuts in provincial amusement taxes. There seems to be a greater realization of the hardships of theatre operation on the part of provincial and municipal officials.

QUITE a number of closed theatres have reopened in small communities. Merchants miss the people the theatre brings to town and co-operatives formed to reopen theatres aren't uncommon. Local newspapers have been giving much space to support such activities.

SUNDAY movies are spreading. Ontario, which became Canada's second province with seventh-day showings, now has 57 communities where they are available and 22 more plebiscites will be held this year. Interest in Sunday movies is growing in other provinces also and Vancouver will hold a plebiscite. The response to Sunday movies was not as great as anticipated and it is clear that patronage for them will have to be developed.

CENTRAL SHIPPING came to Canada this year, the exchanges assigning these duties to one firm. The move followed an earlier one in which they gave up their poster departments in favor of a single private firm handling this service. Because exchanges no longer need the same amount of room many are moving to smaller premises.

RESEARCH in the motion picture field performed by Canada's National Film Board has been of international value. The NFB experts have contributed a half dozen major improvements in technique and dozens of minor ones.

CAPITAL and repair expenditures for Canadian theatres in 1962 were estimated at from $1,800,000 to $2,500,000. About $250,000 went into restoring Toronto's Uptown Theatre, which was burnt out in a Sunday morning fire.
### Principal Statistics of Motion Picture Theatres, by Provinces and for Selected Cities, 1960

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

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<td>650,327</td>
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<td>995,531</td>
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## Principal Statistics of Motion Picture Theatres, by Provinces and for Selected Cities¹, 1960 — (Continued)

<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 utilized</th>
<th>Average admission price</th>
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<td><strong>Ontario (continued)</strong></td>
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<td>1,028,808</td>
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<td>505,959</td>
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<td>Oshawa</td>
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<td>620,489</td>
<td>3,933,696</td>
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<td>Winnipeg</td>
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<td>17,610</td>
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<td>3,226,792</td>
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<td>3,071,198</td>
<td>12,152,879</td>
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<td><strong>Saskatchewan</strong></td>
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<tr>
<td>Regina</td>
<td>5</td>
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<td>887,113</td>
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<td>441,794</td>
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<td>3,855,496</td>
<td>15,901,510</td>
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<td>45</td>
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<td><strong>Alberta</strong></td>
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<td>Edmonton</td>
<td>14</td>
<td>11,790</td>
<td>1,541,814</td>
<td>—</td>
<td>2,260,855</td>
<td>11,829,596</td>
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<td>Calgary</td>
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<td>9,291</td>
<td>1,422,650</td>
<td>—</td>
<td>1,981,350</td>
<td>11,092,744</td>
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<td>5,443,425</td>
<td>21,586,717</td>
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<td><strong>British Columbia</strong></td>
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<tr>
<td>Vancouver</td>
<td>25</td>
<td>24,906</td>
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<td>289,360</td>
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<td>23,783,456</td>
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<td>605,696</td>
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<td>1,005,236</td>
<td>5,998,060</td>
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<td>60</td>
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<tr>
<td>Other places</td>
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<td>38,152</td>
<td>3,113,021</td>
<td>311,270</td>
<td>5,899,801</td>
<td>20,551,482</td>
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<td>53</td>
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<tr>
<td>Yukon and Northwest Territories</td>
<td>5</td>
<td>1,671</td>
<td>228,822</td>
<td>14,064</td>
<td>358,083</td>
<td>839,132</td>
<td>43</td>
<td>64</td>
</tr>
</tbody>
</table>

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

² Admission receipts (excluding taxes) divided by number of admission. No corrections are made for juvenile attendance, matinee and evening prices, etc.
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In 1960, says the Dominion Bureau of Statistics, Canadian movie exhibition rang up a cash figure of $78,183,715, of which $5,889,371 was for provincial amusement taxes. The non-tax total, $72,294,344 compared with $75,513,974 in 1959, is a decrease of $3,219,630.

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 accounted for about two per cent of the receipts.

The drive-ins' share of the total take was $6,789,678, which does not include $524,189 in amusement taxes. There were 232 drive-ins operating in 1960, two less than 1959's 234, and they took in $354,247 less than in 1959. 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:

$78,183,715, 117,734,361 and $5,889,371

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>
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<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>
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</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>
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<tr>
<td>1941</td>
<td>1,240</td>
<td>41,369,259</td>
<td>161,677,731</td>
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<tr>
<td>1942</td>
<td>1,247</td>
<td>46,461,097</td>
<td>182,845,765</td>
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<tr>
<td>1943</td>
<td>1,265</td>
<td>52,567,989</td>
<td>204,677,550</td>
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<td>1944</td>
<td>1,298</td>
<td>53,173,325</td>
<td>208,167,180</td>
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<td>1945</td>
<td>1,323</td>
<td>55,430,711</td>
<td>215,573,267</td>
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<td>1946</td>
<td>1,477</td>
<td>59,888,972</td>
<td>227,538,798</td>
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<td>1947</td>
<td>1,693</td>
<td>63,139,604</td>
<td>221,528,177</td>
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<tr>
<td>1948</td>
<td>1,950</td>
<td>70,315,889</td>
<td>224,055,171</td>
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<td>1949</td>
<td>2,200</td>
<td>79,953,539</td>
<td>236,017,859</td>
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<tr>
<td>1950</td>
<td>2,387</td>
<td>86,249,752</td>
<td>240,824,982</td>
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<td>1951</td>
<td>2,440</td>
<td>95,833,340</td>
<td>250,547,499</td>
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<tr>
<td>1952</td>
<td>2,500</td>
<td>104,963,599</td>
<td>261,475,867</td>
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<tr>
<td>1953</td>
<td>2,749</td>
<td>108,603,966</td>
<td>257,965,182</td>
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<td>1954</td>
<td>2,813</td>
<td>105,129,881</td>
<td>236,158,824</td>
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<tr>
<td>1955</td>
<td>2,808</td>
<td>93,819,187</td>
<td>201,247,408</td>
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<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>
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<tr>
<td>1958</td>
<td>1,854</td>
<td>81,393,078</td>
<td>146,483,741</td>
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<tr>
<td>1959</td>
<td>1,749</td>
<td>75,513,974</td>
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<tr>
<td>1960</td>
<td>1,659</td>
<td>72,294,344</td>
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</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 $1,644,228, 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 $83,020,938, in 1959 it would add $1,510,278 to bring the total to $77,024,252, and in 1960 it would add $1,445,886 to make the total $73,740,220.
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26
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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 share-
holder company which owns the Uptown, Toronto.
The Uptown is operated by the Yonge-Bloor
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'
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Canadian Division Manager

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Amusement Taxes

BRITISH COLUMBIA
(Effective April 1, 1962)
Up to 75c, no tax; 76c and over 5 per cent, with a 2 per cent commission allowed for tax collected.

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 June 1, 1962)
Up to 60c, no tax; 61-64, 1c; 65-67, 2c; 68-70, 3c; 71-89, 4c; 90-50, 5c. On admissions over $1 the tax is 10 per cent, with certain fractions added in and breaks down as follows—on 1.05, 10c; 1.09 & 1.14, 11c; 1.18 & 1.23, 12c; 1.27 & 1.32, 13c; 1.36 & 1.41, 14c; 1.45, 1.50 & 1.55, 15c; 1.59 & 1.64, 16c; 1.68 & 1.73, 17c; 1.77 & 1.82, 18c; 1.91, 19c; 2.00 & 2.05, 20c; 2.09, 21c; 2.18, 22c; 2.27, 23c; 2.73, 27c; 3.18, 32c; 3.64, 36c; 4.09, 41c; 4.55, 45c.
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, 1962)
For theatres located in communities with a population over 10,000 and for all drive-ins: Up to 57c, no tax; 58-61, 4c; 62-70, 5c; 66-74, 6c; 75-83, 7c; 84-92, 8c; 93c and over, 10 per cent, with fractions less than 1/2c eliminated and 1/2c and over counted as 1c.
For theatres located in communities with a population of less than 10,000: Up to 75c, no tax; 76c and over the tax is the same as in the above paragraph.
Above scale is for places of amusement only. A commission of 2 1/2 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 $2.00, 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 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; 91-100, 11c; 101 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 where 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, 1954)
Up to 55, no tax; 56c-70c, 5c; 71-51.00, 10c; $1.01 and over, 10c plus 5c for each 50c or fraction thereof.

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 is used to finance cancer research or treatment.
Under Section 86 of The Local Government Act, 1961, 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.
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 license 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 regulation, 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

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:

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<thead>
<tr>
<th>Car Capacity</th>
<th>Monthly or Annual part month Licence Licence Fees</th>
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<tr>
<td>Not over 100 cars</td>
<td>15.00</td>
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</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 number of days in the period for which the licence fee is payable.

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

under 500, $5

from 500 to 750, 7.50

from 750 to 1000, 10

from 1000 to 1250, 12.50

from 1250 to 1500, 15

from 1500 to 1750, 17.50

from 1750 to 2000, 20

from 2000 to 2250, 22.50

over 2250, 25

DRIVE-IN THEATRES

The licence fee is based on the car capacity of the ground for the whole year. If the car capacity is 500 the licence fee would be 500 x 2 1/2 seating capacity $125.00.

ONTARIO

Imposed Under The Theatres Act, 1953

(a) In municipalities having a population under 1,500 according to the last revised-assessment roll, 10c for each seat or chair.

(b) In municipalities having a population of 1,500 or over but under 3,000 according to the last revised-assessment roll, 15c for each seat or chair.

(c) In municipalities having a population of 3,000 or over but under 10,000 according to the last revised-assessment roll, 20c for each seat or chair.

(d) In municipalities having a population of 10,000 or over according to the last revised-assessment roll, 25c for each seat or chair.

A fee of $5 is charged for the transfer of a theatre licence.

For licences for theatres other than drive-ins issued after July first but before October first the fee shall be four-fifths of that for the year; for those issued on or after October first but before January first the fee shall be one-half of that for the year; and for those issued on or after January first but before March 31st the fee shall be one-quarter that of the year.

DRIVE-IN THEATRES

Drive-ins are licenced according to the number of vehicles they can accommodate, the rate being 37 1/4c per car.

QUEBEC

Imposed Under The Quebec Licences Act

Cities:

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

In all other cities, per seat 30c

Elsewhere, per seat 20c

A $5 fee is payable with every licence.

NEW BRUNSWICK

Imposed Under The Theatres, Cinematographs and Amusements Act

(13) Every owner, lessee, or occupant of a theatre, and every owner, user or exhibitor, of every cinematograph, shall pay the following fees:

(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 in any week, one-half the fee as set in sections (a) to (d) inclusive shall apply.

(f) For so-called drive-in theatres the licence fee is to be 25 cents per car or amplifier, in addition to licence for cinematograph.

NOVA SCOTIA

Imposed Under The Theatres, Cinematographs and Amusements Act

3. (1) No theatre owner shall give any performance in his theatre unless he holds in respect of the theatre a licence which is in force.

(2) The fee payable for any theatre licence shall be $20, effective April 1, 1963.

(4) In any theatre where not more than three performances are given weekly one-half the fee mentioned in subsection (2) shall be payable.

(5) For licences issued on or after the first day of July and before the first day of October in any year the fee shall be three-quarters of the yearly licence fee and for licences issued on or after the first day of October and before the first day of January the fee shall be one-half 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.

DRIVE-IN THEATRES

The fee payable for a Drive-In Theatre licence shall be 50c for each vehicle space provided in
the theatre and the provisions of Section 3 of these regulations shall not apply to a Drive-In Theatre.

**PRINCE EDWARD ISLAND**

**Imposed Under The Amusement Tax Act**

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

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**RECEIPTS**

**AUDITORIUM THEATRES**

Receipts from the sale of tickets of 1,427 regular motion picture theatres at $65,504,666 in 1960 were the lowest in over a decade and 4.2% below receipts of $68,370,049 reported by 1,515 theatres in 1959. The number of paid admissions in 1960 at 107,705,112 was the lowest recorded since 1935, when an attendance of 117,520,795 was reported for regular theatres and community enterprises, and 9.2 per cent below admissions of 118,633,400 reported in 1959. A net decrease of 88 theatres reduced seating capacity to 771,278 from 809,348 in 1959 and the potential number of admissions to 585,098,647 from 615,389,662. Paid admissions indicated that 18 per cent of the average capacity was utilized.

The estimate of potential admissions is based on the normal programs shown by theatres throughout the year. Paid admissions may be either overstated or understated 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.

Receipts from sources other than sales of tickets were valued at $11,678,799 and included $10,660,831 from the sale of candy, drinks, cigarettes, etc., ($10,817,214 in 1959), $503,910 from the rental of concessions and vending machine space ($385,146), $69,860 from showing commercial films ($73,245) and $444,198 from other sources ($456,717).

Except for Quebec, where there was no change indicated in the amount of receipts from admissions, all provinces recorded decreases. Newfoundland indicated the largest decrease at 21.5% and Manitoba the smallest at 3.2%. All provinces indicated a decrease in the number of paid admissions, Newfoundland showing the largest (28.7%) and Manitoba the smallest (3.7%).

**PRICES**

The average admission price (excluding taxes) for Canada was 61 cents in 1960 compared with 58 cents for 1959. The average price increased in all provinces except Manitoba, Newfoundland indicating an increase of 5 cents and New Brunswick, Saskatchewan and British Columbia showing an increase of 1 cent.

**PAYROLL**

Regular theatres employed 10,560 persons in 1960 and paid in salaries and wages $16,143,398 compared with $16,505,588 received by 11,537 persons in 1959. These employment figures include executives of incorporated firms but do not include proprietors of unincorporated firms who were actively engaged in the business. In 1960, 542 proprietors and partners were actually employed in the business, 403 of whom received no stated salary but shared only the profits of the enterprise. There were 139 proprietors and partners who drew regular salaries or wages estimated at $330,386. Added to this were 546 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 1,088 in 1960.

**DRIVE-INS**

Drive-in figures for 1960, issued by the Dominion Bureau of Statistics in March of 1962 as part of its annual film-theatre report, show a slight decrease in the number of establishments, total car capacity, receipts and number of paid admissions over the previous year. It is likely that these losses will not continue, since several new factors have boosted public interest in drive-ins. One is year-round or almost year-round operation, there having been perhaps 12 in this category in 1960-61 and even more have tried this in 1961-62. A good many are getting earlier runs on better-quality pictures ad some are day-and-dating with in-town theatres.

There were 232 drive-in theatres operating in Canada during 1960 with a capacity for 88,755 cars, a decrease
of two in the number of theatres and 1,733 in car capacity. Receipts from admissions (excluding taxes) dropped by $354,247 from an all-time high of $7,143,925, exceeding the 1954 peak by $826,978. The number of paid admissions decreased to 10,029,249 from 10,225,995 in 1959.

Total receipts from other sources amounted to $3,054,154 of which $2,871,452 was derived from the sale of candy, drinks, cigarettes, etc., $50,850 from rentals of concessions and vending machines, $59,234 from exhibiting commercial advertising films and $72,618 from other unidentified sources. These theatres employed 2,011 persons and paid $1,839,164 in salaries and wages. Amusement taxes amounted to $524,189 compared with $504,546 in 1959.

There were some 84 proprietors of unincorporated firms employed in operating these theatres, 25 of whom drew salaries amounting to $46,113. There were also 61 unpaid family members so employed.

Five of the 232 drive-ins operating in 1960 were equipped with 16 mm. projectors and reported receipts (excluding taxes) of $20,389 and a total attendance of 40,335 persons.

Although the 1959 receipts are the peak for drive-in operation since its inception in 1946, there were more situations in 1955 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 in 1959.

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 years 1959 and 1960.
### 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**

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

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**Saskatchewan — Manitoba**

### Manitoba

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

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**Ontario**

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- O. Legault
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- F. Giaschi
- L. Medve
- F. Birch
- L. Jocic
- P. Piron
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Ontario
## Ontario (Toronto)

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Quebec  

(Licences are renewable in Quebec on May 1st. No itinerant licences are included. "1/2", shown after name of Licensee indicates theatre using equal number of French and English pictures. "Fr." indicates French pictures only.)

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### Nova Scotia

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

<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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### Nova Scotia—Newfoundland

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### Newfoundland

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57
Prince Edward Island

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

<table>
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<th>Pop.</th>
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Drive-in Theatres

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

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<td>M. Hilmo [WCB]</td>
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BRITISH COLUMBIA

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**NEW BRUNSWICK**

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<td>Mountain</td>
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<td>F. G. Spencer Co.</td>
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<td>Rita's</td>
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<td>G. Pelletier</td>
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<td>Fundy</td>
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<td>Wiggins Bros.</td>
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<td>Grand Bay</td>
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<td>Mrs. Lil Mockler</td>
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<td>Woodstock</td>
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**NOVA SCOTIA**

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<td>K. Corkum</td>
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**PRINCE EDWARD ISLAND**

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<td>L. Ellis</td>
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(For 16 mm. Drive-ins see 16 mm. Situations in 16 mm. Section.)
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Stewart Granger, Sylva Koscina, Christine Kaufmann • Produced by Jacques Bar • Directed by Etienne Perier • Screenplay by Michael and Fay Kanin • A Monica-CCM-CIPRA Italo-French co-production

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A VERY PRIVATE AFFAIR
(Eastman Color)
Brigitte Bardot, Marcello Mastroianni • Directed by Louis Malle • Original Story and Screenplay by Jean Paul Rappeneau, Jean Ferry and Louis Malle • Produced by Christine Gouze Renal for Progefi-Cipa-Jacques Bar (Paris)—C.C.M. (Rome)

THE MAIN ATTRACTION
(CinemaScope • Color)
M-G-M and Seven Arts present • Pat Boone, Nancy Kwan, Mai Zetterling, Yvonne Mitchell, Kieron Moore, John LeMesurier • Directed by Daniel Petrie • Produced by John Patrick • A Seven Arts Production

PERIOD OF ADJUSTMENT
(CinemaScope)
Tony Franciosa, Jane Fonda, Jim Hutton, Lois Nettleton, John McGiver • Screenplay by Isobel Lennart • Based on the Play by Tennessee Williams • Directed by George Roy Hill • Produced by Laurence Weingarten

SEVEN SEAS TO CALAIS
(Eastman Color • CinemaScope)
Rod Taylor, Keith Michell, Antony Dawson, Basil Dignam, Hedy Vessel, Mario Girotti, Irene Worth • Directed by Rudolph Mate • Screenplay by Filippo Sanjust • Executive Producer Paolo Moffa • An Adelphia Production

Billy Rose's JUMBO
(CinemaScope • Metrocolor)
Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye, Dean Jagger • Music and Lyrics by Richard Rodgers and Lorenz Hart • Screenplay by Sidney Sheldon • Directed by Charles Walters • Co-Producer Martin Melcher • Produced by Joe Pasternak

THE GOLDEN ARROW
(Technicolor • Technirama)
Tab Hunter, Rossana Podesta' • Directed by Antonio Margheriti • A Titanus Production

THE FRIENDLIEST GIRLS IN THE WORLD
(CinemaScope • Color)
Dolores Hart, Hugh O'Brian, Karl Boehm, Karl Malden, Pamela Tiffin, Lois Nettleton, Dawn Addams • Directed by Henry Levin • Produced by Anatole deGrunwald
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TO BE YOUNG
starring
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DEBBIE REYNOLDS in MY SIX LOVES
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    TECHNICOLOR®

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Film Rentals

FILM rentals from all sources in Canada decreased slightly in 1960 by about 2.7 per cent compared with 1959, or $910,817, the total being $32,495,678, according to the Dominion Bureau of Statistics. The overall film exchange receipts at $32,893,347 were $2,876,787 smaller than in 1959. Of 1960's $32,893,347, rentals of films for theatrical use totalled $24,739,111, for TV $7,387,680 and other non-theatrical use $368,887. Sale of advertising brought $124,060 and other sources $373,609. In the $32,495,678 of actual film rentals $23,229,803 came from 35 mm. and $9,265,875 from 16 mm.

During 1960 there were 52 film distribution companies operating out of 121 exchange offices, compared with the 49 companies and 119 branches in 1959. The 52 firms employed 940 persons, 49 fewer than in 1959, and paid out $3,822,995 in salaries and wages in 1960.

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>
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<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>12,368,446</td>
</tr>
<tr>
<td>Year</td>
<td>Firms</td>
<td>Branches</td>
<td>Rentals</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>1942</td>
<td>—</td>
<td>78</td>
<td>13,892,093</td>
</tr>
<tr>
<td>1943</td>
<td>23</td>
<td>87</td>
<td>15,163,355</td>
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<tr>
<td>1944</td>
<td>23</td>
<td>88</td>
<td>16,516,073</td>
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<tr>
<td>1945</td>
<td>26</td>
<td>86</td>
<td>17,490,264</td>
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<td>1946</td>
<td>29</td>
<td>91</td>
<td>18,652,892</td>
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<td>1947</td>
<td>29</td>
<td>114</td>
<td>19,464,706</td>
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<td>1948</td>
<td>29</td>
<td>118</td>
<td>21,591,712</td>
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<tr>
<td>1949</td>
<td>37</td>
<td>119</td>
<td>24,893,657</td>
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<tr>
<td>1950</td>
<td>36</td>
<td>118</td>
<td>26,800,789</td>
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<tr>
<td>1951</td>
<td>33</td>
<td>123</td>
<td>29,225,867</td>
</tr>
<tr>
<td>1952</td>
<td>36</td>
<td>129</td>
<td>32,911,042</td>
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<tr>
<td>1953</td>
<td>33</td>
<td>124</td>
<td>34,436,609</td>
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<tr>
<td>1954</td>
<td>48</td>
<td>136</td>
<td>35,773,251</td>
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<tr>
<td>1955</td>
<td>64</td>
<td>153</td>
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<td>1956</td>
<td>53</td>
<td>150</td>
<td>33,940,957</td>
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<tr>
<td>1957</td>
<td>49</td>
<td>130</td>
<td>34,153,847</td>
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<tr>
<td>1958</td>
<td>49</td>
<td>124</td>
<td>33,746,765</td>
</tr>
<tr>
<td>1959</td>
<td>49</td>
<td>119</td>
<td>33,406,495</td>
</tr>
<tr>
<td>1960</td>
<td>52</td>
<td>121</td>
<td>32,495,678</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 1960 there were 1,427 regular theatres and 232 drive-ins.

Year-by-year 16 mm. and TV rentals are to be found under "16 Millimetre" in this 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 1960 the 16 mm. rentals amounted to $1,878,195 and TV rentals to $7,387,680, for a total of $9,265,875, and when this is subtracted from the overall take of $32,495,678 that year it leaves the 35 mm. rental figure at $23,229,803.

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1. You wanted simplicity. Here it is! . . . (A) Veeder counter records both footage and frames. Quickly reset by knurled wheel. (B) Threading knob marked to show when pull-down claw and shutter are open. (C) Variable shutter control locks shutter in any desired position or permits it to be open or closed with camera running. (D) Turret locking lever snaps out to release turret so that different lens may be rotated into position.

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CANADIAN PRODUCTION & STATISTICS

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NATIONAL FILM BOARD

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Super Anscochrome* Film Daylight and Tungsten Types—Super Anscochrome film combines the color accuracy of Anscochrome with a higher film speed of 100. It records detail under poor lighting conditions. Its higher film speed reduces lighting requirements allowing shorter exposure times for less image smear and smaller apertures for greater depth of field. Its excellent processing latitude permits forcing to a speed of 200. Super Anscochrome film is slightly higher in contrast than Anscochrome. This permits clean color separation in available light or photography of distant objects where atmospheric conditions reduce subject contrast.

Anscochrome* Film Daylight and Tungsten Types—Exceptional color fidelity, one stop or better exposure latitude, and processing flexibility make 16mm Anscochrome film the standard for all normal lighting conditions. Anscochrome discriminates between subtle color differences yet yields images of high saturation and clarity. It produces rich, full blacks and crisp highlight areas for good definition. The normal 32 speed of Anscochrome film may be boosted to 64 through forced processing with a minimum of sacrifice in quality.

Anscochrome Duplicating Films — Anscochrome 16mm, 35mm, and 70mm duplicating films are used for printing from reversal color originals. They offer full Anscochrome processing compatibility, with fine grain, sharper prints, and high color saturation with superior curve conformity for accurate color values. Contrast values are ideally suited for motion picture duplication. Anscochrome Type Duplicating Films save time and costs with their complete processing compatibility in regular Anscochrome chemicals. For further information on these fine films write: ANSCO OF CANADA LIMITED, TORONTO, ONTARIO.
# PRODUCTION

Motion Picture Production for 1960 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>
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<td></td>
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<td></td>
<td>S</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Production</td>
<td>Printing and Laboratory</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&lt;sup&gt;(2)&lt;/sup&gt;</td>
<td>59</td>
<td>1,127</td>
<td>2,483,910</td>
<td>3,726,557</td>
</tr>
<tr>
<td>1957</td>
<td>58</td>
<td>1,216</td>
<td>2,758,560</td>
<td>4,471,710</td>
</tr>
<tr>
<td>1958&lt;sup&gt;(3)&lt;/sup&gt;</td>
<td>52</td>
<td>1,133</td>
<td>2,770,375</td>
<td>3,902,780</td>
</tr>
<tr>
<td>1959&lt;sup&gt;(3)&lt;/sup&gt;</td>
<td>54</td>
<td>1,065</td>
<td>3,609,537</td>
<td>5,814,690</td>
</tr>
<tr>
<td>1960</td>
<td>66</td>
<td>1,194</td>
<td>3,475,118</td>
<td>7,038,810</td>
</tr>
</tbody>
</table>

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

Gross revenue of private production and printing firms in 1960 was $9,972,151, an increase of $538,741. There were 750 films made of five-minute length or over by private industry. Adaptation or language versions of original films in the 750 totalled 181 for theatres, 13 for television and 18 for other non-theatrical use, with 14 of these made for other than Canadian sponsors. Adaptations or language version of five minutes and over reported by government agencies were seven for theatres, seven for television and 170 for non-theatrical use, with 14 of these made for other than Canadian sponsors.

A total gross of Canada’s private motion picture producers rose in 1960, although that of the laboratories was down. What accounted for the increase in production dollar volume? More TV commercials being made in Canada instead of the USA, in the opinion of several top producers.
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For Complete Film Services

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Secretary  Barbara Dooley

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Vice-President  Dorothy Ackman  
Secretary-Treasurer  Max Gluskin

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Vice-President  André Legault  
Secretary  Gerald O’Kane

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(phone 3071-233)

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Sales & Electronics Dept. Mgr.  Arnis Lucis  
Production Mgr.  Ralfs Balodis  
Writer, Director  W. Hodapp  
Animation & Laboratory Mgr.  W. Brants  
Film Librarian  Alice O’Brien

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Director of Broadcasting  Rev. Keith Woolard  
Asst. Director of Broadcasting  Nancy Edwards

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Vice-President  Gladys Glad Gottlieb  
Executive Vice-President  George Mulholland  
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**CHANNEL TELEVISION PRODUCTIONS LTD.**

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Exec. Vice-President  Ted Cott  
Secretary-Treasurer  Richard Morgan

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5. 126 awards for quality
6. complete facilities
7. Animation Studio
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10. 42,000 square feet
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12. 100% Canadian

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Vice-President Graeme Fraser
Vice-President Charles Everett
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Chief Engineer Rod Sparks, BSc
Laboratory & Quality Control William O’Farrell
Production Manager Tom Glynn
Assistant Lab. Manager Glenn Robb
Script Dept. Head Judith Crawley, BA
Chief Cameraman Stanley Brede, CSC
Lighting Dept. Head John Patacairk
Animation Director Vic Atkinson
Purchasing Agent Mary Whalen
Mgr. Prod. Serv. Div. Sally MacDonald, BSc

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General Manager  ...  S. A. MacKay
Producer  ...  E. Creighton-Kelly
Chief Engineer  ...  W. S. Orrett
Assistant Editor  ...  Al Kirsten

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Comptroller  ...  John Grinsky
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Company has a sound stage 55 x 125 x 25 feet and services include complete video tape and all motion picture production facilities. It also has a mobile video tape unit.

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Dir. of Production ............... Donald A. Wilder, CSC
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Art Director ...................... Lawrence Bartram
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Vice-Prs. & Managing Director .... Harry Gutkin
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Editor ............................ Peter Van Uum
Animation Camera ............... R. Liljegren

DIRECTORS
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(922-2196)
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(Victor 5-5168)  
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Vice-President ........ William J. Hazel  
Secretary-Treasurer .... Miss T. Lanoix

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Secretary-Treasurer .... J. Isard

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(DU 7-4180)  
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Film Director .......... Anthony Mamo  
Script Secretary ....... Freida Couture  
Camera .................... Gilles L'Africain  
Editing ................. Helene Lalonde, Gerry Menard  
Sound ..................... Yvan

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(WELLINGTON 3-2769)  
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President .............. Claire Guest

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(See Toronto International Film Studios Ltd.)

STUDIO 7 LIMITED  
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Vice-President .......... Jacques Giraldeau  
Sec.-Treas. .............. Jacques Leblond de Brumath

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President ................ Anton Van de Water  
Manager .................. Ernie Kilm  
Dialogue Director .......... Lucette Stam  
Film Editor ................ T. Tonnisoo  
Dialogue Dir. Post-sync. ... Marie Racine  
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Vice-President .......... Julian Roffman  
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Vice-President .......... W. J. Langston  
Treasurer .............. J. B. Goad  
Secretary .............. Maxwell Bruce, QC  
Company has a mobile videotape unit.

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Vice-President .......... Leon Crestohl, QC, MP  
Treasurer .............. R. Reviv  
Secretary-Treasurer ......... Dennis W. Knapik

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Executive Vice-President .... D. Griesdorf  
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DIRECTORS  
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Company has two sound stages 80 x 120 x 26 feet each and rents its studios and facilities to producers.
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OF PROGRESS

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OF A CENTURY . . . this
symbol has been known
and respected in connection
with the presentation of
outstanding motion pictures
in surroundings notable for
their comfort and good
taste.
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CORPORATION LIMITED

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Executive Vice-President
Raoul Auerbach

Secretary-Treasurer
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General Manager
Theatre Operations
M. L. Axler

Supervisor of Theatres
John S. Kurk

Director of Booking
Barney Fox

Chief Accountant
H. P. Ginsberg

Internal Auditor
D. Lawless

Director of Advertising
James Harrison

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How did it spend this $7,490,452? Its main production program of films and other visual materials cost $3,007,480, production for government departments and others took respectively $976,606 and $270,715, a total of $1,247,321. Distribution cost $2,203,342, administration and general services $860,200, and acquisition of equipment $172,109. The figures do not include rent, maintenance, etc.

The Board completed 400 productions—295 for itself and 105 sponsored. Its regular staff totalled 642 and those on a contract or terms basis were 108. In the motion picture laboratories film processed totalled 20,143,163 feet, which was made up of both color and black-and-white.

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Supervisor, Motion Pictures .......... Mrs. Margaret Perry
Motion Picture Photographer ........ E. B. (Ned) Norwood
Chief Photographer ................. L. J. Boner
Photographic Editor ................ G. H. Doty
Canadian Theatrical Credits

(All credits and titles given here are for films released from July, 1961 to June, 1962. For credits prior to this see previous editions of the Year Book.)

Canadian Feature Films

1962

TEN GIRLS AGO

IFD (Canada) and U-I (USA) release of Am-Can production. Produced in Eastmancolor and Panavision by Ed Gollin; directed by Harold Daniels; screenplay, Peter Farrow; director of cinematography, Lee Garmes; operating cameraman, Jackson Samuels; editor, Dave Nicholson; sound, Russ Heisey; makeup, Valerie Shand; music and songs, Joe Hartnell and Sammy Fine. Filmed at Toronto International Film Studios, Kleinburg, Ont. Running time 95 minutes.

CAST: Buster Keaton, Bert Lahr, Eddie Foy, Jr., Dion, Roselle Bain, Jan Miner, Diane Scoville, Beth Jones, Marguerite Gray, Austin Willis, Eric Clavering.

STORY: A musical-comedy satire on the television industry.

Hollywood Productions

Exteriors for Big Red were filmed in Quebec during the summer of 1961 and The Incredible Journey was shot in Toronto in the Fall of 1962. Both are Walt Disney productions released through Empire-Universal Films Ltd. in Canada.

Canadian Short Subjects

(Produced for commercial distribution to theatres)

Canada Carries On Series

Produced by the National Film Board and distributed in Canada by Columbia Pictures of Canada.

Saddlemaker: July, 1961
[Story of a young girl’s first love—a saddle—set in Alberta’s cowboy country. Color and B&W. 17 mins.]

Cattle Rance: Aug., 1961
[Study of a cattle ranch at Douglas Lake, BC through the seasons. Color. 21 mins.]

My Island Home: Aug., 1961
[A farmer describes the virtues of Prince Edward Island. Color and CinemaScope. 15 mins.]

The Flower and the Hive: Sept., 1961
[A nature study showing how blossoms yield nectar to the bee. Color. 10 mins.]

Journey From Zero: Oct., 1961
[Depicts the free book service of the Public Library Commission in the mountainous hinterland of BC. Color. 14 mins.]

Circle of the Sun: Nov., 1961
[A study of the ceremonial sun dance of Alberta’s Blood Indians. Color. 30 mins.]

Angkor, the Lost City: Dec., 1961
[An assembly of sculpture recovered from the jungle. B&W. 13 mins.]

People of the Rock: Jan., 1962
[A picture of the Eskimo turned prospector and miner. Color. 14 mins.]

Snow: Feb., 1962
[A study of snow—how it forms and why. B&W. 13 mins.]

City of Many Faces: March, 1962
[Travelogue of Vancouver produced by Parry Films. Color. 13 mins.]

Winter Rally: April, 1962
[Winter car races in Montreal. Color. 14 mins.]

My Financial Career: May, 1962
[Scientific study of the Eastern brook trout. Color. 7 mins.]

Trout Stream: June, 1962
[Scientific study of the Eastern brook trout. Color. 10 mins.]

Run
[Experimental film symbolically portraying the North American on the run. Written, produced and directed by Jack Kuper; director of photography, Josef Seckeres; film editor, Robert Barclay; sound editor, Murray Wallace; assistant editor, Gerry Stoll; with William Brydon, Sean McCann, Diane Barnes. B&W. 16 mins.]
Television

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Vancouver, B.C.
IN the year since the last edition of this Year Book was issued many important things have happened in TV at home and abroad. The major event was Telstar, the USA satellite which brought French and British television to American and Canadian screens and American and Canadian programming to Europe in July of 1962.

In Canada March saw the beginning of construction of a 3,000-mile microwave network to carry color and black-and-white TV signals between Montreal and Vancouver. To cost $36,000,000 when completed in 1964, the network will be owned and operated jointly by the CPR and the CNR. It will be Canada's second network of that size, the CBC owning the first. At present CTV Network Ltd. is operating a network with its member stations as links.

In May, 1962 the Board of Broadcast Governors eased up on its Canadian Content requirements, which were at a maximum of 55 per cent.

Players toll-TV system in the Toronto suburb, Etobicoke, which has been going for two years, raised its installation rate from $5 to $15. Telemeter will be a partner with the Maple Leaf Gardens in presenting the away-from-home games of the Toronto Maple Leafs over theatre TV in a large Toronto cinema.

Television was tried from New York to Rochester in March, Dynamic Theatre Networks Inc. of NY having presented the Broadway play, Gideon, on a 15x20-foot screen at from $1.50 to $3. The experiment was considered a mild success.

Some new TV stations and many satellite stations extended TV services considerably. TV's increasing dependence on old motion pictures for programming and the willingness of the distributors and producers to supply them has continued to harm cinemas, particularly since such films are now offered in opposition to theatres, as indicated by time slots and advertising.

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One of the objectives of the Board is to advise government, industry and the people of its findings and recommendations. In actual practice the Board has acted in an advisory capacity to the Canadian Government in the matter of frequency allocations.

The organization of the Planning Board includes the Main Board made up of the contributing sponsor delegates and the chairmen of the Planning Board’s seven technical committees: Broadcast Committee; Land Fixed & Mobile Committee; Maritime Committee; Radio Relay Committee; Railway, Highway & Transit Utilities Committee; and Television Committee.

Telecasting

Canadian Broadcasting Corp. TV is now available to 91 per cent of the population, the annual report of the Government agency shows. Ottawa gave the CBC $70,418,000 for operation and it returned $165,727 of this, along with a capital grant of $6,214,232, of which it gave back $3,425,768 as unused. Its advertising revenue, representing a 12.5 per cent drop because of private competition, was $32,910,118. Operating expenses for the fiscal year ended March 31 totalled $107,600,154.

The cost of production and distribution of programs with advertising dropped to $17,711,100 from $19,389,599, while the cost of programs without advertising rose to $49,760,200 from $43,394,652 the year before.

Operating expenses rose 6.6 per cent, with the result that the Corporation had to seek a grant from the Government 18.5 per cent higher than that of the year before to make up for the loss in commercial revenue.
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  - Rated the very best TV cartoons.

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CHCT-TV, Calgary—
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Channel 3. CKW-L Ltd.
CBOF, Ottawa—
Channel 9. CBC.
CJOH-TV, Ottawa—
Channel 13. Bushnell T.V. Co. Ltd.
CKWS, London—
Channel 12. Kawartha Broadcasting Co. Ltd.
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CKTV, Prince Albert—
Channel 5. Central Broadcasting Co. Ltd.
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CKX, Yorkton—
Channel 3. Yorkton Television Co. Ltd.
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Channel 10. CBC.
CBWFT, Winnipeg—
Channel 6. CBC.
CBW, Winnipeg—
Channel 3. CBC.
CJAY, Winnipeg—
Channel 7. Channel 7 Television Ltd.

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CKBI, Prince Albert—
Channel 5. Central Broadcasting Co. Ltd.
CKBI-TV-2, Nipawin. Channel 2.
CKTV, Prince Albert—
Channel 5. Central Broadcasting Co. Ltd.
CKTV-2, Nipawin. Channel 2.
Emmy Award Winners

(Awards of the Academy of Television Arts and Sciences made in May, 1962, covering the year 1961)

PROGRAMS

Program of the Year: Victoria Regina, Hallmark
Hall of Fame, NBC.

Drama: The Defenders (series), CBS.

Variety: The Garry Moore Show (series), CBS.

Humor: The Bob Newhart Show (series), NBC.

Music: Leonard Bernstein and the Philharmonic in Japan, CBS.

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

Public Affairs & Education: David Brinkley's Journal (series), NBC.

Children's Programming: Young People's Concert with Leonard Bernstein, CBS.

Daytime Program: Purex Specials for Women, NBC.

PERSONALITIES

Single Performance—Actor: Peter Falk, Price of Tomatoes, Dick Powell Show, NBC.

Single Performance—Actress: Julie Harris, Victoria Regina.


Series Performance—Actress: Shirley Booth, Hazel, NBC.

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


Performance in a Variety or Musical Program or Series: Carol Burnett, The Garry Moore Show.

Directing—Drama: Franklin Schaffner, The Defenders.

Directing—Comedy: Nat Hiken, Car 54, Where Are You? (series), NBC.

Writing—Drama: Reginald Rose, The Defenders.

Writing—Comedy: Carl Reiner, The Dick Van Dyke Show (series), CBS.

Writing—Documentary: Lou Hazam, Vincent Van Gogh: A Self-Portrait, NBC.

Music for TV: Richard Rodgers, Valiant Years, Winston Churchill (series), ABC.

ART

Art Direction & Scenic Design: Gary Smith, Perry Como’s Kraft Music Hall (series), NBC.

Cinematography for TV: John S. Priestley, Naked City (series), ABC.

Film Editing: Aaron Nibley, Hugh Chaloupka & Charles L. Freeman, Naked City.

Electronic Camera Work: The Ernie Kovacs Show, ABC.

Engineering or Technical Achievement: ABC video tape expander or VTX—slow motion tape developed by ABC. Albert Malang, chief engineer video facilities, ABC.

TECHNICAL

Art Direction & Scenic Design: Gary Smith, Perry Como's Kraft Music Hall (series), NBC.

Cinematography for TV: John S. Priestley, Naked City (series), ABC.

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Electronic Camera Work: The Ernie Kovacs Show, ABC.

Engineering or Technical Achievement: ABC video tape expander or VTX—slow motion tape developed by ABC. Albert Malang, chief engineer video facilities, ABC.

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Theatre Receipts $ 72,294,344
Amusement Taxes $ 5,889,371
Number of Theatres Where Films Shown 1,659
Number of Paid Admissions 117,734,361
This figure indicates a decrease of 9.2 per cent.
Drive-In Theatres' Share of Total Receipts $ 6,789,678
Number of Paid Admissions to Drive-Ins 10,029,249
The 1960 figure represents a decrease of about 4 per cent. There were 232 drive-ins in 1960 compared with 234 in 1959.

Canada’s Seating Capacity 772,908
Canadian Per Capita Expenditure $ 4.39
Highest Per Capita Expenditure — British Columbia $ 5.40
Potential Number of Admissions 585,098,647
Percentage of Capacity Utilized 18%
Average Admission Price (including taxes) 66c
Number of 16 Mm. Theatres 101
Number of 35 Mm. Films Released in 1959 874
Number of Distribution Companies 52
Number of Exchange Offices 121
Rentals from 35 Mm. Films $ 23,229,803
Rentals from 16 Mm. Films $ 9,265,875
Number of USA Films Released 231
Number of British Films Released 67
Number of French Films Released 118

Statistics Used Below Are For Fiscal Year 1961-62 Ended March 31 of the Ontario Board of Censors

Number of Features Under Review 478
Number Originating in the United States 197
Number Originating in Great Britain 67
Number Originating in Canada 3
Number of Foreign-Language Films 211
Number of Short Comedies 141
Number of Newsreels 104
Number of Miscellaneous Subjects 148
Number of Feet Examined (for single prints) 5,218,000
Number of Features Treated 58
Number of Feature Films Classed as ‘Adult’ 105
Number of Feature Films Classed as ‘Restricted’ (For 18-Year-Olds and over) 29
Number of Feature Films Rejected 0
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2nd Vice-President M. L. Prevost
Secretary H. Cohen
Treasurer Wm. Deveault

WINNIPEG
Rothstein Theatres, 275 Portage Ave., Winnipeg, Man.
OFFICERS
President H. Swartz
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CALGARY
704 8th Ave. W., Calgary, Alta.
OFFICERS
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VANCOUVER
205-2182 W. 12th Ave., Vancouver, BC.
OFFICERS
President Harry I. Howard
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 the Royal York Hotel, Toronto, Schuberg, Jule Allen of Toronto, George Ganetakis of Montreal, A. J. Mason of Springhill, NS, L. Ernest Quimet of Montreal and Fred G. Spencer of Saint John, NB were honored as pre-1910 pioneers who had done the most to advance the motion picture as a popular form of entertainment in its early days.

Spencer passed on shortly before the banquet and Schuberg and Ganetakis have died since.

The next year The Pioneer of the Year Award was inaugurated. Those who have received it to date are—1953: John J. Fitzgibbons, Sr., CBE; 1954: Jack Arthur, MBE; 1955: Louis Rosenfeld; 1956: O. R. Hanson; 1957: Wm. Summerville, Sr.; 1958: N. A. Taylor; 1959: Haskell M. Masters; 1960: Morris Stein; 1961: R. W. Bolstad.

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. Loomar, LHD

VARIETY CLUBS INTERNATIONAL

TENT 28, TORONTO

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

OFFICERS

Chief Barker
Lionel Lester

1st Asst. Chief Barker
Frank H. Fisher

2nd Asst. Chief Barker
George Altman

Property Master
Robert Hall

Dough Guy
Sam Shopsowitz

McLeod, William Johnston, F. Gordon Spencer, Lloyd Pearson.

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

Graig Hughes, chairman; H. S. Mandell, F. Morley.

SPECIAL COMMITTEE

Paul Hanner, Lou Consky and William Summerville.

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

Columbia Pictures of Can. Ltd.

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

COMMITTEE CHAIRMEN (1962)

Fund Raising
George Altman

Liaison with Variety Village
Ernest Rawley

Publicity
Win Barrow

Baseball Tickets
Ed De Rocher

Sick and Welfare
Ben Granatstein

Press Clipping Library
Charles Mason

Telephone
Claude Alexander

Constitution and By-Laws
Harry S. Mandell

Program & Meetings
Sam Shopsowitz

Ceremonial Barker
Win Barron

House
Len Bishop

Baseball Program
Andrew Rouse

Meeting Coordinator
Bert Brown

Heart Trustees
David Griesdorf

N. A. Taylor, J. J. Fitzgibbons, Jr., Conn Smythe, Dan Kendrel

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: the late B. S. Okun, Dough Guy: O. R. Hanson, Property Master; and the late William P. Covert, H. L. Nathanson, the Dough Guy; O. R. Hanson, Property Master; and Second Assistant Chief Barker; the late B. S. Okun, 1949-1950: Morris Stein; 1951: J. J. Chisholm; Rawley and N. A. Taylor, canvasmen.


TENT 28 HEART AWARD WINNERS

In 1947 the late Peter Campbell, then president of the Maple Leaf Baseball Club, was single 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. Fitzgibbons, 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. Fitzgibbons, Jr.; 1961: Ed De Rocher.

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

3701 Danforth Ave.
Address Mail to Station B, Scarboro, Ont. (699-7167)

Principal and Headmaster J. Arthur Robertson
Mrs. R. M. Redway, Secretary

Situated at Scarboro, Ontario, beside the eastern entrance to Toronto, Variety Village, a training school and residence for crippled children from any part of the province, is the major project of the Variety Club of Toronto. It is operated for the Club by the Ontario Society for Crippled Children.

Overlooking Lake Ontario, it was built on land donated by the Provincial Government and the cornerstone was laid on December 21, 1948, by Col. George A. Drew, QC, LL.D., then leader of His Majesty’s Opposition in the House of Commons and former Prime Minister of Ontario. It was officially opened on November 16, 1949, by the Hon. Dana Power, QC, Minister of Education and Attorney-General for the Province, who represented the Hon. Leslie Frost, QC, Prime Minister of Ontario.

VARIETY VILLAGE COUNCIL

Secretary R. Auld
Representing the Variety Club of Toronto: Phil Stone, chairman; Dan Krendel and J. J. Fitzgibbons, Jr.

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

Representing the Provincial Department of Education: A. Gamble.

VARIETY VILLAGE SCHOOL BOARD

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

Representing the Ontario Society for Crippled Children: Conn Smythe.

Secretary-Treasurer R. Auld

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 Board: Jack Beresin, 333 South Broad St., Philadelphia, Pa.

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

International Chief Barker: Rotus Harvey, 291 Golden Gate Ave., San Francisco, Calif.

First Assistant Chief Barker: James Carreras, 113 Wardour St., London W.1, England.


International Dough Guy: Joseph Podoloff, Yogue Amusement Co., LTD., 31 W. Blake St., Minneapolis, Minn.

International Property Master: J. J. Fitzgibbons, Jr., 284 King St. E., Toronto, Ont., Canada.


Chairman, International Membership Committee: Ralph Pries, 333 S. Broad St., Phila., 7, Penn.

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.; Phil Stone, 1331 Yonge St., 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 Nicollet.
Tent No. 5—Detroit, Mich.: Tuller Hotel.
Tent No. 6—Cleveland, Ohio: Tudor Arms Hotel.
Tent No. 7—Buffalo, N.Y.: Variety Club Bldg.
Tent No. 8—Milwaukee, Wis.: Hotel Astor, Boston 16.
Tent No. 9—Albany, N.Y.: Moraine Hotel.
Tent No. 10—Indianapolis, Ind.: 512 N. Illinois St.
Tent No. 12—Minneapolis, Minn.: Hotel Nicollet.
Tent No. 14—Milwaukee, Wis.: Hotel Adolphus.
Tent No. 15—Dayton, Ohio: Moraine Hotel.
Tent No. 16—Baltimore, Md.: Stanley Theatre Bldg.
Tent No. 20—Memphis, Tenn.: Gayoso Hotel.
Tent No. 21—Atlanta, Ga.: Atlanta Hotel.
CUSTOMS

TRANS WORLD CUSTOM BROKERS

16 MM. FILMS FROM USA

Exposed motion picture film is subject to a duty of 1 1/2 cents per linear foot ad valorem, which is not to exceed 20 per cent of the invoice value, plus a 10 per cent surcharge (as of June, 1962) and 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 8 per cent:

Invoice Value $400.00
Plus prevailing rate of exchange (8%) $32.00
$432.00
Surcharge of 10% on $432.00 $43.20
Duty on 5,000 feet at 1 1/2 cents 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 $50.20

Sales tax 11% 60.52
Amount payable (duty and sales tax) 178.72

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.

EDUCATIONAL OR RELIGIOUS FILMS

[Tariff Item 696 (1)]

Photographic reproductions (films) when for the use and by order of any society or institution incorporated or established for religious, philosophical, educational, scientific or literary purposes, and not for sale or rental; Duty free and sales tax exempt under all tariffs on production of certificate in required form. Information available at all Custom Houses.

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 cents per foot and this is added to the appraisal value. A surcharge of 10 per cent and a sales tax of 11 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 1 1/2c per foot 15.00

Amount dutiable 95.00
Surcharge 10% on $95 9.50
Sales tax 11% on $104.50 11.50
Amount payable (duty and sales tax) 136.50

EDUCATIONAL OR RELIGIOUS FILMS

[Tariff Item 696A]

This item provides for moving picture films, sound or silent, separate sound film track, slides and slide films, positive or negative, and sound recordings for use therewith; sound recordings for use by educational, scientific or cultural institutions or societies; sound recordings other than for sale or rental; models, static and moving; wall charts, maps and posters; All the foregoing when certified by the Government or by a recognized representative authority of the government of the country of production or by an appropriate representative of the United Nations Educational, Scientific and Cultural Organization as being of an international educational, scientific or cultural character duty and sales tax free under all tariffs. Regulations and information on certifying authorities may be obtained at any Custom House.

35 MM. FILMS FROM GREAT BRITAIN

Exposed motion picture film is subject to the same duty and sales tax as USA shipments.

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 of 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, 1963 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. In addition to the regular duty there is also a surcharge of 10 per cent.

Item 658, which was free under British Preferential tariff and Most Favoured 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 filmed or video taped TV commercials as 15% BPT, 20% MFNT and 30% General Tariff, along with a surcharge of 10 per cent; and Item 658B, 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, as well as a 10 per cent surcharge. 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 having duly equipped laboratories for processing motion picture film or video tape in Canada, and for the purpose 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. or over, is rated for duty under Item 187b at 10 per cent ad valorem, Most Favoured Nation tariff and free under British Preferential Tariff and carries a five per cent surcharge. 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 aforesaid Tariff and is subject to a 15 per cent surcharge.

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 admissible free of duty under the provision in Item 696 relating to 'mechanical equipment of a class or kind not made in Canada, which 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 free 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 and are subject to a 10 per cent surcharge.

Slide or filmstrip still-picture projectors, when valued at not less than $25 each 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.

Still-picture projectors combined with sound equipment carry a 15 per cent surcharge.

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

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 Entertain-
ment" 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-per-booth 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 Amusements 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.)
ACADEMY OF MOTION PICTURE ARTS & SCIENCES
9038 Melrose Ave., Hollywood 46, Calif. (Crestview 5-1146)

OFFICERS
President Wendell Corey
Secretary Hal Elias
Assistant Secretary Hal Mohr
Treasurer Fred L. Metzler
Assistant Treasurer Richard Murphy
Executive Director Margaret Herrick
Assistant Executive Director Sam E. Brown
Counsel Wright, Wright, Goldwater & Wright

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 progress.
To recognize outstanding achievements by conferring 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 prestige which is expressly prohibited from concerning itself with economic, political or labor issues.
To represent to the public the viewpoint of the industry. Permission to use the Academy symbol granted for that purpose 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; (c) In connection with stories and articles referring to the Academy as an organization. Permission to use the Academy Award symbols (statuette or plaque) may be obtained in writing from the Academy.

ADVERTISING RULES
Regulations for the use of Academy Award symbols and references to the Oscar-winning plays and players for advertising and exploitation purposes 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 "nomination" 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 included 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 Honor may be used in advertising such technique or series providing that the year and accomplishment 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.

1961 ACADEMY AWARDS

(Awards made by the Academy of Motion Picture Arts and Sciences in April, 1962 in Hollywood, California.)

Production: West Side Story, Mirisch Pictures-B & P Enterprises-United Artists.
Actress: Sophia Loren in Two Women, International Film Distributors.
Supporting Actor: George Chakiris in West Side Story.
Supporting Actress: Rita Moreno in West Side Story.
Direction: Robert Wise and Jerome Robbins for West Side Story.

Screenplay (Based on material from another medium): Abby Mann for Judgment at Nuremberg.
Cinematography, Color: Daniel L. Fapp for West Side Story.
Cinematography, Black and White: Gene Shuttan for The Hustler, Robert Rossen-20th-Fox.
Song: Henry Mancini for music and Johnny Mercer for lyrics of Moon River, from Breakfast at Tiffany's, Jurow-Shepherd-Paramount.

to encouraging motion picture courses in universities and sponsoring vocational scholarships.

Previous Academy Awards

1927-28

1928-29

1929-30

1930-31
Actor: Lionel Barrymore, A Free Soul. Actress: Marie Dressler, Min and Bill. Picture: Cimarron, RKO. Special Award: The Horse With the Flying Tail, Walt Disney.

1931-32

1932-33

1934

1935

1936

1937

1938

1939

Irving G. Thalberg Memorial Award: Darryl F. Zanuck.
screen juvenile. William Cameron Menzies for achievements in use of color for Gone With the Wind.

Irving G. Thalberg Memorial Award: David O. Selznick.
1940
Actress: Ginger Rogers, Kitty Foyle.
Picture: Rebecca, Selznick International-UA.

1941
Actor: Gary Cooper, Sergeant York.
Actress: Joan Fontaine, Suspicion.
Irving G. Thalberg Memorial Award: Walt Disney.

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.
Picture: Casablanca, Warner Bros.
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.
Picture: Going My Way, Paramount.
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.
Picture: The Lost Weekend, Paramount.
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.
Special Awards: Laurence Olivier, Harold Russell, Ernst Lubitsch, Claude Jarman, Jr. (Junior Award).
Irving G. Thalberg Memorial Award: Samuel Goldwyn.

1947
Actor: Ronald Colman, A Double Life.
Actress: Loretta Young, The Farmer's Daughter.
Picture: Gentleman's Agreement, 20th Century-Fox.

1948
Actor: Sir Laurence Olivier, Hamlet.
Actress: Jane Wyman, Johnny Belinda.
Irving G. Thalberg Memorial Award: Jerry Wald.

1949
Actor: Broderick Crawford, All the King's Men.
Actress: Olivia de Havilland, The Heiress.
Picture: All the King's Men, Robert Rossen-Columbia.
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. De Mille for 37 years of pioneer work in the industry.

1950
Actor: Jose Ferrer, Cyrano de Bergerac.
Actress: Judy Holliday, Born Yesterday.
Picture: All About Eve, 20th Century-Fox.
Irving G. Thalberg Memorial Award: Darryl F. Zanuck.

1951
Actress: Vivien Leigh, A Streetcar Named Desire.
Picture: An American in Paris, MGM.
Special Awards: Rashomon. Gene Kelly for Achievement in the Art of Choreography on Film.
Irving G. Thalberg Memorial Award: Arthur Freed.

1952
Actor: Gary Cooper, High Noon.
Actress: Shirley Booth, Come Back, Little Sheba.
Picture: The Greatest Show on Earth, Paramount.
Irving G. Thalberg Memorial Award: Cecil B. De Mille.

1953
Actress: Audrey Hepburn, Roman Holiday.
Picture: From Here to Eternity, Columbia.
Special Awards: Joseph L. Breen, Pete Smith, Fred Waller. 20th-Fox for Cinemascope, Bell & Howell.
Irving G. Thalberg Memorial Award: George Stevens.

1954
Actor: Marlon Brando, On the Waterfront.
Picture: On the Waterfront, Columbia.
Special Awards: Gate of Hell, Daiei-IFD. Jon Whitley and Vincent Winters for Best Juvenile Performances in The Kidnappers, JARO. Greta Garbo, Danny Kaye for work for UN and performance in Assignment Children. Loren L. Ryder, John R. Bishop and Paramount technical staff for VistaVision.

1955
Actor: Ernest Borgnine, Marty.
Actress: Anna Magnani, The Rose Tattoo.
Picture: Marty, United Artists.
Special Award: Samurai, Toho, Japan, as Best Foreign Film.
1956
Actor: Yul Brynner, The King and I.
Actress: Ingrid Bergman, Anastasia.
Picture: Around the World in 80 Days, Michael Todd-United Artists.
Special Award: La Strada, IFD, Italy, as Best Foreign Film.
Irving G. Thalberg Memorial Award: Buddy Adler.
1957
Actress: Joanne Woodward, Three Faces of Eve.
Actor: Bob Hope.
Actress: Dora Bryan in A Taste of Honey.
British Film Academy Awards

THE SOCIETY OF FILM & TELEVISION ARTS, LTD.
(MUSEum 2357)

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HRH Prince Philip, Duke of Edinburgh, KG, KT
Chairman
Anthony Havelock-Allan
Vice-Chairmen
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Secretary
Mrs. P. J. Steele

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 various 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.

1961 UK ACADEMY AWARDS
Film From Any Source: (Tie) Ballad of a Soldier (USSR) and The Hustler (USA).
British Film: A Taste of Honey (IFD).
United Nations Award for the best film embodying one or more principles of the United Nations Charter: Let My People Go (UK).
Short Film: Terminus (UK).
Animated Film: 101 Dalmations (USA).
Robert Floherty Award For the Best Feature-Length Documentary: Volcano (France).
British Screenplay: (Tie) The Day the Earth Caught Fire and A Taste of Honey.
British Actress: Dora Bryan in A Taste of Honey.
British Actor: Peter Finch in No Love for Johnnie.
Honorary Awards: Charles Bracket, B. B. Kahane, G. B. "Bronco" Billy Anderson.
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.
Foreign Language Picture: Mon Oncle, Spectra-Gray-Alter Films (France).
Honorary Award: Maurice Chevalier.
Irving G. Thalberg Memorial Award: Jack L. Warner.
1959
Actor: Charlton Heston, Ben-Hur.
Actress: Simone Signoret, Room at the Top.
Picture: Ben-Hur, MGM.
Jean Hersholt Memorial Award: Bob Hope.
1960
Actor: Burt Lancaster, Elmer Gantry.
Actress: Elizabeth Taylor, Butterfield B.
Picture: The Apartment, Mirisch Co.-United Artists.

Foreign Actor: Sophia Loren in Two Women.
Most Promising Newcomer: Rita Tushingham in A Taste of Honey.

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; 1960—Dispute.


Robert Floherty Award for the Best Feature-Length Documentary: 1959—The Savage Eye.
Canadian Film Awards

Chairman: Roy Little
Management: Canadian Film Institute
1762 Carling Ave., Ottawa, Ont.

MANAGEMENT COMMITTEE
Helen Wilson, Murray Tevlin, Roy Little (secretary to the Committee), representing the Canadian Film Institute; Walter B. Herbert, E. R. McEwen, representing The Canada Foundation; J. Roby Kidd, J. Alex Edmison, representing the Canadian Association for Adult Education; Graeme Fraser, Michael Spencer, representing The Association of Motion Picture Producers and Laboratories of Canada; Dr. W. L. Archer, representing Amateurs.

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.

FILM OF THE YEAR
No Award was made.

SPECIAL AWARD
To O. J. Silverthorne, chairman of the Ontario Board of Censors, "in recognition of his generous interest in the problems of film makers, film users, and film viewers, and particularly his continued helpfulness to Canadian Film Awards and to the film society movement."

THEATRICAL

THEATRICAL FEATURE
No entries were submitted in this category.

THEATRICAL SHORT
MORNING ON THE LIEVRE, produced by the National Film Board of Canada, "for excellence of photography, music, narration and mood in a first-rate theatrical film."

NON-THEATRICAL

ARTS AND EXPERIMENTAL

CHILDREN'S FILMS
DANCE SQUARED, produced by the National Film Board of Canada, "for its gay rhythmic flow of well-integrated music and design."

GENERAL INFORMATION

CIRCLE OF THE SUN, produced by the National Film Board of Canada, "for its superb photography, effective editing and convincing narration."

PUBLIC RELATIONS

CAMPUS ON THE MOVE, produced by Crawley Films Limited, "for a compact, tightly-edited story done with technical excellence."

SALES AND PROMOTION

PROJECT SENTINEL, produced by Crawley Films Limited, "for excellent realization of purpose, visuals and sound."

TRAINING AND INSTRUCTION

YOU CAN GO A LONG WAY, produced by Meridian Films Limited, "for imagination in design and excellence in execution."

TRAVEL AND RECREATION

GLOOSCAP COUNTRY, produced by the Nova Scotia Information Service, "for an excellent combination of the beauty and the Indian folklore of the Bay of Fundy shore in a travelogue of great subtlety."

TELEVISION

TELEVISION FILMS—ENTERTAINMENT
WORD GAMES, produced by the Canadian Broadcasting Corporation, "for a meritorious effort to present symbolically the significance of words and word games entertainingly."

TELEVISION FILMS—INFORMATIONAL
A FRIEND TO HIS COUNTRY: WILLIAM LYON MACKENZIE, produced by the National Film Board of Canada, "for an excellent portrayal of its subject in a technically good film."

TELEVISION FILMS—COMMERCIALS
MOLSON'S—FISHING, produced by Cockfield, Brown & Co.-Omega Productions Inc., "for a very good combination of humor, photography, direction and a believable situation."

POTPOURRI, produced by the National Film Institute.

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; a Certificate of Merit to the film judged best in each class. The trophy of the Association of Motion Picture Producers and Laboratories of Canada goes to the best amateur film of the year.

Canadian Film Awards, 1961

ABITIBI, produced by Crawley Films Limited, "for excellence in photography, lighting and composition."

SALES AND PROMOTION

PROJECT SENTINEL, produced by Crawley Films Limited, "for excellent realization of purpose, visuals and sound."

TRAINING AND INSTRUCTION

YOU CAN GO A LONG WAY, produced by Meridian Films Limited, "for imagination in design and excellence in execution."

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GLOOSCAP COUNTRY, produced by the Nova Scotia Information Service, "for an excellent combination of the beauty and the Indian folklore of the Bay of Fundy shore in a travelogue of great subtlety."

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A FRIEND TO HIS COUNTRY: WILLIAM LYON MACKENZIE, produced by the National Film Board of Canada, "for an excellent portrayal of its subject in a technically good film."

TELEVISION FILMS—COMMERCIALS
MOLSON'S—FISHING, produced by Cockfield, Brown & Co.-Omega Productions Inc., "for a very good combination of humor, photography, direction and a believable situation."

POTPOURRI, produced by the National Film Institute.
Board of Canada, "for realization of purpose with a minimum of detail and with humor."

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.]

AU TEMPS DES OMBRES BLANCHES, produced by Claude Savard of Montreal, "for an imaginative first film that shows freshness, gentleness and sensitivity with good use of sound and music, good photography and good editing."

THE BOY NEXT DOOR, produced by John Getgood of Vancouver; WITH A GRAIN OF SALT, produced by Peter Gerretsen of Montreal; THE CASTLE, produced by E. F. Attridge of Toronto; and BOOM, produced by Gordon Kuskey of Montreal, were each cited as "one of the Five Best amateur films produced in Canada in 1961."

Previous Winners

1960 WINNERS

Film of the Year: Universe, National Film Board.
Special Award: To Dr. A. W. Truean, 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—Short: Universe, National Film Board.
Non-Theatrical—Arts and Experimental Children's Films: Lines—Horizontal, National Film Board; Life In a Woodlot, National Film Board.
Non-Theatrical—General Information: Marsh Harvest, Wm. H. Carrick.
Non-Theatrical—Public Relations: Take Four Giant Steps, Pageant Productions Ltd.
Non-Theatrical—Sales and Promotion: Hors D'Oeuvres, National Film Board.
Non-Theatrical—Training and Instruction: Epidural Anaesthesia for Vaginal Delivery in Obstetrics, Chetwynd Films Ltd.

Non-Theatrical—Travel and Recreation: Waters of the Whiteshell, Crawley Films Ltd.; Grey Cup Festival '60, Chetwynd Films Ltd.

Television Films—Entertainment: Field Trip, Canadian Broadcasting Corp.

Television Films—Informational: Armagh, Canadian Broadcasting Corp.

Television Films—Commercials: Mad Driver, Canadian Broadcasting Corp.


The Canadian Film Awards started in 1948. For winners before 1960 see previous editions.

35 MM. Film Festivals

THE MONTREAL INTERNATIONAL FILM FESTIVAL

5011 Park Avenue, Montreal, Que.

Honorary Chairman Norman McLaren
Chairman Pierre Juneau
Secretary Fernand Cadieux
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DIRECTORS

Guy Cote, Marc Lalonde, Claude Sylvestre, Pierre Juneau, Fernand Cadieux.

ORGANIZING COMMITTEE

Marcel Martin, chairman; Germain Cadieux, executive secretary; A. Belleau, M. Cacopardo, Wm. Davies, R. Demers, A. Lamothe.

THE CANADIAN FILM AWARDS
UNIONS

ACTORS EQUITY ASSOCIATION
519 Jarvis St., Toronto 5, Ont.
(924-1133)
Canadian Representative .......... Larry H. McCance

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519 Jarvis St., Toronto 5, Ont.
(Walnut 4-6279)
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WINNIPEG
(Association of Canadian Radio and Television Artists)
602 Avenue Bldg., 265 Portage Ave., Wpg. 2, Man.
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INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES & MOVING PICTURE MACHINE OPERATORS OF THE U.S. & CANADA
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(Phone Jackson 7-7937)
(362-4627)

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INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA

Affiliated with A.F.L.-C.I.O. & C.L.C.

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International President

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SUITE 1900
1270 AVENUE OF THE AMERICAS
NEW YORK 20, NEW YORK
Theatres operating three days or less per week shall pay one-half the above rates.
Minimum fee, $10.
The seating capacity of drive-in theatres shall be three times the maximum number of automobiles which may be accommodated at any one time.
A license obtained under this item of the tariff does not authorize any concert or stage show when the exhibition of one or more films is not an integral part of the program.
16 mm. exhibition—Two dollars ($2) for not more than four prints of any negative either made in Canada or imported, and an additional $2 for each additional four or fewer positive prints. Performance on payment "as many times and as often as desired."

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(The Copyright Appeal Board is appointed by the Governor in Council, as required under the Copyright Act. It meets annually in Ottawa to fix fees payable to performing right societies after hearing interested parties and studying rates submitted.)

MUSICAL PROTECTIVE SOCIETY
OF CANADA
Building 5, Bayview Court, Willowdale, Ont. (221-8564)

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Lloyd C. Pearson, General Sound & Theatre Equipment Co. Ltd., Toronto.
Since 1925 the Composers, Authors and Publishers Association of Canada Limited has served its composer, author and publisher members, the users of music in Canada and the Canadian public.

The protection of the property right inherent in musical compositions and lyrics in the performing right field can only be effectively accomplished through a central organization such as CAPAC.

The users of music benefit from CAPAC’s administration inasmuch as without such an organization any user would have to clear thousands of musical works individually rather than through one central body and the expense of such individual clearance would far exceed the cost of a blanket license issued by CAPAC which authorizes the performance of any or all of some millions of works.

CAPAC distributes the fees it collects amongst composers, lyric writers and publishers whose works are performed in Canada without any deduction whatsoever other than the actual cost of overhead which is maintained at approximately 14 1/2%. In any given distribution payments are forwarded to Canadians as well as citizens of some thirty-two countries throughout the world and the Canadian members in turn receive payment from societies in these countries through CAPAC for performances of Canadian works abroad.

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COMPOSERS, AUTHORS
AND PUBLISHERS ASSOCIATION
of Canada Limited
CENSORSHIP

PROVINCIAL censorship of motion pictures in theatres, made somewhat absurd by the tacit federal approval of every type of film and live programming on television, was the subject of much argument in the past year. Motion picture exhibitors’ associations, which used to stay out of censorship debates, have come out by resolution against the mutilation and alteration of theatre features by censors.

The greatest progress against censorship of films was marked up in Quebec, traditionally Canada’s most severe snipper, where a government-appointed study committee of educators, priests and psychologists disapproved of it. The committee recommended that censorship fees be ended, that drive-ins be permitted and that classification replace restriction.

During the year amendments to the Moving Pictures Act passed by the Quebec legislature lifted the 35-year-old ban on children under 16 attending theatres. However, exhibitors found the limited liberalization without much benefit to themselves.

The Canadian Motion Picture Distributors Association has appealed to Provincial governments to reduce censorship fees to the point where they cover operation expenses only, holding that the governments have no right to make a profit on a service of that nature.

At the 1961 annual meeting of the Canadian Conference of Provincial Censors of Motion Pictures, held in Regina, O. J. Silverthorne, Ontario chairman, came out for one national censorship body and more liberal censorship. The most active proponent of film censorship in Canada is Labor Minister C. C. Williams of Saskatchewan, who is top authority of the Saskatchewan Theatres & Cinematographs Branch.

CENSORSHIP BOARDS AND RATES

BRITISH COLUMBIA CENSOR OF MOVING PICTURES
636 Burrard St., Vancouver, BC.
(MUTual 4-4181, Local 56)
Operates under the Department of the Attorney-General and Senior Officer is Hon. R. W. Bonner, QC, Attorney-General.
Chief Censor is R. W. McDonald.
Chief Inspector of Theatres is Basil O. Nixon, Provincial Fire Marshall, 411 Dunsmuir St., Vancouver.
CENSORSHIP FEES
35 MM.—Silent films: $1.50 for the first 1,000 feet and 75 cents for each additional 500 feet or fraction thereof. Sound films: $4 for the first 1,000 feet and $2 for each additional 500 feet or fraction thereof. Additional prints: $3 for the first 1,000 feet and $1.50 for each additional 500 feet or fraction thereof. Trailers: $2 for each 500 feet or fraction thereof. Other (without film exchange licence and/or not mentioned previously): $6 for the first 1,000 feet and $3 for each additional 500 feet or fraction thereof.
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 license 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, Alta. (Phone CA. 9-3310)
Operates under the Provincial Secretary’s De-
CENSORSHIP FEES

35 MM.—$4 per reel for the first print and $1 per reel for each subsequent print; $2 each for trailer less than 500 feet; $1 each for teaser trailers less than 100 feet.

16 MM.—$2 for each 400 feet or fraction thereof. Additional prints: $1 for each 400 feet or fraction thereof.

Without a film exchange licence all charges are doubled.

EXCHANGE LICENCES
Exchange licences are issued by the Amusements Branch of the Provincial Secretary’s Dept. in Edmonton and the annual fees are $250 for 35 mm. and $100 for 16 mm.

SASKATCHEWAN THEATRES & CINEMATOGRAPHS BRANCH
New Court House Bldg., Regina, Sask.
Operates under the Department of Labour and Senior Officer is Hon. C. C. Williams, Minister of Labour.

Director of Amusements Branch and Chairman of the Board is P. J. A. Fleming.

Chief Inspector of Theatres is H. W. Burkell.

CENSORSHIP FEES

CHARGES—(a) For standard films $4 per reel of original film; additional prints, $3 for each reel.
(b) For miniature films, $2 for each reel of 400 feet in length or less; additional prints, $1 for each reel.
(c) For trailers, $1 for each film of less than 500 feet in length; $2 for each film of not less than 100 feet but less than 500 feet in length; and $4 for each film of not less than 500 feet or more than 1,000 feet in length.

MANITOBA BOARD OF CENSORS FOR MOTION PICTURES
7 Legislative Bldg., Winnipeg, Man. (WH. 6-7295)
Operates under the Department of Public Utilities and Senior Officer is Hon. Sterling R. Lyon, QC, Minister of Public Utilities.

Chairman of the Board is M. B. Newton.
Chief Inspector of Theatres is R. A. Barley.

CENSORSHIP FEES

35 MM.—$4 per reel for the first print and $1 per reel for each subsequent print; $2 each for trailer less than 500 feet; $1 each for teaser trailers less than 100 feet.

16 MM.—$2 for each reel of 400 feet or fraction thereof (including News); $1 for each trailer.

EXCHANGE LICENCES
Exchange licences are issued by the Manitoba Censor Board in Winnipeg and the annual fees are $250 for 35 mm. and $75 for 16 mm.

Class "A"—Commercial—$2 per program of 12 reels or under. Class "B"—Non-commercial—$1 per program of 12 reels or under.

Appeals—$25, which is refundable if decision is reversed.

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.—$3 for each 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 in length; $1.50 for each sound film trailer of British origin over 100 ft but not over 500 ft and $3 for over 500' but less than 1,000'; $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'.

Second and third prints: $3 per 1,000 feet or fraction thereof. Fourth and subsequent prints $1 per 1,000 feet or fraction thereof. Trailers: $1 each.

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 jurisdiction of the Attorney General and his Department.
Chairman of the Board is Maurice Leroux.
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 1,000 feet or fraction thereof.

Without a film exchange licence all charges, including appeals, are doubled.

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.

NEW BRUNSWICK BOARD OF CENSORS
55 Conferbury St., Saint John, N.B. (Phone 2-3371)
Operates under the Department of the Provincial Secretary-Treasurer and Senior Officer is Hon. L. G. DesBrisay, Provincial Secretary-Treasurer.

Chairman of the Board and Chief Inspector of Theatres is George S. Enos.

CENSORSHIP FEES

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KELOUNA
Daily Courier

KIMBERLEY
The Daily Bulletin

KITIMAT
Northern Sentinel—Hal Malone

NANAIMO
The Free Press—J. B. Curran

NELSON
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

VANCOUVER
The Province—Mike Tytherleigh

VICTORIA
The Daily Colonist—James Taylor

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CALGARY
The Albertan—Dick Purser

EDMONTON
The Journal—J. Dafoe

LETHBRIDGE
The Herald—Don Maclean

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The News—Fred McGuiness

SASKATCHEWAN

MOOSE JAW
The Times-Herald—C. J. M. Conechy

PRINCE ALBERT
The Herald—Ray Guay

REGINA
The Leader-Post—Bruce Peacock

SASKATOON
The Star-Phoenix

MANITOBA

BRANDON
The Daily Sun—Charles MacFarlane

FLIN FLON
The Miner & News—H. J. Miles

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The Daily Graphic—G. E. Moffat

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The Free Press—Ken Winters

ONTARIO

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Examiner—Ken Walls

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The Expositor—Clifford Hulme

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The News—Jack Alpaugh

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The Daily Standard-Freeholder

FORT FRANCES
Daily Bulletin

FRONT WILLIAM
The Times-Journal

GALT
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GUELPH
The Daily Mercury—Frank Wood

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KITCHENER
Kitchener-Waterloo Record—Kemp Thompson

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The Post

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Evening Review—Winnifred S. Hill

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The News-Chronicle

PORT COLBORNE
See Welland-Port Colborne Tribune

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The Standard

ST. THOMAS
The Times-Journal

SARNIA
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SAULT STE. MARIE
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STRATFORD
The Beacon Herald—Robin Sanborn

SUDbury
The Star—Betty Meakes

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The Daily Press—John Wilson

TORONTO
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(All correspondence to papers and magazines without television critics or editors should be addressed to the Amusements Editor.)

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**Kamloops**  
Daily Sentinel

**Kelowna**  
Daily Courier

**Kimberley**  
The Daily Bulletin

**Nanaimo**  
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**Nelson**  
The News

**New Westminster**  
British Columbian—Joseph de Paul

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News

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**Prince Albert**  
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The Daily Gleaner

**Montague**  
L’Evangeline—Jean Hubert

**Saint John**  
The Telegraph-Journal & The Evening Times-Globe—David Rowe

#### Nova Scotia

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The Daily News

**Halifax**  
Herald-Star

**New Glasgow**  
The News

**Sydney**  
The Cape Breton Post—F. H. Stevens

**Truro**  
The Daily News—Archie MacNeil

#### Prince Edward Island

**Charlottetown**  
The Guardian-Patriot

#### Newfoundland

**Corner Brook**  
Western Star—W. R. Callahan & Mrs. G. Silver

**St. John’s**  
The Daily News  
Evening Telegram

**The Newfoundland**
<table>
<thead>
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<th>Radio Stations</th>
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OTTAWA—CBO & CBO-FM
—CFMO & CFMO-FM
—CFRA & CFRA-FM
CKOY
OWEN SOUND—CFOS
PEMBROKE—CHOV
PETERBOROUGH—CHEX
—CKPT
PORT ARTHUR—CFPA
RICHMOND HILL—CFGM
ST. CATHARINES—CTKB & CTKB-FM
ST. THOMAS—CHLO
SARNIA—CHOK
SAULT STE. MARIE—CJCJ
—CKCY
SIMCOE—CFRS
SMITH FALLS—CJET
STRATFORD—CJCS
SUDBURY—CFBR
—CHNO
—CKSO
TILLSONBURG—CKOT
TIMMINS—CFCL
—CKGB & CKGB-FM
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—CBL
—CFRB & CFRB-FM
—CHFI-FM
—CHUM
—CJBC
—CKEY
—CKFH
WELLAND—CHOW
WINDSOR—CBE
—CKLW & CKLW-FM
WINGHAM—CKNX
WOODSTOCK—CKOX
QUEBEC
ALMA—CFGT
AMOS—CHAD
CABANA—CJAF (Satellite)
CHICOUTIMI—CJB
—CJMT
DRUMMONDVILLE—CHRD
GRANBY—CHEF
HULL—CKCH
JOLIETTE—CJLM
JONQUERE—CCKS
LA SARRE—CKLS
LA TUQUE—CFLM
MATANE—CKBL
MONTMAGNY—CKBM
MONTREAL—CBF & CBF-FM
—CBM & CBM-FM
—CFCF & CFCF-FM
—CJAD
—CJMS
—CKAC
—CJGM
—CKYR
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—CJQC
—CKCY
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ROUYN—CKRN
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ST. HYacinthe—CKBS
ST. JEROME—CKJL
Senneterre—CFCB
SHAWINIGAN FALLS—CKSM
SHERBROOKE—CHLT & CHLT-FM
—CKTS
SOREL—CJSO
THETFORD MINES—CKLD
THREE RIVERS—CHLN
—CKTR
VAL D’OR—CKVD
VALLEYFIELD—CFLY
VERDUN—CKYL & CKYL-FM
VICTORIAVILLE—CFDA
VILLE MARIE—CKYM
NEW BRUNSWICK
BATHURST—CKBC
CAMPBELLTON—CKNB
EDMUNSTON—CBAM
—CJEM
FREDERICTON—CFNB
GRAND FALLS—CBAB
MONCTON—CBAF
—CKCW
NEWCASTLE—CKMR
SACKVILLE—CBA
SAINT JOHN—CFBC
—CHSJ
WOODSTOCK—CJCJ
NOVA SCOTIA
AMHERST—CHDH
ANTIGONISH—CJFX
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HALIFAX—CBH
—CHNS & CHNS-FM
—CJCH
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SYDNEY—CBI
—CJCB
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WINDSOR—CFAB
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CORNER BROOK—CBY
—CFCB
GANDER—CBG
GOOSE BAY—CGB
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MARYSTOWN—CHCM
ST. FINTANS—CNBN
ST. JOHN’S—CBN
—CJON
—VOCM
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YEAR BOOK OF THE CANADIAN MOTION PICTURE INDUSTRY
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Canadian Film Weekly
Canada's Motion Picture Authority

175 BLOOR ST. E.  TORONTO
A continuing decrease in 16 mm. theatrical income is indicated although the number of theatres remained fairly steady in 1960, 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 1960 was 101, of which five were drive-ins. This is 13 less than in 1959, when there were six 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 1960 was Newfoundland, with 33, a decrease of four. Ont. had 16 theatres, Que., Sask. and Man. 13, BC eight and Alta. five. BC had three of the small-gauge drive-ins 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 1960 was $1,509,308, a drop of $39,176 from 1959’s $1,548,484 and is estimated that it will not be much lower in 1961, 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>
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<td>2,881,540</td>
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<td>2,411,244</td>
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<td>1954*</td>
<td>2,923,762</td>
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<td>2,400,733</td>
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<td>1957</td>
<td>2,198,745</td>
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<td>2,100,225</td>
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<td>1,918,494</td>
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<td>1960</td>
<td>1,878,195</td>
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</table>

*Television came to Canada in September, 1952 but only accounted for a minor share of the 16 mm. rentals until 1955. For the three years marked with an asterisk above (1952-3-4) the DBS included the TV income in the totals but in the following years these were given separately and amounted to:

<table>
<thead>
<tr>
<th>Year</th>
<th>Television Rents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1955</td>
<td>$3,072,992</td>
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<td>1956</td>
<td>4,550,178</td>
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<td>1957</td>
<td>5,575,414</td>
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<td>1958</td>
<td>6,336,346</td>
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<td>7,893,029</td>
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<td>1960</td>
<td>7,387,603</td>
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$3 for each reel of sound or silent film with dialogue or sub-titles in a language other than English; $1.50 for each reel of sound or silent film with English dialogue or sub-titles; $1 for each newsreel; 50c for each trailer of 200' or less; $1 for each duplicate certificate.

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NEWFOUNDLAND
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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. This is the latest list available from the Dominion Bureau of Statistics.

**BRITISH COLUMBIA**

Alexis Creek, Alexis Creek Theatre
Burns Lake, Reo
Chetwynd, Chetwynd Theatre
Hazelton, Community Hall
Kasto, Musicland Theatre
McBride, Rainbow Theatre
Vanderhoof, Reo Theatre, R.C. Steele

**ALBERTA**

Port Vermilion, Fort Hall
Hughenden, Hughenden Theatre
Slave Lake, Rex Theatre
Sundre, Sundre Theatre
Valleymount, 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
Paradise Hill, Paradise Hill Theatre
Piapot, Massey Hall
Red Earth, Red Earth Theatre
Riverhurst, Riverhurst Theatre
Robats, Community Theatre
Torrquay, Torquay Theatre

**MANITOBA**

Alonsa, Silverbird Theatre
Amaranth, Amaranth Hall
Churchill, Igloo Theatre
Craberry Portage, Bayview Theatre
Dauphin, Fox Theatre
Fairford, Community Theatre
Glenella, Wilson Hall
Grand Rapids, Grand Rapids Theatre
Island Lake, Island Lake Theatre
Kelwood, Kelwood Hall
Langruth, Langruth Theatre
Moose Lake, Lucian's Theatre
Moose Lake, Moose Lake Trading Show
Winnipeg, Pace

**ONTARIO**

Alcona Beach, Parkside Theatre
Gogama, Aurum Theatre
Hawk Junction, Theo. J. Boucher
McKenzie Island, Island Theatre
Manitoulin Island, J. Debasise
Missanabie, Missanabie Hall
Nakina, 12 Railway Ave., Paramount Theatre
Powassan, Rio Theatre
Sault, G. L. Sheffield
Temagami, E. F. Goddard
Toronto, Arcade (two auditoriums)

**QUEBEC**

Anse St. Jean, Theatre Bellevue
Cap Aux Meules, Theatre Minstral
Daveluyville, Salle Deshaies
Harve St. Pierre, Theatre St. Pierre
Les Esscounins, Theatre Esscounsins
Manche D'Epee, Co. Gaspe O., Theatre Blanchette
Mattagami Lake, Strand
Montreal, Little Cinema
Montreal, Cinema Elysee
New Port Illots, St. John Theatre
New Port Point, Co. Gaspe, Theatre Lido
Pointe Calumet, Theatre Calumet
St. Camille, Salle Lapointe
St. Clement, Salle de Vues Animes
St. Come, Salle Lafont, M. L. Lafont
St. Malachie, Salle Principale
St. Urbain, Pizza Theatre
Tadousac, Theatre Tadousac
Taschereau, Theatre Durocher

**LABRADOR**

Happy Valley, Aurora Theatre

**NEWFOUNDLAND**

Avondale, Station Theatre
Baie Verte, Jones Theatre
Belleoram, J. M. Fudge Ltd.
Cape Broyle, M. J. Hayden
Cape St. George, Casino Theatre
Clarke's Beach, Salmon Cove, William Mugford
Codry, A. L. Gillis
Cook's Harbour, Northern Theatre
Cox Cove, Bay of Islands, S. Noseworthy
Creston, Crest Theatre
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
Paquet, H. Norman & Sons
Port Au Port, Abraham's Cove, R. Kendall
Port aux Choix, St. Barbe, North Star Theatre
Port Saunders, Seaside Theatre
St. Anthony, Capital Theatre
St. Anthony East, Star Theatre
St. Georges, Limelight Theatre
St. Lawrence, Laurentian Theatre
Swift Current, Placentia W., E. H. Beck
Twillingate, H. Randell

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**BRITISH COLUMBIA**

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Smithers, Ranch

**ALBERTA**

Hamlin, Hamlin

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