



*

to'tal (tō'tal) adj. fr. L. totus all, whole 1. Of, pertaining to, or referring to the whole of a thing, specified or implied, or the entire number of things concerned. 2. Comprising or constituting a whole or the sum of all parts, items, instances, etc.

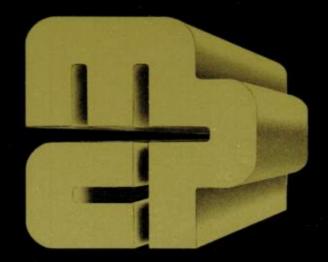
- 3. Concise; summary.
- 4. Complete; utter; absolute.

Synonym: Complete, perfect. See WHOLE Antonym: Partial, incomplete.

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Symbol of Excellence



METROMEDIA PRODUCERS CORPORATION





presents

a Blake Edwards film JULIE ANDREWS OMAR SHARIF "THE TAMARIND SEED"

> Anthony Quayle Daniel O'Herlihy Sylvia Syms Oscar Homolka

screenplay by...Blake Edwards based on the novel by Evelyn Anthony music by...John Barry produced by...Ken Wales directed by...Blake Edwards

, 'ewel Productions Ltd.—Pimlico Films Ltd. in association with Lorimar Productions, Inc.

> cover photo by Bob Willoughby





Volume 161 No. 38

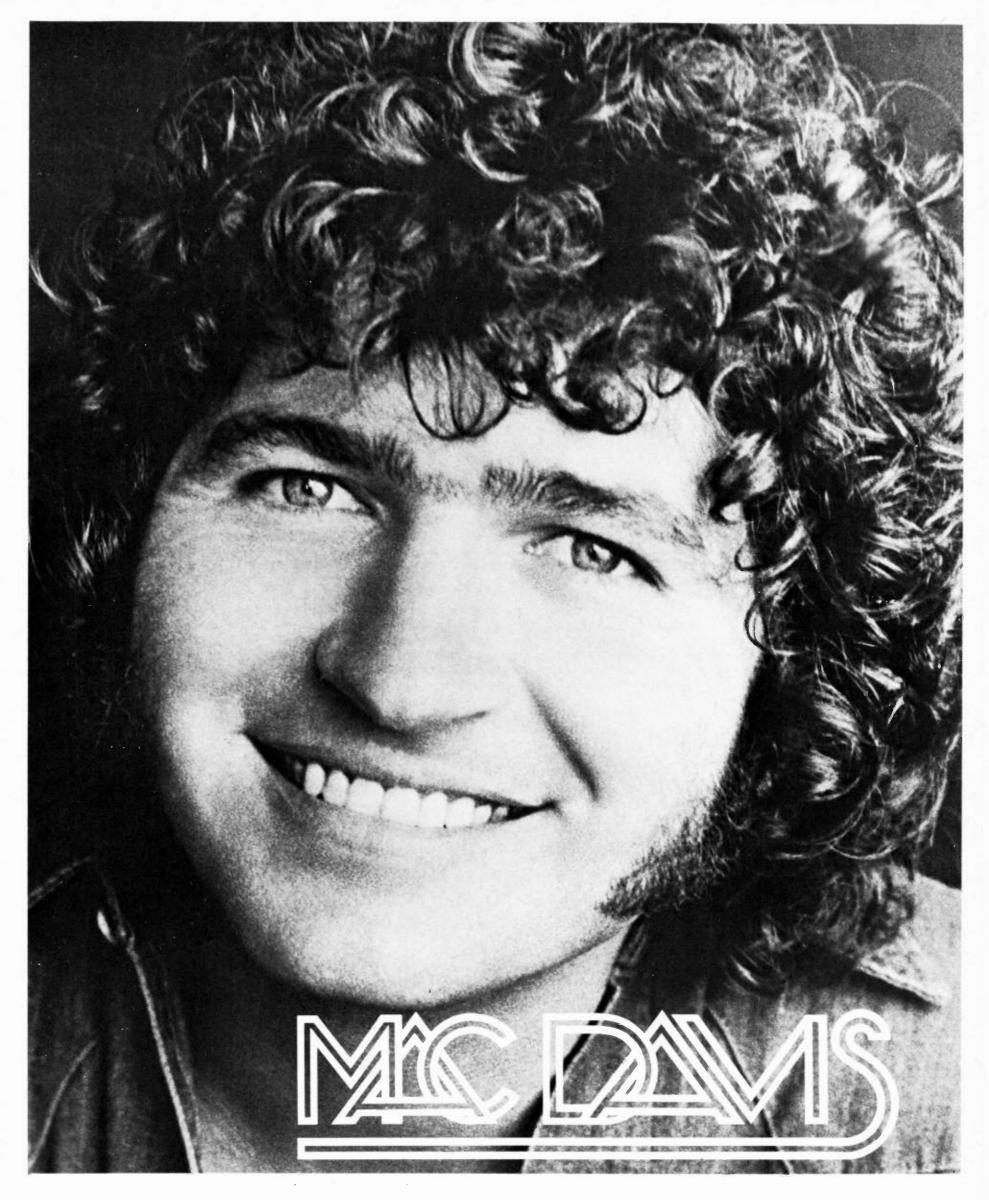
Hollywood, California 90028, Tuesday, October 30, 1973





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Founded by Sime Silverman. Published daily, except Saturdays, Sundays and Holidays, with a special edition the last week in October by Daily Variety, Ltd., 1400 North Cahuenga Blvd., Hollywood (90028), California. Single copies 15 cents; Annual \$30; Foreign \$35. (This special edition \$1.50 on newsstands; free to annual subscribers). Syd Silverman, president; Thomas M. Pryor, Editor. Copyright 1973 by Daily Variety, Ltd. Second class postage paid at Los Angeles, California.









Personal Management katz-gallin-leffler

Obscenity Ruling Points To Return Bout At U. S. Supreme Court-Shrinking MGM

By THOMAS M. PRYOR

The last 12 months—if not by the calendar, at The last 12 months—II not by the same least as measured by this 40th Anniversary Issue of Daily Variety - produced some of the more startling and disturbing headlines of recent showbiz history. Fortunately some of the developments are of a transitory nature, such as the alleged drug-payola scandal (no conviction at time of writing) that hit the record business, and attempts by the Nixon Administration to scare off if not actually throttle television, not a fresh development but a recurring danger.

The film business was confronted with two basic issues-the U. S. Supreme Court ruling on obscenity (text of which is published in full herein as an historical document) and the decision of Metro-Goldwyn-Mayer to quit distribution. Both are worthy of being regarded as momentous, and it's a sure bet that the Court's action will remain a prickly thorn long after the industry adjusts to the absence of MGM as a force in distribution.

Obscenity Ruling Poses Long, Costly Litigation

Thousands of words have been written and spoken since the High Court dropped its bombshell last June 21. Yet it is doubtful that the full significance of the ruling will become altogether clear until a long and costly procession of cases pass in review before State and Federal District courts, ultimately winding their way back to the U.S. Supreme Court for clarification of points of

Jack Valenti, president of the Motion Picture Association of America, is taking the public stand (perhaps with more optimism than circumstances might seem to warrant) that the Court's principal target is the hardcore pornographers, not the responsible creators of motion pictures. That is not an unreasonable conclusion, or interpretation, in respect to the intent of the decision. And it might well be Valenti's most effective public relations thrust to keep pounding away that there is a high and thick wall which separates the pornographers from the main stream of filmmakers

However, it is equally apparent that there is not and cannot be unanimity of opinion as to what may or may not constitute pornography. Just for an exercise, consider, and then make up your own mind, this Webster Third International Unabridged definition of pornography: "a description of prostitutes or prostitution; a depiction (as in writing or painting) of licentiousness, or lewdness; a portrayal of erotic behavior designed to cause sexual excitement."

'Hardcore,' 'Softcore' Not Easily Defined

The terms "hardcore" and "softcore" pornography were not in common usage among the vast majority of the public when the screen-liberated to larger degree than ever before by the Supreme Court decision in "The Miracle" case (1952) began in the mid-1960s to exploit nudity and sex with the enthusiasm of Peeping Toms. Away back then, this observer was admonishing filmmakers to use taste and discretion before the dam burst and let loose a floodtide of censorship.

It is to be hoped that Valenti and his legal colleague Barbara Scott will prevail in their campaign to persuade state legislatures to be prudent and

reasonable in introducing censorship bills that would restrict or abridge the First Amendment protections that the Supreme Court expanded upon over the years following "The Miracle" case. (It would be far better, of course, if there were no censorship rules on the books. But to be realistic about it, politicians looking for votes will serve their own interests first, and it will be more profitable for them to satisfy various pressure groups. So, like it or not, there will be regulations and guidelines on the state level that can only translate into censorship).

Legislation that goes too far would eventually be struck down on Constitutional grounds (which the Burger Court has not changed fundamentally), but that could take years during which truly bold artistic expression could be stifled out

of economic necessity.

Explicit sex is not the cardinal sin of responsible filmmakers (whatever that term responsible means nowadays); they're more guilty of plain oldfashioned vulgarity, of excessive usage of fourletter words entirely unnecessary for graphic expression and generally accentuated in a "now hear this" manner. So now the business is in the unfortunate position of having to pay the Piper. And it's going to be a big payoff in legal fees, no matter how you slice it.

MGM's Exit From Distribution Deplored

The late Nate Blumberg was fond of saying, "you're never broke when you own a piece of celluloid." In his early days as president of then financially troubled Universal, Blumberg many a week helped to meet the payroll by pushing long played-off pictures in sub-sub-runs and in foreign lands. The team of Arthur Krim, Robert Benjamin, Max Youngstein and William Heineman salvaged United Artist in 1950 by taking over the old Eagle Lion inventory and treading water until they could get a flow of better quality pix into the market, and transformed UA into a top money company while more prestigious competitors were on the down slant.

And the extensive film inventories held by all the major companies came in very handy starting in the '50s when the studios were in dire need of cash and the networks were just as acutely in need of motion pictures for programming - and had the cash to pay out for all the movies that were available.

Now Metro-Goldwyn-Mayer is going the other way, getting out of distribution, and in the minds of many getting out of production as well. The assurance of president Jim Aubrey that MGM will stay in theatrical production, though on a reduced scale which doesn't warrant the added expense of its own distribution wing, and will in fact expand in the area of tv production, was taken with a large grain of salt. The concensus is that MGM, the proud colossus for most of its years from 1924, is on an irreversible course toward liquidation.

This observer is willing to reserve judgment, to see whether Aubrey does carry out his promised continuity of production. Meanwhile, it is not possible not to experience sorrow over the diminishing roar of Leo. However, if Aubrey delivers the pictures there'll be no need for crepe hanging. The business has changed drastically over the past decade and there are more changes on the

There is reason why the servicing of theatres with prints and the processing of billings could not be handled through a central distribution agency, operating financially independent of any company and at great savings to all. Sales, advertising and publicity policy is formulated by a few key executives: the scramble for playdates would not be any greater than it has been for years. The only fly, or at least the most apparent one, in the ointment is that it might be more difficult to force-sell weak pictures, but even that is not a

If MGM was dealing this change from a position of strength instead of acting out of necessity, the reaction of the trade would not be so downbeat. Exhibitor concern understandably is over the possible loss of another source of supply. On the other hand, even should MGM fail to carry through with the six-to-eight "special quality" pictures a year that it contemplates, isn't it equally possible this would make it easier for the remaining majors, and indie producers as well, to augment their production programs?

Exhibitors Fear Fewer Pix, Higher Rentals

It is quite possible, however, as some exhibitors fear, that there would not be any increase in production, that the absence of MGM product would strengthen the position of the other distribution companies. Thus some exhibitors argue fewer pictures would lead to higher rental terms and conditions, of which there was some loud complaining at the convention last month in San Francisco of the National Association of Theatre

In any event, the full consequences of this latest turn in the affairs of MGM aren't likely to become clear for sometime vet.

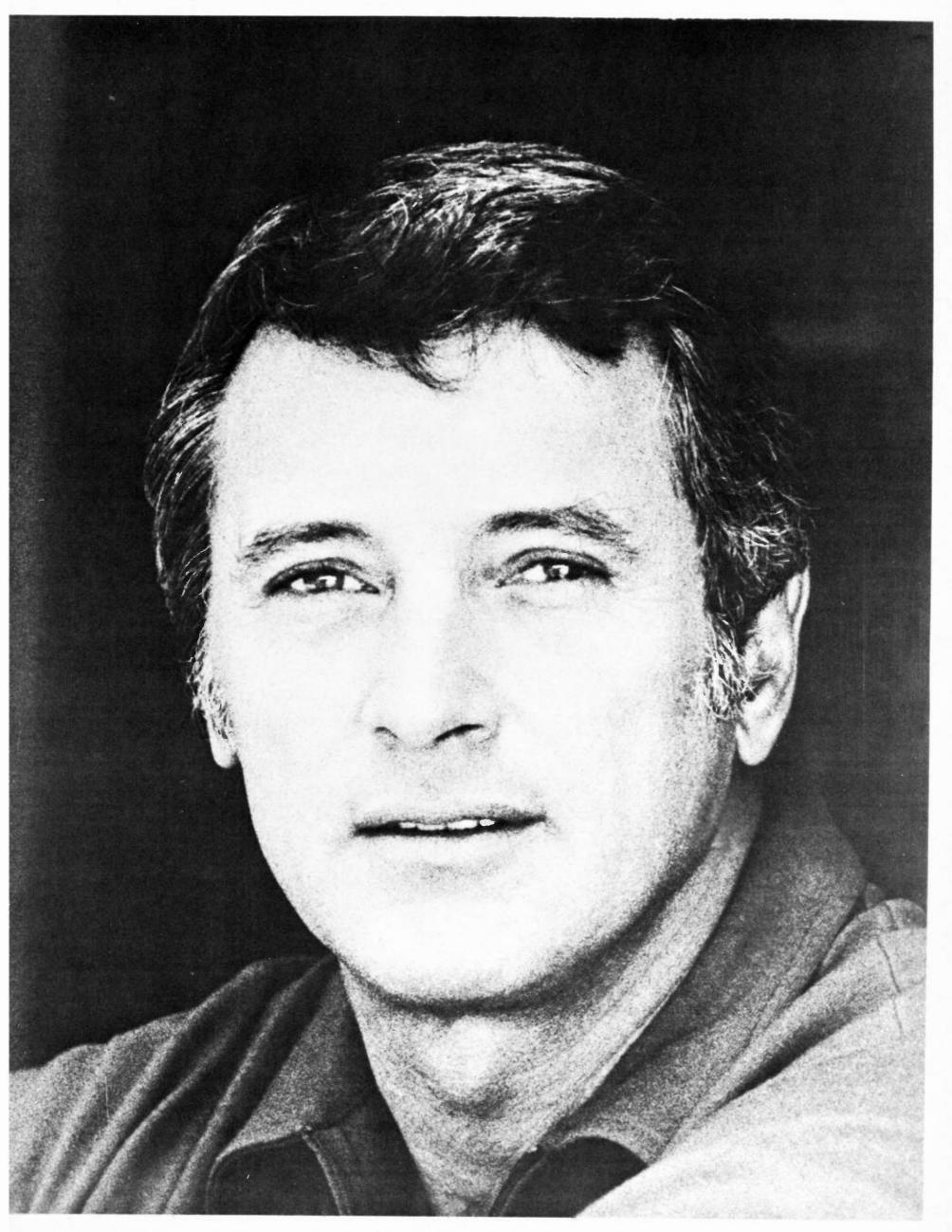
Tv's Bright Promise Encounters A Setback

Whither television? The bright promise of a new creative entertainment medium has all but disappeared, with the new season that got under way last month largely a disaster area. Sitcoms and cops and robbers give the impression of having come out of the same computer, not from the minds of showmen. Perhaps there are no new plots, but surely the old ones can be dressed up to give them some semblance of freshness.

Hopefully the situation will improve, but in the early weeks of the season the best things tv had to offer were old motion pictures which registered highest in the Nielsens. There's more than a touch of irony in that, considering that, with few exceptions, new films in the theatre market were waging an uphill struggle for customers.

It's a sad commentary that in 25 years to has lost much of the vitality which made it such a threat to the motion picture business. The time for renewal has come; the technicians have done their job well, but the program planners are slipping from mediocrity into banality.

There are, of course, many outstanding shows in the course of any season, as there always is at least a handful of extra quality motion pictures, plays and books. Unfortunately the gems usually get buried under the mass of trash, which is more obvious in tv, and that goes a long way toward providing fodder for the pressure groups all the way to Capitol Hill.



Daily Variety 40th Anniversary Issue

1973: Issues & Problems In Films

By JACK VALENTI

(President, Motion Picture Association of America)

We live in an Age of Growth ... explosive, accelerating, inclusive. We take more out of the ground for our use ... produce more in factory and on farm ... earn more, buy and consume more, all more than ever before. We are better educated, have better jobs ... we move more. None before us has known more of the secrets of science and technology, and put this revealed knowledge to practical application.

Growth induces change, irreversible and constant. Change invites opportunities, but it also casts up problems in its sweep. Change-opportunity-problem, this is the three-cycle rhythm and beat of the age.

None of us is unaffected, no aspect of life goes untouched. For a moment muse back a decade, a generation. How obviously different are the conditions and the fabric of life today from what seems already ancient in the '50s and '60s. It is not just in the looks of autos or the daily hum of existence. There are deep-rooted changes in ethics, politics, economics, morals, and in our leisure-time and entertainment activities and preferences. We are each year a people different in substantial ways than we were the year before.

Change has no starting line and no finish. Like the waves of the ocean it is always in motion. The year 1973 has produced big waves in the life of the motion picture. In discussing 1973, what I say here will be arbitrarily limited to issues and problems impinging on the U.S. motion picture industry in its global operations.

In my own mind I tend to group the status, the issues and problems in the industry in four encompassing divisions. None can be boxed into a separate package. All relate integrally one to the other but categorization offers the advantage to emphasize pertinent aspects in each segment. My broad divisions are:

The market, the audience, freedom of expression, foreign barriers.

The Market

Two of the key barometers of economic health in the industry are off in 1973: U.S. national box-office gross, and U.S. admissions. The barometric readings are based on the latest available figures, for the first seven months of the year.

The boxoffice gross is down in 1973 from 1972 in the range of 10% to 15%. There is consolation: the figure for 1973 is ahead of 1971 by about 8%. Part of this results from ticket price inflation.

There have been many excellent quality films in 1973 but the depth in "smash hits" has been a bit shallower than in 1972. It was a good year in 1972, in a relative sense, and a weaker one in 1971.

Perhaps an upswing in 1974 will demonstrate that 1973 has been an economic aberration, a temporary dip in a chart that goes gradually higher over a term of years. This is how it looks to me, especially in view of indications that worrisome business conditions for the country as a whole are departing. Good times in any industry are linked to the overall national economic situation. Particularly is this true of an area so sensitive and volatile as leisure-time pursuits.

Theater admissions in the United States are off in the neighborhood of 13% in 1973 from 1972, but they are relatively even with attendance in 1971.

Increases in admission prices in 1973 have been moderate and still below the level of increase in the government's consumer price index. Ticket price increases for indoor theaters are up by about one per cent more than the charge for adults to drive-ins. The national average admission price in the period ran around \$1.75.

One of the more encouraging developments during the year has been the increase in the number of pictures submitted for rating to the Rating Board in Hollywood. Significantly, the number of new pictures rated rose by approximately 24%, with reissues slightly down.

In sum, the 1973 indices of the industry's health are mixed, more sluggish than robust, but the verdict rendered can still be "satisfactory." The market is sound. The year ends and 1974 begins on a note of optimism for a steady improvement in our business and in the country's.

The Audience

Perhaps no changes in America have been more startling and more significant, with special relevance to motion pictures, than the massive movements of population in the past 15 years. The inmigration and the out-migration ... from country to city, from city to suburb ... have altered the demographic and geographic composition and dimension of the United States.

We are now essentially an urbanized nation. We live clustered in suburbs away from the core cities, and in moving out we have left the cities poorer and in a decaying condition. Census figures reflect the plight of the cities—every large northern and eastern city has lost population since the 1960 census, despite the influx, especially of blacks, who are now a majority in a few cities and close to majority in several others.

We concentrate even further. We merge into prodigious-sized megapolises, stretching 450 miles from Washington to Boston; squatting along the Great Lakes; sprawling in the Southwest and the West. Here, in these concentrations of people and livelihoods, are nearly 75% of us, occupying 1.5% of the land. Rural areas, which constitute 98.5% of America's acreage, hold only some 54,000,000 of our total population of 212,000,000.

Within these patterns live our audience, divided into three groupings: those who live in the core city, those who inhabit the suburbs, and those residing in smaller and less articulated communities.

Compared to his fellows in suburb and town, the big city dweller is, on the whole, more liberal, more relaxed, more tolerant, less strict in moral standards, more willing to appreciate and more anxious to try the new, innovative, the unconventional. All the arts, including the film, find their most consistent and devoted supporters in the larger cities. This is where the arts essentially are.

Two kinds of families form the backbone of the suburbs: (1) settled families whose children have grown and established their own homes, and (2) newly married, or younger couples with small children.

Both groups attend movies in the theatres in sprawling shopping centres but are inclined to choose with care the films they want to see. Marriage for the young, especially after children come along, slows down movie attendance.

Freedom of Expression

Freedom takes on many faces and meanings in the world. But its essence is this: *the right to choose*. When this privilege is abused or abrogated, freedom loses its meaning.

The creator of motion pictures has the right to choose any story he desires to convert into a film. He ought to be able to expect that this right will be respected and preserved in the United States. When he does choose he cannot shuck accountability but must be responsible for his choice. That responsibility is his own conscience, his own conviction of what is fit both in terms of the film itself and of the public for which it is made.

The moviegoer has the right to choose, a right as inherent as that of the producer. He ought to be allowed to have access to the films produced, the better to inform his judgment in choosing to see a picture or to stay away. Any interference with his right is a denial of freedom and in the end leads

inevitably to censorship or some kind of control by law.

It is to preserve and advance these twin rights of choice that a united motion picture business, allied in common cause in a coalition with companion media, is engaged today in a two-front battle to repel invasions of freedom.

The first area is before the courts, and especially before the U.S. Supreme Court, whose obscenity decisions in June gave a green light to American communities to set standards to judge what is obscene and therefore may be prosecutable under law.

The second battleground is before legislatures, national, state and local, where efforts are being pushed to cement community standards into law.

Let me elaborate on each in turn.

Every legal authority I know has the firm conviction that the Supreme Court's decisions were directed at "hardcore pornography," and hardcore alone. The precise words were used several times in Chief Justice Burger's five-to-four majority opinion.

The Court may set out its purposes and guidelines but many scores of prosecutors all over the country are the authors of action. They arrest, they try and seek convictions. They interpret what they think the Court means. And the precise requirements will be clarified and determined finally only when the high court speaks again in additional obscenity cases.

Chief Justice Burger said it was neither realistic nor constitutionally sound to require Maine or Mississippi to accept conduct found tolerable in Las Vegas or New York City. Is it right for Las Vegas or New York City to be saddled and bound by the standards of Maine or Mississippi?

At every opportunity, starting with the "Carnal Knowledge" case brought up from Georgia, the Association, teamed with others of like mind, is participating in efforts to have the courts be as precise as possible so that neither producer nor distributor nor exhibitor will be swept up in a net of confusion and repression and peril of lawbreaking.

Long, Hard Fight

The legislative fight will be long and hard and costly and will be contested on many sectors, starting with the 50 states and running the gamut of smaller political divisions. The Association has strengthened its legislative representation so that it can move into all the states as the need arises.

Forty legislatures are scheduled to meet in 1974 sessions, beginning in January and running into summer. We know already that the hoppers will be filled with bills to carry out the Supreme Court's decisions at a minimum, and to go, in many cases, far and dangerously beyond.

We see as perhaps the greatest danger the possibility that local communities may be sanctified in their powers to impose antiobscenity measures. It would be a nightmare to force a film to pass multiple and conflicting tests of acceptability in hundreds of scattered communities.

The MPAA, in proposed state legislation, is seeking to include in all obscenity bills pre-emptive clauses which would forbid local obscenity enactments and leave the field exclusively to the state. Thus, we would have to deal with one standard only and not multiple ones in a state.

Another goal is to provide in legislation a requirement that a prosecutor must proceed initially against an allegedly obscene film by seeking a judicial declaration that the motion picture is obscene. Only then would criminal prosecution be permissible. This is a safeguard against possible rash arrests and hasty prosecutions.

As always the Association is rigorously opposing the creation of censorship or classification boards anywhere.

Those against us are formidable. We err to our

(Continued on Page 12)



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YOU'VE GOT TO KNOW THE TERRITORY

By SAMUEL Z. ARKOFF

(President and Chairman, American International Pictures Inc.)

You can make something to sell to people successfully only if you know what they want.

More than 100 motion pictures are produced every year for audiences that don't exist. Most of those pictures never get released because they obviously weren't made with any audience in mind.

At least another 100 motion pictures are produced every year for audiences that may exist but are either so small in numbers, so selective in tastes or such infrequent theatregoers that it's hardly a good calculated risk.

A Warning

If you are an arrogant, esoteric writer, producer or director, interested primarily in impressing other arrogant esoterics that you are the new Fellini, don't read any further. There is no way that I know to become an auteur in 10 easy lessons. And you don't really care about the big public, anyway.

But if you are a new writer, producer or director, who really wants the public, or a substantial portion thereof, to support your picture, my best advice is "meet and study the people attending movies before you try to create for them."

What Public Wants

"You've Got To Know The Territory" was stressed in "Music Man" and you've got to know what audiences like and react to if you hope to make a business of creating features. Your territory is inside heads. You have to observe and conclude carefully if you hope to know what they really want and will pay for today, and a year from now, too.

Producers who make films for the applause of their Beverly Hills friends, or for certain critics, or for their Hollywood colleagues, aren't aiming at the audiences that attend hardtops and drive-ins in Toledo and Baton Rouge and Missoula, or

even necessarily in New York or Chicago.

Case The Hinterlands

You can't know the various audiences in the hinterlands by attending theatres only in Westwood or the East Side of New York. Ideally, you should visit many communities of various sizes in different parts of the United States, and even the rest of the world. But in any event you can find sufficient theatres in your own city and state, catering to enough different audiences to be of great value to you.

Find out on a first-hand basis what makes individuals laugh, cheer, cry, or just mutter. Sit in the audience with them and watch their reactions. Is the audience with the picture? In many areas of the country they talk to the screen and you have no doubt. Is there a steady exodus to the lobby to get popcorn during the picture?

What Went Wrong?

The theatre operator at the concession stand may love the creators of the picture for its dead spots, but what went wrong? What turned the audience off? Or does everyone get caught up in the picture? What does the audience say to one another as they are leaving the theatre? What were the different age, sex, ethnic groups and how did they respond?

Universities can teach a great deal about how to make films, about the technical sides and the theoretical sides. They can equip students in almost every way except as "knowers of audiences." That's something that has to be done personally, in many places, and frequently, in order to keep pace with changing interests.

Oldtimers Know

You can learn, too, from experienced theatre managers. Many of the oldtimers who have kept up with the new times are able to pinpoint changes in audiences' interests. You should make it a practice to ask questions of almost every manager

you meet, because he is right at the place of sale.

American International, like other companies, encourages its sales personnel to keep closely attuned to what is going on in the theatres. We have 29 exchanges in the U.S. and Canada, and in a sense each is a listening post. We encourage our employes in the field to observe keenly and convey their conclusions to our home office. They have helped us detect trends and attitudes which have shaped our productions.

The Paying Audience

We are interested in what audiences at special Hollywood press screenings of our pictures think of them, but we are much more interested in what paying audiences think of them, and why.

Through bitter experience we've found there's no substitute for personal observation of moviegoers, if you want your film to sell. You can learn to put a motion picture together, but what good is it if you don't really know what will attract an audience and please it? And if the basic ingredients for audience rapport and attention are not in the picture, then the jig is up. Even AIP's advertising and sales departments can't save such a picture.

75% Rejections

In addition to the pictures that AIP produces or coproduces on our own, we annually screen over 200 completed, or nearly completed, films to determine which ones we would like to distribute. It may very well shock you to know that at least 75% of those films are never released theatrically at all. Why, you ask? Because, sorrowfully, in spite of the love and money and effort that went into those pictures, they lack the elements to attract audiences sizable enough to pay even for the cost of prints and advertising, let alone for distribution fees or the cost of the picture. If those picture makers had studied their markets, they might have chosen more salable

subjects and treated them differently.

Get Impartial Opinions

Even after you have done the necessary cross-country road work, you would do well to show your screenplay to many disinterested persons of different backgrounds and tastes to help determine whether to go ahead with it. After years of experience this isn't so essential, but sometimes it helps avert an early disaster.

You must know who is going to buy your picture before you make it. Probably it will not be broad enough to interest every audience, but will it appeal to a large enough audience to promise profitability?

Special Audiences

Obviously there are special types of audiences for special types of films. Certainly there are audiences for romances, comedies, terror, crime, sex, adventure, youth, intrigue and many other subjects. The question is whether the particular audience is potentially large enough to justify the cost of the picture you contemplate producing.

Businesses spend millions analyzing their markets. You can do it personally by going where those markets are. The more you learn from sitting in theatres and observing, the more successful your pictures will be, provided, of course, you also have a modicum of talent.

Constant Checking

Many individuals can produce films. Those who do so profitably never stop looking at audiences while the audiences are looking at pictures. And they look at different audiences in different places as a way of keeping up in their profession.

Find out what they want and produce it. Find out what they want, again, and produce it. Never produce it and then find out. You may not get another chance.

The Language In Advertising Doesn't Matter

By JERRY HOFFMAN

Madison Avenue as well as publicists, who occasionally are called upon to concentrate a campaign at a particular segment of the population, may find a moral in this. It concerns the phase defined as "Specialized Marketing."

It happened in 1934 and was told to me by the late Lou Angar. At the time he was associated with Darryl Zanuck's new 20th Century company, prior to the merger with Fox Films. Lou was the theater contact for the firm, which had sold its program to the United Artists Theater in San Francisco, operated by Herman Cohen (not the current producer).

Included in the product was "Fol-

ies Bergere," starring Maurice Chevalier. Unfortunately it also was the time when Chevalier was on the infamous list of stars named by exhibitors as "boxoffice poison."

That was item one.

An Ad In French

Item two: Cohen was sold on the idea of taking a quarter page in the dailies — entirely in French! The only words in English in the space was the name of the theatre.

Item three: It poured buckets of rain on the opening day.

Item four: The opposition opened across the street with the biggest boxoffice smash of the period, Mae West and Cary Grant (his first movie) in "She Done Him Wrong."

Result: One could go deer hunting

in the United Artists theatre and never hit a living being. The ticket taker almost was arrested for loitering.

The next day the boxoffice receipts came down to Hollywood together with the San Francisco dailies, and, as usual, given to Lou Angar. He took one look at the receipts and turned pale. He examined the dailies to check the ad campaign—saw the quarter page ad in French and turned purple.

Angar Is Angered

Grabbing the phone he called Herman Cohen in San Francisco.

"You stupid #×+#/*!" he yelled. "Ads in French you gotta take! It isn't tough enough to have a weak

star — but you gotta take ads in French!!! Rain you can't help — but with the opposition playing Mae West in 'She Done Him Wrong,' you gotta take ads in French! Who the hell is gonna know what you're playing? Ads in French..." and Lou finally ran out of breath and words and paused a second.

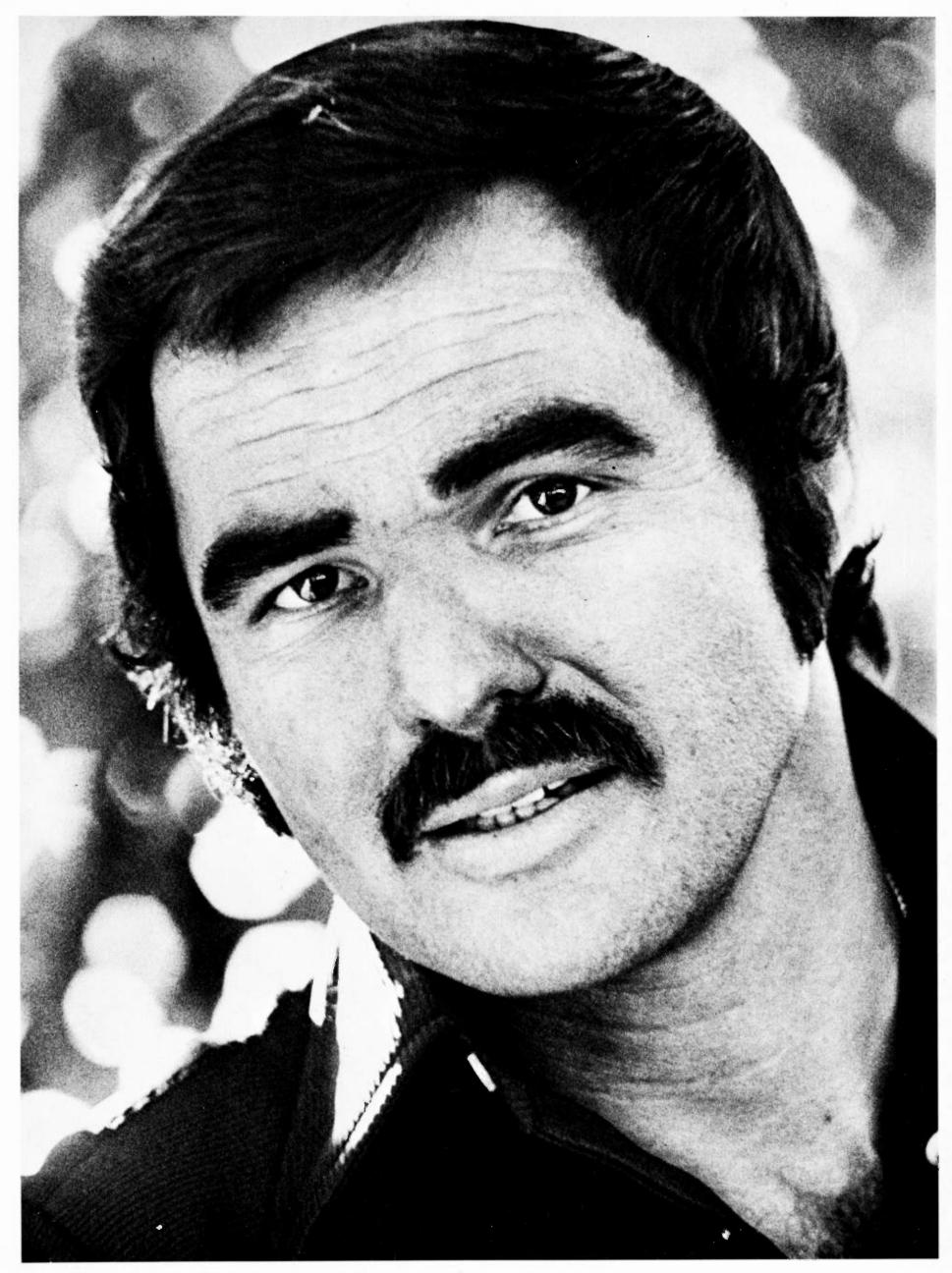
Cohen On Phone

Over the phone from 'Frisco came the voice of Cohen, who had been trying to get in all through Angar's tirade.

"But Mr. Angar," murmured Cohen, "Can I say only one thing?"

"What?" barked Lou.

"Even the French people didn't come."



Daily Variety 40th Anniversary Issue

A WB-FOX 'NOW IT CAN BE TOLD'

For approximately 40 years there has gone untold an incident in the history of Warner Bros., which is celebrating its "50th" year although the brothers actually began their movie careers about 70 years ago and the Warner name stands as the oldest continuously active entity in the biz.

The heretofore unpublished epic incident, which almost changed the course of the movie industry, had to do with the Tri-Ergon sound patients acquired by William Fox after Western Electric refused to buy them from a German inventor. Among substantial assets salvaged by Fox on being ousted from Fox Film after the 1929 stock market crash were Mitchell Camera Corp. and the Tri-Ergon devices.

Patents As Fulcrum

Through those patents he hoped to get even with the bankers and his industry "friends" who had demanded he turn over the sound devices as the price of coming to his rescue.

The Fox—as he enjoyed being called—moved fast. First he obtained a court decision ordering the U.S. Patent Office to grant him American patents for the German inventions. Then he won suits in New York and Pennsylvania courts ruling the inventions basic and valid. Courts of Appeal in both states upheld these rulings.

The much-worried defendants then tried to get

the U.S. Supreme Court to review the case, but failed. Fox now could sue sound film producers, theatres, labs and countless others engaged in sound-film production, distribution or exhibition—not even excluding the Army and Navy. The royalties he stood to collect were beyond belief

lief. Western Electric belatedly offered Fox \$5,000,000 for the patents (which WE could have bought originally for \$35,000). Fox spurned the offer. WE and the movie group jumped their bid to \$10,000,000. Still no dice. The bidding kept going up until it reached \$25,000,000. Even that handsome figure didn't interest Fox.

With the movie people and their legal corps sweating blood at day and night sessions that made no progress toward solving the patents problem, Harry M. Warner and his brothers spearheaded one more extremely thorough examination of the Tri-Ergon devices. A smart attorney with an engineering background, Willis H. Taylor Jr., patent counsel for WB, got together with the company's research exec, Clair L. Farrand, and in great secrecy they developed systems and processes which indicated it was possible to avoid infringement of the Tri-Ergon Patents.

But there was a big "If." Could the U.S. Su-

But there was a big "If." Could the U.S. Supreme Court, which already had refused to review the case, be induced to reverse itself. The chances

were very dim. After the highest tribunal issues a ruling, the loser has 30 days in which to file a petition for a rehearing, but favorable action by the high court on such a petition has less than one chance in a million.

Meanwhile Fox only had to wait those 30 days and then fire away right and left with his patent infringement suits. Estimates already were being made that he would collect billions.

The industry was about to panic.

Fox however, was impatient. Without waiting those 30 days, he began to set up litigations. Then came a jolt. The Supreme Court agreed to review the Tri-Ergon case. The final verdict: Tri-Ergon Patents were invalid "for want of invention."

Goodbye \$25 Mil

So the \$25,000,000 that Fox could have received outright for the German sound devices (which cost him a mere \$60,000) vanished.

But the movie people did not indulge in any jubilation or divulge the details of the backstage bidding and maneuvering whereby The Fox was out-Foxed. Since he still owned Mitchell Camera Corp., the studios considered it prudent not to aggravate Fox any further during his lifetime—or he might withhold those indispensable cameras from them.

1973: Issues & Problems In Films

(Continued from Page 8)

own detriment if we dismiss them as "bluenoses" or as "evangelical super-moralists."

So respected a Constitutional authority as Alexander Bickel, law professor at Yale, who took a leading role in the courts in successfully defending the newspapers which printed the Pentagon Papers, supports the Supreme Court's antiobscenity stance. He told The Washington Post the country was approaching a position allowing virtually anything. Professor Bickel found "no warrant for such a position in the First Amendment, in prior history and practice—judicial or legislative—or in the history of other civilized societies from the dawn of recorded time."

Perhaps, as this suggests, a remedy lies within the hands of the media themselves, through the exercise of intelligent selfrestraint and the practice and observance of rational selfregulation.

Foreign Barriers

In volume foreign grosses as a whole are somewhat higher in 1973 than they were in 1972. Totals have been helped in part by the dollar devaluation relative to certain currencies, notably the German mark, French franc, and Japanese yen.

About half of the revenue of member companies is derived from abroad. These revenues (gross revenue, not profit) represent mainly a return on capital investment in making and distributing a picture and are required to repay bank loans and replenish the funds used to finance the production of additional films. This is as much a necessity to continued quality production ... for salaries and wages and all the high and multiple costs incurred in making a film ... as are rental returns from domestic distribution. Without these overseas earnings to supplement earnings in the U.S., the quality and quantity of American film production would fall off markedly.

Attendance continued to slide off in some of our most important foreign markets during the early months of this year. Generally reflecting the growth of tv viewing, the number of admissions has been gradually falling for years in many markets. The decline has been particularly steep in the United Kingdom and in Japan.

Problems continue to sprout like wild mushrooms after a rain in the foreign area, which is no surprise when dealing with so many sovereign countries in such different stages of economic, political, moral and social development. Some problems must be dealt with expeditiously, others yield to patient and persistent negotiation, and a few defy ready resolution and require drastic reaction. We never consider any problem is ultimately beyond correction and no matter how difficult the situation, we find that persistent, reasonable efforts eventually bring a solution.

Since World War II a major source of difficulty for film producers in international markets has been the efforts of some governments to involve themselves in the commercial activities of the cinema industry. The resulting restrictions and regulations have had various modifications and objectives, but the most usual problem is to protect and develop local film production and related industries.

One by one the major film producing countries have learned that repressive actions against foreign films do not have the desired effect, in fact tend to produce the contrary. Today, in most of the advanced countries the restrictions so prevalent in the 1950s have disappeared and the free movement of films has become more nearly realized. The film industries in this area still have their serious problems, of course—notably the growing competition from other forms of recreation—but I think it is fair to say that none of them could have continued to exist, at least in their present scope, if the international flow of films had not been preserved.

However, the same cannot be said of many of the developing countries. Here, measures that in one way or another penalize foreign films continue to proliferate in the mistaken idea that by this means healthy local industries can be created and force fed. Very often these moves prove quite costly to the governments that initiate them, as well as futile.

Some foreign governments seem to be under the impression that movies are an easy vehicle and a lush target for exorbitant taxation and they have come up, over the years and at present, with fantastic schemes for doing this. Their idea is that film revenues from licensing pictures are all profit and fair game for drastic levies. As noted earlier, these revenues are a return on capital investment. They are not profits. Rental income is a remittance to the producer for the cost of producing and distributing the film.

The vast proportion helps to reimburse capital investment, and profits, if any at all, are usually very limited, as the published end balance sheets

of the American film companies attest. Even in the United States, the biggest film market in the world, seven out of 10 films made here lose money. The loss is proportionately the same abroad, so foreign governments with many of their tax ideas seek to tax losses, not profits.

Similarly, some governments have thought that by establishing monopolistic mechanisms of one kind or another to usurp normal commercial channels they can somehow obtain films at bargain prices, despite the unfairness to the producer, and at the same time can provide advantages for local interests. The actual facts generally are to the contrary and measures of this kind tend only to dry up the source of films needed to maintain a healthy exhibition industry, which in turn is necessary to provide outlets for local production.

Governments are interfering in many other ways and with great ingenuity—for example, proclaiming unrealistic and arbitrary demands with respect to the manufacturer of prints and other facets of film distribution, or by promulgating rental restrictions which make it difficult for a picture to reach its full potential audience and rental returns, both denying the film producer his legitimate rights to a fair return on his investment.

Can't Legislate Talent

From long experience we can say with some confidence that these measures penalizing foreign films are largely self-defeating and cannot and do not supply the essential ingredients for a healthy local industry. In particular, they cannot supply the one most essential ingredient—talented, experienced filmmakers. It is perhaps possible, under any conditions, to make a picture, but it is not possible to make people pay to see it. Experience shows that it can't even be given away if it is poor and inept. Such restrictions not only fail in their immediate purpose, but they also, over the long run, tend to damage all legitimate film interests, foreign and domestic.

Furthermore, as a film industry develops, it increasingly needs export markets to survive prosperously and the free international flow of films becomes increasingly important to all film-producing nations.

Thus the battle against efforts and measures to restrict the free flow must continue in the interest of film producers everywhere. I am happy to say that the MPEAA does not stand alone in this but is reinforced by parallel foresighted efforts of the organizations of film producers in many other important film-producing countries.



Daily Variety 40th Anniversary Issue

HOLLYWOOD BALANCE SHEETS AT A GLANCE

Key 1970-72 Financial Sketches from the 7 Majors

(All figures in millions of dollars)

	Columbia (1)			MCA (2)			MGM (3)			Paramount(4)			20th-Fox (2)			United Artists (2)			Warn	m. (2)			
	'72	'71	'70	'72	'71	'70	'72	'71	'70	'72	'71	'70	'72	'71	'70	'72	'71	'70	'72	'71	'70		
						Sa	electe	d Re	venue	Iten	ıs (5)											
PIX RENTALS (6)	110.0	113.0	137.9	61.9	57.8	97.0	nd	111.1	98.5	nd	nd	nd	97.1	119.0		152.7	97.2	118.0	144.3	86.3	64.2		
PIX-TO-TV RENTALS (7)	34.4	16.6	20.5	nd	nd	nd	nd	25.0	31.8	nd	nd	nd	19.2	21.2	3.6	nd	nd	nd	nđ	nd	nđ		
TOTAL PIX RENTALS (8)	144.4	129.6	158.5	na	na	na	134.5	136.1	130.4	142.0	139.0	101.0	116.3			na	na	na	na	na	na		
TELEPIX RENTALS (9)	37.8	46.4	38.2	nd	nd	nd	13.7	13.4	19.0	nd	nd	nd	25.9	28.3	35.7	nd	nd	nd	nd	nd	nd		
TOTAL TV RENTALS (10)	na	na	na	127.3	124.2	110.4	na	na	na	43.0	44.0	54.0	na	na	na	50.6	19.1	18.4	49.0	38.0	50.7		
TOTAL FILM RENTALS (11)	182.2	176.0	196.7	204.6	194.6	220.0	148.2	149.5	149.4	185.0	183.0	155.0	142.2	168.4	195.0	203.4	116.3	136.4	193.3	124.3	114.9		
MUSIC PUBL. (12)	nd	nd	nd	nd	nd	nd	7.5	6.0	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd		
RECORDS (12)	nd	nd	nd	nd	nd	nd	nd	13.8	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd		
TOTAL MUSIC (12)	nd	nd	nd	69.9	82.7	72.8	7.5	19.8	20.2	nd	nd	nd	nd	nd	nd	111.6	88.0	74.6	214.5		115.8		
OTHER (13)	60.1	57.2	45.4	71.5	56.5	41.7	1.3	0.1	1.1	106.0	96.0	86.0	59.2	58.4	nd	na	na	na	90.8	81.9	64.3		
INTEREST-DIVS.	nd	0.6	1.4	nd	nd	nd	nd	nd	nd	па	па	na	nd	nd	nd	2.2	0.8	0.8	11.6	6.8	9.2		
TOTAL SALES (5)	242.2	233.3	242.1	346.0	333.7	334.5	157.0	169.4	170.7	291.0	278.7	240.9	201.4	226.8	252.0	317.2	205.1	211.8	510.3	383.9	304.2		
COST OF TOTAL						s	electo	d Ex	cpens	e Iter	ns (5	·)											
FILM RENTALS (14)	197.2	209.4	180.8	184.6	179.5	nd	132 8	130.5	157 2	nd	nd	nd	104 2	129.1	243.4	240.1	149.3	186.4	md				
OVERHEAD (15)	43.6	44.5	41.3	nd	83.3	81.3	48.9	51.9	54.9	nd	nd	nd	31.8	29.4		50.9	47.1	52.4	nd 105 0	nd 77 c	nd C1 0		
INTEREST (16)	9.5	8.9	6.4	6.2	6.9	10.6	2.9	4.1	7.3	na	па	na	31.0	5.6		7.3	7.5	7.6	105.9 9.4	77.5 9.7	61.0 nd		
	0.0	0.0	0.4	0.2	0.0	10.0	2.0	•••	7.0	,,,,			0.0	0.0	0.1	7.0	7.5	7.0	3.4	3.1	IIU		
_							Profit	Ana	Loss	Date	a (5)												
PRE-TAX NET (17)	(0.7)	(40.7)	10.9	29.5	21.7	24.3	17.1	15.1	(16.7)	31.2	20.1	2.0	14.1	13.1	(81.0)	19.0	1.2	(34.6)	70.5	56.1	52.6		
AFTER-TAX NET (17)	(4.6)	(28.8)	6.2	20.9	16.7	13.3	9.2	7.8	(8.2)	na	na	na	6.7	6.6	(77.4)	10.8	1.0	(18.0)	42.4	33.9	27.5		
SPECIAL ITEMS (18)	1.2	_	_		_	_	1.5	8.5	9.8	nd	nd	nd	1.1	3.2	_	_	_	(27.5)	7.7	8.1	6.6		
NET INCOME	(3.4)	(28.8)	6.2	20.9	16.7	13.3	10.7	16.4	1.6	nd	nd	nđ	7.8	9.7	(77.4)	10.8	1.0	(45.5)	50.1	42.0	34.1		
_						Se	lecte	d Bai	lance	Shee	t Itei	ms (5	·) ——										
CASH & EQUIV. (19)	27.2	19.1	44.6	14.0	9.1	10.7	18.7	19.1	16.3	nd	nd	nd	9.1	15.1	23.2	15.9	15.3	17.2	25.6	36.0	34.4		
RECEIVABLES (20)	34.4	30.7	31.7	41.9	48.6	51.9	27.3	31.1	25.4	nd	nd	nd	42.5	37.7	49.5	58.6	42.0	58.9	135.9	120.4	110.8		
PIX INVENTORY (21)	nd	nd	nd	74.2	73.9	86.3	108.3	104.2	102.2	nd	nd	nd	49.2	54.9	85.0	150.0	163.7	116.1	nd	nd	nd		
TELEPIX INVENTORY (21)	nd	nd	nd	100.6	86.5	78.6	6.6	5.0	3.8	nd	nd	nd	11.6	13.0	17.2	2.9	4.7	6.8	nd	nd	nd		
CONTINGENT INVENTORY (22) 53.1	59.3	65.4	_	_	_	_	_	_	_	_	_	_	_	_	13.4	44.5	77.3	_	_	_		
TOTAL FILM INVENTORY	140.7	154.5	181.7	174.8	160.4	164.9	114.9	109.2	106.0	64.3	88.2	124.7	60.8	67.9	102.3	166.3	212.9	200.2	103.8	103.5	85.8		
BANK DEBT. (23)	119.9	82.0	73.7	85.9	85.7	105.0	25.3	16.1	30.4	nd	nd	nd	6.7	24.5	79.1		170.8	177.4	188.3	166.0	147.4		
BOND DEBT. (24)	39.4	39.4	39.4	_	_	_	30.0	30.0	30.0	_	_	_	29.4	29.4	29.4	_	_	_	30.2	35.9	37.0		
TOTAL DEBT. (25)	159.3	121.5	113.2	85.9	85.7	105.0	55.3	46.1	60.4	nd	nd	nd	36.1	53.9	108.5	169.0	170.8	177.4		201.9	184.4		
RETAINED EARNINGS (26)	(20.5)			173.1		146.8	17.0		(10.1)	na	na	na	(4.1)			38.6	27.8	26.8	168.6		88.0		
NET WORTH (27)	52.5	55.9	84.7		182.5		101.3	90.4	73.8	nd	nd	nd	86.7	78.9	57.0	82.1	71.3	70.3	345.0		171.5		
Symbols: no	na = not applicable;					nd = not disclosed in explicit terms;							() = indicates loss;					— = indicates none					

Footnotes:

- 1. Fiscal year ends on or about June 30.
- 2. Fiscal year ends on or about Dec. 31.
- 3. Fiscal year ends Aug. 31.
- 4. Fiscal year ends July 31.
- 5. From latest audited stockholder annual reports, including re-stated figures for earlier years when given, otherwise as originally reported.
- 6. Film rentals from theatrical engagements only.
- 7. Film rentals from features licensed to both network and local stations.
- 8. If labelled na, means feature revenues from tv buried in "Total tv" item below; otherwise means total feature rentals from both theatres and tv.
- 9. Includes features made for tv exhibition.
- 10. If labelled na, means feature revenues from tv separately reflected in item above; otherwise means revenues for all product licensed to tv.
- 11. Grand total of revenues for all types of film product, from all markets.
- 12. If labelled nd, means item buried in "Total music" item below, if given at all.
- 13. Includes revenues from broadcast, CATV, book publishing, teleblurb production, film laboratory, retail and mail-order, banking, foreign theatres activities, plus music revenues when not separately provided; varies with companies.
- 14. Taken from the amortization-participation-direct cost item in income statements.

- 15. Taken from the selling-general-administrative cost item in income statements.
- 16. Sometimes a net interest charge, when income from interest and dividends is not separately disclosed above.
- 17. Reflects provision for Federal, state, local and foreign taxes.
- 18. Includes extraordinary items as well as discontinued operations data when applicable.
- 19. Includes certificates of deposit and short term commercial paper, but not securities portfolios.
- 20. Net after provision for doubtful accounts.
- 21. If labelled nd, means theatrical and tv film inventory combined under "Total film inventory" item, below.
- 22. United Artists and Columbia only; figures included in "Total film inventory" item, below.
- 23. Includes notes payable appearing in some reports, plus all specified bank and lending institution loans.
- 24. Convertible debentures only; non-convertibles, where appearing, are included in "Bank debt," above.
- $25. \ Sum\ of\ above\ two\ items\ ;\ does\ not\ include\ accounts\ payable\ and\ other\ liabilities.$
- 26. Accumulated profits minus dividend payouts.
- 27. Also known as Stockholders' Equity; the difference between total assets and total liabilities; but does not include contingent liabilities, which are external to the balance sheet.

 MURF.



Daily Variety 40th Anniversary Issue

WE'RE HERE TO STAY

By SHERRILL C. CORWIN

There was no great stir about it. But did you happen to read in the July 11, 1973, issue of Daily Variety that one of the important conglomerates in our business had taken a \$48,000,000 bath on its investment in a "new" form of entertainment? That's a ton of money, even in these inflationary times.

It represents Avco Corp.'s chargeoff of its investment in Cartridge Television Inc., a company with many troubles at this writing. It also represents a brave, if disastrous, speculation on the part of an aggressive company that has its eyes on the future.

The debacle is not apt to deter Avco or any other company so engaged from a firm belief that the most lucrative market for films lies in new places: in essence, a moving picture to be seen, not in a theatre, but in a home or classroom, and to be played through an attachment to one's own television set. Evidently the price is not yet right, and the best method, whether cassette or something else, not yet determined.

Exhibition At Stake

The concern is not whether Avco will weather the loss—for it will. What's at stake, much closer to home, is the fate of those of us who persist in pursuing the hazardous occupation of exhibition. If just one film supplier is ready, willing and able to gamble a staggering sum of venture capital to keep the moviegoer at home, are we exhibitors who remain in business flirting with eventual disaster?

Avco is not unique in its experimental plunge. Other companies whose business has been primarily to manufacture film for our theatres also are portentously scanning a future that would appear to eliminate exhibition as their primary customer. (Nor is this the only threat. Cable television, hence pay television, likewise, seeks to keep the entertainment seeker at home, at a price.)

Historically, investments in various experimental systems and products—in hardware and software, as they say—are colossal. Risks are great, seed money costly, and it is axiomatic that initial losses will be substantial. This is not unusual with the development of a new product or a new technology, especially when many incompatibilities exist. We all know that RCA and its wholly owned network, NBC, had a \$100,000,000-plus stake in color tv before that process moved from red to black for them and the television industry.

Getting back to our own circumscribed area, we must expect the film companies to be alert in their search for new markets and new entertainment techniques, and it would be utterly unrealistic for us to suppose otherwise. Jimmy Petrillo, the late Chicago labor leader, once said in a not too original proclamation, "Boys, you can't stop progress!"

Par's Tv Gamble

To that end hearken back, if you will, to the huge investments in the name of progress which Paramount made over a period of 25 years in search of a successful way to market pay tv. When Paramount first began to probe this new field the nation's exhibitors became agitated beyond belief.

They were incredulous at the audacity of a company whose wealth had come from theatre boxoffices to openly seek a method of deliberate competition that would perhaps drive many of us out of business. I cannot recall any exhibitor sympathizing with Paramount at the losses it sustained.

To what extent, then, can we be critical of any producer or distributor now engaged in risking venture capital on new enterprises that exhibitors might define as a conflict of interests? If we can complain at all, it would be that money invested in other directions would be funds unavailable for the creation of a feature picture inventory.

There are obvious weaknesses in a generalization of this kind. No one imagines that Universal will ever lack the funds to maintain and replenish its feature picture inventory, for parent MCA is endowed with almost infinite resources.

Simultaneously, however, conservative and cautious MCA is steadfastly moving ahead with a disk process for home and classroom television projection—via a special attachment—with sober claims of longevity, low cost, freedom from piracy, and the imminent availability of a library of feature pictures and educational material of great size and diversity.

MGM's Hotel Movies

Another leading film company, MGM, is exerting its initial thrust in a somewhat different direction. At Culver City they have developed Metro-Vision, a cassette system, and are going to market it under carefully controlled conditions. They have made a deal with TraveLodge and have announced that the first meaningful tests will occur this fall in selected TraveLodge hostelries in Dallas and Houston.

A press release describes the system as "revolutionary" and implies that showings will be free to hotel guests. Since the hope expressed by Metro is that successful tests will lead to installations in most of TraveLodge's 29,000 guest rooms, it is obvious that what may be free experimentally will not remain so beyond a given point in time (with apologies to the Watergate hearings).

At the other end of the spectrum is the Disney operation. It is in a sense a qualified exception and a study in contradictions. While Disney has been longest and perhaps most profitably involved in conventional television, it also has best used this medium to exploit its theatrical releases.

Disney Attuned

But the Disney product, by its very nature, is peculiarly attuned to the birth rate, and finds a completely fresh theatrical audience every six or seven years. Most exhibitors do not feel that despite its diversity of entertainment and commercial enterprises Disney will diminish its flow of releases to the theatrical market.

To again generalize, we can be fairly certain that every filmmaker, every telecaster, every set manufacturer still on the sidelines is carefully watching the early results, learning what it can from these first mistakes, and eventually they will enter the emergent new market.

The primary question then is: When the hammer falls, how long will the exhibitor survive?

To which my answer is: the motion picture theatre retains the durability of a polar icecap. It may melt a little now and then, but that's all. We don't give in and we don't give up.

Furthermore, we don't stand still.

This opinion may be selfserving, but then how many of us in this business are not?

Exhibition is going through one more year of turmoil, of travail, of economic brinksmanship, but somewhere on the dark horizon there remain distant rays of hope.

What is it then that coats this patina of age with an overlay of impervious optimism? Is it the nature of those of us in the business, or is the motion picture theatre itself truly indestructible? I'd like to think the latter. And there is no doubt that year after year exhibition goes on surviving problems both real and imaginary that would baffle an Einstein or even consternate a Kissinger.

Of all the competitive ogres which threatened to destroy us, the most persistently fearsome was television—free entertainment in the home. With cause, many of us gnawed our fingers down to the second joint in dread, particularly when fea-

ture films began to appear on television screens.

We held meetings, we besieged producers and distributors, we threatened boycotts, we consulted lawyers, we wept, we implored . . . and most important, we bought time. Notwithstanding, the awesome competitor prevailed.

We closed many doors and abandoned many places of business, but we did not readily admit that even without the competition of tv, obsolescence would have taken its toll. The fact is, many in exhibition were not prepared to "tough it out." And didn't.

But others refused to gasp their last, even as many theatres in the inner cities suffered the consequences of urban blight. It seemed that people still wanted to "go to a movie," wanted to go out, to get away from the magic box that enslaved them, from the mids, from commercials, from the phone, from the monotony of the same surroundings.

When a big movie is on tv the ratings jump, but that doesn't seem to change things. People still want to go where other people are. And nobody knows the mysterious, underlying psychology that makes popcorn taste better in a movie house.

Lose Some, Win Some

We lost the giant movie palace, but we saw the birth and proliferation of "art" houses, of small, intimate theatres. There was also a need to cater to diametrically opposite tastes and we witnessed the incredible growth and refinement of drivein theatres, and then of shopping centre theatres.

Interspersed were lean years, long stretches of product shortage, and always an upward spiral of costs, in production, in distribution, in basic operation, in labor, in rents, taxes and advertising, and incidentally in admission prices. It is true that many a theatre looks to its concessions counter for the profit margin as percentage rentals edge their way to new and higher levels.

But as exhibition put new faces on old fronts, so also did production introduce changes that people liked and wanted. There was the youth kick, the French vogue, the Italian lift, the handheld camera, sensationalism, realism, a whole crop of "new" picture makers, new names, new faces, "now" talents. And Linda Lovelace.

It stands to reason that people have not deserted us, and we have been responsive in turn. Exhibition has improved in every respect: in facilities, in technology, in services, in accommodation, in quality. The single screen has been replaced by the multiplex theatre, with anywhere from two to seven auditoriums.

New Moviegoing Vogue

The variety of entertainment to be offered the movie public in one location has created a new vogue in moviegoing. And the faith of the exhibitor has been evidenced by his investment both in new theatre properties and modernization in an amount exceeding \$300,000,000.

And the screen itself?

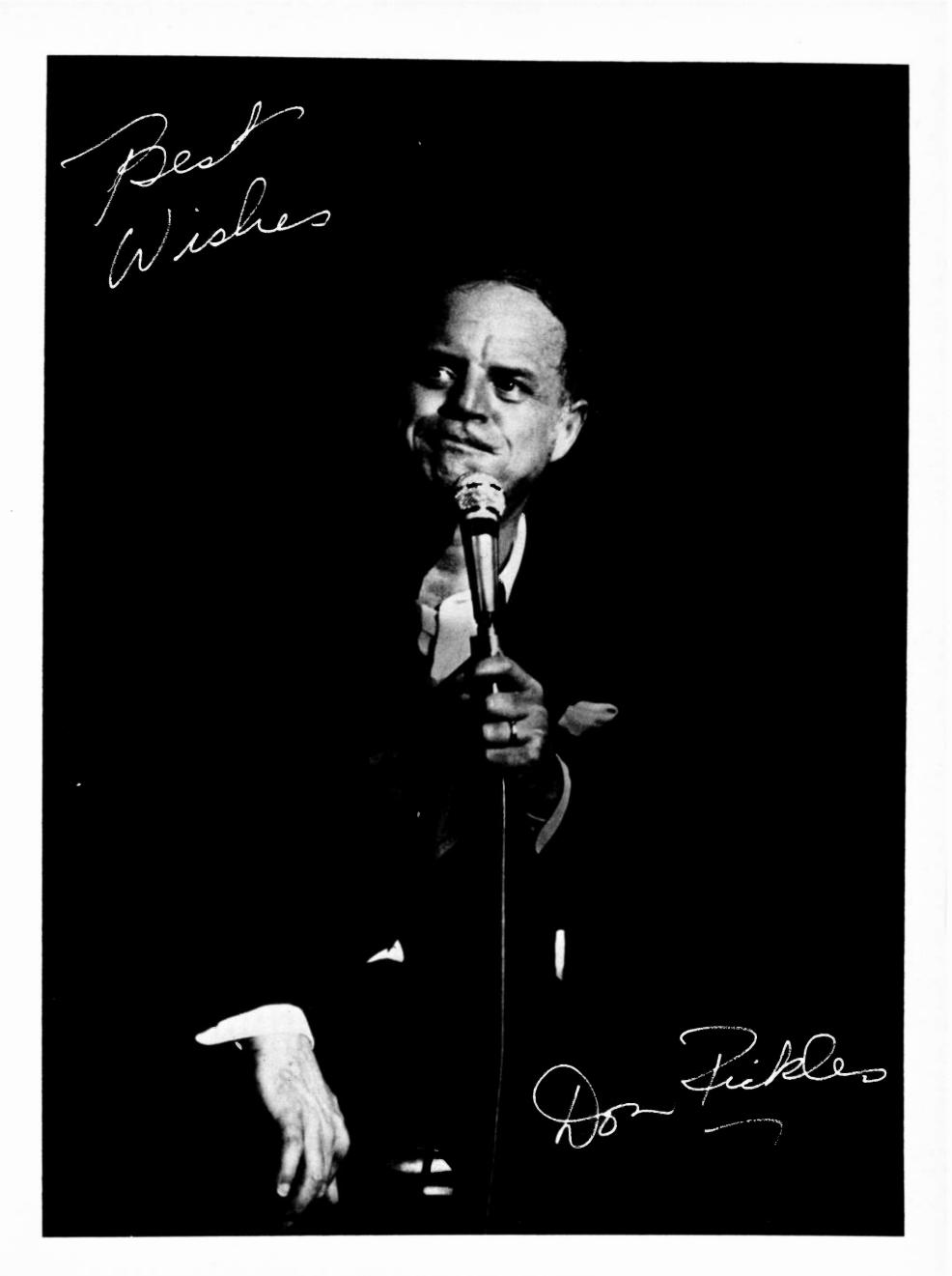
It has found substance, honesty, reality, depth—and unshackled freedom. There is no subject matter it may not contend with, though this new freedom has led to demonstrable excesses, which in turn have created a whole new clutch of problems, primary of which is the recent decision of the U.S. Supreme Court.

Am I worried about what follows that decision, or the legislative hoppers bulging with bills that would censor or control motion picture content? I certainly am. Can I predict the results? I certainly can't.

The battle for the survival of exhibition is stern and endless. In 25 years movie attendance has dwindled to 20% of its peak, and if population growth is considered, this would be less than 10%.

But we're still here and some people still want to go out to the movies. Bless them!





"THE WEEKEND WILL TELL THE STORY"

OVER the years, we have become accustomed to many expressions whose true meaning is not apparent except to those with combat experience in the motion picture industry.

For the benefit of civilians and newcomers, we list a few of those expressions together with their true meaning.

- 1. The weekend will tell the story. (The picture bombed out durthe week)
- 2. The picture has legs. (There has been an \$83 improvement during Christmas over the first week's figures)
- 3. It's a New York and Westwood Village picture. (And no place else)
- 4. What we have here is a commercial movie. (The critics have murdered it)
- 5. We did fantastic business at Radio City Music Hall during Easter week. (During Easter week so would SPRINGTIME FOR HIT-
- 6. The film has marvelous music, art direction and cinema-photography. (Otherwise it's lousy)

By RICHARD D. ZANUCK and DAVID BROWN

- 7. Basically, it's a director's picture.
 - (The story is incomprehensible)
- 8. What the hell, it was made for (We don't expect it to do any business)
- 9. The picture was released too soon.
 - (Much, much too soon)
- 10. It's a genre movie. (For that one out of a hundred who loves giant toads)
- 11. We have finally broken the back of the story. (It's in intensive care)
- 12. Turn-around. (The project has been abandoned)
- 13. The director loves the script. (And is looking for a new
- 14. The agent will submit your script to his actor client only if it is accompanied by a firm
 - (He has no faith in the script but wants to assure his client that he is still in demand)
- 15. You're the first to see this pro-

- ject, which I'm giving you on a confidential basis.
- (Check story department for last year's coverage)
- 16. I have given your script personally to the head of the studio. (It has been farmed out to a reader for a one paragraph

synopsis)

- 17. It is contemplated that production will start in the fall. (The script has yet to be written and there is no director or cast. The producer has a development deal providing for office space but no fee)
- 18. A firm deal with no options. (An option for a firm deal with options)
- 19. Fantastic preview. (Only 150 people walked out)
- 20. This film is for the audience that never goes to movies. (The star and costar are older than the producer)
- 21. A program of screenings for opinion-makers. (Relatives and trusted emploves)

- 22. Producer to his wife, "I want your honest opinion." (Please spare me the truth)
- 23. Independent production. (Sanctuary for discharged executives)
- 24. Rough assemblage. (Final cut)
- 25. The sales department believes we have a winner. (It's struggling for bookings)
- 26. Let's preview it somewhere away from the agents and industry people. (So the word doesn't get out)
- 27. There's a tremendous foreign market for this film. (It will never be released in the United States)
- 28. Our writer's secretary has never read a script so great. (She drinks a little)
- 29. Not even my agent has seen this script. (I wouldn't dare show it to him)
- 30. Business was off because . . (The weather was so good that everyone went to the beach)
- 31. Business was off because. (The weather was so bad that everyone staved home)

TECHNICOLOR PLANT FOR CHINA

By BERNARD HAPPE

(Project Director Technicolor's China Plant) London.

The recent signing by Techni-L color Ltd. of an \$8,000,000 contract with the People's Republic of China not only marks an important step in East-West trade and technical cooperation but also indicates a pattern for the development of the whole motion picture industry in that country.

Some three years ago the decision was taken at a high level in the People's Republic that an increasing part of their national resources should be devoted to the whole area of communications, including both film and television, and that western "know-how" was required in the early stages, even though the ultimate target is always national selfsufficiency

One of the results of this was the first outside visit of a delegation of Chinese technicians to the international conference of the British Kinematograph Society in London, Film '71. Discussions with Technicolor Ltd. started at the end of that year and were followed by the visit of a Chinese survey team to the London Technicolor plant and visits by English technicians to Peking earlier this year, leading up to the completion of a contract last July.

As a result, over the next two years Technicolor will supply equipment and know-how to establish a major release print laboratory in Peking using the dye-transfer process. The whole plant, nearly 100,-000 sq. ft. of floor space, will be planned by Technicolor engineers

in London and built to their specification by the Chinese.

Air conditioning and other services will be designed to cope both with the extreme climate of Peking - zero temperatures and zero humidity in winter, rising to 95 dedegrees and 95% humidity in the summer - and the pervasive dust storms which blow some hundreds of miles from the Gobi desert to blanket the city during the spring months.

An earthquake-resistant structure is also part of the overall specification, although the risks in Peking are certainly no greater than those of Los Angeles.

Giant Capacity

In its initial equipment the new plant will contain one complete dyetransfer production channel with a 35m release print capacity of 100,-000,000 feet of color film a year, and is designed to provide space and services for a second channel capable of doubling this output. Being strictly a release print factory, there is no provision for front-end laboratory services - negative developing, rush printing, negative cutting, etc. apart from facilities for the transfer of optical sound tracks from magnetic master recordings.

The whole program is based on the concept of a series of self-contained regional film production centres, comprising both studios and the associated front-end laboratory services, all feeding their completed cut picture negatives and sound masters to the central release print plant, where all copies for general distribution over the whole

country are manufactured.

At the present time it appears that there are five such regional production centres in operation and a further two are planned; for the moment their technical facilities may be limited but these are also to be considerably extended, with a program of studio lighting modernization to tungsten-halogen lamps and the latest electronic color film analyzers, additive printers and processing machines at the associated front-end laboratories.

But the commitment of the main stream of release printing to the dye-/ transfer process is a fundamental decision which will determine the structure of the Chinese film industry for many years to come. An initial 35m release print capacity of 100,000,000 feet a year - representing between 10,000 and 12,000 copies of an average length feature - may seem surprisingly large by the current standards of motion picture business in the United States and Western Europe, but the Chinese operation must not be assessed in these terms.

As in Eastern European countries, all communication media - radio, film and tv - must contribute their part to the national plan. Radio coverage of the country is already very effective and it has clearly been decided that film shall play the next dominant part in cultural development throughout the whole of China, leaving tv for the time being to serve the densest centres of population by communal sets rather than the individual home.

At present there are thought to

be some 15,000 film theatres in operation; this is a very small coverage for a population of perhaps 800,000,000 and there are plans for a substantial increase, both on 35m in the larger towns and on 16m in villages and rural communes.

As in India, the cinemagoing population enjoys seeing the same programs several times over, so that a feature will be held for several weeks even in the smaller theatres. This means that even with the present limited theatres a large number of copies are required for a general release, and requirements of many hundred copies, even a thousand or more, are likely to be called for in the future.

This type of repetition print business is, of course, just the field for which the dye-transfer process is ideally suited for high output and economic manufacture, and this undoubtedly has been the most important factor influencing the Chinese decision to adopt this method.

The provision of space and services for a second channel in the same plant raises speculation whether this may be intended to provide corresponding mass production facilities for 16m copies for educational use as well as cultural entertain-

Despite the decision of Technicolor to phase out the dye-transfer process from their operations in Hollywood after a run of some 40 years, it looks as though it will take on a new lease of life for another long run in the expansion of the Chinese motion picture industry.



Hollywood Seeks The High Road

By LILLY LIPTON

"If we look confused, there's a good reason for it . . . We are."

The sign is pasted over the credit desk of a major department store. The same announcement might well hang across the intersection of Hollywood and Vine... Or it might cover the entrance gate to some of the major motion picture studios.

One thing there's no confusion about, however, is that the face of Hollywood has changed during the last two decades and is continuing to change. Yet nobody appears to have definite ideas as to the Hollywood Look of the Future. This becomes apparent in the sampling of opinions that follows:

"We've had our setbacks," points out Albert Ruddy, (producer of "The Godfather"), "but there's no doubt that business is going to increase. Films like 'Godfather,' 'Love Story' and 'Poseidon Adventure' prove that.

"Travel around the world, and you'll see that the American film is still number one. Take France, for example. They watch French films, of course, but they're not buying Japanese or Italian films. They are buying American films. On an international level, I think we're growing all the time.

"At home, it's different. We're competing with the tube. And yet, that's not really competition at all, because the film industry is becoming an industry for tv in a way. The more we can produce for tv—the more we go into cassettes and cable—the more they'll need film. We'll be shooting on the street corners. It'll be r'aggering."

The Big Sitin

Not staggered by the idea of tv's encroachment on the film industry is Peter Bogdonavich, regarded by many as the "Golden Boy" of the New Hollywood.

"Eventually, there'll be no theatres, everyone will just sit home and watch the boob tube. Depressing. Hollywood will never be what it was," insists the director. "But that's life, isn't it," he adds rhetorically. "Nothing's the way it was. We're an insular society—drive-in this and drive-in that. How can you get people to go to a theatre, for Heaven's sake . . . they don't even want to get out of their cars!"

The "crisis" of tv-takeover in the film department should not be a threat, believes Stanley Kramer. "What's so terrible about doing films for tv? What does it matter where our films are shown?

"And think about how far tv has come. Five years ago, they couldn't —or at least, wouldn't—do half of what they do on the air now. It's getting to be a really good outlet for saying significant things.

"Crisis? Sure there's a crisis. The country's in a state of crisis. Hollywood's been in a crisis ever since I can remember. But people will still

To Some Filmmakers Future's Bright, To Others Confusing

go in droves to a film they want to see. And as to film prices, why, they're no more inflationary than anything else today.

"We'll get over our troubles. What we need is more of the good, young creative talent—people like Bogdonavich who borrow from our roots, yet add their own brand of creativity. People are too selective these days to just take what they get."

What Crisis?

Robert Fryer claims that "if there's a crisis, I don't know what it is. I believe that if you have a good project, and you can package it well, you can get it made. For the small producer, there may be a problem in getting money today, because there aren't too many investors willing to take the chance on someone who doesn't have a track record.

"Everyone's trying different things to find the answer. Like pornography—'Deep Throat' and things like that. But that's not the answer. It's a passing fancy that will go the way of all fads.

"For me, it has always been worth spending the extra money for a good product. For example, it cost us a lot on my current production of 'Mame' to get what we wanted.

"We wanted Bea Arthur and we wanted Lucille Ball. We had to wait for both of them. It cost a small fortune to wait, but as far as I'm concerned, if you spend more, for a good reason, mind you, you'll get the money back at the boxoffice."

"Hollywood is in worse shape now than it's ever been," in the opinion of Richard Brooks. "There's always been crisis to some extent. But today, the leisure dollar is being tugged at from every corner. There's boating, camping, etc., too many other things to do besides going to a movie.

"But I think the crucial thing is the price. We call motion pictures a mass media. But the masses can no longer afford to go to the movies. We're simply not reaching the people.

"And to me, that's the most important thing—to reach the public. I'm not interested in whether the theatres are making millions of dollars. I'm interested in whether the public is seeing the movie.

"The best thing to do is to bring the movie into the home. Why think of it as television? We're conditioned to think of anything on a small screen as 'television.' If it's a movie on a cassette, it's a movie on a cassette, not a television show. It won't be restricted in content, like tv is. It will be a full-length feature. And what difference does it make if the viewer is sitting in a theatre, or in an easy chair in his undershirt? If he's watching a movie, then he's going to need people to make that movie. And that is all that should concern us."

David Wolper agrees that "there has been a crisis for the past five or so years, but I think that's reversing itself.

"The biggest audience for Hollywood films today are the young people and the blacks. Young people have been getting re-interested in films for the past five years. Now, they're growing up and becoming family people, and if their interest continues—which I think it will—there will be a rebirth of film.

"The biggest problem, I think, is a lack of communication—between the people who know what audiences want to see (the theatre owners and distributors) and the people who are making films. In addition, you can't always get the actors or filmmakers to make those films, once they find out what they are.

"Let's say a horror film will be a big draw. In the old days, studios had writers and actors under contract. They'd actually order the film they wanted (from the writing department) and the actors would have to act in it.

"Today, you can't get Steve Mc-Queen to do a horror film, and you won't find some big director or producer making that film. So I think that if more filmmakers would deal directly with the people who know what draws — the theatre owners — you might have more successful films."

Must Be An Event

Movies have to be an event, says Paramount's Robert Evans. "There's no longer the habit of going to a movie on Saturday night. And yet, fewer films are making more money than ever before. 'Godfather' made more money in nine months than 'Gone With The Wind' made in 33 years.

"But a film has to be a major attraction in order to get people out of their homes and into the theatre."

David Brown, former 20th-Fox exec. now producing with Richard Zanuck, former 20th prez, for Universal, agrees. "A film has to be a show, a really great presentation. If you can see a movie on tv, what's the point in going to the theatre?"

The point is simple, counters Roger Gimbel, production head of Tomorrow Entertainment, the General Electric subsidiary.

"Aside from the show aspect, there are a lot of things you can get in the theater that you can't get on television. For one thing, you can't really get into exciting visuals on tv. And you can't put X and R rated films on the air either.

"But even more subtle than that —you can't really delve into the personal relationships in any meaningful way on a small screen, in somebody's bedroom. You have to go to the theatre for that.

"But the idea is to keep costs down—that's what's strangling Hollywood," continues Gimble, whose company won an Emmy for the vidfilm "War of Children." "For general release films, we never buy adaptations, only original scripts. And, of course, the fact that we're a 'software' organization, with no giant studio overhead, helps a lot."

The question of theatrical films delving into meaningful subjects is one which producer Sheldon Leonard also sees as a significant issue.

"The public is so much more sophisticated today, so much more discriminating. You simply can't do a 'costume escapism' type of thing, like Robin Hood, unless it really has relevance. People want relevant films, not escape.

"As to the future of the neighborhood theatre, in one sense I think it's in better shape than ever — but it isn't enough to sustain the industry.

"In the old days, in New York let's say, people would go downtown to see the film. They'd go anywhere. Today, they're afraid to leave the neighborhood, so you have all these neighborhood theatre complexes. People want to be close to home, and they'll stay home altogether unless the film is really special."

Theatres vs. Home

Norman Lear, partnered with Bud Yorkin in Tandem Productions, sees it this way:

"I don't think theatres will ever go out because there is a basic human necessity for people to congregate and to feel the warmth of one's fellow. In other words, people will always want to get together.

"Sure, there's more competition for the dollar. Tv isn't the only competitor. If filmmakers simply make what they want to make, people will go to see it. I think the gut feeling about what makes a film good is the only important thing. When Bud Yorkin and I made 'Divorce American Style,' it was simply because we liked it. And it was a success.

"As to the future of the cassettes —I had a print of Bergman's 'The Lie,' which had run on television. I brought it home in cassette, and my family and I tried for five days to schedule a viewing of that show. Somehow we never got to it.

"There's probably something about television — the fact that a show plays just once, at a particular time — that makes it imperative that you sit down and watch it, there and then. But when you get into cassettes, just like movies at the theatre, you can be more lax about getting around to seeing a particular film.

"If nothing more, I think there's a great future for pornography on cassettes, judging from what I've seen advertised at hotels and motels

(Continued on Page 22)



About your anniversary, let me make this perfectly clear . . .



Congratulations!
from Charlie McCarthy, Mortimer Snerd, and
Charlie McCarthy, Mortimer Snerd, and

Personal Representation: KAL ROSS

Publicity: GENE SHEFRIN

Harry Feeney Finally Got His Man

By LEO MISHKIN

SOMEBODY recently asked me if I remembered Harry Feeney in New York. The only answer I could think of was, Oh boy! Did I remember Harry Feeney! And did Harry Feeney remember me!

The story goes back more than 30 years — to the spring of 1942, when America was involved in World War II. During that period I was serving as eastern publicity representative for David O. Selznick, working under Katharine Brown in the New York office but reporting to Whitney Bolton at the Selznick Culver City studio.

On page 307 of "Memo From David O. Selznick," the collection of memorabilia and recollections of the late producer, gathered and edited by Rudy Behlmer, there's a note from Selznick to Miss Brown:

"As soon as you have set Jennifer Jones as (Phyllis) Walker's name would you please advise Whitney, as I have some notions about publicity which I would like Whitney to discuss with me."

It may be taken as a typical Selznick characteristic that he would query his New York office on a matter to be discussed in his West Coast studio . . . This footnote is about what happened to one of those Selznick notions.

Under Wraps

He was thinking at that time of making "The Keys Of The Kingdom," a property he subsequently sold to 20th-Fox, and had an idea of putting Jennifer Jones into one of the leading roles. She was a young actress who had just come up from appearances in Oklahoma tent shows, I was told, and had walked into Selznick's office to read a scene from "Claudia" for the producer. He in turn had been so struck with her innocence, beauty and talent he had signed her immediately. She was being kept under wraps for the moment while "The Keys Of The Kingdom" was being prepped for production.

Word eventually came to the New York office that the picture was ready to roll and that I should get busy grabbing some space for this young new discovery whom Selznick was going to build into a top name movie star. I called the city editor of the New York Post, a man for whom I had previously worked when both of us were on the old Evening Journal, and an interview was set up for Miss Jones with a Post reporter and photographer. This was to be the first time Jennifer Jones had ever been interviewed by the press.

A week went by, 10 days went by, but nothing appeared in print. I called the Post again and asked what had happened. "We're saving it for our first tabloid edition next Saturday," I was told. (The Post up to that date had been a full size, 8-column paper).

Then I was asked whether any other newspaper people had talked to Miss Jones. Yes, I replied, Eileen Creelman of the Sun had seen her and was scheduling a piece for a week or so later, and Jack McManus of PM had also seen her and was running his story that Saturday.

"See if you can get McManus to hold off," the man at the Post requested. "We'll run the story on Friday instead." So I called McManus and he agreed to a delay for his own piece. After all, the Post did indeed have the first interview ever given to the press by the actress.

That Thursday night, the night of the Academy Awards for that year, Mc-Manus called me at home around midnight. "You lying, double-crossing, no-good son-of-a-bitch!" he hollered. "I found out about your Jennifer Jones! A sweet, innocent young thing just up from Oklahoma, hey? . . . Well her name is Phyllis Isley, and she's married to an actor named Robert Walker, and she's been batting around town for three years now doing radio soap operas and playing at the Cherry Lane Theatre, and she's living out at Sands Point, Long Island, with her husband and two kids—and I'm gonna print the story tomorrow!"

The bang with which he hung up his phone almost broke my ear drum.

So that Friday the Post and PM both came out on the newsstands with stories about Jennifer Jones—truly a coup, under ordinary circumstances, for any publicity man with a new client nobody had ever heard of before. The Post with the first interview with a young actress "who had recently arrived in town from Oklahoma," and who was to be made into a film star by her discoverer, David O. Selznick: and PM with its McManus revelations about a girl who had been trying for three years to find a job in the movies and who at last had gotten her big chance.

For several weeks afterwards a number of phone calls came to the Selznick office from the New York Post asking for Mishkin. Mishkin was in conference at the moment, however; or Mishkin had just left for California for a month; or Mishkin was in the Adirondacks on a vacation trip and could not possibly be reached.

Moment Of Reckoning

Eventually, of course, the whole matter died down. (Remember, the country was now deep into the war and there were other things to think about). After a few months more with Selznick, I moved over to the Book-Of-The-Month Club, again as a publicity man, where I remained for the next year. From the Book-Of-The-Month Club I went to CBS, joining the Press Information Department under Arthur Perles and the late George Crandall.

"Okay, come in Monday at 9 o'clock," said Perles when I was hired. "Your desk is over there in that corner."

So I came in Monday at 9 o'clock and sat down at my desk—and heard a voice behind me.

"I've been looking for you!" said the voice. "How's your friend Jennifer Jones?"

It was the reporter from the Post who had done that first interview with the actress. His name was Harry Feeney.

Like I say, Oh boy! Did I remember Harry Feeney!

Hollywood Seeks The High Road

(Continued from Page 20)

around town. But I don't know about anything else."

While it's difficult to get any agreement on what makes that special film *special*, at least there is general concensus about why a film should be made.

"Story content is all-important," insists Evans. "The public wants to follow a story, to be excited, to watch adventure. That's what film-making should be about.

"You can't make a picture because you want to make a statement, or send a message. A filmmaker may have something to say, all right, but if no one's listening, what difference does it make?"

On the business side of things, man, who directs tv's "Streets Of San Francisco," contends "you have to make a film because you want to. It has to please you, the filmmaker, before it can please an audience. And films should be fun, not so much big business."

Financing Proposal

On the business side of things, financing has become more difficult

and time consuming for indie producers now that the big studios are so much out of the picture. Reno Carell, producer of exploitationer "Bad Charleston Charlie," raised the question, "Why can't Hollywood maintain a bank where a producer can go with some hopes of getting his film financed?" and answered it with this proposal:

"It would seem to me that there is enough money—let's say among the big labs, like Technicolor—to support a bank just for the financing of films. Shouldn't we be able to sort of 'keep it in the family'?"

No More One-Stop

Charles Fries, exec vice president of Metromedia Producing Corp., sees the same difficulty in financing. "It used to be more of a one-stop shopping type of thing—the studio was all. Now, without that overall umbrella, it's pure hell trying to get money for a film.

"But there's no problem about the neighborhood theatre," he adds jokingly. "You'll always have to have some place to send the kids on Saturday afternoon!"

The old days of "one-stop shop-

ping" hold a special significance for Richard Brooks. "At least you knew where you stood then. Harry Cohn either made your picture or threw you out of the office. There was real showmanship then. Film meant something: today it's so much big business.

"Do you know, one day I was at MGM and I saw this big barrel of film outside my editing room. I looked through it (I was panicked that someone was throwing out my film!), and it turned out to be clips from "American In Paris," with Gene Kelly. Being thrown out!! Louis B. Mayer would have killed anyone who tried to destroy that film."

Too Biz Oriented

Andrew Fenady, at Bing Crosby Productions, also decries the business motive of filmmaking. "Of course we're in business to make money. But today, they do so much analyzing before they give the okay. They pre-market it, break it down, computerize it, test it . . . no wonder it's so hard to get a go-ahead. By the time a script goes through all that, how can it come out alive!"

Charles Pratt, president of Crosby Productions, is one of those marketers. "We should test films out the way Proctor & Gamble tests a new toothpaste. Promotion and advertising is all-important. If the ad campaign is wrong, the picture will fail."

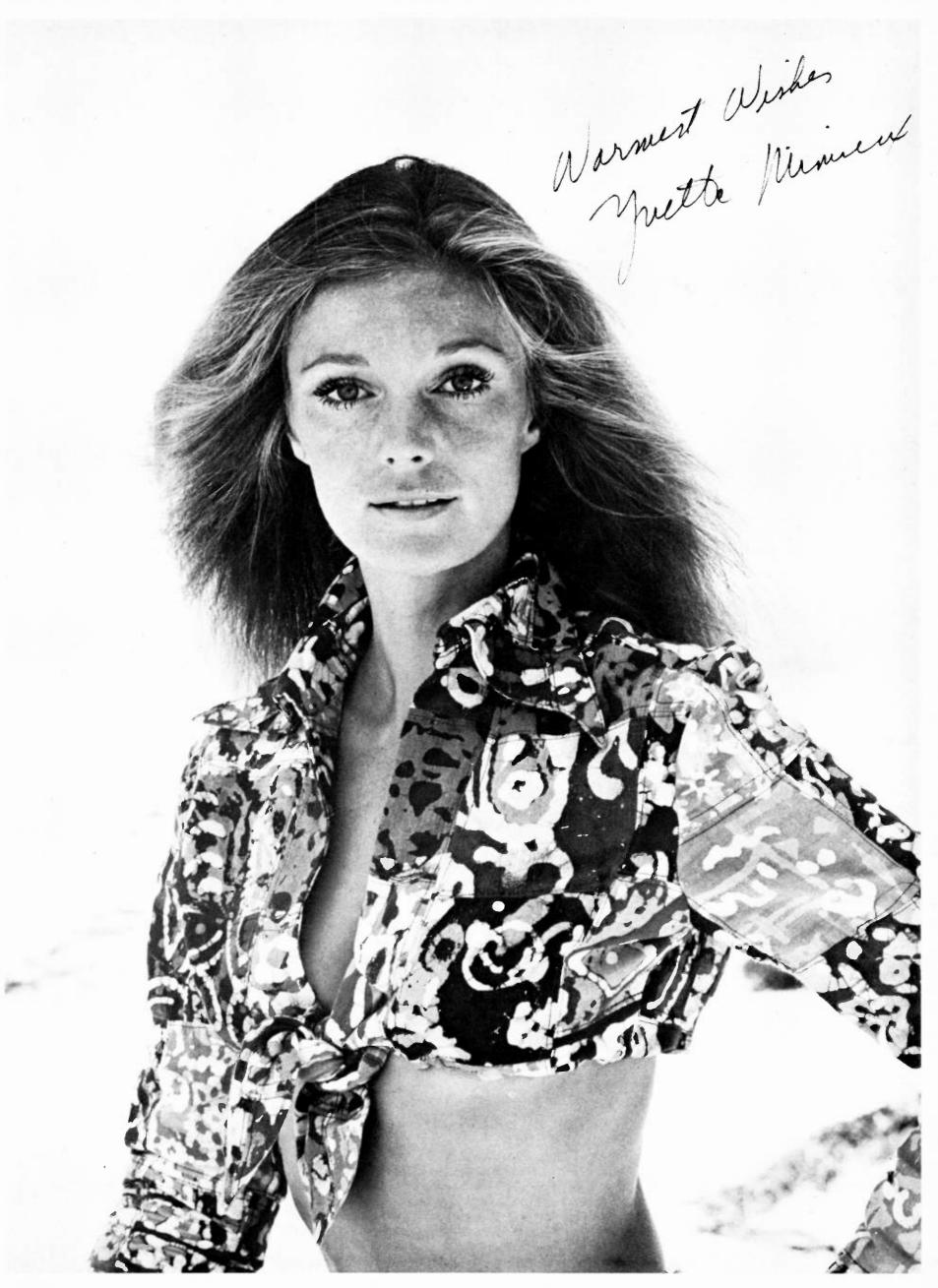
Like In The '30s

Richard Quine, an actor in his youth before turning to directing, believes that the industry has gotten away from the notion of simply making a good film.

ing a good film.
"Some films I see, it looks as if
the director is saying, 'My God,
we've got to get this done quick . . .
the people whose apartment we're
shooting in want to come home and
cook dinner!"

"But that's just bad filmmaking—careless, sloppy. It has nothing to do with crisis. I've got scrapbooks from the '30s...you could change a few words, and you'd be right back in 1973, same crisis, same problems. It's always the same, and yet it's always changing."

Just like the sign says: "If we look confused, there's a good reason for it ... We are."



Daily Variety 40th Anniversary Issue

Throw Away The Manual—Try Thinking

By MAX E. YOUNGSTEIN

Perhaps I am allergic to crocodile tears, but whenever I see a picture of merit and check on its grosses I am given a long tale of woe about how terrible the state of our motion picture business is.

However, when I check into what has been done in the way of any innovative distribution, advertising, publicity and exploitation, I find that with the exception of a few cases, our industry is still using the methods of 50 or more years ago, and even worse, that they have, as always, lost their nerve and cut back on manpower, money and therefore, of necessity, any imaginative and creative new approaches.

This is not true of all companies, but it is true of most. It is not true of all pictures, but it is true of most. I have seen too many first-class pictures fail to achieve anywhere near the boxoffice success they deserved and the reason isn't because the people do not want to come see them; it's because we simply do not use modern methods of distributing and promoting films to reach that tremendous potential audience of some 200 million people.

Can Help Any Pic

I don't claim that a terrible picture can be made into a winner, but I do say that, regardless of how bad it is, with intelligent and imaginative distribution and promotion it will do a hell of a lot greater business than if you just let it go down the drain because there are a few poor opening engagements.

I have been very lucky that since January 1, 1973, I have been associated with Tom Laughlin and Delores Taylor, who between them produced, directed, wrote and starred in "Billy Jack." But what is even more important from my standpoint is that they have the independence and courage to listen to ideas for reaching the biggest audience possible.

"Billy Jack," as the industry knows, has had a most unusual history. It did practically no business in any of the big cities and yet kept breaking record after record in the middle-sized and small cities of the United States, and in spite of little big city money "Billy Jack" reached one of the top grosses of well over \$11,000,000 in two years.

Something was obviously wrong with the cliche' analysis of "This is a small town picture" because, let's face it, the big cities are made up of people who are 90% or better just like the people in the smaller cities.

A New Approach

The question we had to try to solve was whether or not we could come up with a new approach on rereleasing the picture in the big cities which would really bring out the people.

For years I had been watching the development of "four walling" on a mass basis by the companies out of Salt Lake City and Oregon and for years I had been trying to get some company to follow their pattern with respect to a really top quality picture such as "Billy Jack" in this way but but I had gotten nowhere.

Twenty-five years ago I had my first experience with four-walling "Red Shoes" in a limited way. When I became president of Taylor-Laughlin Distribution Co., I found Tom Laughlin and Delores Taylor not only receptive to the idea of handling "Billy Jack" in this way but they were willing to back it not only with their money but with their own im-

portant contributions in approach to the selling and promotion of the picture.

When we went to Warners, who had handled the regular distribution of the picture, we found that they were willing to re-evaluate their own thinking and honestly cooperated with us, even though the selling and promoting of the rerelease of the picture was handled by Taylor-Laughlin Distribution Co.

What happened, once we got the go-ahead sign, is now history. We took "Billy Jack," which had been in release for over two years, and we four-walled the picture and, with it, threw away the rule book on how to distribute and book a picture and how to advertise, publicize and exploit it.

We adapted every proven principle of distribution of merchandising from General Motors to Coca-Cola, Revlon and the companies which had four-walled the socalled nature pictures. We added quite a few innovations of our own.

We booked "Billy Jack" into theatres which had never played firstrun before. We booked it not into a single theatre or two theatres or even 20 theatres, but in our first week we booked the picture into over 60 theatres.

In the first week alone we grossed \$1,025,817. In four weeks we varied between 55 and 60 theatres and our net boxoffice receipts were \$2,903,-389.

A B.O. Record

I have checked my personal experience and every possible company I could find and my conclusion is that this is the highest gross for any picture, either new or old, ever to be realized during a similar period for a single picture in that number of theatres in Southern California.

What we have proven is that there is a tremendous audience out there waiting to be motivated to see a good picture. What we have accomplished is, as immodest as it may sound, not just a new twist to distribution and promotion, but we have made a revolutionary breakthrough.

The basic lesson that we learned is to reach the people at the peak of the campaign and to make the film available at a theatre near them.

It sounds so simple, and yet regular motion picture distribution has created every kind of obstacle to make people drive a half-hour or an hour to get to a single theatre. People have to spend extra money, extra time finding parking space, etc., and all too frequently they say, "To hell with it."

Money-Making Method

Let's face one simple fact of life—by the methods Taylor-Laughlin used, the exhibitor made money, the distributor made money and the producer made money, and the audience saw a picture that they talked about so that the impact of our first four weeks carried over to 16 weeks.

There is a lesson to be learned by what has happened to "Billy Jack." We are not satisfied that we have found the ultimate solution, and at Taylor-Laughlin we are still examining every possible way to get to every potential customer and we will continue to do so.

We are going to produce the maximum excitement about the pictures we distribute by promotion to the exhibitor as well as to the customer. After all, grossing over \$5,000,000 in Southern California alone, in 15 weeks, is a nice hobby and as you know I am still sentimental about making money.

WHAT PRICE GUIDELINES?

In Daily Variety's 1951 Anniversary Issue, before the major studios became closely involved with tv, a "Looking Ahead" article posed a number of coming events which, if implemented by the industry, would help create a bigger and better Hollywood.

Since the industry seldom does what is logical and expected, it probably was a protective intuition that caused the author of the article to conceal his identity under the byline of nonexistent "George Spelvin."

As things turned out, there is quite a gap between the logical factors that were envisioned in the 1951 article and what illogically has transpired, as witness:

Factor: Studio publicity departments, which 22 years ago consisted of 10 to 30 members, were admonished to multiply their personnel to provide adequate manpower to do an effective job of selling the Hollywood institution, its personalities and its product.

Fact: Instead of augmenting publicity, promotion and field staffs to do a better merchandising job — a policy that always has paid off in higher grosses far exceeding the promotion cost — the studios and home offices decimated their staffs, allowed many films to flounder for lack of exploitation, and per capita moviegoing today has sunk to an alltime low.

Factor: Tv and movie business were urged to find how each could utilize motion pictures for its own advantage.

Fact: While the movies vamped, tv certainly found a way to utilize motion pictures for its own advantage — gobbling up the valuable libraries of film classics, thereby giving tv its main lifeblood while the movies developed anemia. Of course, the film companies received some badly needed cash for their product, but the aggressive young tv medium did what the movie people failed to do — gave the acquired films the kind of promotion they never received in their theatrical release.

Factor: With bigger public relations staffs, including specialists in all fields of communications, Hollywood could gain a new respect throughout the world.

Fact: Weakened public relations left the industry vulnerable to its ever-present detractors and defamers, resulting among other things in widespread propaganda about Hollywood being "dead," "a ghost town," no longer the world's film capital.

Factor: Periodic national tours by stars were viewed as the logical way to give the public a favorable image of the industry, counteracting malicious gossip and hairbrained stories of Hollywood as a wacky town.

Fact: Tours by stars have all but disappeared; gossip columnists and fan magazines treat the movies more maliciously than ever, featuring scandal even if they have to manufacture it to make sensational headlines—and the industry doesn't have the guts to fight the deglamorization.

Factor: To maintain their popularity and security, as well as to help plug their current releases, smart movie stars should hit the road and make more personal pitches.

Fact: About the only "pitching" being done by stars these days is in commercials on tv another coup for the enterprising video medium.

There was much more that "George Spelvin" saw in his crystal ball 22 years ago, but the foregoing is enough to give you the idea.

Hollywood nearly always has known what's wrong with its business, and generally agrees on what needs to be done.

But it seldom does anything about it except talking and issuing press releases.

Oh...the "George Spelvin" who did the 1951 crystal-gazing that pointed up those urgent guide lines — which still apply and remain as good as new because they've never been used — was Jack Atlas, now head of The Jack Atlas Organization.

JOHN WAYNE

.HOLLYWOOD FILM MUSEUMS-GOLDEN

"... 'My name is Ozymandias, king of kings; Look on my works, ye Mighty, and despair!' ... " _Shelley

Hollywood, with all its connotations and illusions, never has been able to pin itself down to an entity. A state of mind, its material life is as transitory as nitrate film or the thousands of starlets engendered by its system. Wealth, glamor, fame undreamed of by emperors and kings are only one side of the coin; poverty, degradation, hopelessness and failure have constantly threatened the highest power, the foremost idol.

But an even greater threat hovers incessantly: To be forgotten. New waves of filmmakers, new stars, new generations of filmgoers, new techniques threaten to wash out not only the contemporary deities but to eradicate the past.

Legends are made to be discussed or to be used, not to be misplaced; but some tangible object-a purse Carole Lombard might have carried, Lon Chaney's makeup box, Shirley Temple's shoes, a Technicolor camera used in "Gone With The Wind," parchment puppets from China or French mechanical theatres-they all say something about today as well as yesterday.

An attempt was made, with the Hollywood Museum, to assemble the past and present it with understanding and some compassion to the present. But politics, jealousies, egos, outsized dreams and even show business itself built the concept to such dizzy heights the project collapsed and, in its wake, left a huge parking lot.

Repositories Exist

Repositories do exist. Some, such as the Will Rogers home, with its polo grounds and the house open for inspection, or the Harold Lloyd mansion, are dedicated to the memory of the individual artist. Debbie Reynolds, insisting the Museum would some day come into its own, has assembled an invaluable collection from auctions. Others, anonymous Norma Desmonds, are preserving the yesterdays in scrapbooks and glossies, with mementos from Arbuckle and Valentino. and scraps of film with unknowns playing to a star.

Yet there are other places where crates of filmdom's history rest awaiting discovery ... cellars, attics, garages, warehouses, abandoned, homes. Even graveyards. The Hollywood Memorial Park Cemetery holds the remains of some of the most influential figures of filmdom - DeMille, Valentino, Tyrone Power, Nelson Eddy, Joe Frisco, Doug Fairbanks, Peter Lorre, Barbara La Marr, Harry Cohn-and Viriginia Rappe.

The artifacts - manuscripts, cameras, costumes, films, portraits, recordings, props, busts, snips of hair and wigs-are scattered about Southern California from the Movieland Wax Museum in Buena Park to a jail site by the railroad yards.

The State of California, Los Angeles County, the Academy of Motion Picture Arts & Sciences, the City of Los Angeles, a major studio, and private individuals are working to perpetuate the legend.

Another view of history occurs at John Hampton's Silent Movie Theatre on Fairfax, a palace where tradition reigns.

Perhaps the most extraordinary fact about the separate exhibitions some borrowed from others, others standing resolutely alone-is the public interest in the past. At those exhibits whose doors are open to the tourists and to local visitors, age makes no difference. Astonishingly enough, youngsters under 10 recognize The Little Tramp or Dracula in his coffin-the film world does owe something to its electronic adversary.

Those museums catering to the public find a ready and eager audience. And those associated with that Highland Avenue dream that burst were on the right track: The audience, trekking around Southern California, is there. The gate is good at the dream factory.

Public Interested

"Mike, Mike, come here..." the eight-year-old called to her 10year-old brother. "Here's 'The Planet Of The Apes' costume..."

"Yeah." Pause. "That's cool..."
Scene? The Natural History Museum, Exposition Park, one of the repositories scattered about California's Southland and dedicated to filmdom's past. The Los Angeles County exhibit, opened some four years ago on the ground level of the marble palace, has been handsomely mounted within the twisting corridors divided into various categories and capped with the umbrella title of "Phantasmagoria." It fits.

Early in 1863, William L. Pereira, architect for the Hollywood Motion Picture & Television Museum, remarked: "When I am asked to describe the Hollywood Museum, my natural reaction is to ask, 'Which one'?" Today with the acquired land across from the Hollywood Bowl (including the ex-domain of the embattled ex-Marine, Steve E. Anthony) gone to asphalt, Pereira's "natural reaction" becomes universal.

King Vidor lamented the collapse of plans to build the Hollywood Museum and, in 1966, commented: "It's this kind of thing that is sorely needed not only for the student of moviemaking but as a reference source for young directors." He might have included museumgoer Mike and his younger sister, and thousands of fans who crowd the decentralized houses storing film incidentals predating the apes from the Arthur P. Jacobs production by a flock of decades.

"Phantasmagoria," culled from donations by "interested parties," has been smartly rigged by the museum's exhibit experts to draw



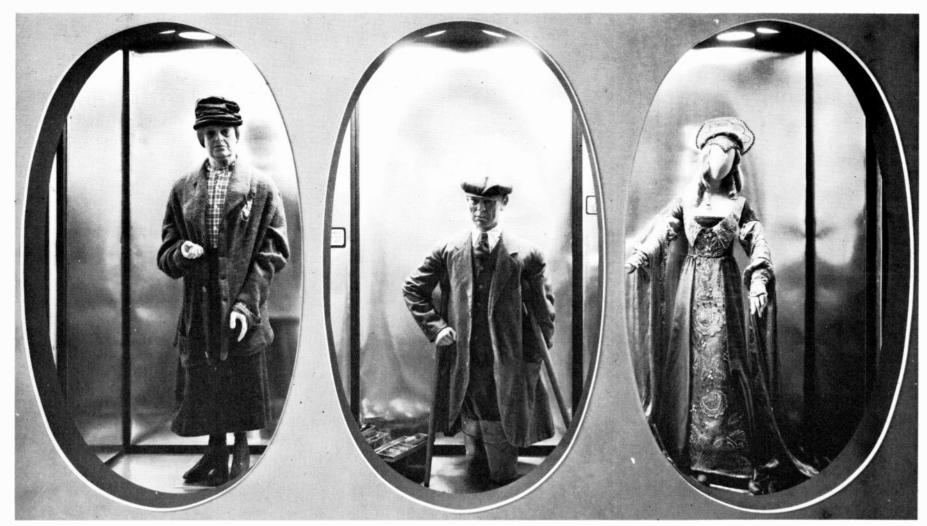
Several generations later, Jennifer Gee, 8, looks through the lens of the 1910 Pathe camera Billy Bitzer used to film D.W. Griffith's 12-reeler "The Birth Of A Nation" in 1915. Camera is part of the Universal Studios-Cinema Antique Collection on display at the California State Museum of Science and Industry.

- Calif. Museum of Science and Industry photo by Maurice Manson



Universal Tours Museum harbors a fine collection of antique cameras and projectors assembled under the careful eye of curator Eric Berndt. Technicolor camera used on "Gone With The Wind" is prime example.

TREASURIES OF MOVIE ARTIFACTS



Los Angeles County of Natural History's Phantasmagoria features such diverse objects as Muybridge's galloping horse and Mary Pickford's curls. In this panel, Marie Dressler's outfit (left) from "Anna Christie" stands next to Los Chaney's

attention to the individual objects and to their relationship to the film adventure. Visitors more accustomed to the video screen look back across the years to the 17th Century optical miracle, the magic lantern, invented by Athanasius Kircher, a Jesuit priest. In its fashion, it lit the way for an art form and an industry.

The limelight provided an intense pure-white light from the burning of an oxygen-hydrogen flame against a cylinder of hard lime—it's on view and suggests not only the eagerness to project light by would-be projectionists but the avidity with which an audience awaited entertainment, distraction or education.

Zoetrope In Action

The Zoetrope, happily in action, shows off what makes inanimate objects move—Edward Muybridge's horse flashes by the battery of cameras, tripping the wires again and again as he did in Palo Alto way back in the late 1800's. The Cinematograph, developed by Louis and August Lumiere (the French brothers' name can be translated, coincidentially and logically as "light" or "lamp" or "enlightenment,") combined the cine camera, a printer-projector as early as 1895.

A frame of the original Biograph film displays the "Empire State Express." There's Prof. Emile Reynaud's Praxinoscope, invented and patented in Paris and now relegated to the antique shelf.

Towering over the exhibit, naturally, is the spirit of Thomas Alva

Edison, since "The motion picture is the result of three things... the electric light, photography and the phonograph," as the legend reads. W. K. L. Dickson, in charge of Edison's venture to develop moving pictures from 1887 to 1893, was responsible for a major share of the experimentation.

The museum pays tribute to Dickson with pages of his notes and samples of film. Even though many other film formats have been tried, it's the original Edison film, 35m wide with four sprocket holes to a frame, which remains standard.

A showcase has been set aside to pay tribute to "The Last Of The Silent Films," Chaplin's "Modern Times," which arrived in 1936, six years after pictures began to talk off the record. Props and costumes related to "Modern Times" as well as to The Little Tramp are top draws for the exhibit.

Costumes from another day look fresh but deserted. Mary Pickford's dress from the 1924 "Dorothy Vernon Of Haddon Hall," or Lon Chaney's one-legged suit from the 1920 "The Penalty," or Marie Dressler's ragged outfit from "Anna Christie," Douglas Fairbanks' costume from "Robinson Crusoe Of The South Seas," Buster Keaton's traditional ensemble—they all attract attention, whether it's stirring up memories for the older viewers or curiosity among the youngsters.

Curious mementos of the stars abound—Shirley Temple's shoes, two of Mary Pickford's blonde curls,

cripple's suit from "The Penalty" (his makeup kit rests by his right crutch), Mary Pickford's elegant gown from her 1924 "Dorothy Vernon Of Haddon Hall" release is shown at right.

-Photo by Lawrence S. Reynolds



The Motion Picture Hall of Fame, a bijou enterprise run by Doug Wright in Anaheim directly across from another Hollywoodian's venture, Disneyland, combines display cases with a theatre which shows oldie-but-goodie films nightly.

-Photo courtesy The Register, Orange County

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W. C. Fields' cue stick, Harold Lloyd's spectacles, the helmet Francis X. Bushman wore in "Ben-Hur," Ramon Novarro's cap from "The Student Prince," Tom Mix's Stetson, the cloth wrappings from Boris Karloff's "The Mummy." They have an immediacy to them, and a déja vu sensation as well as a feeling of disbelief—Karloff wore that?... That's Lon Chaney's makeup kit? Douglas Fairbanks actually put on that helmet for "The Man In The Iron Mask?"

"Hell's Angels"

There's a quote from the premiere program for "Hell's Angels" dated May 27, 1930:

"It was nearly four years ago, in the fall of 1926, and before the advent of "talkies," that Howard Hughes ... decided to produce a super motion picture that would glorify and perpetuate the exploits of Allied and German airmen during the World War.

"More than \$3,000,000 had been invested in 'Hell's Angels,' and more than two years of shooting had elapsed, when the talking picture upheaval struck Hollywood ... Howard Hughes, as usual, did the unusual thing, and decided to refilm all of the non-flying portions of his picture with complete dialogue.

"The entire cast, with the exception of Greta Nissen, was reassembled, and the dramatic sequences were all retaken with sound and talk. Miss Nissen, because of her foreign accent, was replaced by Jean Harlow, a former Chicago society girl, who made her screen debut in this picture."

While someone drops a nickel in the refurbished, jaunty nickelodeon, visitors can examine a volume of Valentino's poetry, "Day Dreams," which he presented to the Los Angeles Museum "in remembrance of my Beloved Brother," as he inscribed.

In fantasyland, there rests a fossil dinosaur egg—well, a 1925 version made for First National's "The Lost World." And more into fantasyland, down the aisle, are the cels and backgrounds for animated films, including Walt Disney's "Three Little Pigs," the fourth Disney cartoon made by the Technicolor three-color process. The first, Disney's "Flowers And Trees" (1932), the first Silly Symphony as well as the first picture made in the Technicolor manner, is represented by a pair of jewel-like drawings.

Memorabilia Island

The Motion Picture And Television Museum at the crest of the Universal Studios Tour hill, now part of the Entertainment Center attracting an average 1,500,000 visitors a year—Tour is going for 2,000,000 in 1974—is a tight little island of memorabilia.

Originally designed by Arthur Trudeau in 1971, with darkened walls to set off the illuminated exhibits, the museum was recently expanded and updated by the Tour's entertainment director, Terry Win-

nick. The gem of a museum, its walls lightened and the lighting brightened—the original concept was theatrical but left viewers stumbling about in the dark from exhibit to exhibit—alternates its vast storage of wares "as any good museum does," as Tour rep Carol Stevens explains.

A complete history, or even survey, is out of the question. But the Universal try shows the right instincts. The Venetian Peep Show, the Magic Lanterns, that first motion picture projector used in Los Angeles at Talley's Theatre are reminders of how far the industry has come. A camera used in "Gone With The Wind" vies with a Jenkins "Phantoscope" camera to catch an image. A bellows camera, a Ball 35m camera from the century's teens, a Gustav Amigo 35m lenser, an Eclaim 35m or Armot "fireside" camera, all under camera curator Eric Berndt's care, lie in wait to record scenes long since historical, actors whose own figures, like their filmed images, have turned to dust.

If Roswell's Graphoscope or the Zoetrope or Thaumatrope somehow don't draw the non-technical crowds, there are the boots Alice Faye wore in "Lillian Russell," or the hand-painted clock from "Laura." While the Praxinoscope may not fascinate all tourists, there is a surge of recognition as people stumble across a 3D, floating, yellowish likeness of Alfred Hitchcock—an International Holographics' version startlingly lifelike despite the jaundiced cast of the ghostly head.

Universal Benefits

The failure of the Hollywood Museum, whether or not that failure is temporary, has in its way helped the Universal cause. Under an agreement signed with the Los Angeles Recreation & Parks Commission in August, 1962, MCA Inc., owner of Universal City, borrowed part of the collection from the city of Los Angeles. (The city acquired the collection from the now defunct Hollywood Museum Associates on Aug. 13, 1967, but the contract provides the return of the collection when a permanent home is found for it.)

The MGM and 20th Century-Fox selloffs also helped fill out the Universal collection. Other studios have been impressively generous with donations or loans of artifacts. Herb Steinberg was instrumental in picking up the marble tablets inscribed with the Ten Commandments used in the Paramount release of the Cecil B. DeMille film-and hanging over the tablets is Charlton Heston's Moses staff. Another era and another mood are reflected in the canteen, the mess kit, the hand grenade used in Universal's 1930 antiwar drama "All Quiet On The Western Front."

Hard by a "Gone With The Wind" script and the teddybear Shirley Temple clutched in "Captain January" is a curious, unexplained item: Pola Negri's autograph book, conjuring up odd fantasies indeed. Busts of Clark Gable and Gary Cooper, sculpted by unidentified

artists and on loan from the Museum, are set in separate glass cases.

A startling addition to the film lore is the Maltese Falcon himself, dredging up memories of Bogart, Lorre, Huston, Astor and Greenstreet—especially Sydney Greenstreet slashing away at the proud bird. The helmet worn by George C. Scott as "Patton" rests across the hallway from Tom Mix's silver saddle, and, around a corner, those extraordinary masks from Arthur P. Jacobs' "Planet Of The Apes," designed and provided by 20th-Fox makeup wizard John Chambers.

A window chock full of horror heroes plants Dracula in his Transylvanian coffin, glowing in the black light, while his fellow monsters crowd the territory behind him.

Edith Head's Oscar—one of seven—appears occasionally, though one of the giant replicas of the award, on loan from the Academy of Motion Picture Arts & Sciences, stood on guard at one time like the robot from "The Day The Earth Stood Still."

Life Masks

Rows of life masks stare emotionlessly at the parade of tourists. Mabel Normand's dress from some film in which she cavorted hangs as a token to the comedienne's lost efforts. Ramon Novarro's helmet from the 1926 "Ben-Hur" stands among the colorful posters. There are "diamond rings" worn by Lana Turner, Constance Bennett, Carol Channing and their peers, and John Wayne's cowboy hat from the 1949 b.o. whopper, "She Wore A Yellow Ribbon."

Margo Channing comes back in the form of that portrait of Bette Davis in "All About Eve," and someone has placed an Emmy among the spotlighted objects as though to jog the mind into remembering the full title of the Museum.

The Museum does suggest a plateau of permanency in the ephemeral world of filmdom. The tight aisles, crowded with people born since even Cinemascope opened film projection to mailslot proportions, reflect the flow of filmmaking history. The single most relevant object as far as the youngsters are concerned is a 1920 color television camera. There is something with which today's young sophisticates can relate or contend.

Lytton Collection

Universal did purchase the Bart Lytton photographic history from the Lytton Center Of The Visual Arts, but the display has been broken up, according to John Lake, Universal Studios Tour general manager. The intervening years can deal as unkindly with stills as with nitrate film, motion picture beauties—or hotels such as the Garden of Allah, which was replaced by Lytton Savings and Loan, in turn to lose out in the passage of time.

What were prospects for a glittering Hollywood Mecca, parlor for films, television, radio and music, has become filmdom's dusty attic. Actual artifacts collected for the defunct Hollywood Museum—those artifacts not on loan at Uni-

versal, some out-of-town exhibits (a belly-filled cargo plane ferried a display to Berlin two years ago; La Jolla recently craved memorabilia for its museum, a savings-and-loan association's temporary lobby corner — have ended up in the second floor of the Lincoln Heights Jail—secure if not easily visible.

Catalogue Under Way

Under the care of Dr. Walter J. Daugherty, outspoken curator of the L.A. Recreation & Park Department's Hollywood Center for Audio-Visual Arts and a genuine film buff, the residue of the lamented Museum is being catalogued.

"There are 35,000 stills filed for actors, directors and whatnot, and they're all cross-referenced," points out the genial Daugherty. "We have six volunteers who come in Monday evenings and it took five months to complete just that."

The Museum started off with a bang. It was a county affair, and it grew and grew until it burst at the seams. "The Museum collapsed from its overambitious plans," diagnoses Daugherty.

"When they were talking astronomical sums, the county's interest went kerplunk. The county was storing the collection over on Eastlake. The trouble had been there was a whole bunch of chiefs and just not enough Indians. The mayor got involved, and the city paid off around \$24-\$25,000 and took it over."

The material on loan is immediately recallable at any time, according to Daugherty, and can be back in jail within three days. "I would say 20% of our material is ready to exhibit," says the curator who's readying the other 80%. Any permanent or semi-permanent exhibit has to be within the confines of Hollywood—the others are on 'temporary loan' and subject to recall.

VIP Room

One room at Lincoln Heights has been set aside for VIPs to visit when they want to see Hollywoodiana. It has a touch of everything from the past, a suggestion of what has gone before—but only a touch. The vast army of cataloguers, guards, repairmen, cleaners and caretakers has been cut down to one 20-hour-a-week specialist and six volunteers.

The quality of the exhibit is obviously good. In the Valentino corner, the great romancer's famed solid bronze cobra-shaped radiator cap, designed and made for him and used on all of his exotic, oversized automobiles, waits patiently to be secured on the hood of a giant sportscar. His jacket from "Blood And Sand" awaits another bullfight. The ornate phonograph from Falcon's Lair, black with the gold trim, expects just one more tango.

A section from the three-part mobile survey of films—the silent section as opposed to the sound and the golden (color) sections—stands waiting for an audience. The first motion picture projector ever used in Los Angeles, an Edison phonograph, two Mack Sennett catalogues of bathing beauties and their beaux—one of them Ben Turpin!

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ROBERT MITCHUM

MUSEUMS

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The "Spartacus" entry was presented by Kirk Douglas, and the Museum inherited the costume worn by Messala in the original "Ben-Hur." Ronald Colman's bust from "A Double Life" has a place of prominence. The Carl Laemmle portrait is only a part of the Laemmle collection belonging to the Museum. L. B. Mayer and Jesse L. Lasky collections, with their invaluable papers and awards, are also part of the unbuilt Museum.

G. V. Ancker's intricate, animated miniature sound stage, built to an exacting 3/8" to a foot, actually works when plugged in. It's a western scene, with the camera panning, the cowboy whirling his lariat, the crew functioning like their real-life counterparts. Housed in a glass case, it's the nearest thing to real life outside a Hollywood set-but so far is relegated to a cellblock on Avenue 19.

The personal belongings of Mabel Normand, taken from her trunk (which is lodged in another room) is a sad reminder of a onceflourishing career. Gable's buckskin outfit from "Across The Wide Missouri" waits near Dietrich's silver gown from "No Highway In The Sky." William Farnum's wheelsized hat, Hurd Hatfield's smoking jacket from "Dorian Gray" are samples of what fans are missing.

A film of Duncan Renaldo's, "Don Amigo," pulled before it was released theatrically because he was venturing into television as the "Cisco Kid," stands among the countless other films, acetate and nitrate owned by the Museum. Most of them are stored safely at Bekins, where the city pays the freight.

500 Star Autographs

Five hundred top stars put their autographs on a gigantic sound effects drumhead after they appeared on Lux Radio Theatre. Hollywood Canteen stills from World War II are fresh and memoryjogging.

The room conjures up what could be if someone were to show financial interest in the Museum – the way it should be handled. Daugherty has ideas on the subject:

"There are several ways it could be done. Some actor, someone who made his money in the old days and kept it and has real estate in Palm Springs, could give the Museum a legacy. His name could be on it, and he could say, 'I want to leave something to the place and to the industry that did so much for me.'

Daugherty suggested Cohn's name, among others, as someone who might have been a fine institutor. "What's wrong with 'The Harry Cohn Museum'?

Another way to raise the money would be through a \$1,000,000 bond issue for the Museum alone, not as a rider to a \$50,000,000 issue as was done before and nixed by the public. But a \$1,000,000 bond issue seems hardly likely-they don't make'em that size anymore.

The third method is the most unlikely. "Every once in a while someone comes in with an idea. They'll build the Museum if they can run the concessions. They know there's a goldmine here, but they want to run the hotdog stands, the souvenir counters - the city cannot go into business with somebody else.

There have been other ways. At one point an estate was offered the city for \$750,000 including the property. The sale was turned down. The place went in a private sale for \$4,000,000, according to Daugherty. "We had the William S. Hart home, but they let it go some-

The Museum has cells of reels of interviews with Disney, Monroe, Lemmon, Jerry Giesler, Rock Hudson and countless others ... hours of tapes waiting to be heard. Videotapes and 16m films of the Art Linkletter Show are stored away.

Borzage's Stills

Borzage's handsome, leatherbound volumes of stills from his films fill three enormous shelves. Monte Blue's scrapbooks, William Farnum's clippings, a whopping collection of material - six boxes of it are awaiting study of David Horsley, whose film studio, standing at one time at Van Ness and Sunset, was the first in Hollywood.

Fred Astaire's tophat-whitetiecane outfit, clothes of Dietrich's (including \$5,000 worth of furs), a lifesize oil portrait of Norma Talmadge are waiting to go on display somewhere.

Hundreds of radio programs on huge discs recall the days of the kilowatt. A. J. (Archie) Stout's personal camera stands near a portrait of Carole Lombard donated by Mrs. Kay Gable. Someone someday will go through the old files from the Hal Roach Studios, or examine the working-order Technicolor equipment which could be used today if the proper film strips were obtainable.

Meanwhile the cataloguing goes on and the articles are finding their way into protective plastic bags. Everything is secure, nothing is deteriorating and there is always hope that someone will come across with the money or the proper place. If the original concept of the Museum seems to be blunted by lending the material to a savings and loan association to brighten up a corner, Daugherty is philosophic. "It is commercial," he admits, "but it is not commercialized. And it does get the material out into the open so the public can see it.'

No Material Lost

At times there have been rumors that material from the Museum has disappeared, or that irate performers who donated items have asked to have them returned. "When we moved in here from Eastlake. somebody broke in, but little was taken. Maybe \$10 worth-and we wouldn't pay \$10 for it.

"And as far as people wanting things back, some did, but it was the stuff of very little value. No, we still have the important acquisitions - here, in crates, or on loan."

The articles can be borrowed by legitimate request from legitimate sources, but the material, evaluated by the Museum, has to be insured.

"Maybe one of these days we'll be in a home," observes Daugherty. "Hopefully so. In the old days, when this first started and we'd hear of something possible, I jumped up and did a little jig. Now, when I hear of a chance, I sit quietly and smoke a cigarette. When I see the signature on the dotted line, I'll believe it. And believe me, I can still do a jig!"

"Cinemagic - Pre-Cinema and Cinema Antique Collection," loaned by Universal Studios and Universal Studios Tour, turns up a winner as an attraction-getting device. Carefully documented, the lure of movie magic catches the eve of visitors to the California Museum of Science & Industry as they parade by the series of display cases, thanks to Eric Berndt, who worked closely with Science & Industry's permanent exhibits display designer Frank Glisson in mounting the parade on loan from MCA Inc.

Technical advances dominate this rich tapestry of film history. The museum has installed buttons to work the wonderful mechanisms which opened up the marvels of the moving image to the human eye and brain-and opened up the way to both a major art form and gigantic industry.

Puppet Shows

Setting the stage are the Chinese Shadow Plays with their parchment puppets whose mobility stems from jointed arms and legs. In 18th century France, the mechanical theatre was evolving with its painted dancing figurines propelled by clockwork motor and accompanied by the dainty sounds of the music box. Origin? Right back to the 15th century tower clocks.

A portable French "Guignol" puppet show and shadow play figures introduced into France in 1772 cast longer shadows than anyone of the era could foresee - mechanization and projection lay ahead. Reflecting viewers, elaborate peep shows developed in Holland, England and France drew the attention of the wealthy classes. Foretelling today's psychedelic fantasies, the French viewbox with animated lighting effects used a revolving, multi-colored wheel-and can be seen at the museum just as it was seen 200 years ago. And only a century ago, the handsome magic lanterns were in use as fashionable forms of entertainment.

Transformation slides, mechanical slides and transparencies ("used mostly by professional showmen, they employed many ingenious mechanical innovations to achieve the illusion of motion by imparting actual motion to parts of a slide") form part of the family tree of today's filmdom. Buttons operated constantly by the numerous visitors need continuous repairthey simply wear out, and have been doing so ever since the display opened over two years ago.

In 1832, Belgian inventor Joseph Plateau's experiments culminated in the Phenakisticope, a vertical disk arrangement bringing motion to a series of figures drawn in consecutive positons of action. Two years later, W. G. Horner's Zoetrope switched Plateau's vertical wheel to a horizontal drum. The harbinger was there—animation was imitating life.

The actual forerunner of today's film was the late 19th century toy, the Viviscope, coaxed into action by turning a handle and creating lively motion of animated figures. Not too long ago, toy film projectors were operated by handles.

Cameras were already on the way. In 1895 the Beater movement projector was in the vanguard. and the museum is displaying a projector possibly built by Robert W. Paul, the English claimant for much of the forward thrust of film advancement. Edison's 1898 Biographet was using continuous film.

Reverse Projector

The first projector to be able to reverse, the rare Iknongraph invented by Enoch J. Rector, came into the marketplace in 1905. In a showcase marked "1898-1910," the museum offers the English Bioscope 35m camera, the 1905 Williamson 35m, the Prestwich model 4 camera from 1898 which the museum has set up on a pushbutton arrangement to show its clocklike operations.

The star, of course, is the Pathe camera developed in 1910 in France. This was the instrument Billy Bitzer used to film D. W. Griffith's classic "Birth Of A Nation."

The evolution of the camera, traced with care and generously identified in the museum's Universal exhibit, includes Carl Akelev's 35m camera from 1916, as well as Le Parvo, manufactured that same vintage year by Debrie in France. Le Parvo, a self-enclosed camera, was used by Paramount News for the "Eyes And Ears Of The World" newsreels.

The Jenkins Phantoscope, a 15-lb. camera developed by C. Francis Jenkins in 1912, housed in a mahogany case, was the creation of the pioneer inventor who later founded the original Society of Motion Picture Technicians & Engineers.

Hall of Fame

Though it may seem like quite a fling over the freeways to Anaheim, reaching Doug Wright's Motion Picture Hall of Fame takes less than half an hour. Located directly across Harbor Blvd. from Disneyland, tucked behind the Saga Motel, MPHF contains a flash history of projected entertainment right back to an 1840 magic lantern - and a representation of a 1645 magic lantern projector.

Incorporated into the museum is a 98-seat theatre where 25-yearor-older films are shown nightly-"... complete, uncut and without interruptions. We invite you to see the great films of the past on

(Continued on Page 32)

Best Regards

JAMES STEWART

MUSEUMS

a large 9 x 12 screen in an old theatre atmosphere," as the handbill notes.

Wright, an architect who turned Hollywood promo man at four studios before he found out what to do with his accumulated artifacts, temporarily has changed his original concept when he opened the doors of his Anaheim emporium in 1971. The theatre was large enough for only 48 because the rest of the space was taken over by the memorabilia Wright has been collecting for years.

But fortune dictated the audiences wanted to see Elmo Lincoln as Tarzan, W. C. Fields snorting among his first and last films, the Little Rascals, unedited versions of the Four Marx Brothers, plus serial episodes and cartoons. The theatre, expanding by demand, encroached upon the museum, so that much of the space devoted to the exhibits was temporarily eaten up. Wright already has plans for moving the entire rig to other quarters when the time is right.

1880 Slides

Meanwhile he shows off what he can—an 1880 limelight slide projector, stills of Fred Ott, Edison's assistant and certainly the first "movie actor," a sound disk from MGM's 1929 "The Kiss." Attics, studios, nationwide searches have been sources of material, much of it temporarily in a warehouse.

Six pioneer filmmakers - Mary Pickford, Charlie Chaplin, D. W. Griffith, Max Steiner (whose stopwatch, used to mark music for films such as "Gone With The Wind," is on display), Willis O'Brien and Billy Bitzer-have been presented awards by the Museum. Griffith the director, Steiner the composer, animator O'Brien, and cinematographer Bitzer were presented their honors posthumously. Special awards went to Merian C. Cooper and Ernest B. Schoedsack, producer and director of "King Kong," and to Marcel Delgado, who created the models used in the film.

Steiner composed the music for "Kong," and O'Brien provided the animation. The awards were part of a celebration of the 40th anniversary of the release of "Kong," shown last year at the Museum in its uncut version for the first time in some 30 years.

"I don't expect to make a fortune out of this," admits Wright, who runs a one-man operation with some help on the side. "But business has been good and I'm doing something for the industry. I used to collect autographs when I was a kid in Pittsburgh. The first play I ever saw was 'The Bat' when Zasu Pitts brought it to town and I asked for her autograph—she invited me to see the play."

He has pledged to keep the Museum in the tradition of other museums, to rotate the collection of hand-crank cameras, rare photos of everyone from Edison (who resisted using a projector instead of a peepshow because at first he could not think of a way of getting a dime from every customer—he found a way) to the old Vitagraph Studios, now the proud ABC-TV lot on Prospect and Talmadge and still using some of the buildings visible in the 1922 aerial shot.

Wright's enthusiasm is infectious, his dedication total. When there's room, he will be able to show off the Taylor-Burton "Cleopatra" props, the robot outfit from Gene Autry's sci-fi Western serial 'Phantom Empire" whose poster hangs in the Phantasmagoria exhibit in Exposition Park. For now the coat of mail from the first "Ben-Hur" and costumes worn by Clark Gable have to wait with the other material Wright has collected over the years and has had to store for safekeeping. It appears to be a repetitive story.

The Academy Of Motion Picture Arts & Sciences, still housed in its Melrose home with, again, inadequate space to exhibit wares, sticks mostly to graphics, nonetheless comes up with some fascinating material. Unfortunately, until the Academy can move into larger facilities, the collection—culled from the collections of Mack Sennett, Paul Ballard, Selig, et al—rests in storage.

The main function, or even a subsidiary function, of the Academy is scarcely that of museum, and as Mildred Simpson, the librarian for the Academy, points out, "Anyone who does come up here (to the Margaret Herrick Library) inevitably says, 'Why, it's only a library.' Apparently they think we should be something else."

The library, available to those

interested in films in a serious fashion, has an extraordinary reference value dating back into the mists of film history, studiously concentrating on articles in English about varied aspect of the industry.

As a matter of course, the color of the library material has taken on another shade in recent years—blue. The appearance in more legit film palaces of sexploitators necessitated cataloguing and recognition of the blatant products formerly relegated to the stagline.

Miss Simpson, who feels she has a blase' turn of mind when it's necessary, does find herself shaken with the telephone calls she receives in the quiet of the library asking for an outline of a porno.

"Just trying to read two or three paragraphs aloud in the quiet of the library, with the people sitting there reading while I'm talking, is—well, often embarrassing. And then they ask me to repeat parts..."

Press Books, Biogs

The Academy has press books and biog files which, though closed to the public, are invaluable to scholars. National Screen Service gives the organization everything it publishes on the West Coast, and the tradepapers are clipped for reviews in English of films distributed principally in this country.

But the stills collection, of historic as well as contemporary interest, is the big attraction. Priceless pictures from the past are put on display in the lobby showcases—in progress is "The Best Films Of Fifty Years Ago," a survey of what was going on in those early '20s on the silver screen.

Nazimova vamps Arthur Jasmer in "Salome" directed by Charles

Bryant. Hard by is a stern portrait of the master which he inscribed, "To Sol Lesser: From the old days now best wishes for the new – DW." Resting peacefully after all these years is a colorful publicity booklet of Maurice Tourneur's 1922 memory-jogger "Lorna Doone," with Madge Bellamy smiling through a mass of tinted curls.

Mementos Preserved

Mementos, including a fullsize poster from "Timothy's Quest," Valentino lounging against a doorway again in "Blood And Sand," Chaplin looking mildly pious as "The Pilgrim," are in excellent condition

Robert Flaherty's "Nanook Of The North" program, Marion Davies clowning in "When Knighthood Was In Flower" with Forrest Stanley; Will Rogers' ectoplasmic specter in "One Glorious Day," Wally Reid in Paramount's "The Dictator," Mabel Normand "pondering a scene with the director, F. Richard Jones" (as the legend reads) on the set of "Suzanna"—stills sharp and touchingly naive, with Gloria Swanson shimmering for another of her generations of beholders and admirers.

The Academy boasts four oversized Oscars, some seven feet high with their pedestals, and loaned on occasion to other places such as the Academy Awards at the Music Center or, as noted, the Universal Museum. These four are the only ones in existence and lead sheltered lives—no one is allowed to reproduce the Oscar, so these big brothers of the real thing stand in splendid aloofness.

Another display case has a revolving show—the rpm is infinitesimal—and has been known to show off the Academy's small collection of cameras and projectors.

'73 Oscars Exhibit

More recently the case showed off the remnants of the 45th Annual Academy Awards—stills and programs of the March 27, 1973, event with 1972 winners posed for future eras when, after the glossies have been filed and stored, they will be drawn out for an exhibit and they, too, will be "sharp and touchingly naive" or daring or antiquated or mildly amusing.

The point is, the Academy wisely stores what it has and, while hoping to move to larger headquarters with more display places and more library room, lifts the lid slightly on its great warehouse.

Any lesson to be learned in seeking out the vaults and annexes and halls and museums harboring the relics of an industry does not mean anything will be put into practice. The Hollywood Wax Museum or whatever memorial to both the days gone by and to today only emphasize the need for resurged interest in the Hollywood Museum.

But that, too, appears unlikely. Unless a titan, fearing his name will come off the marquee once he has gone, decides to pay back, with interest, what he has received from an industry built on shadows.

Preservation Of Classic Film Prints Presents Many Problems

Preservation of prints of classic films, not just for entertainment but for their social and historical values, is having a rough time due mainly to lack of funds and the fact that there is no centralized depository for the safekeeping of such a library.

With more than half of the notable motion picture productions of the past already lost because they were not transferred from nitrate film to safety film, the American Film Institute is trying to obtain the needed money — and to enlist cooperation of film companies and individuals who hold notable motion pictures — so that these classics may be transferred to archives while the prints still are in condition to be preserved.

The Library of Congress also has been cooperating in the move to transfer oldtime classics to safety film, but the work is difficult and expensive. Some \$530,000 in Federal coin has been allocated for the transfer of important early films to the safety film, but AFI says this is just

a drop in the bucket and that about \$25,000,000 is needed to do a major transferring job.

Until 1950, when the safety (acetate) film became standard in the industry, pictures were made with nitrate (nitrocellulose) rawstock. The nitrate product not only is highly flammable but in time it also decomposes. Cold storage can preserve the nitrate films for a time but not permanently.

One difficulty in rounding up important movies of the past is due to many of the prints being owned by individuals, either the producers or the stars. MGM has a lot of its films stashed away in vaults buried in a Kansas salt mine.

Some 30,000 reels of nitrate film are in cold storage in Suitland, Md., waiting to be transferred to safety film — but time could run out before the transfer is accomplished.

AFI's catalog of films made in the 1920s has more than 6,500 listings, but only some 900 have been preserved.

LEE MARVIN

STATES VIE FOR LOCATION FILMING; H'WOOD STILL GLOBAL FILM CAPITAL

For more than half a century—or roughly since shortly after 1913 when Samuel Goldwyn, Cecil B. DeMille and Jesse L. Lasky teamed to shoot "The Squaw Man" in a barn converted into a studio at Vine Street and Selma Ave., Hollywood has been known as the film capital of the world. And it still holds that title even though much of its filmmaking is dispersed around the United States and into foreign locations.

Moviemaking did not originate in Hollywood, however, because France's Lumiere brothers were first to give a film performance, consisting of an assortment of shorts, to a paying audience in Paris in 1895

New York Gets Aboard

Thereupon showmen in New York—a stone's throw from Thomas A. Edison's movie experimental laboratory in New Jersey—quickly got aboard the new amusement medium's bandwagon, resulting in the initial American film studios being set up in the east, with "westerns" being shot in the hills and valleys around Fort Lee, N.J. As late as 1919, film studios still were being built in the New York area—Brooklyn, Astoria, Upper Manhattan and the Bronx.

Westward Migration

Shortly thereafter the big west-ward migration got under way. Most obvious lure, of course, was California's ideal year-around weather, plus the most varied backgrounds within relatively easy access. Mountains, valleys, lush agriculture, deserts, snow-capped peaks, grazing lands, cattle and horse ranches, seaports, a wide variety of urban and suburban architecture—in fact, there was more of almost everything here than could be found in any comparable area of the country.

10 Studios In '30s

By the 1930's Hollywood had built some 10 major studios and enough facilities to turn out more than 500 features and twice that many shorts annually. A large part of these facilities, mostly amplified and modernized, now are devoted to serving the inexhaustible demands of television, while the development of mobile equipment has resulted in more filming safaris to other states as well as to foreign countries.

Capital Remains Here

But the capital of motion picture and television production—the headquarters, planning boards, financial arrangements and general direction of moviemaking for the global audience, as distinguished from production mainly for native consumption—remains firmly in Hollywood.

Meanwhile, nearly every state has

Hollywood Area Studios

Anicam Studios, for low-budget films; small A/C insert stage, 400 amps; 6331 Homewood Ave., Los Angeles, Ca. 90028. (213) 465-4114.

Burbank Studios (Warner Bros. Pictures and Columbia Pictures), major lot; all-around facilities; 4000 Warner Blvd., Burbank, Ca. 91505. (213) 843-6000.

Carthay Studios, 5907 W. Pico Blvd., Los Angeles, Ca. 90035. (213) 938-2101.

CBS Studio Center, major lot, all-around facilities; 4024 Radford Ave., N. Hollywood, Ca. 91604. (213) 466-5123.

Centre Films Inc., documentaries, commercials, animation, videotape; 1103 N. El Centro Ave, Hollywood, Ca. 90028. (213) 466-5123.

Culver City Studios, major lot, all-around facilities, (former Selznick Studios), 9336 Washington Blvd., Culver City, Ca. 90230. (213) 871-0360.

Walt Disney Studios, major lot, all-around facilities, 500 S. Buena Vista St., Burbank, Ca. 91503. (213) 845-3141.

Jerry Fairbanks Productions, 826 N. Cole, Los Angeles, Ca. 90038. (213) 462-1101.

General Service Studios, major lot, all-around facilities, 1040 N. Las Palmas Ave., Los Angeles, Ca. 90038. (213) 469-9011.

Samuel Goldwyn Studios, major lot, all-around facilities, 1041 N. Formosa Ave., Los Angeles, Ca. 90046. (213) 851-1234.

Major Independent Film Prods. Inc., 1207 N. Western Ave., Los

Angeles, Ca. 90029. (213) 461-2721.

Metro-Goldwyn-Mayer Studios, major lot, all-around facilities, 10202 Washington Blvd., Culver City. Ca. 90230. (213) 836-3000.

Paramount Studios, major lot, all-around facilities, 5451 Marathon

St., Los Angeles 90038. (213) 463-0100.
Producers Studio, major lot, all-around facilities, 650 N. Bronson

Ave., Los Angeles 90004. (213) 466-3111.

Jack Rourke Studios, 3805 W. Magnolia Blvd., Burbank, Ca. 91505.

(213) 845-3709. Screen Gems Studios, Colgems Square, Burbank, Ca. 91505. (213)

843-7280.
Seward Stages, 6605 Eleanor St., Los Angeles, Ca. 90038. (213)

466-8559.

20th Century-Fox Studios, major lot, all-around facilities, 10201 W. Pico Blvd., Los Angeles, Ca. 90064. (213) 277-2211.

Universal City Studios, major lot, all-around facilities, 100 Universal City Plaza, Universal City, Ca. 91608. (213) 985-4321.

VCI Studios (formerly Aldrich Studios), Video Cassette Industries, 201 N. Occidental Blvd., Los Angeles, Ca. 90026. (213) 380-2722.

Mobile Studios

Cinemobile Systems, 8600 W. Sunset, Los Angeles. Ca. 90069. (213) 652-4800.

F&B/Ceco, (Cecomobile), 7051 Santa Monica Blvd., Los Angeles, Ca. 90038. (213) 466-9361.

Mobile Filming Equipment

Mobilimage Corp., 6430 Sunset Blvd., Hollywood, Ca. 90028. (213) 461-8525.

Compact Video Systems, 406 S. Varney, Burbank, Ca. 91502. (213) 849-5586.

Mobile Production Systems, 1225 N. Vine St., Los Angeles, Ca. 90038, (213) 465-7141.

Pacific Video Industries, 8721 Sunset Blvd., Los Angeles, Ca. 90069. (213) 655-8134.

Videotape Enterprises, 6290 Sunset Blvd., Hollywood, Ca. 90028. (213) 464-7311.

Video Tape Mobile, Box 921, Beverly Hills, Ca. 90213. (213) 276-2726.

Cine-Tran Mobile Studio Systems, 4010 Colfax Ave., Studio City, Ca. 91604. (213) 769-8149.

AMC Video, 8348 Beverly Blvd., Los Angeles, Ca. 90048 (213) 658-7100.

New World Video, 12530 Beatrice St., Los Angeles, Ca. 90066. (213) 390-3477.

become aware of the benefits that can result from film location companies, out of Hollywood, coming to their communities to shoot films. So the states are bidding for this activity, offering services as well as inducements; and cities of California, notably San Francisco and Stockton's live-wire Chamber of Commerce, are drawing their share of the away-from-Hollywood location units.

It is a trend that could have many mutual benefits—economic, public relations-wise and otherwise.

A survey of the situation in different states, as rounded up by Daily Variety, follows herewith:

NEW YORK By FRANK SEGERS

New York.

Trying to pinpoint the dollar contribution of New York motion picture production activity to the City's complex commercial structure is something like trying to isolate raindrops in a summer downpour.

In a huge center of finance, commercial distribution entertainment, garment the other manufacturing industries—to name a few of N.Y.'s money-making areas—import of motion picture production coin is not always immediately discernible. But, like that summer shower, everyone agrees that film location and other production is essential to New York, and sometimes beautiful to see

One way of coming up with a partly usable statistic is to bunch together the production budgets of the Gotham-lensed films of any one year and trumpeting the result. That, apparently, is what the city administration did recently when it disclosed some \$45,000,000 was brought in via 53 film productions during 1972.

Average yearly inflow is about \$40,000,000, says Christine Conrad, coordinator of Mayor John V. Lindsay's City Film Office. But those statistics don't convey the complete picture.

One of Martin Bregman's aide's — he's the producer of "Serpico," the Paramount pic lensed in a variety of Gotham locations including, literally, the front door of Variety staffer Hobe Morrison's off-lower-Fifth Avenue Manhattan brownstone—more is spent by a film production than what's specifically earmarked in the budget.

In congested Manhattan, the surest way of drawing substantial crowds is to set up the cameras, arrange the actors and start grinding away. "And those crowds that we attract—hordes would be a better term—stay and linger. They also buy from local restaurants, patronize local small merchants and in general patronize local business," says the Bregman aide.

Production money itself benefits all kinds of establishments—from large commercial banks to corner hardware retailers. When William Belasco's production of "The Super Cops" set up lensing sites in Brooklyn's Bedford Stuyvesant area, MGM and Belasco wisely decided

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PROPER TIMING OF FILM RELEASES

By ROBERT M. WEITMAN

One of the problems which perplexes and frustrates even some of the most experienced producers is when to release a picture once it is completed.

Please note that the sales manager of a major distributor is never perplexed or frustrated - at least he won't admit it—as generally he has 20 to 30 films a year to release and must keep them flowing into the theatres, no matter what.

An example of this frustration came from a producer friend of mine last summer who complained that the distributor booked his picture to open the last week in June simultaneously with eight other important films in many key cities throughout the country.

During that week these nine films were competing with one another for the best theatres and then in newspapers, radio and tv for the audience of filmgoers who would go to the movies that week.

It was obvious that the filmgoers that week would not attend all nine pictures, but realistically might go to one or two of them no matter how much the films were publicized, advertised and promoted.

Some Casualties

That was exactly what happened. With the exception of one or two pictures, and this varied in different markets, these films did not do outstanding boxoffice business.

In many cases, the pictures that did not measure up to the expectation of good business were quickly pulled out of the theatres by nervous exhibitors and were replaced by oth-

One of the pictures yanked belonged to my producer friend, and for him it was a disaster as exhibitors everywhere were watching this opening business.

Actually, this disaster was compounded. First, the picture might have done much better in a less competitive situation; and if this had been the case, then the picture could have received many of the bookings it no doubt lost as the result of bad openings.

In any case, the picture had received a staggering blow from which it may never recover. The producer, with characteristic hindsight, began to question the decision to release the picture in this manner. His questions should have come before the film was released.

Risky Period

Anyway, all of this illustrates a cold fact of the business and that is, in many respects, the riskiest and most dangerous time to release a motion picture is during the best boxoffice playing time of summer, Christmas and Easter.

These are the most lucrative selling seasons for boxoffice business and naturally offer a picture a potential for the largest grosses, provided it is a hit.

However, because of excessive competition for playing time and for the moviegoing audience, these popular selling seasons are loaded with additional hazards beyond the usual gamble of making and selling a motion picture.

Traditionally, the distributors launch a flood of their most important features during these periods with consequent across-the-board competition for choice theatres as well as for movie audiences.

Obviously, the results can be critical to a picture, as exhibitors throughout the country closely follow initial boxoffice figures as a guideline to the pictures they want.

Lean Periods

And often, exhibitors have to straggle through the periods between the selling seasons with a shortage of good product and consequent dreary business. They are constantly pressuring the distributors for good pictures all-year-around.

From time to time, distributors make declaration to the effect that they will release top pictures on an all-season basis, but of course no distributor wants to admit that any of his pictures are not top product, so his assurances are suspect.

Undoubtedly, these selling seasons will remain a dominant pattern in the theatrical film business, so the question is whether a producer and a distributor can advantageously stay away from them. The answer is yes. The individual producer who wants to become concerned with the distribution of his picture should take the attitude that there is no selling season.

Individual Analysis

However, each picture must be analyzed on its own merits and within bounds of its own problems. Also, the producer must remember that the distributors have their own problems which sometimes influence the way a picture is released.

The distributor may have a shortage of product and want to rush the picture into release; he may have an oversupply and want to hold it; he may need a cash flow, have a bank loan due, or have an obligation to an important exhibitor.

The producer should analyze his distributor, as well as all other factors, when making a judgment on the distributor's recommendation for release of his picture.

It is ironic that my producer friend mentioned above is experienced and could have foreseen his predicament had he taken the time to investigate, discuss and analyze the problem with the distributor and others knowledgeable in sales, distribution and exhibition.

In all fairness, maybe the producer was aware of the situation and blamed the distributor as a matter of principle. It wouldn't be the first time. It is true that some producers impose questionable conditions on the distributor and then blame him when things go wrong.

Be this as it may, a contributing factor to many decisions and consequent problems in releasing and selling a picture is the producer's overoptimism of the quality or boxoffice value of his picture.

Producers Biased

As one knowledgeable distributor said: "Every producer thinks his picture is better than it is." This view can be a trap and lead many a producer as well as a distributor into a false sense of confidence.

This attitude may be a partial answer why distributors and producers with pictures ready for release during the summer, for example, are prepared to compete in a cutthroat fashion for this preferred playing time.

This brings up several questions often asked. Why not open a film a week before or a week after the big flood of films hit the market at the end of June? This would reduce the competition in newspapers, radio and tv as well as for the moviegoing audience.

The answer to this is the importance of choice theatre availability. The distributor wants the best theatre possible at the most favorable time. He finds the safest time to book it for summer release is the last week in June.

First Film-Minded Conglomerate

nontrary to a widely-held impression, Gulf & Western was not the first conglomerate to embrace a motion picture company under its umbrella. G&W was preceded nearly half a century ago by the Hudson's Bay Co., a British company originally formed for activity in the Canadian fur trade-with frequent competitive invasions of the early United States.

The film subsidiary that attracted Hudson's Bay Co. was Educational Pictures, one of the earliest and biggest producers of comedy and novelty short subjects. It was put together in the '20s by Earle W. Hammons, following a short period of experimenting with shorts of an educational nature, and its releases included the Mack Sennett comedies, Al Christie, Lloyd Hamilton, Larry Semon, Andy Clyde and many other series.

Unable to obtain financing from cautious American banks and investors, Hammons approached the more intrepid and venturesome Hudson's Bay Co., chartered in 1670 in England by King Charles II and which after 1870 had expanded increasingly into retail merchandising. The needed coin was promptly provided and Educational Pictures was launched. The company's name later was changed to Educational Films of America, a member of th Motion Picture Association of America, and Hammons became a board member of the MPAA.

Sales and distribution of Educational product was taken over by Fox Films in 1933, and the vast library of films became a valuable tv asset. Hudson's Bay Co. still maintains an American subsidiary, Hudson Bay Co. Fur Sales Inc., based in New York.

middle of June, often a bad time for boxoffice business, the distributor runs the risk of having it yanked if it does not show boxoffice strength, regardless of any contractual agreement to hold it longer.

If he waits for several weeks after the end of June, he runs the risk of not being able to obtain a good theatre for some time, as the picture ahead of him may be doing good business. (Also he loses the lucrative July 4 business.)

Constant Dilemma

The distributor of a film faces a constant dilemma. Anything he does is a risk if he persists in competing in the market during one of these desirable seasonal periods. To avoid this he must look for an alternate release period, and this may mean less boxoffice potential.

In order to select an alternate releasing time, a look at the motion picture boxoffice business is required. Most distributors agree that the market pattern generally is as follows:

Last of June until school starts in September: this is approximately 10 weeks and is the best boxoffice period of the year.

September from the start of school until the third or fourth week in September: about two weeks, business bad; a dead period to be avoided.

Last part of September through November, and this includes Thanksgiving holiday: good period for business.

December until Christmas: business very bad, a dead period to be avoided.

Christmas-New Year week: excellent, the best boxoffice week of the year.

After New Year holiday, first two weeks in January: business bad, a dead period to be avoided.

Last part of January through April, including Easter holiday: business good.

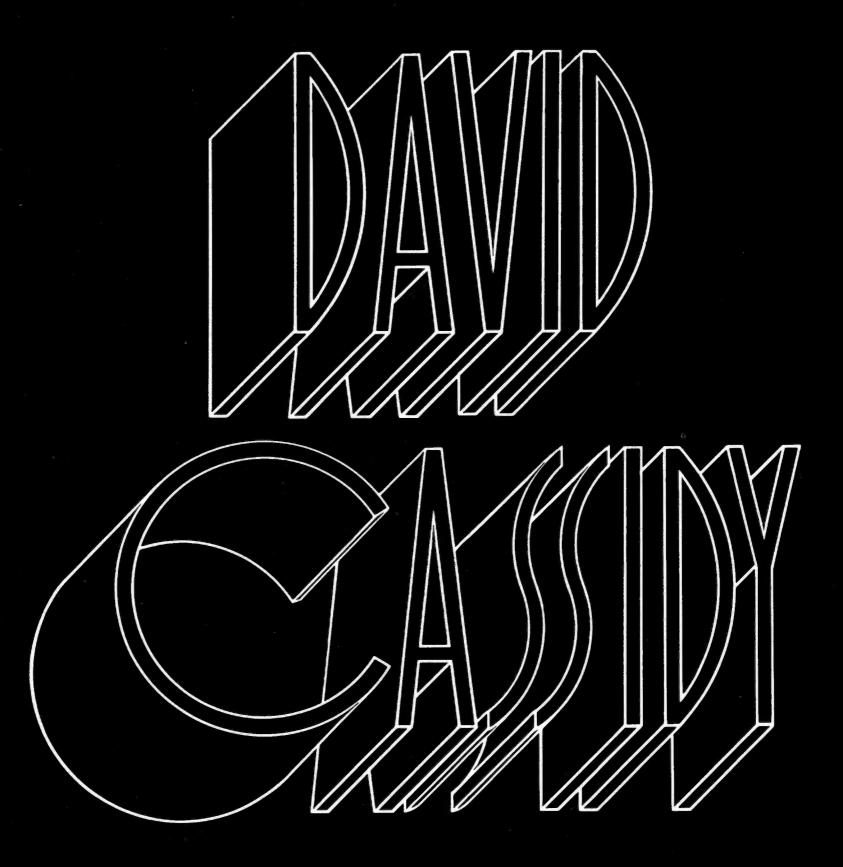
May is very bad, a dead period to be avoided. Starts to pick up in June but not too much until the last week.

Good Alternate Periods

From the above, we find two good alternate periods, each of which extends over a period of several months. One is the last part of January, February, March and April-a solid three months plus period; the other is the last part of September, October and November - a solid two months plus period.

Any time during these five months could be selected to open a picture, but obviously the best alternate time would be in February or in October. These two months provide the longest sustained periods of uninterrupted good boxoffice time when there is no big competition and excellent playing time can be obtained.

Unless if you have a sure-winner with no pressures to recoup money or to make big interest payments, then you can select any time; stay away from the big selling seasons. Often it is the safest bet.







AARONS MANAGEMENT CORP

RUTH H. AARONS

MAJORS REMAIN REAL FILM BANKERS

The motion picture industry has always been something of a mystery to the layman. Based on dis-

cussions with numerous people in the picture business, I find that banking appears to be equally mysterious-or confusing-to many in the industry.

The banking function is often misunderstood. Just what does the banker do?

The banker's role is to make loans with the full expectation that they will be repaid, together with a fair return commensurate with the risk. That policy is the same for all loans-even when financing motion pictures.

In financing the industry, the banker sees a great distinction between working with the majors and financing independent producers. Though the differences are well known, let me touch briefly on financing the majors and then spend a little more time discussing some of the troublesome areas in financing independent productions.

Specialized Lending

The major production-distribution companies can be viewed in much the same way as specialized lending to many other businesses. The banker should understand enough about the industry to do a proper analysis of the balance sheet and to measure the year-to-year performance of a company. The analysis is done on a financial basis and the ability to make loans is predicated on the banker's assessment of the risks involved.

In those instances when financing is arranged on a picture-by-picture basis, for the majors the banker may look to the net producer's share of proceeds for cash flow to service the loans, but in no event

be regarded as the sole source of repayment. In effect, the entire balance sheet stands behind and supports each project.

In addition, when lines of credit are established, they are normally supported by a credit agreement containing certain financial controls. I know of no agreement which gives the banker any right to exercise judgment in selecting product or creative talent. This is management's responsibility, and no banker wants to get involved in this

Majors Real Bankers

During the past 25 years or so the majority of global production has been backed by the American majors, the real "bankers" to the industry. They have acted as the risk-takers on dozens of projects each year even though the actual financing may have come through the commercial banks.

Every year we have numerous discussions with independent producers or talent groups seeking to finance their projects. We understand their motives in attempting to obtain independent bank loans which might permit them to retain a greater share of the project. Every producer believes his film will be extremely successful. In fact, he must believe that if he is to devote months in bringing it to fruition.

All too often, the independent does not have the financial means to support a project or is unwilling to do so. It is easy to understand why, at this stage, he approaches the banker on much the same basis as he would a distributor-attempting to sell his project on its merit as being the "best picture of the year" at the "lowest possible cost" and certainly at "little or no risk."

The commercial banker, however, has no venture capital to offer and must view the project more realistically. No experienced banker would be willing to make a loan where the sole source of repayment would come from the revenue of the film to be financed. He must also be assured that there will be a completed picture.

The producer should, therefore, be prepared to tackle these questions early in his discussion with his banker. How much will it cost? Who will provide for any cost over-runs? Who will guarantee that the film will be completed within a certain time frame?

Bear in mind that banks generally do not like to advance funds before the start of principal photography nor exceed 24 months from the first advance on a film until the final payment is made. Since the average film generates 85% of its theatrical revenue in the first 12 months of release, this maturity should be easy to meet, assuming the film is successful.

Distribution Question

How will the film be distributed? We are frequently told that a producer can get more for a film after it's in the can. It is generally conceded that three out of 10 films get the negative cost back in theatrical release, including two at about break-even. Is the project really one of those which will show up better in the screening room than it does in the mind's eye of the distributor at the concept stage?

Artistic interference is sometimes offered as the reason to avoid making a distribution deal in advance. However, I cannot recall having successful film. If a distributor is financially committed to a project, it's valid to assume he wants to get the most out of it to protect his in-

It seems that some combination should be possible in situations where the independent has succeeded in finding a corporate or individuat angel with sufficient liquidity to merit bank credit, and who is willing to back the project. Perhaps a deal can be made where a distributor would be willing to make some concessions in return for committing perhaps 50% of the budget, which would then protect half of the backer's investment.

Completion Responsibility

I have known of independent projects where completion was ultimately the responsibility of a major but the independent was committed to provide up to 20% of the budget in first cost over-runs and also agreed to scale down his interest in the project as and if those funds were used. The distributor would obviously have the right to take over the project if it appeared that the 20% contingency would not be sufficient to complete the film.

While this concept is not newnor is it proposed as a cure-all to independent production by any means—it is one way to solve some of the banker's problems. It also enables the producer to offer his backer greater assurance that the film will be distributed.

Perhaps increased use of such a formula or some variation thereof would enable more pictures to be made if one assumes that distributors have a given number of dollars which they are willing to spend on production.

Distributors Are Still "Buying" Theatres

By CHARLES POWELL

So the Federal government says distributors can't buy theatres for exhibition of their films. So what? Some distributors are "buying" theatres whether they want to or not.

I remember when you could put up a couple of one-sheets, a 40 x 60 and a few stills to let the public know what was playing for a matter of a few bucks. This must have seemed silly, however, because theatres soon learned that they could set up an "art shop" in the back of the theatre and blow up some stills and do some hand-lettering for maybe \$50. As theatres became more proficient, the costs started increasing, in some situations zooming to \$1,000 or more. But no sweat. The distributors were paying the bills.

Newspaper Ads Expand

As everyone became more aware of newspaper advertising, theatres all around the country started expanding their art departments in order to change ads provided by distributors. After all, for just a few more dollars (of a distributor's money) a theatre could remove the logo from an ad and maybe even most of the cast and credits.

This marked the advent of the layout charge, which became an all-inclusive term and sometimes even included a charge for the theatre manager's delivering the ad to the newspapers. But it was only money - and the distributor's at that!

Radio-Tv Entry

When radio and television came more to the front, theatres and circuits were inspired to establish bona fide advertising agencies and then ordered time through their friendly neighborhood time salesman. And just think of that lovely 15%!

Since the distributor didn't care about sharing in newspaper rebates, there certainly was no reason to suppose he'd be interested in broadcast rebates. Besides, think of all the work the agency had to do. After all, someone had to be in the office when a time salesman came by for a check.

Once started, the trend spread like wildfire. Soon there were such added refinements as specially constructed marquees, requiring painted plexiglass boards that had to be changed with each attraction - at the distributor's expense. There were also valances, display pieces and lobby displays of assorted descriptions. Theatre art departments did a booming

Some more creative theatres even asked the distributor to pay first the full National Screen charge for the cost of running advance theatre trailers and then the costs for one-sheets and other display paper as well.

No Stopping

And the idea of distributor subsidization didn't stop there. How about the distributors paying all the television if a film plays in six or more theatres on a multiple break? Or all the television and newspaper, too? Or, as long as he's already spending so much, all the television, newspaper and radio campaign costs?

You may wonder what will be next. Certainly not a rear-screen projector in the lobby playing a trailer supplied by the distributor, for which the exhibitor can charge a rental. Someone already thought of that!

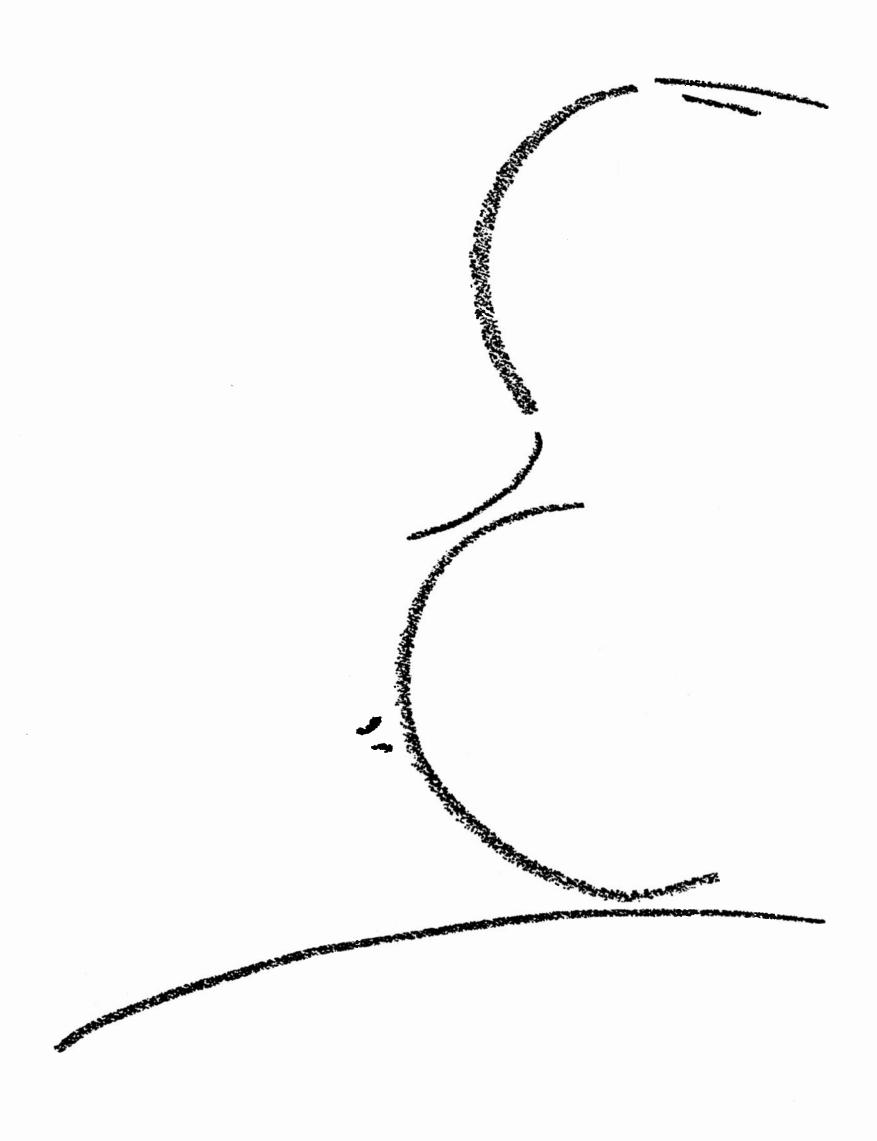
Exhib Millenium

It may not be too long before some exhibitor gets his campaign and operating costs up so high that he'll have made his profit before the boxoffice opens. Since the distributor doesn't care about anything else, why should he care if there's no boxoffice to share in either?

And, by the way, whatever happened to house budgets?

So the Federal government says distributors can't buy theatres. Hah! They've been "buying" them for years. However, by the time they're paid for all the overhead costs and other charges they don't have much left over for profit.

But that's show biz!



Multi-Nation Co-Filming Is Logical Formula For Spreading Production Risks

By MICHAEL DEELEY

(Managing Director, British Lion Films Ltd.)

London.

Today a hit movie can make more money than ever before. When the boxoffice bells ring, returns are out of all proportion to investment. And even a giant conglomerate such as Gulf & Western feels the benefit of a "Godfather."

But the accountants know, the tax man knows and, most certainly of all, we know that it is only the odd one or two out of every dozen productions that are major successes.

Pretty awesome odds, but we are an industry which has learned to live with them. And if we accept the fact that none of us have sufficient creative genius to consistently improve the situation, then perhaps we should consider the possibility that the first step toward increased prosperity is to get fewer wrong.

Unlike Pre-Tv

Seems self-evident, really. But equally self-evident is the apparent impossibility of the task. Certainly, it is more difficult than it was pretelevision, when cinemagoing was a matter of social habit. Then there was a certain level of audience for even the worst excesses of Shepperton or Hollywood. Not so today. When we get them wrong, there is no safety net.

No one sets out to make a film believing other than it will do well, so how do we plan and manage to get fewer financial disasters?

First, let's look at the facts concerning the market which yields, or doesn't yield, our profits. From British Lion's viewpoint, we are based in a territory which represents only a small fraction of the boxoffice potential. Even the mighty American market represents not more than 50% of the global earning power for a film. So we must all export to prosper.

Fewer Losers

Having faced up to that one, we have immediately compounded the problem of getting fewer films wrong. For what genius can sit in London and accurately prophesy what will wow them in Lisbon? Is there a Los Angeles whizz-kid who can calculate what will pack them in in Lillie? No one that we know of. Certainly not Michael Deeley or Barry Spikings.

British Lion's new policy has been formulated against the background of the thinking outlined above. Broadly speaking, it takes the following form:

Since we are in the export business, our investment and production policies must pay close attention to the demands of those markets. British Lion believes that it is the best U.K. distributor because,

among other things, it is in touch which the market on a day-to-day basis.

By the same token we believe that local knowledge of overseas markets is likely to be better than our own. So we look for production and distribution partners in key territories overseas.

Partners In Production

In fact, of the half dozen pictures slated by the company right now, all involve partners who commit production finance alongside Lion so that we are all putting our money where our creative judgments have led us. The essential difference is that those creative judgments have been formed against the background of market conditions applying in not just one country, one local segment of what is a multi-national market.

This attitude to exporting is not, by itself, a complete answer to getting fewer wrong. However, it contains within its own discipline the automatic spreading of financial risk, which does dramatically reduce the chance of total financial disaster. It also means that we can invest in more productions and increase the odds in favor of that magic one or two in every dozen.

Americans A Must

British Lion's initial stép toward this policy was to take the decision to involve an American partner in all our major projects. This has been done with companies ranging through Paramount, American International Pictures and Allied Artists.

From that starting point we are now building a whole series of European partnerships. "Don't Look Now," the Donald Sutherland, Julie Christie starrer, involves not only British Lion and Paramount, but also a very strong grouping of Italian regional distributors. And starting early next year we have "Absolution" in which Lion has as a production partner La Boetie, of France.

Reliance On Indies

We are, by now, reasonably convinced that this approach to production finance and distribution can help us get fewer wrong, reduce losses on the not-so-good pictures and enable us to invest in more.

But, of course, we must rely on the creative and technical talent of the independent producers, directors, writers, stars, to come up with those very special ingredients that every so often show the sort of results which make every other industry swallow-its own sales statistics with envy.

More Production Needed

By ROBERT L. LIPPERT

There are three main roadblocks that the movie business must crash through if it ever hopes to reestablish a stable prosperity. This trio of burdles is:

1. Production volume. The industry simply must make more films. The policy of scarcity that has prevailed for more than a decade has not worked out. It only has resulted in increasing the scarcity of regular moviegoers.

Movie business, when you come right down to it, is a percentage game. The more films turned out by the producers, the more boxoffice hits there will be. The formula worked out this way back in the days when the industry was releasing more than 700 features annually, and it will work out again today.

The manpower and facilities for turning out more films are at hand. Creative talent and craftsmen have been singing the "unemployment blues" for years. Why not put them to work when there is such an obvious market for their product?

- 2. Admission Prices. Boxoffice scales, at their top today, are entirely too high to attract mass attendance. They are especially too high for children, the grownup customers of tomorrow. You can't get around this issue by pleading that all other goods and services have gone up in cost. We must get the kids in the moviegoing habit while they are still in their habit-forming years if we want them as customers in later years. Drive-ins let children in free. They are the smart ones. Also smart are the theatre operators who would rather play to 500 patrons at \$1 a head than 50 patrons at \$3 a head.
- 3. Exhibitor-Producers. Theatre operators must enter the financing of film production in a substantial way—to assure more product and more of the kind of attractions that they know their customers will patronize.

Noble Experiment

In 1916 the theatre men were forced into production and they formed the First National Exhibitor Circuit. It was a success right from the start. The obvious economic advantages of the combination attracted all the big stars, and everybody made money for five golden years—until some selfish exhibitors and producers spoiled the setup. The company ended up as First National Pictures, ultimately becoming the tail-end of Warner Bros.-First National Pictures.

That was a couple of decades before the Department of Justice ordered divorcement of theatre operation from film production, one of the worst things that ever happened in the movie business—and later regretted by the small exhibitor faction that agitated it into enactment.

If a shoe manufacturer can sell shoes in its own retail stores as well as in shops operated by others, why can't a film company present films in its own theatres as well as licensing them to other cinemas? For every possible reason that can be cited, there are two good reasons in rebuttal. The details would make too long a story for this brief article, but the most convincing proof is the fact that even the exhibitors—the very ones whose crying to the Justice Department brought about divorcement—eventually admitted their mistake and cried for the "good old days," but the industry's legal brains have not yet shown themselves smart enough to have the government ruling repealed.

The Best Years

The best years in the movie business were those before the majors were forced to divest themselves of their theatres. Without these showcases, plus the high-powered showmanship behind them, making it possible to launch new films with the kind of promotional fanfare that helped the subsequent runs of the films in independent theatres, the studios did not have the same incentive to turn out both quantity and quality motion pictures.

That was the start of the industry's decline.

New methods of production—good planning, an awareness of the public's desires, and closer attention to costs, especially the elimination of waste—are needed today as never before.

New theatre construction is reaching a saturation point. The big downtown theatres are not closing as fast as new and smaller houses are opening in the suburbs. As every new shopping center is planned, they are finding it more difficult to attract theatre tenants, due to high costs of building that raise the rents out of sensible economics. So overseating is at hand and a slowdown in construction is taking place right now.

Enormous Incentive

Everything is tighteming up, including higher film rentals to top the product shortage, which will get more acute as time goes by unless the producers step up their activities.

Smaller theatres, enabling longer runs, can be a help—in fact, they are the life-savers today—but they must have product with boxoffice appeal. To expand this appeal so it will embrace the widest possible range of tastes, it is necessary to have more product, with greater diversity.

Less than 15% of the potential moviegoing public is attending our theatres today. More than 100,000,000 would go to the movies if they were offered the right films at the right prices.

What more incentive does the industry want?



Give to the Motion Picture Relief Fund

Howard W. Koch

WAR OF THE WORDS

By LIONEL VAN DEERLIN
(Congressman, 41st District, California)

One of my most fascinating political recollections is from the morning after the general election of 1962. I had gone to bed with a double phenobarbitol while leading by scarcely 2,000 votes for election to a new Congressional seat in San Diego. My jitters proved stronger than the sedative, and I was awake in time to see a defeated candidate for governor on television with what he called a farewell speech to the press. "You won't have Nixon to kick around any more," I heard him say.

It was hard to believe 11 years had passed when, on Sept. 5 of this year, I heard an equally astonishing utterance from the same source. "It is rather difficult," Mr. Nixon was saying, "to have the President of the United States by innuendo, by leak, by, frankly, leers and sneers of commentators—which is their perfect right—attacked in every way without having some of that confidence worn away."

War of the Words

In Daily Variety's anniversary issue for 1971, I wrote of an expanding rift in relations between the Nixon Administration and the media. A theoretical "adversary relationship," it then seemed to me, had degenerated into unending institutional battle, each side accusing the other of conspiracy and a lack of professional integrity. Congress and the courts have proved ineffective mediators in the 24 months since, and the conflict has worsened.

You might call it the War of the Words. Armies of cliches and codewords advance upon defenses of privilege and shields. Inalienable rights versus qualified privilege, outright lies versus inoperative misstatements, news conferences versus political advertisements—these are not just semantical arguments. To restore a sense of sanity and purpose, perhaps we must begin by redefining some terms and revamping our language.

Newsman's Privilege

The meaning of "newsman's privilege," for example, has received the attention of some 150 members of the 93rd Congress, and resulted in the introduction of more than 60 legislative bills. The term denotes the right of a newsman to refuse disclosure of confidentially obtained information before a court, any agency, committee or other investigative body.

Concern over the right of newsmen to protect sources arose as a reaction to several well publicized events: the jailing of reporters William Farr, Peter Bridge, John Lawrence and Harry Thornton (all of whom were subsequently released) and the Caldwell-Branzburg-Pappas decision of the U.S. Supreme Court, which ruled that the First Amendment does not give journalists the

right to refuse disclosure before a grand jury.

I have joined principal sponsor Jerome Waldie (D-Calif.) and 14 other House members in a measure that would restore absolute freedom of a confidential news relationship to the press. An identical bill bears the name of Senator Alan Cranston (D-Calif.) It seems appropriate to emphasize that the legislation would restore, rather than create, a right.

Vibal Tradition

For while American journalists have been cited and jailed for contempt on a variety of charges since the landmark case of Peter Zenger, these cases have been famously few and far between. It is imperative that in reaffirming the vital tradition of a free press, Congress should not hedge or qualify a right that flourished long before the Nixon Administration and what has come to be called the Nixon Court.

I realize that my desire for an absolute newsman's privilege is more widely shared by my former newsroom colleagues than by my present colleagues on Capitol Hill. The bulk of proposed legislation dealing with this question contains a wide range of restrictions, exceptions and limitations. Some would exclude defenses touching on libel or compelling national interest. Senator Ervin's bill would withhold protection from a reporter who has witnessed or otherwise obtained personal knowledge of a crime.

Other BiHs Ineffective

Other bills would shield the newsman only against abuse by Federal officers or courts-leaving the field wide open to a prying sheriff or justice of the peace. The bill reported out of a Judiciary Subcommittee, HR 5928, is qualified to this extent: any Federal judge could demand information from a newsman if "the party seeking the information or identity has established by clear and convincing evidence that such information or identity is relevant to a significant issue in the action, and cannot be obtained by alternative means."

Though placing the burden of need on the prosecutor and the court, this provision opens the door to a spate of legal challenges for the newsman. It would greatly restrict the information process. The newsman and his potential source—to

say nothing of his editor and his publisher—could be discouraged from carrying an otherwise legitimate story, knowing it opened them to prosecution, extensive legal fees and perhaps a jail cell.

Rep. William Cohen (R-Maine), who introduced HR 5928, believes his bill represents the surest compromise between "absolutist" factions of the press and the "qualified" right favored both in and outside the Administration. Cohen points out that the White House yielded on an earlier threat to veto any legislation embracing state and local courts. Yet even assuming that an angry and wounded President withheld his veto, enactment of HR 5928 would leave a portentous hole in the shield of a free press.

Err On Safe Side

By establishing anything less than an absolute, unqualified newsman's privilege bill, we'd be recognizing the right of courts to compel evidence. It would compromise not only the First Amendment, but probably the Fourth and Fifth as well. As I pleaded in these pages two years ago—if we must err, let us do so on the side of extending freedom, not abridging it.

Among costly skirmishes in the War of the Words has been the ambush at Credibility Gap. In some ways, arguments over the public's "right to know" parallel those for the newsman's privilege. That privilege, after all, is not extended in the interest of the individual reporter. but only as the reporter's work relates to fellow-citizens in need of information about crime and corruption, which naturally are the prime subjects touching on confidentiality. Free flow of information - from the government to the people and back is imperative to the workings of a constitutional democracy. It is the key to leading, or lobbying, to decision-making, voting and all other facets of a free and open govern-

Secrecy Hallmark

Secrecy has been the hallmark of the Nixon years. And while they surely did not invent the credibility gap, the men around this President have widened it in unprecedented and unacceptable fashion. The American people, the press and Congress have been communicated to, not with. Presidential news conferences and interviews have been by a sort of pre-packaged dosage; in the weeks and months that intervene, Nixon spokesmen have of-

fered briefings—often in language so evasive or ambiguous as to send newsmen scurrying for their Orwell collections.

Classification Overdone

The Administration has leaned heavily on national security to justify its obfuscations. Indeed, it found a handy tool that had been lying around nearly two decades before Mr. Nixon took office: the first peacetime classification system, established in 1951. Under this President, says author David Wise, the classification system has become "a system of institutional lying."

Anything that the executive branch wishes the public to know is released formally or leaked through chosen channels. All else is secret. Indeed, so many levels of secrecy, so many codes are involved in putting a document beyond public scrutiny that the names of those levels and codes are themselves classified.

In 1967, a frustrated Congress forged a weapon against the classification system. The Freedom of Information Act stands as a road sign in the right direction. But its author, Rep. John E. Moss (D-Calif.), admits it is far from enough. Loopholes abound. Government officials desiring to hold their cards close to the vest may invoke any of nine exemptions in withholding information, including inter-agency or intraagency memos and "investigatory files."

Burden Of Proof

Experience demonstrates, moreover, that the burden of proof is usually on the person seeking information, rather than the official who protects it. Hearings have been held in the House Government Operations Committee on two bills to broaden the Freedom of Information Act. The revelations of Watergate should help.

Indeed, for all the agony it has brought, Watergate could become a real watershed in nurturing the people's right to know. By demonstrating the consequences inevitable when secrecy and lying become standard policy, Watergate has alerted us again to an earlier warning by George Seldes—"It Can Happen Here." Watergate has justified the role of an aggressive press, demanding and ultimately forcing answers beyond the Xeroxed handout or the pat White House pronouncement.

Watergate has given tv its chance to prove that some of the exerts were wrong — that a righteously wrathful country lawyer in his 70s can achieve a higher confidence rating than the Ivy League types who had seemed to be taking charge of things in an electronic age. Most encouraging of all, perhaps, Watergate has underlined a familiar cynicism in the average American—a fellow who wishes neither to be taken for granted nor played for a fool.

Script Inflation

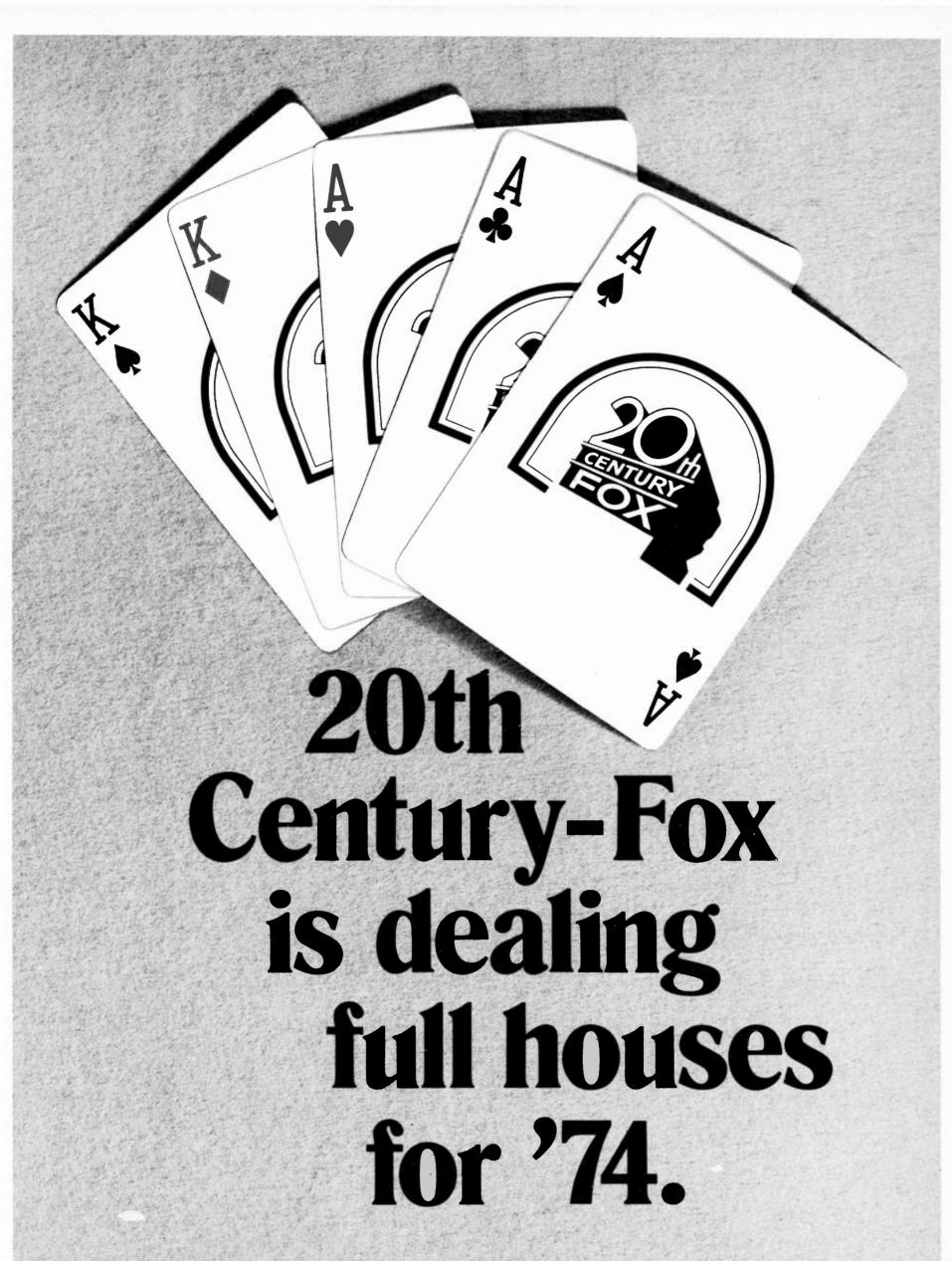
When Samuel Goldwyn, Jesse L. Lasky and Cecil B. DeMille made the first film version of "The Squaw Man" in 1915 under the production banner of Artcraft (it was merged in 1918 with Paramount and Famous Players-Lasky), it ran six reels.

The 1931 remake of the same

property for MGM release, with DeMille as producer-director, ran twice as long – 12 reels.

ran twice as long – 12 reels.

"Squaw Man" was based on the Broadway play by Edwin Milton Royle, who, between the two feature versions, also scripted "The Squaw Man's Son" for Lasky in 1917.



Oakland's Paramount Theatre Blooms Again

By JIM HARWOOD

Oakland.

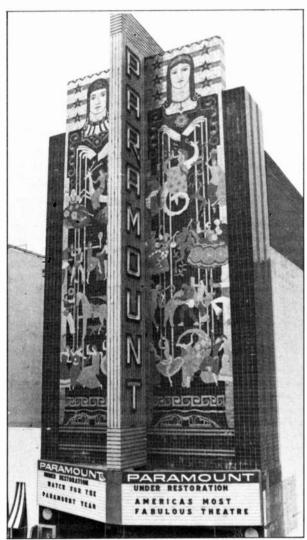
Once San Francisco's ugly stepsister, Oakland is suddenly blossoming in all directions.

Sports fans, to be sure, are well aware of its two championship teams. Less noticed, but equally significant, are the city's advances in the arts:

Its museum is better than Frisco's by far; its ghettos spawned the Pointer Sisters, the biggest act to come out of the Bay Area in a long time; the massive Coliseum rivals the Cow Palace for auditorium booking, and the first major film shot on location here in a long spell—"The Mack"—was a b.o. success.

And now Oakland again has the Paramount Theatre.

One of the three most outstanding vaude-film houses built in the early '30s, the Paramount has



The man and woman depicted on the mosaic front of the Paramount Theatre in Oakland have not been changed since the former movie palace opened in 1931.

been totally restored to its original splendor, while modernized mechanically where it counts. As a result, the theatre, which opened here last month, preserves much important theatrical history while meeting modern commercial demands as a multimedia art center.

In contrast, San Francisco has been digging a subway through its theatre district, forcing some grand houses to close and leaving others in tatters

What Oakland accomplished with the Paramount could be an example to other communities, since it turned out to be far cheaper to rebuild the facility than to start from scratch.

The rehab job cost \$1,000,000, compared to about \$12,000,000 it would have cost to construct an equally useful modern auditorium of the same size. To build a duplicate of the elaborate Paramount would have cost at least \$30,000,000 at today's labor rates.

Although five other cities in the East have completed similar ventures, the Paramount is the first on the west coast and Oakland claims to be the first to rebuild a theatre to 98% of its original appearance. And from an architectural standpoint, the Paramount is perhaps the most important structure yet saved from the wrecker's ball.

New Architectural Style

In the mid-20s a new architectural style swept out of the "Arts Decoratifs et Industriels Modernes" fair in Paris, abandoning ancient classic styles in favor of elaborate, ornamental abstractions, with a little Mayan and Egyptian thrown in.

The first "Art Deco" or "Moderne" architecture of any consequence in the theatre showed up in the design of the Hollywood Pantages, opened in 1930. But theatre development dragged in the Depression and the "Moderne" style took full fruit in only two theatres, the Paramount, which opened in 1931, and Radio City Music Hall, which bowed at twice the size in 1932.

Of the trio, the Pantages and Radio City are, of course, still operating as movie houses. But the Paramount had fallen on hard times and was shuttered in 1970 by National General Theatres, which inherited it from its original owners, Fox West Coast. (Actually, Publix Theatres conceived and started the Paramount but under financial pressure was forced to sell during construction to Fox West Coast.)

Restoration Starts

In 1972, the Oakland Symphony Orchestra Association bought the house from National General for \$1,000,000 and restoration got under way last December.

"We began with the idea that the restoration would be total," says exec director Jack Bethards. "If we changed one thing in the carpet or one color, where would we stop? If the country doesn't do more of this sort of thing, there'll be no history left."

First stop was the surviving offices of the late architect Timothy Pflueger, a flamboyant San Franciscan who designed the Paramount and many other theatres, plus the famed Top of the Mark lounge and the Pacific Coast Stock Exchange. After weeks of research, Bethards and theatre manager Peter Botto not only had the original construction details but the names of some surviving craftsmen who helped build the theatre.

They found Walter Bantau, a retired National General exec who helped install the theatre's mechanics for Publix. He redid his original job. In Southern California they found interior designer Anthony B. Heinsbergen. Now 78, Heinsbergen had bid unsuccessfully on the Paramount job, but still had his original sketches. Tom Simonson, retired in Frisco, came back to rewire his original lighting system.

In Bad Shape

After 40 years of almost daily use, the Paramount was in wretched shape. Very little of the original carpet remained, seats were stained and broken; the expanse of original interior glass was a hodgepodge of make-do replacements; the score of unused dressing rooms backstage were full of trash, old displays, popcorn promotions and similar junk.

Taking a patch of the first carpet, the original weavers, Alexander Smith Carpet Mills, Greenvile, S.C., managed to create 3,500 yards of duplicate, even though the original dyes were no longer in common use.

The 3,000 seats were recreated in a high-pile mohair that's too expensive for general use any more. "We found a small company that still makes it and bought nearly a year of their sup-

ply." The seats, manufactured by American Seating Co., are slightly wider than the original and there are 500 fewer of them. "People today expect more comfort in a theatre than they did in 1931," Bethards asserts.

A lovely mural in one lounge was completely scratched and covered with obscenities. Two of Heinsbergen's men, Frank and Tom Bouman, commuted weekly from their homes in Southern California to work on the mural and other interiors.

The brothers, both European craftsmen, carefully masked the figures and recovered the mural with 10 coats of black lacquer to reproduce the background. Then they retouched the figures like original paintings, taking eight months to complete the job.

The original oldfashioned marquee, with hundreds of pulsing bulbs, was long gone. It has been rebuilt. The big Wurlitzer had been sold to some pizza joint: a duplicate model was donated.



Majestic beauty of golden auditorium walls of Oakland's Paramount Theatre has been restored in all its original splendor. Photos by Cathe Centorbe.

Every piece of the original lobby furniture has been replaced. About 80% of the original furniture was still here. "We got about 10% from theatres built in the same era and the remaining 10% was rebuilt to order, based on pictures of the original," Bethards says.

The only major departure from the original is a modern boxoffice installed at the side of the theatre for efficiency. "That's one place we compromised to meet our needs," the exec explains, "but even there we carefully duplicated all the woodwork."

Detail has been followed so closely that an old familiar Greek cross inlaid over the men's room is still there from pre-World War II days. Once the war began, this Hitlerian "Swastika" was covered by a painting and has been covered ever since.

"Some people said we should eliminate it this time," Bethards notes. "But we simply restored it—and covered it up again with a painting. We've really stuck to the original."

THE U.S. SUPREME COURT OPINIONS ON OBSCENITY

No. 70-73

Marvin Miller, Appellant, v. State of California On Appeal from the Appellate Department, Superior Court of California, County of Orange.

(June 21, 1973) Syllabus

Appellant was convicted of mailing unsolicited explicit material in violation of California statute that approximately incorporated the obscenity test formulated in Memoirs vs Massachusetts, 383 U. S. 413, 418 (plurality opinion). The trial court instructed the jury to evaluate the materials by the contemporary community standards of California. Appellant's conviction was affirmed on an appeal. In lieu of the obscenity criteria enunciated by the Memoirs plurality, it is held by the Court.

- 1. Obscene material is not protected by the First Amendment, Roth v. United States, 354 U.S. 476, reaffirmed. A work may be subject to state regulation where that work, taken as a whole appeals to the prurient interest in sex: portrays, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and taken as a whole, does not have serious literary, artistic, political, or scientific value.
- 2. The basic guidelines for the trier of fact must be: (a) whether "the average person, applying contemporary community standards" would find that the work, taken as a whole, appeals to the prurient interest, Roth, supra, at 489 (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (c) whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value. If a state obscenity law is thus limited, First Amendment values are adequately protected by ultimate independent appellate review of constitutional claims when necessary.
- 3. The test of "utterly without redeeming social value" articulated in Memoirs, supra, is rejected as a constitutional standard.
- 4. The jury may measure the essentially factual issues of prurient appeal and patent offensiveness by the standard that prevails in the forum community, and need not employ a "national standard."

Vacated and remanded.

BURGER, C. J., delivered the opinion of the Court, in which WHITE, BLACKMUN, POWELL, and REHN-QUIST, J.J., joined. DOUGLAS J., filed a dissenting opinion. BRENNAN, J., filed a dissenting opinion, in which STEWART and MARSHALL, J.J., joined.

 $\ensuremath{\mathsf{MR}}.$ CHIEF JUSTICE BURGER delivered the opinion of the Court.

This is one of a group of "obscenity-pornography" cases being reviewed by the Court in a re-examination of standards enunciated in earlier cases involving what Mr. Justice Harlan called "the intractable obscenity problem."

Appellant conducted a mass mailing campaign to advertise the sale of illustrated books, euphemistically called "adult" material. After a jury trial, he was convicted of violating California

This is the dossier of cases, the full opinions and rulings, relating to and figuring in the decisions of the nation's highest tribunal directing each state to set up its own standards and laws governing pornography in motion pictures, legitimate stage, books and other media.

Penal Code § 311.2 (a)1, a misdemeanor, by knowingly distributing obscene matter, and the Appellate Department, Superior Court of California, County of Orange, summarily affirmed the judgment without opinion. Appellant's conviction was specifically based on his conduct in causing five unsolicited advertising brochures to be sent through the mail in an envelope addressed to a restaurant in Newport Beach, California. The envelope was opened by the manager of the restaurant and his mother. They had not requested the brochures; they complained to the police.

The brochures advertise four books entitled "Intercourse," "Man-Woman," "Sex Orgies Illustrated," and "An Illustrated History of Pornography," and a film entitled "Marital Intercourse." While the brochures contain some descriptive printed material, primarily they consist of pictures and drawings very explicitly depicting men and women in groups of two or more engaging in a variety of sexual activities, with genitals often prominently displayed.

I

This case involves the application of a State's criminal obscenity statute to a situation in which sexually explicit materials have been thrust by aggressive sales action upon unwilling recipients who had in no way indicated any desire to receive such materials. This Court has recognized that the States have a legitimate interest in prohibiting dissemination or exhibition of obscene material (2) when the mode of dissemination carries with it a significant danger of offending the sensibilities of unwilling receipients or of exposure to juveniles.

It is in this context that we are called on to define the standards which must be used to identify obscene material that a State may regulate without infringing the First Amendment as applicable to the States through the Fourteenth Amendment.

The dissent of MR. JUSTICE BRENNAN reviews the background of the obscenity problem, but since the Court now undertakes to formulate standards more concrete than those in the past, it is useful for us to focus on two of the landmark cases in the somewhat tortured history of the Court's obscenity decisions. In Roth v. United States, 354 U. S. 476 (1957), the Court sustained a conviction under a federal statute punishing the mailing of "obscene, lewd, lascivious or filthy . . ." materials. The key to that holding was the Court's rejection of the claim that obscene materials were protected by the First Amendment. Five Justices joined in the opinion stating:

"All ideas having even the slightest redeeming social importance—unorthodox ideas, controversial ideas, even ideas hateful to the prevailing climate of opinion—have full protection of the [First Amendment] guaranties, unless excludable because they encroach upon the limited area of more important interests. But implicit in the history of the First Amendment is the rejection of obscenity as utterly without redeeming social importance. . . This is the same judgment expressed by this Court in Chaplinsky v. New Hampshire, 315 U. S. 568, 571-572.

classes of speech, the prevention and punishment of which have never been thought to raise any Constitutional problem. These include the lewd and obscene . . . It has been well observed that such utterances are no essential part of any exposition of ideas, and are of such slight social value as a step to truth that any benefit that may be derived from them is clearly outweighed

by the social interest in order and morality ' (Emphasis by Court in Roth opinion.'

"We hold that obscenity is not within the area of constitutionally protected speech or press." 354 U. S., at 484-485 (footnotes omitted)

Nine years later in Memoirs v. Massachusetts, 383 U. S. 413 (1966), the Court veered sharply away from the Roth concept and, with only three Justices in the plurality opinion, articulated a new test of obscenity. The plurality held that under the Roth definition:

"... as elaborated in subsequent cases, three elements must coalesce: it must be established that (a) the dominant theme of the material taken as a whole appeals to a prurient interest in sex; (b) the material is patently offensive because it affronts contemporary community standards relating to the description or representation of sexual matters; and (c) the material is utterly without redeeming social value." Id., 383 U. S., at 418.

The sharpness of the break with Roth, represented by the third element of the Memoirs test and emphasized by JUSTICE WHITE'S dissent, id., 383 U. S., at 460-462, was further underscored when the Memoirs plurality went on to state:

"The Supreme Judicial Court erred in holding that a book need not be 'unqualifiedly worthless before it can be deemed obscene.' A book cannot be proscribed unless it is found to be utterly without redeeming social value." (Emphasis in original.) 383 U. S., at 419.

While Roth presumed "obscenity" to be "utterly without redeeming social value," Memoirs required that to prove obscenity it must be affirmatively established that the material is "utterly without redeeming social value." Thus, even as they repeated the words of Roth, the Memoirs plurality produced a drastically altered test that called on the prosecution to prove a negative, i. e., that the material was "utterly without redeeming social value" — a burden virtually impossible to discharge under our criminal standards of proof. Such considerations caused Justice Harlan to wonder if the "utterly without redeeming social value" test had any meaning at all.

Apart from the initial formulation in the Roth case, no majority of the Court has at any given time been able to agree on a standard to determine what constitutes obscene, pornographic material subject to regulation under the States' police power. We have seen "a variety of views among the members of the Court unmatched in any other course of constitutional adjudication." Interstate Circuit, Inc. v. Dallas, supra, 390 U. S., at 704-705 (1968) (Harlan, J., concurring and dissenting). (3) This is not remarkable, for in the area of freedom of speech and press the courts must always remain sensitive to any infringement on genuinely serious literary, artistic, political, or scientific expression. This is an area in which there are few eternal verities.

The case we now review was tried on the theory that the California Penal Code § 311 approximately incorporates the three-stage Memoirs test has been abandoned as unworkable by its author (4) and no member of the Court today supports the Memoirs formulation.

II

This much has been categorically settled by the Court, that obscene material is unprotected by the First Amendment. (5) "The First and Fourteenth Amendments have never been treated as absolutes." We acknowledge, however, the inherent dangers of undertaking to regulate any form of expression. State statutes designed to regulate obscene materials must be carefully limited. See Interstate Circuit, Inc. v. Dallas, supra, 390 U. S., at 682-685 (1968). As a result, we now confine the permissible scope of such regulation to works which depict or describe sexual conduct. That conduct must be specifically defined by the applicable state law, as written or authoritatively construed.' A state offense must also be limited to works which, taken as a whole, appeal to the prurient interest in sex, which

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"(e) 'Knowingly' means having knowledge that the matter is obscene." Section 311 (e) of the California Penal Code, *supra*, was amended on July 25, 1969, to read as follows:

"(e) 'Knowingly' means being aware of the character of the matter or live conduct."

(2) This Court has defined "obscene material" as "material which deals with sex in a manner appealing to prurient interest," Roth v. United States, 354 U. S. 476, 487 (1957), but the Roth definition does not reflect the precise meaning of "obscene" as traditionally used in the English language. Derived from the Latin obscacnus, ob. tō, plus cacnum, filth, "obscene" is defined in the Webster's New International Dictionary (Unabridged, 3d ed., 1969) as "1a: disgusting to the senses... b: grossly repugnant to the generally accepted notions of what is appropriate... 2: offensive or revolting as countering or violating some ideal or principle." The Oxford English Dictionary (1933 ed.) gives a similar definition, "offensive to the senses, or to taste or refinement: disgusting, repulsive, filthy, foul, abominable, loathsome."

repulsive, filthy, foul, abominable, loathsome."

The material we are discussing in this case is more accurately defined as "pornography" or "pornographic material." "Pornography" derives from the Greek (porne, harlot, and graphos, writing). The word now means "1: a description of prostitutes or prostitution. 2: a depiction (as in writing or painting) of licentiousness or lewdness: a portrayal of erotic behavior designed to cause sexual excitement." Webster's New International Dictionary, supra. Pornographic material which is obscene forms a sub-group of all "obscene" expression, but not the whole, at least as the word "obscene" is now used in our language. We note, there-

fore, that the words "obscene material," as used in this case, have a specific judicial meaning which derives from the Roth case, i.e., obscene material "which deal with sex."

- (3) In the absence of a majority view, this Court was compelled to embark on the practice of summarily reversing conviction for the dissemination of materials that at least five members of the Court, applying their separate tests, found to be protected by the First Amendment. Thirty-one cases have been decided in this manner. Beyond the necessity of circumstances, however, no justification has ever been offered in support of the Redrup "policy." See Walker v. Ohio, 398 U. S. 434, 434-435 (dissenting opinions) (1970). The Redrup procedure has cast us in the role of an unreviewable board of censorship for the 50 States, subjectively judging each piece of material brought before us.
- (4) See the dissenting opinion of MR. JUSTICE BRENNAN in Paris Adult Theatre I v. Slaton,
- (5) As Chief Justice Warren stated, dissenting, in $Jacobellis\ v.\ Ohio, supra,\ 378\ U.\ S.,\ at\ 200\ (1963):$

"For all the sound and fury that the *Roth* test has generated, it has not been proved unsound, and I believe that we should try to live with it—at least until a more satisfactory definition is evolved. No government—be it federal, state, or local—should be forced to choose between repressing all material, including that within the realm of decency, and allowing unrestrained license to publish any material, no matter how vile. There must be a rule of reason in this as in other areas of the law, and we have attempted in the *Roth* case to provide such a rule."

1. Code read in relevant part:

"§ 311.2. Sending or bringing into state for sale or distribution; printing, exhibiting, distributing or possessing within state

"(a) Every person knowingly; sends or causes to be sent, or brings or causes to be brought, into this state for sale or distribution, or in this state prepares, publishes, prints, exhibits, distributes, or offers to distribute, or has in his possession with intent to distribute or to exhibit or offer to distribute, any obscene matter, is guilty of a misdemeanor.

"§ 311. Definitions

"As used in this chapter:

"(a) 'Obscene' means that to the average person, applying contemporary standards, the predominant appeal of the matter, taken as a whole, is to prurient interest, i.e., a shameful or morbid interest in nudity, sex, or excretion, which goes substantially beyond customary limits of candor in description or representation of such matters and is matter which is utterly without redeeming social importance.

"(b) 'Matter' means any book, magazine, newspaper or other printed or written material or any picture, drawing, photograph, motion picture, or other pictorial representation or any statue or other figure, or any recording, transcription or mechanical, chemical or electrical reproduction or any other articles, equipment, machines or materials.

"(c) 'Person' means any individual, partnership, firm, association, corporation or other legal entity.

(Continued from Page 45)

portray sexual conduct in a patently offensive way, and which, taken as a whole, do not have serious literary, artistic, political, or scientific value.

The basic guidelines for the trier of fact must be: (a) whe ther "the average person, applying contemporary community standards" would find that the work, taken as a whole, appeals to the prurient interest; (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (c) whether the work, taken as whole, lacks serious literary, artistic, political, or scientific value. We do not adopt as a constitutional standard the "utterly without redeeming social value" test of Memoirs v. Massachusetts, supra, 383 U. S., at 419 (1966); that concept has never commanded the adherence of more than three Justices at one time. If a state law that regulates obscene material is thus limited, as written or construed, the First Amendment values applicable to the States through the Fourteenth Amendment are adequately protected by the ultimate power of appellate courts to conduct an independent review of constitutional claims when necessary.

We emphasize that it is not our function to propose regulatory schemes for the States. That must await their concrete legislative efforts. It is possible, however, to give a few plain examples of what a state statute could define for regulation under the second part (b) of the standard announced in this opinion, supra:

- (a) Patently offensive representations or descriptions of ultimate sexual acts, normal or perverted, actual or simulated.
- (b) Patently offensive representations or descriptions of masturbation, excretory functions, and lewd exhibition of the geni-

Sex and nudity may not be exploited without limit by films or pictures exhibited or sold in places of public accommodation any more than live sex and nudity can be exhibited or sold without limit in such public places. (6) At a minimum, prurient, patently offensive depiction or description of sexual conduct must have serious literary, artistic, political, or scientific value to merit First Amendment protection. For example, medical books for the education of physicians and related personnel necessarily use graphic illustrations and descriptions of human anatomy. In resolving the inevitably sensitive questions of fact and law, we must continue to rely on the jury system, accompanied by the safeguards that judges, rules of evidence, presumption of innocence and other protective features provide, as we do with rape, murder and a host of other offenses against society and its individual members. (7)

MR. JUSTICE BRENNAN, author of the opinions of the Court, or the pluarilty opinions, in Roth v. United States, supra, Jacobellis v. Ohio, supra, Ginsburg v. United States, 383 U. S. 463 (1966), Mishkin v. New York, 383 U. S. 502 (1966), and Memoirs v. Massachusetts, supra, has abandoned his former positions and now maintains that no formulation of this Court, the Congress, or the States can adequately distinguish obscene material unprotected by the First Amendment from protected expression. Paradoxically, MR. JUSTICE BRENNAN indicates that suppression of unprotected obscene material is permissible to avoid exposure to unconsenting adults, as in this case, and to juveniles, although he gives no indication of how the division between protected and nonprotected materials may be drawn with greater precision for these purposes than for regulation of commercial exposure to consenting adults only. Nor does he indicate where in the Constitution he finds the authority to distinguish between a willing "adult" one month past the state law age of majority and a willing "juvenile" one month younger.

Under the holdings announced today, no one will be subject to prosecution for the sale or exposure of obscene materials unless these materials depict or describe patently offensive "hard core" sexual conduct specifically defined by the regulating state law, as written or construed. We are satisfied that these specific prerequisites will provide fair notice to a dealer in such materials that his public and commercial activities may bring prosecution.

(6) Although we are not presented here with the problem of regulating lewd public conduct itself, the States have greater power to regulate non verbal, physical conduct than to suppress depictions or descriptions o the same behavior. In United States v. O'Brien, 391 U.S. 367, 377 (1968), the same behavior. In *United States v. O'Brien, 391 U.S. 367, 377 (1968)*, a case not dealing with obscenity, the Court held a State regulation of conduct which itself embodied both speech and nonspeech elements to be "sufficiently justified if . . . it furthers an important or substantial government interest; if the government interest is unrelated to the suppression of free expression; and if the incidental restrictions on alleged First Amendment freedoms is no greater than is essential to the further-ance of that interest."

(7) The mere fact juries may reach different conclusions as to the same (7) The mere fact juries may reach different conclusions as to the same material does not mean that constitutional rights are abridged. As this Court observed in *Roth v. United States, supra.* 354 U. S., at 492, n. 30 (1957), "[It is common experience that different juries may reach different results under any criminal statute. That is one of the consequences we accept under our jury system.

(8) As MR. JUSTICE BRENNAN stated for the Court in Roth y

"Many decisions have recognized that these terms of obscenity statutes are not precise. [Footnote omitted.] This Court, however, has consistently held that lack of precision is not itself offensive to the requirements of due process. '... [T] he Constitution does not require impossible standards'; all that is required is that the language 'conveys officiently definite tempinates to the require definite the constitution of sufficiently definite warning as to the proscribed conduct when measured by common understanding and practices. . . . These words, applied according to the proper standard for judging obscenity, already discussed, give adequate warning of the conduct proscribed and mark ... boundaries sufficiently distinct for judges and juries to administer the law ...

(8) If the inability to define regulated materials with utlimate, god-like precision altogether removes the power of the States or the Congress to regulate, then ''hard core'' pornography may be exposed without limit to the juvenile, the passerby, and the consenting adult alike, as, indeed, MR. JUSTICE DOUGLAS contends. In this belief, however, MR. JUSTIC DOUGLAS now

MR. JUSTICE BRENNAN also emphasizes "institutional stress" in justification of his change of view. Noting that "the number of obscenity cases on our docket gives ample testimony to the burden that has been placed upon this Court," he quite rightly remarks that the examination of contested materials "is hardly a source of edification to members of this Court." He also notes, and we agree, that "uncertainty of the standards creates a continuing source of tension between state and federal courts . . . "The problem is . . . that one cannot say with certainty that material is obscene until at least five members of this Court, applying inevitably obscure standards, have pronounced it so.

It is certainly true that the absence, since Roth, of a single majority view of this Court as to proper standards for testing obscenity has placed a strain on both state and federal courts. But today, for the first time since Roth was decided in 1957, a majority of this Court has agreed on concrete guidelines to isolate "hard core" pornography from expression protected by the First Amendment. Now we may abandon the casual practice of Redrup v. New York, supra, and attempt to provide positive guidance to the federal and state courts alike.

This may not be an easy road, free from difficulty. But no

"fatigue" should lead us to adopt a convenient "institutional" rationale - an absolutist, "anything goes" view of the First Amendment - because it will lighten our burdens. "Such an abnegation of judicial supervision in this field would be inconsistent with our duty to uphold the constitutional guarantees." (opinion of BRENNAN, J.). Nor should we remedy 'tension between state and federal courts' by arbitrarily de priving the States of a power reserved to them under the Constitution, a power which they have enjoyed and exercised continuously from before the adoption of the First Amendment to this day. "Our duty admits of no 'substitute for facing up to the tough individual problems of constitutional judgment involved in every obscenity case'." (opinion of BRENNAN, J.).

Ш

Under a national Constitution, fundamental First Amendment limitations on the powers of the States do not vary from community to community, but this does not mean that there are, or should or can be, fixed, uniform national standards of precisely what appeals to the "prurient interest" or is "patently offen-sive." These are essentially questions of fact and our nation is simply too big and too diversive for this Court to reasonably expect that such standards could be articulated for all 50 States in a single formulation, even assuming the prerequisite consensus exists. When triers of fact are asked to decide whether "the average person, applying contemporary community standards" would consider certain materials "prurient," it would be unrealistic to require that the answer be based on some abstract formulation. The adversary system, with lay jurors as the usual ultimate factfinders in criminal prosecutions, has historically permitted triers-of-fact to draw on the standards of their community, guided always by limiting instructions on the law. To require a State to structure obscenity proceedings around evidence of a national "community standard" would be an exercise in futility.

As noted before, this case was tried on the theory that the California obscenity statute sought to incorporate the tripartite test of Memoirs. This, a "national" standard of First Amendment protection enumerated by a plurality of this Court, was correctly regarded at the time of trial as limiting state prosecution under the controlling case law. The jury, however, was explicity instructed that, in determining whether the "dominant theme of the material as a whole . . . appeals to the prurient interest" and in determining whether the material "goes sub-

That there may be marginal cases in which it is difficult to determine the side of the line on which a particular fact situation falls is no suffi-cient reason to hold the language too ambiguous to define a criminal

(9) The record simply does not support petitioner's contention, belatedly raised on appeal, that the State's expert was unqualified to give evidence on California "community standards." The expert, a police officer with many years of specialization in obscenity offenses, had conducted an extensive state-wide survey and had given expert evidence on 26 occasions in the year prior to this trial. Allowing such expert testimony

was certainly not constitutional error.
(10) In Jacobellis v. Ohio, 378 U. S. 184 (1964), two Justices argued that application of "local" community standards would run the risk of preventing dissemination of materials in some places because sellers would be unwilling to risk criminal conviction by testing variations in standards from place to place. The use of "national" standards, however, necessarily implies that materials found tolerable in some places, but not under the "national" criteria, will nevertheless be unavailable where they are acceptable. Thus, in terms of danger of free expression, the potential for suppression seems at least as great in the application of a single nationwide standard as in allowing distribution in accordance

with local tastes, a point which Justice Harlan often emphasized.

Petitioner also argues that adherence to a "national standard" is necessary "in order to avoid unconscionable burdens on the free flow of interstate commerce." As noted before, p. 3, n. 1, supra, the application of domestic state police powers in this case did not intrude on any congressional powers under Art. 1, § 8, cl. 3, for there is no indication that appellant's materials were ever distributed interstate. Petitioner's argument would appear without substance in any event. Obscene material

stantially beyond customary limits of candor and affronts contemporary community standards of decency" it was to apply 'contemporary community standards of the State of Cali-

During the trial, both the prosecution and the defense assumed that the relevant "community standards" in making the factual determination of obscenity were those of the State of California, not some hypothetical standard of the entire United States of America. Defense counsel at trial never objected to the testimony of the State's expert on community standards(9) or to the instructions of the trial judge on "state-wide" standards. On appeal to the Apellate Department, Superior Court of California, County of Orange, appellant for the first time contended that application of state, rather than national, standards violated the First and Fourteenth Amendments.

We concluded that neither the State's alleged failure to offer evidence of "national standards," nor the trial court's charge that the jury consider state community standards, were constitutional errors. Nothing in the First Amendment requires that a jury must consider hypothetical and unascertainable "national standards" when attempting to determine whether certain materials are obscene as a matter of fact. Chief Justice Warren pointedly commented in his dissent in Jacobellis v. Ohio, supra, 378 U. S., at 200:

"It is my belief that when the Court said in Roth that obscenity is to be defined by reference to community standards, it meant community standards – not a national standard, as is sometimes argued. I believe that there is no provable 'national standard' At all events, this Court has not been able to enunciate one, and it would be unreasonable to expect local courts to divine one

It is neither realistic nor constitutionally sound to read the First Amendment as requiring that the people of Maine or Mississippi accept public depiction of conduct found tolerable in Las Vegas, or New York C.ty.(10) People in different States vary in their tastes and attitudes, and this diversity is not to be strangled by the absolutism of imposed uniformity. As the Court made clear in Mishkin v. New York, 383 U. S. 502, 508-509 (1966), the primary concern with requiring a jury to apply the standard of "the average person, applying contemporary community standards" is to be certain that, so far as material is not aimed at a deviant group, it will be judged by its impact on an average person, rather than a particularly susceptible or sensitive person-or indeed a totally insensitive one. Compare the now discredited test in Regina v. Hicklin (1868) L. R. 3 Q. B. 360. We hold the requirement that the jury evaluate the materials with reference to "contemporary standards of the State of California" serves this protective purpose and is constitutionally adequate.(11)

IV

The dissenting Justices sound the alarm of repression. But, in our view, to equate the free and robust exchange of ideas and political debate with commercial exploitation of obscene material demeans the grand conception of the First Amendment and its high purposes in the historic struggle for freedom. It is a "misuse of the great guarantees of free speech and free press" The First Amendment protects works which, taken as a whole, have serious literary, artistic, political or scientific value, regardless of whether the government or a majority of the people approve of the ideas these works represent. "The protection given speech and press was fashioned to assure unfettered interchange of ideas for the bringing about of political and social changes desired by the people." But the public portrayal of hard core sexual conduct for its own sake, and for the ensuing commercial gain, is a different matter.(12)

There is no evidence, empirical or historial, that the stern 19th century American censorship of public distribution and display of material relating to sex, in anyway limited or affected expressiin of serious literary, artistic, political, or scientific ideas. On the contrary, it is beyond any question that the era following Thomas Jefferson to Theodore Roosevelt was an "extraordinarily vigorous period" not just in economics and politics, but in belles lettres and in "the outlying fields of social and poli-

may be validly regulated by a State in the exercise of its traditional local power to protect the general welfare of its population despite some possible incidental effect on the flow of such materials across state lines.

(11) Appellant's jurisdictional statement contends that he was subjected to "double jeopardy" because a Los Angeles County trial judge dismissed, before trial, a prior prosecution based on the same brochures, but apparently alleging exposures at a different time in a different setting. Appellant argues that once material has been found not to be obscene in one proceeding, the State is "collaterally estopped" from ever alleging it proceeding, the State is "collaberally estopped" from ever alleging it obscene in a different proceeding. It is not clear from the record that appellant properly raised this issue, better regarded as a question of procedural due process than a "double jeopardy" claim, in the state courts below. Appellant failed to address any portion of his brief on the merits to this issue, and appellee contends that the question was waived at California law because it was improperly pleaded at trial. Nor is it totally clear from the record before us what collateral effect the pretrial dismissed might have under state law. The dismissed was based at least dismissal might have under state law. The dismissal was based, at least dismissal might have under state law. The dismissal was based, at least in part, on a failure of the prosecution to present affirmative evidence required by state law, evidence which was apparently presented in this case. Appellant's contention, therefore, is best left to the California courts for further consideration on remand. The issue is not, in any event,

a proper subject for appeal.

(12) In the apt words of Chief Justice Warren, the petitioner in this case was "plainly engaged in the commercial exploitation of the morbid and shamful craying for materials with prurient effect. I believe that the State and Federal Governments can constitutionally punish such conduct. That is all that these cases present to us, and that is all that we need to decide." Roth v. United States, 354 U. S., at 496 (1957)

tical philosophies."(13) We do not see the harsh hand of censorship of ideas-good or bad, sound or unsound-and "repression" of political liberty lurking in every state regulation of commercial exploitation of human interest in sex.

MR. JUSTICE BRENNAN finds "it is hard to see how state-ordered regimentation of our minds can ever be forestalled." These doleful anticipations assume that courts cannot distinguish commerce in ideas, protected by the First Amendment, from commercial exploitation of obscene material. Moreover, state regulation of hard core pornography so as to make it unavailable to nonadults, a regulation which MR. JUSTICE BREN-NAN finds constitutionally permissible, has all the elements of "censorship" for adults; indeed even more rigid enforcement techniques may be called for with such dichotomy of regulation. (14) One can concede that the "sexual revolution" of recent years may have had useful byproducts in striking layers of prudery from a subject long irrationally kept from needed ventilation. But it does not follow that no regulation of patently offensive "hard core" materials is needed or permissible: civilized people do not allow unregulated access to heroin because it is a derivative of medicinal morphine.

In sum we (a) reaffirm the Roth holding that obscene mate-

rial is not protected by the First Amendment, (b) hold that such material can be regulated by the States, subject to the specific safeguards enunciated above, without a showing that the material is "utterly without redeeming social value," and (c) hold that obscenity is to be determined by applying "contemporary community standards," not "national standards." The judgment of the Appellate Department of the Superior Court, Orange County, California, is vacated and the case remanded to that court for further proceedings not inconsistent with the First Amendment standards established by this opinion.

Vacated and remanded for further proceedings.

MR. JUSTICE DOUGLAS, dissenting.

Today we leave open the way for California (15) to send a man to prison for distributing brochures that advertise books and a movie under freshly written standards defining obscenity which until today's decision were never the part of any law.

The Court has worked hard to define obscenity and concededly has failed. In Roth v. United States, 354 U.S. 476, it ruled that 'Obscene material is material which deals with sex in a manner appealing to prurient interest." Obscenity, it was said, was rejected by the First Amendment because it is "utterly without redeeming social value". The presence of a "prurient interest" was to be determined by "contemporary community standards." That test, it has been said, could not be determined by one standard here and another standard there, Jacobellis v. Ohio, 378 U.S. 184, 194, but "on the basis of a national standard." My Brother STEWART in Jacobellis commented that the difficulty of the Court in giving content to obscenity was that it was "faced with the task of trying to define what may be indefinable."

In Memoirs v. Massachusetts, 383 U. S. 413, 418, the Roth test was elaborated to read as follows: ". . . three elements must coalesce: it must be established that (a) the dominant theme of the material taken as a whole appeals to a prurient interest in sex; (b) the material is patently offensive because it affronts contemporary community standards relating to the description or presentation of sexual matters; and (c) the material is utterly without redeeming social value."

In Ginzburg v. United States, 383 U. S. 463, a publisher was sent to prison not for the kind of books and periodicals he sold but for the manner in which the publications were advertised. The "leer of the sensualist" was said to permeate the advertisements. The Court said, "Where the purveyor's sole emphasis is on the sexually provocative aspects of his publications, that fact may be decisive in the determination of obscenity."
As Justice Black said in dissent, "... Ginzburg... is now finally and authoritatively condemned to serve five years in prison for distributing printed matter about sex which neither Ginzburg nor anyone else could possibly have known to be criminal." That observation by Mr. Justice Black is underlined by the fact that the Ginzburg decision was five to four.

A further refinement was added by Ginzburg v. New York, 390 U. S. 625, 641, where the Court held that "it was not irrational for the legislature to find that exposure to material condemned by the statutes is harmful to minors."

But even those members of this Court who had created the new and changing standards of "obscenity" could not agree on their application. And so we adopted a per curiam treatment of so-called obscene publications that seemed to pass constitutional muster under the several constitutional tests which had been formulated. Some condemn it if its "dominant tendency might be to deprave or corrupt a reader." Others look not to the content of the book but to whether it is advertised "to appeal to the erotic interests of customers." Some condemn only "hardcore pornography"; but even then a true definition is lacking. It has indeed been said of that definition, "I could never succeed in [defining it] intelligibly," but "I know it when I see it."

Today we would add a new three-pronged test: "(1) whether 'the average person, applying contemporary community standards' would find that the work, taken as a whole, appeal to the prurient interest, . . . (2) whether the work depicts or describes in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (3) whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific

Those are the standards we ourselves have written into the Constitution.(16) Yet how under these vague tests can we sustain convictions for the sale of an article prior to the time when some court has declared it to be obscene?

Today the Court retreats from the earlier formulations of the constitutional test and undertakes to make new definitions. This effort, like the earlier ones, is earnest and well-intentioned. The difficulty is that we do not deal with constitutional terms, since "obscenity" is not mentioned in the Constitution or Bill of Rights. And the First Amendment makes no such exception from "the press" which it undertakes to protect nor, as I have said on other occasions, is an exception necessarily implied, for there was no recognized exception to the free press at the time the Bill of Rights was adopted which treated "obscene" publications differently from other types of papers, magazines, and books. So there are no constitutional guidelines for deciding what is and what is not "obscene." The Court is at large because we deal with tastes and standards of literature. What shocks me may be sustenance for my neighbor. What causes one person to boil up in rage over one pamphlet or movie may reflect only his neurosis, not shared by others. We deal here with problems of censorship which, if adopted, should be done by constitutional amendment after full debate by the people.

Obscenity cases usually generate tremendous emotional outbursts. They have no business being in the courts. If a constitutional amendment authorized censorship, the censor would probably be an administrative agency. Then criminal prosecutions could follow as if and when publishers defied the censor and sold their literature. Under that regime a publisher would know when he was on dangerous ground. Under the present regime – whether the old standards or the new ones are used – the criminal law becomes a trap. A brand new test would put a publisher behind bars under a new law improvised by the courts after the publication. That was done in Ginzburg and has all the veils of an ex post facto law.

My contention is that until a civil proceeding has placed a tract beyond the pale, no criminal prosecution should be sustained. For no more vivid illustration of vague and uncertain laws could be designed than those we have fashioned. As Mr. Justice Harlan has said:

'The upshot of all this divergence in viewpoint is that anyone who undertakes to examine the Court's decisions since Roth which have held particular material obscene or not obscene would find himself in utter bewilderment.'

In Bouie v. City of Columbia, 378 U. S. 347, we upset a conviction for remaining on the property after being asked to leave, while the only unlawful act charged by the statute was entering. We held that the defendants had received no "fair warning at the time of their conduct" while on the property "that the act for which they now stand convicted was rendered criminal" by the state statute. The same requirement of "fair warning" is due here, as much as in Bouie. The latter involved racial discrimination: the present case involves rights earnestly urged as being protected by the First Amendment. In any casecertainly when constitutional rights are concerned - we should not allow men to go to prison or be fined when they had no "fair warning" that what they did was criminal conduct.

П

If a specific book, play, paper, or motion picture has in a civil proceeding been condemned as obscene and review of that finding has been completed, and thereafter a person publishes, shows, or displays that particular book or film, then a vague law has been made specific. There would remain the underlying question whether the First Amendment allows an implied exception in the case of obscenity. I do not think it does (17) and my views on the issue have been stated over and again. But at least a criminal prosecution brought at that juncture would not violate the time-honored void-for-vagueness test. (18)

No such protective procedure has been designed by California in this case. Obscenity-which even we cannot define with precision - is a hodge-podge. To send men to jail for violating standards they cannot understand, construe, and apply is a monstrous thing to do in a Nation dedicated to fair trials and due

While the right to know is the corollary of the right to speak or publish, no one can be forced by government to listen to dis-closure that he finds offensive. That was the basis of my dissent in Public Utilities Commission v. Pollak, 343 U.S. 451, 467 (1952), where I protested against making a streetcar audience a "captive" audience. There is no "captive audience" problem in these obscenity cases. No one is being compelled to look or to listen. Those who enter news stands or bookstalls may be offended by what they see. But they are not compelled by the State to frequent those places; and it is only state or governmental action against which the First Amendment, applicable to the States by virtue of the Fourteenth, raises a ban.

The idea that the First Amendment permits government to ban publications that are "offensive" to some people puts an ominous gloss on freedom of the press. That test would make it possible to ban any paper or any journal or magazine in some benighted place. The First Amendment was designed "to invite dispute," to induce "a condition of unrest," to "create dissatisfaction with conditions as they are," and even to stir "people to anger." The idea that the First Amendment permits punishment for ideas that are "offensive" to the particular judge or jury sitting in judgment is astounding. No greater leveler of speech or literature has ever been designed. To give the power to the censor, as we do today, is to make a sharp and radical break with the traditions of a free society. The First Amendment was not fashioned as a vehicle for dispensing tranquilizers to the people. Its prime function was to keep debate open to "offensive" as well as to "staid" people. The tendency through-out history has been to subdue the individual and to exalt the power of government. The use of the standard "offensive" gives authority to government that cuts the very vitals out of the First Amendment. (19) As is intimated by the Court's opinion, the materials before us may be garbage. But so is much of what is said in political campaigns, in the daily press, on TV or over the radio. By reasons of the First Amendment – and solely because of it-speakers and publishers have not been threatened or subdued because their thoughts and ideas may be "offensive" to some.

The standard "offensive" is unconstitutional in yet another way. In Coates v. Cincinnati, 402 U. S. 611, we had before us a municipal ordinance that made it a crime for three or more persons to assemble on a street and conduct themselves "in a manner annoying to persons passing by." We struck it down, saying "If three or more people meet together on a sidewalk or street corner, they must conduct themselves so as not to annoy any police officer or other person who should happen to passy by. In our opinion this ordinance is unconstitutionally vague because it subjects the exercise of the right of assembly to an unascertainable standard, and unconstitutionally broad because it authorizes the punishment of constitutionally protected conduct.

"Conduct that annovs some people does not annoy others. Thus, the ordinance is vague, not in the sense that it requires a person to conform his conduct to an imprecise but comprehensive normative standard, but rather in the sense that no standard of conduct is specified at all."

'prurient' interest of the average person, is 'patently offensive' in light of 'community standards,' and lacks 'redeeming social value.' These vague and highly subjective aesthetic, psychological and moral tests do not provide meaningful guidance for law enforcement officials, juries or courts. As a result, law is inconsistently and sometimes erroneously applied and the distinctions made by courts between prohibited and permissible materials often appear indefensible. Errors in the application of the law and uncertainty about its scope also cause intereference with the communication of constitutionally protected materials." Report of the Commission on Obscenity and Pornography 59 (1970).

- (17) It is said that "obscene" publications can be banned on authority of restraints on communications incident to decrees restraining unlawful business monopolies or unlawful restraints of trade. The First Amendment answer is that whenever speech and conduct are brigaded—as they are when one shouts "Fire" in a crowded theatre—speech can be
- (18) The Commission on Obscenity and Pornography has advocated
- such a procedure:

 "The Commission recommends the enactment, in all jurisdictions which enact or retain provisions prohibiting the dissemination of sexual materials to adults or young persons, of legislation authorizing prose-cutors to obtain declaratory judgments as to whether particular ma-
- terials fall within existing legal prohibitions....
 "A declaratory judgment procedure... would permit prosecutors to proceed civilly, rather than through the criminal process, against suspected violations of obscenity prohibition. If such civil procedures are

utilized, penalties would be imposed for violation of the law only with respect to conduct occurring after a civil declaration is obtained. The Commission believes this course of action to be appropriate whenever there is an existing doubt regarding the legal status of materials; where other alternatives are available, the criminal process should not ordinarily be invoked against persons who might have reasonably believed, in good faith, that the books or films they distributed were entitled to constitutional protection, for any threat of criminal sanctions might otherwise deter the free distribution of constitutionally protected material." Report of the Commission on Obscenity and Pornography 70-71

(19) Obscenity law has had a capricious history:

"The white slave traffic was first exposed by W. T. Stead in a magazine article, 'The Maiden Tribute'. The English law did absolutely nothing to the profiteers in vice, but put Stead in prison for a year for writing about an indecent subject. When the law supplies no definite standard of criminality, a judge in deciding what is indecent or profane may consciously disregard the sound test of present injury, and proceeding upon an entirely different theory may condemn the defendant because his words express ideas which are thought liable to cause bad unbridled license, while a problem play is often forbidden because opposed to our views of marriage. In the same way, the law of blasphemy has been used against Shelley's Queen Mab and the decorous promulgation of pantheistic ideas, on the ground that to attack religion is to loosen the bonds of society and endanger the state. This is simply a roundabout modern method to make heterodoxy in sex matters and even in religion a crime." Chafee, Free Speech in the United States (1942), p. 151.

⁽¹³⁾ See Parrinton, Main Currents in American Thought, vol. 2, p. ix et seq. As to the latter part of the 19th century, Parrington observed "A new age had come and other dreams - the age and dreams of a middle class sovereignty From the crude and vast romanticisms of that vigorous sovereignty emerged eventually a spirit of realistic criticism, seeking to evaluate the worth of this new America, and discover if possible other philosophies to take the place of those which had gone down in the fierce battles of the Civil War."

^{(14) &}quot;[W]e have indicated . . . that because of its strong and abiding interest in youth, a State may regulate the dissemination to juveniles of, and their access to, material objectionable as to them, but which a

of, and their access to, material objectionable as to them, but which a State clearly could not regulate as to adults.

(15) California defines "obscene matter" as "matter, taken as a whole, the predominant appeal of which to the average person, applying contemporary standards, is to prurient interest, i. e., a shameful or morbid interest in nudity, sex, or excretion; and is matter which taken as a whole goes substantially beyond customary limits of candor in description or representation of such matters; and is matter which taken as a whole is utterly without redeeming social importance." Calif. Penal Code § 311 (a).

(16) At the conclusion of a two-year study, the U.S. Commission on Obscenity and Pornography determined that the standards we have

written interfere with constitutionally protected materials:
"Society's attempts to legislate for adults in the area of obscenity have
not been successful. Present laws prohibiting the consensual sale or distribution of explicit sexual materials to adults are extremely unsatisfac-tory in their practical application. The Constitution permits material to be deemed 'obscene' for adults only if, as a whole, it appeals to the

How we can deny Ohio the convenience of punishing people who "annoy" others and allow California power to punish people who publish materials "offensive" to some people is difficult to square with constitutional requirements.

If there are to be restraints on what is obscene, then a constitutional amendment should be the way of achieving the end. There are societies where religion and mathematics are the only free segments. It would be a dark day for America if that were our destiny. But the people can make it such if they choose to write obscenity into the Constitution and define it.

We deal with highly emotional, not rational, questions. To many the Song of Solomon is obscene. I do not think we, the judges, were ever given the constitutional power to make definitions of obscenity. If it is to be defined, let the people debate and decide by a constitutional amendment what they want to ban as obscene and what standards they want the legislatures and the courts to apply. Perhaps the people will decide that the path towards a mature, integrated society requires that all ideas competing for acceptance must have no censor. Perhaps they will decide otherwise. Whatever the choice, the courts will have some guidelines. Now we have none except our own predilections.

MR. JUSTICE BRENNAN, with whom MR. JUSTICE STEW-ART and MR. JUSTICE MARSHALL join, dissenting.

In my dissent in Paris Adult Theatre v. Slaton, post, decided this date, I noted that I had no occasion to consider the extent of state power to regulate the distribution of sexually oriented material to juveniles or the offensive exposure of such material to unconsenting adults. In the case before us, petitioner was convicted of distributing obscene matter in violation of California Penal Code § 311.2, on the basis of evidence that he had caused to be mailed unsolicited brochures advertising various books and a movie. I need not now decide whether a statute might be drawn to impose, within the requirements of the First Amendment, criminal penalties for the precise conduct at issue here. For it is clear that under my dissent in Slaton, the statute under which the prosecution was brought is unconstitutionally overbroad, and therefore invalid on its face. (20) "The transcendent value to all society of constitutionally protected expression is deemed to justify allowing 'attacks on overly broad statutes with no requirement that the person making the attack demonstrate that his own conduct could not be regulated by a statute drawn with the requisite narrow specificity'.' Since my view in Paris Adult Theatre represents a substantial departure from the course of our prior decisions, and since the state courts have as yet had no opportunity to consider whether a "readily apparent construction suggests itself as a vehicle for rehabilitating the [statute] in a single prosecution," I would reverse the judgment of the Appellate Department of the Superior Court and remand the case for proceedings not inconsistent with this opinion.

BURTON MARKS, Beverly Hills, Calif. (MARKS, SHERMAN, LONDON, SCHWARTZ & LEVENBERG, with him on the brief) for petitioner: MICHAEL R. CAPIZZI, Assistant District Attorney, Orange Cty., California (CECIL HICKS, District Attorney, and ORETTA D. SEARS, Deputy District Attorney, with him on the brief) for respondent; SAMUEL ROSEWEIN, A. L. WIRIN, FRED OKRAND, LAURENCE R. SPERBER, MELVIN L. WULF, and JOEL M. GORA filed brief for American Civil Liberties Union and American Civil Liberties Union of Southern California, as amici curiae, seeking reversal.

No. 71 - 1051

Paris Adult Theatre I et al, Petitioners,

v. Lewis R. Slaton, District Attorney, Atlanta Judicial Circuit, et al. On Writ of Certiorari to the Supreme Court of Georgia.

[June 21, 1973] Syllabus

Respondents sued under Georgia civil law to enjoin the exhibiting by respondents of two allegedly obscene films. There was no prior restraint. In a jury-waived trial, the trial court (which did not require "expert" affirmative evidence of obscenity) viewed the films and thereafter dismissed the complaints on the ground that the display of the films in commercial theaters to consenting adult audiences (reasonable precautions having been taken to exclude minors) was "constitutionally permissible." The Georgia Supreme Court reversed, holding that the films constituted hard-core pornography not within the protection of the First Amendment. Held:

1. Obscene material is not speech entitled to First

- Obscene material is not speech entitled to First Amendment protection.
- 2. The Georgia civil procedure followed here (assuming use of a constitutionally acceptable standard for determining the issue of obscenity "vel non") comported with the standards of Teitel Film Corp. v. Cusak, 390 U.S. 139; Freedman v Maryland, 380 U.S. 51; and Kingsley Books Inc. v. Brown, 354 U.S. 436.
- 3. It was not error not to require expert affirmative evidence of the films' obscenity, since the films (which were the best evidence of what they depicted) were themselves placed in evidence.
- 4. States have a legitimate interest in regulating commerce in obscene material and its exhibition in places of public accommodation, including "adult" theaters.
- (a) There is a proper state concern with safeguarding against crime and the other arguably ill effects of obscenity by prohibiting the public or commercial exhibition of obscene material. Though conclusive proof is lacking, the States may reasonably determine that a nexus does or might exist between antisocial behavior and obscene material, just as States have acted on unprovable assumptions in other areas of public control.
- (b) Though States are free to adopt a laissez faire policy toward commercialized obscenity, they are not constitutionally obliged to do so.
- (c) Exhibition of obscene material in places of public accommodation is not protected by any constitutional doctrine of privacy. A commercial theater cannot be equated with a private home; nor is there here a privacy right arising from a special relationship, such as marriage. Nor can the privacy of the home be equated with a "zone" of "privacy" that follows a consumer of obscene materials wherever he goes.
- (d) Preventing the unlimited display of obscene material is not thought control.
- (e) Not all conduct directly involving "consenting adults" only has a claim to constitutional protection. Pp. 18-20.
- 5. The Georgia obscenity laws involved herein should now be re-evaluated in the light of the First Amendment standards newly enunciated by the Court in "Miller v. California".

228 Ga. 343, 185 S. E. 2d 768, vacated and remanded.

BURGER, C. J., delivered the opinion of the Court, in which WHITE, BLACKMUN, POWELL, and REHN-QUIST, JJ., joined. DOUGLAS, J., filed a dissenting opinion, BRENNAN, J., filed a dissenting opinion, in which STEWART and MARSHALL, JJ., joined.

MR. CHIEF JUSTICE BURGER delivered the opinion of the Court.

Petitioners are two Atlanta, Georgia, movie theatres and their owners and managers, operating in the style of "adult" theatres. On December 28, 1970, respondents, the local state district attorney and the solicitor for the local state trial court, filed complaints in that court alleging that petitioners were exhibiting to the public for paid admisstion two allegedly obscene films, contrary to Georgia Code § 26-2101. (21) The two films in question, "Magic Mirror" and "It All Comes Out in the End," depict sexual conduct characterized by the Georgia Supreme Court as "hard core pornography" leaving "little to the imagination."

Respondents' complaints, made on behalf of the State of Georgia, demanded that the two films be declared obscene and that petitioners be enjoined from exhibiting the films. The exhibition of the films was not enjoined, but a temporary injunction was granted ex parte by the local trial court, restraining petitioners from destroying the films or removing them from the jurisdiction. Respondents were further ordered to have one

print each of the films in court on January 13, 1971, together with the proper viewing equipment.

On January 13, 1971, 15 days after the proceedings began, the films were produced by petitioners at a jury-waived trial. Certain photographs, also produced at trial, were stipulated to portray the single entrance to both Paris Adult Theatre I and Paris Adult Theatre II as it appeared at the time of the complaints. These photographs show a conventional, inoffensive theatre entrance, without any pictures, but with signs indicating that the theatres exhibit "Atlanta's Finest Mature Feature Films." On the door itself is a sign saying: "Adult Theatre – You must be 21 and able to prove it. If viewing the nude body offends you, Please Do Not Enter."

The two films were exhibited to the trial court. The only other state evidence was testimony by criminal investigators that they had paid admission to see the films and that nothing on the outside of the theatre indicated the full nature of what was shown. In particular, nothing indicated that the films depicted—as they did—scenes of simulated fellatio, cunnilingus, and group sex intercourse. There was no evidence presented that minors had ever entered the theatres. Nor was there evidence presented that petitioners had a systematic policy of barring minors, apart from posting signs at the entrance. On April 12, 1971, the judge dismissed respondents' complaints. He assumed "that obscenity is established," but stated:

"It appears to the Court that the display of these films in a commercial theatre, when surrounded by requisite notice to the public of their nature and by reasonable protection against the exposure of these films to minors, is constitutionally permissible."

On appeal, the Georgia Supreme Court unanimously reversed. It assumed that the adult theatres in question barred minors and gave a full warning to the general public of the nature of the films shown, but held that the films were without protection under the First Amendment. Citing the opinion of this Court in United States v. Reidel, 402 U. S. 351 (1971), the Georgia court stated that "the sale and delivery of obscene material to willing adults is not protected under the first amendment." The Georgia court also held Stanley v. Georgia, 394 U. S. 557 (1969), to be inapposite since it did not deal with "the commercial distribution of pornography, but with the right of Stanley to possess, in the privacy of his home, pornographic films." 228 Ga., at 345: 185 S. E. 2d, at 769. After viewing the films, the Georgia Supreme Court held that their exhibition should have been enjoined, stating:

"The films in this case leave little to the imagination. It is plain what they purport to depict, that is, conduct of the most salacious character. We hold that these films are also hard core pornography, and the showing of such films should have been enjoined since their exhibition is not protected by the First Amendment."

ī

It should be clear from the outset that we do not undertake to tell the States what they must do, but rather to define the area in which they may chart their own course in dealing with obscene material. This Court has consistently held that obscene material is not protected by the First Amendment as a limitation on the state police power by virtue of the Fourteenth Amendment.

Georgia case law permits a civil injunction of the exhibition of obscene materials. While this procedure is civil in nature, and does not directly involve the state criminal statute proscribing exhibition of obscene material, the Georgia case law permitting civil injunction does adopt the definition of "obscene materials" used by the criminal statute. (22) Today, in Miller v. California, supra, we have sought to clarify the constitutional definition of obscene material subject to the regulation by the States, and we vacate and remand this case for reconsideration in light of Miller.

This is not to be read as disapproval of the Georgia civil procedure employed in this case, assuming the use of a constitutionally acceptable standard for determining what is unprotected by the First Amendment. On the contrary, such a procedure provides an exhibitor or purveyor of materials the best possible notice, prior to any unprotected by the First Amendment and subject to state regulation. Here, Georgia imposed no restraint on the exhibition of the films involved in this case until after a full adversary proceeding and a final judicial determination by the Georgia Supreme Court that the materials were constitutionally unprotected.

Nor was it error to fail to require "expert" affirmative evidence that the materials were obscene when the materials themselves were actually placed in evidence. The films, obviously,

any obscene material of any description, knowing the obscene nature thereof, or who offers to do so, or who possesses such material with the intent so to do . . .

"(b) Material is obscene if considered as a whole, applying community standards, its predominant appeal is to prurient interest, that is, a shameful or morbid interest in nudity, sex or excretion, and utterly without redeeming social value and if, in addition, it goes substantially beyond customary limits of candor in describing or representing such matters.

customary limits of candor in describing or representing such matters....
"(d) A person convicted of distributing obscene material shall for the
first be punished as for a misdemeanor, and for any subsequent offense
shall be punished by imprisonment for not less than one nor more than
five years, or by a fine not to exceed \$5,000, or both."

The constitutionality of Georgia Code \$ 26-2101 was upheld against

The constitutionality of Georgia Code § 26-2101 was upheld against First Amendment and due process challenges in *Gable v. Jenkins*, 309 F. Supp. 998 (ND Ga. 1970), aft'd *per curiam*, 397 U. S. 592 (1970).

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⁽²²⁾ In Walter v. Slaton, supra, the Georgia Supreme Court described the cases before it as follows: "Each case was commended as a civil action by the District Attorney

[&]quot;Each case was commended as a civil action by the District Attorney of the Superior Court of Fulton County jointly with the Solicitor of the Criminal Court of Fulton County. In each case the plaintiffs alleged that the defendants named therein were conducting a business of exhibiting motion picture films to members of the public; that they were in control and possession of the described motion picture film which they were exhibiting to the public on a fee basis; that said film 'constitutes a flagrant violation of Ga. Code § 26-2101 in that the sole and dominant theme of the motion picture film . . . considered as a whole, and applying contemporary standards, appeals to the prurient interest in sex and nudity, and that said motion picture film is utterly and absolutely without any redeeming social value whatsoever and transgresses beyond the customary limits of candor in describing and discussing sexual matters'."

⁽²⁰⁾ Cal. Penal Code § 311.2 (a) provides that "Every person who knowingly: sends or causes to be sent, or brings or causes to be brought, into the state for sale or distribution, or in this state prepares, publishes, prints, exhibits, distributes, or offers to distribute, or has in his possession with intent to distribute or to exhibit or offer to distribute, any obscene matter is guilty of a misdemeanor."

⁽²¹⁾ This is a civil proceeding. Georgia Code § 26-2101 defines a criminal offense, but the exhibition of materials found to be "obscene" as defined by that statute may be enjoined in a civil proceeding under Georgia case law. The code reads in relevant part:

[&]quot;Distributing obscene materials.—(a) A person commits the offense of distributing obscene materials when he sells, lends, rents, leases, gives, advertises, publishes, exhibits or otherwise disseminates to any person

are the best evidence of what they represent. (23) "In the cases in which this Court has decided obscenity questions since Roth, it has regarded the materials as sufficient in themselves for the determination of the question."

H

We categorically disapprove the theory, apparently adopted by the trial judge, that obscene, pornographic films acquire constitutional immunity from state regulation simply because they are exhibited for consenting adults only. This holding was properly rejected by the Georgia Supreme Court. Although we have often pointedly recognized the high importance of the state interest in regulating the exposure of obscene materials to juveniles and unconsenting adults, this Court has never declared these to be the only legitimate state interests permitting regulation of obscene material. The States have a long-recognized legitimate interest in regulating the use of obscene material in local commerce and in all places of public accommodation, as long as these regulations do not run afoul of specific constitutional prohibitions. "In an unbroken series of cases extending over a long stretch of this Court's history, it has been accepted as a postulate that "the primary requirements of decency may be enforced against obscene publications."

In particular, we hold that there are legitimate state interests at stake in stemming the tide of commercialized obscenity, even assuming it is feasible to enforce effective safeguards against exposure to juveniles and to the passerby. (24) Rights and interests "other than those of the advocates are involved." Cf. Breard v. Alexandria, 341 U. S. 622, 642 (1951). These include the interest of the public in the quality of life and the total community environment, the tone of commerce in the great city centers, and, possibly, the public safety itself. The Hill-Link Minority Report of the Commission on Obscenity and Pornography indicates that there is at least an arguable correlation between obscene material and crime. (25) Quite apart from sex crimes, however, there remains one problem of large proportions aptly described by Professor Bickel:

"It concerns the tone of the society, the mode, or to use terms that have perhaps greater currency, the style and quality of life, now and in the future. A man may be entitled to read an obscene book in his room, or expose himself indecently there... We should protect his privacy. But if he demands a right to obtain the books and pictures he wants in the market, and to foregather in public places—discreet, if you will, but accessible to all—with others who share his tastes, then to grant him his right is to affect the world about the rest of us, and to impinge on other privacies. Even supposing that each of us can, if he wishes, effectively avert the eye and stop the ear (which, in truth, we cannot), what is commonly read and seen and heard and done intrudes upon us all, want it or not." 22 The Public Interest 25, 25-26 (Winter, 1971).

As Chief Justice Warren stated there is a "right of the Nation and of the States to maintain a decent society . . ."

But, it is argued, there is no specific data which conclusively

But, it is argued, there is no specific data which conclusively demonstrates that exposure to obscene materials adversely affects men and women or their society. It is urged on behalf of the petitioner that, absent such a demonstration, any kind of state regulation is "impermissible." We reject this argument. It is not for us to resolve empirical uncertainties underlying state legislation, save in the exceptional case where that legislation plainly impinges upon rights protected by the Constitution itself. MR. JUSTICE BRENNAN, speaking for the Court in Ginsberg v. New York, 390 U.S. 629, 643 (1968), said "We do not demand of legislatures 'scientifically certain criteria of legislation.' Although there is no conclusive proof of a connection between antisocial behavior and obscene material, the legislature of Georgia could quite reasonably determine that such a connection does or might exist. In deciding Roth, this Court implicitly accepted that a legislature could legitimately act on such a conclusion to protect "the social interest in order and morality." (26)

From the beginning of civilized societies, legislators and judges have acted on various unprovable assumptions. Such assumptions underlie much lawful state regulation of commercial and business affairs. The same is true of the federal securities, antitrust laws and a host of other federal regulations.

(23) This is not a subject that lends itself to the traditional use of expert

On the basis of these assumptions both Congress and state legislatures have, for example, drastically restricted associational rights by adopting antitrust laws, and have strictly regulated public expression by issuers of and dealers in securities, profit sharing "coupons," and "trading stamps," commanding what they must and may not publish and announce. Understandably those who entertain an absolutist view of the First Amendment find it uncomfortable to explain why rights of association, speech, and press should be severely restrained in the marketplace of goods and money, but not in the marketplace of pornography.

Likewise, when legislatures and administrators act to protect the physical environment from pollution and to preserve our resources of forests, streams and parks, they must act on such imponderables as the impact of a new highway near or through an existing park or wilderness area. The fact that a congressional directive reflects unprovable assumptions about what is good for the people, including imponderable aesthetic assumptions, is not a sufficient reason to find that statute unconstitutional

If we accept the unprovable assumption that a complete education requires certain books, and the well nigh universal belief that good books, plays, and art lift the spirit, improve the mind, enrich the human personality and develop character, can we then say that a state legislature may not act on the corollary assumption that commerce in obscene books, or public exhibitions focused on obscene conduct, have a tendency to exert a corrupting and debasing impact leading to antisocial behavior? "Many of these effects may be intangible and indistinct, but they are nonetheless real." Mr. Justice Cardozo said that all laws in Western civilization are "guided by a robust common "The sum of experience, including that of the past two decades, affords an ample basis for legislatures to conclude that a sensitive, key relationship of human existence, central to family life, community welfare, and the development of human personality, can be debased and distorted by crass commercial exploitation of sex. Nothing in the Constitution prohibits a State from reaching such a conclusion and acting on it legislatively simply because there is no conclusive evidence or empi-

It is argued that individual "free will" must govern, even in activities beyond the protection of the First Amendment and other constitutional guarantees of privacy, and that Government cannot legitimately impede an individual's desire to see or acquire obscene plays, movies, and books. We do indeed base our society on certain assumptions that people have the capacity for free choice. Most exercises of individual free choice -those in politics, religion, and expression of ideas - are explicitly protected by the Constitution. Totally unlimited play for free will, however, is not allowed in ours or any other society. We have just noted, for example, that neither the First Amendment nor "free will" precludes States from having "blue sky laws to regulate what sellers of securities may write or publish about their wares. Such laws are to protect the weak, the uninformed, the unsuspecting, and the gullible from the exercise of their own volition. Nor do modern societies leave disposal of garbage and sewage up to the individual "free will," but impose regulation to protect both public health and the appearance of public places. States are told by some that they must await a "laissez faire" market solution to the obscenity-pornography problem, paradoxically "by people who have never otherwise had a kind word to say for laissez-faire," particularly in solving urban, commercial, and environmental pollution problems.

The States, of course, may follow such a "laissez faire" policy and drop all controls on commercialized obscenity, if that is what they prefer, just as they can ignore consumer protection in the market place, but nothing in the Constitution compels the States to do so with regard to matters falling within state jurisdiction.

It is asserted, however, that standards for evaluating state commercial regulations are inapposite in the present context, as state regulation of access by consenting adults to obscene material violates the constitutionally protected right to privacy enjoyed by petitioners' customers. Even assuming that petitioners have vicarious standing to assert potential customers rights, it is unavailing to compare a theatre, open to the public for a fee, with the private home of Stanley v. Georgia. 394 U.S. 557, 568 (1969), and the marital bedroom of Griswold v. Connecticut, 381 U.S. 479, 485-486 (1965). This Court, has, on numerous occasions refused to hold that commercial ventures such as a motion-picture house are "private" for the purpose of civil

rights litigation and civil right statutes. The Civil Rights Act of 1964 specifically defines motion-picture houses and theatres as places of "public accommodation" covered and theatres as places of "public accommodation" covered by the Act as operations affecting commerce.

Our prior decisions recognizing a right to privacy guaranteed by the Fourteenth Amendment included "only those personal rights that can be deemed 'fundamental' or 'implicit in the concept of ordered liberty'." This privacy right encompasses and protects the personal intimacies of the home, the family, marriage, motherhood, procreation, and child rearing, Nothing, however, in this Court's decisions intimates that there is any "fundamental" privacy right "implicit in the concept of ordered liberty" to watch obscene movies in places of public accommodation

If obscene material unprotected by the First Amendment in itself carried with it a "penumbra" of constitutionally protected privacy, this Court would not have found it necessary to decide Stanley on the narrow basis of the "privacy of the home," which was hardly more than a reaffirmation that "a man's home is his castle." (27) Moreover, we have declined to equate the privacy of the home relied on in Stanley with a "zone" of "privacy" that follows a distributor or a consumer of obscene materials wherever he goes. The idea of a "privacy" right and a place of public accommodation are, in this context, mutually exclusive. Conduct or depictions of conduct that the state police power can prohibit on a public street does not become automatically protected by the Constitution merely because the conduct is moved to a bar or a "live" theatre stage, any more than a "live" performance of a man and woman locked in a sexual embrace at high noon in Times Square is protected by the Constitution becase they simultaneously engage in a valid political dialogue.

It is also argued that the State has no legitimate interest in "control [of] the moral content of a person's thoughts," and we need not quarrel with this. But we reject the claim that the State of Georgia is here attempting to control the minds or thoughts of those who patronize theatres. Preventing unlimited display or distribution of obscene material, which by definition lacks any serious literary, artistic, political, or scientific value as communication. Where communication of ideas, protected by the First Amendment, is not involved, nor the particular privacy of the home protected by Stanley, nor any of the other "areas or zones" of constitutionally protected privacy, the mere fact that, as a consequence, some human "utterances" or "thoughts" may be incidentally affected does not bar the State from acting to protect legitimate state interests. The fantasies of a drug addict are his own and beyond the reach of government, but government regulation of drug sales is not prohibited by the Constitution.

Finally, petitioners argue that conduct which directly involves "consenting adults" only has, for that sole reason, a special claim to constitutional protection. Our Constitution establishes a broad range of conditions on the exercise of power by the States, but for us to say that our Constitution incorporates the proposition that conduct involving consenting adults only is always beyond state regulation, that is a step we are unable to take. (28) Commercial exploitation of depictions, descriptions, or exhibitions of obscene conduct on commercial premises open to the adult public falls within a State's broad power to regulate commerce and protect the public environment. The issue in this context goes beyond whether someone, or even the majority, considers the conduct depicted as "wrong" or "sinful." The States have the power to make a morally neutral judgment that public exhibition of obscene material, or commerce in such material, has a tendency to injure the community as a whole, to endanger the public safety, or to jeopardize, in Chief Justice Warren's words, the States' "right . . . to maintain a decent society."

To summarize, we have today reaffirmed our holdings, not at thoughts or speech, but at depiction and description of specifically defined sexual conduct that States may regulate within limits designed to prevent infringement of First Amendment rights. We have also reaffirmed the holdings of United States v. Reidel, supra, and United States v. Thirty-Seven Photographs, supra, that commerce in obscene material is unprotected by any constitutional doctrine of privacy. In this case we hold that the States have a legitimate interest in regulating commerce in obscene material and in regulating exhibition of obscene material in places of public accommodation, including so-called "adult" theatres from which minors are excluded. In light of these holdings, nothing precludes the State of Georgia from the

(Continued on Page 52)

barring juveniles from the immediate physical premises of "adult" bookstores, when there is a flourishing "outside business" in these materials.

(25) The Report of the Commission on Obscenity and Pornography (1970 ed.), 390-412 (Hill-Link Minority Report). For a discussion of earlier studies indicating "a division of thought lamong behavioral scientists," on the correlation between obscenity and socially detertious behavior," and references to expert opinions that obscene material may induce crime and antisocial conduct, see *Memoirs* v. *Massachusetts.* supra. 383 U. S., at 451-453 (1966) (Clark, J. dissenting). As Mr. Justice Clark emphasized: "While erotic stimulation caused by pornography may be legally insignificant in itself, there are medical experts who believe that such stimulation frequently manifests itself in criminal sexual behavior or other antisocial conduct. For example, Dr. George W. Henry of Cornell University has expressed the opinion that obscenity, with its exaggerated and morbid emphasis on sex, particularly abnormal and perverted practices, and its unrealistic presentation of sexual behavior and attitudes, may induce antisocial conduct by the average person. A number of sociologists think that this material may have adverse effects upon individual mental health, with potentially disruptive consequences for the community.

"Congress and the legislatures of every State have enacted measures to restrict the distribution of erotic and pornographic material, justifying these controls by reference to evidence that antisocial behavior may

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result in part from reading obscenity."

^{(26) &}quot;It has been well observed that such [lewd and obscene] utterances are no essential part of any exposition of ideas, and are of such light social value as a step to truth that any benefit that may be derived from them is clearly outweighed by the social interest in order and morality." Roth v. United States.

⁽²⁷⁾ The protection afforded by Stanley v. Georgia, supra, is restricted to a place, the home. In contrast, the constitutionally protected privacy of family, marriage, motherhood, procreation, and child rearing is not just concerned with a particular place, but with a protected intimate relationship. Such protected privacy extends to the doctor's office, the hospital, the hotel room, or as otherwise required to safeguard the right to intimacy involved. Obviously, there is no necessary or legitimate expectation of privacy which would extend to marital intercourse on a street corner or a theatre stage.

⁽²⁸⁾ The state statute books are replete with constitutionally unchallenged laws against prostitution, suicide, voluntary self-mutilation, brutalizing "bare fist" prize fights, and duels, although these crimes may only directly involve "consenting adults." Statutes making bigamy a crime surely cut into an individual's freedom to associate, but few today seriously claim such statutes violate the First Amendment or any other constitutional provision...

testimony. Such testimony is usually admitted for the purpose of explaining to lay jurors what they otherwise could not understand. No such assistance is needed by jurors in obscenity cases; indeed the "expert witness" practices employed in these cases have often made a mockery out of the otherwise sound concept of expert testimony. "Simply stated hard core pornography... can and does speak for itself." United States v. Wild, supra, 422 F. 2d, at 36 (CA2 1970), cert. denied, 402 U. S. 986 (1971). We reserve judgment, however, on the extreme case, not presented here, where contested materials are directed at such a bizarre deviant group that the experience of the trier-of-fact would be plainly inadequate to judge whether the material appeals to the prurient interest.

⁽²⁴⁾ It is conceivable that an "adult" theatre can – if it really insists – prevent the exposure of its obscene wares to juveniles. An "adult" bookstore, dealing in obscene books, magazines, and pictures, cannot realistically make this claim. The Hill-Link Minority Report of the Commission on Obscenity and Pornography emphasizes evidence (the Abelson National Survey of Youth and Adults) that, although most pornography may be bought by elders, "the heavy users and most highly exposed people to pronorgraphy are adolescent females (among womeh) and adolescent and young males (among men)." The Report of the Commission on Obscenity (1970 ed.), 401. The legitimate interest in preventing exposure of juveniles to obscene materials cannot be fully served by simply

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regulation of the allegedly obscene materials exhibited in Paris Adult Theatre I or II, provided that the applicable Georgia law, as written or authoritatively interpreted by the Georgia courts, meets the First Amendment standards set forth in Miller v. California. The judgment is vacated and the case remanded to the Georgia Supreme Court for further proceedings not inconsistent with this opinion and Miller v. Calfornia, supra.

Vacated and remanded for further proceedings.

MR. JUSTICE DOUGLAS, dissenting.

My Brother BRENNAN is to be commended for seeking a new path through the thicket which the Court entered when it undertook to sustain the constitutionality of obscenity laws and to place limits on their application. I have expressed on numerous occasions my disagreement with the basic decision that held that "obscenity" was not protected by the First Amendment. I disagreed also with the definitions that evolved. Art and literature reflect tastes: and tastes, like musical appreciation, are hardly reducible to precise definitions. That is one reason I have always felt that "obscenity" was not an exception to the First Amendment. For matters of taste, like matters of belief, turn on the idiosyncracies of individuals. They are too personal to define and too emotional and vague to apply, as witness the prison term for Ralph Ginzburg, Ginzburg v. United States, not for what he printed but for the sexy manner in which he advertised his creations.

The other reason I could not bring myself to conclude that "obscenity" was not covered by the First Amendment was that prior to the adoption of our Constitution and Bill of Rights the colonies had no law excluding "obscenity" from the regime of freedom of expression and press that then existed. I could fmd no such laws; and more important, our leading colonial expert, Julius Goebel, could find none. So I became convinced that the creation of "obscenity" exception to the First Amendment was a legislative and judicial tour de force; that if we were to have such a regime of censorship and punishment, it should be done by constitutional amendment.

People are, of course, offended by many offerings made by merchants in this area. They are also offended by political pronouncements, sociological themes, and by stories of official misconduct. The list of activities and publications and pronouncements that offend someone is endless. Some of it goes on in private; some of it is inescapably public, as when a government official generates crime, becomes a blatant offender of the moral sensibilities of the people, engages in burglary, or breaches the privacy of the telephone, the conference room, or the home. Life in this crowded modern technological world creates many offensive statements and many offensive deeds. There is no protection against offensive ideas, only against offensive conduct.

"Obscenity" at most is the expression of offensive ideas. There are regimes in the world where ideas "offensive" to the majority (or at leas to those who control the majority) are suppressed. There life proceeds at a monotonous speed. Most of us would find that world offensive. One of the most offensive experiences in my life was a visit to a nation where bookstalls were filled only with books on mathematics and books on religion.

I am sure I would find offensive most of the books and movies charged with being obscene. But in a life that has not been short, I have yet to be trapped into seeing or reading something that would offend me. I never read or see the materials coming to the Court under charges of "obscenity," because I have thought the First Amendment made it unconstitutional for me to act as a censor. I see ads in bookstores and neon lights over theatres that resemble bait for those who seek vicarious exhilaration. As a parent or a priest or as a teacher I would have no compulsion in edging my children or wards away from the books and movies that did no more than excite man's base instincts. But I never supposed that government was permitted to sit in judgment on one's tastes or beliefs—save as they involved action within the reach of the police power of government.

I applaud the effort of my Brother BRENNAN to forsake the low road which the Court has followed in this field. The new regime he would inaugurate is much closer than the old to the policy of abstention which the First Amendment proclaims. But since we do not have here the unique series of problems raised by government imposed or government approved captive audiences, I see no constitutional basis for fashioning a rule that makes a publisher, producer, bookseller, librarian, or movie house criminally responsible, when he or she fails to take affirmative steps to protect the consumer against literature or books offensive (29) to those who temporarily occupy the seats of the mighty.

When man was first in the jungle he took care of himself.

When he entered a societal group, controls were necessarily imposed. But our society—unlike most in the world—presupposes that freedom and liberty are in a frame of reference that make the individual, not government, the keeper of his tastes, beliefs, and ideas. That is the philosophy of the First Amendment; and it is the article of faith that sets us apart from most nations in the world.

MR. JUSTICE BRENNAN, with whom MR. JUSTICE STEW-ART and MR. JUSTICE MARSHALL join, dissenting.

This case requires the Court to confront once again the vexing problem of reconciling state efforts to suppress sexually oriented expression with the protections of the First Amendment. No other aspect of the First Amendment has, in recent years, demanded so substantial a commitment of our time, generated such disharmony of views, and remained so resistant to the formulation of stable and manageable standards. I am convinced that the approach initiated 15 years ago in Roth v. United States, 354 U.S. 476 (1957), and culminating in the Court's decision today, cannot bring stability to this area of the law without jeopardizing fundamental First Amendment values, and I have concluded that the time has come to make a significant departure from that approach.

In this civil action in the Superior Court of Fulton County, the State of Georgia sought to enjoin the showing of two motion pictures, "It All Comes Out In The End," and "Magic Mirror," at the Paris Adult Theatres (I and II) in Atlanta, Georgia. The State alleged that the films were obscene under the standards set forth in Georgia Code § 26-2101. The trial court denied injunctive relief, holding that even though the films could be considered obscene, their commercial presentation could not constitutionally be barred in the absence of proof that they were shown to minors or unconsenting adults. Reversing, the Supreme Court of Georgia found the films obscene, and held that the care taken to avoid exposure to minors and unconsenting adults was without constitutional significance.

I

Teh Paris Adult Theatres are two commercial cinemas, linked by a common box office and lobby, on Peachtree Street in Atlanta, Georgia. On December 28, 1970, investigators employed by the Criminal Court of Fulton County entered the theatres as paying customers and viewed each of the films which are the subject of this action. Thereafter, two separate complaints, one for each of the two films, were filed in the Superior Court seeking a declaration that the films were obscene and an injunction against their continued presentation to the public. The complaints alleged that the films were "a flagrant violation of Georgia Code Section 26-2101 in that the sole and dominant theme(s) of the said motion picture film(s) considered as a whole and applying contemporary community standards [appeal] to the prurient interest in sex, nudity and excretion, and the said motion picture film(s are) utterly without any redeeming social value whatsoever, and (transgress) beyond the customary limits of candor in describing and discussing sexual matters." App. 20, 39.

Although the language of the complaints roughly tracked the language of § 26-2101, which imposes criminal penalties on persons who knowingly distribute obscene materials, this proceeding was not brought pursuant to that statute. Instead, the State initiated a nonstatutory civil proceeding to determine the obscenity of the films and to enjoin their exhibition. While the parties waived jury trial and stipulated that the decision of the trial court would be final on the issue of obscenity, the State has not indicated whether it intends to bring a criminal action under the statute in the event that it succeeds in proving the films obscene.

Upon the filing of the complaints, the trial court scheduled a hearing for January 13, 1971, and entered an order temporarily restraining the defendants from concealing, destroying, altering or removing the films from the jurisdiction, but not from exhibiting the films to the public pendente lite. In addition to viewing the films at the hearing, the trial court heard the testimony of witnesses and admitted into evidence photographs that were stipulated to depict accurately the facade of the theatre. The witnesses testified that the exterior of the theatre was adorned with prominent signs reading "Adults Only," "You Must Be 21 and Able to Prove It," and "If the Nude Body Offends You, Do Not Enter." Nothing on the outside of the theatre described the films with specificity. Nor were pictures displayed on the outside of the theatre to draw the attention of passers-by to the contents of the films. The admission charge to the theatres was \$3. The trial court heard no evidence that minors had ever entered the theatre, but also heard no evidence that petitioners had enforced a systematic policy of screening out minors (apart from the posting of the notices referred to above).

On the basis of the evidence submitted, the trial court concluded that the films could fairly be considered obscene, "la 'ssuming that obscenity is established by a finding that the actors cavorted about in the nude indiscriminately." but held, nonetheless, that "the display of these films in a commercial theatre, when surrounded by requisite notice to the public of their nature and by reasonable protection against the exposure of these films to minors, is constitutionally permissible." (30) Since the issue did not arise in a statutory proceeding, the trial court was not required to pass upon the constitutionality of any state statute, on its face or as applied, in denying the injunction sought by the State.

The Supreme Court of Georgia unanimously reversed, reasoning that the lower court's reliance on Stanley v. Georgia, 394 U.S. 557 (1969), was misplaced in view of our subsequent decision in United States v. Reidel, 402 U.S. 351 (1971):

"In [Reidel] the Supreme Court expressly held that the government could constitutionally prohibit the distribution of obscene materials through the mails, even though the distribution be limited to willing recipients who state that they are adults, and, further, that the constitutional right of a person to possess obscene material in the privacy of his own home, as expressed in the Stanley case, does not carry with it the right to sell and deliver such material . . . Those who choose to pass through the front door of the defendant's theatre and purchase a ticket to view the films and who certify thereby that they are more than 21 years of age are willing recipients of the material in the same legal sense as were those in the Reidel case, who, after reading the newspaper advertisements of the material, mailed an order to the defendant accepting his solicitation to sell them the obscene booklet involved there. That case clearly establishes once and for all that the sale and delivery of obscene material to willing adults is not protected under the First Amendment."

The decision of the Georgia Supreme Court rested squarely on its conclusion that the State could constitutionally suppress these films even if they were displayed only to persons over the age of 21 who were aware of the nature of their contents and who had consented to viewing them. For the reasons set forth in this opinion, I am convinced of the invalidity of that conclusion of law, and I would therefore vacate the judgment of the Georgia Supreme Court. I have no occasion to consider the extent of state power to regulate the distribution of sexually oriented materials to juveniles or to unconsenting adults. Nor am I required, for the purposes of this appeal, to consider whether or not these petitioners had, in fact, taken precautions to avoid exposure of films to minors or unconsenting adults.

H

In Roth v. United States, 354 U.S. 476 (1957), the Court held that obscenity, although expression, falls outside the area of speech or press constitutionally protected under the First and Fourteenth Amendments against state or federal infringement. But at the same time we emphasized in Roth that "sex and obscenity are not synonymous," and that matter which is sexually oriented but not obscene is fully protected by the Constitution. For we recognized that "Is!ex, a great and mysterious motive force in human life, has indisputably been a subject of absorbing interest to mankind through the ages; it is one of the vital problems of human interest and public concern." (31) Roth rested, in other words, on what has been termed a two-level approach to the question of obscenity. While much criticized, that approach has been endorsed by all but two members of this Court who have addressed the question since Roth. Yet our efforts to implement that approach demonstrate that agreement on the existence of something called "obscenity" is still a long and painful step from agreement on a workable definition of the term.

Recognizing that "the freedoms of expression . . . are vulnerable to gravely damaging yet barely visible encroachments," we have demanded that "sensitive tools" be used to carry out the "separation of legitimate from illegitimate speech." The essence of our problem in the obscenity area is that we have been unable to provide "sensitive tools" to separate obscenity from other sexually oriented but constitutionally protected speech, so that efforts to suppress the former do not spill over into the suppression of the latter. The attempt, as the late Mr. Justice Harlan observed, has only "produced a variety of views among the members of the Court unmatched in any other course of constitutional adjudication."

To be sure, five members of the Court did agree in Roth that

obscenity could be determined by asking "whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest." But agreement on that test—achieved in the abstract and without reference to the particular material before the Court—was, to say the least, short lived. By 1967 the following views had emerged: Mr. Justice Black and MR. JUSTICE DOUGLAS consistently maintained that government is wholly powerless to regulate any sexually oriented matter

⁽²⁹⁾ What we do today is rather ominous as respects librarians. The net now designed by the Court is so finely meshed that taken literally it could result in raids on libraries. Libraries, I had always assumed, were sacrosanct, representing every part of the spectrum. If what is offensive to the most influential person or group in a community can be purged from a library, the library system would be destroyed.

A few States exempt librarians from laws curbing distribution of "obscene" literature. California's law, however, provides: "Every person who, with knowledge that a person is a minor, or who fails to exercise

A few States exempt librarians from laws curbing distribution of "obscene" literature. California's law, however, provides: "Every person who, with knowledge that a person is a minor, or who fails to exercise reasonable care in ascertaining the true age of a minor, knowingly distributes to or sends or causes to be sent to, or exhibits to, or offers to distribute or exhibit any harmful matter to a minor, is guilty of a mis-

⁽³⁰⁾ The precise holding of trial court is not free from ambiguity. After

pointing out the films could be considered obscene, and that they still could not be suppressed in the absence of exposure to juveniles or unconsenting adults, the trial court concluded that "It is the judgment of this court that the films, even though they display the human body and the human personality in a most degrading fashion, are not obscene." It is not clear whether the trial court found that the films were not obscene in the sense that they were protected expression under the standards of Roth v. United States, 354 U.S. 476 (1957), and Redrup v. New York, 386 U.S. 767 (1967), or whether it used the expression "not obscene" as a term of art to indicate that the films could not be suppressed even though they were not protected under the Roth-Redrup standards. In any case, the Georgia Supreme Court viewed the trial court's opinion as holding that the films could not be suppressed, even if they were unprotected expression, provided that they were not exhibited to juveniles

or unconsenting adults.

⁽³¹⁾ As to all such problems, this Court said in *Thornhill v. Alabama*, 310 U.S. 88, 101-102.

[&]quot;The freedom of speech and of the press guaranteed by the Constitution embraces at the least the liberty to discuss publicly and truthfully all matters of public concern without previous restraint or fear of subsequent punishment. The exigencies of the colonial period and the efforts to secure freedom from oppressive administration developed a broadened conception of these liberties as adequate to supply the public need for information and education with respect to the significant issues of the times . . . Freedom of discussion, if it would fulfill its historic function in this nation, must embrace all issues about which information is needed or appropriate to enable the members of society to cope with the exigencies of their period."

on the ground of its obscenity. Mr. Justice Harlan, on the other hand, believed that the Federal Government in the exercise of its enumerated powers could control the distribution of "hard-core" pornography, while the States were afforded more latitude to "jban! any material which, taken as a whole, has been reasonably found in state judicial proceedings to treat with sex in a fundamentally offensive manner, under rationally established criteria for judging such material." MR. JUSTICE STEW-ART regarded "hard-core" pornography as the limit of both federal and state power.

The view that, until today, enjoyed the most, but not majority support was an interpretation of Roth (and not, as the Court suggests, a veering "sharply away from the Roth concept" and the articulation of a "new test of obscenity," ante. at 6) adopted by Mr. Chief Justice Warren, Mr. Justice Fortas, and the author of this opinion in Memoirs v. Massachusetts. We expressed the view that Federal or State Governments could control the distribution of material where "three elements . . . coalesce: it must be established that (a) the dominant theme of the material taken as a whole appeals to a prurient interest in sex; (b) the material is patently offensive because it affronts contemporary community standards relating to the description of representation of sexual matters; and (c) the material is utterly without redeeming social value." Even this formulation, however, concealed differences of opinion. Compare Jacobellis v. Ohio, 378 U.S., at 192-195 (BRENNAN, J., joined by Goldberg, J.) (community standards national), with id., at 200-201 (Warren, C. J., joined by Clark, J., dissenting) (community standards local). Moreover, it did not provide a definition covering all situations. Nor, finally, did it ever command a majority of the Court. Aside from the other views described above. MR. JUSTICE CLARK believed that "social importance" could only "be considered together with evidence that the material in question appeals to prurient interest and is patently offensive." Similarly, MR. JUSTICE WHITE regarded "a publication to be obscene if its predominant theme appeals to the prurient interest in a manner exceeding customary limits of candor," and regarded "'social importance"... not [as] an independent test of obscenity, but (as) relevant only to determining the predominant prurient interest of the material . .

In the face of this divergence of opinion the Court began the practice in 1967 in Redrup v. New York, 386 U.S. 767, of per curiam reversals of convictions for the dissemination of materials that at least five members of the Court, applying their separate tests, deemed not to be obscene. This approach capped the attempt in Roth to separate all forms of sexually oriented expression into two categories—the one subject to full governmental suppression and the other beyond the reach of governmental regulation to the same extent as any other protected form of speech or press. Today a majority of the Court offers a slightly altered formulation of the basic Roth test, while leaving entirely unchanged the underlying approach.

Ш

Our experience with the Roth approach has certainly taught us that the outright suppression of obscenity cannot be reconciled with the fundamental principles of the First and Fourteenth Amendments. For we have failed to formulate a standard that sharply distinguishes protected from unprotected speech, and out of necessity, we have resorted to the Redrup approach, which resolves cases as between the parties, but offers only the most obscure guidance to legislation, adjudication by other courts, and primary conduct. By disposing of cases through summary reversal or denial of certiorari we have deliberately and effectively obscured the rationale underlying the decision. It comes as no surprise that judicial attempts to follow our lead conscientiously have often ended in hopeless confusion.

conscientiously have often ended in hopeless confusion.

Of course, the vagueness problem would be largely of our own creation if it stemmed primarily from our failure to reach a consensus on any one standard. But after 15 years of experimentation and debate I am reluctantly forced to the conclusion that none of the available formulas, including the one announced today, can reduce the vagueness to a tolerable level while at the same time striking an acceptable balance between the protections of the First and Fourteenth Amendments, on the one hand, and on the other the asserted state interest in regulating the dissemination of certain sexually oriented materials. Any effort to draw a constitutionally acceptable boundary on state power must resort to such indefinite concepts as "prurient interest," "patent offensiveness," "serious literary value," and the like. The meaning of these concepts necessarily varies with the experience, outlook, and even idiosyncracies of the person

defining them. Although we have assumed that obscenity does exist and that we "know it when |we'see it," we are manifestly unable to describe it in advance except by reference to concepts so elusive that they fail to distinguish clearly between protected and unprotected speech.

We have more than once previously acknowledged that "constitutionally protected expression . . . is often separated from obscenity only by a dim and uncertain line." Added to the "perhaps inherent residual vagueness" of each of the current multitude of standards, is the further complication that the obscenity of any particular item may depend upon nuances of presentation and the context of its dissemination. Redrup itself suggested that obtrusive exposure to unwilling individuals, distribution to juveniles, and "pandering" may also bear upon the determination of obscenity. As Mr. Chief Justice Warren stated in a related vein, obscenity is a function of the circumstances of its dissemination:

"It is not the book that is on trial; it is a person. The conduct of the defendant is the central issue, not the obscenity of a book or picture. The nature of the materials is, of course, relevant as an attribute of the defendant's conduct, but the materials are thus placed in context from which they draw color and character."

I need hardly point out that the factors which must be taken into account are judgmental and can only be applied on "a case-by-case, sight-by-sight" basis. These considerations suggest that no one definition, no matter how precisely or narrowly drawn, can possibly suffice for all situations, or carve out fully suppressable expression from all media without also creating a substantial risk of encroachment upon the guarantees of the Due Process Clause and the First Amendment.(32)

The vagueness of the standards in the obscenity area produces a number of separate problems, and any improvement must rest on an understanding that the problems are to some extent distinct. First, a vague statute fails to provide adequate notice to persons who are engaged in the type of conduct that the statute could be thought to proscribe. The Due Process Clause of the Fourteenth Amendment requires that all criminal laws provide fair notice of "what the State commands or forbids." In the service of this general principle we have repeatedly held that the definition of obscenity must provide adequate notice of exactly what is prohibited from dissemination. I have grave doubts that any of those tests could be sustained today. For I know of no satisfactory answer to the assertion by Mr. Justice Black, "after the fourteen separate opinions handed down" in the trilogy of cases decided in 1966, that "no person, not even the most learned judge much less a layman, is capable of knowing in advance of an ultimate decision in his particular case by this Court whether certain material comes within the area of 'obscenity."..."

As Chief Justice Warren pointed out, "IThe constitutional requirement of definiteness is violated by a criminal statute that fails to give a person of ordinary intelligence fair notice that his contemplated conduct is forbidden by the statute. The underlying principle is that no man shall be held criminally responsible for conduct which he could not reasonably understand to be proscribed." In this context, even the most painstaking efforts to determine in advnace whether certain sexually oriented expression is obscene must inevitably prove unavailing. For the insufficiency of the notice compels persons to guess not only whether their conduct is covered by a criminal statute, but also whether their conduct falls within the constitutionally permissible reach of the statute. The resulting level of uncertainty is utterly intolerable, not alone because it makes "|b|ookselling . . . a hazardous profession," but as well because it invites arbitrary and erratic enforcement of the law.

In addition to problems that arise when any criminal statute fails to afford fair notice of what it forbids, a vague statute in the areas of speech and press creates a second level of difficulty. We have indicated that "stricter standards of permissible statutory vagueness may be applied to a statute having a potentially inhibiting effect on speech: a man may the less be required to act at his peril here, because the free dissemination of ideas. may be the loser." That proposition draws its strength from our recognition that "It he fundamental freedoms of speech and press have contributed greatly to the development and well-being of our free society and are indispensable to its continued growth. Ceaseless vigilance is the watchword to prevent their erosion by Congress or by the States. The door barring federal and state intrusion into this area cannot be left a jar..." (33)

To implement this general principle, and recognizing the inherent vagueness of any definition of obscenity, we have held that the definition of obscenity must be drawn as narrowly as possible so as to minimize the interference with protected expression. Thus, in Roth we rejected the test of Regina v. Hicklen, that "|judged| obscenity by the effect of isolated passages upon the most susceptible persons." That test, we held in Roth,

"might well encompass material legitimately treating sex..." And we have supplemented the Roth standard with additional tests in an effort to hold in check the corrosive effect of vagueness on the guarantees of the First Amendment. We have held, for example, that "A State is not free to adopt whatever procedures it pleases for dealing with obscenity..." "Rather, the First Amendment requires that procedures be incorporated that 'ensure against the curtailment of constitutionally protected expression..."

Similarly, we have held that a State cannot impose criminal sanctions for the possession of obscene material absent proof that the possessor had knowledge of the contents of material. "Proof of scienter" is necessary "to avoid the hazard of self-censorship of constitutionally protected material and to compensate for the ambiguities inherent in the definition of obscenity." In short,

"It he objectionable quality of vagueness and overbreadth ... [is] the danger of tolerating, in the area of First Amendment freedoms, the existence of a penal statute susceptible of sweeping and improper application. These freedoms are delicate and vulnerable, as well as supremely precious in our society. The threat of sanctions may deter their exercise almost as potently as the actual application of sanctions. Because First Amendment freedoms need breathing space to survive, government may regulate in the area only with narrow specificity."

The problems of fair notice and chilling protected speech are very grave standing alone. But it does not detract from their importance to recognize that a vague statute in this area creates a third, although admittedly more subtle, set of problems. These problems concern the institutional stress that inevitably results where the line separating protected from unprotected speech is excessively vague. In Roth we conceded that "there may be marginal cases in which it is difficult to determine the side of the line on which a particular fact situation falls . Our subsequent experience demonstrates that almost every case is "marginal." And since the "margin" marks the point of separation between protected and unprotected speech, we are left with a system in which almost every obscenity case presents a constitutional question of exceptional difficulty. "The suppression of a particular writing or other tangible form of expression an individual matter, and in the nature of things every such suppression raises an individual constitutional problem, in which a reviewing court must determine for itself whether the attacked expression is suppressable within constitutional

Examining the rationale, both explicit and implicit, of our vagueness decisions, one commentator has viewed these decisions as an attempt by the Court to establish an "insulating buffer-zone of added protection at the peripheries of several of the Bill of Rights freedoms." The buffer-zone enables the Court to fend off legislative attempts "to pass to the courts—and ultimately to the Supreme Court—the awesome task of making case by case at once the criminal and the constitutional law." Thus,

"|b|ecause of the Court's limited power to re-examine fact on a cold record, what appears to be going on in the administration of the law must be forced, by restrictive procedures, to reflect what is really going on: and because of the impossibility, through sheer volume of cases, of the Court's effectively policing law administration case by case, these procedures must be framed to assure, as well as procedures can assure, a certain overall probability of regularity."

As a result of our failure to define standards with predictable application to any given piece of material, there is no probability of regularity in obscenity decisions by state and lower federal courts. That is not to say that these courts have performed badly in this area or paid insufficient attention to the principles we have established. The problem is, rather, that one cannot say with certainty that material is obscene until at least five members of this Court, applying inevitably obscure standards, have pronounced it so. The number of obscenity cases on our docket gives ample testimony to the burden that has been placed upon this Court.

But the sheer number of the cases does not define the full extent of the institutional problem. For quite apart from the number of cases involved and the need to make a fresh constitutional determination in each case, we are tied to the "absurd business of perusing and viewing the miserable stuff that pours into the Court . . ." While the material may have varying degrees of social importance, it is hardly a source of edification to the members of this Court who are compelled to view it before passing on its obscenity.

Moreover, we have managed the burden of deciding scores of obscenity cases by relying on per curiam reversals or denials of certiorari—a practice which conceals the rationale of decision and gives at least the appearance of arbitrary action by this Court. More important, no less than the procedural schemes struck down in such cases as Blount v. Rizzi, and Freedman v.

⁽³²⁾ Although I did not join the opinion of the Court in Stanley v. Georgia. I am now inclined to agree that "the Constitution protects the right to receive information and ideas," and that "[t]his right to receive information and ideas, regardless of their social worth . . . is fundamental to our free society." This right is closely tied, as Stanley recognized, to "the right to be free, except in very limited circumstances, from unwarranted governmental intrusions into one's privacy." It is similarly related to "the right of the individual, married or single, to be free from unwarranted governmental intrusion into matters so fundations.

^{(33) &}quot;This Court . . . has emphasized that the 'vice of vagueness' is especially pernicious where legislative power over an area involving speech, press, petition and assembly is involved. . . . For a statute broad enough to support infringement of speech, writings, thoughts and public assemblies, against the unequivocal command of the First Amendment

necessarily leaves all persons to guess just what the law really means to cover, and fear of a wrong guess inevitably leads people to forego the very rights the Constitution sought to protect above all others. Vagueness becomes even more intolerable in this area if one accepts, as the Court today does, a balancing test to decide if First Amendment rights shall be protected. It is difficult at best to make a man guess—at the penalty of imprisonment—whether a court will consider the State's need for certain information superior to society's interest in unfettered freedom. It is unconscionable to make him choose between the right to keep silent and the need to speak when the statute supposedly establishing the 'state's interest' is too vague to give him guidance."

Note, The First Amendment Overbreadth Doctrine, 83 Harv. L. Rev. 844, 885-886 and n. 158 (1970) ("Thus in the area of obscenity the overbreadth doctrine operates interstitially, when no line of privilege is apposite or yet to be found, to control the impact of schemes designed to curb distribution of unprotected material.").

receive information and ideas, regardless of their social worth. . . . is fundamental to our free society." This right is closely tied, as *Stanley* recognized, to "the right to be free, except in very limited circumstances, from unwarranted governmental intrusions into one's privacy." It is similarly related to "the right of the individual, married or single, to be free from unwarranted governmental intrusion into matters so fundamentally affecting a person as the decision whether to bear or beget a child," and the right to exercise "autonomous control over the development and expression of one's intellect, interests, tastes, and personality." It seems to me that the recognition of these intertwining rights call in question the validity of the two-level approach recognized in *Roth*. After all, if a person has the right to receive information without regard to its social worth—that is, without regard to its obscenity—then it would

Maryland, the practice effectively censors protected expression by leaving lower court determinations of obscenity intact even though the status of the allegedly obscene material is entirely unsettled until final review here. In addition, the uncertainty of the standards creates a continuing source of tension between state and federal courts, since the need for an independent determination by this Court seems to render superfluous even the most conscientious analysis by state tribunals. And our inability to justify our decisions with a persuasive rationale – or indeed, any rationale at all – necessarily creates the impression that we are merely second-guessing state court judges.

The severe problems arising from the lack of fair notice, from the chill on protected expression, and from the stress imposed on the state and federal judicial machinery persuade me that a significant change in direction is urgently required. I turn, therefore, to the alternatives that are now open.

IV

1. The approach requiring the smallest deviation from our present course would be to draw a new line between protected and unprotected speech, still permitting the States to suppress all material on the unprotected side of the line. In my view clarity cannot be obtained pursuant to this approach except by drawing a line that resolves all doubts in favor of state power and against the guarantees of the First Amendment. We could hold, for example, that any depiction or description of human sexual organs, irrespective of the manner or purpose of the portrayal, is outside the protection of the First Amendment and therefore open to suppression by the States. That formula would, no doubt, offer much fairer notice of the reach of any state statute drawn at the boundary of the State's constitutional power. And it would also, in all likelihood, give rise to a substantial probability of regularity in most judicial determinations under the standard. But such a standard would be appallingly overboard, permitting the suppression of a vast range of literary, scientific, and artistic masterpieces. Neither the First Amendment nor any free community could possibly tolerate such a standard. Yet short of that extreme it is hard to see how any choice of words could reduce the vagueness problem to tolerable proportions, so long as we remain committed to the view that some class of materials is subject to outright suppression by the State.

2. The alternative adopted by the Court today recognizes that a prohibition against any depiction or description of human sexual organs could not be reconciled with the guarantees of the First Amendment. But the Court does retain the view that certain sexually oriented material can be considered obscene and therefore unprotected by the First and Fourteenth Amendments. To describe that unprotected class of expression, the Court adopts a restatement of the Roth-Memoirs definition of obscenity: "The basic guidelines for the trier of fact must be: (a) whether 'the average person, applying contemporary community standards' would find that the work, taken as a whole, appeals to the prurient interest . . . (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (c) whether the work, taken as a whole, lacks serious literary, artistic, political or scientific value." In apparent illustration of "sexual conduct," as that term is used in the test's second element, the Court identifies "(a) Patently offensive representations or descriptions of ultimate sexual acts, normal or perverted, actual or simulated," and "(b) Patently offensive representations or descriptions of masturbation, excretory functions, and lewd exhibition of genitals."

The differences between this formulation and the three-prong-

The differences between this formulation and the three-pronged Memoirs test are, for the most part, academic. (34) The first element of the Court's test is virtually identical to the Memoirs requirement that "the dominant theme of the material taken as a whole |must appeal! to a prurient interest in sex." Whereas the second prong of the Memoirs test demanded that the material be "patently offensive because it affronts contemporary community standards relating to the description or representation of sexual matters," ibid., the test adopted today requires that the material describe, "in a patently offensive way, sexual conduct specifically defined by the applicable state law." The third component of the Memoirs test is that the material must be "utterly without redeeming social value." The Court's rephrasing requires that the work, taken as a whole, must be proved to lack "serious literary, artistic, political, or scientific value."

The Court evidently recognizes that difficulties with the Roth approach necessitate a significant change of direction. But the Court does not describe its understanding of those difficulties, nor does it indicate how the restatement of the Memoirs test is in any way responsive to the problems that have arisen. In my view, the restatement leaves unresolved the very difficulties that compel our rejection of the underlying Roth approach, while at the same time contributing substantial difficulties of its own. The modification of the Memoirs test may prove suffi-

cient to jeopardize the analytic underpinnings of the entire scheme. And today's restatement will likely have the effect, whether or not intended, of permitting far more sweeping suppression of sexually oriented expression, including expression that would almost surely be held protected under our current formulation.

Although the Court's restatement substantially tracks the three-part test announced in Memoirs v. Massachusetts, supra, it does purport to modify the "social value" component of the test. Instead of requiring, as did Roth and Memoirs, that state suppression be limited to materials utterly lacking in social value, the Court today permits suppression if the government can prove that the materials lack "serious literary, artistic, political or scientific value." But the definition of "obscenity" as expression utterly lacking in social importance is the key to the conceptual basis of Roth and our subsequent opinions In Roth we held that certain expression is obscene, and thus outside the protection of the First Amendment, precisely because it lacks even the slightest redeeming social value. (35) The Court's approach necessarily assumes that some works will be deemed obscene-even though they clearly have some social value - because the State was able to prove that the value, measured by some unspecified standard, was not sufficiently "serious" to warrant constitutional protection. That result is not merely inconsistent with our holding in Roth; it is nothing less than a rejection of the fundamental First Amendment premises and rationale of the Roth opinion and an invitation to widespread suppression of sexually oriented speech. Before today, the protections of the First Amendment have never been thought limited to expressions of serious literary or political

Although the Court concedes that "Roth presumed 'obscenity' to be 'utterly without redeeming social value'," it argues that Memoirs produced "a drastically altered test that called on the prosecution to prove a negative, i. e., that the material was 'utterly without redeeming social value'—a burden virtually impossible to discharge under our criminal standards of proof." One should hardly need to point out that under the third component of the Court's test the prosecution is still required to "prove a negative"—i. e., that the material lacks serious literary, artistic, political, or scientific value. Whether it will be easier to prove that material lacks "serious" value than to prove that it lacks any value at all remains, of course, to be seen.

In any case, even if the Court's approach left undamaged the conceptual framework of Roth, and even if it clearly barred the suppression of works with at least some social value, I would nevertheless be compelled to reject it. For it is beyond dispute that the approach can have no ameliorative impact on the cluster of problems that grow out of the vagueness of current standards. Indeed, even the Court makes no argument that the reformulation will provide fairer notice to booksellers, theatre owners, and the reading and viewing public. Nor does the Court contend that the approach will provide clearer guidance to law enforcement officials or reduce the chill on protected expression. Nor, finally, does the Court suggest that the approach will mitigate to the slightest degree the institutional problems that have plagued this Court and the State and Federal Judiciary as a direct result of the uncertainty inherent in any definition of obscenity.

Of course, the Court's restated Roth test does limit the definition of obscenity to depictions of physical conduct and explicit sexual acts. And that limitation may seem, at first glance, a welcome and clarifying addition to the Roth-Memoirs formula. But just as the agreement in Roth on an abstract definition of obscenity gave little hint of the extreme difficulty that was to follow in attempting to apply that definition of specific material, the mere formulating of a "physical conduct" test is no assurance that it can be applied with any greater facility. The Court does not indicate how it would apply its test to the materials involved in California v. Miller, ante, and we can only speculate as to its application. But even a confirmed optimist could find little realistic comfort in the adoption of such a test. Indeed, the valiant attempt of one lower federal court to draw the constitutional line at depictions of explicit sexual conduct seems to belie any suggestion that this approach marks the road to clarity. (36) The Court surely demonstrates little sensitivity to our own institutional problems, much less the other vagueness-related difficulties, in establishing a system that requires us to consider whether a description of human genitals is sufficiently "lewd" to deprive it of constitutional protection: whether $% \left(1\right) =\left(1\right) \left(1\right)$ a sexual act is "ultimate"; whether the conduct depicted in materials before us fits within one of the categories of conduct whose depiction the state or federal governments have attempted to suppress; and a host of equally pointless inquiries. In addition, adoption of such a test does not, presumably, obviate the need for consideration of the nuances of presentation of sexually oriented material, yet it hardly clarifles the application of those opaque but important factors.

If the application of the "physical conduct" test to pictorial material is fraught with difficulty, its application to textual material carries the potential for extraordinary abuse. Surely we have passed the point where the mere written description of sexual conduct is deprived of First Amendment protection.

Yet the test offers no guidance to us, or anyone else, in determining which written descriptions of sexual conduct are protected, and which are not.

Ultimately, the reformulation must fail because it still leaves in this Court the responsibility of determining in each case whether the materials are protected by the First Amendment. The Court concedes that even under its restated formulation, the First Amendment interests at stake require "appellate courts to conduct an independent review of constitutional claims when necessary," California v. Miller, citing Mr. Justice Harlan's opinion in Roth, where he stated, "I do not understand how the Court can resolve the constitutional problems before it without making its own independent judgment upon the character of the material upon which these convictions were based." Thus, the Court's new formulation will not relieve us of "the awesome task of making case by case at once the criminal and the constitutional law." And the careful efforts of state and lower federal courts to apply the standard will remain an essentially pointless exercise, in view of the need for an ultimate decision by this Court. In addition, since the status of sexually oriented material will necessarily remain in doubt until final decision by this Court, the new approach will not diminish the chill on protected expression that derives from the uncertainty of the underlying standard. I am convinced that a definition of obscenity in terms of physical conduct cannot provide sufficient clarity to afford fair notice, to avoid a chill on protected expression, and to minimize the institutional stress, so long as that definition is used to justify the outright suppression of any material that is asserted to fall within its terms.

3. I have also considered the possibility of reducing our own role, and the role of appellate courts generally, in determining whether particular matter is obscene. Thus, we might conclude that juries are best suited to determine obscenity vel non and that jury verdicts in this area should not be set aside except in cases of extreme departure from prevailing standards. Or, more generally, we might adopt the position that where a lower federal or state court has conscientiously applied the constitutional standard, its finding of obscenity will be no more vulnerable to reversal by this Court than any finding of fact. While the point was not clearly resolved prior to our decision in Redrup v. New York, it is implicit in that decision that the First Amendment requires an independent review by appellate courts of the constitutional fact of obscenity. (37) That result is required by principles applicable to the obscenity issue no less than to any other involving free expression. In any event, even if the Constitution would permit us to refrain from judging for ourselves the alleged obscenity of particular materials, that approach would solve at best only a small part of our problem. For while it would mitigate the institutional stress produced by the Roth approach, it would neither offer nor produce any cure for the other vices of vagueness. Far from providing a clearer guide to permissible primary conduct, the approach would inevitably lead to even greater uncertainty and the consequent due process problems of fair notice. And the approach would expose much protected, sexually oriented expression to the vagaries of jury determinations. Plainly, the institutional gain would be more than offset by the unprecedented infringement of First Amendment rights.

4. Finally, I have considered the view, urged so forcefully since 1957 by our Brothers Black and DOUGLAS, that the First Amendment bars the suppression of any sexually oriented expression. That position would effect a sharp reduction, although perhaps not a total elimination, of the uncertainty that surrounds our current approach. Nevertheless, I am convinced that it would achieve that desirable goal only by stripping the States of power to an extent that cannot be justified by the commands of the Constitution, at least so long as there is available an alternative approach that strikes a better balance between the guarantee of free expression and the States' legitimate interests.

\mathbf{V}

Our experience since Roth requires us not only to abandon the effort to pick out obscene materials on a case-by-case basis, but also to reconsider a fundamental postulate of Roth: that there exists a definable class of sexually oriented expression that may be totally suppressed by the Federal and State Governments. Assuming that such a class of expression does in fact exist. I am forced to conclude that the concept of "obscenity" cannot be defined with sufficient specificity and clarity to provide fair notice to persons who create and distribute sexually oriented materials, to prevent substantial erosion of protected speech as a by-product of the attempt to suppress unprotected speech, and to avoid very costly institutional harms. Given these inevitable side-effects of state efforts to suppress what is assumed to be unprotected speech, we must scrutinize with care the state interest that is asserted to justify the suppression. For in the absence of some very substantial interest in suppressing such speech, we can hardly condone the ill-effects that seem to flow inevitably from the effort.

Obscenity laws have a long history in this country. Most of the States that had ratified the Constitution by 1792 punished the related crime of blasphemy or profanity despite the guar-

dation. Oregon has recently revised its statute to prohibit only the distribution of obscene materials to juveniles or unconsenting adults. The enactment of this principle is, of course, a choice constitutionally open to

every State even under the Court's decision. See Oregon Laws 1971.

(35) "All ideas having even the slightest redeeming social importance—unorthodox ideas, controversial ideas, even ideas hateful to the prevailing climate of opinion—have the full protection of the guaranties, unless excludable because they encroach upon the limited area of more important interests. But implicit in the history of the First Amendment is the

rejection of obscenity as utterly without redeeming social importance."

⁽³⁶⁾ The test apparently requires an effort to distinguish between "singles" and "duals," between "erect penises" and "semi-erect penises," and between "ongoing sexual activity" and "imminent sexual activity."

⁽³⁷⁾ Mr. Justice Harlan, it hears noting, considered this requirement critical for review of not only federal but state convictions, despite his view that the States were accorded more latitude than the Federal Government in defining obscenity.

⁽³⁴⁾ While the Court's modification of the Memoirs test is small, it should still prove sufficient to invalidate virtually every state law relating to the suppression of obscenity. Fur under the Court's statement, a statute must specifically enumerate certain forms of sexual conduct, the depiction of which is to be prohibited. It seems highly doubtful to me that state courts will be able to construe state statutes so as to incorporate a carefully itemized list of various forms of sexual conduct, and thus to bring them into conformity with the Court's requirements. The statues of at least one State should, however, escape the wholesale invali-

antees of free expression in their constitution, and Massachusetts expressly prohibited the "composing, writing, printing or publishing of any filthy, obscene or profane song, pamphlet, libel or mock-sermon, in imitation of preaching, or any other part of divine workship." In 1815 the first reported obscenity conviction was obtained under the common law of Pennsylvania. A conviction in Massachusetts under its common law and colonial statute followed six years later. In 1821 Vermont passed the first state law proscribing the publication or sale of "lewd or obscene" material, and federal legislation barring the importation of similar matter appeared in 1842. Although the number of early obscenity laws was small and their enforcement exceedingly lax, the situation significantly changed after about 1870 when Federal and State Governments, mainly as a result of the efforts of Anthony Comstock, took an active interest in the suppression of obscenity. By the end of the 19th Century at least 30 States had some type of general prohibition on the dissemination of obscene materials, and by the time of our decision in Roth no State was without some provision on the subject. The Federal Government meanwhile had enacted no fewer than 20 obscenity laws between 1842 and 1956.

This history caused us to conclude in Roth "that the unconditional phrasing of the First Amendment (that "Congress shall make no law . . . abridging the freedom of speech, or of the press . . .") was not intended to protect every utterance." It also caused us to hold, as numerous prior decisions of this Court had assumed, that obscenity could be denied the protection of the First Amendment and hence suppressed because it is a form of expression "utterly without redeeming social importance," as "mirrored in the universal judgment that [it] should be restrained"

Because we assumed – incorrectly, as experience has proven – that obscenity could be separated from other sexually oriented expression without significant costs either to the First Amendment or to the judicial machinery charged with the task of safeguarding First Amendment freedoms, we had no occasion in Roth to probe the asserted state interest in curtailing unprotected, sexually oriented speech. Yet as we have increasingly come to appreciate the vagueness of the concept of obscenity, we have begun to recognize and articulate the state interests at stake. Significantly, in Redrup v. New York, supra. where we set aside findings of obscenity with regard to three sets of material, we pointed out that

"Ji'n none of the cases was there a claim that the statute in question reflected a specific and limited state concern for juveniles. In none was there any suggestion of an assault upon individual privacy by publication in a manner so obtrusive as to make it impossible for an unwilling individual to avoid exposure to it. And in none was there evidence of the sort of 'pandering' which the Court found significant in Ginzburg v. United States.

The opinions in Redrup and Stanley v. Georgia reflected our emerging view that the state interests in protecting children and in protecting unconsenting adults may stand on a different footing from the other asserted state interests. It may well be, as one commentator has argued, that "exposure to Jerotic material! is for some persons an intense emotional experience. A communication of this nature, imposed upon a person contrary to his wishes, has all the characteristics of a physical assault . . [And it! constitutes an invasion of his privacy . . . Similarly, if children are "not possessed of that full capacity for individual choice which is the presupposition of the First Amendment guarantees," then the State may have a substantial interest in precluding the flow of obscene materials even to consenting juveniles.

But whatever the strength of the state interests in protecting juveniles and unconsenting adults from exposure to sexually oriented materials, those interests cannot be asserted in defense of the holding of the Georgia Supreme Court in this case. That court assumed for the purposes of its decision that the films in issue were exhibited only to persons over the age of 21 who viewed them willingly and with prior knowledge of the nature of their contents. And on that assumption the state court held that the films could still be suppressed. The justification for the suppression must be found, therefore, in some independent interest in regulating the reading and viewing habits of consenting adults.

At the outset it should be noted that virtually all of the interests that might be asserted in defense of suppression, laying aside the special interests associated with distribution to juveniles and unconsenting adults, were also posited in Stanley v. Georgia, supra, where we held that the State could not make the "mere private possession of obscene material a crime." That decision presages the conclusions I reach here today.

In Stanley we pointed out that "It here appears to be little

In Stanley we pointed out that "It here appears to be little empirical basis for" the assertion that "exposure to obscene materials may lead to deviant sexual behavior or crimes of sexual violence." (38) In Any event, we added that "if the State is only concerned about printed or filmed materials inducing antisocial conduct, we believe that in the context of private consumption of ideas and information we should adhere to the view that "la'mong free men, the deterrents ordinarily to be applied to prevent crime are education and punishment for violations of the law...."

Moreover, in Stanley we rejected as "wholly inconsistent with the philosophy of the First Amendment," the notion that there is a legitimate state concern in the "control of the moral content of a person's thoughts," and we held that a State "cannot constitutionally premise legislation on the desirability of controlling a person's private thoughts." That is not to say, of

course, that a State must remain utterly indifferent to—and take no action bearing on—the morality of the community. The traditional description of state police power does embrace the regulation of morals as well as the health, safety, and general welfare of the citizenry. And much legislation—compulsory public education laws, civil rights laws, even the abolition of capital punishment—are grounded at least in part on a concern with the morality of the community. But the State's interest in regulating morality by suppressing obscenity, while often asserted, remains essentially unfocused and ill-defined. And, since the attempt to curtail unprotected speech necessarily spills over into the area of protected speech, the effort to serve this speculative interest through the suppression of obscene material must tread heavily on rights protected by the First Amendment.

In Roe v. Wade, 410 U.S. 113 (1973), we held constitutionally invalid a state abortion law, even though we were aware of

"the sensitive and emotional nature of the abortion controversy, of the vigorous opposing views, even among physicians, and of the deep and seemingly absolute convictions that the subject inspires. One's philosophy, one's experiences, one's exposure to the raw edges of human existence, one's religious training, one's attitudes toward life and family and their values, and the moral standards one establishes and seeks to observe, are all likely to influence and to color one's thinking and conclusions about abortion."

Like the proscription of abortions, the effort to suppress obscenity is predicated on unprovable, although strongly held, assumptions about human behavior, morality, sex, and religion. The existence of these assumptions cannot validate a statute that substantially undermines the guarantees of the First Amendment, any more than the existence of similar assumptions on the issue of abortion can validate a statute that infringes the constitutionally-protected privacy interests of a pregnant woman.

If, as the Court today assumes, "a state legislature may . . . act on the . . . assumption that . . . commerce in obscene books, or public exhibitions focused on obscene conduct, have a tendency to exert a corrupting and debasing impact leading to antisocial behavior," then it is hard to see how state-ordered regimentation on our minds can ever be forestalled. For if a State may, in an effort to maintain or create a particular moral tone, prescribe what its citizens cannot read or cannot see, then it would seem to follow that in pursuit of that same objective a State could decree that its citizens must read certain books or must view certain films. However laudable its goal – and that is obviously a question on which reasonable minds may differ – the State cannot proceed by means that violate the Constitution. The precise point was established a half century ago in Meyer v. Nebraska.

"That the State may do much, go very far, indeed, in order to improve the quality of its citizens, physically, mentally and morally, is clear: but the individual has certain fundamental rights which must be respected. The protection of the Constitution extends to all, to those who speak other languages as well as to those born with English on the tongue. Perhaps it would be highly advantageous if all had ready understanding of our ordinary speech, but this cannot be coerced by methods which conflict with the Constitution—a desirable end cannot be promoted by prohibited means.

"For the welfare of his Ideal Commonwealth, Plato suggested a law which would provide: 'That the wives of our guardians are to be common, and their children are to be common, and no parent is to know his own child, nor any child his parent . . . The proper officers will take the offspring of the good parents to the pen or fold, and there they will deposit them with certain nurses who dwell in a separate quarter: but the offspring of the inferior, or of the better when they chance to be deformed, will be put away in some mysterious, unknown place, as they should be.' In order to submerge the individual and develop ideal citizens, Sparta assembled the males at seven into barracks and intrusted their subsequent education and training to official guardians. Although such measure have been deliberately approved by men of great genius, their ideas touching the relation between individual and State were wholly different from those upon which our institutions rest; and it hardly will be affirmed that any legislature could impose such restrictions upon the people of a State without doing violence to both letter and spirit of the Constitution."

Recognizing these principles, we have held that so-called thematic obscenity—obscenity which might persuade the viewer or reader to engage in "obscene" conduct—is not outside the protection of the First Amendment:

"It is contended that the State's action was justified because the motion picture attractively portrays a relationship which is contrary to the moral standards, the religious precepts, and the legal code of its citizenry. This argument misconceives what it is that the Constitution protects. Its guarantee is not confined to the expression of ideas that are conventional or shared by a majority. It protects advocacy of the opinion that adultery may sometimes be proper, no less than advocacy of socialism or the single tax. And in the realm of ideas it protects expression which is eloquent no less than that which is unconvincing."

Even a legitimate, sharply focused state concern for the morality of the community cannot, in other words, justify an assault on the protections of the First Amendment. Where the state interest in regulation of morality is vague and ill-defined, interference with the guarantees of the First Amendment is even more difficult to justify.

In short, while I cannot say that the interests of the State – apart from the question of juveniles and unconsenting adults – are trivial or nonexistent, I am compelled to conclude that these interests cannot justify the substantial damage to constitutional rights and to this Nation's judicial machinery that inevitably

results from state efforts to bar the distribution even of unprotected material to consenting adults. I would hold, therefore, that at least in the absence of distribution to juveniles or obtrusive exposure to unconsenting adults, the First and Fourteenth Amendments prohibit the state and federal governments from attempting wholly to suppress sexually oriented materials on the basis of their allegedly "obscene" contents. Nothing in this approach precludes those governments from taking action to serve what may be strong and legitimate interests through regulation of the manner of distribution of sexually oriented material

VI

Two Terms ago we noted that

"IThere is developing sentiment that adults should have complete freedom to produce, deal in, possess and consume whatever communicative materials may appeal to them and that the law's involvement with obscenity should be limited to those situations where children are involved or where it is necessary to prevent imposition on unwilling recipients of whatever age. The concepts involved are said to be so elusive and the laws so inherently unenforceable without extravagant expenditures of time and effort by enforcement officers and the courts that basic reassessment is not only wise but essential."

Nevertheless, we concluded that "the task of restructuring

the obscenity laws lies with those who pass, repeal, and amend statutes and ordinances." But the law of obscenity has been fashioned by this Court – and necessarily so under our duty to enforce the Constitution. It is surely the duty of this Court, as expounder of the Constitution, to provide a remedy for the present unsatisfactory state of affairs. I do not pretend to have found a complete and infallible answer to what Mr. Justice Harlan called "the intractable obscenity problem." Difficult questions must still be faced, notably in the areas of distribution to juveniles and offensive exposure to unconsenting adults. Whatever the extent of state power to regulate in those areas, (39) it should be clear that the view I espouse today would introduce a large measure of clarity to this troubled area, would reduce the institutional pressure on this Court and the rest of the State and Federal judiciary, and would guarantee fuller freedom of expression while leaving room for the protection of legitimate governmental interests. Since the Supreme Court of Georgia erroneously concluded that the State has power to suppress sexually oriented material even in the absence of distribution to juveniles or exposure to unconsenting adults, I would reverse that judgment and remand the case to that court for further proceedings not inconsistent with this opinion.

ROBERT EUGENE SMITH, Towson, Md. (MELL S. FRIED-MAN, D. FREEMAN HUTTON, and GILBERT H. DEITCH, with him on the brief) for peritioners; THOMAS E. MORAN, Sandy Springs, Ga (JOEL M. FELDMAN, Assistant District Attorney, Atlanta Judicial Circuit, and THOMAS R. MORAN, Assistant Solicitor, with him on the brief) for respondents.

No. 70-69

On Appeal from the United States District Court for the Eastern District of Wisconsin.

United States, Appellant, v. George Joseph Orito.

[June 21, 1973] Syllabus

Appellee was charged with knowingly transporting obscene material by common carrier in interstate commerce, in violation of 18 U.S.C. § 1462. The District Court granted his motion to dismiss, holding the statute unconstitutionally overbroad for failing to distinguish between public and nonpublic transportation. Appellee relies on Stanley v. Georgia, 394 U.S. 557. Held: Congress has the power to prevent obscene material, which is not protected by the First Amendment, from entering the stream of commerce. The zone of privacy that Stanley protected does not extend beyond the home. See United States v. 12 200-Ft. Reels Film, post, p.-; Paris Adult Theatre Iv. Slaton. This case is remanded to the District Court for reconsideration of the sufficiency of the indictment of Miller v. California; United States v. 12 200-Ft. Reels, supra, and this opinion.

⁽³⁸⁾ Indeed, since *Stanley* was decided, the President's Commission on Obscenity and Pornography has concluded:

on Obscenity and Pornography has concluded:
"In sum, empirical research designed to clarify the question has found no evidence to date that exposure to explicit sexual materials plays a significant role in the causation of delinquent or criminal behavior among youth or adults. The Commission cannot conclude that exposure to erotic materials is a factor in the causation of sex crime or sex delinquency."

To the contrary, the Commission found that "[o]n the positive side, explicit sexual materials are sought as a source of entertainment and information by substantial numbers of American adults. At times, these materials also appear to serve to increase and facilitate constructive communication about sexual matters within marriage," [d]. at 53.

⁽³⁹⁾ The Court erroneously states, Miller v. California, ante, at 12, that the author of this opinion "indicates that suppression of unprotected obscene material is permissible to avoid exposure to unconsenting adults . . . and to juveniles . . ." I defer expression of my views as to the scope of state power is these areas until cases squarely presenting these questions are before the Court.

Vacated and remanded.

BURGER, C. J., delivered the opinion of the Court, in which WHITE, BLACKMUN, POWELL, and REHNQUIST, JJ., joined. DOUGLAS, J., filed a dissenting opinion. BRENNAN, J., filed a dissenting opinion, in which STEWART and MARSHALL, JJ., joined.

MR. CHIEF JUSTICE BURGER delivered the opinion of the

Appellee Orito was charged in the United States District Court for the Eastern District of Wisconsin with a violation of 18 U.S.C. § 1462(40) in that he did "knowingly transport and carry in interstate commerce from San Francisco to Milwaukee by means of a common carrier, that is, Trans World Airlines and North Central Airlines, copies of (specified) lewd, lascivious, and filthy reels of film, with as many as eight to 10 copies of some of the films. Appellee moved to dismiss the indictment on the ground that the statute violated his First and Ninth Amendment rights. The District Court granted his motion, holding that the statute was unconstitutionally overbroad since it failed to distinguish between "public" and "non-public" transportation of obscene materials. The District Court interpreted this Court's decisions in Griswold v. Connecticut, Redrup v. New York, and Stanley v. Georgia, to establish the proposition that "non-public transportation" of obscene materials was constitutionally protected. (41)

Although the District Court held the statute void on its face for overbreadth, it is not clear whether the statute was held to be overbroad because it covered transportation intended solely for the private use of the transporter, or because, regardless of the intended use of the materials, the statute extended to "private carriage" or "nonpublic" transportation which in itself involved no risk of exposure to the children or unwilling adults. The United States brought this direct appeal under the former 18 U.S.C. § 3731 (1964 ed.) now amended, 1971 Pub. Law 91-644 § 14 (a).

The District Court erred in striking down 18 U.S.C. \S 1642 and dismissing respondent's indictment on these "privacy" grounds. The essence of respondent's contentions is that Stanley has firmly established the right to possess obscene material in the privacy of the home and that this creates a correlative right to receive it, transport it or distribute it. We have rejected that reasoning. This case was decided by the District Court before our decisions in United States v. Thirty-Seven Photographs, 402 U.S. 363 (1971); and United States v. Reidel, 402 U.S. 351 (1971). Those holdings negate the idea that some zone of constitutionally protected privacy follows such materials when they are moved outside the home area protected by Stanley. (42)

The Constitution extends special safeguards to the privacy of the home, just as it protects other special privacy rights such as those of marriage, procreation, motherhood, child rearing, and education. But viewing obscene films in a commercial theater open to the adult public, or transporting such films in common carriers in interstate commerce, has no such claim to such special consideration. (43) It is hardly necessary to catalog the myriad activities that may lawfully be engaged in within the privacy and confines of the home, but may be prohibited in public. The Court has consistently rejected constitutional protection for obscene material outside the home.

Given (a) that obscene material is not protected under the

First Amendment, (b) that the government has a legitimate interest in protecting the public commercial environment by preventing such materials from entering the stream of commerce, and (c) that no constitutionally protected privacy is involved, we cannot say that the Constitution forbids comprehensive federal regulation of interstate transportation of obscene material merely because such transport may be by private carriage, or because material is intended for the private use of the transporter. That the transporter has an abstract proprietary power to shield the obscene material from all others and to guard the material with the same privacy as in the home is not controlling. Congress may regulate on the basis of the natural tendency of material in the home being kept private and the contrary tendency once material leaves that area, regardless of a transporter's professed intent. Congress could reasonably determine such regulation to be necessary to effect permissible federal control of interstate commerce in obscene materials, based as that regulation is on a legislatively determined risk of ultimate exposure to juveniles or to the public and the harm that exposure could cause. "The motive and purpose of a regulation of interstate commerce are matters for the legislative judgment upon the exercise of which the Constitution places no restriction and over which the courts are given no control. "It is sufficient to reiterate the well-settled principle that Congress may impose relevant conditions and requirments on those who use the channels of interstate commerce in order that those

channels will not become the means of promoting or spreading evel, whether of a physical, moral or economic nature." (44)

As this case came to us on the District Court's summary dismissal of the forfeiture action, no determination of the obscenity of the material involved has been made. Today, for the first time since Roth v. United States, we have arrived at standards accepted by a majority of this Court for distinguishing obscene material, unprotected by the First Amendment, from protected free speech. The decision of the District Court is therefore vacated and the case is remanded for reconsideration of the sufficiency of the indictment in light of Miller v. California, supra. United States v. Twelve 200-Ft. Reels, supra, and this opinion.

Vacated and remanded.

MR. JUSTICE DOUGLAS, dissenting.

We held in Stanley v. Georgia, 394 U.S. 557, that an individual reading or examining "obscene" materials in the privacy of his home is protected against state prosecution by reason of the First Amendment made applicable to the States by reason of the Fourteenth. We said:
"These are the rights that appellant is asserting in the case

before us. He is asserting the right to read or observe what he pleases – the right to satisfy his intellectual and emotional needs in the privacy of his own home. He is asserting the right to be free from state inquiry into the contents of his library. Georgia contends that appellant does not have these rights, that there are certain types of materials that the individual may not read or even possess. Georgia justifies this assertion by arguing that the films in the present case are obscene. But we think that mere categorization of these films as 'obscene' is insufficient justification for such a drastic invasion of personal liberties guaranteed by the First and Fourteenth Amendments. What-ever may be the justifications for other statutes regulating obscenity, we do not think they reach into the privacy of one's own home. If the First Amendment means anything, it means that a State has no business telling a man, sitting alone in his own house, what books he may read or what films he may watch. Our whole constitutional heritage rebels at the thought of giving government the power to control men's minds.

By that reasoning a person who reads an "obscene" book on an airline or bus or train is protected. So is he who carries an "obscene" book in his pocket during a journey for his intended personal enjoyment. So is he who carries the book in his baggage or has a trucking company move his household effects to a new residence. Yet 18 U.S.C. § 1462 (45) makes such interstate carriage unlawful. Appellee therefore moved to dismiss the indictment on the ground that § 1462 is so broad as to cover "obscene material designed for personal use.

The District Court granted the motion, holding that § 1462 was overbroad and in violation of the First Amendment.

The conclusion is too obvious for argument, unless we are to overrule Stanley. I would abide by Stanley and affirm this judgment, dismissing the indictment.

MR. JUSTICE BRENNAN, with whom MR. JUSTICE STEWART and MR. JUSTICE MARSHALL join, dissenting.

We noted probable jurisdiction to consider the constitutionality of 18 U.S.C. \\$ 1462, which makes it a federal offense to "|bring | into the United States, or any place subject to the jurisdiction thereof, or knowingly |use | any express company or other common carrier, for carriage in interstate or foreign commerce - (a) any obscene, lewd, lascivious, or filthy book, pamphlet, picture, motion-picture film, paper, letter, writing, print, or other matter of indecent character." Appellee was charged in a one-count indictment with having knowingly transported in interstate commerce over 80 reels of allegedly obscene motion picture film. Relying primarily on our decision in Stanley v. Georgia, the United States District Court for the Eastern District of Wisconsin dismissed the indictment, holding the statute unconstitutional on its face:

"To prevent the pandering of obscene materials or its exposure to children or to unwilling adults, the government has a substantial and valid interest to bar the non-private transportation of such materials. However, the statute which is now before the court does not so delimit the government's prerogatives: on its face, it forbids the transportation of obscene materials. Thus, it applies to non-public transportation in the abscene of a special governmental interest. Thus, it applies to non-public transportation in the absence of a special governmental interest. The statute is thus overborad, in violation of the First and Ninth Amendments, and is therefore unconstitutional."

Under the view expressed in my dissent today in Paris Adult Theatre v. Slaton, post, it is clear that the statute before us cannot stand. Whatever the extent of the Federal Government's power to bar the distribution of allegedly obscene material to juveniles or the offensive exposure of such material to unconsenting adults, the statute before us is clearly overbroad and unconstitutional on its face. See my dissent in Miller v. Califor-

nia, ante. I would therefore affirm the judgment of the District Court.

ERWIN N. GRISWOLD, Solicitor General (HENRY E. PET-ERSEN, Acting Assistant Attorney General, JEROME M. FEIT, Assistant to the Solicitor General, ROGER A. PAULEY and ROBERT E. LINDSAY, Justice Dept. attorneys, with him on the brief) for appellant; JAMES M. SHELLOW, Milwaukee, Wis. JAMES A. WALRATH, SHELLOW & SHELLOW GILDA B. SHELLOW, and STEPHEN M. GLYNN, with him on the brief)

No. 71-1422

Murray Kaplan, Petitioner, State of California

On Writ of Certiorari to the Appellate Department of the Superior Court of California for the County of Los Angeles.

[June 21, 1973] Syllabus

Petitioner, a proprietor of an "adult" bookstore, was convicted of violating a California obscenity statute by selling a plain-covered unillustrated book containing repetitively descriptive material of an explicitly sexual nature. Both sides offered testimony as to the nature and content of the book, but there was no "expert" testimony that the book was "utterly without redeeming social importance." The trial court used a state community standard in applying and construing the statute. The appellate court, affirming, held that the book was not protected by the First Amendment, Held:

- 1. Obscene material in book form is not entitled to First Amendment protection merely because it has no pictorial content. A State may control commerce in such a book, even distribution to consenting adults, to avoid the deleterious consequences it can reasonably conclude (conclusive proof is not required) result from the continuing circulation of obscene literature. See Paris Adult Theatre I v. Slaton, ante, p. -
- 2. Appraisal of the nature of the book by "the contemporary community standards of the State of California' was an adequate basis for establishing whether the book here involved was obscene. See Miller v. California, ante, p. -.
- 3. When, as in this case, material is itself placed in evidence, "expert" state testimony as to its allegedly obscene nature, or other ancillary evidence of obscenity, is not constitutionally required. Paris Adult Theatre I v. Slaton, supra.
- 4. The case is vacated and remanded so that the state appellate court can determine whether the state obscenity statute satisfies the constitutional standards newly enunciated in Miller, supra.

23 Cal. App. 3d Supp. 9, 100 Cal. Rptr. 372, vacated and

BURGER, C. J., delivered the opinion of the Court, in which WHITE, BLACKMUN, POWELL, and REHNQUIST, JJ., joined. DOUGLAS, J., would vacate and remand for dismissal of the criminal complaint. BRENNAN, J., filed a dissenting opinion, in which STEWART and MARSHALL, JJ., joined.

MR. CHIEF JUSTICE BURGER delivered the opinion of the

We granted certiorari to the Appellate Department of the Superior Court of California for the County of Los Angeles to review the petitioner's conviction for violation of California statutes regarding obscenity.

Petitioner was the proprietor of the Peek-A-Boo Bookstore, one of the approximately 250 "adult" bookstores in the City of Los Angeles, California. On May 14, 1969, in response to citizen complaints, an undercover police officer entered the store and began to peruse several books and magazines. Petitioner advised the officer that the store "was not a library." The officer then asked petitioner if he had "any good sexy books." Petitioner replied that "all of our books are sexy" and exhibited a lewd photograph. At petitioner's recommendation, and after petitioner had read a sample paragraph, the officer purchased the book Suite 69. On the basis of this sale, petitioner was convicted by a jury of violating California Penal Code § 311.2, a misdemeanor.

The book, Suite 69, has a plain cover and contains no pictures. It is made up entirely of repetitive descriptions of physical, sex-

(40) 18 U.S.C. § 1462 provides in pertinent part:

"Whoever brings into the United States, or any place subject to the jurisdiction thereof, or knowingly uses any express company or other common carrier, for carriage in interstate or foreign commerce—

"(a) any obscene, lewd, lascivious, or filthy book, pamphlet, picture, motion-picture film, paper, letter, writing, print, or other matters of indepent character.

indecent charater;...
"Shall be fined not more than \$5,000 or imprisoned not more than

five years, or both, for the first such offense and shall be fined not more than \$10,000 or imprisoned not more than ten years, or both, for each such offense thereafter."

(41) The District Court stated:

"By analogy, it follows that with the right to read obscene matters

comes the right to transport or to receive such material when done in a fashion that does not pander it or impose it upon unwilling adults or upon minors . . . I find no meaningful distinction between the private possession which was held to be protected in *Stanley* and the non-public transportation which the statute at bar proscribes.'

(42) "These are the rights that appellant is asserting in the case before us. He is asserting the right to read or observe what he pleases—the right to satisfy his intellectual and emotional needs in the privacy of his own

(43) The Solicitor General points out that the tariffs of most, if not all, common carriers include a right of inspection. Resorting to common carriers, like entering a place of public accommodation, does not involve the privacies associated with the home.

(44) "Congress can certainly regulate interstate commerce to the extent of forbidding and punishing the use of such commerce to the ex-tent of forbidding and punishing the use of such commerce as an agency to promote immorality, dishonesty, or the spread of any evil or harm to the people of other States from the State of origin. In doing this it is merely exercising the police power, for the benefit of the public, within the field of interstate commerce."

(45) "Whoever brings into the United States, or any place subject to the jurisdiction thereof, or knowingly uses any express company or other common carrier, for carriage in interstate or foreign commerce—

"(a) any obscene, lewd, lascivious, or filthy book, pamphlet, picture, motion-picture film, paper, letter, writing, print, or other matter of indecent character."



ual conduct, "clinically" explicit and offensive to the point of being nauseous; there is only the most tenuous "plot." Almost every conceivable variety of sexual contact, homosexual and heterosexual, is described. Whether one samples every fifth, 10th, or 20th page, beginning at any point or page at random, the content is unvarying.

At trial both sides presented testimony, by persons accepted to be "experts," as to the content and nature of the book. The book itself was received in evidence, and read, in its entirety, to the jury. Each juror inspected the book. But the State offered no "expert" evidence that the book was "utterly without socially redeeming value," nor any evidence of "national standards."

On appeal, the Appellate Department of the Superior Court of California for the County of Los Angeles affirmed petitioner's conviction. Relying on the dissenting opinions in Jacobellis v. Ohio. 378 U.S. 184, 199, 203 (1964), and JUSTICE WHITE's dissent in Memoirs v. Massachusetts, 383 U.S. 413, 462 (1966), it concluded that evidence of a "national" standard of obscenity was not required. It also decided that the State did not always have to present "expert" evidence that the book lacked "redeeming social value," and that, "in light . . . of the circumstances surrounding the sale" and the nature of the book itself, there was sufficient evidence to sustain petitioner's conviction. Finally, the state court considered petitioner's argument that the book was not "obscene" as a matter of constitutional law. Pointing out that petitioner was arguing, in part, that all books were constitutionally protected in an absolute sense, it rejected that thesis. On "independent review," it concluded "Suite 69 appeals to the prurient interest in sex and is beyond the customary limits of candor within the State of California." It held that the book was not protected by the First Amendment. We agree.

This case squarely presents the issue of whether expression by words alone can be legally "obscene" in the sense of being unprotected by the First Amendment. (46) When the Court declared that obscenity is not a form of expression protected by the First Amendment, no distinction was made as to the medium of the expression. Obscenity can, of course, manifest itself in conduct, in the pictoral representation of conduct, or in the written and oral description of conduct. The Court has applied similarly conceived First Amendment standards to moving pictures, to photographs, and to words in books.

Because of a profound commitment to protecting communication of ideas, any restraint on expression by way of the printed word or in speech stimulates a traditional and emotional response, unlike the response to obscene pictures of flagrant human conduct. A book seems to have a different and preferred place in our hierarchy of values, and so it should be. But this generalization, like so many, is qualified by the book's content. As with pictures, films, paintings, drawings, and engravings, both oral utterance and the printed word have First Amendment protection until they collide with the long-settled position of this Court that obscenity is not protected by the Constitution.

For good or ill, a book has a continuing life. It is passed hand to hand, and we can take note of the tendency of widely circulated books of this category to reach the impressionable young and have a continuing impact. A State could reasonably regard the "hard core" conduct described by Suite 69 as capable of encouraging or causing antisocial behavior, especially in its impact on young people. States need not wait until behavioral experts or educators can provide empirical data before enacting controls of commerce in obscene materials unprotected by the First Amendment or by a constitutional right to privacy. We have noted the power of a legislative body to enact such regulatory laws on the basis of unprovable assumptions.

Prior to trial, petitioner moved to dismiss the complaint on the basis that sale of sexually oriented material to consenting adults is constitutionally protected. In connection with this motion only, the prosecution stipulated that it did not claim that petitioner either disseminated any material to minors or thrust it upon the general public. The trial court denied the motion. Today, this Court, in Paris Adult Theatre I v. Slaton. supra,—U.S., at—(pp. 18-20) (1973). reaffirms that commercial exposure and sale of obscene materials to anyone, including consenting adults, is subject to state regulation. The denial of petitioner's motion was, therefore, not error.

At trial the prosecution tendered the book itself into evidence and also tendered, as an expert witness, a police officer in the vice squad. The officer testified to extensive experience with pornographic materials and gave his opinion that Suite 69, taken as a whole, predominantly appealed to the prurient interest of the average person in the State of California, applying contemporary standards, and that the book went "substantially beyond customary limits of candor in the State of California." The witness explained specifically how the book did so, that it was a purveyor of perverted sex for its own sake. No "expert" state testimony was offered that the book was "obscene under national standards," or that the book was "utterly without redeeming social importance," despite "expert" defense testimony to the contrary.

In Miller v. California, supra, the Court today holds that "the

In Miller v. California, supra, the Court today notes that "the contemporary community standards of the State of California," as opposed to "national standards," are constitutionally adequate to establish whether a work is obscene. We also reject in Paris Adult Theatre 1 v. Slaton, supra, any constitutional need for "expert" testimony on behalf of the prosecution, or for any other ancillary evidence of obscenity, once the allegedly obscene materials themselves are placed in evidence. The defense should be free to introduce appropriate expert testimony, but in "the cases in which this Court has decided obscenity ques-

tions since Roth, it has regarded the materials as sufficient in themselves for the determination of the question." On the record in this case, the prosecution's evidence was sufficient, as a matter of federal constitutional law, to support petitioner's conviction.(47)

Both Miller v. California, supra, and this case involve California obscenity statutes. The judgment of the Appellate Department of the Superior Court of California for the County of Los Angeles is vacated, and the case remanded to that court for further proceedings not inconsistent with this opinion.

Vacated and remanded for further proceedings.

MR. JUSTICE DOUGLAS would vacate and remand for dismissal of the criminal complaint under which petitioner was found guilty because "obscenity" as defined by the California courts and by this Court is too vague to satisfy the requirements of due process. See Miller v. California, ante,— (dissenting only).

MR. JUSTICE BRENNAN, with whom MR. JUSTICE STEW-ART and MR. JUSTICE MARSHALL join, dissenting.

I would reverse the judgment of the Appellate Department of the Superior Court of California and remand the case for further proceedings not inconsistent with my dissenting opinion in Paris Adult Theatre v. Slaton, ante. See my dissent in Miller v. California, ante.

STANLEY FLEISHMAN, Hollywood, Calif. (DAVID M. BROWN and SAM ROSENWEIN, with him on the brief) for petitioner; WARD G. McCONNELL, Deputy City Attorney, Los Angeles (ROGER ARNEBERG, City Attorney, and DAVID M. SCHACTER, with him on the brief) for respondent.

No. 70-2

United States, Appellant, v. 12 200-Ft. Reels of Super 8mm. Film et al. On Appeal from the United States District Court for the Central District of California.

June 21, 1973

Svllabus

Congress, which has broad powers under the Commerce Clause to prohibit importation into this country of contraband, may constitutionally proscribe the importation of obscene matter, notwithstanding that the material is for the importer's private personal use and possession. Cf. United States v. Orito, ante, p —. Stanley v. Georgia, 394 U.S. 557, distinguished. The District Court consequently erred in holding 19 U.S.C. § 1305 (a) unconstitutional. This case is remanded to the District Court for reconsideration in light of the First Amendment standards newly enunciated by this Court in Miller v. California, ante, p.—, which equally apply to federal legislation, and this opinion. Pp.

Vacated and remanded.

BURGER, C. J., delivered the opinion of the Court, in which WHITE, BLACKMUN, POWELL and REHN-QUIST, JJ., joined. DOUGLAS, J., filed a dissenting opinion. BRENNAN, J., filed a dissenting opinion, in which STEWART and MARSHALL, JJ., joined.

 $\ensuremath{\mathsf{MR}}.$ CHIEF JUSTICE BURGER delivered the opinion of the Court.

We noted probable jurisdiction to review a summary decision of the United States District Court for the Central District of California holding that 19 U.S.C. § 1305 (a) was "unconstitutional on its face" and dismissing a forfeiture action brought under that statute. The statute provides in pertinent part:

"All persons are prohibited from importing into the United States from any foreign country... any obscene book, pamphlet, paper, writing, advertisement, circular, print, picture, drawing, or other representation, figure, or image on or of paper or other material, or any cast, instrument, or other article which is obscene or immoral... No such articles whether imported separately or contained in packages with other goods entitled to entry, shall be admitted to entry; and all such articles and, unless it appears to the satisfaction of the collector that the obscene or other prohibited articles contained in the package were inclosed therein without the knowledge or consent of the importer, owner, agent, or consignee, the entire contents of the package in which such articles are contained, shall be subject to seizure and forfeiture as hereinafter provided: ... Provided, further. That the Secretary of the Treasury may, in his discretion, admit the so-called classics or books of recognized and established literary or scientific merit, but may, in his discretion, admit such classics or books only when imported for noncommercial purposes."

On April 2, 1970, the claimant Paladini sought to carry movie films, color slides, photographs and other printed and graphic material into the United States from Mexico. The materials were seized as being obscene by customs officers at a port of entry, Los Angeles Airport, and made the subject of a forfeiture action under 19 U.S.C. § 1305 (a), supra. The District Court dismissed the Government's complaint, relying on the decision of the Three-Judge District Court decision in United States v. Thirty-Seven Photographs, which we later reversed. That case concerned photographs concededly imported for commercial

purposes. The narrow issue directly presented in this case, and not in Thirty-Seven Photographs, is whether the United States may constitutionally prohibit importation of obscene material which the importer claims is for private, personal use and possession only (48)

Import restrictions and searches of persons or packages at the national borders rest on different considerations and different rules of constitutional law from domestic regulations. The Constitution gives Congress broad, comprehensive powers "to regulate Commerce with foreign Nations." Article I, § 8. Historically such broad powers have been necessary to prevent smuggling and to prevent prohibited articles from entry. The plenary power of Congress to regulate imports is illustrated in a holding of this Court which sustained the validity of an Act of Congress prohibiting the importation of "any film or other pictorial representation of any prize fight . . . designed to be used or may be used for purposes of public exhibition" in view of "the complete power of Congress over foreign commerce and its authority to prohibit the introduction of foreign articles . . ."

its authority to prohibit the introduction of foreign articles . . ." Claimant relies on the First Amendment and our decision in Stanley v. Georgia, 394 U.S. 557 (1969). But it is now well-established that obscene material is not protected by the First Amendment. As we have noted in United States v. Ohio, also decided today, Stanley depended, not on any First Amendment right to purchase or possess obscene materials, but on the right to privacy in the home. Three concurring Justices indicated that the case could have been disposed of on Fourth Amendment grounds without reference to the nature of the materials.

without reference to the nature of the materials.

In particular, claimant contends that, under Stanley, the right to possess obscene material in the privacy of the home creates a right to acquire it or import it from another country. This overlooks the explicitly narrow and precisely delineated privacy right on which Stanley rests. That holding reflects no more than what Mr. Justice Harlan characterized as the law's "solicitude to protect the privacies of the life within [the home]." (49) The seductive plausibility of single steps in a chain of evolutionary development of a legal rule is often not perceived until a third, fourth or fifth "logical" extension occurs. Each step, when taken, appeared a reasonable step in relation to that which preceded it, although the aggregate or end result is one that would never have been seriously considered in the first instance. This kind of gestative propensity calls for the "line drawing" familiar in the judicial, as in the legislative process: "thus far but not beyond." Perspectives may change, but our conclusion is that Stanley represents such a line of demarcation; and it is not unreasonable to assume that had it not been so delineated, Stanley would not be the law today.

We are not disposed to extend the precise, carefully limited

We are not disposed to extend the precise, carefully limited holding of Stanley to permit importation of admittedly obscene materials simply because they are imported for private use only. To allow such a claim would be not unlike compelling the Government to permit importation of prohibited or controlled drugs for private consumption as long as such drugs are not for public distribution or sale. We have already indicated that the protected right to possess obscene material in the privacy of one's home does not give rise to a correlative right to have someone sell or give it to others. Nor is there any correlative right to transport obscene material in interstate commerce. It follows that Stanley does not permit one to go abroad and bring such material into the country for private purposes. "Stanley's emphasis was on the freedom of thought and mind in the privacy of the home. But a port of entry is not a traveler's home."

This is not to say Congress could not allow an exemption for private use, with or without appropriate guarantees such as bonding, or to permit the transportation of obscene material under conditions insuring privacy. But Congress has not seen fit to do so, and the holding in Roth v. United States, supra, read with the narrow holding of Stanley v. Georgia, supra, does not afford a basis for respondent's claims. The Constitution does not compel, and Congress has not authorized, an exception for private use of obscene material.

The attack on the overbreadth of the statute is thus foreclosed, but, independently, we should note that it would be extremely difficult to control the uses to which obscene materials were put once they entered this country. Even single copies, represented to be for personal use, could be quickly and cheaply duplicated by modern technology to enable wide-scale distribution. While it is true that a large volume of obscene material on microfilm could rather easily be smuggled into the United States by mail, or otherwise, and could be enlarged or reproduced for commercial purposes, Congress is not precluded from

⁽⁴⁶⁾ This Court, since *Roth v. United States*, 354 U.S. 476 (1957), has only once held books to be obscene. That case was *Mishkin v. New York*, 383 U.S. 502 (1966), and the books involved were very similar in content to *Suite* 69. But most of the *Mishkin* books, if not all, were illustrated.

⁽⁴⁷⁾ As the prosecution's introduction of the book itself into evidence was adequate, as a matter of federal constitutional law, to establish the book's obscenity, we need not consider petitioner's claim that evidence of pandering was wrongly considered on appeal to support the jury finding of obscenity. Petitioner's additional claims that his conviction was affirmed on the basis of a "theory" of "pandering" not considered at trial and that he was subjected to retroactive application of a state statute are meritless on the record.

⁽⁴⁸⁾ On the day the complaint was dismissed, claimant filed an affidavit with the District Court stating that none of the seized materials "were imported by me for any commercial purpose but were intended to be used and possessed by me personally." In conjunction with the Government's motion to stay the order of dismissal, denied below but granted by MR. JUSTICE BRENNAN, the Government conceded it had no evidence to contradict claimant's affidavit and did not "contest the fact that this was a private importation."

⁽⁴⁹⁾ Nor can claimant rely on any other sphere of constitutionally protected privacy, such as that which encompasses the intimate medical problems of family, marriage, and motherhood.

barring some avenues of illegal importation because avenues exist that are more difficult to regulate.

As this case came to us on the District Court's summary dismissal of the forfeiture action, no determination of the obscenity of the materials involved has been made. We have today arrived at standards for testing the constitutionality of state legislation regulating obscenity. These standards are applicable to federal legislation. (50) The judgment of the District Court is vacated and the case is remanded for further proceedings consistent with this opinion, Miller v. California, supra, and United States v. Orito, supra, both decided today.

Vacated and remanded for further proceedings.

MR. JUSTICE DOUGLAS, dissenting.

I know of no constitutional way by which a book, tract, paper, postcard, or film may be made contraband because of its contents. The Constitution never purported to give the Federal Government censorship or oversight over literature or artistic productions, save as they might be governed by the Patent and Copyright Clause of Art. I, § 8, cl. 8, of the Constitution. To be sure, the Colonies had enacted statutes which limited the freedom of speech, see Roth v. United States, 354 U.S. 476, 482-484 nn. 10-13, and in the early 19th century the States punished obscene libel as a common law crime. Knowles v. State, 3 Conn. 103 (1808) (signs depicting "monster"); Commonwealth v. Holmes, 17 Mass. 336 (1821) (John Cleland's Memoirs of a Woman of Please); State v. Appling, 25 Mo. 315 (1857) (utterance of words "too vulgar to be inserted in this opinion"); Commonwealth v. Sharpless, 2 Pa. 91 (1815) ("lewd, wicked, scandalous, infamous, and indecent posture with a woman").

To construe this history, as this Court does today in Miller v. California, ante, at —, as qualifying the plain import of the First Amendment is both a non sequitur and a disregard of the Tenth Amendment

"[W]hatever may [have been] the form which the several States ... adopted in making declarations in favor of particular right," James Madison, the author of the First Amendment tells us, "the great object in view [was] to limit and qualify the powers of [the Federal] Government, by excepting out of the grant of power those cases in which the Government ought not to act, or to act only in a particular mode." I Annals of Congress 437. Surely no one should argue that the retention by the States of vestiges of established religions after the enactment of the Establishment and Free Exercise Clause saps these clauses of their meaning. Yet it was precisely upon such reasoning that this Court, in Roth, exempted the bawdry from the protection of the First Amendment.

When it was enacted, the Bill of Rights applied only to the Federal Government, and the Tenth Amendment reserved the residuum of power to the States and the people. That the States, at some later date, may have exercised this reserved power in the form of laws restricting expression in no wise detracts from the express prohibition of the First Amendment. Only when the Fourteenth Amendment was passed did it become applicable to the States. But that goal was not attained until the ruling of this Court in 1931 that the reach of the Fourteenth Amendment included the First Amendment.

At the very beginning, however, the First Amendment applied

At the very beginning, however, the First Amendment applied only to the Federal Government and there is not the slightest evidence that the Framers intended to put the newly created federal regime into the role of ombudsman over literature. Tying censorship to the movement of literature or films in interstate commerce or into foreign commerce would have been an easy way for a government of delegated powers to impair the liberty of expression. It was to bar such suppression that we have the First Amendment. I dare say Jefferson and Madison would be appalled at what the Court espouses today.

The First Amendment was the product of a robust, not a prudish, age. The four decades prior to its enactment "saw the publication, virtually without molestation from any authority, of two classics of pornographic literaure." D. Loth, The Erotic in Literature 108 (1961). In addition to William King's The Toast, there was John Cleland's Fanny Hill which has been described as the "most important work of genuine pornography that has been published in English . . . "L. Markun, Mrs. Grundy 191 (1930). In England Harris' List of Covent Garden Ladies, a

catalog used by prostitutes to advertise their trade, enjoyed open circulation. N. St. John-Stevas, Obscenity and the Law 25 (1956). Bibliographies of pornographic literature list countless erotic works which were published in this time. This was the age when Benjamin Franklin wrote his "Advice to a Young Man on Choosing a Mistress" and "A Letter to the Royal Academy at Brussels." "When the United States became a nation, none of the fathers of the country were any more concerned than Franklin with the question of pornography. John Quincy Adams had a strongly puritanical bent for a man of his literary interests, and even he wrote of Tom Jones that it was one of the best novels in the language'." It was in this milieu that Madison admonished against any "distinction between the freedom and licentiousness of the press." Padover, The Complete Madison 296 (1953). The Anthony Comstocks, the Thomas Bowdlers and the Victorian hypocrisy—the predecessors of our present obscenity laws—had yet to come upon the stage. (51)

Julius Goebel, our leading expert on colonial law, does not so much as allude to punishment of obscenity.

Nor is there any basis in the legal history antedating the First Amendment for the creation of an obscenity exception. The first reported case involving obscene conduct was not until 1663. There, the defendant was fined for "shewing himself naked in a balkony, and throwing down bottles (pist in) vi & armis among the people in Covent Garden, contra pacem, and to the scandal of the Government." Rather than being a fountainhead for a body of law proscribing obscene literature, later courts viewed this case simply as an instance of assault, criminal breach of the peace, or indecent exposure.

The advent of the printing press spurred censorship in England, but the ribald and the obscene were not, at first, within the scope of that which was officially banned. The censorship of the Star Chamber and the licensing of books under the Tudors and Stuarts was aimed at the blasphemous or heretical, the seditious or treasonous. At that date, the government made no effort to prohibit the dissemination of obscenity. Rather, obscene literature was considered to raise a moral question properly cognizable only by ecclesiastical, and not the common law, courts. "A crime that shakes religion, as profaneness on the stage, &c. is indictable; but writing an obscene book, as that intitled, "The Fifteen Plagues of a Maidenhead," is not indictable, but punishable only in the Spiritual Court." Queen v. Read, 88 Eng. Rep. 953 (K. B. 1708). To be sure, Read was ultimately overruled and the crime of obscene libel established. It is noteworthy, however, that the only reported cases of obscene libel involved politically unpopular defendants.

In any event, what we said in Bridges v. California would dispose of any argument that earlier restrictions on free expression should be read into the First Amendment:

"[T]o assume that English common law in this field became ours is to deny the generally accepted historical belief that 'one of the objects of the Revolution was to get rid of the English common law on liberty of speech and of the press.' More specifically, it is to forget the environment in which the First Amendment was ratified. In presenting the proposals which were later embodied in the Bill of Rights, James Madison the leader in the preparation of the First Amendment said: 'Although I know whenever the great rights, the trial by jury, freedom of the press, or liberty of conscience, come in question in [Parliament], the invasion of them is restricted by able advocates, yet the Magna Charta does not contain any one provision for the security of those rights, respecting which the people of America are most alarmed. The freedom of the press and rights of conscience, those choicest privileges of the people, are unguarded in the British Constitution.'"

This Court has nonetheless engrafted an exception upon the clear meaning of words written in the 18th century.

Our efforts to define obscenity have not been productive of meaningful standards. What is "obscene" is highly subjective, varying from judge to judge, from juryman to juryman. "The fireside banter of Chaucer's Canterbury Pilgrims was

"The fireside banter of Chaucer's Canterbury Pilgrims was disgusting obscenity to Victorian-type moralists whose co-ed granddaughters shock the Victorian-type moralists of today. Words that are obscene in England have not a hint of impropriety in the United States, and vice versa. The English language is full of innocent words and phrases with obscene ancestry." Brant, The Bill of Rights 490 (1965).

So speaks our leading First Amendment historian; and he went on to say that this Court's decisions "seemed to multiply standards instead of creating one." The reason is not the ability or mediocrity of judges.

"What is the reason for this multiple schlerosis of the judicial faculty? It is due to the fact stated above, that obscenity is a matter of taste and social custom, not of fact."

Taste and custom are part of it; but as I have said on other occasions, the neuroses of judges, lawmakers, and of the so-called "experts" who have taken the place of Anthony Comstock, also play a major role.

Finally, it is ironic to me that in this Nation many pages must be written and many hours spent to explain why a person who can read whatever he desires, may without violating a law carry that literature in his brief case or bring it home from abroad. Unless there is that ancillary right, one's Stanley rights could be realized, as has been suggested, only if one wrote or designed a tract in his attic, printed or processed it in his basement, so as to be able to read it in his study.

Most of the items that come this way denounced as "obscene" are in my view trash. I would find few, if any, that had by my standards any redeeming social value. But what may be trash to me may be prized by others. Moreover, by what right under the Constitution do five of us have to impose our set of values on the literature of the day? There is danger in that course, the danger of bending the popular mind to new norms of conformity. There is, of course, also danger in tolerance, for tolerance often leads to robust or even ribald productions. Yet that is part of the risk of the First Amendment.

Irving Brant summed the matter up:

"Blessed with a form of government that requires universal liberty of thought and expression, blessed with a social and economic system built on that same foundation, the American people have created the danger they fear by denying to themselves the liberties they cherish."

MR. JUSTICE BRENNAN, with whom MR. JUSTIC STEW-ART and MR. JUSTICE MARSHALL join, dissenting. We noted probable jurisdiction to consider the constitution-

ality of 19 U.S.C. § 1305 (a) which prohibits all persons from "importing into the United States from any foreign country. any obscene book, pamphlet, paper, writing, advertisement, circular, print, picture, drawing, or other representation, figure, or image on or of paper or other material, or any cast, instrument, or other article which is obscene or immoral." Pursuant to that provision, customs authorities at Los Angeles seized certain movie films, color slides, photographs, and other materials, which appellee sought to import into the United States. A complaint was filed in the United States District Court for the Central District of California for forfeiture of these items as obscene. Relying on the decision in United States v. 37 Photographs, 309 F. Supp. 36 (CD Cal. 1969), which held the statute unconstitutional on its face, the District Court dismissed the complaint. Although we subsequently reversed the decision in United States v. 37 Photographs, 402 U.S. 363 (1971), the reasoning that led us to uphold the statute is no longer viable, under the view expressed in my dissent today in Paris Adult Theatre v. Slaton, ante. Whatever the extent of the Federal Government's power to bar the distribution of allegedly obscene material to unconsenting adults, the statute before us is, in my view, clearly overbroad and unconstitutional on its face. See my dissent in Miller v. California, ante. I would therefore affirm the judgment of the District Court.



⁽⁵⁰⁾ We further note that, while we must leave to state courts the construction of state legislation, we do have a duty to authoritatively construe federal status where "a serious doubt of constitutionality is raised . . ." and "a construction of the statute is fairly possible by which the question may be avoided." If and when such a "serious doubt" is raised as to the vagueness of the words "obscene," "lewd," "lascivious," "filthy," "indecent," or "immoral" as used to describe regulated material in 19 U.S.C. § 1305 (a) and 18 U.S.C. § 1362, see *United States v. Orito*. (1973), we are prepared to construe such terms as limiting regulated material to patently offensive representations or descriptions of that specific "hard-core" sexual conduct given as examples in *Miller v. California*. Of course, Congress could always define other specific "hard-core" conduct.

⁽⁵¹⁾ Separating the worthwhile from the worthless has largely been a matter of individual taste because significant governmental sanctions against obscene literature are of relatively recent vintage, not having developed until the Victorian Age of the mid-19th century. In this country, the first federal prohibition on obscenity was not until the Tariff Act of 1842. England, which gave us the infamous Star Chamber and a history of licensing of publishing, did not raise a statutory bar to the importation of obscenity until 1853, and waited until 1857 to enact a statute which banned obscene literature outright.

"BILLY TWO HATS"

Produced by Norman Jewison and Patrick Palmer Directed by Ted Kotcheff Screenplay by Alan Sharp Starring Gregory Peck, Desi Arnaz Jr., Ben Johnson, Sian Barbara Allen. Jack Warden

"BUSTING"

A Chartoff-Winkler Production Directed by Peter Hyams Screenplay by Peter Hyams Starring Elliott Gould Robert Blake

"FIVE

ON THE

BLACK HAND SIDE'

Produced by Michael Tolan, Brock Peters

Directed by Oscar Williams

''JEREMY''

An Elliott Kastner Presentation A Kenasset Film Production

Produced by George Pappas Written and Directed by

Arthur Barron

Starring Robby Benson

and introducing

Glynnis O'Connor

"COPS AND ROBBERS"

Produced by Elliott Kastner Directed by Aram Avakian Screenplay by Donald E. Westlake Starring Cliff Gorman. Joseph Bologna

"HARRY IN YOUR POCKET"

A Bruce Geller Production Produced and Directed by Bruce Geller Written by James David Buchanan and Ron Austin Starring James Coburn. Michael Sarrazin, Trish Van Devere Walter Pidgeon

A Musical Adaptation of Mark Twain's

HUCKLEBERRY FINN"

Presented by The Reader's Digest Produced by Arthur P. Jacobs Directed by J. Lee Thompson Screenplay by Robert B. Sherman & Richard M. Sherman Starring Jeff East

"LAST TANGO IN PARIS"

A Film by Bernardo Bertolucci Produced by Alberto Grimaldi Directed by Bernardo Bertolucci Starring Marlon Brando

" **ESCAPED FROM DEVIL'S ISLAND"**

Produced by Gene Corman and Roger Corman Directed by Bill Witney Written by Richard L. Adams Starring Jim Brown

"VISIT TO A CHIEF'S SON"

Produced by Robert Halmi Directed by Lamont Johnson Starring Richard Mulligan and Johnny Sekka

"LIVE AND LET DIE"

"ELECTRA

GLIDE IN BLUE"

Produced and Directed by

James William Guercio

Screenplay by Robert Boris Story by Robert Boris & Rupert Hitzig

James William Guercio-Rupert Hitzig Production

Starring Robert Blake

Produced by Albert R. Broccoli and Harry Saltzman Directed by Guy Hamilton Screenplay by Tom Mankiewicz Starring Roger Moore as James Bond 007

"HARRY SPIKES"

Produced by Walter Mirisch Directed by Richard Fleischer Starring Lee Marvin

"THE LONG GOODBYE"

A Robert Altman Film A Robert Atthan Film
An Elliott Kastner Presentation
Produced by Jerry Bick
Directed by Robert Altman
Screenplay by Leigh Brackett
Based on the novel by Raymond Chandler Starring Elliott Gould, Nina Van Pallandt

"THE MAN WITH THE GOLDEN GUN"

Produced by Albert R. Broccoli and Harry Saltzman Starring Roger Moore as James Bond 007

"THE **OUTSIDE MAN"**

A Jacques Bar Production Produced by Jacques Bar Directed by Jacques Deray Starring Jean-Louis Trintignant Ann-Margret, Roy Scheider

"THIEVES LIKE US"

United Artists

Produced by Jerry Bick and George Litto Directed by Robert Altman Screenplay by Joan Tewksbury from the novel by Edward Anderson Starring Keith Carradine Shelly Duval, John Schuck Bert Remsen

"THE SPOOK Angie Dickinson WHO SAT

BY THE DOOR" "THEATRE OF BLOOD"

Produced by John Kohn and Stanley Mann Directed by Douglas Hickox Screenplay by Anthony Greville-Bell Starring Vincent Price and Diana Rigg

"SLEEPER"

A Rollins-Jaffe Production Produced by Jack Grossberg Directed by Woody Allen Starring Woody Allen

> A Musical Adaptation of Mark Twain's

"TOM SAWYER"

An Arthur P. Jacobs Production Presented by The Reader's Digest Produced by Arthur P. Jacobs Directed by Don Taylor Screenplay by Robert B. Sherman & Richard M. Sherman Starring Johnny Whitaker, Celeste Holm, Jeff East

Produced and Directed by Ivan Dixon Starring Al Cook Janet League

United Artists

Another banner year



The New Land Da
Jimi Hendrix Mag
The Exorcist Bla
It's Alive Black Ba
The Satanic Rite
Black Eye Mame
The Terminal Ma

Varner Bros. '74

For Night Mean Streets um Force The Deadly Trackers **Belt Jones Freebie And The Bean** t McG From Beyond The Grave Of Dracula Zandy's Bride The Girls Of Penfield bdication Barry Lyndon The Dark Tower The Prisoner Of Second Avenue

SUMMARY OF DAILY VARIETY FILM REVIEWS, OCT. '72-SEPT. '73

Mon., April 23, 1973

Ace Eli And **Rodger Of The Skies**

(Period Melodrama-Panavision—DeLuxe Color)

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Nostalgia isn't what it used to be, as proven by "Ace Eli And Rodger Of The Skies," a tediously inane flop about a father-son aerial barnstorming team of 50 years ago. Under phony credit names, the film was produced by Robert Fryer and James Cresson, directed by John Erman, and scripted by Claudia Salter. This leaves Cliff Robertson, Pamela Franklin, Eric Shea, Rosemary Murphy and the rest of the cast and crew to take the rap under their own names.

Thurs., December 14, 1972

Across 110th Street (Action Drama—DeLuxe Color)

United Artists release of Film Guarantors nc. production, produced by Ralph Serpe, ouad Said; executive producers, Anthony quinn, Barry Shear. Stars Anthony Quinn, 'aphet Kotto. Directed by Shear. Screenplay, uther Davis, from novel by Wally Ferris; amera (DeLuxe Color), Jack Priestley; ditor, Byron Brandt; music, J. J. Johnson;

...Paul Benjamin Ed Bernard

"Across 110th Street" is not for the squeamish. From the beginning it is a virtual blood bath. Those portions which aren't bloody-violent are filled in by the squalid location sites in New York's Harlem or equally unappealing ghetto areas, leaving no relief from depression and oppression. There's not even a glamorous or romantic type character or angle for audiences to fantasy-empathize with. Boxoffice potential draw is only the violence which is likely to turn more people away than pull.

Tues., November 14, 1972

Alice's Adventures In Wonderland

(British-Fantasy-Todd-AO 35—Eastmancolor)

American Nat'l Enterprises release, produced by Derek Horne; executive producer, Josef Shaffel. Adapted and directed by William Sterling. Based on the novel by Lewis Carroll; camera (Eastmancolor), Geoffrey Unsworth; editor, Peter Weatherley; music, John Barry; lyrics, Don Black; production design, Michael Stringer; art direction, Norman Dorme, Bill Brodie; sound, Ken Ritchie; assistant director, Bert Batt. Reviewed at Directors Guild of America, Los Angeles, Nov. 8, 1972. Not yet rated by MPAA. Running time: 96 min.

min.						
Alice			,		 	Fiona Fullerton
White Rabbit	٠.					Michael Crawford
Catornillas						Painh Bichardson

Queen of	н	e	a	r	1	s									. Flora Robson
March Ha	ır	e					 		 						Peter Sellers
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Gryphon					,			,			,				Spike Milligan

"Alice's Adventures In Wonderland," the latest film version of the Lewis Carroll classic, is a major disappointment. Superior stylistic settings and often terrific process effects are largely wasted by the limp, lifeless pacing of adapterdirector William Sterling. Josef Shaftel's production, produced by Derek Horne, is being released by American Nat'l Enterprises, heretofore restricting itself to fourwall release of wild animal documentaries. Cast of many familiar names, including Peter Sellers,, may have some audience appeal, but the going will be rough in the family trade where attendance will rely heavily on default values.

Tues., June 19, 1973

American Graffiti (Period Youth Comedy-Technicolor—Techniscope)

Curt Richard Dreyfuss
SteveRonny Howard
John Paul Le Mat
Terry Charlie Martin Smith
LaurieCindy Williams
Debbie Candy Clark
Carol Mackenzie Phillips
Disk Jockey Wolfman Jack
Bob Falfa Harrison Ford
Gang Members Bo Hopkins,
Manuel Padilla Jr., Beau Gentry
Rock Band Flash Cadillac and the
Continental Kids
Teacher Terry McGovern
PolicemanJim Bohan
Wendy Debbie Celiz
Blonde In CarSuzanne Somers
VagrantGeorge Meyer
Thief James Cranna
Liquor Store Clerk William Niven

Of all the youth-themed nostalgia films in the past couple of years, George Lucas' "American Graffiti" is among the best to date. Set in 1962 but reflecting the culmination of the '50s, the film is a vivid recall of teenage attitudes and mores, told with outstanding empathy and compassion through an exceptionally talented cast of relatively new players. The Universal release, filmed in small towns north of San Francisco, is first-rate Americana which should strike its most responsive chord among audiences of 40 years of age and under, though older filmgoers certainly should enjoy it also.

Wed., December 6, 1972

And Baby Makes Three

(Dope Drama—Eastman Color)

No distributor set. Produced by Anthony Lauro, George Cohen. Directed by David Ross. Screenplay, Lawrence Samuels, Ross from story by Lauro and Cohen. Camera (Eastman Color), no credit; assistant director, Larry Eichler; music, sound effects, Harry Glass. No other credits provided. Reviewed at Movielab screening room, New York, Nov. 30, 1972. No MPAA rating. Running time: 90 min. Eric Lang.

Eric Lang Bill Martin
Janet Lang
Harvey James Deaveroux
Peter Hanson David Loomis
Jim MitchellJohn Hammil
Janet's roommate Anne Tabachnikov
Alex Freeman Roberts
Also: Karen Solace, Micci Johnson, Aaror
Fier, Judy Mills, Gloria Izirzzary, Shirley
Okey, Oliver Malcolmson, Robert Ginty, Me
linda Reed, Beverly Ann Sax and residents of
Horizon House, N.Y.
110112011 110035/ 11.1.

New York-Despite the title, the baby referred to is only the deus ex machina that convinces a young

married couple, both on dope, to make an attempt to kick their habits by participating in a group therapy plan, such as New York's Phoenix House and Horizon House. Unfortunately, the people who would benefit most by this realistic drama will never see it-those narcotic addicts in like circumstances. Their money goes for items other than motion pictures.

Thurs., May 10, 1973

And Now The Screaming Starts

Doctor Pope Peter Cushing
Henry Fengriffen Herbert Lom
Doctor Whittle Patrick Magee
Charles Fengriffenlan Ogilvy
Catherine Fengriffen . Stephanie Beacham
MaitlandGuy Rolfe
Silas Geoffrey Whitehead
Mrs. Luke Rosalie Crutchley
BridgetJanet Key
Aunt Edith Gillian Lind
SarahSally Harrison
Sir John Westcliffe Lloyd Lamble
Constable Norman Mitchell
Servant Frank Forsyth

New York-Amicus Prods. toppers Max Rosenberg and Milton Subotsky, who've had considerable success with the multiple-segmenttype horror films, stick to one Gothic adventure in "And Now The Screaming Starts" with a lessening in pace but still full of enough chills to please most scare-film

Wed., December 13, 1972

Avanti!

(Comedy—DeLuxe Color)

United Artists release of Phalanx-Jalem production, produced-directed by Billy Wilder. Stars Jack Lemmon, Juliet Mills. Screenplay. Wilder. I.A.L. Diamond, based on play by Samuel Taylor; camera (DeLuxe Color), Luigi Samuel Taylor; camera (DeLuxe Color), Luigi Kuveiller; musical arrangement, Carlo Rust-ichelli; editor, Ralph E. Winters; art direction, Ferdinando Scarfiotti; assistant director, Rinaldo Ricci; sound, Basil Fenton-Smith. Reviewed at Academy Theatre, Los Angeles, Dec. 1, 1972. MPAA rating: R. Running time: 143 min.

Wendell Armbruster Jack Lemmon
Pamela PiggottJuliet Mills
Carlo Carlucci
J.J. Blodgett Edward Andrews
Also: Gianfranco Barra, Franco Angrisano,
Pippo Franco, Franco Acampora, Giselda
Castrini, Raffaele Mottola, Lino Coletta,
Harry Ray, Guidarino Guidi.

"Avanti!" is the type of divertissement all too often lacking in today's market, a wacky comedy which provides pleasurable entertainment and expected top b.o. response. Billy Wilder's penchant for draining situations of all possibilities with unusual bits of business which pay off in laughs finds expression from opening sequence. and, despite feature's extreme length, particularly for a comedy, progresses at fast tempo right down to the fadeout.

Thurs., May 24, 1973

The Awakening Giant — China

(Danish—Color—Documentary)

Nordisk Film (Copenhagen) release of a Jens Bjerre production. Produced, directed, written and photographed by Bjerre. Re-viewed at Cannes Film Festival, May 18, 1973. Running time: 93 min.

Cannes-Although some light is gradually being shed on China, film from the land of Mao is still something of a fascinating novelty and therein lie the strength and the potentiality of Jens Bjerre's creditable one-man job in presenting a reasonably objective account of the state of China after the cultural revolution.

Fri., February 16, 1973

The Back Row

(Gay Porno-Color)

Cedarlane release of a Scorpio V production. Stars Casey Donovan. Directed by Doug Richards. Music, William R. Cox. No other credits. Reviewed at 55th 5t. Playhouse, Feb. 12, 1973. Self-imposed X rating. Running time:

Unnamed Protagonist	
The Kid From Montana	George Payne
The Hippy	Robin Anderson
The Sailor	David Knox
The Cashier	Warren Carlton
The Roommate	. Robert Tristan
The Student	Arthur Graham
The Hard Hat	Chris Villetter

New York-"The Back Row" marks the gay pornopic return of Casey Donovan, still remembered for his earlier athletic stint in Wakefield Poole's "Boys In The Sand." Given the popularity of that earlier pic and its star, initial biz in "selected" situations, should be more than okay, but word-ofmouth will probably give this Doug Richards effort a severe blow at the b.o.

Thurs., May 10, 1973

Bad Charleston Charlie (Period Gangster Comedy-Eastman Color)

r.astman Color)

international Cinema Corp. release, produced by Ross Hagen. Directed by Ivan Nagy. Screenplay, Haden, Nagy, Stan Kamber, from a story by Hagen, Nagy; camera (Eastman Color), Michael Neyman; editors, Walter Thompson, Richard Garritt; music, Luchi De Jesus; art direction, Raymond Markham; sound, William Oliver; assistant director, Eric Lidberg, Reviewed at Avco Center, L.A., May 1973. MPAA rating: PG. Running time: 91 min.
Charlie Jacobs

Charlie Jacobs Koss Magen
Thad Kelly Thordsen
Claude Hoke Howell
Ku Klux Klan leader Dal Jenkins
Lottie Carmen Zapata
Fat Police Chief
ReporterJohn Carradine
Sheriff Koontz Ken Lynch
PromoterJon Dalk
Criminal Tony Lorea

"Bad Charleston Charlie" is a forced, strident and shallow period comedy effort, featuring Ross Hagen and Kelly Thordsen as two fumbling would-be gangsters. Ivan Nagy's direction is awkward and uncertain. A few players are effective, but the overall cast achievement is nil. The International Cinema Corp. release is as funny as Watergate. Commercial prospects seem thin.

Mon., July 16, 1973

Badge 373

(Police Meller-Movielab

Color Prints)

Color Prints)

Paramount Pictures release of Howard W. Koch production, directed by Koch. Screenplay, Pete Hamill; camera (Technicolor), Arthur J. Ornitz; editor, John Woodcock; music, J. J. Jackson; art direction, Philip Rosenberg; sound, Dennis Maitland; assistant director, Michael P. Petrone. Reviewed at Directors Guild Theatre, L.A., July 12, 1973. MPAA rating: R. Running time: 116 min. Eddie Ryan.

Eddie Ryan		,		,	,				. Robert Duvall
Maureen		,		,	,				Verna Bloom
Sweet Willian	n								. Henry Darrow
Scanlon		. ,							Eddie Egan
Ruben									Felipe Luciano
Mrs. Caputo									. Tina Cristiani
Rita Garcia									. Marina Durell
									Chico Martinez
									Jose Duval
									auis Casantina

The main titles say Paramount's "Badge 373" is "inspired by the exploits of Eddie Egan," the New York City detective who also inspired 20th's "The French Connection," while the end titles warn that "any similarity to actual persons or events is unintentional." That paradox typifies the Howard W. Koch production, a ploddingly paced police meller

Commercial prospects look tepid.

Fri., August 3, 1973

Bang The Drum Slowly

(Sports Drama—Movielab Color)

Paramount Pictures release, produced by Maurice and Lois Rosenfield. Directed by John Hancock. Screenplay, Mark Harris, based on his novel; camera (Movielab Color), Richard Shore; editor, Richard Marks; music, Stephen Lawrence; production design, Robert Gundlach; sound, Emile Neroda, John Bolz; assistant director, Allan Wertheim. Reviewed at Directors Guild of America, L.A., July 30, 1973. MPAA rating: PG. Running time: 96 min.

Bruce Pearson	Robert De Niro
Henry Wiggin	Michael Moriarty
Manager	Vincent Gardenia
Coach	Phil Foster
Katie	. Ann Wedgeworth
Pearson's Father	Patrick McVey
Henry's Wife	. Heather MacRae
Switchboard Lady	Selma Diamond
Team Owners	Barbara Babcock,
N	laurice Rosenfield
Piney	Tom Ligon

One of Paramount's more meritorious acquisitions is "Bang The Drum Slowly," a property which had been available and under various options for more than a decade until Maurice and Lois Rosenfield produced it most handsomely as their filmmaking debut. John Hancock's second feature directorial effort is very good in sustaining credible melodrama in the story of a dying baseball player and his pal. The film has nothing trendy going for it before the fact, either in the artistic or commercial sense, but it emerges as a touching, amusing and heartwarming picture. Boxoffice response could be surprising if handled with care and patience, including canned previews in key

Fri., October 13, 1972

Baron Blood

(Italian-Horror Drama-Technicolor)

American Int'l Pictures release, produced by Alfred Leone; executive producers, Sam Lang, J. Arthur Elliot. Stars Joseph Cotten, Elke Sommer. Directed by Mario Bava. Screenplay, Vincent Fotre, William A. Bairn; camera (Technicolor), Emilio Varriano; editor, Carlo Reali; music, Les Baxter; art direction, Enzo Bulgarelli; assistant director, Lamberto Bava. Reviewed at Charles Aidikoff Screening Room, Los Angeles Oct. 11, 1972. MPAA rating: PG. Running time: 90 min. Becker (The Baron) ... Joseph Cotten Eva Elke Sommer Uncle Karl Massimo Girotti Peter Kleist ... Antonio Cantafora Fritz ... Alan Collins Gretchen ... Nicoletta Elmi Occult Lady ... Rada Rassimov Castle Owner ... Dieter Tressler Inspector ... Humi Raho

"Baron Blood" is an okay horror exploitationer, starring Joseph Cotten as a reincarnation of a sadistic nobleman, and Elke Sommer as one who helps destroy the menace. Alfred Leone's production, in association with Cinevision Ltd., has some strong visual assets which help overcome weak acting and some plot limps. The American International release should do well on autumn duals.

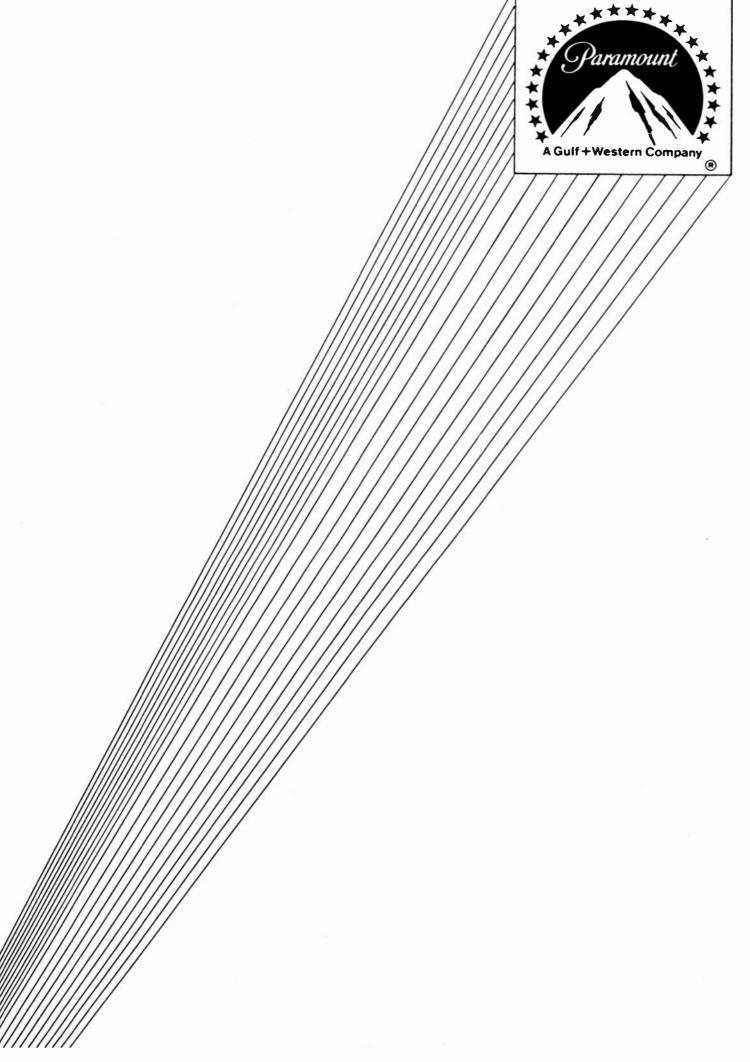
Mon., May 21, 1973

Battle For The Planet Of The Apes

(Science-Fiction Drama-Panavision—DeLuxe Color)

Twentieth Century-Fox release, produced by Arthur P. Jacobs. Directed by J. Lee Thompson. Screenplay, John William Corrington, Joyce Hooper Corrington, from a Paul Dehn story, based on characters created by Pierre Boulle; camera (DeLuxe Color), Richard H. Kline; editors, Alan L. Jaggs, John C. Horger; music, Leonard Rosenman; art direction, Dale Hennesy; set decoration, Robert de Vestel; sound, Herman Lewis; assistant director, Ric Rondell. Reviewed at 20th-Fox Studios, L.A. Rondell. Reviewed at 20th-Fox Studios, L.A., May 16, 1973. MPAA rating: G. Running time: 86 min.

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Aldo																	C	ı,	a	v	d	e	A	k	ì	n
Lisa			,												N	a	ŧ.	a	li	e	1	ľ	u	П	d	١



This is the fifth and last feature film of the "Apes" series, and the fact shows too obviously in the Arthur P. Jacobs production, which is routine programmer material for fast playoff. "Battle For The Planet Of The Apes' depicts the confrontation between the apes and the nuclear-mutated humans inhabiting a large city destroyed in previous episode. Roddy McDowall encores as the ape's leader, having his own tribal strife with Claude Akins, a militant troublemaker. The 20th-Fox release will perform satisfactorily on lesser duals.

Fri., January 26, 1973

Baxter

(British-Melodrama-Technicolor)

Technicolor)
Nat'l General Pictures release of an AngloEMI, Group W Films and Manna-Barbera
production, produced by Arthur Lewis;
executive producers, Howard G. Barnes, John
L. Hargreaves. Stars Patricia Neal, JeanPierre Cassel, Britt Ekland, Lynn Carlin, Scott
Jacoby. Directed by Lionel Jeffries. Screenplay, Reginald Rose, from a novel by Kin
Platt, "The Boy Who Could Make Himself
Disappear"; camera (Technicolor), Geoffrey
Unsworth; editor, Teddy Darvas; music,
Michael J. Lewis; art direction, Anthony
Pratt; sound, John Mitchell, Gordon Everett;
assistant director, Kip Gowans. Reviewed at
Nat'l General Pictures Screening Room, L.A.,

.... Britt Ekland Lynn Carlin ... Scott Jacoby . Sally Thomsett . Paul Eddington ... Paul Maxwell Mrs. Baxter . Roger Baxter Nemo

"Baxter" is a good tearjerker about a young boy with psychosomatic speech defect plus a bad family problem. Well directed by Lionel Jeffries, the British-lensed drama stars Patricia Neal as a speech therapist, Britt Ekland and Jean-Pierre Cassel as lovers who help Scott Jacoby in the title character role, and Lynn Carlin, as the boy's mother. Reginald Rose's adaptation is episodic and more like that of a made-for-ty feature than a theatrical pic. The Nat'l General Pictures release has a limited market.

Mon., November 27, 1972

Belated Flowers

(Russian-Color)

Artkino Pictures release of a Mosfilm Studio Arkino Pictures release of a Mostilm Studio production. Directed and adapted by Abram Room from a short story by Anton Chekhov. Camera (uncredited color), Leonid Krainenkov. (No other credits). Reviewed at Preview Theatre, N.Y. Nov. 20, '72. No MPAA rating. Running time: 100 min.

Princess Priklonsky Olga Zhizneva Princess Marusya Irina Lavrentyeva Dr. Toporkov Alexander Lazarev Yegorushka Priklonsky . Valeri Zolotukhin

This serio-comic Russian-made feature seems to owe as much to Erich Segal as it does to Anton Chekhov on whose early short story it is based. Plodding treatment deals with an impoverished princess in love with a successful doctor who used to be a serf on her father's estate.

Fri., December 1, 1972

Ben-Gurion Remembers

(Documentary - Color)

Israfilm Ltd. coproduction with Alan Kay. Executive producer, Zvi Spielman; director, Simon Hesera; written and conceived by Dr. Michael Bar Zohar and Simon Hesera; camera, Moshe Larone. Reviewed at Israeli Film Festival, Los Angeles Convention Center, Nov. 29, 1972. No MPAA rating. Running time: 90 min.

Remembers' "Ben-Gurion traces the political career of Israel's 86 year-old statesman David Ben-Gurion. Written and conceived by Dr. Michael Bar Zohar and Simon Hesera, who also directed and edited film, in 16m, traces Ben-Gurion's fight for the Jewish state, his work for Zionism, his offices and beliefs through filmed interviews and old newsreel clips. Screening here at the Israeli Film Festival is the documentary's world premiere.

Wed., October 18, 1972

Bijou

(Color)

Poolemar release of a Poolemar production.
Produced by Marvin Shulman. Directed by Wakefield Poole. Features Bill Harrison, Tom Bradford, Cable, Peter Fisk, Michael Green, Cassandra Hart, Kelton, Robert Lewis, Bill Paris, Rocco Passalini, Bruce Williams. Camera (uncredited 16m color), Poole. No other credits. Reviewed at Rizzoli screening room, N.Y., Oct. 10, 1972. No MPAA rating. Running time: 77 min.

New York-Producer Marvin Shulman and director Wakefield Poole scored on the gay porno circuit early this year with their first hardcore feature, "Boys In The Sand," an artsy-craftsy romantic fantasy in which a number of extremely healthy young men turned Fire Island into one big casting couch. Thus, their second feature. 'Bijou,'' should have plenty of upfront gay trade interest, but its staying power will depend on how receptive the boy-boy porno buff is to having his mind blown.

Mon., February 5, 1973

Black Caesar

(Crime Melodrama-DeLuxe Color)

American Int'l Pictures release of a Larco production, produced, written, directed by Larry Cohen. Stars Fred Williamson, camera (DeLuxe Color), Fenton Hamilton, James Signorelli; editor. George Folsey Jr.: music, James Brown; production designer, Larry Lurin; sound, Alex Vanderkar. Reviewed at Charles Aidikoff Screening Room, L.A., Jan. 31, 1973. MPAA rating: R. Running time: 94 min.

Tommy Gibbs	Fred Williamson
John McKinney	Art Lund
Mr. Gibbs	Julius W. Harris
Helen	Gloria Hendry
Rev. Rufus	D'Urville Martin
Also: Philip Roye, Va	I Avery, Minnie Gen-
try, William Wellman	Jr., James Dixon,
Myrna Hansen; Don Ped	ro Colley, Patřick Mc-
Allister, Cecil Alonzo,	Allen Bailey, Omer
Jeffrey, Michael Jeffrey	1.

"Black Caesar" fits patly into current trend of violent black pix, bolstered by an outstanding performance by Fred Williamson in lead role and action befitting its exploitation title. Film, carrying potent prospects for its intended market, benefits from the added plus of music composed and performed by James Brown and actual filmed backgrounds.

Wed., November 8, 1972

Black Girl

(Color)

Cinerama Releasing Corp. release of a Lee Savin production. Features entire cast. Savin production. Features entire cast. Directed by Ossie Davis. Executive producer, Robert Greenberg. Screenplay. J.E. Franklin, based on her play of same title; camera (color). Glenwood J. Swanson; film editor, Graham Lee Mahin; music, composed by Ed Bogas, Ray Shanklin, Jesse Osborne, Merl Saunders, conducted by Bogas; assistant director, George Fenaja. Reviewed at Cinerama homeoffice, New York, Nov. 3, 1972. MPAA rating. PG Punning Simon 23. rama homeoffice, New York, Nov. 3, 1972. MPAA rating: PG. Running time: 97 min.

Earl	Brock Peters
Netta	Leslie Uggams
Mu' Dear	Claudia McNeil
Mama Rosie	Louise Stubbs
Norma	Gloria Edwards
Ruth Ann	Loretta Greene
Herbert	
Billie Jean	
Netta's mother	
Also: Brunetta Barne	
Eddie Crawford, Cason	
Delaney, Maurice Jackson	
Lamond, Aly Ma, Dolo	res Porter, Adriar
Richards, Kathy Sims, Su	san Spell, Nathanie
Taylor, Gertrude Jeanett	
King, Eric Kilpatrick, Me	orris Buchanan.

New York-J. E. Franklin's play, "Black Girl," which ran for an en- example of 1969 deja vu.

tire season in New York, was the only off-Broadway production of the 1971-72 season to have a film sale. It's easy to understand why it did sell, seeing Cinerama's film version, as it's the best study of Negro family life since Lorraine Hansberry's "A Raisin In The Sun." Where it differs from that family, whose strife was caused outside the home, is that Miss Franklin's little group has made its own troubles and doesn't know to face up to them.

Tues., December 26, 1972

Black Gunn

(Melodrama—Color)

Columbia Pictures release of John Heyman-Norman Priggen production for Champion Production tor Champion Production Co. Stars Jim Brown, Martin Landau. Directed by Robert Hartford-Davis. Screenplay, Franklin Coen, based on screenplay by Robert Shearer; from original idea by Hartford-Davis; camera (color) Richard H. Kline; music, Tony Osborne; editing, David De Wilde, Pat Somerset; art direction, Jack DeShields; assistant director, Max Stein; sound, Howard Bud Alper. Reviewed in N.Y., Dec. 20, 1972. MPAA rating: R. Running time: 94 min.

.....Jim BrownMartin LandauBrenda Sykes ...Luciana Paluzzi

Sam Green ... Vida Blue
Laurento ... Stephen McNally
Also: Keefe Brasselle, Timothy Brown, William Campbell, Bernie Casey, Gary Conway,
Chuck Daniel, Tommy Davis, Rick Ferrell,
Bruce Glover, Toni Holt, Herbert Jefferson
Jr., Jay Montgomery, Mark Tapscott, Gene
Washington, Jim Watkins, Jonas Wolfe, Tony
Young, Sandra Giles, Kate Woodville, Gyl
Roland, Lavelle Roby, Jeanne Bell, Tony
Girorgio, Frank Bello, Arell Blanton, Manuel
DePina, Deacon Jones.

New York-"Black Gunn" is the latest entry in the blaxploitation sweepstakes. Starring presence of Jim Brown, combined with the usual heap of wish-fulfillment violence, should head the Columbia pickup to okay grosses in the urban houses dedicated to this trade. Fact that the indie production was produced and directed by Britishers on a sojourn in Los Angeles carries some trade interest, but the result of this cultural cross-fertilization is some passe pontification on race relations and considerable ingenuousness on black America's life style.

Wed., May 16, 1973

Blume In Love (Comedy-Drama—Technicolor)

Warner Bros. release, written, produced and directed by Paul Mazursky. Stars George Segal, Susan Anspach, Kris Kristofferson, Marsha Mason, Shelley Winters. Camera (Technicolor), Bruce Surtees; editor, Donn Cambern; production design, Pato Guzman; set decoration, Audrey A. Blasdel; sound, Al Overton Jr., Arthur Piantadosi; assistant director, Irby Smith. Reviewed at The Burbank Studios, May 14, 1973. MPAA rating. Running time: 115 min.

Blume	
Nina BlumeSusan Anspach	1
Elmo Kris Kristofferson	1
Arlene Marsha Mason	,
Mrs. Cramer Shelley Winters	
Analyst Donald F. Muhich	1
Blume's Partner Paul Mazursky	

"Blume In Love" is a technically well-made, but dramatically distended comedy-drama starring George Segal as a man determined to win back the affections of Susan Anspach, the wife who divorced him for infidelity. Needless timejuggling flashback, indulgent writing, lazy structure, and intrusive and pretentious social commentary blunt some fine performances which occasionally inject life into the plot. Paul Mazursky, now completely free of former partner Larry Tucker, wrote, produced, directed and plays a featured bit. The Warner Bros. release may delight the foreign sophisticate, but too many domestic audiences may see the film as an overlong

Wed., April 11, 1973

Book Of Numbers

(Period Black Gangster Drama-Eastmancolor)

Avco Embassy release and Brut presentation, produced and directed by Raymond St. Jacques. Stars St. Jacques. Screenplay, Larry Spiegel, from the novel by Robert Deane Pharr; camera (Eastmancolor), Gayne Rescher; editor, Irv Rosenblum; music, Al Schuckman; art direction, Bob Shepherd; sound, Greg Valtierra; assistant director, Drake Walker. Reviewed at CBS Studio Center, L.A., March 29, 1973. MPAA rating: R. Running time: 81 min.

Blueboy Harris Raymond St. Jacques
Kelly Simms Freda Payne
David Greene
Pigmeat
Makepeace Willie Washington Jr.
Billy Bowlegs D'Urville Martin
Georgia BrownIrma Hall
Kid Flick Sterling St. Jacques
Blip Blip
Antoine Gilbert Greene
Joe GainesJerry Leon
Carlos Frank de Sal
SamWalter Burrell
June BugReginald Dorsey

"Book Of Numbers" is a good black-oriented period crime programmer starring Raymond St. Jacques who also produced and directed for Brut Prods. St. Jacques and Philip Thomas are a pair of urban dudes who set up a numbers racket in a small southern town. provoking retribution from existing criminal elements. The Avco Embassy release has its best shot on black action duals.

Fri., December 15, 1972

Born To Boogie

(British—Technicolor)

(British—Technicolor)
Anglo-EMI presentation of Apple Films production, produced and directed by Ringo Starr. Stars Marc Bolan and T. Rex. Camera (Technicolor), Nik Knowland, Richard Starkey (Starr), Mike Dodds, Mike Davis, Jeremy Stavenhagen, Richard Stanley; track sound recordist, Tony Visconti; sound, Tony Jackson; editor, Graham Gilding, Reviewed at Rank Preview Theatre, London, Dec. 11, 1972. Running time: 47 min.

London-"Born To Boogie" assertedly is aimed at teenagers and pubescents who rally to British rock group T. Rex and lead man Marc Bolan. It probably will go down well with them as a programmer or in special bookings (the short running time could be a complication), but others are apt to find it a disappointment in both pop and cinematic terms, and scarcely an auspicious debut for Apple Films and former Beatle Ringo Starr (who also appears) as producer-director.

Mon., July 16, 1973

The Boy Who Cried Werewolf

(Horror—Technicolor)

Universal Pictures release of an RFK (Aaron Rosenberg) production. Directed by Nathan Juran. Screenplay, Bob Homel; camera (Technicolor), Michael P. Joyce; editor, Barton Hayes; music, Ted Stovall; sound, Chuck King, Don Harrold; assistant director, Larry Powell. Reviewed at Universal Studios, L.A., July 3, 1973. MPAA rating: PG. Running lime: 93 min.
Robert Bridgeston Kerwin Mathews

Robert Bridgeston	Cerwin Mathews
Sandy Bridgeston	Elaine Devry
Richie Bridgeston	Scott Sealey
Sheriff	Robert J. Wilke
Jenny	Susan Foster
Harry	Jack Lucas
Brother Christopher	Bob Homel
Dr. Marderosian	George Gaynes
Monica	Loretta Temple
Deputy	
Mr. Duncan	Herold Goodwin
First guard	
Second guard	John Logan
Hippy "Jesus freak"	
First werewolf	

Despite some gauche allusions to contemporary sociology, Universal's "The Boy Who Cried Werewolf" recalls that company's 1945-55 cycle of tame sci-fiers and horror pix involving cobra women, creatures from black lagoons and things from outer space. Unfortunately, producer Aaron Rosenberg's blend of folksy morality and tepid terror is probably too bland and silly for today's audiences, and

circuit's lesser outlets would seem the only route for this anachronism.

Thurs., August 2, 1973

The Bride

(Color)

New York - The moral of this independently made shocker is that old axiom, "Hell hath no fury like a woman scorned." And if it happens on her wedding day and the villain is her own husband, it is pretty obvious that he's going to feel her revenge. The mystery is how she'll go about it.

Wed., March 21, 1973

Brother Sun Sister Moon

(Italian-British— Period Religious Drama—

Technicolor)

Technicolor)

Paramount Pictures release produced by Luciano Perugia for Euro Int'l Films and Victim. Directed by Franco Zeffirelli. Screenplay, Suso Cecchi d'Amico, Kenneth Ross, Lina Wertmutler, Zeffirelli; camera (Technicolor), Ennio Guarniere; editors, Reginald Mills, John Rushton; music, Donovan; music supervision, Ken Thorne; production design, Lorenzo Mongiardino; art direction, Gianni Quaranta; set decoration, Carmelo Patrono; sound, Delta Sound; assistant director, Carlo Cotti. Reviewed at Paramount Studios, L.A., March 13, 1973. MPAA rating: PG. Running time: 121 min. Francis of Assisi ... Graham Faulkner Clare ... Judi Bowker Pope Innocent III ... Alec Guinness Bernardo ... Leigh Lawson Paolo ... Kenneth Cranham

.... Leigh Lawson . Kenneth Cranham Silvestro Giocondo Michael Feast Silvestro Michael Feast
Giocondo Nicholas Willath
Mother Valentina Coreese
Father Lee Montague
Bishop John Sharp
Consul Adolfo Celi
Deodato Francesco Guerrieri
"Brother Sun Sister Moon" is

is a delicate, handsome quasi-fictional biography of one of the great saints of the Catholic Church, Francis of Assisi. Franco Zeffirelli, in his first film project since "Romeo And Juliet," has utilized a style of simple elegance, befitting both the period and the subject. Very effective casting of vounger players enhances dramatic impact. The Paramount release, with lesser story familiarity and a different contemporary social climate than that which helped "Romeo," has good commercial potential if supported in careful playoff.

Fri., June 15, 1973

Cahill,

United States Marshal (Western-Panavision-

Technicolor)

Technicolor)

Warner Bros. release of Bat|ac (Michael Wayne) production. Stars John Wayne Directed by Andrew V. McLaglen. Screenplay, Harry Julian Fink and Rita M. Fink; story, Barney Slater; camera (Technicolor), Joseph Biroc; music, Elmer Bernstein; production designer, Walter Simonds; edifor, Robert L. Simpson; assistant director, Fred R. Simpson. Reviewed at Academy Theatre, June 12, 1973. MPAA rating: PG. Running time: 103 min. Cahill John Wayne Fraser George Kennedy Danny Cahill Gary Grimes Lightfoot Neville Brand Billy Joe Cahill Clay O'Brien Mrs. Green Marie Windsor Struther Morgan Paull

John Wayne combines the problems of fatherhood with his activities as a lawman in "Cahill, United States Marshal" to give different motivation from the usual western theme. Result probably will appeal more to the younger spectator than hardcore adult oater fans, but nonetheless emerges a pretty fair entry for the



Wed., April 11, 1973

Cannibal Girls

(Exploitationer—Movielab Color)

"Cannibal Girls" is a misguided amateurish effort which hits upon a gory idea and gets nowhere in the process. As an exploitation subject, ballying its very truthful title, film may get certain response in smaller, undiscriminating situations, but even though producers in tongue-in-cheek mood insert a foreword warning squeamish audiences to close their eyes at certain sequences the unfolding is a mishmash of confusion and a sterling example of lack of production

Fri., April 6, 1973

Charley And The Angel

(Comedy-Technicolor)

Buena Vista release of Walt Disney production, produced by Bill Anderson. Stars Fred MacMurray, Cloris Leachman, Harry Morgan, Kurt Russell. Directed by Vincent McEveety. Screenplay, Roswell Rogers; based on "The Golden Evenings Of Summer," by Will Stanton; camera (Technicolor), Charles F. Wheeler; music, Buddy Baker; ard direction, John B. Mansbridge, Al Roelofs; editors, Ray de Leuw, Bob Bring; asst. directer, Ronald R. Grow; sound, Herb Taylor, George Ronconi. Reviewed at Academy

directer, Ronald R. Grow; sound, Herb Taylor,
George Ronconi. Reviewed at Academy
Award Theatre, March 30, 1973. MPAA
rating: G: Running time: 93 min.
Charley Appleby Fred MacMurray
Nettie Appleby Cloris Leachman
The Angel Harry Morgan
Ray Ferris Kurt Russell
Leonora Appleby Kathleen Cody
Willia Angleby Kathleen Cody Leonora Appleby Kathleen Cody
Willie Appleby Vincent Van Patten
Rupert Appleby Scott Kolden
Pete George Lindsey
Buggs Richard Bakalyan
Banker Edward Andrews
Also: Barbara Nichols, Kelly Thordsen,
Liam Dunn, Larry D. Mann, George O'Hanlon,
Susan Tolsky, Mills Watson, Ed Begley Jr.,
Christina Anderson, Roy Engel, Pat Delany,
Bob Hastings, Jack Griffin.

"Charley And The Angel" falls in line with past Disney comedy-fantasies as a family-type offering which should fare well in its intended market. Fred MacMurray, who seems to have a corner on such Disney feats, again stars, following past excursions in "The Dog," "The Absent-Shaggy Minded Professor' and "Son Of Flubber." This time out, he consorts with his own personal Angel come to deliver him—Charley—for the final judgment.

Thurs., April 19, 1973 Charley-One-Eye.

(Melodrama—Standard Color)

"Charley-One-Eye" marks the entry of tv personality David Frost as a motion picture producer under

the aegis of his British production company, David Paradine Films Ltd. Described in production notes as a dramatic allegory, the tale of two outcasts drawn together by chance and to whom violence is part of survival, film is an unrelenting character study of the two in a drama which may be well made but holds little popular interest. Paramount, which releases, will have a hard-sell job on its hands for this feature which at best is suitable only for limited situations.

Wed., February 21, 1973

Charlotte's Web (Animated Musical:

Movielab Color)

Paramount release of Hanna-Barbera-Sagitarius production, produced by Joseph Barbera, William Hanna. Featuring voices of Debbie Reynolds as Charlotte, Paul Lynde as Templeton, Henry Gibson as Wilbur. Directors, Charles A. Nichols, Iwao Takamoto. Story, Earl Hamner Jr., based on book by E.B. White; music; lyrics, Richard N. & Robert B. Sherman; music supervised, arranged, conducted by Irwin Kostali; art direction, Bosinger, Ray Aragon, Paul Julian; editors, Larry Cowan, Pat Foley; camera, Roy Wade, Dick Blundell, Ralph Migliori, Dennis Weaver, George Epperson. Reviewed at Paramount George Epperson. Reviewed at Paramount Studios, Feb. 12, 1973. MPAA rating: G. Run-ning time: 93 min.

'Charlotte's Web'' is the saga of a little white porker named Wilbur-petrified with fear he's fated to become a slab of tender baconand Charlotte, the benevolent spider, who saves him from this fate through the magic weaving in her web. Based on the E. B. White child classic, the Hanna-Barbera animated musical is heartwarming entertainment which should gain wide response in the family market particularly, its appeal as great for adults as for the young Word-of-mouth undoubtedly will be a potent asset in drumming up trade.

> Tues., January 23, 1973 Che?

> > (What?)

(Italian —Color)

Alex Marcello Mastroianni
GirlSydne Rome
Administrator
Owner of Villa Hugh Griffith
Priest
Stud Giancarlo Piacentini
Boy Carlo Delle Piane
Zanzara Roman Polanski

Rome-Roman Polanski's latest opus is a trivial travesty on sex and society. Teaming of Marcello Mastroianni and Polanski should stimulate but version here boils down to a series of private jokes and comment, a group of sharply etched vignettes with not enough substance to satisfy mass film-

Wed., June 13, 1973

The Cheerleaders

(Color)

Cinemation Industries release of a Jerry Gross presentation. Produced by Paul Glickler and Richard Lerner; directed by Glickler; screenplay by Glickler, Tad Richards and Ace Baandige based on a story by Glickler, Richards and Lerner; camera (color), Lerner; edited by Glickler and Lerner; music. Dave Herman; associate producer, Robert Boggs; production manager, Kent Gibson. Reviewed at Preview Screening Room, N.Y.,

June 7, 1973. Self-imposed X rating. Running time: 84 min.

Jeannie Stephanie Fondue	ŧ
Claudia Denise Dillaway	,
BonnieJovita Bush	1
Debbie Debbie Lowe	
Susie Sandy Evans	
PattyKim Stanton	
Jon Richard Meatwhistle	
NormJohn Jacobs	
Novi Raoul Hoffnung	
Coach Gannon Patrick Wright	
Isabel Terry Teague	
DaddyJack Jonas	
MomJay Lindner	
VinnieJohn Bracci	
Sal William Goldman	
Counterboy Bill Lehrke	

New York, June 12-Stewardesses and nurses, and now highschool cheerleaders are nominated for erotic fantasies. Producerdirector Paul Glickler, with two hardcore features behind him ("Parlor Games" and 1971 N.Y. Erotic Fest prize-winner "Hot Circuits"), capitalizes thereon with his first relatively large-scale commercial pic. a self-designated X-rater although decidedly soft-

Wed., December 6, 1972

Child's Play (Drama-Movielab Color)

Prama—Movielab Color)

Paramount release of David Merrick production. Stars James Mason, Robert Preston, Beau Bridges. Directed by Sidney Lumet. Screenplay, Leon Prochnik; based on play by Robert Marasco; camera (Movielab Color). Gerald Hirschfeld; production design, Philip Rosenberg; music, Michael Small; editors, Edward Warschilka, Joanne Burke; sound, William Edmondson; assistant director, Hank Moonjean. Reviewed at Paramount Studios, Nov. 28, 1972. MPAA rating: PG. Running time: 100 min.

ime: 100 min.		
Jerome Malley	James Mason	١
Joseph Dobbs	Robert Prestor	١
Paul Reis	Beau Bridges	5
Father Mozian	Ronald Weyland	•
Father Griffin	Charles White	•
Father Penny .	David Rounds	6

"Child's Play," a taut and suspenseful drama of a Catholic boys school, which won critical acclaim on Broadway, repeats in interest as a film production. Unfoldment often carries the aspects of a chiller as mysterious malevolent forces create a reign of terror and build to a powerful climax. Despite its juve background, appeal probably will extend more to adult than youthful audiences as a pattern of hate breeding evil is woven.

Fri., April 13, 1973

Ciao Manhattan

(Color-Black & White)

Maron Films release of a Robert Mar-gouleff production. Producer, Robert Mar-gouleff. Directed by John Palmer and David Weisman. Music, John Phillips, Richie Ha-vens, Kim Milford, Skip Batten and Kim Fowley. No other credits. Reviewed at Trans-America Screening Room, N.Y., April 5, 1973. MPAA rating: R. Running time: 90 min. Susan

Susan											 	 		Edie Sedgwick
Butch										 				Wesley Hayes
Mumn	3	1												. Isabel Jewell
Paul.										 			,	. Paul America
Fashio	r	ı	Ę	d	lil	Ì	r							Viva
Dr. Br	a	U	n	1										. Roger Vadim

New York-Waste, in a dictionary sense, suggests devastation, deterioration, any useless or worthless product, garbage, trash. In street slang, "wasted" means drugged to the point of unconsciousness or describes someone who has succumbed to the ultimate trip, death.

Mon., April 2, 1973

Class Of '44

(Period Melodrama-Panavision-Technicolor)

Panavision-Technicolor)

Warner Bros. release, produced and directed by Paul Bogart; executive producer, Harry Keller. Screenplay, Herman Raucher; camera (Technicolor), Andrew Laszlo; editor, Michael A. Hoey; music, David Shire; production design, Ben Edwards; set decoration, Brian Beck; sound, Hugh Strain; assistant director, Peter Bogart. Reviewed at The Burbank Studios, March 21, 1973. MPAA rating: PG. Running time: 95 min.

Hermie Gary Grimes

Hermie Gary Grimes
OscyJerry Houser
BenjieOliver Conant
Fraternity President William Atherton
MartySam Bottoms
Julie Deborah Winters

"Class Of '44" is an okay Warner Bros. follow-up to "Summer Of '42,'' taking the three juveniles of the first film through their early college years at the end of World War II. Paul Bogart's production and direction for exec producer Harry Keller are slightly better than Herman Raucher's script, in which nostalgia pellets fall like hailstones on an essentially programmer plot. Outlook seems satisfactory in general dual situations.

Fri., June 29, 1973

Cleopatra Jones

(Crime Melodrama-Panavision—Technicolor)

Warner Bros. release, produced by William Tennant; coproducer, Max Julien. Directed by Jack Starrett. Screenplay, Julien, Sheldon Keller, from a story by Julien; camera (Technicolor), David Walsh; editor, Allan Jacobs; music, J. J. Johnson, Carl Brandt, Brad Shapiro; title theme, Joe Simon; art direction, Peter Wooley; set decoration, Cheryal Kearney; sound, Howard Bud Alper; assistant director, Jack Roe. Reviewed at Warner Bros. Studios, Burbank, June 27, 1973. MPAA rating; PG. Running time: 89 min.

Cleopatra JonesTamara Dobson ReubenBernie Casey

Tiffany	Brenda Sykes
Doodlebug	Antonio Fargas
Officer Purdy	
Det. Crawford	
Sgt. Kert	
Andy	
The Johnson Boys	
THE JOHNSON BUYS	Miber i Fopweii,
	Caro Kenyatta
Mrs. Johnson	Esther Rolls
Mommy	Shelley Winters
Mommy's Hoods	
	Joseph A. Tornatore
Chauffeur	
Doodlebug's Hoods	George Reynolds,
	Theodore Wilson
Snake	Christipher Joy
Maxwell Woodman	
Annie	
Lt. Thompkins	John Garwood
Mommy's Asst	John Alderman

"Cleopatra Jones" is a good programmer, though late in the cycle of black-oriented inner-city drug mellers, with the offbeat twist of having a sexy woman detective as the lead character. The script incorporates a slew of action set pieces, capably directed by Jack Starrett and stunt helpers. The domestic PG rating testifies to a minimum of raw dialog and sex. The Warner Bros. release has okay outlook in its intended market.

Wed., August 15, 1973

Cops And Robbers (Comedy-Melodrama-DeLuxe Color)

United Artists release of an Elliott Kastner production. Stars Cliff Gorman, Joseph Bologna. Directed by Aram Avakian. Screenplay by Donald E. Westlake based on his novel; camera (DeLuxe Color), David Quaid; music, Michel Legrand; editor, Barry Malkin; art direction, Gene Rudolf; assistant director, Alan Hopkins; sound, Chris Newman. Reviewed at Samuel Goldwyn Studios, L.A., Aug. 8, 1973. MPAA rating: PG. Running time: 89 min.

Tom							 			Cliff Gorman
Joe .	 						 			. Joe Bologna
										Dick Ward

EastpooleShepperd Strudwick Eastpoole Snepper Struowick
Patsy John Ryan
Secretary Ellen Holly
Also: Nino Ruggeri, Gayle Gorman, Lucy
lartin, Lee Steel, Jacob Weiner, Frances
oster.

How to be a crooked cop and be happy on \$2,000,000 you've chiselled out of the Mafia is the premise of this usually fast Elliott Kastner production. In broad terms it is comedy-or sort oflaced with melodrama and suspense, generally well-produced and told with certain realism. Discounting several unrelated story tangents inserted probably for color and some way-out antics, the Donald E. Westlake screenplay is ingenious enough in the overall to satisfy the program trade.

Mon., May 14, 1973

Coffy

(Black Melodrama-Movielab Color)

American International Pictures release of Robert A. Papazian production. Stars Pam Grier, Booker Bradshaw. Written, directed by Jack Hill. Camera (Movielab color), Paul Loh-mann; editor, Charles McClelland; music, Roy Ayers; art direction, Perry Ferguson; assistant director, Reuben West; sound, Don Johnson. Reviewed at Joe Shorr projection room, L.A., May 9, 1973. MPAA rating: R. Running time: 91 min.

ming mine	. 71 1111111.	
		Pam Grier
		Booker Bradshaw
		Robert DoQui
		William Elliott
		Allan Arbus
		Sid Haig
	. Cabill Man	Buckson to

Also: Barry Cahill, Morris Buchanan, Lee de Broux, Bob Minor, John Perak. Ruben Moreno, Carol Lawson, Linda Haynes, Lisa Farringer.

"Coffy" is the story of a vengeance-minded black tart who sets out to kill everyone she holds responsible for her 11-year-old sister losing her mind via the dope route. She blasts her victims, most of them lured into sex, with a shotgun that never misses. What comes out is a violence-ridden meller which should fit patly into today's market. Film's story twist of a femme on the delivering end permits potent exploitation.

Tues., January 23, 1973

The Crazies

(Sci-Fi-Horror Hybrid—Color)

Cambist Films release of Leo Hessel presentation. Produced by A.C. Croft, directed by George A. Romero. Screenplay, Romero based on original script by Paul McCollough; camera (color), S. William Hinzman; editor, Romero music, Bruce Roberts; production coordinator, Edith Bell; sound, Rex Gleeson and John Stoll; technical supervisor, Vince Survinski. Reviewed at Preview Theatre, N.Y., Jan. 18, 1973. No MPAA rating. Running time: 103 min.

David	W. G. McMillan
Clank	larold Wayne Jones
Colonel Peckem	Lloyd Hollar
Artie	Richard Liberty
Kathie	Lynn Lowry
Dr. Watts:	Richard France
Woman lab technician	Edith Bell
Major Ryder	Harry Spillman
Dr. Brookmyre	
Also, W. L. Thunhurst	Jr., Leland Starnes,
A. C. MacDonald, Robert	J. McCully, Robert
Carlowsky, Ned Schmid	itke, Jack Zaharia,
lov Cheverie.	

New York-Pic's principal source of trade interest is the fact that 32-year-old George Romero is responsible for the direction, script and editing. Romero is best known for "Night Of The Living Dead" in 1968, a blatant horror exploitationer lensed in the Pittsburgh area which eventually proved to be a substantial b.o. success in the screamies genre.

PICTURE GROSSES

haven't

stopped

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GRAND

FEARLESS FIGHTERS

ALL OTHERS

TOTAL

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PAPER MOON	PAR		244.200		280,600		17	-	6		24	8 1	.754.078
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NIGHT WATCH	AVE		225,000		114,500	22		-	16		24	3	393,277
THE MACKINTOSH MAN	WB		213,200		114,500	23	1		7		7	1	190,000
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EMPEROR OF NORTH POLE		FOX	52,30	_	-			4	3	2	_	5 2	49 •
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The Creeping Flesh

(British-Color)

A Columbia Pictures release of a Tigon British World Film Services film. Producer, Michael Redbourn; director, Freddie Francis; exec prod., Norman Priggen; screenplay, Peter Spenceley, Jonathan Rumbold; camera editor, Oswald Hafenrichter. Reviewed a Preview Theatre, March 5, 1973. MPAA Rat ng: PG. Running time: 89 min.

ing: PG. Running time: 89 min.
James Hildern ... Christopher Lee
Emmanuel Hildern ... Peter Cushing
Penelope ... Lorna Heilbron
Waterlow ... George Benson
Lenny ... Kenneth J. Warren

New York-Horror pictures of the classical Frankenstein mold manipulate standardized elements: Obsessed scientist, misfired experiment, tragic application of latter, poetic justice and heavy, heavy ironies. "The Creeping Flesh" is slightly below best of recent breed, a not too overpopulated category, though it falls considerably below classic status.

Tues., October 17, 1972

Crescendo

(Melodrama—Technicolor)

(Melodrama—Technicolor)

Warner Bros. release of Hammer (Michael
Carreras) production. Stars Stefanie Powers,
James Olson, Margaretta Scott. Directed by
Alan Gibson. Screenplay, Jimmy Sangster, Alfred Shaughnessy; from original screenplay
by Shaughnessy; camera (Technicolor), Paul
Beeson; art direction, Scott MacGregor; editor, Chris Barnes; music, Malcolm Williamson; sound, Claude Hitchcock; assistant director, Jack Martin. Reviewed at The Burbank
Studios, Los Angeles, Oct. 12, 1972. MPAA rating: PG. Running time: 83 min.

Susan.....Stefanie Powers

Susan	Stefanie Po	wers
George /	lacquesJames (Dison
Danielle		Scott
Lillianne	Jane Lapo	taire
Carter	Joss Aci	cland

"Crescendo," a Hammer production on the shelves since 1969 and to be lower-cased on bill with "Dracula A.D. 1972," is an okay entry in the melodramative field where a bit of mystery helps whet the appetite. Picture benefits from lush art direction and sets to give it more importance than story deserves, but on the whole the unfoldment carries sufficient interest to hold audience.

mature. Film author had everything he needed—talented artists like Silvana Mangano and Milva at the head of a seasoned cast, script collaboration from Patroni Griffi and a firstrate staff.

Fri., May 11, 1973 The Day Of The Jackal

The Jackal	Edward Fox
The Minister	Alan Badel
Inspector Thomas	Tony Britton
Gunsmith	Cyril Cusack
Commissioner Lebel	. Michel Lonsdale
Rebel Leader Rodin	Eric Porter
Colette	. Delphine Seyrig
President de Gaulle	

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Adrien Cayla-Legrand
Madame de Gauile Nicole Desailly
Executed Assassin Thiry Jean Sorel
Rodin's Aides Donald Swift,
Dennis Carev

Rodin's Bodyguard Wolenski
Jean Martin
OAS Infiltrator Olga Georges-Picot
Seduced Minister Barrie Ingham
Forger Ronald Pickup
Lebel's Assistant Derek Jacobi
BernardAnton Rodgers
Scotland Yard Officer Donald Sinden
Scottano Faro Officer Donato Singen

Fred Zinnemann's film of "The Day Of The Jackal" is a patient, studied and quasi-documentary translation of Frederick Forsyth's bestselling political suspense novel. Produced by John Woolf on many European locations as an Anglo-French venture, the film appeals more to the intellect than the brute senses as it traces the detection of an assassin hired to kill French President Charles de Gaulle. Edward Fox heads a large multinational cast. The book's reputation should constitute an important b.o. draw for the 141minute Universal release, which may manifest better commercial strength in the foreign markets.

Tues., December 19, 1972

Cries And Whispers

(Viskningar Och Rop)

(Swedish Drama—Eastmancolor) New World Pictures release of an Ingmar Rergman production. Produced, directed and written

man man in a contract of an inginiar beiginan production; i roduced, an ecica and written
by Bergman. Camera (Eastmancolor), Sven Nykvist; no other credits. Reviewed at Rizzoli
by bergman, camera (Lasimancolor), sten laykaist, no other ciedits, keatemed at Kitton
screening room, New York, Dec. 13, 1972. No MPAA rating. Running time: 95 min.
Karin

Karin																						
Maria	 	 	 	 ٠.	 	 ٠.		 	 	 	 	 	٠.	 	 			. Liv	/ UII	lma	กก	
Agnes	 	 	 	 ٠.	 	 	٠.	 	 	 	 	 		 	 	Ha	rri	et A	Ande	erss	on	
Anna .	 	 	 	 	 	 		 	 	 	 	 ٠.		 	 			. Ka	ri S	ylw	an	
																				-		

New York-Ingmar Bergman's latest feature is an emotionally draining tour de force that probes the souls of four women and effectively sums up the thematic concerns which have obsessed the Swedish director throughout his career. Bergman's impeccable direction, the visually sumptuous color production, and the teaming of three of the top femme performers from the Bergman troupe should draw critical raves for this harrowing study of anxiety and death, and make it a potent arty attraction in urban keys. Pic is getting its world preem here through Roger Corman's New World Pictures distribbery, marking a relationship that will warm the blood of auteur critics everywhere.

Fri., February 23, 1973

D'Amore Si Muore

(For Love One Dies) (Italian-Eastmancolor)

A Euro Int'l release of a Clesi Cinematografica production. Stars Silvana Mangano, Lino Capolicchio, Milva. Directed by Carlo Carunchio. Screenplay, Giuseppe Patroni Griffi and Carlo Carunchio. Camera (Eastmancolor), Gabor Pogany; art director, Gianni Silverstri; editor, Franco Arcalli; music, Ennio Morricone. Reviewed at Isonzo Recording Studio, Rome. Running time: 93 min.

Elena Devison Silvana Mangano
Renato Lino Capolicchio
Leyla Milva
Edoardo Paolo Graziosi
Tea Stefania Gasini
EnzoLuc Merenda
Fazio Yves Beneyton
Signorina Adriana Asti

Rome-First directing effort by Carlo Carunchio seems rather preFri., October 6, 1972

The Darwin Adventure (Period Biopic—DeLuxe Color)

(Period Biopic—DeLuxe Color)

Twentieth Century-Fox release of a Palomar Pictures Int'l presentation, produced by Joseph Strick; exec producer, Edgar J. Scherick. Directed by Jack Couffer, Robert Edgar Milliam Fairchild, from a story by Couffer, Max Bella; camera (DeLuxe Color), Denys Coop; nature photography, Couffer, Robert Crandall, Ken Middleman; editor, Robert Crandall, Ken Middleman; editor, Robert Dearberg; music, Max Wilkinson; art direction, John Stoll; sound, Norman Bolland, Gerry Humphreys; asst. director, Ivo Nightingale. Reviewed at 20th-Fox Studios, Los Angeles, Oct. 3, 1972. MPAA rating: G. Running time: 91 min. Charles Darwin Nicholas Clay Emma Wedgewood Susan Macready Capt. Fitzroy Ian Richardson Prof. Henslow Robert Flemyng Lt. Sullivan Christopher Martin Huxley Philip Brack

The biopic plague, which has ravaged the screen lives of Pasteur, Juarez, Cole Porter and Picture Association of America

countless others, has now struck down the memory of famed naturalist Charles Darwin. Palomar Pictures kickoff film in a release deal with 20th-Fox is "The Darwin Adventure," a hokey and puerile survey of Darwin's work and the controversy it sparked a century ago. The filmgoing public's own version of Darwin's natural selection theory will immediately weed out this inferior species.

Thurs., October 5, 1972

Daughters Of Satan

(Melodrama—DeLuxe Color)

(Melodrama—DeLuxe Color)

United Artists release of A&S production, produced by Aubrey Schenck. Stars Tom Selleck, Barra Grant, Tani Phelps Guthrie. Directed by Hollingsworth Morse. Screenplay, John C. Higgins; story, John Bushelman; camera (DeLuxe Color), Nonong Rasca; music, Richard LaSalle; editor, Tony DiMarco; sound, Levy Principe; ass'1 director, Jose Velasco. Reviewed at Samuel Goldwyn Studios, Sept. 27, 1972. MPAA rating: R. Running time: 90 min.

James Robertson ________ Tom Selleck Chris Robertson ________ Barra Grant Kitty Duarte _______ Tani Phelps Guthrie Juana Rios _______ Paraluman Dr. Dangal ________ Vic Silayan Also: Vic Diaz, Gina Laforteza, Ben Rubio, Paquita Aalcedo, Chito Reyes, Bobby Greenwood.

"Daughters Of Satan" is a witch story. Necessarily contrived, it's an imaginatively devised piece of melodramatics with a touch of the occult to motivate a narrative which permits suspense and an unusual ending. Pic's high exploitation potential and its top billing "Superbeast" below provide United Artists an okay package for intended market.

Tues., June 5, 1973

Deaf Smith & Johnny Ears

(Italian Western-Technicolor)

Metro-Goldwyn-Mayer release of a Joseph Janni and Luciano Perugia production. Stars Anthony Quinn, Franco Nero. Directed by Paolo Cavara. Screenplay, Harry Essex, Oscar Saul, Paolo Cavara, Lucia Drudi, Augusto Finocchi, from a story by Saul and Essex; camera (Technicolor), Tonino Delli Colli; editor, Mario Morra; music, Daniele Patucchi; art direction, Francesco Calabrese. Reviewed at MGM studios, L.A., June 1, 1973. MPAA rating: PG. Running time: 91 min.

MPAA rating: PG. Running time: 91 min.
Erastus ('Deaf') Smith Anthony Quinn
Johnny EarsFranco Nero
Susie
Morton Franco Graziosi
Hoffman Renato Romano
Hestertra Furstenberg
Also: Adolfo Lastretti, Antonino Faa Di
Bruno, Francesca Benedetti, Cristina Airoldi,
Romano Puppo, Franca Sciutto, Enrico
Casadei, Lorenzo Fineschi, Mario Carra,
Giorgio Dolfin, Luciano Rossi, Margherita
Trentini, Tom Felleghy, Fulvio Grimaldi,
Paolo Pierani.

This dubbed Italian western, made for \$1,200,000 as part of Metro foreign production topper Andre Pieterse's first group of pix, is not likely to go very far in the U.S. As written (for the English version) by Oscar Saul and Harry Essex and as directed by Paolo Cavara, it's a mostly dull, occasionally ludicrous oater sorely lacking in the excessive violence or marquee voltage that might earn it an action-loving audience. Lowercase duals and subrun support seem the only bets.

Fri., May 4, 1973

Deep Thrust— The Hand Of Death

(Deluxe Color)

American International Pictures release of a Hallmark Pictures presentation. Produced by Raymond Chow for Golden-Hong Kong-Harvest Prods. Directed by Heang Feng; color by Deluxe. No other behind-the-camera credits given. Reviewed at Preview Screening Room, N.Y., April 30, 1973. MPAA rating: R. Running time. 88 min

Cast: Angela Mao, Chang Yi, Pai Ying, June Wu, Anne Lieu.

New York-Recent rash of kungfu-karate imports indicates, of course, that sheer violence remains as potent at the b.o. as sex. The fact that the former generally draw Rs from the Motion

while the latter uniformly pull Xs is clearly a sign of the moral

Fri., February 23, 1973

The Devil In Miss Jones

Marvin Films release of a Gerard Damiano production. Written, directed and edited by Damiano. Camera (uncredited color), Harry Flecks; sound, Bill Rich; music, Alden Shu-

Moaca John Clemens
The teacher Harry Reams
Man in the cell Albert Gork
Also: Mark Stevens, Rick Livermore, Sue
Flaken.

New York-With "The Devil In Miss Jones," the hardcore porno feature finally approaches an "art" form, one that critics may have a tough time ignoring in future. For its genre, pic is a sensation, marked by a technical polish that pales some recent Hollywood product and containing the most frenzied and erotic sex sequences in porno memory.

Wed., April 4, 1973

Devil's Due

(Porno-Color)

Norman Arno release of a Bacchus production. Produced by Nino de Roma. Directed by Ernest Danna. Features Cindy West, Catherine Warren, Lisa Grant, Gus Thomas, Davy Jones, Angel Street, Mac Stevens. Screenplay, Gerry Pound; editor, de Roma; music, Ennepitti (No other credits). Reviewed at Preview Theatre, N.Y., March 29, 1973. Self-imposed X rating. Running time: 90 min.

New York-This shoestring porno item, shot in 16m color, is typical of the current crop, stringing its numerous explicit sex passages on a thread of a silly plot. In this case, high school valedictorian Cindy West is drugged and seduced by her favorite teacher, abandoned by her boyfriend and disillusioned by her father whom she discovers in bed with her best girlfriend.

Wed., June 13, 1973

Dillinger

(Crime Melodrama-Movielab Color)

American International Pictures release of Buzz Feitshans production. Stars Warren Oates, Ben Johnson. Written-directed by John Milius. Camera (Movielab Color), Jules Bren-

John Dillinger
Melvin Purvis Ben Johnson
Billie Frechette Michelle Phillips
Anna Sage
Homer Van Meter Harry Dean Stanton
Harry Pierpont Geoffrey Lewis
Charles MackleyJohn Ryan
Baby Face Nelson Richard Dreyfuss
Pretty Boy Floyd Steve Kanaly
Eddie MartinJohn Martino
Samuel Cowley Roy Jenson
Big Jim Wollard Read Morgan
Reed Youngblood Frank McRae

The violent life and death of John Dillinger are graphically portrayed in this American International release. With Warren Oates playing the title role, screenplay by John Milius, who also directed, captures the various highlights of the killer's short-lived career as Public Enemy No. 1. Necessarily episodic, it loses somewhat in a lack of straight story line, but there's sufficient fast action of the gangster type to satisfy this particular market.

Wed., October 25, 1972 **Dirty Little Billy**

(U.S.—Color)

Jack L. Warner and WRG-Dragoti Production. No distrib set. Directed by Stan Dragoti. Screenplay, Charles Moss, Dragoti. Stars Michael J. Pollard, Lee Purcell, Richard Evans, Charles Aidman. Camera (Color), Ralph Woolsey; art director, Malcolm Bert; editor, Dave Wages. Reviewed at CFB, Paris (private screening), May 1, 1972. Running time 100 min. Billy Michael J. Pollard Berle Lee Purcell Goldie Richard Evans Ben Charles Aidman Catherine Dran Hamilton

enry					,							Willard Sage
												Josip Elic
d												Mills Watson

Paris - The old American West, at least in films, may never be the same. After the Italians made it campy, and truly horse operatic, now U.S. oater-makers are stripping them of their myth, romanticism and glory. After "Doc," "Little Big Man," "McCabe And Mrs. Miller," and others, comes the grittiest of them in "Dirty Lit-tle Billy," a film that maps out the beginnings of the life of Billy the Kid.

Mon., May 21, 1973

A Doll's House

(British-Color)

 	Jane Fullua
Forvald	David Warner
Or. Rank	Trevor Howard
Cristine Linde	
Crogstad	
Anne-Marie	
Dissen	
var	Frode Lien
Emmy	Tone Floor
Bob	Morten Floor
Dr. Rank's Maid	Ingrid Natrud
lelmer's Maid	
(rogstad's daughter	
(rogstad's son Da	

Cannes-The second version of the Ibsen classic to hit the screens this year, Joseph Losey's locationfilmed (Norway) effort has the director's name plus that of Jane Fonda (exploitably playing the women's lib-predating heroine, Nora) and a certain formal elegance to carry it into some worldwide key-city slottings. After that, the going is likely to become much tougher, with vid residuals a fall-back factor.

Thurs., November 30, 1972

Downpour

(Iran—B&W)

Produced by Barbad Taheri. Directed by Bah'am Beyzaie. Screenplay, Beyzaie. Camera (b&w), Taheri. Music, Sheyda Gharache-Daghi. Features Parviz Fannizadeh, Parvaneh Masoumi, Manouchehr Farid, Mohammad-Ali Keshavarz, Jamshid Layegh, Abbas Dastranj. Reviewed at Chicago Film Festival, Esquire Theatre, Chicago, Nov. 13, 1972. Running time: 126 min.

Chicago—The entry from Iran in the Chicago Film Festival is a common little item that uses the familiar situation of an enthusiastic school teacher trying to establish himself in a new community and, of course, does overcome encounters. Director Bahram Beyzaie, who also rendered the screenplay, interlards typical student hostility which the teacher must and, of course does-overcome, with the difficulties that result from his falling for the older sister of one of his problem pupils.

Mon., October 16, 1972

Dracula A.D. 1972

(British-Horror-Color)

Count Dracula-who always manages to find some sucker to withdraw the stake from his heart



Papillon . . . the Butterfly ... the magnificent rebel who would live free . . . or not at all!

Allied Artists presents

Steve Dustin McQueen Hoffman

A Franklin J. Schaffner film

"Papillon"

Executive Producer Ted Richmond Produced by Robert Dorfmann and Franklin J. Schaffner Based on the book by Henri Charrière Directed by Franklin J. Schaffner Music by Jerry Goldsmith

FOR CHRISTMAS RELEASE FROM ALLIED ARTISTS



and return him to the land of the menacing-reappears in this suspenseful follow-up to the series launched many years ago by Bela Lugosi. Produced in Britain by Hammer Prods., responsible for a flock of past Dracula entries, film carries the type of chill ingredients any spectator associates with the living dead and should fare well in its intended market.

Mon., November 6, 1972

Echoes-Pink Floyd (German-French-Color)

RM Productions (Munich) release of RM-ORTF presentation. Features Pink Floyd (David Gilmour, Roger Waters, Richard Wright, Nick Mason). Directed by D'Adrian Maben. Screenplay, Marie-Niel Zurstrassen; camera (color), Gabor Pogany, Willy Kurant; sound, Peter Watts, Charles Rauchet; editor, Jose Pinheiro. Previewed at MIFED, Milan. Running time: 62 min.

Milan—"Echoes" is a stunning audio-visual experience. Basically, it's a performance by Pink Floyd, the U.K. pop group, under "controlled" (non-audience) conditions in an ancient Roman amphitheatre in the ruins of Pompeii. But it is so ably lensed, recorded and put together that it stands out in its field as an unusual vehicle which could open wider audience doors to this musically advanced combo than its specialized (albeit giant) youth following usually commands.

Wed., December 6, 1972

The Effect Of Gamma Rays On Man-In-The-**Moon Marigolds**

(Melodrama—DeLuxe Color)

Twentieth Century-Fox release, produced and directed by Paul Newman; executive producer, John Foreman. Stars Joanne Woodward. Screenplay, Alvin Sargent, from Paul Zindel's play; camera (DeLuxe Color), Adam Holender; editor, Evan Lottman; music, Maurice Jarre; production design, Gene Callahan; set decoration, Richard Merrell; sound, Dennis Maitland, Robert Fine; assistant director, John Nicolella. Reviewed at 20th-Fox Studios, Nov. 15, 1972. MPAA rating: PG. Running time: 100 min. Beatrice Joanne Woodward Matilda Nell Potts Ruth Roberta Wallach Granny Judith Lowry Floyd Richard Venture Floyd's Wife Estelle Omens Richard Venture
... Estelle Omens
... Carolyn Coates
... Will Hare
... Jess Osuna
... David Spielberg
... Lynn Rogers
... Ellen Dano Floyd's Wife
Granny's Daughter
Junk Man Junk Man ... State Cop Mr. Goodman State Cop
Mr. Goodman
Miss Hanley
Janice Vickery
Neighbor
Apartment Manager
Chris Burns
Miss Wyant

..Roger SerbagiJohn Lehne

. Michael Kearney

Producer-director Paul Newman has made his finest behind-thecamera film in the screen version of Paul Zindel's play, "The Effect Of Gamma Rays On-Man-In-The-Moon Marigolds." As the slovenly, introverted mother of two young girls, star Joanne Woodward brilliantly projects the pitiable character in one of her greatest film roles. The 20th-Fox release, a most creditable artistic achievement, will have its somewhat limited commercial horizon increased in direct proportion to favorable critical and word of mouth endorsement.

Thurs., May 24, 1973

Electra Glide In Blue

(U.S.—DeLuxe Color)

United Artists release of James W. Guercio-Rupert Hitzig production. Stars Robert Blake, Billy (Green) Bush; features Mitchell Ryan, Jeannine Riley, Elisha Cook. Directed by James William Guercio. Screenplay, Robert Boris, Michael Butler; camera (DeLuxe Color-Panavision), Conrad Hall; editors, Jim Ben-son, John F. Link II, Jerry Greenberg; music, Guercio. Reviewed at Cannes Film Festival (Competing), May 12, 1973. Running time, 106 min.

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Poole .										i							٨	٨	it	c	h	e	ıi.	R	y	a	ſ
Jolene																J	le	2	1	11	١i	n	e	R	til	e	١
Willie .																			E	ŧ١	is	h	a	(Co	ю	i
Doctor	٠,																		F	t	١,	/4	ıl		a	n	•
Driver							 	 					. 1	D	a	91	νi	i¢	١.	J.	i	W	o	li	n:	51	ι
Zemco	٠,						 		 	 	 						. 1	P	e	te	r		ce	t	te	١	a
Ryker																				J	0	e	s	a	m	s	i
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Cannes-James William Guercio. director-producer, comes on tall in a first pic about a small motorcycle cop in the American west who is done in by the corruption, change and violence about him. Pic has the free-wheeling snap, flair and compassion that helped "Easy Rider" score at the Cannes Fest in 1969 and with the right handling and placement could well make its way at the wickets, especially with the socalled vouth aud.

Wed., November 1, 1972

Elvis On Tour

(Pop Music Documentary— Metrocolor)

Metro-Goldwyn-Mayer release, produced and directed by Pierre Adidge and Robert Abel. Stars Elvis Presley, Montage supervi-sor, Martin Scorsese; camera (Metrocolor), sor, Martin Scorsese; camera (Metrocolor), Robert E. Thomas; editor, Ken Zemke; sound, James E. Webb Jr., Al Pachuki, Carey Lind-ley, Lyle Burbridge; assistant director, Ephraim (Red) Schaffer. Reviewed at MGM Studios, Culver City, Oct. 30, 1972. MPAA rating: G. Running time: 92 min.

"Elvis On Tour," followup to "Elvis—That's The Way It Is" of two years ago, is a bright, entertaining pop music documentary detailing episodes in the later professional life of Elvis Presley, the Pied Piper of rock music. Multipanel composition and zesty editing make for a pleasant 92 minutes, and the Pierre Adidge-Robert Abel production should do well at the youth b.o. Martin Scorsese's montage supervision highlights a top technical effort.

Wed., May 23, 1973

The Emperor Of The North Pole

(Melodrama—DeLuxe Color)

Twentieth-Fox release of Inter-Hemisphere Twentieth-Fox release of Inter-Hemisphere (Stan Hough) production. Stars Lee Marvin, Ernest Borgnine. Directed by Robert Aldrich. Screenplay-story, Christopher Knopf; camera (DeLuxe Color), Joe Biroc; music, Frank DeVol; editor, Michael Luciano; art direction, Jack Martin Smith; assistant director, Malcolm Harding; sound, Richard Overton. Reviewed at Directors Guild, L.A., May 11, 1973. MPAA rating: PG. Running time: 118 min.

mın.			
A-No.	1	 	Lee Marvin
Shack		 Erne	st Boranine
		Keit	
Crack	er .	 Ch	aries Tyner
Hogge	r	 Malcolr	n Atterbury
Coaly		 H	arry Caesar
		Sim	
		, Matt Clark,	
		Dunn, Diane	
		duin Day Cu	

Foulk, James Goodwin, Ray Guth, Sig Haig, Karl Lukas, Edward McNally, John Stead-man, Vic Tayback, Dave Willock.

"The Emperor Of The North Pole" has, perhaps, certain whimsical overtones in the idea department but in final analysis is burdened by lack of popular appeal, particularly for the distaff trade. Its premise of a challenge by an easygoing tramp to ride the freight train of a sadistic conductor reputed to kill nonpaying passengers (as his hobo associates and trainmen lay bets on the outcome) is limited in scope and insufficient to sustain a full-length feature. Reception will depend upon boxoffice attraction of its two stars, Lee Marvin and Ernest Borgnine.

Tues., June 5, 1973

England Made Me (British-Eastmancolor-

Panavision)

Panavision)

Hemdale Film Distributors release of an Atlantic Films production. Stars Peter Finch, Michael York, Hildegard Neil. Produced by Jack Levin; executive producer, C. Robert Allen. Directed by Peter Duffell. Screenplay, Duffell and Desmond Cory (based on a Graham Greene novel); camera (Eastmancolor-Panavision), Ray Parslow; editor, Malcom Cooke; music, John Scott; production design, Tony Woollard; art direction, Peter Young; sound, Basil Fenton Smith; assistant director, Bata Maricic. Reviewed at ABC-2 Theatre, sound, Basil Fenton Smith; assistant director,
Bata Maricic. Reviewed at ABC-2 Theatre,
London, May 30, 1973. Running time: 100 min.
Erich Krogh Peter Finch
Anthony Farrant Michael York
Kate Farrant Hildegard Neil

. Minty Michael Hordern
aller Joss Ackland
iz DavidgeTessa Wyatt
rommMichael Sheard
teinBill Baskiville
eichminister Demeter Bitenc
ikkiMira Nikolic
artmann Vladimir Bacic
ightclub singer Maja Papandopulo
einrichVladan Zivkovic
ariaCvetka Cupar

London—"England Made Me" is the symbolic title for a tale of moral conflict set in prewar Germany circa 1935. Based on an early Graham Greene novel (which is set in Stockholm), the film is also a wellobserved evocation of time, place and mood, directed and coauthored (with Desmond Cory) by Peter Duffell with evident intelligence and sensitivity, if not optimum success.

Mon., August 13, 1973

Enter The Dragon

(Melodra ma:- Technicolor)

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				В	
				Sh i	
				Jirr	
				John	

Rising popularity of the Chinese martial arts as screen entertainment climaxes in fine crescendo in this violence-drenched actioner starring Bruce Lee and John Saxon. Film carries all the explosive trappings that make for a hit in its intended market and is glossed with a melodramatic narrative to take full advantage of its theme.

Tues., February 27, 1973

The Erotic Films Of Peter De Rome

(Color)

Hand-in-Hand Films release of a Peter de Rome production. Directed, photographed, edited by de Rome. (No other credits). Reviewed at 55th St. Playhouse, N.Y., Feb. 22, 1973. Running time: 95 min.

New York—This package of eight gay porno shorts is being marketed on the hardcore circuit as a feature-length program, Pix. all grainy 16m blow-ups from Super 8m footage, run the gamut from softcore posturing to hardcore sado-masochism, and the whole is unlikely to go down well with gay pic buffs weaned on the elegant eroticism of "Boys In The Sand."

Thurs., July 19, 1973

Erotikus

(Gay Sexpo Doc—Color)

Hand-in-Hand Films Release of a Times ilms production. Produced by Tom DeSi-ione. Directed by Nicholas Grippo. Narrated y Fred Halsted. (No other credits). Reviewed 55th St. Playhouse, N.Y., July 16, 1973. Self-posed X rating. Running time: 90 min.

New York-The timing is perfect. Just when porno films of all persuasions are threatened with walking the Supreme Court plank, Times Films of L.A., one of the more prolific producers of gay hardcore theatricals (34 to date), has culled a bevy of boy-boy sequences from their pix, mixed them with vintage softcore "posing strap" footage, added scenes from non-Times pix like "Boys In The Sand" and "L.A. Plays Itself" and stripped-down director Fred Halsted for an in-the-buff narration of what is billed as "a history of the gay movie.'

Fri., February 16, 1973

Etat De Siege

(State Of Siege)

(French-Eastmancolor)

Valoria release of Reggane Films, Unidis-Euro Int'l, Dieter Geisster Film Produktion production. Stars Yves Montand. Directed by Costa-Gavras. Screenplay, Franco Solinas, Costa-Gavras; camera (Eastmancolor). Pierre William Glenn with second unit by Silvio Caiozzi; editor, Francoise Bonnot; music, Mikis Theodrakis. Reviewed al Gau-mont-Pathe, Paris, Feb. 8, 1973. Running time: 120 min.

Santore	Yves Montand
Lopez	Renato Salvatori
Ducas	O.E. Hasse
Hugo	Jacques Weber
Este	Jean-Luc Bideau
Mrs. Santore E	vangeline Peterson
Minister	. Maurice Teynac

Paris-Costa-Gavras, after a look at a police state in his hit, "Z," stressing the inequities of extreme right tactics, and his "The Confession," attacking Stalinist excesses, now turns his attention to revolutionary facets in Latin America in the same demonstrative manner as his first two pix.

Fri., February 23, 1973

The Experiment

(Color)

Billy Jo	oe			Mike St	evens
Gary L	ee			Joey Da	niels
Herm				Gortor	Hall
Salesm	an		Ji	mmy Hu	Jahes
		Craig,			
Weaver, Thomas.	Eva				

New York-Barry Knight is the Fannie Hurst of gay porno and this latest epic from his L.A.-based Jaguar Prods. is a sudsy romance about two teenage boys who decide to experiment with homosexuality. One frantic night in the old shack behind the garage sends lead Mike Stevens on a sex binge that takes him (where else?) to a Hollywood orgy. Accepting his nature, he returns home to tell his understanding dad about his new orientation and to reunite with fellow experimentor Joey Daniels.

Wed., June 6, 1973

Extreme Close-Up (Sexploitation Melodrama-Eastmancolor)

National General Pictures release, produced by Paul N. Lazarus III. Directed by Jeannot Szwarc. Screenplay, Michael Crichton; camera (Eastmancolor), Paul N. Lohman; music, Basil Poledouris; no other credits available. Reviewed at NGP screening room, L.A., June 5, 1973. MPAA rating: R. Running time: 80 min.

John Norman

John NormanJames McMullan
Sally Norman
CameramanJames A. Watson Jr.
Actress Bara Byrnes
Surveillance SalesmanAl Checco

In the great tradition of the yellow press, "Extreme Close-Up" dips its toes in softcore porno voyeurism while taking a shocked stance against contemporary private surveillance and espionage. Paul N. Lazarus III produced the tedious sexploitationer, clumsily directed by debuting Jeannot Szwarc from a shallow script by Michael Crichton, using his own name this time. Nat'l General Pictures already has released the film, which may find its market limited to lesser situations.

Tues., January 9, 1973

Fear Is The Key (British-Actioner-Panavision-Technicolor)

Anglo-EMI release of a KLK Prods. Ltd. production, produced by Alan Ladd Jr. and Jay Kanter. Directed by Michael Tuchner. Screenplay, Robert Carrington, based on a novel by Alistair Maclean; camera (Panavision-Technicolor), Alex Thomson; music, Roy Budd; art direction, Sidney Cain and Maurice Carter; editor, Ray Lovejoy; assistant director, Colin Brewer;

sound, Tony Jackson. Reviewed at ABC-2 Theatre, London, Dec. 29, 1972. Running time:

John Talbot	rry Newman
Sarah Ruthven	Suzy Kendall
Vyland	John Vernon
Jablonski	Dolph Sweet
Royale	Ben Kingsley
RuthvenR	ay McAnally
LarryPet	er Marinker
Judge MollisonEl	liott Sullivan
DeputyR	
FBI Man	Tony Anholt

London-Sustained interest and suspense mark "Fear Is The Key, which is well-made action stuff including the obligatory auto chase routine around the highways and byways of Louisiana where pic was shot. Cast allure for the Alan Ladd Jr.-Jay Kanter production is slight in b.o. terms, but per usual novelist Alistair Maclean, whose story yielded the taut Robert Carrington screenplay, should prove a strong marketing point for Paramount (which has film for the U.S.) and other distribs. Fast playoff should reap satisfactory or better returns.

Wed., December 27, 1972

The Female Response

(Sexploitation—Eastman Color)

Trans-American release of a Filmpeople presentation of Richard Lipton production. Stars Raina Barrett. Directed by Tim Kincaid. Screenplay, Kincaid. David Newburge; camera (Eastman Color), Arthur D. Marks; music, Bill Reynolds; editors, Graham Place, Arthur Marks; sound, Place. Reviewed at Charles Aidikoff screening room, Dec. 19, 1972. MPAA rating: R. Running time: 88 min.

_eona Raina Barr	ett
RosalieJacque Lynn Colf	on
andyMichaela Ho	
AndreaJennifer Wel	
/ictoriaGena Whee	
Marjorie Marjorie Hirs	
GildaRoz Ken	
(arlLawrie Drisc	
Aark Edmund Donne	
Iso: Todd Everett, Richard Wilkins, Ph	

MacBride, Suzy Mann, Curtis Carlson, Herb Streicher, Anthony Scott Craig, Richard Lip-

"The Female Response" is pretty tame for film audiences accustomed to sexplicity on the screen but manages as a run-ofthe-mill entry for the minor sexploitation market. Piece deals with a sex seminar conducted by a femme columnist fired for writing dirty columns, and reactions to the new "feminine freedom" of five gals who sign up for the course.

Thurs., May 24, 1973

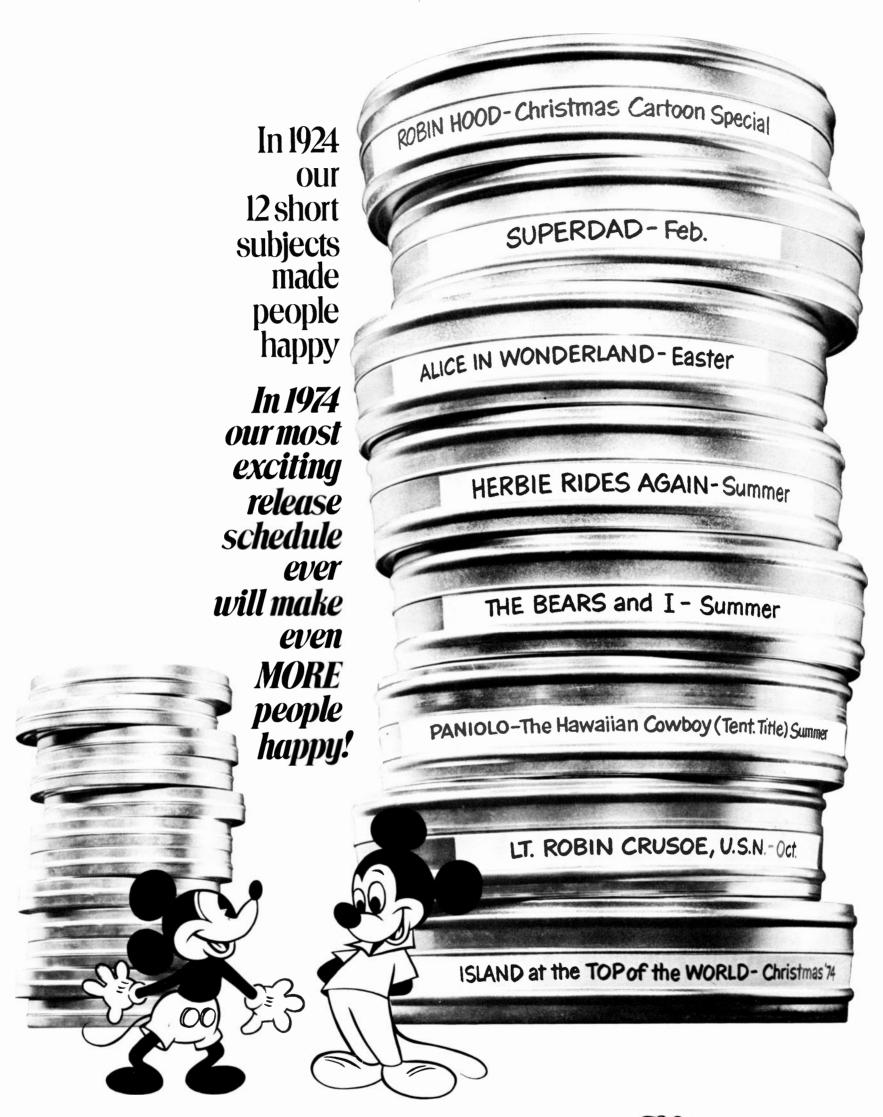
Film D'Amore E D'Anarchia (Story Of Love And Anarchy) (Italian—Technicolor)

(Italian—Technicolor)

A Euro Int'l release of a Romano Cardarelli production. Stars Giancarlo Giannini, Mariangela Melato; features Eros Pagni, Pina Cei, Elena Fiore, Lina Polito, Written and directed by Lina Wertmuller. Camera (Technicolor), Giuseppe Rotunno; art director, Enrico Job; editor, Franco Fraticelli; music, songs by Nino Rota—"Song Of Anger," "Promenade" "Antonio Soffiantini." Reviewed at Cannes Film Festival (Competing). Running time: 124 min.
Tunin Giancarlo Giannini Salome Mariangela Melato Spatoletti Eros Pagni Madame Aida Pina Cei Donna Carmela Elena Fiore Tripolina Lina Polito

Tripolina

Cannes-Lina Wertmuller, present at Cannes last year with "Mimi The Metalworker," is again competing with another stylized pic containing most of the elements of her previous click. These elements are sex and political extremism daubed liberally with farce, sentimentality and melodrama in an imprecise pattern held together by the excellent production design of Enrico Job, the vitality of a well-selected cast and period music of the Italian '30s under Mussolini. Film has such a smart look as it dips into a sealedoff period of contemporary Italian life that it should do business beyond the Latino markets. Market spread, however, will require generous trims and moderated sound. The original is loud and long.



WALT DISNEY PRODUCTIONS... beginning our second 5th happy years

The Filthiest Show In Town

William Mishkin Motion Pictures release of a Rick & Bob Endelson production. Directed and edited by the Endelsons; screenplay, Rick Endelson; camera (color), Bob Endelson; assistant director, Victor Melt; sound, Phil Pearle; editing consultant, Chic Ciccolini Sr.; aerial photography. Tony Sheldon Moir. Reviewed at Preview Theatre, N.Y., March 15, 1973. No MPAA rating. Running time: 80 min. Cast: Dollya Sharp, Harry Reems, Tina Russel, Rudy Hornish, Alexander Sebastian, Judith Resnick, Arlana Blue, Joe Libido, Rudolph Rose, Bernard Erhard, Herbert Manguso, Richard Manchester, Mae Marmy, Rob Kendall, Alan Marlow, Sam Elias, Richard Tenbroke, Don Alter.

New York-First feature by Rick and Bob Endelson is a low-budget, nonunion spoof attempt heavily dependent on generous nudity, obvious sex gags and a sophomoric approach to subjects inherently absurd-tv mating game shows and legal obscenity brouhahas. Pic's promising premise is botched in lackluster production.

Wed., January 10, 1973

The First Circle

(Danish-U.S.—Eastman Color)

Gleb Gunther Malzacher
Simochka Elzbiefa Czyzewska
Volodin Peter Steen
Clara Vera Chekova
Doronin Ole Ernst
Ingolf David Ole En ...
Ingolf David
Preben Neergaard
Preben Lerdorff Rye
Per Bentzon Goldschmidt
Ole Ishoy Bebyin

New York-Polish director Alexandre Ford assumed a massive task in adapting and filming Aleksander Solzhenitsyn's novel on Stalinism's toll of humanity. He had to simplify, take short cuts, but has approached subject with obvious deference and respect. As a result, film is somewhat familiar in its denunciation of Stalinist excesses. The many different, thesp accents and sometimes literary dialog are at first annoving but finally accepted as the film builds in its humanistic diatribe against the destruction of the human spirit by totalitarian and police brutality.

Tues., October 24, 1972

First Position

(Color)

Gerald E. Seltzer presentation. Produced and directed by William Richert. Associate producers, Michael Zivian, Herb Michelson; camera, Gerald V. Cotts; sound, Gary Alper; editors, David Hill, Anthony Potenza, Robert Van Dyke. Reviewed at San Francisco Film Festival, Oct. 20, 1972. No MPAA rating. Run ning time: 91 min.

Ballet is risky boxoffice topic in itself and this real-life look backstage isn't likely to improve the odds.

Thurs., June 7, 1973

Fists Of Fury (The Big Boss)

(Chinese Melodrama—Color)

National General Pictures release of a Raymond Chow production. Stars Bruce Lee. Directed and screenplay by Lo Wei. Camera (Color). Chen Ching Chu; art direction, Chien Hsin; assistant directors, Chin Yao Chang, Chen Cho. Reviewed at National General homeoffice, L.A., June 1, 1973. MPAA rating: R. Running time: 103 min.

Cheng			· · · · · · · · · · · · · · · · · bruce Lee
Mei .			Maria Yi
Mi			Han Ying Chieh
Mi's So	on		Tony Liu
Prostit	ute		
Chen .			Paul Tien
Also: /	Miao	Ke Hsiu	, Li Quin, Chin Shan, L
Hua Sze.			

This review is strictly for the record, since the National General

pickup has already scored reasonably well in cross-country saturation bookings. Film's success traces more to the current U.S craze for kung fu than to any intrinsic merits, although it should be noted that this followup to Chinese-American performer Bruce Lee's first slaughter-ridden epic (known in Hong Kong as "Fist Of Fury" but retitled "The Chinese Connection" by NGP for reverseorder playoff here) is better than its predecessor.

Tues., March 20, 1973

5 Fingers Of Death

(Chinese Melodrama-DeLuxe Color)

Warner Bos. release of Run Run Shaw production. Stars Lo Lieh, Wang Ping. Directed by Cheng Chang Ho. Screenplay, Chiang Yang; camera (DeLuxe Color), Wang Yungiung; art direction, Chen Chi-jui; music, Wu Ta-chiang; sound, Wang Yung-hau; assistant directors, Shen Wei-chun, Chang Ching-po. Reviewed at The Burbank Studios, March 15, 1973. MPAA rating: R. Running time: 98 min.

Chao Chih-hao													L	ι	Lie	eh:
Sung Ying Ying	1										W	a	ng	1 F	Pir	١g
Yen Chu-hung .		,					٧	۷	a	n	g (CH	ìir	1-1	er	ıg
Han Lung				 			ł	٧	a	п	-k	υr	١g	н	Ist	ın
Meng Tien-hsiu	n											T	υr	ıg	L	in
Okada			 		,	,	,			c	ha	10	н	ςi	Uf	19

"5 Fingers Of Death" is a Chinese actioner glossed with all the explosive trappings that make for a hit in its intended market. Produced by Hong Kong tycoon Run Run Shaw, who with his brother Run Me, has been grinding out violence-drenched mellers for the Far East trade since the late 1940s, pic already is a click in Europe as a Warner Bros. release, first time distrib has picked up one of these Oriental confections. It opens a multiple run in Los Angeles tomorrow. Offbeat ingredients and novelty of film may spell wide general response, particularly in light of success of ABC-TV's "Kung series.

Fri., January 19, 1973

The Flavor Of **Green Tea Over Rice**

(Ochazuke No Aji) (Japanese)

New Yorker Films release of a Sochiku-Ofuna production. Directed by Yasujiro Ozu-Features Shin Saburi, Koji Tsuruta, Kuniko Miyake, Chishu Ryu, Michiyo Kogura, Keiko Tsushima, Chikaga Awashima, Yuko Mochizuki. Screenplay, Ozu and Kogo Noda; camera, Yuharu Atsuta. No other technical credits provided. Previewed at Preview Thea tre, N.Y., Jan. 10, 1973. Running time: 115 min

New York-For a viewer new to the films of Japanese director Yasujiro Ozu, "The Flavor Of Green Tea Over Rice" is an unsatisfactory validation of the late filmmaker's burgeoning reputation in this country via belated release of such features as "The Tokyo Story" and "An Autumn Afternoon." Generally regarded as one of Ozu's lesser works, this 1952 domestic drama seems headed for very limited playoff in the U.S.

Tues., April 3, 1973

Flor De Santidad

(Flower Of Holiness) Spanish—Eastman Color

Azor Films and Avenir Films production directed by Adolfo Marsillach. Screenplay, Pedro Carvajal and Adolfo Marsillach, based on story by Ramon del Valle-Inclan. Assistant director, Miguel Rivas; production director, Jaime Fernandez-Cid; camera (Eastman Color) Fernando Arribas; editor, Jose Luis Matasanz; music, Carmelo Bernaola. Opened Cine Paz (Madrid) March 26, '73. Running time: 105 min.

Adega	Eliana de Santis	
	Ismael Merio	
Archprie	st Antonio Casas	
	Francisco Balcells	
Aristocra	ntic ladyTeresa del Rio	

Madrid-Ramon del Valle-Inclan, whose novel this pic is loosely based upon, was the most idiosyncratic of the "Generation of

'98" writers, whose works have newly come into vogue over the past 10 years, especially among the younger generation of Spaniards. One of Valle-Inclan's recurrent settings was his home province of Galicia during the Carlist wars, and he chronicled the region's poverty, superstition, but also its "nobility."

Tues., November 14, 1972

The Folks At **Red Wolf Inn**

(Color)

A Scope III Inc. Far West Films Release of a Red Wolf presentation. Produced by Michael Macready; associate producers, Herb Ellis, Allen J. Actor. Directed by Bud Townsend. Screenplay, Allen J. Actor; camera (color), John McNichol; music, Bill Marx; editor, Al Maguire. Reviewed at Hollywood Pacific Theatre, Los Angeles, Nov. 10, 1972. MPAA rating: R. Running time: 90 min.

Regina			 ,			٠,							Linda Gillin
Henry .								 . ,	,	,			. Arthur Space
Baby Jo	h	n										,	. John Neilson
Evelyn				, .		,	,	 					Mary Jackson
Policer	۱a	n						,	٨	٨	iç	t	ael Macready
Pilot					 ,		 	 					Earl Parker
Pamela	٠,												Janet Wood
Edwina							 				٨	٨	argaret Avery

"The Folks At Red Wolf Inn" is a horror put-on concerning cannibalism which takes itself so seriously in the beginning that by the time its intent is made clear the point is lost. Few signposts along the beginning of the journey such as a lengthy dinner scene with extreme enjoyment of food and background music of "Pomp And Circumstance" are tipoffs left incomplete which will give audiences a feeling the filmmakers intended it to be serious. These few clues are left for story progression. Last quarter offers up full intent of put-on but it's too late. Pic comes off as tasteless cobiller.

Tues., August 21, 1973

Forro Vizet A Kopaszra

(The Agony Of Mr. Boroka) Hungarian-Eastmancolor

A Hungarofilm release of a Studio Budapest production. Directed by Peter Bacso. Screenplay, Bacso and Peter Zimre. Camera (Eastmancolor), Janos Zsombolyai; music, Gyorgy Vukan. Reviewed at Taormina Film Festival. Mr. Boroka Mr. Boroka Mr. Sajtar ... Erzsi Pasztor Peter Haumann

Rome-With "Agony," Peter Bacso won the main award at the Taormina Film Festival, his first international grand prix, though he has been steadily building a global rep with film critics on the festival circuit. His last appearance in Italy was at the Sorrento Encounter with Hungarian Cinema in 1971 where his entry "To Break The Circle" was lauded by reviewers as one of the most socially engaged pix in program.

Wed., June 27, 1973

40 Carats (Marital Comedy-Drama-Metrocolor)

Metrocolor)

Columbia Pictures release, produced by M.
J. Frankovich. Stars Liv Ullmann, Edward Albert, Gene Kelly, Binnie Barnes. Directed by Milton Katselas. Screenplay, Leonard Gershe, based on a play by Pierre Barillet and Jean-Pierre Gredy, adapted by Jay Allen; camera (Metrocolor), Charles B. Lang; editor, David Blewift; music, Michel Legrand; song lyric, Marilyn and Alan Bergman; production design, Robert Clatworthy; set decoration, George Hopkins; sound, Alfred J. Overton, Arthur Piantadosi; assistant director, Dick Moder. Reviewed at Directors Guild of America, L.A., June 14, 1973. MPAA rating: noder. Reviewed at Directors Guild of Imerica, L.A., June 14, 1973. MPAA rating: 'G. Running time: 108 min. Ann Stanton.

Ann StanleyLiv Ullmann
Peter Latham Edward Albert
Billy Boyland Gene Kelly
Maud Ericson Binnie Barnes
Trina Stanley Deborah Raffin
J. D. Rogers Billy Green Bush
Mrs. Margolin Nancy Walker
Mr. Latham Don Porter
Mrs. Latham Rosemary Murphy
Mrs. Adams Natalie Schafer
Halalle Schafel

Reuniting many key personnel from last year's outstanding filmization of "Butterflies Are Free," Mike Frankovich's production of "40 Carats" involves a different story, a different audience orientation, and different results. A drama-with-comedy about an older woman in love with a much younger man, it stars Liv Ullmann and Edward Albert as the lovers, Gene Kelly in a smash performance as her ex-husband, and Binnie Barnes as her mother. The Columbia release seems aimed primarily at older filmgoers-a harder-to-sell group-though all age groups can be diverted. Outlook therefore may vary in different markets, though play's reputation and a fine-tuned pitch could spell solid results.

Thurs., June 21, 1973

Frasier. The Sensuous Lion (Comedy; DeLuxe Color)

LCS Distributing release of Shuster/Sandler (Allan Sandler) production. Stars
Michael Callan, Katherine Justice. Directed
by Pat Shields. Screenplay, Jerry Kobrin;
based on story by Sandy Dvore; camera
(DeLuxe Color), David L. Butler; music,
Robert Emenegger; editor, Michael Brown;
sound, Charles L. King III, James L. Aicholty,
Chuck Borland. Reviewed at Egyptian
Theatre, L.A. June 20, 1973. MPAA rating;
PG. Running time: 97 min.

-G. Kunning time: 97 min.
Marvin Feldman Michael Callan
Allison Stewart Katherine Justice
Frasier's VoiceVictor Jory
The Man Frank de Kova
Bill Windsor
Chiarelli Marc Lawrence
Boscov Peter Lorre Jr.
Worcester Patrick O'Moore
Dredge Arthur Space
Minerva Doily Lori Saunders
Also: Joe E. Ross, Fritzi Burr, A. E. Gould-
Porter, Ralph James, Jerry Kobrin, John
Qualen, Florence Lake, Maryesther Denver,
Allison McKay, Charles Woolf, John J. Fox.

Frasier, the sensuous lion of California's Lion Country Safari who made history for his amorous prowess and national publications spreads like he sired offspring, is subject for this comedy which has all the makings of a sleeper. Opening a 55-theatre So. California release yesterday, film is one of those naturals that may be exploited for all ages, a cornpop for adults and a circus for the younger trade.

Tues., March 13, 1973

Free

(Color)

Indie Pix release of a Bert Tenzer production. Produced, directed and written by Tenzer. Camera (color), Tony Mitchel. Production manager, Bob Zampino. Editor Barbara Connell. Features Mel Winkler and Louis Arroyo. Filmed performances by Jimi Hendrix, Mountain, Van Morrison, Steppenwolf, Dr. John and others. Reviewed at Chicago Theatre, Chicago, March 8, 1973. No MPAA rating Running Time: 80 min.

Chicago--"Free" is an angleladen addition to the burgeoning number of documentary films made at al fresco rock fests. However, while most in the genre are straightforward records of the events, this filmic treatment of the 1970 Randall's Island (N.Y.) rock outing depends on a couple of gimmicks to put it over, including lots of fresh footage shot after the show, with professional thesps recreating the confrontation scenes between show's promoters and spokesmen for various community and power groups.

Wed., June 13, 1973

The Friends Of Eddie Coyle

(Crime Drama—Technicolor) Paramount Pictures release, produced and adapted by Paul Monash, Stars Robert Mitchum, Peter Boyle. Directed by Peter Yates. Based on the novel by George V. Higgins; camera (Technicolor), Victor J. Kemper; editor, Patricia Lewis Jaffe; music, Dave Grusin; production design, Gene Callahan; set decoration, Don Galvin; sound, Dick Raguse, Dick Vorisek; assistant director, Peter Scoppa Reviewed at Directors Guild of pa. Reviewed at Directors Guild of rica, L.A., June 6, 1973. MPAA rating: R. ning time: 100 min.

Eddie Coyle Robert Mitchum
Dillon Peter Boyle
Foley Richard Jordan
Jackie Brown Steven Keats
Scalise Alex Rocco
Artie VanJoe Santos
Waters Mitchell Ryan
Bank Managers Peter MacLean,
Kevin O'Morrison
Coyle's Wife Helena Carroll
Radicals Margaret Ladd,
Matthew Cowles

"The Friends Of Eddie Covle" is a very fine film about real people on the fringes of both crime and law enforcement. Shot in Boston, Paul Monash's excellent production, from his top adaptation of a first novel by Mass. Assistant Attorney General George V. Higgins, stars Robert Mitchum and Peter Boyle as middle-aged, smalltime hoods. An excellent cast and outstanding direction by Peter Yates make the Paramount release a most admirable, sophisticated film; however, it was made for general audiences, and that may pose b.o. problems.

Wed., October 11, 1972

The Gentle People

(Color)

COIOF)

Commercial Film Co. release of BJW Prods.
Ltd. production. Stars Patsy McBride, Reed
Apaghian, Robert Counsel, Jeff Warren. Produced and directed by Richard H. Bartlett
Story and screenplay by Bartlett based on
writings of photo-artist James A. Warner.
Executive producer, Robert S. Jendrek. Warnercolor by Movielab. Reviewed at Branmar
Cinema, Wilmington, Del., Oct. 4, 1972. MPAA
rating: G. Running time: 110 min.
Tess Ziegler ... Patsy McBride
Claude Souders ... Reed Apaghian
Jacob Ziegler ... Robert Counsel
Terry McAllister ... Jeff Warren
Mr. Souders ... Harold Ayer
Bishop ... Charles Knapp
Mrs. Ziegler ... Martha Hully
Little Eli ... Phillip Kurtz Jr.

Claude Souders
Jacob Ziegler
Terry McAllister
Mr. Souders
Bishop
Mrs. Ziegler
Little Eli
Mrs. Souders Phillip Kurtz Jr. Pat Boyer

Wilmington, Del. - The eternal triangle has a strong religious flavor in this new family entertainment film which opened here Wednesday (4) at two theatres. "The Gentle People" of the title are members of a centuries-old but little known Pennsylvania Dutch religious sect, the Amish, whose life is in a rigid mold, dominated by men and ruled by bearded farmers who enforce the conservative views of the denomination, deploring modern innovations, meeting in private homes instead of churches and favoring plain dress and household furnishings.

Wed., December 13, 1972

The Getaway (Caper Melodrama Todd AO-35—Technicolor)

Nat'l General Pictures release and First rtists Prods. presentation, produced by

noc wicroh
Carol McCoyAli MacGraw
Jack Benyon Ben Johnson
Fran Clinton Sally Struthers
Rudy Al Lettieri
Truck DriverSlim Pickens
Railroad Station Thief Richard Bright
Harold ClintonJack Dodson
Laughlin
Frank Jackson Bo Hopkins

"The Getaway" has several commercial things going for it: Sam Peckinpah's hard-action direction, this time largely channeled into material destruction, although fast-cut human

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"THE TRIAL OF BILLY JACK"

BILLY JACK PRODUCTIONS

TAYLOR-LAUGHLIN DISTRIBUTION CO.

bloodlettings occur frequently enough: Steve McQueen and Ali MacGraw as stars at a time when public interest has been aroused in some real-life situations; a sock marquee title with great promotional vibrations. These will be enough to paper over some artistic ambiguities in the bank heist-themed First Artists Prods. presentation, released through Nat'l General Pictures.

Tues., April 17, 1973

Ganja And Hess

(Color)

Kelly-Jordan Enterprises release of a Chiz Schultz production. Executive producers, Quentin Kelly, Jack Jordan. Written and directed by Bill Gunn. Camera (color), James E. Hinton; film editor, Victor Kanefsky; production designer, Tom John; music, composed and performed by Sam Waymon; sound, Ron Love. Reviewed at New York screening room, April 11, 1973. MPAA rating: R. Running time: 110 min.

Dr. Hess Green . Duane Jones

New York-Executive producers Quentin Kelly and Jack Jordan are supposed to have gone looking for a talent to bring "a new and fresh approach" to black films but it is apparent, after "Ganja And Hess," that actor-playwright-novelistscreenwriter-director Bill Gunn is not their man. Most of the faults, and they are many, of this wouldbe arty approach to the horror film must lie with Gunn.

Thurs., June 7, 1973

Girls Are For Loving

(Softcore-Technicolor)

Continental Releasing (Walter Reade) re-lease. Produced by Raiph T. Desiderio; directed and scripted by Don Schain. Stars Cheri Caffaro. Camera (Technicolor), Howard Block; sound, William Gramaglia and John Bolz; music, Robert G. Orpin; assistant directors, Dick Ashe and Jimsie Eason. Reviewed at the DeMille Theatre, N.Y., May 29, 1973. No MPAA rating. Running time: 95 min.

Ginger McCallister Cheri Caffaro
Clay Bowers Timothy Brown
Bonnie St. ClairJocelyn Peters
James L. Whitney III Scott Ellsworth
William Henderson Fred Vincent
Mateo Robert C. Jefferson
Mark Broderick Rod Loomis
"Mr. Secretary" Larry Douglas
Neil Barrington Anthony C. Cannon
Jason Varone William Grannell
Ambassador Hahn Yuki Shimoda

New York-Producer Ralph Desiderio and director-scripter Don Schain have reduced their "Ginger" series to basic sex-cumviolence fundamentals that divert critical consideration from inane plot lines to the tone of heroine's (Cheri Caffaro) tanned epidermis. Latest episode, "Girls Are For Loving," is ground out in formula style to appeal to mayhem freaks and femmes with rape fantasies—a broad cross-section considering b.o. action for previous such en-tries ("Ginger" and "The Ab-

Wed., January 24, 1973

Girolimoni Il Mostro Di Roma

(The Assassin Of Rome) (Italian Drama-Comedy-Technicolor)

OR OHIMOH	
Gianni Di Meo Orso	Maria Guerrini
Santinetli	Spiga
Cantini	Roberto Bruni
Bice TiraboscoL	aura de Marchi
Armanda TiraboscoAn	na M. Pescatori

Rome—The usual qualities of a Damiano Damiani social drama,

particularly his tautly paced probe of legal infamy, is missing in "Girolimoni" (The Assassin Of Rome). In this one. Damiani and producer Dino De Laurentiis appear more concerned with boxoffice values than with a rigid treatment of crime and politics during the Mussolini regime. Nino Manfredi, in the title role, takes care of the home market but foreign impact will be limited.

Thurs., March 22, 1973

Godspell

(Musical—Color)

Columbia Pictures release of LansburyDuncan-Beruh (Edgar Lansbury) production.
Directed by David Greene. Screenplay,
Greene, John-Micheal Teblak; based on musical by Teblak, with score and lyrics by Stephen
Schwartz; camera, Richard G. Heimann; art
direction, Ben Kasazkow; editor, Alan Heim;
sound, Les Lazarotitz; assistant director, Ron
Walsh. Reviewed at Philharmonic Hall. N. Y. Walsh. Reviewed at Philharmonic Hall, N.Y. March 20, 1973. MPAA Rating: G. Running

Jesus .	,	. ,	,								. ,									Vic	to	1	¢	;	ar	b	e	r	
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Jerry .																													
Lynne																													
Katie .	,	,									,									. Ka	ıti	e	١	48	ar	ile	e١	,	
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Jeffrey	•		,																	leff	r	e y	,	M	y	1e	t	t	

New York-"Godspell" originated as а workshop production at off-B'way's La Mama for a group of actorgraduates of Carnegie-Mellon University. Overall concept—a youthslanted reworking of the Gospel according to St. Matthew-was that of director John-Micheal Teblak as part of a master's thesis. After La Mama run, score and lyrics were added by Stephen Schwartz, and a rock tuner bloomed May 17, 1971, at off-Broadway's Cherry Lane Theatre, under combined sponsorship of Edgar Lansbury. Stuart Duncan and Joseph Beruh. Following critical huzzahs, show spawned flock of road companies both in the U.S. and abroad and a popular cast recording. (Production is also winding its second year on basement and belfry circuit).

Tues., October 10, 1972

Going Home

(Documentary— Color)

Adolfas Mekas-Pola Chapelle production. Directed by Adolfas Mekas. Camera (color), Adolfas Mekas, Pola Chapelle: sound, Pola Chapelle; editing and narration, Adolfas Mekas. Reviewed at New York Film Festival, Oct. 4, 1972. No MPAA rating. Running time: 61 min.

New York — Shown in tandem with brother Jonas Mekas' coverage of the same event, their visit in 1971 to their home in Lithuania after many years, this film varies only from the other in the same manner that the two brothers differ. Adolfas has adjusted in 20-plus years to the U.S. more than has Jonas, having the slightest trace of an accent whereas Jonas' English is heavily accented, but his "reminiscence" of the visit comes off as less interesting—as though he had less access to the camera.

Tues., August 7, 1973

Gordon's War (Black Dope Melodrama-DeLuxe Color)

.... Paul Winfield

Bee Carl Lee
Otis David Downing
Roy Tony King
Spanish HarryGilbert Lewis
LutherCarl Gordon
Big Pink Nathan C. Heard

Often incoherent and predominantly tedious, "Gordon's War" stars Paul Winfield as a returned veteran who forms a vigilante gang to fight Harlem dope pushers. Location shooting angles may help the N.Y. run, but the Palomar pic, produced by Robert L. Schaffel for exec producer Edgar J. Scherick, is second-rate even within its own genre. Ossie Davis directed an okay cast. The Howard Friedlander-Ed Spielman script is mediocre. Commercial prospects for the 20th-Fox release seem uneven.

Wed., September 26, 1973

Grace's Place

L.A.C. Films release. Produced by Lou Campa. Directed by Chuck Vincent. Camera (uncredited color), Steven Colwell; sound, Douglas R. Kaye. (No other credits). Re-viewed at Preview Theatre, N.Y., Sept. 13, 1973. Self-imposed X rating. Running time: 78

Cast: Rebecca Brooke, Jeffrey Hurst, John Westleigh, Jacqueline Penn, Sheila Shelley, Jon Catlin, Dian Chelsea, Nora Escuadero, Grace Tarpey, Leon Curiel.

New York-The sexploitation road leads backward in the wake of the recent Supreme Court obscenity decisions, and "Grace's Place" is already on it. What might have been produced as an adequate hardcore feature six months ago has been made into a dull softcore meller-comedy as stimulating as a visit to a topless discotheque.

Fri., October 27, 1972

The Great Waltz

(Period Musical Biography— Panavision-Metrocolor)

Metro-Goldwyn-Mayer release, written, produced and directed by Andrew L. Stone. Camera (Metrocolor), Dave Boulton; editor, Ernest Walker; music, Johann Strauss Sr., Josef Strauss, Jacques Offenbach, Robert Craig Wright, George Forrest; music supervision, Roland Shaw; art direction, William Albert Bavenmayer; sound, John Aldred; assistant director, John O'Connor. Reviewed at MGM Studios, Los Angeles, Oct. 23, 1972. MPAA rating: G. Running time (excluding intermission): 135 min.
Johann Strauss Jr.

Johann Strauss.	Jr	Horst Bucholz
Jetty Treffz		Mary Costa
Baron Tedesco		Rossano Brazzi
Johann Strauss :	Sr	Nigel Patrick
		Yvonne Mitchell
Josef Strauss		lames Faulkner

Andrew L. Stone has taken his "Song Of Norway" musical biog story-telling film style and reapplied it to Johann Strauss Jr. As a . result, ''The Great Waltz'' is likely to have particular pull for older generations of filmgoers and those seeking lightweight melodic escapism and fantasy. More selective audiences may blanch. The Metro release, which never for a moment overestimates the taste of its primary audience, has a lavish production look far beyond its comparatively modest cost. Commercial potential ranges from excellent in certain metropolitan areas (where group promotion should be effective) to spotty in other locales.

Tues., August 21, 1973

Happy Mother's Day . . Love, George

(Color)

Cinema 5 release of a Darren McGavin production. Directed by McGavin. Screenplay, Robert Clouse; camera (color), Walter Lassally; editor, George Grenville; music, Don Vincent; assistant director, Scott Maitland; sound editor, Evelyn Rutledge. Reviewed in New York screening room, N.Y., Aug. 15, 1973. MPAA rating: PG. Running time: 90 min.

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Celia Tessa Dahl
Johnny Ron Howard
Crystal Kathie Browne
PiccoloJoe Mascolo
Ron Howard Simon Oakland
Minister Pollard Thayer David
Yolanda
PorgieRoy Applegate
FlorenceJan Chamberlain
Bomber Gerald E. Forbes
Preacher Orest Ulan
Mr. Mears Clarence Greene Jeans

New York-The danger of putting too well-known character actors into a film is that, via editing and other means, they're frequently trimmed down to mere walk-ons but their first appearance misleads the viewer into thinking they'll be prominently featured. Not ony are several of the supporting parts in Darren McGavin's Canadian-shot tale of misdeeds in a small village edited down to nothing but some of the cast listed don't appear at all.

Mon., May 14, 1973

The Harrad Experiment (Sex Encounter Group

Melodrama—Eastmancolor)

Melourama—Eastmancolor)

Cinerama Releasing Corp. release, produced by Dennis F. Stevens; executive producer, Noel Marshall. Stars James Whitmore, Tippi Hedren. Directed by Ted Post. Screenplay, Michael Werner, Ted Cassedy, from the novel by Robert H. Rimmer; camera (Eastmancolor), Richard H. Kline; editor, Bill Brame; music, Artie Butler; sound, Steven J. Bass; assistant director, Jesse Corallo. Reviewed at Charles Aidikoff Screening Room, L.A., May 11, 1973. MPAA rating: R. Running time: 96 min. Philip Tenhausen James Whitmore

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Stanley	1																					,			. 1	D	¢	H	П		J	0	ł	1	n	s	a	г	۱
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"The Harrad Experiment" is a disorganized film, about a sex encounter group therapy experiment. which veers like a pinball from two-bit sexploitation meller to watered-down sex education documentary to dated teenyboppersudser extremes. Ted Post directed for producer Dennis F. Stevens and exec producer Noel Marshall, under the Cinema Arts banner. James Whitmore, Tippi Hedren and Don Johnson head the cast. Perhaps the popular screen is not yet ready for a serious film on sexual liberation, but in any case these filmmakers aren't. The Cinerama release, rated R for several doses of nudity (ironically the most tasteful facet of the entire project), may have to take the low road in exploitation, and the going will be bumpy there, too.

Thurs., August 16, 1973

Harry In Your Pocket

(Melodrama—Panavision— DeLuxe Color)

United Artists release of Bruce Geller production. Stars James Coburn, Michael Sarrazin, Trish Van Devere, Walter Pidgeon. Directed by Geller. Screenplay, James David Buchanan, Ron Austin; camera (DeLuxe Color), Fred Koenekamp; music, Lalo Schifrin; editor, Arthur L. Hilton; assistant director, Ric Rondell; sound, Les Fresholtz; art direction, William Bates. Reviewed at Samuel Goldwyn Studios, L.A., Aug. 9, 1973. MPAA Rating: PG. Running time: 102 min. Harry James Coburn Ray Michael Sarrazin

Stanley	Bolt, Bar	rry Grimshaw.	Bennett
Also:	Michael	C. Gwynne, Tony Sue Mullen, Duane	Giorgio
Casey			idgeon
Sandy		Trish Van I	Devere
Ray .		Michael Sa	rrazin

Any earnest young man mulling a pickpocket career might pick up some valuable pointers in "Harry In Your Pocket." Producerdirector Bruce Geller invades the underworld of cannons (master pickpockets) with a fast expose of how they operate for an interesting entry which should do okay in the general market.

Wed., December 13, 1972

The Heartbreak Kid

(Comedv—DeLuxe Color)

(Comedy—DeLuxe Color)

Twentieth-Fox release of Palomar Pictures (Edgar J. Scherick) production. Stars Charles Grodin, Cybill Shepherd, Jeannie Berlin, Eddie Albert, Audra Lindley. Directed by Elaine May. Screenplay, Neil Simon; based on short story, "A Change Of Pace," by Bruce Jay Friedman; camera (DeLuxe Color), Owen Roizman; music, Gary Sherman; editor, John Carter; sound, Chris Newman; assistant director, Peter Scoppa. Reviewed at Directors Guild Theatres, Los Angeles, Nov. 28, 1972.

MPAA rating: PG. Running time: 104 min. Lenny ... Charles Grodin Kelly ... Cybill Shepherd Lila ... Jeannie Berlin Mr. Corcoran ... Eddie Albert Mrs. Corcoran ... Audra Lindley

Also: William Prince, Augusta Dabney, Mit-chell Jason, Art Metrano, Marilyn Putnam, Jack Hausman, Erik Lee Preminger, Tim Browne, Jean Scoppa, Greg Pecque, Doris Ro-

"The Heartbreak Kid" is the bright, amusing saga of a young New York bachelor whose bride's maddening idiosyncrasies freak him and he leaves her at the end of a three-day Miami honeymoon to pursue and wed another doll. Scripted by Neil Simon from Bruce Jay Friedman's Esquire mag story, film has all the makings of a comedy hit. After building, however, to what is expected to be a smash windup, in light of Simon's past record and progression of events, audience is jolted by a sudden shut-off ending with no climax whatever.

Thurs., July 26, 1973

Heavy Traffic (Animated / Live Action—

DeLuxe Color)

American International release of a Steve Krantz production. Written and directed by Ralph Bakshi. Color (DeLuxe). No other technical credits provided. Reviewed at New York Screening Room, July 23, 1973. Self-imposed X. Running time: 76 mins.

Cast: Joseph Kaufman, Beverly Hope Atkinson, Frank DeKova, Terri Haven, Mary Dean Lauria, Jacqueline Mills, Lillian Adams, and

son, Frank DeKova, Terri Haven, Mary Dean Lauria, Jacqueline Mills, Lillian Adams, and voices of Jim Bates, Jamie Farr, Robert Easton, Charles Gordone, Michael Brandon, Morton Lewis, Bill Strigolis, Jay Lawrence, Lee Weaver, Phyllis Thompson, Kim Hamil-ton, Carol Graham, Candy Candido, Helene Winston, William Keene, Peter Hobbs, John Bleifer.

New York - Having had a measure of success with their first Xrated animated feature, "Fritz The Cat," producer Steve Krantz and writer-director Ralph Bakshi have now turned to "human" creatures, combining animation and live action, in their latest and the first to be handled by a major distributor. It is surprising that American International should consent to handle such a blatant example of hardcore pornography.

Tues., November 7, 1972

Here Comes Every Body (British Technicolor)

Artistic Lake Prods. Produced by John Whitmore and Walter Blake (no release). Directed by John Whitmore. "Inspired" by Dr. William Schutz; camera (Technicoler), Louhor Vitz; editor, John Glascock; music, Tony Rawlins. Reviewed at Preview Theatre, New York, Nov. 2, 1972. No MPAA rating. Running time: 100 min.

New York - This exhaustive peep at group therapy sessions at the Esalen Institute in Big Sur, Calif., marks Britisher John Whitmore's bow as a film director. He also is coproducer, as a principal of Artistic Lake Prods., a Swissbased concern which bankrolled the footage.

Fri., September 14, 1973

Hex

(Period Occult Melodrama— DeLuxe Color)

Twentieth Century-Fox release, produced by Clark Paylow; executive producer, Max L. Raab. Directed by Leo Garen. Screenplay, Garen, Steve Katz, from a story by Doran William Cannon, Vernon Zimmerman; camera (DeLuxe Color), Charles Rosher Jr.; editors, Robert Belcher. Antranig Mahakian; music. Charles Bernstein; ard direction. Garvenusic. music, Charles Bernstein; art direction, Gary Weist, Frank Sylos; set decoration, Walter M.

Audiences are standing up and applauding...

WALKING TALL



"Might just turn out to be this year's sleeper and emulate the runaway success of 'BILLY JACK!" - Kevin Thomas. L A Times

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"WALKING TALL"

JOE DON BAKER ELIZABETH HARTMAN ROSEMARY MURPHY

Written by MORT BRISKIN Music by WALTER SCHARF Executive Producer CHARLES A. PRATT

Produced by MORT BRISKIN Directed by PHIL KARLSON



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HOLLYWOOD 90038



SERVICE OF COX BROADCASTING CORPORATION

Scott, Ralph Sylos; sound, John Carter, Don Bassman; assistant director, Charles Myers. Reviewed at 20th-Fox Studios, L.A., Sept. 13, 1973. MPAA rating: PG. Running time: 92 min.

. Tina Herazo Whizzer Golly ... Jimbang Giblets ...

"Hex," made last year by 20th-Fox but deferred from release until recent Atlanta film fest screening, is cursed with too many plot elements, indecisively handled in writing, acting and direction. The story of period midwestern occultism, mixed with sociological heavy-handedness about wayward youths in the early days of the automotive-motorcycle era, is nearly beyond commercial viability. Only some superb physical details, supplied largely by nature on the South Dakota locations, are notable in Clark Paylow's production for exec producer Max L. Raab. Debuting director Leo Garen, who shares the script blame, seemed more interested in landscapes than drama. Outlook is bleak.

Mon., March 26, 1973

High Plains Drifter (Period Western Melodrama-

Panavision—Technicolor)

.....Clint Eastwood

Sarah BeldingVerna Bloom
Callie Travers
Dave Drake
Morgan AllenJack Ging
Mayor HobartStefan Gierasch
Lewis Belding Ted Hartley
Mordecai Billy Curtis
Stacey BridgesGeoffrey Lewis
Young ToughsScott Walker
James Gosa
Russ McCubbin
Sheriff Shaw
Carlin BrosAnthony James
Dan Vadis
Lutie Naylor
Asa Goodwin Richard Bull
Preacher Robert Donner
Bootmaker John Hillerman
Barber
Marshall Jim Duncan Buddy Van Horn
Mini Strati Strati Marie and Transport Ann Marie I

"High Plains Drifter" is a nervously humorous, self-conscious, near-satire on the prototype Clint Eastwood formula of the avenging mysterious stranger. Ernest Tidyman's script has some raw violence for the kinks, some dumb humor for audience relief, and lots of arch characterizations befitting the serio-comic-strip nature of the plot. Robert Daley's handsome production, for Eastwood's Malpaso indie company, made superb use of national forest locations. Eastwood's second directorial effort is mechanically stylish. The Universal release can expect okay, if perhaps uneven, response in the action market.

Thurs., June 14, 1973

High Priestess Of Sexual Witchcraft

(Color)

Anonymous Releasing Triumvirate release.
Produced by Mona Terry. Written and directed by Beau Buchanan. No other credits. Reviewed at Cannon screening room, N.Y., June 8, 1973. Self-imposed X rating. Running time: 90 min.
Cast: Georgina Spelvin, Rick Livermore, Jean Palmer, Harding Harrison, Marc Stevens.

New York-The promise of viewing Georgina Spelvin barking new commands in a tale of incest and the occult is probably enough to send the average pornophile

scurrying for his raincoat, but this new hardcore feature, lensed before Spelvin's "The Devil In Miss Jones," doesn't jell. Despite upfront interest riding on "Miss Jones' " coattails, word of mouth will be humdrum.

Fri., January 19, 1973

High Rise

(Pornopic-Color)

(POTRIOPIC—COIOT)

Maturpix release of a Danny Stone production. Produced, written and directed by Danny Stone. Features Tamie Trevor, Geri Miller, Richard Hurt, James Kleeman, Jutta David, Mirielle Renaud, Samantha Whitney. Camera (color uncredited), Maurice Finkelstein; sound, Tony Benedetto; editing, Robert Salvator; opticals, Mel Wolpin; music, Jacques Urbont. No other credits. Reviewed in N.Y. Jan. 8, 1973. Self-imposed X rating. Running time: 66 min.

New York-Technical quality of hardcore theatrical features gets a real leg-up with "High Rise," latest from the distribution arm of Mature Enterprises which has been in the news recently as defendants in the "Deep Throat" case in N.Y. Pic's production values are tops for a N.Y.-lensed pornopic, so much so that the overall technical slickness often overwhelms the sexpo content.

Mon., May 21, 1973

The Hireling

(British-Color)

Leadbetter Robert Shaw
Lady FranklinSarah Miles
Cantrip Peter Egan
Mother Elizabeth Sellars
Connie Caroline Mortimer
Mrs. Hansen Patricia Lawrence
Edith Petra Markham
Davislan Hogg
Doreen Christine Hargreaves

Cannes-Based on a novel by L. P. Hartley ("The Go-Between") set in 1923, this heavily atmospheric, painstakingly accoutred and splendidly acted pic of many qualities will need an adroit sell in most areas to prime the quality public to its "must-see" aspects. Outside this elite area (and eventual video exposure) it's not likely to be easy going.

Wed., September 19, 1973

Hit

(Drug Melodrama—Technicolor -Panavision)

nt Pictures release of a Harry I Frankowin reluves release of a Harry Rof-shak production, executive 'producer Gary Frederickson. Stars Billy Dee Williams. Directed by Sidney J. Furie. Screenplay, Alan R. Trustman, David M. Wolf; camera (Tech-nicolor), John A. Alonzo; editor, Argyle Nel-son; art direction, George Petitot; sound, David Ronne; assistant director, Robin Clark. Reviewed at Pantanes Theatre 1. A. Sont. 14 Reviewed at Pantages Theatre, L.A., Sept. 14

773. MEMA Faling: K. Kulining time: 133 mi	₹
Nick Allen Billy Dee Williams	
Mike Willmer	
Barry Strong Paul Hampton	
Sherry Nielson Gwen Welles	
Dutch Schiller Warren Kemmerling	
IdaJanet Brandt	
HermanSid Melton	
Carlin David Hall	
Crosby Todd Martin	
The Director Norman Burton	

Critics may find "Hit" implausible, incoherent and even immoral, but audiences should love it. Executive producer Gary Frederickson, producer Harry Korshak, director Sidney J. Furie and screenwriters Alan R. Trustman and David M. Wolf have concocted a shrewd blend of several mass-market genres, and the resulting mixture could emerge as one of the year's sleeper smashes if Paramount latches on to the right promotional key.

Wed., May 9, 1973

Hitler: The Last Ten Days

(British-Italian-Panavision-Color)

Adolf Hitler	
Hauptmann Hoffmann .	Simon Ward
General Krebs	Adolfo Celi
Hanna Reitsch	
Fieldmarshal Keitel	
General von Greim	
Eva Braun	
General Burgdorf	
Dr. Stumpfegger	
Josef Goebbels	
Frau Christian	
Fegelein	
General Weidling	
Guensche	
Magda Goebbels	
Martin Bormann	
Fraulein Manzialy	
Fraulein Junge	
Trude	
Walter Wagner	
General Jodi	
Prof. Gebhardt	
Voss	
Boldt	
German officer	
Hanske	
Von Below	
Hewel	

New York-The treatment of Adolf Hitler in films has, in the past, dealt with his monstrous activities in World War II or, in a few instances, as a comic figure. Not too much has been devoted to the Nazi dictator as a human being. That, evidently, was the intent of producer and cowriter Wolfgang Reinhardt, directorwriter Ennio de Concini and script collaborators Maria Pia Fusco and Ivan Moffat. With so many involved in the writing portion, alone, it is little wonder that the re sult is a cinematic disappointment.

Wed., December 20, 1972

Hit Man

(Black Crime Drama-Metrocolor)

Metro-Goldwyn-Mayer release, produced by Gene Corman. Written and directed by George Armitage. Based on the novel, "Jack's Return home," by Ted Lewis; camera (Metrocolor). Andrew Davis; editor, Morton Tubor; music, H. B. Barnum; art direction, Lynn Griffin; sound, Alex Vanderker; assistant director, George Van Noy. Reviewed at MGM Studios, Dec. 18, 1972. MPAA rating not yet issued. Running time: 90 min.

Tyrone Tackett Bernie Casey
GozeldaPamela Grier
LauralLisa Moore
Irveile Bhetty Waldron
SherwoodSam Laws
Rochelle Tackett Candy All
Theotis Edmund Cambridge
Zito Don Diamond
Shag Bob Harris
Julius Rudy Challenger
Nita Tracy Ann-King
Baby Huey Roger E. Mosley

"Hit Man" is an okay blackaudience programmer, cut well but thin from the formula cloth. Bernie Casey heads cast as a dude out to avenge his brother's murder by the porno-film underground. Handsomely, but modestly produced by Gene Corman, and well adapted and directed by George Armitage, the Metro release can expect some fast money in the action market.

Wed., December 6, 1972

The Hoax

(Comedy—DeLuxe Color)

All-Scope Int'l release of Robert Anderson production, directed by Anderson. Stars Bill Ewing, Frank Bonner. Story, screenplay, Kevin Davis; camera (DeLuxe Color), John Toll; music, Ray Martin; editor, Frank Urioste; assistant director, Michael Messinger; sound, John Degrazzio. Reviewed at DeLuxe General lab, Nov. 14, 1972. MPAA

Sgt. O'Roherty Don Dubbin Mrs. Petrucci Also: James Drum, Ann Morrison, John Lawrence, Larry Burrill.

"Hoax" is an amusingly contrived comedy which might have been better but still satisfies as program fare for lesser general market. Topic takes on a current possibility as a hydrogen bomb is accidentally dropped by an Air Force B-52 somewhere off coast of So. California and a pair of schemers threaten to destroy Los Angeles if their demands are not

Thurs., May 10, 1973

Hot Channels

(Eastman Color)

Distribpix release of a Viaduck Production. Produced, directed and photographed (Eastman Color) by R. G. Benjamin. Screenpiay, Alan Frybach, Paul Williams; art Screenplay, Alan Frybach, Paul Williams; art direction, Peggy Magnet; sound, Eddie Mars; editing, Jerry Bone, Mick Beck. Reviewed at Radiant Film Labs, N. Y., May 3, 1973. Self-imposed X rating. Running time: 70 min. Cast: Davy Jones, Melanie Daniels, Catharine Warren, M. Tracis, Emmet Gregory, H. Quinlin.

New York-Described as a science-fiction situation comedy, this hardcore feature is yet another made by young film-school grads who are finding porno production the easiest route to that big b.o. in the sky. In this case the filmmakers hail from the School of Visual Arts in N. Y. and Goddard

Mon., December 4, 1972

Howzer

College.

(Drama—DeLuxe Color)

A URI production. Produced by Philip Clarke Kaufman. Directed by Ken Laurence; screenplay, Laurence; camera (DeLuxe Color), Bruce Logan; music, Stephen Scull; editor, Logan. Reviewed at the American Film Institute, Los Angeles, Nov. 29, 1972. No MPAA rating. Running time: 82 min.

Nick .	Royat	Dano
Mary	Olive De	ering
Joe	Virgil	Frye
Howze	Peter Des	iante
Debor	Melissa Sto	cking
Albert		Gray
	dmund Gilbert, Allyn Ann M	
Elaine	artnow, Wonderful Smith,	Steven
Vaugha	David Dean, Ed Van Nordie	с.

Freedom, and the loss of it, is esentially the theme of "Howzer," URI production with no release vet. It carries the auteur label, "A film by Ken Laurence," and credits Philip Clarke Kaufman as producer, Laurence as director-writer. Laurence is a former American Film Institute fellow, "Howzer" is his first film away from the Institute.

Fri., April 13, 1973

Hungry Wives (Witchcraft Melodrama-

DeLuxe Color)

Jack H. Harris Enterprises release of a Latent Image production, produced by Nancy M Romero; exec producer, Alvin C. Croft. Directed. Written, camera (color by DeLuxe) and editing by George A. Romero; music, Steve Gorn; sound, Gerald Schutz. Reviewed at Deluxe Geografia by L. A. Acril 11 1923 at DeLuxe General Lab, L.A., April 11, MPAA rating: R. Running time: 89 min

Joan M	tchell	. Jan White
Gregg		. Ray Laine
Shirley		Anne Muffly
	Joed	
Jack M	tchellBil	I Thunhurst
Marior	Virginia	Greenwald
Dr. Mil	er	Neil Fisher
Sylvia	Est	her Lapidus
Gloria	Jei	n Wechsler
Grace	Shirt	lev Strasser

"Hungry Wives" is a tepid witchcraft yarn, but you'd never know it from the title and ad campaign slapped on the Jack H. Harris acquisition. Trio of sexy dames who get "caviar in the kitchen" but "nothing in the bedroom" are graphic focus for pic's marketing approach, but the heroine "with an

appetite for diversion" is actually a 39-year-old housewife who takes up the occult as a hopeful cure for boredom and frustration.

Wed., July 25, 1973

I Could Never Have Sex With Any Man Who Has So Little Regard For My Husband

(Color)

A Cinema S release. Exec producer, Norman I. Cohen. Produced by Gail and Martin Stayden. Directed by Robert McCarty. Script, Dan Greenburg from his "Chewsday: A Sex Novel:" camera (uncredited color), Jeri Sopanen; editing, John Carter; music, Joe Liebman. Reviewed at Beekman Theatre, N.Y., July 20, 1973. No MPAA rating. Running time: 90 min.

Marvin Carmine Caridi	
Stanley Andrew Duncan	
Laura Cynthia Harris	
MandyLynne Lipton	
The DeVrooms Gail and Martin Stayden	
Herb Dan Greenburg	
•	

Anyone who doubts that softcore smut can be more offensive than hardcore material need look no farther than this labored little farce pick-up from Don Rugoff's Cinema 5 distribbery. In it, two impossibly dull couples rent a summer home on a sunless Martha's Vineyard and spend about 90 minutes debating the pros and cons of adultery. The talk and thought of "doing it" seem to monopolize every waking hour and, natch, no one does "it" at all.

Mon., August 13, 1973

I Escaped From Devil's Island

(Period Prison Melodrama-DeLuxe Color)

Del.uxe Color)

United Artists release, produced by Roger and Gene Corman. Stars Jim Brown, Christopher George. Directed by William Witney. Screenplay, Richard L. Adams; camera (DeLuxe Color), Rosalio Solano; editors, Alan Collins, Tom Walls, Barbara Pokras; music, Les Baxter; art direction, Roberto Silva; set decoration, Jose Gonzalez; sound, Jose Carlos; assistant directors, Jaime Contreras, Cliff Bush. Reviewed at Samuel Golddwyn Studios, L.A., Aug. 6, 1973. MPAA rating: R. Running time: 87 min.

Le Bras Jim Brown Davert Christopher George Jo-Jo Rick Ely

"I Escaped From Devil's Island" is a slovenly, gamy potboiler, far below the standards of producers Roger and Gene Corman, starring Jim Brown and Christopher George as two convicts in the infamous French prison in 1918. William Witney clumsily directed a Richard L. Adams script that involves many sordid elements, but so poorly handled that even dedicated perverts would probably not be satisfied. If the cost of the United Artists release is as cheap as the film looks, there might be a profit from suitably strengthened dual packaging in lesser situations.

Thurs., October 19, 1972

Ingmar Bergman (Swedish Documentary)

Svensk Filminsitutet production. Written and directed by Stig Bjorkman. Camera, Roland Lundin; sound, Jan-Olof Andersson. Reviewed at the San Francisco Film Festival, Palace of Fine Arts, Oct. 16, 1972. No MPAA rating. Running time: 50 min.

San Francisco - Since Ingmar Bergman seldom drops in on film fests to chat, this crisp docu is a good stand-in before students and others interested in how he goes about making a film. However, it would seemingly have no commercial chance, save perhaps for interesting double billing with Bergman features.





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IN RELEASE

IN PRODUCTION

"THE HIRELING"

(Winner 1973 Cannes Grand Prix) Starring Sarah Miles and Robert Shaw Directed by Alan Bridges

"HITLER: THE LAST TEN DAYS"

Starring Alex Guinness Directed by Ennio de Concini

"TALES THAT WITNESS MADNESS"

Starring Kim Novak Directed by Freddie Francis

"DON'T LOOK NOW" (Foreign Only)

Starring Donald Sutherland and Julie Christie
Directed by Nicholas Roeg

"A DOLL'S HOUSE"

Starring Jane Fonda Directed by Joseph Losey

"LADY ICE" (Foreign Only)

Starring Donald Sutherland and Jennifer O'Neill Directed by Tom Gries

"THE TAKE"

Starring Billy Dee Williams
Directed by Robert Hartford-Davis

"GHOST IN THE NOONDAY SUN"

Starring Peter Sellers and Anthony Franciosa Directed by Peter Medak

"VAMPIRA"

Starring David Niven
Directed by Clive Donner

"CARAVAN TO VACCARES"

Starring Charlotte Rampling and David Birney
Directed by Geoffrey Reeve

"THE FIFTH OFFENSIVE"

Starring Richard Burton Directed by Stipe Delic

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New York

Paris

Rome

Madrid

Munich

Inner Scar

(La Cicatrice Interieure) (French—Color)

Philippe Garrel production, directed, written and edited by Garrel. Features Pierre Clementi, Nico, Master Clementi and Philippe Garrel. Camera (color), Michel Fournier; music, Nico. Reviewed at the New York Film Festival, Lincoln Center, N.Y., Oct. 6, 1972. No MPAA rating. Running time: 58 min.

New York-New York Film Festival director Richard Roud has long been accused of excessive Francophilia, but no previous Lincoln Center entry has so dramatically underscored this cinematic blind spot as "Inner Scar," reportedly the sixth feature of 24year-old underground filmmaker Philippe Garrel. Greeted with hisses, catcalls and laughter by an initially respectful Alice Tully Hall audience, the film provoked a steady emigration of disgruntled customers once its static, overwrought, self-indulgent nature became irredeemably apparent.

Wed., January 10, 1973

Innocent Bystanders

(Melodrama—Eastman Color)

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	Loomi	is .										Don	ald Ple	asenc	
	Blake												Dana A	ndrew	15
	Joann	a B	ens	on									Su	e Lloy	d
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	Aaron	Ka	pla	n								v	ladek S	heyba	bl .
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"Innocent Bystanders," Britishproduced, is a violence-packed, often-confusing but usually interesting meller of secret agents on the prowl to track down and capture a Russian scientist escaped from a Siberian prison. Scene shifts from London to New York, thence to Turkey, where major portion of action unfolds against colorful location backgrounds. For the action market, film should find the going satisfactory.

Tues., June 19, 1973

Interval

(Color)

Avco-Embassy release of a Joseph E. Levine presentation. Coproduction of Euro-American Films Corp. and Churubusco Studios Mexico; produced by and stars Merle Oberon. Directed by Daniel Mann. Screenplay, Gavin Lambert; camera (color) Gabriel Figueroa; editor, Howard S. Deane; music, Armando Manzanero, Ruben Fuentes; costume designer, Luis Estevez. Reviewed June 14, 1973, at the 34th St. East Theatre, N.Y. MPAA rating: PG. Running time: 84 min.

Serena M	00	re	е								. Merle Oberon
Chris										R	obert Wolders
											Claudio Brook
											. Russ Conway
											arles Bateman
											Britt Leach
											r Von Zerneck
											ando Soler Jr.
											Gloria Mestre
											ristina Moreno
											Betty Lyon
											Anel

New York-In her feature "producer" bow Merle Oberon viously intended to come up with a romantic pic aimed at the middleaged femme segment that reputedly harbors collective fantasies of love affairs with men far beneath their chronological station. What she has produced, however, is a vapid tearjerker more suited to primetime tv than feature playoff. "Interval" is creatively thin, and as a result, pic is an iffy b.o. prospect.

Wed., November 22, 1972

It Ain't Easy

(Color)

Dandelion Prods. release, produced by Richard A. Diercks. Directed by Maury Hurley. Stars Lance Henriksen and Barra Grant. Screenplay, Mary Olson; camera (color), Jan d'Alquen; film editor and production manager, Lyle McIntyre; assistant film editor, Walter Goins; music, Dale Menten; background vocal sung by Blue Batch; sound, Jim Mansen; special technical advisor. Charlie Lofton. Reviewed at Hookins II. Minneapolis. n. Reviewed at Hopkins II, Minneapolis, 10, 1972. MPAA rating: GP. Running 90 min.

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Jenny		 												1	Pe	n	e	9	۱	o	p	e	•	Δ	d	le	15	١
Merle																												

Minneapolis-Behind "It Ain't Easy" must have been a hope that snowmobiles would do for this outdoors film what motorcycles did for "Easy Rider." If there's any similarity between snowmobilers and cyclists, however, this effort fails to show it. Despite some trick snowmobile riding and snowmobile chases, the action is strictly routine.

Tues., January 23, 1973

It Happened In **Hollywood**

(Pornocomedy—Color)

Screw Film release of a Bulo production. Produced by Jim Buckley. Written and directed by Peter Locke. Features Felicity Split, Mark Stevens, Al Levitsky, Alan Spitz, Al Goldstein, Richard Sternberger, Jim Buckley, Liz Torres. Camera (uncredited color), Steven Bower; editor, Wes Craven; sound, Fred Jeruca, Jeff Hayes, Bill Meredith; music, Ron Frangipane, Al Steckler; production design, Peter Bramley. Reviewed at the Orleans Theatre, N.Y., Jan. 17, 1973. Self-imposed X rating. Running time: 74 min.

New York—"It Happened In Hollywood," first of a proposed series of hardcore sex films produced by Screw Magazine publisher Jim Buckley, probably offers more sex per celluloid foot than any such feature to date. But the emphasis here as directed and written by Peter Locke is really on making the audience laugh. Overall effect is much like a pornographic version of "Laugh-In."

Wed., May 23, 1973

Jeremy

(U.S.—Color)

U.S.—COIOT)

United Artists release of Kenasset (Elliott Kastner) production. Stars Robby Benson, Glynnis O'Connor; features Len Bari, Leonard Cimino, Ned Wilson. Written and directed by Arthur Barron. Camera (color), Paul Goldsmith; editor, Zina Voynow, Nina Felnberg; art director, Peter Bocour; music, Lee Holdridge, Joseph Brook. Reviewed at Cannes Film Festival (Competing), May 14, 1973. Running time, 90 min.

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Cannes-"Jeremy" is a simple love story between two teenagers that just might catch on via its sheer rightness in tone and a reflection of a veering away from the politico and drug culture so prominent in youth pix. It needs careful handling but might catch both youthful and older filmgoer fancies on its ease, unforced characterizations and grace of its youthful players.

Mon., June 25, 1973

Jesus Christ Superstar (Musical Drama—Technicolor)

Universal Pictures release, produced by Norman Jewison, Robert Stigwood. Directed by Jewison. Screenplay, Melvyn Bragg, Jewison, from opera book by Tim Rice; camera (Technicolor), Douglas Slocombe; editor, Anthony Gibbs; music, Andrew Lloyd Webber, Rice; production design, Richard MacDonald; art direction, John Clark; sound, Gordon K. McCallum, Keith Grant; assistant director, Jack N. Reddish. Reviewed at Universal Studios, L.A., May 29, 1973. MPAA

ating: G. Running time: 107 min.
Jesus Christ Ted Neeley
Judas Iscariot
Mary MagdaleneYvonne Elliman
Pontius Pilate Barry Dennen
Caiaphas Bob Bingham
Simon ZealotesLarry T. Marshall
King Herod Joshua Mostel
AnnasKurt Yaghjian
Peter Philip Toubus

The international multi-media phenomenon known as "Jesus Christ Superstar" provides an unparalleled trailer for Norman Jewison's film version, which in a paradoxical way is both very good and very disappointing at the same time. The abstract film concept, produced by Jewison and Robert Stigwood in 14 weeks of shooting last summer and fall in Israel, veers from elegantly simple through forced metaphor to outright plastic in dramatic impact. But the Universal release should draw powerful initial b.o. response, though staying power may vary in many areas. However, the film is, in its own way, and because of its subject matter, something of a milestone in its medium.

Wed., September 26, 1973

Jimi Hendrix

(Rock Documentary-Technicolor)

Warner Bros. release of a Joe Boyd, John Head, Gary Weis production. Edited by Peter Colbert. No other key technical credits. Re-viewed at Academy Theatre, L.A., Sept. 18, 1973. MPAA rating: R. Running time: 102 min.

Too late for contemporaneity and too soon for nostalgia, this mediocre documentary on the late Jimi Hendrix would have been a better bet for syndicated video playoff (sans a fair sprinkling of four-letter words) or 16m campus showings than regular theatrical release by Warner Bros. complementary two-disk LP from Reprise might sell well, but the feature's commercial prospects appear poor.

Tues., June 5, 1973

Jonathan

(West German—Eastmancolor)

New Yorker Films release of an Iduna Films production. Written and directed by Hans W. Geissendorfer. Camera (Eastmancolor), Robby Muller; editor, Wolfgang Hedinger; sound, Ludwig Prost; art director, Hans Gailling; music, Roland Kovac. Reviewed at New York Screening Room, N.Y., May 23, 1973. No MPAA rating. Running time: 103 min.

AA TENNIS ROMANING MINE, 105 MINE.
JonathanJurgen Jung
Josef
The Count Paul Albert Krumm
Thomas Thomas Astan
Lena's motherlise Kunkele
Lena Eleonore Schminke
The Professor Oskar von Schaab
Eleonorellone Grubel

New York-American filmgoers. used to the Hollywood and British approach to the vampire film, may confused and, therefore, alienated by this German variation on a theme by Bram Stoker. Young director-screenwriter Hans W. Geissendorfer, whose educational background includes attendance at three major universities, may be too intellectual in his approach to the subject.

Fri., April 13, 1973

Kid Blue

(Western Comedy-Drama-Panavision—DeLuxe Color)

Twentieth Century-Fox release, produced by Marvin Schwartz. Stars Dennis Hopper, Warren Oates, Peter Boyle, Ben Johnson. Directed by James Frawley. Screenplay, Edwin Shrake; camera (DeLuxe Color), Billy Williams; editor, Stefan Arnsten; music, Tim McIntire, John Rubinstein; production design, Joel Schiller; sound, Ted Soderberg; assistant director, Tony Ray. Reviewed at 20th-Fox Studios, L.A., April 10, 1973. MPAA rating: PG. Running time: 100 min.

	,				,				Dennis Hopper
1									. Warren Oates
									Peter Boyle
		 	time: 100 min.						

Long delayed from release after being made under the title "Dime "Kid Blue" is a clumsy Box." comedy about a young criminal in the old west who tries unsuccessfully to go straight. The Marvin Schwartz production is technically okay, but neither Edwin Shrake's script nor James Frawley's direction ever makes the story move. Dennis Hopper, Warren Oates, Peter Boyle and Ben Johnson are an intriguing set of above-title stars, but the possibilities abort. The 20th-Fox release has a slim chance in the keys, though lowercase drive-in slotting is feasible.

Wed., June 13, 1973

The Killing Kind

(Melodrama-Color)

Media Trend-George Edwards production and release, produced by Edwards. Stars Ann Sothern, John Savage, Ruth Roman. Directed by Curtis Harrington. Executive producer, Leon Mirell. Screenplay, Tony Crechales, George Edwards; camera (color), Mario Losi; music, Andrew Belling. Reviewed at Cannes Film Fest (Non-Competing), May 24, 1973. Running time, 95 min.

Thelma					,						,	. ,						. Ann Sothern
Terry .						٠,									,		,	. John Savage
Rhea				 	ċ.			:						,				Ruth Roman
Libraria	H	1														,	ı	_uana Anders
Roomer													 			C	1	ndy Williams
Raped G	i	r	1															. Sue Bernard
Old Lad	y														. 1	٨	٨	arjorie Eaton
								_		_			_					

Cannes-Curtis Harrington has been quietly turning out his tasteful psycho and suspense pix for some time. Some have gotten fine reactions on his home grounds and he has been slowly getting a sort of cult following locally. This latest, which unspooled privately at the recent Cannes Film Fest, should enhance him on both sides.

Fri., October 13, 1972

The King Of **Marvin Gardens**

(Color)

Columbia Pictures release of a BBS (Steve Blauner) production. Stars Jack Nicholson, Bruce Dern, Ellen Burstyn. Produced and directed by Bob Rafelson. Screenplay, Jacob Brackman, from original story by Rafelson and Brackman; camera (Color), Laszlo Kovacs; editor, John F. Link II; art director, Toby Carr Rafelson; sound, Tom Overton; asst. director, Tim Zinnemann. Previewed at Rizzoli Screening Room, New York, Sept. 21, 1972. MPAA rating: R. Running time: 103 min.

David StaeblerJack Nicholson
Jason Staebler Bruce Dern
Sally Ellen Burstyn
Jessica Julia Anne Robinson
Lewis Benjamin "Scatman" Crothers
Grandfather Charles Lavine
Rosko Arnold Williams
SurteesJohn Ryan
Lebowitz Sully Boyar
FrankJosh Mostel

Also: William Pabst, Gary Goodrow, Imo-gene Bliss, Ann Thomas, Tom Overton, Van Kirksey, Tony King, Jerry Fujikawa, Conrad Yama, Scott Howard, Henry Foehl, Frank Hatchett, Wyetta Turner.

New York-"The King Of Marvin Gardens" is going to puzzle and sadden a great many people. Admirers of director Bob Rafelson's previous BBS feature, "Five Easy Pieces," will be stunned by the tedious pretensions of his newest effort. Followers of Jack Nicholson will be disappointed by his desertion of his usual screen image in favor of a role in which he is clearly uncomfortable. And Columbia Pictures seems headed for disappointing returns on the pic once word-of-mouth starts spreading.

Fri., June 1, 1973

La Nuit Americaine

(Day For Night) (French-Eastmancolor)

Warner-Columbia release of Les Films Du Carrosse, PECF, PIC production. Stars Jac-queline Bisset, Jean-Pierre Aumont. Directed by Francois Truffaut. Screenplay, Truffaut, Jean-Louis Richard, Suzanne Schiffman; camera (Eastmancolor), Pierre William Glenn; music, Georges Delerue, Reviewed at Cannes Film Festival (noncompeting), May 14, 1973. Running time, 120 min.

Star Jacqueline Bisset Alexandre Jean-Pierre Aumont
SeverineValentina Cortese
AlphonseJean-Pierre Leaud
Director Francois Truffaut
ProducerJean Champion
Stacey Alexandra Stewart
Assistant Nathalie Baye
Liliane Dani

Cannes-Francois Truffaut by now is known as a complete film buff-filmmaker. After a childhood as spectator, youth as filmgoer and critic he has since become a solid cog on the local scene with a preference for making films in conjunction with U.S. majors.

Tues., January 9, 1973

La Piu Bella Serata Della Mia Vita

(The Most Wonderful Evening Of My Life)

(Italian Comedy-Drama-Eastman Color)

Columbia Pictures release produced by Dino De Laurentiis. Stars Alberto Sordi. Directed by Ettore Scola. Screenplay, Sergio Amidei and Ettore Scola. Camera (Eastman Color). Claudio Cirillo; art director, Luciano Ricceri; editor, Raimondo Crociani; music, Armando Trovaioli. Reviewed at CDS Screening Room,

Alfredo Rossi Alberto Sordi
Prosecuting Attorney Michel Simon
Judge Charles Vanel
Court Recorder Claude Dauphin
Defense Attorney Pierre Brasseur
SimonettaJanet Agren
Executioner Giuseppe Maffioli

Rome-Producer Dino De Laurentiis has another hit in "The Most Wonderful Evening Of My Life," a rich, craftsman-like social comedy-drama in which director Ettore Scola, all cast principals and a group of talented technicians contribute for maximum results. Cast toppers Alberto Sordi, Pierre Brasseur, Michel Simon, Charles Vanel and Claude Dauphin will give the Columbia entry heavy impact in the European and other foreign markets.

Wed., May 2, 1973

La Rosa Rossa

(The Red Rose) (Italian—Eastmancolor)

Produced by Arturo La Pegna for Producione C.E.P. With Alain Cuny, Antonio Battistella, Elisa Cegani, Margherita Sala, Susanna Martinkova, Giampiero Albertini and Sergio Bardotti, Directed by Franco Giraldi, Screenplay by Dante Guardamagna. Camera (Eastmancolor), Marcello Masciocchi; art director, Niko Matul; editor, Giuseppe Giacobino; music, Luis Bacalov. Reviewed at AGIS Screening Room, Rome, Running time: 95 min.

Paolo Balzeri
Piero de Faralia Antonio Battistella
Ines de Faralia Elisa Cegani
Basilia
Rosa Susanna Martinkova
Andrea Giampiero Albertini
Dr. RascovichSergio Bardotti

Rome-From unpretentious but acutely observant novel by Pierantonio Quarantotti Gambini and a minimum budget, Franco Giraldi fills the screen with a handsome canvas of Trieste at the close of World War I, made extremely vivid by a handful of aged protagonists who manage, in the expert performances by Alain Cunv and a strong cast, to conjure up the vital innuendos of existence. Originally conceived as a film for tv, "The Red Rose" surpasses home-screen confines to come in as a craftsmanlike theatrical feature of festival calibre. Not a general release item, "Red Rose" should find its specialized audience in many markets, however remote the subject for the U.S.A.

Tues., March 20, 1973

La Sarten Por El Mango

(In The Driver's Seat) (Argentine-Eastman Color)

Produced and directed by Manuel Antin. No distributor set. Screenplay, Antin, from story by Javier Portales; camera (Eastman Color), Anibal Gonzalez Paz; setting, Ponchi Morpurgo; music, Horacio Malvicino. No

"THE FIRST IMPORTANT FILM OF 1973-AND POSSIBLY OF THE SEVENTIES!"

-Arthur Knight, Saturday Review

"NEVER-NOT EVEN IN 'THE DAYS OF WINE AND ROSES'-HAS JACK **LEMMON BEEN MORE** TOTALLY AND FELICI-**TOUSLY PAIRED WITH** A ROLE. This is a superb actor playing to the hilt a role that comes along once in a decade. The supporting cast, headed by Jack Gilford is no less perfect. The real virtue of this movie is that it bridges the generation gap. Many of the older generation will recognize themselves in it and will weep because they have no better solution to Harry Stoner's dilemma than does Harry himself. And a still younger generation can see in Harry their own fathers making unwilling compromises with a world, and a system of values, that they detest as much as their sons do!" -Arthur Knight, Saturday Review and Westways Mag.

"JACK LEMMON GIVES THE BEST PERFORM-ANCE OF HIS LIFE!"

-Bernard Drew,
Gannett News Service

"SHATTERING! ONE OF THE BEST FILMS EVER TO COME OUT OF THE **HOLLYWOOD STUDIOS** AND IT IS UNQUES-TIONABLY THE SUMMIT OF JACK LEMMON'S ACTING CAREER. Even the audiences who cringe at its indictment of the way we live come out of the picture raving about Jack Lemmon. 'Save The Tiger' establishes him as one of the screen's most powerful actors!" Rex Reed, New York Daily News

"IT'S DYNAMITE! JACK LEMMON WILL BE, WITHOUT A DOUBT, AN OSCAR NOMINEE FOR HIS OUTSTAND-ING PERFORMANCE!" -Rona Barrett, Metromedia TV

"NOT TO BE MISSED!
WHEN OSCAR TIME
ROLLS BY AGAIN,
IT WOULD BE
UNTHINKABLE FOR
LEMMON'S AND
GILFORD'S SATISFYING
AND SUBTLE PERFORMANCES TO BE
NEGLECTED!"
-Norma McLain Stoop,
After Dark Magazine

THE WAY WE LIVE NOW, A BITTER IN-DICTMENT OF A HIGH PRESSURE SOCIETY. There is no arguing the fact that Jack Lemmon gives his finest performance in years! He is able to use all the things he does best-to create a fullbodied man, an angry and yet still sympathetic victim of future shock. Director John Avildsen, as he demonstrated in the movie 'JOE', has a talent for recreating life-like situations. His camera works like a magnet, picking up each squalid detail!" Kathleen Carroll, N.Y. Daily News

" 'SAVE THE TIGER' IS A

SAVAGE SATIRE ON

"WILL BE A BIG WIN-NER! Jack Lemmon proves for all time he's one of the best living actors. Had 'Tiger' come out in 1972, there should have been no contest for THE BEST ACTOR OSCAR. Someone will have to go a long way to take that award away from Jack in 1973!" —Joyce Haber, L.A. Times "SUPERLATIVE ACHIEVÉMENT OF JACK LEMMON, a triumphant celebration of his twentieth year in films. There are, for the audience as well as the actor, those moments of perfect conjunction, when the actor and the role are suddenly one in a unique yet universal creation, and somehow neither would exist without the other. This rare and essential union is one of the hallmarks of 'Save The Tiger', a remarkable achievement for its writer, Steve Shagan; its director, John Avildsen and perhaps above all, its star, Jack Lemmon. THE **REALISM IS OVER-**WHELMING!" -Judith Crist, New York Mag.

"LET ME BE THE FIRST TO SAY THAT 'SAVE THE TIGER' WILL BE A 1973 OSCAR CONTENDER!" -Sidney Skolsky, Syndicated Columnist

"JACK LEMMON GIVES THE PERFORMANCE OF HIS LIFE! IT SHOULD WIN HIM AWARDS!"

-Art Unger, Ingenue Magazine









PARAMOUNT PICTURES CORPORATION and FILMWAYS, INC. present

JACK LEMMON

in A MARTIN RANSOHOFF Production

"SAVE THE TIGER"

co-starring JACK GILFORD and Introducing LAURIE HEINEMAN Written by STEVE SHAGAN Executive Producer EDWARD S. FELDMAN Produced by STEVE SHAGAN Directed by JOHN G. AVILDSEN

R Music scored by MARVIN HAMLISCH In COLOR PRINTS BY MOVIELAB

A PARAMOUNT PICTURE



other credits provided. Reviewed at Directors Guild of America, New York, March 13, 1973. No MPAA rating. Running time: 90 min. Cast: Claudio Garcia Satur, Ana Maria Picchio, Victor Laplace, Dorys del Valle, Alberto Argibay, Enrique Liporace, Bettiana Blum, Elizabeth Makar.

New York-This Argentine melodrama, evidently intended to be a psychological suspenser, is a far cry from producer-director Manuel Antin's "Don Segundo Sombra," in both scope and effect. "Don Segundo Sombra" was a naturalistic treatment of an Argentine classic of life on the pampas while "In The Driver's Seat" is confined to a single evening's happenings at a disastrous bachelor party. Unfortunately, the screenplay, which comes off as a male Argentine version of "13 Women," is dull, repetitive and eventually unsympathetic.

Fri., December 8, 1972

Lady Caroline Lamb (British-Italian-Eastman Color)

(British-Italian—Eastman Color)

MGM-EMI (Tomorrow Enterprises via UA in the U.S.) release of Nat Cohen's presentation of a Bolt-Cristaldi-Ghia picture coproduced by Pulsar Productions (London) and Vides (Rome). Written and directed by Robert Bolt. Produced for Anglo-EMI Film Distributors Limited by Fernando Ghia; executive producer, Franco Cristaldi; associate producer, Bernard Williams. Camera (Eastman color), Oswald Morris; art director, Carmen Dillon; costumes, David Walker; editor, Norman Savage; music, Richard Rodney Bennett (viola solo, Peter Mark with the New Philharmonica Orchestra; assistant director, David Tringham. Reviewed at Empire, London, Nov. 21, '71. Running time: 122 min.

Lady Caroline Lami	o Saran Miles
William Lamb	Jon Finch
Lord Byron	. Richard Chamberlain
Canning	John Mills
Lady Melbourne	Margaret Leighton
Lady Bessborough	Pamela Brown
Miss Milbanke	Silvia Monti
The King	Ralph Richardson
Duke of Wellington	Laurence Oliver
Government Ministe	er Peter Bull
Mr. Potter	Charles Carson
	Sonia Dresdel
St. John	Nicholas Field
Girl in blue	Felicity Gibson
Apothecary	Robert Harris
Radical Member	Richard Hurndall
Trish housekeeper .	Paddy Joyce
Also: Bernard Ka	ly, Janet Key, Mario
Aaranzana, Robert i	Mill, Norman Mitchell
ohn Moffatt, Trev	or Peacock, Maureen
ryor, Fanny Rowe,	Stephen Sheppard, Roy
tewart, Raiph Trum	an, Michael Wilding.

London-If it's that relative rarity, a lushly, unabashedly romantic—yet tastefully executed—tale that you relish, and there's evidence that a solid niche for such fare exists among world cinemagoers, then "Lady Caroline Lamb" is your likely cup of tea. It is also a rare example of coproduction (pic is an Italo-British twin, counting as a "national" entry in each country, despite its all-English original track) functioning without the frequent artistic and / or commercial hangups of the hybrid genre. (Actually, though not on paper, pic is a Yank entry as well, via a substantial prefinance deal from Tomorrow Enterprises, which will release stateside via UA).

Tues., August 7, 1973

Lady Ice

(Color)

National General Pictures release of a Tomorrow Entertainment film. Executive producer, Roger Gimbel. Producer, Harrison Starr. Directed by Tom Gries. Screenplay, Alan Trustman, Harold Clemens, from story by Trustman; camera (color), Lucien Balard; music, Perry Botkin Jr.; production design, Joel Schiller; editors, Robert Swink, William Sanda; set decorator, Nicholas Romanac; assistant directors, Al Jennings. Richard Kobritz, Fred Brost. Reviewed at Brandt's Lyric, N.Y., Aug. 1, 1973. MPAA rating: PG. Running time: 93 min. Andy Hammond Donald Sutherland

Andy Hammond Donald Sutherland
Paula BoothJennifer O'Neil
Ford Pierce Robert Duval
Paul Booth Patrick Mage
Peter Brinker Eric Braeder
Eddy StellJon Cyphe
Fat Man Buffy De
CarlosPerry Lope
Robber No. 1 Charles J. Swepenise
Robber No. 2 Edward Biagant
Jeweler Evee Scoole
JewelerSol Friede
Head Matron Berenice Clayre

New York-Tomorrow Entertainment's "Lady Ice" (originally shot as "The Masters") comes off as a routine programmer, due for the most part to the listless performance of Donald Sutherland in the male lead. Not only is his overall portrayal a tired walkthrough but his mumbling speech makes it difficult to understand him throughout. It is due to the superior work done by Robert Duvall (rapidly becoming one of the best character actors in motion pictures) in a small role as a Dept. of Justice officer and Jennifer O'Neill, as the gorgeous lady crook of the title that the film comes off at all.

Tues., October 17, 1972

Lady Sings The Blues (Period Musical Biography-Panavision—Eastmancolor)

Panavision—E.astmancolor)

Paramount Pictures release, produced by Jay Weston, James S. White; executive producer, Berry Gordy. Stars Diana Ross. Directed by Sidney J. Furie. Screenplay, Terence McCloy, Chris Clark, Suzanne de Passe, from the book by Billie Holiday, William Dufty; camera (Eastmancolor), John Alonzo; editor, Argyle Nelson; music, Michel Leyand; production design, Carl Anderson; set decoration, Reg Allen; sound, William Ford, David Dockendorf; asst. director, Charles Washburn. Reviewed at Directors Guild of America, Los Angeles, Oct. 12, 1972. MPAA rating: R. Running time: 144 min.

Billie Holiday.

Billie H	oliday		Diana Ros:
Louis M	cKay	Bill	y Dee William:
			Richard Pryor
			ames Callahar
			Paul Hamptor
			Sid Meltor
			/irginia Caper:
Vyvonn	e		Yvonne Fair
Big Ben		Sca	tman Crothers
Rapist			. Harry Caesai
			obert L. Gordy
			. Milton Selze
			Ned Glass
			Paulene Myers
			Isabel Sanford
Prostitu			Tracee Lyles
Detectiv	/e	N	lorman Bartol

Individual opinions about "Lady Sings The Blues" may vary markedly, depending on a person's age, knowledge of jazz tradition and feeling for it, and how one wishes to regard the late Billie Holiday as both a force and a victim of her times. However, for the bulk of today's general audiences, the film serves as a very good screen debut for Diana Ross, supported strongly by excellent casting, handsome Thirties physical values, and a script which is far better in dialog than structure. The Paramount release, rated R for the domestic market, should attract much initial attention, though staving power and overall b.o. performance may be spotty depending on territory.

Wed., June 6, 1973

The Last American Hero (Racing Drama—Panavision-DeLuxe Color)

Junior JacksonJeff Bridges
Marge
Mother Jackson Geraldine Fitzgerald
Race Promoter Ned Beatty
Father Jackson Art Lund
Wayne Jackson Gary Busey
Other Driver William Smith II
Automotive Executive Ed Lauter

After a fumbling start which looks like bad editing for tv, "The Last American Hero" settles into some good, gritty, family Americana, with Jeff Bridges excellent as a flambovant auto racer determined to succeed on his own terms and right a wrong to his father, played expertly by Art Lund. The William Roberts-John Cutts production, with Joe Wizan as exec

producer, has a good script by Roberts, from two Tom Wolfe stories, and generally steady, lowprofile direction by Lamont Johnson. The title is a partial hindrance to film audiences, and the 20th-Fox release may not reach its full audience potential in general situations.

Wed., May 23, 1973

The Last Of Sheila

(Melodrama—Technicolor)

(Melodrama—Tecnnicolor)
Warner Bros. release of Herbert Ross
production, directed by Ross. Stars Richard
Benjamin, Dyan Cannon, James Coburn, Joan
Hackett, James Mason, Ian McShane, Raquel
Welch. Screenplay, Stephen Sondheim, Anthony Perkins; camera (Technicolor), Gerry
Turpin; production designer, Ken Adam; art
direction, Tony Roman; editor, Edward
Warschilka; sound, David Dockendorf; music,
Billy Goldenberg; assistant directors, William
C. Gerrity, Michael Cheyko. Reviewed at
Cannes Film Festival, May 21, 1973. MPAA
rating: PG. Running time: 120 min.

Kunning	nme: 120 mm.
	Richard Benjamin
	Dyan Cannon
	James Coburn
	Joan Hackett
	James Mason
	Ian McShane
	Raquel Welch
nne Roma	ine, Pierro Rosso, Ser
t Rossi.	Elaine Geisinger, Elli
	eat, Martial, Mauri
JELN FUY	Jean, manifel, manif
	nne Roma

Cannes-Unspooled as part of the Warner Bros, junket to the Cannes Film Festival, "The Last Of Sheila" is a major disappointment. Expectations had been high with the promise of a Stephen Sondheim-Anthony Perkins script, a cast of Hollywood celebs portraying Hollywood celebs, and the whodunit subject lensed on Riviera locations. Result is far from the bloody "All About Eve" predicted and is simply a confused and cluttered demi-"Sleuth," grossly overwritten and underplayed. Initial key city openings should be good, considering the upfront interest. but ultimate b.o. fate looms ho-

Tues., October 17, 1972

Last Tango In Paris (Ultimo Tango A Parigi) (Italo-French-Technicolor)

(Italo-French—Technicolor)

United Artists release of a P.E.A. / Artistes
Associes production. Produced by Alberto Grimaldi. Directed by Bernardo Bertolucci,
Screenplay, Bertolucci, Franco Arcalli; camera (Technicolor), Vittorio Storaro; production design, Ferdinando Scarfiotti; editing,
Franco Arcalli; sound, Antione Bonfanti;
music, Gato Barbieri. Reviewed at New York
Film Festival, Oct. 14, 1972. No MPAA rating.
Running time: 130 min.

Marlon Brando

Paul
Jeanne Maria Schneider
Concierge Darling Legitimus
TomJean-Pierre Leaud
Tv script girl Cathering Sola
Tv cameraman Mauro Marchetti
Tv sound engineer Dan Diament
Tv assistant cameraman Peter Schommer
Catherine
Monique Marie-Helen Breillat
Mouchette Catherine Breillat
Marcel Massimo Girotti
Barge CaptainJean Luc Bideau
Miss BlandishLaura Betti
Prostitute
Rosa's Mother Maria Michi

New York — Bernardo Bertolucci's "Last Tango In Paris," which closed the New York Film Festival Sat. (14) amid the only real controversy generated by the Fest this year, emerges from the veil of secrecy and rumor-mongering surrounding it as an uneven, convoluted, certainly dispute-provoking study of sexual passion in which Marlon Brando gives a truly remarkable performance.

Tues., March 13, 1973

Le Monache Di Sant'Arcangelo

(The Nuns Of Sant'Arcangelo) (Italian-Technicolor)

Pietro .					. Duilio D	el Prete
Isabella					Orne	ella Muti
Chiara				1	Martine B	rochard
Don Car	los			Pi	ier Paolo	Capponi
Vescovo	Ca	rafa	ı		Luc /	Aerenda
Cardina	le C	D'Ar	ezzo		Clau	dio Gora
Carmela	a				Claud	ia Gravi

Rome-It's now common for a run-of-the-mill director to adopt a pseudonym when the project in hand has artistic stature. This happened on the "Nuns Of Sant'Arcangelo" with justification. Domenico Paolella (alias Paolo Dominici) filmed this lushly mounted, tastefully treated drama of 16th Century nuns inside and outside their convent.

Mon., November 27, 1972

The Legend Of **Boggy Creek**

(Feature-Doc-Technicolor)

Halco distribution of a Pierce-Ledwell production produced and directed by Charles Pierce. Executive producers, L.W. Ledwell, Charles Pierce; writer, Earl E. Smith; narrator, Vern Stearman; camera (Technicolor—Techniscope) Pierce; editor, Thomas F. Boutress; music, Jamie Mendoza-Nava; sound, John Post. Reviewed at Directors Guild of America, Los Angeles, Nov. 21, 1972. MPAA rating: G. Running time: 90 min.

A card at the opening of "The Legend Of Boggy Creek" proclaims it's a true story. Just because you're not from Fouke, Ark., and you've never heard of the Fouke Monster doesn't necessarily mean there's not something or someone stalking around those Arkansas bogs and creeks and scaring the daylights out of the local citizenry. Whether it will do the same for the rest of the country is a different story entirely.

Tues., May 29, 1973

The Legend Of **Hell House**

(Melodrama—DeLuxe Color)

Pamela Franklin	1
Roddy McDowall	
Gayle Hunnicutt	r
Roland Culver	
Peter Bowles	
	Roddy McDowall Clive Revill Gayle Hunnicutt Roland Culver

"The Legend Of Hell House" is an ingeniously devised and properly confusing ghost story which may be exploited in the general market for better-than-average returns. Only indie film made by the late James H. Nicholson following his departure from American Int'l Pictures, "Hell House" was produced in Britain and is one of the better entries of its class, to be favorably compared with Para-mount's 1944 "The Uninvited" in point of ghostly happenings.

Fri., May 25, 1973

Let The Good Times Roll

(Documentary Feature-Eastmancolor)

Eastmancolor)

Columbia Pictures release of a Metromedia Producers Corp. (Charles Fries, exec producer) production, produced by Gerald I. Isenberg. (Production head for Cinema Associates, Pierre Adidge). Directed by Sid Levin and Robert Abel. Camera (Eastmancolor), Robert Thomas and David Myers, Erik Daarstad, Dick Pearce, Steve Larner, Paul Lohmann, Mike Livesey, Peter Powell, Julianna Wang, Peter Echo, Jim Wilson; supervising editor, Sid Levin; editing, Hyman Kaufman, Bud Friedgen, Yeu-Bun-Yee; sound supervisor, James E. Webb Jr.; sound editor, Jerry R. Stanford; music editor, Joe Tully; music recording, Dale Ashby. Reviewed at Burbank Studios, L.A., May 23, 1973. MPAA rating: PG. Running time: 99 min.
Performers: Chuck Berry, Little Richard, Fats Domino, Chukby Checker, Ro. Diddley.

The Shirelles, The Five Satins, The Coasters, Danny & The Juniors, The Bobby Comstock Rock & Rell Band, Bill Haley & The Comets, Richard Nader.

"Let The Good Times Roll" is a smash re-creation of 1950s rock 'n' roll frenzy, an almost unbearably moving and exciting nostalgia trip and quite possibly the best rockconcert documentary yet made. With distinctive promotion and a thorough program of advance opinion-maker screenings (not accorded the release prior to its hurried bow in N.Y. yesterday), it could become the blockbuster sleeper of 1973. Pic will put Metromedia on the theatrical feature map and should certainly be a welcome ray of sunshine for Colum-

Wed., December 6, 1972

The Life And Times Of **Judge Roy Bean**

(Western-Panavision-Technicolor)

Technicolor)

A First Artists production, a John Huston film, for Nat'l General Pictures release. Produced by John Foreman. Directed by John Huston. Stars Paul Newman. Screenplay, John Milius; camera, (Technicolor—Panavision), Richard Moore; music, Maurice Jarre; song "Marmalade, Molasses And Honey," music, Jarre, Iyrics, Marilyn and Alan Bergman, sung by Andy Williams; editor, Hugh S. Fowler; art director, Tambi Larsen; associate producer, Frank Caffey; assistant director, Mickey McCardle; sound, Larry Jost; special photographic effects, Butler-Glouner. Reviewed at Directors Guild of America, Los Angeles, Nov. 30, 1972. MPAA rating: PG. Running time: 120 min.

Judge Roy Bean Paul Newman Marie Elena Victoria Principal Rev. LaSalle Anthony Perkins Tector Crites Ned Beatty Bart Larkeon

. Victoria Principal .. Anthony Perkins Ned Beatty Tector Crites
Bart Jackson
Sam Dodd
Grizzly Adams
Bad Bob
Frank Gass Hustler ... Rose Bean

"The Life And Times Of Judge Roy Bean" (lead credit proclaims it-"A John Huston Film") begins with a title card to the effect: 'Maybe this isn't the way it was— It's the way it should have been." For some, perhaps, that will set up this freedom freeway spoof. It's as if producer John Foreman, direc-Huston, screenwriter John Milius and First Artists Prods. partner Paul Newman, who also stars, are daring the audience not to accept what they are doing and have done to the west and Judge Roy Bean, real-life character of early Texas.

Thurs., February 1, 1973

Life Study

(DeLuxe Color)

A Nebbco (Michael Nebbia) production, directed by Nebbia. No distributor set. Screenplay, Arthur Birnkrant, from original story by Nebbia; camera (DeLuxe Color), Nebbia; editors, Ray Sandiford, Sidney Katz; music, Emanuel Vardi; asst. director, Alex Hapsas Reviewed at Eastside Screening Room, Jan. 27, 1973. No MPAA rating. Running time, 99 min.

Angelo Corelli Bar	inolomew Miro Jr.
Myrna Clement	Erika Peterson
The Model	
Adrian Clement	
Gus	
Grandma	Rosetta Garuffi
John Clement	
Also, Yvonne Sherwell,	
Mona, John Toland, Fri	tzi Konell, Priscilla
Bardonille, Lynette Dup	
Candy Latson, Bob Robe	
Max Andersson.	· · · · · · · · · · · · · · · · · · ·

New York-"Life Study" is a reasonably well-produced indie effort that has gone begging for a distrib the past year and finally opened at Manhattan's Eastside Screening Room as one in a series



Wed., June 27, 1973

Live And Let Die (Espionage Melodrama-DeLuxe Color)

DeLuxe Color)

United Artists release, produced by Albert R. Broccoli, Harry Saltman. Stars Roger Moore. Directed by Guy Hamilton. Screenplay, Tom Mankiewicz, based on Ian Fleming novels; camera (DeLuxe Color), Ted Moore; second unit camera, John Harris; editors, Bert Bates, Raymond Poulton, John Shirley; music, George Martin; theme, Monty Norman; title song, Paul and Linda McCartney; art direction, Syd Cain, Stephen Hendrickson; sound, John Mitchell, Ken Barker; assistant directors, Derek Cracknell, Alan Hopkins. Reviewed at Academy Award Theatre, L.A., June 22, 1973. MPAA rating: PG. Running time: 121 min. June 22, 1973. time: 121 min.

James Bond
Kananga Yaphet Kotto
Solitaire Jane Seymour
Sheriff
TeeJulius W. Harris
Baron Samedi Geoffrey Holder
Felix Leiter David Hedison
RosieGloria Hendry
"M" Bernard Lee
MoneypennyLois Maxwell

"Live And Let Die," the eighth Cubby Broccoli-Harry Saltzman film based on Ian Fleming's James Bond character, introduces Roger Moore as an okay replacement for Sean Connery. The Tom Mankiewicz script, faced with a real-world crisis in the villain sector, reveals that plot lines have descended further to the level of the old Saturday afternoon serial, and the treatment is more than ever like a cartoon. Unchanged are the alwaysdubious moral values and the action set pieces. Guy Hamilton's direction is good. The United Artists release should perform well in the summer escapist market.

Wed., November 1, 1972

Limbo

(Drama—Technicolor)

Universal Pictures release, produced by Linda Gottlieb. Directed by Mark Robson.

Sandy Lawton	Kate Jackson
Sharon Dornbeck	Katherine Justice
Phil Garrett	Stuart Margolin
Jane York	Hazel Medina
Mary Kaye Buell	Kathleen Nolan
Alan Weber	Russell Wiggins
Margaret Holroyd	Joan Murphy
Buell Children	. Michael Bersell,
Kim Nichol	as, Ken Kornbluh,
	Laura Kornbluh
Col. Lloyd	. Richard Callinin
Sharon's Father	Charles Martin
Lt. Baldwin	Andy Jarrell

In trade jargon, "Limbo" is a tear-jerker. Lest this be mistaken for derogation, let it be said Mark Robson's latest film is an excellent topical melodrama about three wives whose husbands are missing or imprisoned in Vietnam. An outstanding script, terrific performances by a cast of relatively new players, and Robson's finest direction in years add up to solid emoional impact in a story that has been too long in reaching the screen. The Universal release avoids polarized politics, keeps its ocus on real problems and people, and will evoke tears among audiences of all ages and philosophies. This one is well worth getting benind and nurturing until word-ofnouth can build.

Fri., May 25, 1973

Little Cigars

(Melodrama—DeLuxe Color)

American International Pictures release of Albert Band production. Stars Angel Tompkins, Billy Curtis, Jerry Maren, Frank Deltino, Felix Silla, Emory Souza, Joe De Santis. Directed by Chris Christenberry. Screenplay, Louis Garfinkle, Frank Ray Perilli; camera (DeLuxe Color), John M. Stephens; music, Harry Betts; editor, Eve Newman; sound, Todd-AO; assistant director, Foster H. Phinney; art direction, Alfeo Boc-

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"Little Cigars" has enough novelty and exploitation potential to carry through in the general market. Despite an early suspicion that when this novelty wears off it may dip into dullsville, story of a busty blonde and a gang of midget bank robbers has been developed along lines that allow sustained interest for less demanding audiences.

Wed., October 18, 1972

Lo Copone Scientifico

(The Scientific Cardplayer) (Italian-Eastmancolor)

A CIC release of a Dino De Laurentiis roduction. Stars Alberto Sordi, Silvana langano, Joseph Cotten and Bette Davis, Frected by Luigi Comencini. Screenplay, todolfo Sonogo. Camera (Eastmancolor), iuseppe Ruzzolini; art director, Luigi caccianoce; music, Piero Piccioni. Reviewed t Fono Roma, Rome. Running time: 113 min. Pennino.

Alberto Sordi Peppino Antonia George Millionairess Alberto Sordi
Silvana Mangano
Joseph Cotten
Bette Davis

Rome-"The Scientific Cardplayer," in the vein of an O'Henry short story, is built around a Latin card game (scopa) for its sentimental, dark comedy situations. With Alberto Sordi topbilling, the CIC entry should do strong biz at home and in Latino markets, but despite excellent name per-formances by Bette Davis and Silvano Mangano, scopa and "Scopone" are a bit remote for other markets.

Tues., February 13, 1973

Load Star

(Homosexual Trilogy—Color)

Dakota Films release, produced and directed by Robert Colt. Story, Ken Sprague; camera (color), David Carlton; editor, Mark Allen; sets, Oskar; sound, Don Fuller. Re-viewed at Dakota Films Studios, L.A., Feb. 9, 1973. No MPAA rating. Running time: 61 min.

"Load Star" is a homosexual trilogy covering the spectrum from the esoteric to the ludicrous. Ken Sprague, known as Dakota in his camera appearances, outlined the story of each monolog sequence, produced and directed by Robert Colt, a name which has no connection with Colt Studios. Commercial fate will depend on controversy engendered by a sequence depicting a religious sexual fantasy, for otherwise the film is at best average, artistically and technically, among contemporary hardcore sexual product of any persuasion.

Mon., February 12, 1973

Lolly-Madonna XXX

(Rural Melodrama—Panavision— Metrocolor)

Metro-Goldwyn-Mayer release, produced by Rodney Carr-Smith. Directed by Richard C. Sarafian. Screenplay, Smith, Sue Grafton, based on her novel, "The Lolly-Madonna War"; camera (Metrocolor), Philip Lathrop; editor, Tom Rolf; music, Fred Myrow; art direction, Herman Blumenthal; set decoration, Jim Payne; sound, Charles W. Wilborn, Hal Watkins; asst. director, Mike Moder. Re-

ed at MGM Studios, Culver City, Feb. 7 MPAA rating: R. Running time: 10

Pap Gutshall Robert Ryan Zack Feather Jeff Bridges Thrush Feather Scott Wilson Mrs. Feather Katherine Squire Mrs. Gutshall Tresa Hughes Skylar Feather Timothy Scott Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey Villum Gutshall Paul Koslo	Laban Feather	Rod Steiger
Thrush Feather Scott Wilson Mrs. Feather Katherine Squire Mrs. Guishall Tresa Hughes Skylar Feather Timothy Scott Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Pap Gutshall	Robert Ryan
Mrs. Feather Katherine Squire Mrs. Gulshall Tresa Hughes Skylar Feather Timothy Scott Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Zack Feather	Jeff Bridges
Mrs. Gutshall Tresa Hughes Skylar Feather Timothy Scott Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Thrush Feather	Scott Wilson
Skylar Feather Timothy Scott Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Mrs. Feather	Katherine Squire
Ludie Gutshall Kiel Martin Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Mrs. Gutshall	Tresa Hughes
Hawk Feather Ed Lauter Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Skylar Feather	Timothy Scott
Sister Gutshall Joan Goodfellow Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Ludie Gutshall	Kiel Martin
Roonie Gill Season Hubley Finch Feather Randy Quaid Seb Gutshall Gary Busey	Hawk Feather	Ed Lauter
Finch Feather Randy Quaid Seb Gutshall Gary Busey	Sister Gutshall	Joan Goodfellow
Seb Gutshall Gary Busey	Roonie Gill	Season Hubley
	Finch Feather	Randy Quaid
Villum GutshallPaul Koslo		
	Villum Gutshall	Paul Koslo

Sue Grafton's novel, "The Lolly-Madonna War," has been handsomely and sensitively filmed by director Richard C. Sarafian and producer (also co-adapter with Ms. Grafton) Rodney Carr-Smith. Excellent performances abound by older and younger players in a mountain-country feud story which mixes extraordinary human compassion with raw but discreet violence. Story credibility, however, begins to fall apart in final reel leading to climactic slaughter production number sequence, but the Metro release has a commercial advantage in being marketable to both the sophisticate and yuk-yuk markets.

Wed., February 28, 1973

The Long Goodbye (Private Eye Melodrama—

Panavision—Technicolor)

United Artists release, produced by Jerry Onlied Arrists release, produced by Jerry Bick; executive producer, Elliott Kastner. Stars Elliott Gould. Directed by Robert Altman. Screenplay, Leigh Brackett, from novel by Raymond Chandler; camera (Technicolor), Vilmos Zsigmond; editor, Lou Lombardo; music, John Williams; song lyric, Johnny Mercer; sound, John V. Speak; assistant director, Tommy Thompson. Reviewed at Johenny Plaza Theatre, Beyvillis, Esh. 23, 1972. Doheny Plaza Theatre, BevHills, Feb. 23, 1973 MPAA rating: R. Running time: 111 min.

Philip Marlowe	Elliott Gould
Eileen Wade	Nina van Pallandt
Roger Wade	Sterling Hayden
Marty Augustine	Mark Rydell
Dr. Verringer	Henry Gibson
Harry	
Terry Lennox	Jim Bouton
Morgan	Warren Berlinger
Jo Ann Eggenweiler	Jo Ann Brody
Gateman	

Philip Marlowe, Raymond Chandler's fictional private eye, returns to the screen in the person of Elliott Gould, himself returning after a long break. Robert Altman's version of "The Long Goodbye" is an uneven mixture of insider satire on the gumshoe film genre, gratuitous brutality, and sledgehammer whimsy. Jerry Bick's handsome production, for executive producer Elliott Kastner, features a strong cast and an improbable plot. The United Artists release can be enjoyed on several levels, as long as one doesn't demand logic. Commercial prospects may be erratic in certain situations.

Wed., April 18, 1973

Love And Pain

(Romantic Comedy—Color)

New York-This Alan J. Pakula production for Columbia was lensed in Spain almost two years ago under the title, "The Widower," and the distrib now is giving it the quick saturation treatment in its N.Y. bow. For almost three-quarters of its overlong running time, "Love And Pain . . .," etc., works as a modest, affecting romantic comedy about two mismatched neurotics stumbling into love during a Spanish tour. Then, as if scripter Alvin Sargent didn't trust the strength of the character interest alone, pic succumbs to a fatal attack of the Ali MacGraws, or "Love Story"itis, and goes down for the count.

Wed., May 2, 1973

Loveland (Technicolor)

Illustrated Pictures presentation of Lawrence Reynolds production directed by Richard Franklin. Screenplay, Harriet Rhodes;
camera (Technicolor), Eugene Moran; editor,
Lance Friedman; music, Gardner Olson; art
direction, Gerald St. George; sound, Julius P.,
Schwartz; associate producer, Nelson Harvath; assistant director, J.S. Mansfield. Reviewed at Preview Theatre, N.Y., April 27,
1973. No MPAA rating. Running time: 65 min.
Cast: Carla Montgomery, Burt Allen, Candy
Miller, Leslie White, Bill Mantell, Randy Troy,
Pamela Patton, Terry Larson, Genie Carson.

New York-Illustrated Pictures (John Prescott) presentation reflects growing technical, if not thematic, finesse of porno product. "Loveland" includes artful (sometimes arty) photography in slick color, a pleasing musical score especially prepared for this vehicle (rather than canned music arbitrarily spliced to cue hardcore action) and acceptable performances within limits. The reported \$30,000 budget was apparently smartly spent.

Performers, while not knockout lookers, are attractive-enough types who seem to actually like each other. Femme characterizations are reasonably rounded rather than mere sex objects.

Wed., March 7, 1973

Lost Horizon

(Musical Fantasy Remake—Panavision—Metrocolor)

Columbia Pictures release, produced by Ross Hunter. Directed by Charles Jarrott. Screenplay, Larry Kramer, from the novel by James Hilton; camera (Metrocolor), Robert Surtees;
second unit camera, Harold Wellman, Bruce Surtees; editor, Maury Winetrobe; music, Burt
Bacharach; lyrics, Hal David; production design, Preston Ames; set decoration, Jerry Wunderlich; sound, Jack Solomon, Arthur R. Piantadosi, Richard Tyler, Dan Wallin; asst. director,
Sheldon Schrager; second unit director, Russ Saunders. Reviewed at National Theatre, Westwood, L.A., March, 4, 1973. MPAA rating: G. Running time: 150 min.

Catherine		Maria Olivia Hussey Harry Lovett Bobby Van Monk James Shigeta High Lama Charles Boyer Chang John Gielgud
,	Diplomat	Kent Smith

Thirty-six years to the week that Frank Capra's filmization of James Hilton's "Lost Horizon" premiered comes producer Ross Hunter's lavish updated and musical adaptation. The form is that of filmed operetta in three acts, superbly mounted, and cast with an eye to international markets. Larry Kramer's script is service-able, as are the Burt Bacharach-

Hal David songs which integrate well with the story if not being especially memorable independent of plot. Charles Jarrott's direction enhances overall dramatic credibility. The Columbia release is a strong commercial prospect in the general escapist market, bolstered by the producer's longtime appeal to lovers of contemporary costume splendor.

Wed., March 14, 1973

The Mack

(Black Melodrama—CFI Color)

Hank Don Gordon
Richard Pryor
Carol Speed
Roger E. Mosley
Dick Williams
William C. Watson
George Murdock
Juanita Moore Annazette Chase, Junero Jennings, Lee Duncan, Stu Gilliam, Sandra Brown, Christopher Brooks, Fritz Ford, John Vick, Norma McClure, David Mauro.

"The Mack" is a story of the rise and fall of a black pimp, with a nearly all-black cast. Filmed on location in Oakland to provide authentic background, pic is the first feature film under the new Harvey Bernhard Productions banner. Realistically produced, it still is far overlength and in need of tighter editing but should do well in its intended market.

Mon., July 23, 1973

The Mackintosh Man (British-Espionage Melodrama-

Technicolor)

Warner Bros. release, produced by John Foreman. Stars Paul Newman, Dominique Sanda, James Mason. Directed by John Huston. Screenplay, Walter Hill, based on the novel. "The Freedom Tran." by Desmond Huston. Screenplay, Walter Hill, based on the novel, "The Freedom Trap," by Desmond Bagley; camera (Technicolor), Oswald Morris; editor, Russell Lloyd; music, Maurice Jarre; production design, Terry Marsh; art direction, Alan Tomkins; set decoration, Peter James; sound, Basil Fenton-Smith, Gerry Humphreys; assistant director, Colin Brewer; second unit director, James Arnett. Reviewed at The Burbank Studios, Burbank, July 12, 1973. MPAA rating: PG. Running time: 98 min. Rearden Paul Newman Mrs. Smith Dominique Sanda Sir George Wheeler James Mason Mackintosh Harry Andrews Slade Lan Bannen Brown Michael Hordern

. Michael Hordern Brown Detectives

"The Mackintosh Man" is a tame tale of British espionage and counterespionage, starring Paul Newman as a planted assassin; James Mason as a cynical rightwing politician in reality a spy, and Dominique Sanda as a combo semi romantic interest and foreignmarket star bait. Made in England and Ireland by producer John Foreman, the Warner Bros. release was directed perfunctorily by John Huston. Despite the creative elements, the film is a programmer for escapist summer audiences.

Wed., April 4, 1973

The Mad Bomber (Melodrama: Movielab Color)

(Melodrama: Movielab Color)
Cinemation Industries release of Jerry
Gross presentation of Bert I. Gordon
production, directed, written (from Marc
Behm story), photographed by Gordon. Stars
Vince Edwards, Chuck Connors, Neville
Brand. Music, Michel Mention; editor, Gene
Ruggerio; asst. director, George Wagner;
sound, Jim Tanenbaum. Reviewed at Charles
Aidikoff screening room, March 29, 1973.
MPAA rating: R. Running time: 91 min.
Geronimo Minneli Vince Edwards
William Dorn Chuck Connors
George Fromley Neville Brand

George Fromley Blake

"The Mad Bomber" is a marketable crime meller with sufficient ingredients and exploitation potential to rate satisfactory returns in the action spots. Fuzzy development and certain contrived editing militate against what might have been a whopping actioner, but all in all it serves its purpose and names of Vince Edwards and Chuck Connors, both of whom possess marquee value, will be potent assets in its reception.

FROM

78

THE MALPASO COMPANY

In current release:

HIGH PLAINS DRIFTER

distributed by Universal

To be released soon:

MAGNUM FORCE

distributed by Warner Bros.

To be released soon:

BREEZY

distributed by Universal

In post-production:

THUNDERBOLT AND LIGHTFOOT

distributed by United Artists

The Man Called Noon (British-Technicolor)

National General (in U.S.) release of National General (in U.S.) release of a Frontier Films presentation, produced by Euan Lloyd. Directed by Peter Collinson. Screenplay, Scot Finch, based on a novel by Louis L'Amour; camera (Technicolor), John Cabrera; music, Luis Bacalov; art direction, Jose Maria Tapiador; second unit director, Juan Estelrich; assistant director, Joe Ochoa; editor, Alan Pattillo; sound, Wally Milner. Reduced AdMS East Sepanaing room. London. viewed at 20th-Fox screening room, London, July 17, 1973. MPAA rating: R. Running time: Dichard Cropps

Noon	tichard Crenna
Rimes	. Stephen Boyd
Fan	nna Schiaffino
Judge NilandF	arley Granger
Peg	Patty Shepard
Janish	Angel del Pozo
Bayles	. Howard Ross
Kissling	Aldo Sambrell
Henneker	Jose Jaspe
Lang	Charley Bravo
BrakemanRi	
FordFer	
Cherry	
Charlie	. Cesar Burner
Cristobal	. Julian Ugarte
Mexican	
Old Mexican	
Ranch Hand	

London-"The Man Called Noon" is yet another Louis L'Amour pulp western, this time about an avenging amnesiac gunslinger. Producer Euan Lloyd's made-in-Spain entry, competently directed by Britisher Peter Collinson, yields characters and situations of stock interest that might have been more arrestingly realized but for hackneyed treat-

point, emerges in its filmization as a steamy, turgid meller, uneven in dramatic focus and development. Crucial flaw is the adaptation by Eleanor Perry, who produced with Martin Poll, Richard C. Sarafian's direction is excellent, and Burt Reynolds is superior in the first major role which allows him to project a mature, three-dimensional and self-assured credibility. Sarah Miles undergoes more perils than Pauline. The MGM release is commercial enough in opening dates, but its legs may wobble in the subrun market.

Fri., November 17, 1972

Manson

(U.S.-Docu-Color)

Laurence Merrick release and production.
Conceived and directed by Laurence Merrick.
Written and compiled by Joan Huntington;
camera (Movielab), Leo Rivers; editor,
Clancy Syrko; music, B. Poston. Reviewed at
Venice Film Fest, Sept. 1, 1972. Running time:

Venice—Somewhat repetitious and overpadded, this docu still has some exploitation possibilities in its look at that eerie Charles Manson "family" and life style that led to horrendous murders of Sharon Tate and her friends, the La Biancas and others.

Fri., December 1, 1972

Man Of La Mancha

(Musical; DeLuxe Color)

United Artists release of Pea Produzioni Europee Associate production, produced-directed by Arthur Hiller. Stars Peter O'Toole, Sophia Loren. Screenplay, Dale Wasserman; based on his musical play, "Man Of La Mancha"; camera (DeLuxe color), Giuseppe Rotunno; music, Mitch Leigh; lyrics, Joe Darion; editor, Robert C. Jones; art direction, Luciano Damiani; assistant directors, Franco Cirino, Mauro Sacripanti; sound, David Hildyard, Richard Portman. Reviewed at Fox Wilshire Theatre, Nov. 27, 1972, MPAA rating: PG. Running time: 130 min.

Don Quixote/Miguel de Cervante	s		Peter O'Tool
Dulcinea/Aldonza			
Sancho Panza			James Coc
nnkeeper/The Governor			
Sanson Carrascol/The Duke			John Castl
Pedro			Brian Blesse
The Padre			lan Richardso
Antonia			Julie Greg
The Housekeeper			. Rosalie Crutchle
The Barber			Gino Confort
Alea, Maren Mailland Dorothy	Cinctair Atlainm	Acquada Daminia Ba	eta Dalda Bandar

Also: Marne Maitland, Dorothy Sinclair, Miriam Acevedo, Dominic Barto, Poldo Bendandi, Peppi Borza, Mario Donen, Fred Evans, Francesco Ferrini, Paolo Gozlino, Teddy Green, Peter Johnston, Roy Jones, Connel Miles, Steffen Zacharias, Lou Zamprogna.

"Man Of La Mancha," produced in the style of the musical play from which it was adapted, is the fanciful tale of Don Quixote, that fictional Middle Ages lunatic living in a personal world of chivalry long since past. Full-bodied in incorporating songs of the originalparticularly "The Impossible Dream"-the Arthur Hiller pro-

Mon., June 25, 1973

The Man Who Loved Cat Dancing

(Western Melodrama Panavision-Metrocolor)

Jay Grobart Burt Reynolds
Catherine CrockerSarah Miles
Lapchance Lee J. Cobb
DawesJack Warden
Crocker
Billy Bo Hopkins
Dub
BenSandy Kevin
Iron KnifeLarry Littlebird
SudieNancy Malone
The Chief Jay Silverheels
CharlieJay Varela
Grobart's Son Sutero Garcia Jr.

"The Man Who Loved Cat Dancing," supposedly a period western story told from a woman's viewduction of Dale Wasserman's work is more a vehicle for music than the narrative, needful of all the imagination the spectator can muster, and frequently confusing. Class audiences may find appeal, in light of legiter success, but for the general trade feature will need hardsell.

Fri., August 24, 1973

Massacre In Rome (Original English Version) Italian-Technicolor

Produced by Carlo Ponti for Champion Cinematografica. Stars Richard Burton, Marcello Mastroianni. Directed by George Pan Cosmatos. Screenplay, Robert Katz and George Pan Cosmatos, from the book "Death In Rome," by Robert Katz. Camera (Technicolor), Marcello Gatti; editors, Francoise Bonnot and Roberto Silvi; art director, Arrigo Breschi; music, Ennio Morricone. Reviewed at Taormina Festival. Running time: 103 min.

Col. Kappler	Dichard Burton
Don AntonelliM	arcello Mastroianni
Gen. Kurt Maelzer	Leo McKern
Col. Dollmann	John Steiner
Elena	Delia Boccardo
Police Chief Carusu	. Renzo Montagnani
Paolo	Giancarlo Prete
Father Pancrazio	Robert Harris

Taormina, Italy-A tour de force performance by Richard Burton and the costarring handle of Marcello Mastroianni in the welldirected, excellently mounted "Massacre In Rome" should give the Carlo Ponti production a sendoff in all markets.

Wed., July 25, 1973

Maurie

(Drama—Technicolor)

National General Pictures release of an Ausable Co. (Frank Ross-Douglas Morrow) production. Directed by Daniel Mann. Screenplay, Douglas Morrow; camera (Technicolor), John Hora; editor, Waller A. Hannemann; ard direction, Wally Berns; sound, Bruce Bisenz; assistant director, Ridgeway Callow. Reviewed at National General screening room, L.A., July 17, 1973. MPAA rating G. Running time: 112 min.
Maurice Stokes Bernie Casey Jack Twyman Bo Swenson Dorothy Parsons Janet MacLachlan Carol Twyman Stephanie Edwards Rosie Sanders Paulene Myers Mr. Stokes Maidie Norman Dr. Stewart Curt Conway Oscar Robertson Jitu Cumbuka Lida Twyman Lori Busk Milton Kutsher Tol Avery Chris Schenkel Himself

"Maurie" is a lame paraphrase of video's "Brian's Song," with the races reversed. The National General pickup doesn't entirely blow the lump-in-throat potential of its fact-based story, but creative and technical ineptitude evokes more snickers than tears. Film may have to scramble for secondary bookings.

Mon., October 30, 1972

The Mechanic

(Crime Melodrama-DeLuxe Color)

United Artists release of Robert Chartoff-Ir-win Winkler-Lewis John Carlino production. Stars Charles Bronson, Directed by Michael Stars Charles Bronson. Directed by Michael Winner. Screenplay, Carlinn; camera (De. Luxe color), Richard Kline; music, Jerry Fielding; editor, Frederick Wilson; art direction, Rodger Maus; sound, Brad Trask; assistant director, Jerome M. Siegel. Reviewed at Samuel Goldwyn Studios, Los Angeles, Oct. 25, 1972. MPAA rating: PG. Running time: 100 min.

Min.

Arthur Bishop Charles Bronson
Steve McKenna ... Jan-Michael Vincent
Harry McKenna ... Keenan Wynn
The Prostitute ... Jill Ireland
Louise ... Linda Ridgeway
Also: Frank deKova, Kevin O'Neal.

A mechanic, in underworld parlance, is a highly skilled contract killer. Possibilities of limning such a character are realistically pointed up in this action-drenched gangster yarn which has all the makings of a heavy b.o. grosser but simultaneously is burdened with an overly contrived plot development. Charles Bronson's name in title role should considerably help its draw, considering that feature will be released shortly after the currently playing "Vala-chi Papers," in which he scored heftily as a mobster.

Wed., November 29, 1972

Mirage

(Color)

Produced by Bernardo Batievsky. Directed by Armando Robles Godoy. Screenplay, Godoy. Camera (color), Mario Robles Godoy; set design, Mario Pozzi; music, Enrique Pinilla. Features Helena Rojo, Miguel Angel Flores, Orlando Sach, Hernan Romero, Gabriel Figueroa, Romulo Leon, Raquel Mene es, Enrique Cox, Enrique Flores, Cesar Elias and Herman Bejar. Reviewed at Chicago Film Festival, Esquire Theatre, Chicago, Nov. 16, 1972. Running time: 82 min.

Chicago, Nov. 28 - With "Mirage." director Armando Robles Godoy (who also wrote the screenplay) brilliantly fulfills the potential he so clearly displayed in "The Green Wall," which garnered four awards, including Best Picture, at the 1970 Chicago Film Festival. Godoy's fresh work, though one of the more complex films seen in several years-a factor which will necessitate special handlingshould easily establish him as a director deserving very close attenFri., November 17, 1972

Mister Brown

(Fiction Doc-Color)

A film by Roger Andrieux, produced, directed, written, filmed, edited by Andrieux; music, John Lee Hooker; sound, Michel Leviant, Phil Bedel, Joel Rochlin; assistant director, Nancy Goddard. Reviewed at Los Angeles Film Exposition, Grauman's Chinese Theatre, Hollywood, Nov. 16, 1972. Running time: 85 min.

George BrownAl Stevenson

Al Stevenson
Clarissa Brown Judith Elliotte
Mike Brown Tyrone Fulton
With: Pauline Chew Morgan, Ted Harris,
Peggy Toy, Jeannine Altobelli, Chuckie Bradley, Billy Green Bush, Bert Kramer, Charles
Mott, Christopher Cannon, Charles Douglas,
Cheryl Carter, Charles Jackson, Johny
Jingles, Christopher Mock, Michael Elliotte,
Wednesday Lea Packer and voices of Nancy
Goddard and Bert Kramer.

"Mr. Brown," unscheduled in the current Los Angeles Film Exposition but inserted earlier this week, is a film with a black cast but not necessarily a black story. As yet, film has no release.

Fri., December 8, 1972

Molly And Lawless John (Western Soaper-DeLuxe Color)

Producers Distributing Corp. release, pro-duced by Dennis Durney; exective producer, Arnold H. Orgolini. Directed by Gary Nelson. Screenplay, Terry Kingsley-Smith; camera (DeLuxe Color), Charles Wheeler; editor, (DeLuxe Color), Charles Wheeler; editor, Gene Fowler Jr.; music, Johnny Mandel; song Iyric, Marilyn and Alan Bergman; production design, Mort Rabinowitz; set decoration, Ray Paul; sound, Gene Cantamessa, Charles Wilborn; asst. director, Robert Doudell. Reviewed at Academy Award Theatre, Los Angeles, Dec. 4, 1972. MPAA rating: PG. Running time: 97 min.

Molly Parker Vera Miles

MONTY FEIREL .		
Johnny Lawler	Sam Elliott	
Deputy	Clu Gulager	
Sheriff Parker	John Anderson	
Dolly	Cynthia Myers	

"Molly And Lawless John" is a matriarchal western sudser, based on the timeless cliche that a naive but determined woman can win the heart of the most hardened, sinful roustabout. Dennis Durney produced, with his Malibu Prods. partner Thomas McAndrews, a somewhat stilted Terry Kingsley-Smith screenplay, directed routinely by Gary Nelson. Handsome exteriors do not sufficiently offset sluggish pacing and dramatics, which combined with offbeat nature of plot spell a burdensome marketing challenge for Producers Distributing Corp.

Tues., November 14, 1972

Moonwalk One

(Color)

(Color)

Francis Thompson Inc. (Peretz W. Johnnes) production. No distributor. Directed by Theo Kamecke. Screenplay by E. G. Valens, based on story by Johnnes and Kamecke; camera (color), James Allen, Alexander Hammid, Theo Kamecke, James Signorelli, Urs Furrer, Adam Holender, Hideaki Kobayshi, Jeri Sopanen, Robert Icpar, Voctor Johannes, Edwin Lynch, Ziemowit-Maria Lozbiol; music, Charles Morrow; editors, Kamecke, Pat Powell, Richard Rice; sound, Nat'l Film Center. Previewed at Whitney Museum, New York, Nov. 10. 1972. MPAA rating: G. Running time: 96 min.

NarratorLaurence Luckinbill

'Moonwalk One" is a well-made. interesting documentary tracing the man-on-the-moon milestone of July 20, 1969. Produced by Francis Thompson Inc., the feature is the undoubted highlight of the Whitney Museum's current "New American Filmmakers Series" and deserves a wider showing. Whether it warrants conventional theatrical release is doubtful in light of traditional audience apathy toward documentaries of an educational hue, but it seems surprising one of the networks hasn't grabbed the

Fri., March 30, 1973

Mordi E Fuggi

(The Dirty Weekend) (Italian-Eastman Color)

MGM release produced by Carlo Ponti and Compagnia Cinematografica Champion. Stars

Oliver Reed and Marcello Mastroianni. Directed by Dino Risi. Screenplay, Ruggero Maccari, Dino Risi and Bernardino Zapponi; Camera (Eastman Color), Luciano Tavoli; ard director, Luciano Recceri; editor, Alberto Galloti; music, Carlo Rustichelli. Reviewed at MGM Screening Room, Rome. Running time:

07 min.
Fabrizio Oliver Reed
Giulio Marcello Mastroianni
Danda Carol Andre
Sylva Nicoletta Machiavelli
Raoul Bruno Cirino
General Lionel Stander

Rome-Combination of star names and satiric touch of director Dino Risi, aided by the action suspense variant of his traditional somber-tinged comedies, should open many markets for this Carlo Ponti production. Skillful integration of both in first half of "Dirty Weekend" rarely gives spectator a chance to complete a chuckle or allow tension to undermine comedy.

Wed., August 15, 1973

The Naked Ape (Sociological Comedy-Technicolor)

Universal Pictures release, produced by Zev Bufman, executive producer, Hugh M. Hefner. Stars Johnny Crawford, Victoria Principal, Dennis Olivieri. Adapted and directed by Donald Driver; animation director, Charles Swenson. Based on the book by Desmond Morris; camera (Technicolor), John Alonzo; editors, Michael Economou, Robert L. Wolfe; music, Jimmy Webb; production design, Lawrence G. Paull; set decoration, Nick Romanac; sound, Ronald Pierce, Les Fresholtz; assistant director, Stuart Fleming. Reviewed at Universal Studios, L.A., Aug. 8, Reviewed at Universal Studios, L.A., Aug. 8, 1973. MPAA rating: PG. Running time: 85 min. ...Johnny Crawford .Victoria PrincipalDennis Olivieri

Part live action, part animation and all banality, the transmogrification to film of Desmond Morris' book, "The Naked Ape," is a lifeless, generally laughless throw-back to late '60s "with-it" theatrics and pubescent polemic. Donald Driver scripted and directed to the level of early teenybopper. Zev Bufman produced the Universal-Playboy project, on which Hugh M. Hefner was exec producer and Jennings Lang also receives a production credit. Rated PG, the film has its greatest potential among the high-school set.

Tues., March 13, 1973

The National Health. Or Nurse Norton's Affair

(British-Color)

London-Hospital comedies can be fun and / or harrowingly funny (very black, that is) when the accent is on the hospital itself, the absurdities of routine and staff. "The National Health" tackles this aspect to some extent, but it tends to place primary focus on the patients, a gallery of lame, halt and terminal cases in a single decrepit London hospital ward, and the result often is more depressing than comical or bizarre.

Bavaria Atelier presents

ASAMUEL FULLER PICTURE

GLENN CORBETT CHRISTA LANG

THE STEPHANIE AUDRAN

"A boxoffice bonanza with the impact of a sledge-hammer. 'Dead Pigeon' assaults today's diplomatic blackmail with sharp humor. Fuller has made the timeliest film of the year."

"An outstanding film."

London Film Festival

"Fuller has turned the thriller 'Dead Pigeon' into a deadly Chinese puzzle."

Kensington News

"Hammered out word for word on the screen, 'Dead Pigeon' is a juicy, spoofy, action packed morsel."

Time Out, London

"" Racy plot."

BBC

"Sam Fuller's latest film was the Festival's most eagerly awaited scoop: since presenting the first major retrospective of Fuller's work in 1969, Edinburgh has regarded him almost as its own invention. Made entirely in West Germany, 'Dead Pigeon on Beethoven Street' is everything that Fuller fans could wish."

Sight and Sound, London



Ken Wlaschin, National Film Theatre, London

"Great."

Edinburgh Film Festival

"Fuller disclosed an effectively ironical wit at the expense of conventional spy thrillers."

London Daily Telegraph

"Sam Fuller's latest, from West Germany, has a lot of touches the fans expect: a carnival, political entanglements, a fight-out and a love interest played by Christa Lang. One delights in Fuller's characteristic long takes."

The Times, London

"Glenn Corbett is superb. Christa Lang's talents explode as the beautiful mercenary. The ill-fated lovers in this wild action film are supported by Stephanie Audran, whose brief appearance is memorably delightful."

National Film Theatre, London

"A brilliant burst of action . . . I had a whale of a time watching it."

Film Comment, New York

"'Dead Pigeon' is the most brilliantly edited new film I have seen in several years. It is easily one of the most important films of 1973."

New York Cultural Center

Proudly released by EMERSON FILM ENTERPRISES, INC.

Necromancy

(Color)

Cinerama Releasing Corp. release of a Zenith Int'l Pictures production. Produced, written and directed by Bert I. Gordon. Executive producers, Sidney L. Caplan, Robert J. Stone. Camera (color), Winton Hoch; film editor, John Woelz; art director, Frank Sylos; set decorator, Robert De Vestel; sound, Alfred Overton; music, composed and conducted by Fred Karger; special effects, William Vanderbyl; assistant director, Val Raset. Screened in Cinerama homeoffice, New York, Oct. 5, 1972; MPAA Rating: PG. Running Time: 82 min.

Ar Cato. Orson Welles

Mr. Cato .						 	 					. Orson Welles
Lori						 		 . !	P	è	ì	mela Franklin
												Lee Purcell
Frank	 								٨	٨	i	chael Ontkean
Jay											٠	Harvey Jason
Georgette												Lisa James
Nancy		 		,							,	. Sue Bernard
Cato's son			. ,									Terry Quinn

New York—Cinerama, fortunate with some of its British-made horror film acquisitions, such as "Tales From The Crypt," is not so lucky with this pick-up from an American source. There appears to be good intent on the part of producer-writer-director Bert I. Gordon who has topped his cast with the talented (particularly in precocious roles) Pamela Franklin and the multi-talented Orson Welles, but they possibly uninspired by the lackadaisical and erratic script, walk through their roles.

Fri., March 23, 1973

The Nelson Affair (British-Period Biographical Melodrama—Technicolor)

Universal Pictures release of a Hal B. Wallis production. Stars Glenda Jackson, Peter Finch, Michael Jayston. Directed by James Cellan Jones. Screenplay, Terence Rattigan, from his play, "A Bequest To The Nation"; camera (Technicolor), Gerry Fisher; editor, Anne V. Coates; music, Michel Legrand; producin design, Carmen Dillon; art direction, Jack Stephens; set decoration, Vernon Dixon; sound, John Aldred; assistant director, Simon Relph. Reviewed at Directors Guild of America, L.A., March 13, 1973. MPAA rating: PG. Running time: 115 min. PG. Running time: 115 min.

Lady HamiltonGlenda Jackson
Lord Nelson Peter Finch
Capt. Hardy
Lord Minto Anthony Quayle
Lady Nelson Margaret Leighton
Matcham's Son Dominic Guard
MatchamNigel Stock
Matcham's Wife Barbara Leigh-Hunt
Lord BarhamRoland Culver
Capt. BlackwoodJohn Nolan
French Admiral Andre Maranne
FrancescaClelia Matania

"The Nelson Affair" is a deliberate, though stylish and genteel, deglamorizing of the affair between Lord Nelson and Lady Hamilton which scandalized England about 170 years ago. The Hal B. Wallis production is based on Terence Rattigan's adaptation of his own play, "A Bequest To The Nation," and never completely escapes its legit origins. Stars Glenda Jackson and Peter Finch will enhance the commercial potential, and recent Wallis costumers have a built-in U.K. appeal. Elsewhere, the Universal release may find its best audience among older filmgoers, with overall outlook mixed.

Thurs., May 17, 1973

The Neptune Factor

(Canadian-Science-Fiction Melodrama-Panavision-DeLuxe Color)

Cdr. Blake Be	n Gazzara
Leah Jansen Yvetto	Mimieux
Dr. Andrews Walte	r Pidgeon
Mack MacKay Ernest	Borgnine
Capt. Williams Chr	is Wiggins
Cousins Donnel	ly Rhodes
Shepherd Ed	

Hamilton Michael J. Reyno	lds
Stephens David Yors	ton
BradleyStuart Gill	ard
Moulton Mark Wal	ker
Thomas Kenneth Po	gue
Sub Captain Frank Pe	rry

In a too-obvious, too-contrived attempt to combine its most recent hit with an earlier Stanley Kubrick film, 20th-Fox is launching "The Neptune Factor," an undersea scifi potboiler loaded with interesting technology and juvenile plotting. Sanford Howard's production, made in Canada, has a dull script, dreary direction by Daniel Petrie, a cast of familiar names for whom audiences may feel some embarrassment, but some measure of hard-sell exploitability. Word of mouth may overtake in the keys. but the film may perform well in some general dual situations.

Wed., July 11, 1973

The Newcomers

(Porno-Eastmancolor)

A Melodey Films production. Produced by Louis Su, R.E. Baringer. Directed by Su. Camera (Eastmancolor), Forrest Murray; editing, Lois Fisher; music, Milford Kulhagen; editing, Lois Fisner; music, Millord Ruinagen; sound, Dick Loon. No other credits. Reviewed at 43d St. Screening Room, N.Y., July 5, 1973. Self-imposed X rating. Running time: 75 min. Cast: Georgina Spelvin, Harry Reams, Marc Stevens, Tina Russell, Derald Delancey, Cindy West, Davey Jones, Naomi Riis.

New York-Billed as the first porno musical comedy, "The Newcomers" bows at what could be the end of the porno pic era, and its one "redeeming value" for hardcore buffs is its cast. The producers have banded together virtually all the N.Y.-based porno "stars" to have gained public recognition over the past few years. Though all have been seen to better advantage in other features, their mass casting here, combined with knowledge of the recent Supreme Court decisions, gives pic an instant nostalgia flavor.

Thurs., November 30, 1972

Night Of The Flowers

(Color)

(Color)

Directed by Gian Vittorio Baldi. Screenplay, Baldi. Camera (color), Gerardo Patrizi, production manager, Guuseppe Rispoli; sound, Mario Celentano; music, Peppino de Luca. Features Dominique Sanda, Macha Meril, Hiram Keller, Jurgen Drews, Micaeta Pignatelli, Giorgio Maulini. Reviewed at Chicago Film Festival, Lake Shore Theatre, Chicago, Nov. 18, 1972. Running time: 86 min.

Chicago-"Night Of The Flowers" was a late arrival at the Chicago Film Festival, being held up by the Italian Government at the last minute for unexplained reasons. Described as a "thinlydisguised version of the Manson murders," it is strictly exploitation stuff in elegant wrappings which fails to hold together.

Wed., August 8, 1973

Night Watch

(British-Technicolor)

Avco Embassy release of a Brut Prods. pre-sentation. Stars Elizabeth Taylor, Laurence Harvey, Billie Whitelaw. Produced by Martin Poll, George W. George, Barnard Straus. Directed by Brian G. Hutton. Screenplay, Tony Williamson, based on Lucille Fletcher's play; Williamson, based on Lucille Fletcher's play; additional dialog by Evan Jones; camera (Technicolor), Billy Williams; art director, Peter Murton; editor, John Jympson; sound editor, Jonathan Bates; music, John Cameron; song, "The Night Has Many Eyes," music by George Barrie; lyrics, Sammy Cahn. Reviewed at N.Y. Screening Room, Aug. 7, 1973. MPAA rating: PG. Running time: 105 min.

Ellen Wheeler Elizabeth Taylor
John Wheeler Laurence Harvey
Sarah Cooke Billie Whitelaw
ApplebyRobert Lang
Tony Tony Britton
Inspector Walker Bill Dean
Sergeant Norris Michael Danvers Walker
Dolores Rosario Serrano
Secretary Pauline Jameson
Girl in carLinda Hayden
Carl Kevin Colson
FloristLaon Maybanke

New York-Lucille Fletcher's "Night Watch" isn't the first aver-

age stage play to be turned into a better than average film. Cinematic version, while not of award' calibre, is an improvement on the Broadway vehicle. More astute direction and an improved cast more than help.

Thurs., June 7, 1973

Number One

(Italian—Technicolor)

(Italian—Technicolor)

A D.C.I. release produced by Gianni Buffardi for San Ignazio Cinematografica. Features Luigi Pistilli, Renzo Montagnani, Chris Avram, Claude Jade, Massimo Serato, Howard Ross, Venantino Venantini, Guido Lollobrigida, Isabelle de Valvert. Written and directed by Gianni Buffardi; camera (Technicolor), Roberto D'Ettore Piassoli; art director, Alessandro Costinenzo; music, Giancarlo Chiaramello. Reviewed at Fono-Roma, Rome. Running time: 92 min.

Rome-Barely concealing the night people of Rome involved in one way or another with three years of crime and scandal in the Eternal City, Gianni Buffardi, in a big one-man effort, has successfully differentiated the evil stench of Dolce Vita in the '70s from the rose-colored counterpart a decade ago.

Wed., April 18, 1973

O Lucky Man! (British—Technicolor)

Warners-Columbia release of a Memorial Film-SAM production. Stars Matcolm McDowell. Directed by Lindsay Anderson. Screenplay, David Sherwin; camera (Techni-

MICK	Malcolm McDowell
Sir Jame	s Monty Ralph Richardson
Montes,	Paillard, Mrs. Richards
Dr. Mune	da, Duff Arthur Lowe
Patricia	Helen Mirren
Tea Lady	y
	ir Graham Crowden
Sister	Mona Washbourne
Soup Wo	manVivian Pickles
Director	Lindsay Anderson
	ce Himself
Duke	Michael Medwin

London-No less than an epic look at society is created in Lindsay Anderson's third and most provocative film. It is in the form of a human comedy on that durable and potent peg of a young man trying to make it in life. But what a life! And what a film!

Thurs., May 17, 1973

The Offence (British-Color)

Johnson		Sean Connery
Cartwrigi	itTr	evor Howard
Maureen	Viv	ien Merchant
Baxter		lan Bannen
Jessard .		erek Newark
Panton .		John Hallam
Cameron		Peter Bowles
Lawson .		Ronald Radd
Hill	. . A	nthony Sagar
Lambeth		vard Goorney
Garrett .		ichard Moore
Janie		axine Gordon

New York-Possibly not since Peter Glenville's 1955 "The Prisoner" has there been such a powerful confrontation of authority and accused as that between police sergeant Sean Connery and suspected child molester Ian Bannen in Sidney Lumet's "The Offence." A brilliant scene, however, does not in itself make for a brilliant overall feature.

Wed., June 6, 1973

Oklahoma Crude (Period Drama—Panavision— Metrocolor)

Columbia Pictures release, produced and directed by Stanley Kramer. Stars George C. Scott, Faye Dunaway, John Mills, Jack Palance. Screenplay, Marc Norman; cama (Metrocolor), Robert Surtees; editor, Folmar

Blangsted; music, Henry Mancini; song lyric, Hal David; production design, Alfred Sweeney; set decoration, Maury Hoffman; sound, Richard Portman, Charles Knight; assistant director, Joseph M. Ellis. Reviewed at Directors Guild of America, L. A., May 30, 1973. MPAA rating: PG. Running time: 108 min.

Mase.			G	eorge C. Scott
Lena			F	aye Dunaway
Lena's	Father			John Mills
Hellm.	an		.	Jack Palance
Mase's	Friend	l	Wi	lliam Lucking
Oil Ex	ecutive			Harvey Jason
Indian	Helper		R	afael Campos
				drow Parfrey

"Oklahoma Crude" has some good commercial vibrations for the summer market, but Stanley Kramer's latest film is a dramatically choppy potboiler about oil wildcatting 60 years ago. Marc Norman's formula original screenplay, for which he received about \$350,000 plus later novelization income, stars roustabout George C. Scott, woman-against-the-world Faye Dunaway, John Mills as her repentant father, and mean security chief Jack Palance. The Columbia Pictures release has exploitable values, but b.o. outlook may be under expectations.

Fri., June 8, 1973

One Little Indian

(Melodrama With Comedy-Technicolor)

Buena Vista release of Walt Disney production, produced by Winston Hibler. Stars James Garner, Vera Miles. Directed by Bernard McEveety. Screenplay, Harry Spalding; camera (Technicolor), Charles F. Wheeler; music, Jerry Goldsmith; editor, Robert Stafford; art direction, John B. Mansbridge, LeRoy G. Deane; assistant director, Ted Schilz; sound, George Ronconi. Reviewed at Disney Studios, Burbank, May 31, 1973. MPAA rating: G. Running time: 90 min.

in con learning, or interiming mine, to min.
Keyes James Garner
DorisVera Miles
Capt. Stewart Pat Hingle
Sgt. Raines
Sgt. Waller John Doucette
Mark
Lt. Cummins
Schrader Bruce Glover
Pvf. Dixon Ken Swofford
Jimmy Wolf Jay Silverheels
Chaplain Andrew Prine
Also: Jodie Foster, Walter Brooke, Rudy Diaz,

John Flinn, Lois Red Elk, Hal Baylor, Terry Wilson, Paul Sorensen, Read Morgan, Richard Hale, Jim Davis.

A Disney production always captures warmth and human interest when dwelling upon the human aspects of a given situation. "One Little Indian" fits patly in this mould in focusing upon a deserter in flight from an Army patrol and a white boy reared as an Indian who wants to get back to his tribe. Humorous treatment of its melodramatic subject is responsible for film emerging right down the family-audience alley and attuned particularly to the younger trade.

Fri., September 7, 1973

The Paper Chase (College Drama—Panavision—

DeLuxe Color)

Hart	 Timothy Bottoms
Susan .	 Lindsay Wagner
	John Houseman
	Graham Beckel
	. Edward Herrmann
	Bob Lydiard
	raig Richard Nelson
	James Naughton
	, Regina Baff
	David Clennon
Moss	 Lenny Baker
111003	 · · · · · · · · Lettiny Daker

"The Paper Chase" has some great performances, literate screenwriting, sensitive direction and handsome production-but it hardly ever leaves the starting gate because of the underlying story. The tale of a young law school student, confused by his

professional calling vs. his inner evolution as a human being, seems timeless yet dated, too narrowly defined for broad audience empathy, and too often a series of sideways-moving (though entertaining) thespian declamations. The 20th-Fox release, which tonight opens the Atlanta Film Fest, will have to find its market slowly and gingerly.

Thurs., April 12, 1973

Paper Moon

(Period Comedy-Drama)

Paramount Pictures release, and The Directors Co. presentation, produced and directed by Peter Bogdanovich. Stars Ryan O'Neal. Screenplay, Alvin Sargent, based on the novel, "Addie Pray," by Joe David Brown; camera, Laszlo Kovacs; editor, Verna Fields; production design, Polly Platt; set decoration, John Austin; sound, Les Fresholtz, Richard Portman; assistant director, Ray Gosnell. Reviewed at Directors Guild of America. L.A. viewed at Directors Guild of America, L.A., April 9, 1973. MPAA rating: PG. Running

April 9, 1973. MPAA rating: PG. Runnin ime: 101 min.
Moses Pray Ryan O'Neal Addie Loggins Tatum O'Neal Trixie Delight Madeline Kahn Bootlegger and Sheriff John Hillerman Imogene P.J. Johnson

In "Paper Moon," Peter Bogdanovich's evocations and re-creations of past eras and film genres now include a Shirley Temple-Damon Runyon plot. Ryan O'Neal stars as a likeable con artist in the Depression midwest, and his reallife daughter, Tatum O'Neal, is outstanding as his nine-year-old partner in flim-flam. Alvin Sargent's screenplay is a major contributor to the overall excellent results. The Paramount release, filmed superbly in black and white, has potential among general and family audiences. Advance screening-in-depth will spark word of mouth to help maximize results.

Tues., May 22, 1973

Pat Garrett & Billy The Kid

(Western-Panavision-

Metrocolor)

Metro-Goldwyn-Mayer release of a Gordon Carroll production. Stars James Coburn, Kris Kristofferson, Bob Dylan. Directed by Sam Peckinpah. Screenplay, Rudolph Wurlitzer; camera (Metrocolor), John Coquillon; editing, camera (Metrocolor), John Coquillon; edifing, Roger Spotfiswoode, Garth Craven, Robert L. Wolfe, Richard Halsey, David Berlafsky, Tony de Zarraga; music, Bob Dylan; art direction, Ted Haworth; set decoration; Ray Moyer; sound, Charles M. Wilborn; assistant director, Newton Arnold. Reviewed at MGM Studios, L.A., May 21, 1973. MPAA rating: R. Running time: 104 min

ime: 106 min.
Pat Garrett
Billy the Kid
Alias
Sheriff Kip McKinney
Mrs. BakerJames Coburn Kris KristoffersonBob Dylan ...Richard Jaeckel Governor Wallace
Ollinger
Eno
Poe
Holly Chill Wills
Jason Robards
R. G. Armstrong
Luke Askew
John Beck
Richard Bright
Matt Clark
Rita Coolidge
Jack Dodson J. W. Bell Maria Jack Dodson
Jack Elam
Lack Elam
Emilio Fernandez
Paul Fix
L. Q. Jones
Slim Pickens
Jorge Russek
Charlie Martin Smith Silva Bowdre . Harry Dean Stanton

Director Sam Peckinpah has a 'vision," all right, but his needle should be lifted from the thematic groove in which it's been stuck for several years. The only respect in which his latest feature, MGM's "Pat Garrett & Billy The Kid," departs from its predecessors is in purveying his oft-heard message with Rudolph Wurliezer's buildingblock dialog. Certainly drive-in audiences, the most probable target for this iffy release, will get the point of the Gordon Carroll produc-



BEHIND EVERY SUCCESSFUL MAN...THERE'S A WOMAN - AND A HELL OF A LOT OF GOOD ATTORNEYS

PUSSYCAT THEATRES

Fri., January 12, 1973

Payday

(Contemporary Drama-(Eastman Color)

Cinerama Releasing Corp. release, produced by Martin Fink; executive producer, Ralph J. Gleason. Stars Rip Torn. Directed by Daryl Duke. Screenplay (and co-producer), Don Carpenter; camera (Color by CFI), Richard Glouner; editor, Richard Halsey; music supervision, Ed Gobas; songs, Shel Silverstein, Ian and Sylvia Tyson, Bobby Smith and Tommy McKinney; sound, Richard Portman, Bill Marky, Hal Etherington; asst. director, Gary B. Grillo. Reviewed at Charles Aidikoff Screening Room, Los Angeles, Jan. 10, 1972. MPAA rating: R. Running time: 102 min Screening Room, Los Angeles, Jan. 10, 19
MPAA rating: R. Running time: 102 min.

Maury Dann		Rip Torn
Mayleen		Ahna Capri
Rosamond	E	layne Heilveil
Clarence		aei C. Gwynne
Tally		Jeff Morris
Chauffeur		Cliff Emmich
Ted	He	enry O. Arnold
Bridgeway		iter Bamberg
Sandy		Linda Spatz
Galen Dann		. Eleanor Fell
Disk Jockey		Earle Trigg
	Nanager	
Highway Pol	icemanV	Vinton McNair

"Payday" is a first class independent production, starring Rip Torn in an excellent performance as a third-rate, not-so-nice country and western singer. Producer Martin Fink and exec producer Raiph J. Gleason have made a topmotch melodrama which explores incisively one of the dimmer aspects of the backstage pop music scene. Director Daryl Duke's feature debut is outstanding. The Cinerama release can be sold two ways-as a slice of life to sophisticated audiences, and as bawdy, hell-raising entertainment in smaller situations.

Mon., December 11, 1972

Pete 'n' Tillie

(Marital Comedy-Drama-Panavision—Technicolor)

Panavision—Technicolor)

Universal Pictures release, produced and adapted by Julius J. Epstein; executive producer, Jennings Lang. Stars Walter Mathau, Carol Burnett. Directed by Martin Ritt. Based on the novella, "Witch's Milk." by Peter De Vries; camera (Technicolor), John Alonzo; editor, Frank Bracht; music, John T. Williams; art direction, George Webb; set decoration, John Austin, Joe Stone; sound, James Alexander, Waldon O. Watson; assistant director, Phil Bowles. Reviewed at Directors Guild of America, L.A., Dec. 5, 1972. MPAA rating: PG. Running time: 100 min. Pete. Walter Matthau Tillie ... Carol Burnett Gertrude ... Geraldine Page Burt Barry Nelson Geraldine Page
Barry Nelson
Rene Auberjonois
Lee H. Montgomery
Henry Jones
Kent Smith
Philip Bourneuf
Timothy Blake
Whit Bissell

Lucy ... Minister

"Pete 'n' Tillie" is a generally beautiful, touching and discreetly sentimental drama-with-comedy, starring Walter Matthau and tv's Carol Burnett as two lonely nearmiddleagers whose courtship, marriage, breakup and reunion are told with compassion through producer Julius J. Epstein's fine script and Martin Ritt's delicate direction. The Universal release can expect stronger b.o. response if word of mouth conveys that the content is far more than frothy. frivolous comedy fluff. Older audiences and film buffs may see "Penny Serenade" revisited, and that's not a bad recommendation

Fri., December 8, 1972

The Poseidon Adventure

(Melodrama-Panavision-DeLuxe Color)

Twentieth-Fox release of Irwin Allen

production. Stars Gene Hackman, Ernest Borgnine, Red Buttons, Carol Lynley, Roddy McDowall, Stella Stevens, Shelley Winters. Directed by Ronald Neame. Screenplay, Stirling Silliphant, Wendell Mayes; based on novel by Paul Gallico; camera (DeLuxe Color), Harold E. Stine; music, John Williams; production design, William Creber; editor, Harold F. Kress; assistant director, Norman Cook. Reviewed at 20th-Fox Studios, Dec. 6, 1972. MPAA rating: PG. Running time: 117 min.

Rev. Frank ScottG	ene Hackman
Mike Rogo Er	nest Borgnine
James Martin	Red Buttons
Nonnie Parry	. Carol Lynley
AcresRo	
Linda Rogo	
Belle RosenS	
Manny Rosen	
Ship's Chaplain Ar	
Robin Shelby	
Captain	
Susan Shelby Pame	
Also: Fred Sadoff, Sheila	
Arvan, Byron Webster, John	
Hastings.	

"The Poseidon Adventure" is a highly imaginative and lustily produced meller that socks over the dramatic struggle of 10 passengers to save themselves after an ocean liner capsizes when struck by a mammoth wall of water created by a submarine earthquake. Possessed of the finely wrought elements of suspense, excitement, danger, and a cast of topflight thesps, the Irwin Allen production, strongly directed by Ronald Neame, should spell big money at the boxoffice.

Wed., September 26, 1973

Pygmies

(Documentary-Color)

Jean-Pierre Hallet production, written and directed by Hallet. Camera, Hallet, Ole Neesgaard; editor, Hanna Roman. Reviewed at Academy Award Theatre, Sept. 24, 1973. No MPAA rating. Running time: 95 min.

'Pygmies'' is an absorbing documenatry on the ancient little people of Africa, produced and filmed by a Belgian sociologist-explorer who lived uninterruptedly with them for 18 months as climax to many years' residence with a total of 17 different tribes. Jean-Pierre Hallet, who wrote, produced, directed and partially photographed, has turned out a work which must be the finest indepth study of this vanishing people to reach the screen.

Wed., September 26, 1973

The Pyx

(Panavision—Color)

Cinepix release (Cinerama in the U.S.) of a Maxine Samuels-Julian Roffman production. Directed by Harvey Hart. Stars Karen Black, Christopher Plummer. Screenplay, Robert Schlitt from a novel by John Buell; camera (Panavision—Color), Re@Vezier; editor, Ron Wisman; music, Harry Freedman; songs composed and sung by Karen Black, Reviewed at Place de Ville Cinema II, Oftawa, Sept. 13, 1973. MPAA rating: R. Running time: 11) min.

Ottawa-"The Unhappy Hooker" might be subtitle for Montreal-shot, Ottawa world-premiered "The Pyx," an eventually gripping chronicle of a call girl on heroin (there's a well-handled "shooting" scene) who never has much fun and is murdered following a black mass, in which she eats a wafer from the pyx, a chain-suspended Roman Catholic "Host" carrier.

Tues., January 23, 1973

Questa Specie D'Amore

(This Kind Of Love) (Italian-Eastman Color)

A Titanus release produced by Mario Cecchi Gori for Fair Film. Stars Ugo Tognazzi and Jean Seberg. Written and directed by Alberto Bevilacqua. Camera (Eastman Color). Gerardi; art director, Carlo Leva; Alberto Gallitti; music, Ennid rricone. Reviewed at Titanus Screening om, Rome. Running time: 108 min.

FedericoU	
GiovannaJ	
Isina	. Ewa Aulin
Giovanna's father Fe	rnando Rey
BernardoAn	gelo Infanti
Federico's mother Evi	Maltagliati
Irene	Aarisa Belli

Rome-Alberto Bevilacqua, winner of several big literary prizes as novelist, turned to cinema as writer-director of "Lady Caliph," Cannes 1971 entry. "This Kind Of Love" is the second adaptation from his own novel and an equally challenging subject for a mature writer still new to the screen.

Wed., November 8, 1972

Rage

(Melodrama—Panavision— DeLuxe Color)

Warner Bros. release, produced by Fred Weintraub; executive producers, J. Ronald Getty, Leon Fromkess. Stars George C. Scott. Getty, Leon Fromkess. Stars George C. Scott. Directed by Scott. Screenplay, Philip Friedman, Dan Kleinman; camera (DeLuxe Color), Fred Koenekamp; editor, Michael Kahn; music, Lalo Schifrin; art direction, Frank Sylos; set decoration. Leonard A. Mazzola; sound, Dennis L. Maitland, Dick Weaver; assistant director, Peter Scoppa. Reviewed at Directors Guild of America, Los Angeles, Oct. 26, 1972. MPAA rating: PG. Running time: 99 min.

Dan Logan
Dr. Cardwell Richard Basehart
Major Holliford
Dr. Spencer Barnard Hughes
Chris Logan Nicolas Beauvy
Col. Franklin Paul Stevens
Major Reintz Stephen Young
Col. Nickerson Kenneth Tobey
Dr. Janeway Robert Walden
Major Cooper

"Rage" is a sluggish, tired and tiring melodrama, starring George C. Scott, in his screen directorial debut, as a father wreaking vengeance for the death of his son after a chemical warfare experimental accident. Though largely a western states exterior film, the plot is a stagey, talky effort reminiscent of a '50s tv anthology drama. All players are very good, but the Warner Bros. release just doesn't work. Commercial prospects must lean on exploitation values, but word of mouth will be stifling.

Wed., March 14, 1973

A Reflection Of Fear

(British-Color)

A Columbia Pictures release of a Howard B. Jaffe production. Producer, Howard B. Jaffe. Directed by William A. Fraker; screenplay, Edward Hume, Lewis John Carlino; music, Fred Myrow; camera (color), Laszlo Kovacs; editor, Richard Brockway; art director, Joel Schiller. Reviewed at Preview Theatre, N.Y., March S. MPAA Rating; PG. Running time: 90 min

Michael								 				Robert Shaw
Anne		٠								S	i	ally Kellerman
Katherin	e								. ,			Mary Ure
Marguer	ite	•										. Sondra Locke
Julia												Signe Hasso
McKenna	٠.		 									Mitchell Ryan
												Gordon Devel

New York—"Psycho's" spawn still pop up with such regularity that a schizo he she, alter ego murderer often has yawn-producing familiarity. Clumsy Hitchcock imitators usually drench their productions with gore to provide extra kicks in lieu of imaginative twists. "A Reflection Of Fear"

tries to play the game straight, relying on a he / she he capper to make up for the stale surprise. It doesn't work.

Tues., October 10, 1972

Reminiscences Of A Journey To Lithuania

(Documentary-Color)

Norddeutscher Rundfunk-Vaughan Films Ltd. production. Directed by Jonas Mekas. Camera (color) and editing by Mekas. Shown at New York Film Festival, Oct. 4, 1972. No MPAA rating. Running time: 83 min.

New York-For anyone not previously exposed to the filmmaking styles of the Mekas brothers (this one was shown in tandem with Adolfas Mekas' "Going Home" at the New York Film Festival), this dull, repetitious, atrociously photographed "home movie" of a visit by the brothers Mekas and their families to their home in Lithuania in 1971 could well make the viewer wonder at their filmmaking reputation, which is actually quite good.

Tues., July 17, 1973

Ssssssss

(Horror Exploitationer-Technicolor)

Dr. Stoner Strother Martin
David Dirk Benedict
Kristine Heather Menzies
Prof. Daniels Richard B. Shull
Circus OwnerTim O'Connor
SheriffJack Ging
Girl StudentKathleen King
Steve RandailReb Brown
Deputy Ted Grossman
Snake Man Nobel Craig
Dancer Bobbi Kiger

"Sssssss" is a frankly unpretentious exploitationer about a mad scientist who transforms a young man into a cobra. Debuting producer Dan Striepeke concocted the inventive original story. scripted with comedy relief by Hal Dresner for Bernard L. Kowalski's appropriately routine direction. The Universal release, the first of the Richard D. Zanuck-David Brown indie program which rolled less than a year ago, represents an unabashed, modest-budget foray into the saturation, quick playoff market, where results should be satisfactory. The film lends itself to lively selling.

Tues., September 25, 1973

Santee (Western-Color)

Crown International release of a Vagabond production American Video-Cinema Inc., executive producers. Producers, Deno Paoli, Edward Platt. Directed by Gary Nelson. Screenplay, Tom Blackburn, from an original story by Brand Bell; camera (color), Donald Morgan; editor, George W. Brooks; art, Mort Rabinowitz; sound, Robert Post; assistant director. Michael Messinger; music, Don Randi. Reviewed at Baronet Theatre, S. F., Sept. 19, 1973; MPAA rating; PG. Running time; 93 min.

Santee	Glenn Ford
Jody	
Valerie	Dana Wynter
John Crow	Jay Silverheels
Also, Harry Townes, Joi	hn Larch, Robert
Wilke, Bob Donner, Taylor	Lacher, Lindsay
Crosby, Charles Courtney,	X Brand, John
Hart, Ross McCubbin, Robe	ert Mellard.

San Francisco-"Santee" is a

selection of oater cliches marching toward a rather interesting and creative conclusion. Will probably fare o.k. in situations where western fans will like its faults as much as its surprises.

> Wed., October 25, 1972 Savages

> > (U.S.—Color)

Angelika Films, Inc. release of Angelika Film, Merchant-Ivory Productions. Producer, Ismail Merchant. Directed by James Ivory, Screenplay, Ivory, George Swift Trow, Michael O'Donoghue; camera (Color), Walter Lassally; editor, Kent McKinney; music, Joe Raposo; art director, Charles E. White III. Reviewed at Director Fortnight Section (noncompeting), Cannes Fest, May 8, 72. Running time, 100 min.

Julian Louis Stadlen

iviian
arlotta Anne Francine
Offo Thayer David
ecily Susie Blakely
Andrew Russ Thacker
Emily Salome Jens
ady Cora Margaret Brewster
ir Harry Neil Fitzgerald
ia Eva Saleh
Iliona
eslie
Aan Sam Waterson

Cannes—"Savages" is a unique offbeat film that could well catch fancies in both specialized and playoff situations. It seems a sort of parable on evolution and a look at man's foibles and ways set in prehistoric times and then either the immediate pre- or post-First World War Days.

Tues., September 18, 1973

Save The Children (Black Rock Documentary-Eastmancolor)

Eastmancolor)

Paramount Pictures release, produced by Matt Robinson; executive producer, Clarence Avant. Directed by Stan Lathan. Narration written and spoken by Robinson; camera (Eastmancolor), Charles Blackwell, Bob Fletcher, Robert Grant, Doug Harris, Rufus Hinton, Roy Lewis, Leroy Lucas, David Myers; second unit camera, Jim Malley, Leroy Patton, Ron Pitts; editors, George Bowers, Paul Evans; musical direction, Gene Barge; art direction, Charles Rosen; sound, Don MacDougall, Armin Steiner, Jack Woltz; assistant director, Dwight Williams. Reviewed at Paramount Studios, L.A., Sept. 12, 1973. MPAA rating: G. Running time: 123 min. Cast: Marvin Gaye, The Staple Singers, The Temptations, The Chi-Lites, The Main Ingredient, The O'Jays, Isaac Hayes, Zulema, Cannonball Adderley Quintet, Albertina Walker, Push Mass Choir, Loretta Oliver, James Cleveland, Bill Withers, Curtis Mayfield, Sammy Davis Jr., Roberta Flack, Quincy Jones, Gladys Knight & The Pips, Jerry Butler, Brenda Lee Eager, Ramsey Lewis, Nancy Wilson, Jackson Five, Jackie Verdell, Jesse Jackson.

"Save The Children" is a very entertaining black rock documentary musical of acts that performed in the summer of 1972 at the Black Exposition in Chi, sponsored by Operation PUSH. The 123-minute film is similar to the earlier "Wattstax" of that latter L.A. event, in that the music is interpolated into various montages of contemporary black progress and urban living. Matt Robinson produced for exec producer Clarence Avant, and Stan Lathan directed. The Paramount release is a happy picture, which on its own should enjoy good response among young audiences and all blacks, with added potential through the logical promotion via Jesse Jackson's PUSH organization.

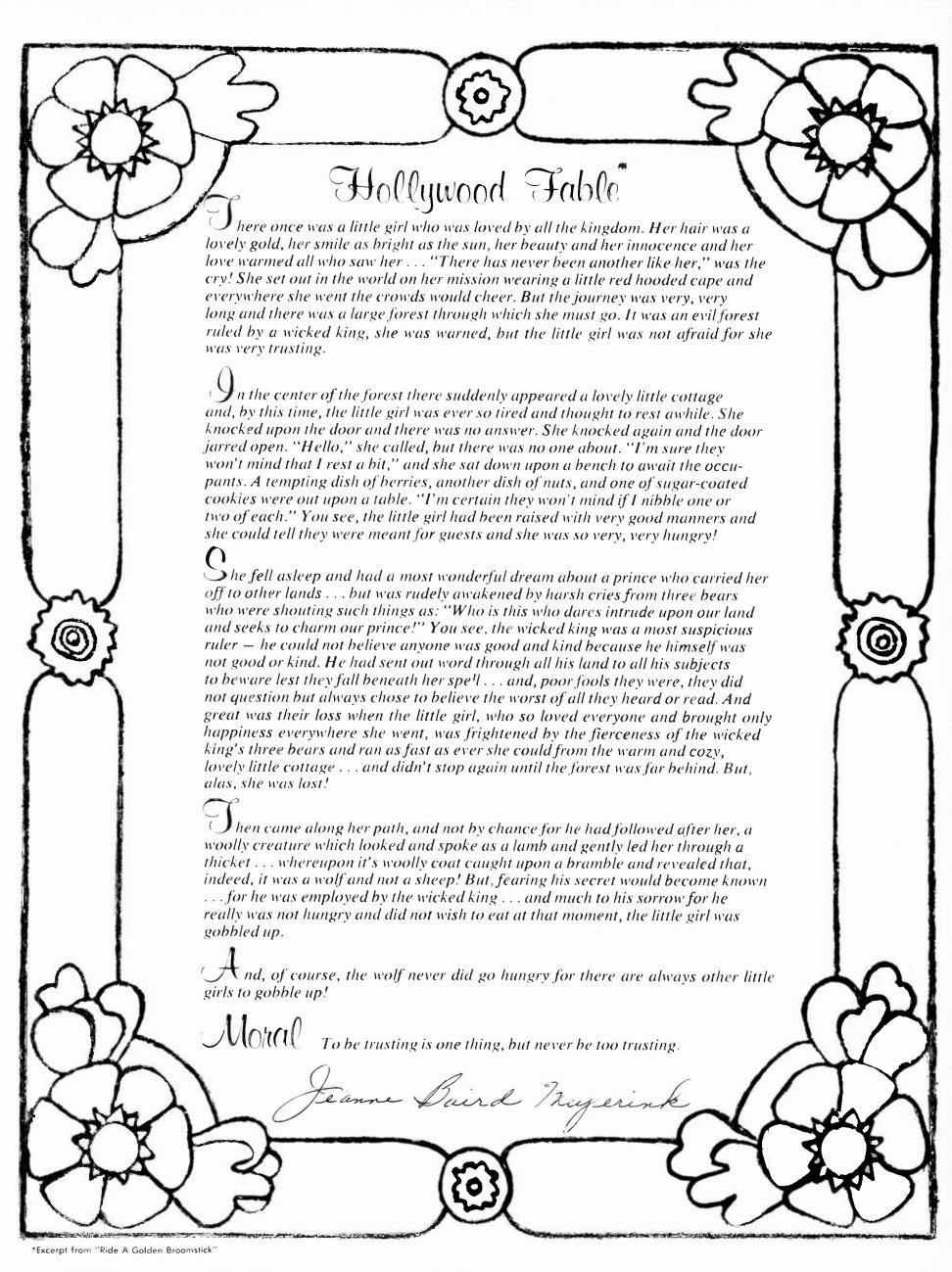
Mon., January 29, 1973

Save The Tiger

(Melodrama—Movielab Color)

Paramount Pictures release of a Martin Ransohoff (Filmways) production, produced and written by Steve Shagan; executive producer, Edward S. Feldman, Stars Jack Lemmon, Directed by John G. Avildsen, Camera (Movielab Color), Jim Crabe; editor, David Bretherton; music, Marvin Hamlisch; art direction, Jack Collis; set decoration, Ray

either.



Molyneaux; sound, Bud Alper, Robert I. Knud-son; assistant director, Christopher Seiter. Reviewed at Directors Guild of America, L.A., Jan. 26, 1973. MPAA rating: R. Running time: 99 min.

Harry StonerJack Lemmon
Phil GreeneJack Guilford
MyraLaurie Heinemar
Fred Norman Burton
Janet Stoner Patricia Smith
Charlie Robbins Thayer David
MeyerWilliam Hansen
Rico Harvey Jason
UlaLiv Von Linden
MargoLara Parker
Jackie Eloise Hardi
DustyJanina
Sid Ned Glass
Cashier Pearl Shear
Tiger Petitioner Biff Elliott
Taxi Driver Ben Freedmar
Receptionist
Charlie Robbins Thayer David Meyer William Hansen Rico Harvey Jason Ula Liv Von Linder Margo Lara Parker Jackie Eloise Hard Dusty Janina Sid Ned Glass Cashier Pearl Shear Tiger Petitioner Biff Ellior Taxi Driver Ben Freedmar

"Save The Tiger" is an intellectual exploitation film which ostensibly lays bare the crass materialism of this age. Producer-writer Steve Shagan's script stars Jack Lemmon in an offbeat casting as a pitiable businessman trapped in his own life-style. Director John G. Avildsen, armed with a nihilistically commercial script that raises a lot of questions but avoids anything close to answers, utilizes to the fullest an extremely wellselected cast, and has fun with the local landscape. The Paramount release will garner enough critical attention with which to hardsell the film to strong urban and campus response.

Tues., July 3, 1973

Scream Blacula Scream (Horror-Exploitation-Movielab Color)

Mainowaide	William Islandin and Sugir	
Justin	Don Mitchell	
Lisa	Pam Grier	
Sheriff Dunlop	Michael Conrad	
Willis	Richard Lawson	
Denny	Lynn Moody	
Gloria	Janee Michelle	
Elaine	Barbara Rhoades	
Ragman	Bernie Hamilton	
Also: Arnold	Williams, Van Kirksey, Bo	b
Minor, Al Jones,		

Folo-up to last year's AIP horror-exploitationer. "Blacula." produced in same vein as the original, should carry the same b.o. attraction and qualifies additionally for the ever-growing black market. Character of Blaculablack counterpart to Count Dracula, who in first outing placed a vampire curse upon an African prince and condemned him to the realm of the undead-this time is recalled from his eternal rest to engage in further exploits of the chill variety.

Mon., April 9, 1973

Scarecrow

(Melodrama—Panavision-Technicolor)

Warner Bros. release, produced by Robert M. Sherman. Stars Gene Hackman, Al Pacino. Directed by Jerry Schatzberg. Screenplay, Garry Michael White; camera (Technicolor), Vilmos Zsigmond; editor, Evan Lottman; music, Fred Myrow; production design, Al Brenner; sound, Barry Thomas, Victor Goode, Arthur Piantadosi; asst. director, Tom Shaw. Reviewed at Academy Award Theatre, L.A., April 5, 1973. MPAA rating: R. Running time: 112 min.

MaxGene Hackman
Lion Al Pacino
Colcy Dorothy Tristan
Frenchy Ann Wedgeworth
RileyRichard Lynch
Darlene Eileen Brennan
Annie Penny Allen
Mickey Richard Hackman
Skipper
Woman In Camper Rutanya Alda

"Scarecrow" is a periodically interesting but ultimately unsatisfying character study of two modern drifters. Gene Hackman is

excellent as a paroled crook with determined plans for the future, but Al Pacino is shot down by the script which never provides him with much beyond freaky second banana status. Robert M. Sherman's sharp-looking production, filmed on many urban skidrow locations, was technically well directed by Jerry Schatzberg. The Warner Bros. release may face a nervous b.o. response.

Wed., April 11, 1973

Scorpio

(Spy Melodrama—Deluxe Color) United Artists release of a Scimitar Films roduction, produced by Walter Mirisch. Stars Burt Lancaster, Alain Delon, Paul Scofield.
Directed by Michael Winner. Screenplay,
David W. Rintels and Gerald Wilson, from
story by Rintels; camera (color by Deluxe),
Robert Paynter; editor, Freddie Wilson;
music, Jerry Fielding; art direction, Herbert
Westbrook; sound, Brian Marshall; assistant
director, Michael Dryhurst. Reviewed at
Academy Award Theatre, L.A., March 23,
1973. MPAA rating: PG. Running time: 114
min.

Cross						 ,	 						8	urt Lancaster
Laurier	,	,							,					Alain Delon
Zharkov														. Paul Scofield
McLeod								 						. John Colicos
Susan				ì							(G	i	yle Hunnicutt
														.J. D. Cannon

Despite its anachronistic emulation of mid-1960s cynical spy mellers, "Scorpio" might have been an acceptable action programmer if its narrative were clearer, its dialog less "cultured" and its visuals more straightforward. In its present inchoate and pretentious shape, only Burt Lancaster's increasingly conjectural marquee lure will allow United Artists to make a modest dent in the domestic market via saturation bookings. Overseas prospects, thanks to casting of Alain Delon and a splattering of unmotivated violence, look somewhat brighter.

Tues., October 10, 1972

A Sense Of Loss

(U.S.-Swiss-Color & B&W)

A Cinema 5 release of a Cinema X and Society Suisse de Television production. Produced and directed by Marcel Ophuls. Executive producer, Max Palevskay; camera (color and b&w), Simon Edelstein; editor, Marion Kraft; assistant cameraman, Claude Paccaud; additional photography, Elliott Erwitt; asst. editor, Anne Lewis; sound, Claude Pellot; contributing journalist, John Whale. Reviewed at N.Y. Film Festival, Lincoln Center, N.Y., Oct. 2, 1972. No MPAA rating. Running time, 135 min.

New York-Prior to the N.Y. Film Festival premiere of this documentary about the ongoing conflict in Northern Ireland, director Marcel Ophuls acknowledged the audience's concern about whether it would "measure up" to "The Sorrow And The Pity," the emotionally involving tour de force of cinematic journalism that drew him bravos at last year's

Wed., November 8, 1972

1776

(Period Americana Musical Drama-Panavision-Eastmancolor)

Columbia Pictures release of a Jack L. War-Columbia Pictures release of a Jack L. War-ner production. Directed by Peter H. Hunt. Screenplay, Peter Stone, from his stage play based on a Sherman Edwards concept; camera (Eastmancolor), Harry Stradling Jr.; editors, William Ziegler, Florence William-son; music, Edwards, supervised and con-ducted by Ray Heindorf; art direction, George lapkins; set decorations. George Lames Mon. Jenkins; set decorations, George James Hop-kins; sound, Arthur R. Piantadosi, Al Overton Jr.; assistant director, Sheldon Schrager. Re-viewed at The Burbank Studios, Los Angeles, Nov. 2, 1972. MPAA rating: G. Running time:

John Adams	William Daniels
Benjamin Franklin	
Thomas Jefferson	Ken Howard
Edward Rutledge	John Cullum
Stephen Hopkins	Roy Poole
John Hancock	David Ford
Richard Henry Lee	Ronald Holgate
Col. McKean	Ray Middleton
Caesar Rodney	William Hansen
Thomson	Ralston Hill
McNair	William Duell

Abigail	Adams		 . Virginia Vestoff
Martha	Jeffers	on	 Blythe Danner
Courier			 . Stephen Nathan

The screen version of "1776" is one hell of a picture. Handsomely produced by Jack L. Warner, the dramatization of the background to the Declaration of Independence manages to be unabashed Americana which should reach the tap root of whatever vestiges of patriotism anybody feels. At the same time it provides a compassionate, humanistic display of the conflicting regional attitudes which two hundred years ago nearly stifled the birth of this nation. For this reason the film has an all-age audience potential. Director Peter H. Hunt, principals William Daniels, Howard Da Silva and Ken Howard plus most of the original Broadway cast encore superbly in the Columbia release which should enjoy broad and deep b.o. response both here and abroad.

Mon., June 18, 1973

Shaft In Africa

(Crime Melodrama-Panavision—Metrocolor)

Panavision—Metrocolor)

Metro-Goldwyn-Mayer release, produced by Roger Lewis. Stars Richard Roundtree. Directed by John Guillermin. Screenplay, Stirling Silliphant, based on characters created by Ernest Tidyman; camera (Metrocolor), Marcel Grignon; editor, Max Benedict; music, Johnny Pate; song, Dennis Lambert, Brian Potter; production design, John Stoll; art direction, Jose Maria Tapiador; sound, Peter Sutton, Hal Watkins; assistant director, Miguel Angel Gil Jr.; second unit director, David Tomblin. Reviewed at MGM Studios, Culver City, June 13, 1973. MPAA rating: R. Running time: 112 min.

John Sha	ift	Richard Roundtree
Slave De	aler	Frank Finlay
Aleme .		Vonetta McGee
Jazar		Neda Arneric
Wassa .		Debebe Eshetu
Sassari		Spiros Foças
Perreau		Jacques Herlin
Emir		Cy Grant
Col. Gon	dar	Marne Maitland
French I	nspector	Jacques Marin
Det. Will	iams	James E. Myers
Kono		Thomas Baptiste

"Shaft In Africa," third in the series and the last before a tv series spinoff begins, takes a new story-telling direction which not only gets it out of the well-plowed inner-city rut but also enlarges the international b.o. potential. Richard Roundtree again stars as the black private eye, now infiltrating an Africa-to-Europe slavesmuggling ring. The sharp-looking Roger Lewis multilocation production was directed with a flair by John Guillermin. The Metro release has strong entertainment prospects in the hard-action market.

Wed., January 31, 1973

Shamus

(Melodrama—Panavision—Color)

Columbia Pictures release of Robert M. Weitman production. Stars Burt Reynolds, Dyan Cannon. Directed by Buzz Kulik. Screen Dyan Cannon. Directed by BUZZ KUIK. Screen-play, Barry Beckerman; camera, Victor J. Kemper; music, Jerry Goldsmith; art direc-tion, Philip Rosenberg; editor, Walter Thomp-son; assistant director, Ted Zachary; sound, Christopher Newman. Reviewed at Avco Center I, Jan. 18, 1973. MPAA rating: PG. Running time: 98 min.

McCoy				Bı	irt Reyni	olds
					yan Can	
					John R	
Lt. Pro	muto.				. Joe Sar	ntos
Dottor	e			G	eorgio T	ozzi
Hume				1	Ron Wev	and
Spring	y				Larry BI	ock
					Conway	
rye, Joh	in Glov	er, A	Aerwin	Gold	smith, M	elody
antange	lo, Irv	ing !	selbst,	Alex	Wilson,	Tony
L otemA		-				,

"Shamus" is a confusing, hardhitting meller of a tough private eye. Starring Burt Reynolds and Dyan Cannon, the Robert M. Weitman production, despite its script deficiencies and clouded purposes, provides first-class entertainment for the action trade where ultraviolence is its bag and seems to

prove that this quality still is a satisfying form of filmmaking. Sustaining reputation of Reynolds pin-up-boy-of-the-year-courtesy of Cosmo mag-should help b.o. chances.

Thurs., May 17, 1973

Showdown

(Western-Technicolor-Todd-AO 35)

Universal release of George Seaton production. Stars Dean Martin, Rock Hudson, Susan Clark, Directed by Seaton. Screenplay, Theodore Taylor; story, Hank Fine; camera (Technicolor), Ernest Laszlo; editor, John W. Holmes; music, David Shire; art direction, Alexander Golitzen, Henry Burnstead; assistant director, Jim Fargo; sound, Waldon O. Walson, John R. Carter. Reviewed at Universal Studios, May 15, 1973. MPAA rating: PG. Running time: 99 min.

Billy Dean Martin Chuck Rock Hudson Kate Susan Clark Art Williams Donald Moffat P. J. Wilson John McLiam Also: Charles Baca, Jackson Kane, Ben Zeller, John Richard Gill, Philip L. Mead, Rita Rogers, Vic Mohica, Raleigh Gardenhire, Ed Begley Jr., Dan Boydston.

"Showdown" benefits marquee voltage of Dean Martin and Rock Hudson but vehicle itself fails to match up. George Seaton production, carrying a Damon and Pythias theme, frequently is ponderous and lacking in reality, in need of the type of punch required in a successful western. Film has enough exploitation potential, however, to carry it through the action market.

Fri., November 17, 1972

Siddhartha

(U.S.—Panavision—Color)

Lotus Films release and production. Stars Shashi Kapoor, Simi Garewal; features Pinchoo Kapoor, Romesh Sharma, Zul Vellani. Produced, written and directed by Conrad Rooks from the book by Hermann Hesse. Camera (Eastmancolor), Sven Nykvist; edi-Camera (Eastmancor), see Aykvis, ear for, Willy Kemplen; art director, Malcolm Golding. Reviewed at Venice Film Fest, Sept 1, 1972. Running time: 95 min.

Siddhar	th	a		,	 			,	. ,					,		. !	Shashi Kapoor
Kamala	١,			. ,													Simi Garewal
Govinda										,				f	2	C	mesh Sharma
Kamasy	٧a	ı	n	i								,			F	•	inchoo Kapoor
Vasudev	/a										,		,			٠	Zul Vellani
Father										,					,		Amrik Singh
Son													,				Kunal Kapoor

Venice-U.S. filmmaker Conrad Rooks, who won a special jury prize for his first pic, "Chappaqua" in 1966, perhaps before its time in its personalized look at the drug scene, was back at the Venice Film Fest with his second film. "Siddhartha" based on the book by Nobel Prize winner Hermann Hesse.

Thurs., March 15, 1973

Sisters

(Murder Melodrama-Movielab Color)

Magazine Editor Mrs. Collier Detective Barnard Hughes Mary Davenport Dolph Sweet

"Sisters" is a good psychological murder melodrama, produced by Edward R. Pressman for Pressman-Williams, starring Margot Kidder as the schizoid half of Siamese twins, and Jennifer Salt as a newshen driven to terror in her investigation of a bloody murder. Brian De Palma's direction emphasizes exploitation values which do not fully mask script weakness, and Bernard

Herrmann's outstanding score gives the indie-made low-budgeter far more artistry and class than otherwise apparent. The American International release can be exploited to good advantage in the shock market.

Fri., September 14, 1973

The Slams

(Black Prison Melodrama-Panavision—Metrocolor)

Metro-Goldwyn-Mayer release of a Penelope Prods. (Gene Corman) film. Stars Jim Brown. Directed by Jonathan Kaplan. Screenplay, Richard L. Adams; camera (Metrocolor), Andrew Davis; editor, Morton Tubor; music, Andrew Davis; editor, Morron Tubor; music Luther Henderson; art direction, Jack Fisk; assistant directors, Thalmus Rasulala, Nate Long, Reviewed at Pix Theatre, L.A., Sept. 12, 1973. MPAA rating: R. Running time: 91 min. Curtis Hook

CUTTIS PIOOKJim Brown
Iris DanielJudy Pace
Stambell Roland "Bob" Harris
Jackson Barney Paul E. Harris
CapielloFrank de Kova
Glover Ted Cassidy
Macey Frenchia Guizon
Sergeant FloodJohn Dennis
ZackJac Emel
Warden Quinn Redeker
Mother Betty Coles
CohaltRobert Phillips
Saddler Jan Merlin

Even within the demanding context of recent blaxploitationers, "The Slams" is particularly offensive. This Metro pickup from producer Gene Corman is relatively free of the genre's reverse racism, but its repulsive violence and simplistic misanthropy more than compensate for that oversight. If the b.o. flop of several gory mellers this summer points to a growing audience antipathy toward sadistic fare, MGM may be in trouble.

Tues., July 10, 1973

Slaughter's Big Rip-Off

(Melodrama—Todd-AO 35— Movielab Color)

American International Pictures release of Samuel Z. Arkoff presentation, produced by Monroe Sachson. Stars Jim Brown. Directed by Gordon Douglas. Screenplay, Charles John-son, based on character created by Don Wil-

.. Ed McMahon Reynolds Brock Peters
Kirk Don Stroud
Marcia Gloria Hendry
Joe Creole Richard Williams
Burtoli Art Metrano
Norja Judy Brown
Also: Eddie Lo Russo, Jackie Giroux, Russ
Marin, Tony Brubaker, Gene LeBell, Fuji
Russ McGinn.

Continuing the violent activities of an ex-Green Beret marked for death by a crime syndicate, "Slaughter's Big Rip-Off" is produced in the same mould that gave the original "Slaughter" a fairly good payoff last year. Similar exploitation values accruing from title character-again played by Jim Brown-wallowing in an avalanche of physical action and a realistic approach to subject through the know-how direction of Gordon Douglas virtually assure a boxoffice repeat.

Fri., December 8, 1972

Sleuth (British-Suspense Drama-DeLuxe Color)

DeLuxe Color)

Twentieth Century-Fox release of a Palomar
Pictures Int'l film, produced by Morton Gottlieb; executive producer, Edgar J. Scherick.
Stars Laurence Olivier, Michael Caine. Directed by Joseph L. Mankiewicz. Screenplay, Anthony Shaffer, based on his play; camera (DeLuxe Color), Oswald Morris; editor, Richard
Marden; music, John Addison; production design, Ken Adam; art direction, Peter Lamont; et decoration. John Jarvie; sound, John Mitcset decoration, John Jarvis; sound, John Mitc hell; assistant director, Kip Gowans. Reviewed at 20th-Fox Studios, Los Angeles, Dec. 5, 1972. MPAA rating: PG. Running time: 138 min.

Joseph L. Mankiewicz' film version of "Sleuth" is terrific. Anthony Shaffer's topnotch screen-

Andrew WykeLaurence Olivier Milo TindleMichael Caine

Thanks, Ray

Phil Feldman

play of his legit hit provides Laurence Olivier and especially Michael Caine with their best roles in years. Hailed as a major suspenser by playgoers and legit critics, the story operates on many intellectual and physical levels to provide a broad mixture of terror, sophistication and sardonic humor. Edgar J. Scherick's Palomar Pictures Int'l sponsored the filmization, produced by Morton Gottlieb and released by 20th-Fox. Commercial prospects seem very bright, considering that the film's potential market straddles both general audiences and more discriminating filmgoers.

Mon., March 5, 1973

Slither

(Caper Comedy—Metrocolor)

Metro-Goldwyn-Mayer release, produced by Jack Sher. Stars James Caan, Peter Boyle, Sally Kellerman. Directed by Howard Zieff. Screenplay, W. D. Richter; camera (Metrocolor), Laszlo Kovacs; editor, David Bretherton; music, Tom McIntosh; art direction, Dale Hennessy; set decoration, Harry Gordon; sound, Bud Alper, Harry W. Tetrick; asst. director, Les Sheldon. Reviewed at MGM Studios, Culver City, Feb. 28, 1973. MPAA rating: PG. Running time: 96 min. Dick Kanipsia James Caan Barry Fenaka Peter Boyle Kitty Kopetzky Sally Kellerman Mary Fenaka Louise Lasser Palmer Allen Garfield Harry Moss Richard B. Shull

Harry Moss Richard B. Shull

MGM's "Slither" is, in effect, an excellent, live-action, featurelength counterpart to a great old Warner Bros. cartoon. That is to say, a combination of physical and visual madness overlaid with satirical, throwaway sophistication which sends up its caper plot while nourishing it to the full.

Tues., April 10, 1973

Sono Stato Io

(I Did It)

(Italian-Social Comedy-Technicolor)

. Hiram Keller . Patricia Chiti Gloria Strozzi

Rome-Alberto Lattuada started out with an original idea about a young window washer's dream of fame and situated his one main character quite stylishly in a comedy of evenly balanced irony and satire in the first half of "I Did It." The film, however, slips into farce satire comedy, with too great an accent on farce, in final reels, to weaken what might have been a worthy Lattuada successor to "The Man Who Came For Coffee."

Tues., May 15, 1973

The Soul Of Nigger Charley

(Black Western-

Panavision—Movielab Color)

Panavision—Movielab Color)

Paramount Pictures release of Larry G. Spangler production. Stars Fred Williamson, D'Urville Martin, Denise Nicholas, Pedro Armendariz Jr. Direction-story, Spangler; screenplay, Harold Stone; camera (Movielab color), Richard C. Glouner; music, Don Costa; editor, Howard Kuperman; art direction, Gene Rudolph; assistant director, Angelo Laiacona; sound, Leland M. Haas. Reviewed at Paramount Studios. A., May 9, 1973. MPAA rating: R. Running time: 110 min.
Charley Fred Williamson Toby D'Urville Martin Elena Denise Nicholas Sandoval Pedro Armendariz Jr. Marcellus Kirk Calloway Ode George Allen Colonel Blanchard Kevin Hagen Also: Michael Cameron, Johnny Greenwood, James Garbo, Nai Bonet, Robert Minor, Fred Lerner, Joe Henderson, Dick Farnsworth, Tony Brubaker, Boyd ("Red") Morgan, Al Hassen, Ed Hice, Henry Wills, Phil Avenetti.

Success of last year's "Legend Of Nigger Charley" should cue considerable response to this foloup of same two top characters in what emerges a post-Civil War western. Produced again by Larry G. Spangler, who this time also directed and wrote original story on which the Harold Stone screenplay is based, film incorporates fast action and violence but its episodic nature is in need of sharp deletion of at least 20 minutes of nonconsequential footage.

Fri., November 24, 1972

Snowball Express

(Comedy-Technicolor)

Johnny Baxter Dean Jones
Sue Baxter Nancy Olson
Jesse McCord
Martin Ridgeway Keenan Wynn
Richard Baxter Johnny Whitaker
Chris Baxter Kathleen Cody
Wally Persins Michael McGreevey
Double L. Dingman George Lindsey
Miss Wigginton Mary Wickes
Also: David White, Dick Van Patten, Alice
Backes, Joanna Phillips, John Mybers.

The Disney trademark of wholesome entertainment is immediately discernible in this comedy focusing on a young family man inheriting a derelict resort hotel in Colorado. Bearing all the elements audiences have come to expect in Disney product, film concentrates on fast action and visual comedic situations which should be well received in its intended market.

Mon., April 16, 1973

Soylent Green (Science-Fiction Drama-Panavision-Metrocolor)

Metro-Goldwyn-Mayer release, produced Walter Seltzer and Russell Thacher. Direct by Richard Fleischer. Screenplay, Stanley Greenberg, from a novel by Harry Harriso camera (Metrocolor), Richard H. Klir editor, Samuel E. Beetley; music, Fr Myrow; art direction, Edward C. Carfagn set decoration, Robert Benton; sound, Charles M. Wilborn, Harry W. Tetrick; assistant direc-tor, Daniel S. McCauley; action sequences, Joe

Shirl Leigh Taylor-Young
TabChuck Connors
Simonson Joseph Cotten
Hatcher Brock Peters
Martha Paula Kelly
Sol Roth Edward G. Robinson
Gilbert Stephen Young
Kulozik Mike Henry
Priest Lincoln Kilpatrick
DonovanRoy Jenson
Charles Leonard Stone
SantiniWhit Bissell

The somewhat plausible and proximate horrors in the story of 'Soylent Green" carry the Russell Thacher-Walter Seltzer production over its awkward spots to the status of a good futuristic exploitation film. Richard Fleischer's direction and Stanley R. Greenberg's script are adequate though too restrained and monotone for maximum shock and optimum pacing. The Metro release, with Charlton Heston and Edward G. Robinson, can be promoted to strong initial b.o. response, but the depressing nature of the story presents a word of mouth challenge.

Tues., September 4, 1973

Steel Arena

(Daredevil Racing Meller-Technicolor—Techniscope)

L-T Films release of a Mark L. Lester-Peter S. Traynor production, directed and written by Lester. Camera (Technicolor), John A.

Morrill; editor, Dave Peoples; music, Don Tweedy; assistant director, Rick Smith. Reviewed at Technicolor screening room, Aug. 31, 73. MPAA rating: PG. Running time: 98 min.

in.														
Dusty Russell									,				Н	imself
Gene Drew											,		н	imself
Buddy Love	i												H	imself
Dutch Schnitzer	Ì	i	ì	ì	ì	ì	į						н	imself
Crash Chambers														
In-Ann														

Considering its \$150,000 budget and intended market, "Steel Arena" is a creditable first feature for director-writer-coproducer Mark L. Lester. What it lacks in narrative drive or thespic finesse is offset by an abundance of car stunts and crashes, and it has already demonstrated its drawing power in several southern and midwestern saturation drive-in bookings. The L-T release, which Peter S. Traynor coproduced, hints at future promise for Lester and several of his technicians.

Wed., August 22, 1973

The Stone Killer

(Crime Melodrama—Technicolor)

Det. Torrey Charles Bronson	
Vescari	
Det, Lorenz David Sheiner	
Det. Daniels Norman Fell	
Det. Mathews	
Junkie Eddie Firestone	
J.D Walter Burke	
Lipper David Moody	
Psychiatrist Charles Tyner	
Jazz Musician Paul Koslo	
Lawrence Stuart Margolin	
HartJohn Ritter	
L.A. Police Chief Byron Morrow	
JumperJack Colvin	
Calabriese Frank Campanella	
Long	
Mathews' Daughter Christina Raines	
Stewardess DropoutKelly Miles	

"The Stone Killer" is a confused, meandering crime potboiler, starring Charles Bronson as a tough detective who starts out on a lowlevel gangster case only to find upper Mafia echelon also are involved. The Dino De Laurentiis presentation was wholly filmed in the U.S. by producer-director Michael Winner. The story and direction reach for so many bases that the end result is a lot of cinema razzle-dazzle without substance. But the Columbia release has some good opening exploitation values and, in any case, a serviceable lowercase afterlife in less important action situations.

Tues., November 21, 1972

The Stoolie

(Color)

(Color)

Jama Prods. Produced by Chase Mellen III (no release). Directed by John G. Avildsen. (Additional scenes directed by George Silano). Screenplay, Eugene Price, Larry Alexander, Marc B. Ray, Fred Caruso; camera (Color by TVC), Avildsen and Charles Clifton; editors, Gerald Greenberg and Stanley Bochner; music, William Golstein; exec producer, Jackie Mason; associate producer, Ronnie Mellen. Reviewed at Preview Theatre, N.Y., Nov. 16, 1972. No MPAA rating. Running time: 90 min. Roger Pitman Jackie Mason Sheila Morrison Marcia Jean Kurtz Alex Brogan Dan Frazer Marco Ruiz Richard Carballo Weehawken Police Chief Gig Gaus Gas Station Proprietor William McGutcheon Nightclub Singer Anne Marie

New York-The vehicle for comic Jackie Mason's film debut. as a police informer who makes off with \$7,500 in police funds to taste the plastic sweet-life of Miami,

emerges as a thin and contrived comedy-meller offering marginal laughs, no suspense and a predictable resolution. Pic has little chance as a solo boxoffice draw. It could, however, make for acceptable double-bill fare, since it comes off as more a colorful Miami travelogue than a fully thought-out

Thurs., October 5, 1972

Summer Soldiers

(Japanese-Color)

A Teshigahara production produced by Yu-kio Tomizawa. Direction and camera (color), Hiroshi Teshigahara. Screenplay, John Nathan; editor, Fusako Shuzui; music, Toru Takemitsu; ass't director, Yutako Osawa. Re-viewed at the New York Film Festival, Lincoln Center, N.Y., Oct. 1, 1972. Running time: 107

			Keith Sykes
			Lee Reisen
			Kazuo Kitamura
Mrs. Ta	chikav	va	Tohiko Kobayashi
Tanika	wa		Shoichi Ozawa
			Tetsuko Kuryanagi
			Hideo Kanze
			Tamao Nakamura
Ota			Hisashi Igawa
Fujimu	ra		Kunie Tanaka
Driver			Takeshi Kato
Miquel			Greg Antonacci
			Barry Cotton
Pete .			John Nathan

New York - Some think that only the Japanese make westerns which add human dimension to the shoot 'em up (or shred 'em up) myth. So perhaps only a Japanese director, Hiroshi Teshigahara, could have made a sweet-natured film about contemporary politics and radical dissent.

Wed., April 18, 1973

Sunseed (Documentary-Color)

ver. Directed by Frederick Cohn. Camera (color), Robert Frank, Baird Bryant. Editors, Frederick Cohn, Bill Yarhaus. Sound, David MacMillan. Production manager, Hall Bowers. Music, Sufi Choir directed by Allahuddin Mathieu. Reviewed at Wodell Screening Room, S. F., April 12, 1973. Running time: 92

San Francisco-Normally, a talky, esoteric doc couldn't be counted as commercial productand odds are that's still true for this worldwide look at spiritual yogis, gurus and swamis and the yogas, chants and mantras that go on around them. But special-audience pix have been doing well lately and some say there are 2-3,000,000 followers of "self-awareness" sects in U.S. Theoretically, at least, four-wall parlays could pay off.

Fri., June 15, 1973

Superfly T.N.T. (Italo-Based Black Melodrama-

Movielab Color)

Paramount Pictures release of a Sig Shore production. Directed by Ron O'Neal. Screenplay, Alex Haley, from original story by O'Neal and Shore. Camera (Movielab Color), Robert Gaffney; music, Osibisa; editor, Bob Brady; supervising editor, Luis San Andres; production design, Giuseppe Bassan; sound, Jack Cooley. Reviewed at Paramount Studios, June 13, 1973. MPAA rating; R. Running time: 87 min.

Priest	Ron C	'Neal
	ine Sonko Roscoe Lee Bi	
Georgi	Sheila F	razier
Jordan	aines Robert Guill	aume
Matty	nithJacques S	ernas
	William B	
Custon	manRoy I	Bosier
George		Nardo
Lisa .	Olga (Bisera
Rik		Boyd
Rand	Dominic	Barto

"Superfly T.N.T." is a ripoff, with none of the funky grit that made its "Super Fly" predecessor one of last year's top grossers. The Sig Shore production marks the directorial debut of lead player Ron O'Neal, an extraordinarily charismatic actor whose stardom potential could be quashed by further efforts to oversee his own performance. Big opening grosses in black urban markets seem assured

for the Paramount pickup, but pic is not likely to attract the media attention and favorable word-ofmouth that commercially boosted the original far above today's routine black actioners.

Thurs., October 5, 1972

Superbeast

(Melodrama—DeLuxe Color)

"Superbeast" was filmed in the Philippines back-to-back with "Daughters Of Satan" (see adjoining review) for tandem release by United Artists. Produced under the aegis of Aubrey Schenck's A&S Prods. and geared for the action market, pic sometimes benefits from the exquisite scenery of the islands but a confused opening and later a blurry storyline militate against full acceptance.

Tues., May 29, 1973

Sweet Jesus, **Preacher Man**

(Melodrama—Metrocolor)

(Melodrama—Metrocolor)

Metro-Goldwyn-Mayer release of an Entertainment Pyramid-Capitol Cinema production. Produced by Daniel B. Cady; directed by Henning Schellerup; script, John Cerullo, M. Stuart Madden, Abbey Leitch; camera (Metrocolor), Paul E. Hipp; second unit camera, Ray Icely; sound, Clark Will; editor, Warren Hamilton Jr.; score, Horacolori, Starron Miller; set decorator, Merolyn Ravetz; assistant director, Ernest Williams III; special effects, Harry Woolman, Rich Helmer; exec producer, Ronald Goldman. Reviewed at Trans-Lux West Theatre, N.Y., May 24, 1973. MPAA rating: R. Running time: 103 min.

Holmes Lee Roger E. Mosley

Holmes Lee	
Martelli	
State Senator Sills	
Eddie Stoner	
Joey	Joe Tornatore
Sweetstick	
Beverly Solomon	
Deacon Greene	
George Orr	Phil Hoover
Roy	
Detroit Charlie	
Police Captain	Norman Fields
Foxey	Della Thomas
Mrs. Greene	mentha Dymally
Marion HicksF	Patricia Edwards
Lenny SolomonCl	ruck Douglas, Jr.
Bobby Thompson	
Eli Stoner	
Maxine Gibbs	
Randy Gibbs	
Mother Gibbs	
Earl Saunders	
First Policeman	
Widow Foster	
Funeral Minister	
Sweetstick's Bodyguard	Bill Quinn

New York-Metro's newest for blaxploitation opened in Gotham conspicuously sans trade screenings, is a mishmash of by now cliches of the genre delivered with the technical sophistication of an industrial trailer. B.o. prospects seem iffy.

Tues., July 3, 1973

Sweet Suzy

(Period Sex Melodrama-Panavision—Movielab Color)

Signal 166 Inc. release, produced and directed by Russ Meyer. Screenplay, Meyer, Len Neubauer, from a story by Meyer and A. James Ryan; camera (Movielab Color), Arthur Ornitz; second unit camera, Meyer; rinur Ornitz; second unit camera, meyer; editor, Fred Baratta; music, Bill Loose, Al Teeter; art direction, Rick Heatherly; sound, Richard Serly Brummer, Producers Sound Service. Reviewed at F&B/Ceco Screening Room, L.A., July 2, 1973. MPAA rating: R. Running time: 82 min.

LOUY JOSON	he
Walker (Sopwith) David Warb	eck
Overseer Percy Hert	ert
JoshuaMilton McCo	llin
IsiahThomas Bapt	iste
Capt. Daladier Bernard Bos	ton
Slave GirlVikki Richa	rds
Walker's Brother Dave Prov	wse



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"Sweet Suzy," Russ Meyer's latest feature already played off in some markets under original title of "Blacksnake," is a choppy period meller, low on sex and high on violence, though the brutality is so overdone as to self-destruct. Meyer and associate producer A. James Ryan wrote the story, scripted by Meyer and Len Neubauer, about a corrupt noblewoman ruling a Caribbean island about 150 years ago. The performances are in a general shrill monotone, and the Signal 166 Inc. release is a limited b.o. prospect for lowercase, supersoftcore situations.

Fri., February 23, 1973

Teenage Cowgirls

(Color)

Kairio Films release of Hal Grunquist production. Stars Long Johnny Wadd. Directed by Ted Denver. Features Long Johnny Wadd. Teresa Gillies, Felice Karr, Roberta Hine, Harold Banover. No technical credits available. Reviewed at Capri Cinema Theatre, N.Y., Feb. 15, 1973. No rating. Running time: 64 min.

New York-Long Johnny Wadd is a performer of lengthy credentials in the hardcore field. His latest is a porno western that provides a pleasantly different setting for sexpo action. Couplings take place in barnyards, haylofts and open fields instead of the more usual living room sofa.

Thurs., March 8, 1973

Ten From Your Show Of Shows

Walter Reade Organization presentation of Pinnacle Productions film produced and directed by Max Liebman; editor, Bob Bass; production coordinator, H. F. Green; tele-vision director, Bill Hobin; technical advisor, vision director, Bill Hobin; technical advisor, Mickey Deems; sound, Glen Glenn; titles, CFI. Original teleplays written by Mel Tolkin, Lucille Kallen, Mel Brooks, Tony Webster, Sid Caesar and Liebman; orchestra conductor, Charles Sanford; orchestrations, Irwin Kostal; choral director, Clay Warnick; song, "Star Over Broadway," Mel Tolkin; settings and lighting, Frederick Fox; costumes, Paul Dupont, Reviewed at Festival Theatre, N. Y. March 2, 1973. MPAA rating, G. Running time:

92 min.
Cast: Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris, Louis Nye, Dorothy Patten, Jack Russell, Eleanor Williams, Ray Drakey, Swen Swenson and Ed Herlihy, narrator.

New York-The relatively brief but much recalled period of live television is often identified with "Your Show Of Shows" on NBC in the 1950s, which climaxed the respective careers of Sid Caesar and Imogene Coca. Now Caesar and producer-director of that series, Max Liebman, have formed a new company-Pinnacle Productions Inc.-to develop tv specials and features.

Fri., May 11, 1973

Terror In The Wax Museum

(Period Horror Melodrama-DeLuxe Color)

													Ray Milland
Burns			 				E	В	r	0	d	e	rick Crawford
Julia											E	El	sa Lanchester
Inspector				,								٨	Naurice Evans
Bar Singe	r												Shani Wallis
													ohn Carradine
													ouis Hayward
Attorney												P	atric Knowles
													k W. Edwards
													Lisa Lu
													. Steven Mario
													Nicole Shelby

"Terror In The Wax Museum" is a tame programmer which wastes thoroughly, through poor writing

and hokum execution, a good story idea-wax figures of famous murderers who periodically seem to come to life. Large cast of familiar names will help key openings. but word of mouth will overtake the Andrew J. Fenady story and production for the Bing Crosby Prods. arm of Cox Broadcasting. Georg Fenady's direction is hoand commercial response over the long term for the Cinerama release seems sluggish.

Wed., April 18, 1973

Theatre Of Blood

(Black Comedy—DeLuxe Color)

Edward Lionheart Vincent Price	e
Edwina Lionheart Diana Rig	9
Peregrine Devlinlan Hendr	У
Trevor Dickman Harry Andrew	5
Miss Chloe Moon Coral Brown	
Oliver Larding Robert Coot	
Solomon PsalteryJack Hawkin	
George Maxwell Michael Horder	
Meredith Merridew Robert Morle	
Hector Snipe Dennis Pric	
Mrs. Psaltery Diana Dor	
Inspector Boot Milo O'She	
Sergeant Dogge Eric Syke	
Also: Joan Hickson, Renee Ashers	
Madeline Smith, Tutte Lemkow.	

"Theatre Of Blood" is black comedy played for chills and mood and emerges a macabre piece of wild melodramatics. Britishmade, lensed in appropriate London backgrounds with a cast mostly of topflight British thesps, film stars Vincent Price in the sort of character he's particularly adept at corn-popping and promises profitable returns in its intended market.

Mon., November 13, 1972

They Only Kill Their Masters

(Murder Mystery—Metrocolor)

Metro-Goldwyn-Mayer release, produced by William Belasco. Stars James Garner, Katharine Ross. Directed by James Goldstone. Screenplay, Lane Slate; camera (Metrocolor), Michel Hugo; editor, Edward A. Biery; music, Perry Botkin Jr.; art direction, Lawrence G. Paull; set decoration, Philip Abramson; sound, Al Overton Jr., Harry W. Tetrick, assistant director, Wes McAfee. Reviewed at MGM Studios, Culver City, Nov. 8, 1972. MPAA rating: PG. Running time: 97 min.

anny rer nemmy miles in miles
Police Chief MarshJames Garner
Kate Katharine Ross
Watkins Hal Holbrook
Sheriff Harry Guardino
Mrs. WatkinsJune Allyson
Cops Christopher Connelly, Tom Ewell
Campbell Peter Lawford
Liquor Store Owner Edmond O'Brien
Cafeteria Owner Arthur O'Connell
Police Secretary Ann Rutherford

"They Only Kill Their Masters" is a deliberately low-key murder mystery, starring James Garner as a smalltown police chief baffled by a staged killing. In contrast to the uptight, frenzied crime melodramas of recent years, William Belasco's production, directed by James Goldstone, casually meanders to resolution through series of cameo-character vignettes, with a dash of light comedy relief. MGM is saturating over Thanksgiving, a smart hedge since general audiences will consider the film either a refreshing change of pace, or else a bore.

Wed., February 28, 1973

The Thief Who Came To Dinner

(Crime Comedy—DeLuxe Color)

Warner Bros. release of a Tandem production, produced and directed by Bud Yorkin. Stars Ryan O'Neal, Jacqueline Bisset, Warren Oates. Screenplay, Walter Hill, from the novel by Terrence Lore Smith; camera (DeLuxe Color), Philip Lathrop; editor, John C. Horger; music, Henry Mancini; production

design, Polly Platt; set decoration, Audrey A. Blasdel; sound, Tommy Overton, Arthur Piantadosi; assistant director, D. Michael Moore. Reviewed at Avco Center, L.A., Feb. 20, 1973. MPAA rating: PG. Running time: 105 min

in.	
Webster	Ryan O'Neal
Laura	Jacqueline Bisset
Dave Reilly	
Jackie	Jill Clayburgh
Henderling	Charles Cioffi
Deams	Ned Beatty
Chess Editor	Austin Pendleton
Dynamite	Gregory Sierra
	Michael Murphy
Realtor	John Hillerman
Insurance Agent	Alan Oppenheimer

"The Thief Who Came To Dinner" has a good title and a helpful supporting cast. Otherwise it is a tepid caper comedy, with a few smiles but no big laughs, starring Ryan O'Neal as a computer-age society gem burglar, Jacqueline Bisset as his girl, and Warren Oates as a befuddled insurance detective. Producer-director Bud Yorkin and production designer Polly Platt gave the film some glossy settings amidst good Houston locations, but the Warner Bros. release limps through 105 minutes without ever beginning to release its potential. There may be some promotable key-run openings, but film will head for general duals with alacrity.

Tues., June 5, 1973

This Is A Hijack

(Exploitation Melodrama-DeLuxe Color)

Mike Christie	Adam Roarke
Dominic	Neville Brand
Simon Scott	Jay Robinson
Diane	Lynn Borden
Phillips	Milt Kamen
Latimer	John Alderman
Mrs. Phillips	
Pierce	
Champ	. Don Pedro Colley
Sheriff Gordon	
Mrs. Pierce	Carol Lawson
Scott's Girl	Jackie Giroux
Banker	
Latimer's Girl	

"This Is A Hijack" is an extremely inferior potboiler about the airborne kidnapping of a wealthy industrialist by his gambling debt-ridden assistant. There is no writing credit, but Barry Pollack (who debuted last year on "Cool Breeze") directed in amateurish fashion a mugging cast. Paul Lewis produced the Joe Solomon (Fanfare) release, which is strident, clumsy, crude and shrill even by today's standards. Saturation playoff seems optimum, since word of mouth can be fatal in a matter of days.

Thurs., October 5, 1972

Threshold 9 Illusions

(Art Film—Eastmancolor)

Threshold Films release of nine film shorts, esented by Jay Lovins. Reviewed at DeLuxe eneral Lab, Oct. 3, 1972. No MPAA rating. unning time: 89 min.

"Threshold 9 Illusions" is an anthology of nine film shorts individually running anywhere from two to 27 minutes, produced by various filmmakers both in this country and abroad. Assembled by Jay Lovins, who produced and directed the final "Threshold" (27 min.), feature is described as cinematic alchemy in which reality is intensified and consciousness expanded to deeper levels of awareness. Such a phantasmagoria of intent puts film in the art market where there may be something for everybody among this trade.

Thurs., December 7, 1972

Together For Days

(Race Romance—DeLuxe Color)

Olas Corp. release of TFD (Robert S. Bucha-nan) Co. Ltd. production. Features Clifton Da-vis, Lois Chiles. Directed by Michael Schultz. Screenplay, William B. Branch, from a story by Lindsay Smith; camera (DeLuxe Color), py Lindsay Smith; camera (DeLuxe Color), Donald H. Hudgins; editor, Marshall M. Bor-den; music, Coleridge-Taylor Perkinson; art direction, Carlton Moulette; sound, David Pat-terson. Previewed at Preview Theatre, New York, Nov. 30, 1972. MPAA rating: PG. Running time: 84 min.

Gus			C	lifton Davis
Shelley				Lois Chiles
Calvin			Norther	rn Calloway
Phil			Leona	ard Jackson
Karen			Gise	la Caldwell
Jerry .			V	Voodie King
Miriam	1			. Liz Wright
				. Ben Jones
				Lewis, Sam
				Perkins, Scot
hildress	i, Mic	:hael H	atfield, Em	manuel Hall
				bert Hill, Ei
				ad Blaisdell
eorgia .	Allen.	, Mimi	Honce.	

New York-"Together For Days" is a sincere, well-intentioned look at the romance between a black community activist and a white girl, with the stress here on black prejudice against such racially mixed liaisons. Made independently for a reported \$600,-000, the film appears to have little chance of making a financial or critical impression.

Thurs., August 30, 1973

Toke

(Melodrama—DeLuxe Color)

(Melodrama—DeLuxe Color)

Esperanza Partners Ltd. production, produced-directed by Don McDougall. Stars Joe Renteria, Robert Random, Shelly Novack, Deirdre Daniels. Screenplay, or Renteria; camera (DeLuxe Color), Al Francis; music, Paul Laforcada, Jimmy Olivas, Joe Renteria; editor, Fredric Baratta. Reviewed at Directors Guild Theatre, L.A., Aug. 28, 1973. MPAA rating: R. Running time: 97 min.

Also: Carmen Zapata, Ed Faulkner, Ramon Adame, Barthy Snoddgrass, Hermelinda Espinosa.

"Toke" is a story of marijuana smuggling across the Mexican border, projected and financed by a group in El Paso, Tex., who have come up with a fairly interesting melodrama. Film, which would benefit by at least 10 minutes of fast scissoring to give it better pace, purports to show the elaborate methods and devices for transporting dope into the U.S. While "Toke" is fiction, it is said to be based upon real-life experiences of some who have tried their hand at this hazardous undertaking, and should be okay for secondary programming.

Fri., September 21, 1973

Tom

(Black Melodrama-Eastmancolor)

Four Star International release of a Challenge Films (Alvin L. Fast) production; executive producers, Mardi Rustam, Robert Brown. Stars Greydon Clark, Tom Johnigarn. Directed by Clark. Screenplay, Clark, Fast; photography (Eastmancolor), Louis Horvath; editor, Earl Watson Jr.; title song, Sheldon Lee; sound, Robert Dietz. Reviewed at Aidikoff Screening Room, L.A., Sept. 19, 1973. MPAA rating: R. Running time: 83 min.

Jim		Greydon Clark
Makimba	1	om Johnigarn
Lt. Stans		Aldo Ray
Sgt. Berry		Jock Mahoney
Nancy		Jacqulin Cole
Bobbie		Bambi Allen
Tina	P	amela Corbett
Mr. Washington	n	Fred Scott
Willie		Carl Craig

If there were an ounce of professional talent apparent in "Tom," the Four Star International release would deserve condemnation as an ideologically feeble-minded and pernicious instance of racially inflammatory filmmaking. Its woeful incompetence manages to make both whites and blacks seem such thoroughgoing idiots, however, that the two races will unite in laughing the Alvin L. Fast production off the screen. Play-

dates will be few, and b.o. returns dismal.

Tues., March 6, 1973

Tom Sawyer

(Musical Family Drama-Panavision—DeLuxe Color)

United Artists release of a Reader's Digest presentation, produced by Arthur P. Jacobs. Directed by Don Taylor. Based on the Mark Twain novel. Screenplay, music and lyrics, Robert B. and Richard M. Sherman; camera (DeLuxe Color), Frank Stanley; editor, Marion Rothman; music supervision, John Williams; production design, Philip Jefferies; set decoration, Robert DeVestel; sound, Murray Spivack, Dean Vernon, Theodore Soderberg; assistant director. Newton Arnold; production

Spivack, Dean Vernon, Theodore Soderberg; assistant director, Newton Arnold; production number staging, Danny Daniels. Reviewed at Cinemaland, Anaheim, Calif., Feb. 16, 1973. MPAA rating: G. Running time: 100 min. Tom Sawyer Johnny Whitaker Aunt Polly Celeste Holm Muff Potter Warren Oates Huckleberry Finn Jeff East Becky Thatcher Jodie Foster Injun Joe Kunu Hank Widder Douglas Lucille Benson Mr. Dobbins Henry Jones Judge Thatcher Noah Keen Clayton Dub Taytor Doc Robinson Richard Eastham Constable Clemens Sandy Kenyon Cousin Sidney Joshua Hill Lewis Cousin Mary Susan Joyce

Reader's Digest's first effort in the family feature film field is a fortuitous partnership with United Artists on a musical adaptation of Mark Twain's "The Adventures Of Tom Sawyer." The strikingly handsome Arthur P. Jacobs production, directed with discreet and appealing folksiness by Don Taylor, boasts an excellent cast, including Johnny Whitaker as Sawyer and Celeste Holm sensational as Aunt Polly, Robert B. and Richard M. Sherman's script, music and lyrics maintain an all-age interest. The film is a breath of fresh nostalgia which should travel well through general situations during spring and summer.

Wed., June 6, 1973

A Touch Of Class (British-Comedy-Panavision—Technicolor)

Glenda Jackson
Paul Sorvino
Hidegard Neil
Cec Linder
K. Callan
Mary Barclay
Michael Elwyn
Nadim Sawalha
Lan Thompson Gloria Blackburn Cecil
Night Hotel Manager
Derek
Miss Ramos Eve Karpi David De Keyser Dr. Alvarez . Dora French

"A Touch Of Class" is sensational. Director, writer (with Jack Rose) and producer Melvin Frank has accomplished precisely what Peter Bogdanovich did in "What's Up, Doc?"—revitalizing, updating and invigorating an earlier film genre to smash results. George Segal and Glenda Jackson are the outstanding stars of this topnotch romantic comedy which examines with total compassion the fun, fumbles, foibles and eventual frustration of extramarital romance. The Avco Embassy release, from Brut Prods., is one howl of a picture for all age groups. Commercial prospects are torrid.

Mon., June 11, 1973

Trader Horn

(Period Adventure Drama-Metrocolor)

Metro-Goldwyn-Mayer release, produced by Lewis J. Rachmil. Directed by Reza S. Badiyi. Screenplay, William Norton, Edward Harper, based on a story by Harper from characters



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sey Jr.; music, Shelly Manne; art direc-Folsey R. Price: sound, Dean Salmon, Hal Watkins assistant director, D. Jack Stubbs. Reviewe at MGM Studios, Culver City, June 7, 197 MPAA rating: PG. Running time: 105 min.

Trader Horn Rod Taylor
Nicole Anne Heywood
Emil Jean Sorel
Col. Sinclair Don Knight
Apaque Ed Bernard
Malugi Stack Pierce Caro Kenyatta Rozas ..

"Trader Horn" is a laughably inane remake of a 1931 MGM hit. This time around, producer Lewis J. Rachmil has concocted a nervously obvious mixture of new period dramatic footage and older African stock shots, before which Rod Taylor, Anne Heywood and Jean Sorel laboriously recite the banal script of William Norton and Edward Harper, the latter responsible for a story from Ethelreda Lewis characters. Reza S. Badiyi directed inconsistently and unconvincingly. The Metro release, which cannot face word of mouth for long, needs fast dual playoff.

Thurs., October 19, 1972

Treasure Island

(British-Period Adventure-Eastmancolor)

Nat'l General Pictures release, produced by Harry Alan Towers. Stars Orson Welles. Directed by John Hough. Screenplay. Wolf Mankowitz, Welles, from the novel by Robert Louis Stevenson; camera (Eastmancolor), Cecilio Paniagua; editor, Nicholas Wentworth; music, Nafal Massara; production design, Frank White; sound, Gerry Humphreys; assistant director, Julio Sempere. Reviewed at Nat'l General Corp. screening room, Los Angeles, Oct. 17, 1972. MPAA rating: G. Running time: 94 min.

Long John SilverOrson Welles Ilm Hawkins Kim Burfield

zong commonter control of son tremes
Jim HawkinsKim Burfield
Squire Trelawney Walter Slezak
Billy BonesLionel Stander
Blind PewPaul Muller
Mrs. Hawkins Maria Rohm
Doctor Livesey Angel Del Pozo
Merry Michel Garland
Capt. Smollett
Benn GunnJean Lefebyre

The latest version of Robert Louis Stevenson's classic, "Treasure Island," is a fair but lacklustre film starring Orson Welles as Long John Silver. Produced by Harry Alan Towers on Meditteranean and British coast locations, the physically handsome production set its artistic goals no higher than 12-year-old children, so the Nat'l General Pictures release will read its limited off-season harvest in that market.

Mon., December 4, 1972

Travels With My Aunt

(Comedy—Panavision—Metrocolor)

Metro release of George Cukor-Robert Fryer & James Cresson production, produced by Fryer, Cresson. Stars Maggie Smith, Alec McCowen, Lou Gossett, Robert Stephens, Cindy Williams. Directed by Cukor. Screenplay, Jay Presson Allen, Hugh Wheeler; based on novel Presson Allen, Hugh wheeler; based on novel by Graham Greene; camera (Metrocolor), Douglas Slocombe; production design, John Box; art direction, Gil Parrondo, Robert W. Laing; music, Tony Hatch; editor, John Bloom; sound, Derek Ball, Harry W. Tetrick; assistant director, Miguel Angel Gil Jr. Reessistant director, Miguel Angel Gil Jr. Reviewed at MGM Studios, Nov. 29, 1972. MPAA rating: GP. Running time: 109 min.

Aunt Augusta Maggie Smith	
Henry Alec McCowen	
WordsworthLou Gossett	
Visconti Robert Stephens	
TooleyCindy Williams	

Also: Robert Flemyng, Jose Luis Lopez Vazquez, Raymond Gerome, Daniel Emilfork, Corinne Marchand, John Hamill, David Swift, Bernard Holley, Valerie White, Antonio Pica, Alex Savage, Olive Behrendt, Nora Normand.

"Travels With My Aunt" is the story of an outrageous femme of indeterminate years cavorting in a set of outrageous situations which spell high comedy. Of course, it may also be regarded, by some, as utter nonsense in a hammed-up set of overly contrived circumstances, the sort that can only come out of England on a cloudy day. More sophisticated audiences, however, should accept it on its own meritstongue-in-cheek characterizations in action perhaps typically British according to the British viewpoint.

Fri., December 22, 1972

Trick Baby (Black Crime Drama-Technicolor)

Technicolor)
Universal release, produced by Marshal Backlar. Executive producer, James Levitt. Directed by Larry Yust. Screenplay, T. Raewyn, A. Neuberg, Yust, based on the novel by Iceberg Slim (Robert Beck); camera (Technicolor), Isidore Mankofsky; editor, Peter Parasheles; music, James Bond; sound, John Brasher. Reviewed at Pantages Theatre, Los Angeles, Dec. 19, 1972. MPAA rating: R. Running time: 89 min. eles, Dec. 19, 1972 ning time: 89 min.

A "Trick Baby" is a black who can pass for white, and in the instance of this Marshal Backlar-James Levitt presentation for Universal release provides an interesting premise but little else. Ultimately defeated by trite dialog and confusing situations and sequences, film is shot full with too many questions left unresolved, too many scenes merely tacked in to fill out a running time of 89 minutes, which seems more like three hours to retain interest. Best bet for a profit is a hardsell in selective situations.

Wed., September 19, 1973

Triple Irons

(Chinese-Color)

Pa ChiaoLi Ching
Lei Li David Chiang
Feng Chun-chiehTi Lung
Lung I-chih
Chen Chen-nan Chen Hsing
Chin Fen
Ho Cheng Cheng Lei

New York-Originally labeled "The New One-Armed Swordsman" as director Chang Cheh had previously helmed another (but different) item about a superswordsman with one arm, this was more realistically labeled "Triple Irons" by National General Pictures on acquisition as it introduces a new weapon-a rather horrendous three-bladed sword with a big advantage over the more traditional weapons.

Tues., October 31, 1972

Trouble Man

(Crime Melodrama— DeLuxe Color)

TWENTIER COLORY

Twentieth Century-Fox release, produced by Joel D. Freeman; executive producer and writer, John D. F. Black, Directed by Ivan Dixon. Camera (DeLuxe Color), Michel Hugo; editor, Michael Kahn; music, Marvin Gaye; art direction, Albert Brenner; set decoration, Morris Hoffman; sound, Richard Overton, Theodore Soderberg; assistant director, Reuben Watt. Reviewed at 20th-Fox Studios, Los Angeles, Oct. 26, 1972. MPAA rating: R. Run-

ing time: 77 min.	
Mr. TRobert Hooks	
Chalky Paul Winfield	
PeteRalph Waite	
Police Det	
CleoPaula Kelly	
BigJulius Harris	
JimmyBill Henderson	

"Trouble Man" provides 20th-Fox with its own version of the inner-city crime potboiler, created by writer-exec producer John D. F. Black and producer Joel D. Freeman, who made the original "Shaft." Robert Hooks plays the

superman here, enmeshed in the formula trap of being hunted by the cops as well as rival ganglords. Restrained hard violence and minimal sexual incidents make the film an adequate entry in the action audience sweepstakes.

Wed., February 14, 1973

Truck It

(Sex Drama—Color)

A Fred Halsted film. Camera, Joe Tiffenbach. Reviewed at Paris Theatre, L.A., Feb. 12, 1973. No MPAA rating. Running time: 44 min

"Truck It" marks Fred Halsted's third film, in which he has expanded his style from previous homosexual sado-masochism towards the direction of bisexual kinkiness, delivered with a touch of farce. A well-developed story line still is missing, however, and with stronger aesthetic values now creeping into explicit sex product, he would do well to concentrate in

Fri., December 1, 1972

Two Heartbeats

Produced by Ha'etgar Film Production Company Ltd. Producers, Israel Ringel, Yair Pradelski; director, Shmuel Imberman; screenplay, Moshe Hadar; camera, Nissim Leon; music, Misha Segal. Reviewed at Israeli Film Festival, Los Angeles Convention Center, Nov. 29, 1972. Running time: 90 min. No MPAA

										Yuda Barkan Edit Astrok	
										Ilan Dar	
										na Silberstein , Leah Koenig	

"Two Heartbeats," shown as part of the Israeli Film Festival at the Los Angeles Convention Center, comes off as little more than soap opera fare due to sievelike story with spastic character development. Music, with exception of a few obvious attempts at tension building, is nice and there are some moments of smooth camerawork inserted into the lackluster, by-the-numbers photography.

Wed., March 14, 1973

Two People

(Melodrama—Technicolor)

Universal Pictures release of a Filmakers Wise. Stars Peter Fonda, Lindsay Robert Wise. Stars Peter Fonda, Lindsa Wagner. Screenplay, Richard DeRoy; camer (Technicolor), Henri Decae; N.Y. sequence photographed by Gerald Hirschfeld; editor William Reynolds; music, David Shire; and direction, Henry Michelson; set decoration Eric Simon; sound, Antoine Petitjean, Waldo william Reynolds; music, David Shire; art direction, Henry Michelson; set decoration, Eric Simon; sound, Antoine Petitjean, Waldon O. Watson, Ronald Pierce; assistant director, Denis Amar, Larbi Bennani (Morocco). Reviewed at Regent Theatre, Westwood, L.A., March 5, 1973. MPAA rating: R. Running time: 100 min.

Evan BonnerPeter Fonda	
Deirdre McCluskey Lindsay Wagner	
Barbara Newman Estelle Parsons	
Embassy OfficialAlan Fudge	
Gilles Philippe March	
Mrs. McCluskey Frances Sternhagen	
Marcus McCluskey Brian Lima	
Ron	

"Two People" is a major disappointment. Producer-director Robert Wise's latest film, clearly aimed to develop a love-at-first-sight romance, is in the form of a "road" film, between two characters whose different life styles parallel in brief encounter. However, sluggish pacing, lifeless looping and terminally ludicrous dialog eventually turn the film nearly into travesty of its own form. Peter Fonda and newcomer Lindsay Wagner star, with Estelle Parsons featured in useless gadabout support. The Universal release faces a tough market.

Mon., October 16, 1972

Ulzana's Raid

(Period Western Melodrama-Technicolor)

Universal Pictures release, produced by Carter De Haven. Stars Burt Lancaster. Directed by Robert Aldrich. Screenplay, Alan Sharp; camera (Technicolor), Joseph Biroc; editor, Michael Luciano; music, Frank DeVol; art direction, James Vance; set decoration, John McCarthy; sound, Waldon O. Watson, John McCarthy; sound, Waldon O. Watson, James Alexander; assistant director, Malcolm R. Harding. Reviewed at Universal Studios, Los Angeles, Oct. 10, 1972. MPAA rating: R. Running time: 103 min.

McIntosh	<i></i>	Burt Lancaster
Army Lt.		Bruce Davison
Scout		Jorge Luke
Sergeant		Richard Jaeckel
Ulzana .		Joaquin Martinez
Captain .		Lloyd Bochner
Homeste	ader	Karl Swenson
		Douglas Watson
		Dran Hamilton

"Ulzana's Raid" is the sort of pretentious U.S. Army-vs.-Indians period potboiler that invites derision from its own dialog and situations. However, suffice it to say that the Carter De Haven production, directed by Robert Aldrich, is merely ponderous in its formula action-sociology-violence, routine in its acting and direction, and often confusing in its hokey storytelling. Burt Lancaster stars in the Universal release which may stir some b.o. action on the promise (made but not really kept) of some raw brutality.

Fri., November 10, 1972

The Unholy Rollers

(DeLuxe Color)

(DeLuxe Color)

American Int'l Pictures release of Roger Corman production, produced by John Prizer, Jack Bohrer. Stars Claudia Jennings. Directed by Vernon Zimmerman. Screenplay, Howard R. Cohen; based on story by Zimmerman, Cohen; camera (DeLuxe Color), Mike Shea; music, Bobby Hart; editors, George Trirogoff, Yeu-Bun Yee; assistant director, Gary Grillo; art direction, Spencer Quinn; sound, John DeGrazzio. Reviewed at Charles Aidikoff screening room, Los Angeles, Nov. 8, 1972. screening room, Los Angeles, Nov. 8, 1 MPAA rating: R. Running time: 88 min.

Karen .	Claudia Jenning	\$
Stern	Louis Quine	n
Mickey	Betty Anne Ree	5
Jennifer	Roberta Collin	S
Greg	Alan Vin	t
Donna .	Candice Romai	n
Nick	Jay Varel	
	re Bruce, Charlene Jones, Joe ne Gates, Kathleen Freeman, Jo	

'Unholy Rollers" is another gander into the rough, tough world of the femme roller derby, a fast folo-up to Metro's "Kansas City Bomber" on same subject which managed to attract handsome grosses. Same type of violence and near-mayhem highlights this story of the rise and fall of a skating star, and prospects in general market loom bright.

Fri., February 16, 1973

Un Homme Est Mort (A Man Is Dead) (French-English Soundtrack-

Eastmancolor)

Valoria release of Cite Film (Jacques Bar), Te-Fi production. Stars Jean-Louis Trintignant, Ann-Margret, Angie Dickinson, Roy Scheider; features Michel Constantin, Umberto Orsini, Georgia Engel. Directed by Jacques Deray. Screenplay, Deray, Jean-Claude Carriere, Ian Hunter; camera (Eastmancolor), M. Ippollotti; editor, Henri Lanoe; music, Michel Legrand. Reviewed at Marignan, Paris, Jan. 28, 1972. Running time: 105 min.

Lucien	Jean-Louis Trintignant
Nancy .	Ann-Margret
Jackie	Angie Dickinson
Lenny .	Roy Scheider
Antoine	Michel Constantin
Son	Umberto Orsini
	Georgia Engel
Father	Ted De Corsia

Paris-Many French films have been partially shot stateside but this is a rare one made entirely in Los Angeles and in English with a dubbed French version. It has the usual man-on-run theme to allow for working in local color and a modicum of suspense.

Wed., December 20, 1972

Up The Sandbox

(Fantasy Drama-Comedy-Technicolor)

Nat'l General Pictures release, and First Artists Prods. presentation, produced by Rob-ert Chartoff and Irwin Winkler. Stars Barbra

Streisand. Directed by Irvin Kershner. Screenplay, Paul Zindel, from the novel by Anne Richardson Roiphe; camera (Techni-Anne Richardson Roiphe; camera (Technicolor), Gordon Willis; editor, Robert Lawrence; music, Billy Goldenberg; production design, Harry Horner; set decoration, Robert De Vestel; sound, Lawrence O. Jost; assistant director, Howard W. Koch Jr.; second unit director, Andrew Marton. Reviewed at Directors Guild of America, Los Angeles, Dec. 15, 1972. MPAA rating: R. Running time: 97 min. Margaret Reynolds ... Barbra Streisand Paul Reynolds ... David Selby Mrs. Yussim ... Jane Hoffman Mr. Yussim ... John C. Becher

raul Reynolds David Selby
Mrs. Yussim Jane Hoffman
Mr. Yussim John C. Becher
Fidel Castro Jacobo Morales
Vicki Iris Brooks
Dr. Bowden Barbara Rhodes

Forget the euphemisms: "Up The Sandbox," produced by Robert Chartoff and Irwin Winkler for Barbra Streisand's unit of First Artists Prods., is an untidy melange of overproduced and heavy-handed fantasy concerning a married woman's identity crisis, and laced with by-now-boring gallows humor about how bad life is in Manhattan. Irvin Kershner's direction is uncertain and confused. Miss Streisand's name will spark some opening week interest in the \$3,000,000 Nat'l General Pictures release, but its holding power is dubious.

Tues., October 24, 1972

The Valachi Papers

(Melodrama—Technicolor)

Columbia Pictures release of Dino De Laurentiis production of a Terence Young film. Stars Charles Bronson, Lino Ventura. Directed by Young. Screenplay, Stephen Geler; based on book of same title by Peter Maas; camera (Technicolor), Aldo Tonti; music, Riz Ortolandi; art direction, Mario Garbuglia; editor, Johnny Dwyre; assistant directors, Gianni Cozzo, Christian Raoux; sound, Roy Mangano. Reviewed at The Burbank Studios, Oct. 19, 1972. MPAA rating: R. Running time: 123 min. time: 123 min.

Joseph Valachi Charles Bronson
Vito GenoveseLino Ventura
MariaJill Ireland
GapWalter Chiari
Marazano Joseph Wiseman
Ryan Gerald S. O'Loughlin
Gaetano ReinaAmedeo Nazzari
Albert AnastasiaFausto Tozzi
Mrs. Reina Pupella Maggio
Lucky LucianoAngelo Infanti
BenderGuido Leontini
Also: Maria Baxa, Mario Pilar, Franco
Borelli, Alessandro Sperli, Natasha Chevelen
Anthony Dawson, Fred Valleca.

"The Valachi Papers," based on the sensational revelations of the mobster who blew the whistle on the Cosa Nostra and organized crime in the U.S., is a hard-hitting, violence-ridden documented melodrama of the underworld covering more than three decades. Produced by Dino De Laurentiis, who acquired the Peter Maas book written from actual records of the period, picture, filmed both in New York and at the Italian producer's studio in Rome, carries a fine sweep that immediately projects it into an important crime picture.

Thurs., March 15, 1973

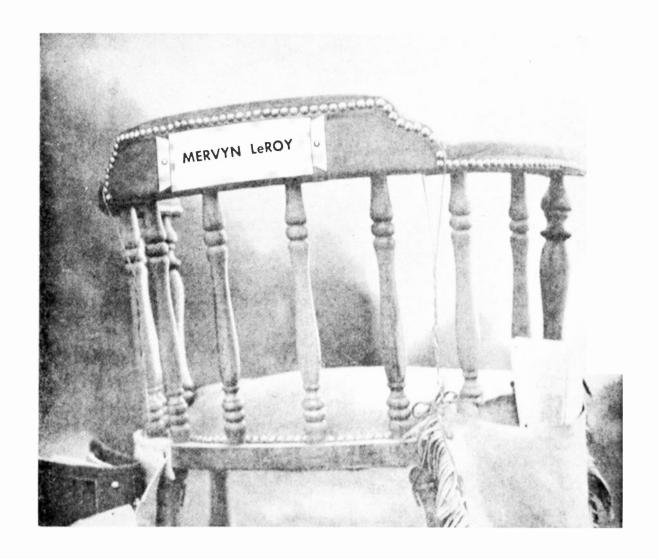
The Vault Of Horror

.....Daniel Massey

Rogers
DonnaAnna Massey
Clive
Old Waiter Erik Chitty
WaiterJerold Wells
"THE NEAT JOB"
CritchitTerry-Thomas
Eleanor
Jane Marianne Stone
WilsonJohn Forbes-Robertson
"THIS TRICK'LL KILL YOU"
Sebastian Curt Jurgens
inez Dawn Addams
Indian GirlJasmina Hilton
Fakirishaq Bux
"DRAWN AND QUARTERED"
MooreTom Baker
Diltant Denholm Elliott
Breedley Terence Alexander
GaskillJohn Witty

Geoffrey Davies

Gaskill John Witty
"BARGAIN IN DEATH"
Maitland Michael Craig
Alez Edward Judd
Tom Robin Nedwell Gravedigger ...



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Daily Variety

AMERICAN
CINEMA EDITORS,
INC.



HERSCHEL DAUGHERTY

DIRECTOR



The Creighton Smith Agency

New York-"The Vault Of Horror" is the fourth "horror entertainment" from producers Max J. Rosenberg and Milton Subotsky, and the second to get its material from those classic E-C comic books of yore. Like the previous "Tales From The Crypt," this highly exploitable five-parter is less notable for its chill factor than for its showcasing of a number of name performers who react to the ham macabre like celebs who used to relish the pie-in-the-face from Soupy Sales.

Fri., June 1, 1973

Visions Of Eight

(U.S.—Technicolor—Doc)

(U.S.—Technicolor—Doc)

David L. Wolper production (No distrib set yet). Directed by Milos Forman, Kon Ichikawa, Claude Lelouch, Juri Ozerov, Arthur Penn, Michael Pfleghar, John Schlesinger, Mai Zetterling, Produced by Stan Margulies. Camera (Technicolor), Michael Samuelson as chief photographic consultant with Igor Slabnevich, Rune Ericson, Walter Lassally, Ernst Wild, Masuo Yamaguchi, Daniel Bocly, Jorgen Persson on each seg; editor, main supervisor Robert Lambert with Edward Roberts, Dede Allen, Margot Von Schlieffen, Catherine Bernard, Lars Hagstrom on segs; music, Henry Mancini. Reviewed at Cannes Film Festival (noncompeting), May 20, 1973. Running time: 110 min.

Cannes—The Olympics have been often lensed before, from the bodily hymn of Leni Riefenstahl through somewhat prosaic ones at Melbourne and Rome to the more brilliant Tokyo Olympics. For the Munich Olympiad, David Wolper decided a new tack was needed and rounded up eight name directors to choose a seg or attitude and give his view of the event on a smaller, more malleable plane.

Thurs., February 22, 1973

Walking Tall

(Melodrama—DeLuxe Color)

Pauline Pusser Elizabeth Hartman
Sheriff Thurman
Grandpa PusserNoah Beery
Luan Brenda Benet
PrentissJohn Brascia
Deputy Coker Bruce Glover
Buel Jaggers Arch Johnson
Deputy EakerFelton Perry
Arno PurdyRichard X. Slattery
Callie HackerRosemary Murphy

Based on the real life tragedy and punishment visited upon a progressive Tennessee county sheriff, "Walking Tall" unfortunately wallows in its own bloody exploitation of episodic carnage while dabbling in do-it-yourself police sociology of dubious merit. Mort Briskin wrote and produced on all-Tennessee locations for Bing Crosby Prods. and exec producer Charles A. Pratt. Joe Don Baker heads a good cast that is inhibited by the script. Phil Karlson's slaughter staging is far superior to his dramatic direction. The Cinerama release seems properly rated R for reasons of body count and meticulous brutality, and should perform well in further desensitizing the action fans.

Wed., February 7, 1973

Wattstax

(Black Musical Documentary-Eastmancolor)

Columbia Pictures release of a Stax Film-Columbia Pictures release of a Stax Film-Wolper Pictures production, produced by Larry Shaw, Mel Stuart; executive producers, Al Bell, David L. Wolper. Directed by Stuart. Camera (Eastmancolor), Roderick Young, Robert Marks, Jose Mignone, Larry Clark, John Alonzo; editor, Robert Lambert; music supervision, Terry Manning; sound, Richard Wells, Samuel Goldwyn Studio; asst. director, Charles Washburn. Reviewed at Ahmanson

Theatre Music Center, L.A., Feb. 4, 1973. MPAA rating: R. Running time: 102 min. Featuring The Dramatics, The Staple Singers, Kim Weston, Jimmy Jones, Rance Allen Group, The Emotions, Bar Kays, Albert King, Little Milton, Johnnie Taylor, Mel & Tim, Carla Thomas, Rutus Thomas, Luther Ingram, Isaac Hayes, Richard Pryor.

"Wattstax," an all-black music festival held Aug. 20, 1972, in the L.A. Coliseum, has been expertly filmed by Stax Records and Wolper Pictures into far more than a rock documentary. Director Mel Stuart, interpolating much footage of casual black chatter and vernacular social comment, has made a rousing, rhythmic collage of contemporary black attitudes. The Columbia Pictures release should find strong b.o. response from the black market, despite the domestic R rating, plus younger generations of any color.

Mon., April 16, 1973

A Warm December (Melodrama—Technicolor)

Dr. Younger	Sidney Poitier
Catherine	
Younger's Daughter	Yvette Curtis
Barlow	George Baker
Ambassador Oswand	uEarl Cameron
Ambassador's Aide	Johnny Sekka
Barlow's Wife	Hilary Crane
Mystery Man	John Beardmore
Russian Diplomat	Milos Kirek
Barlow Children	. Ann and Stephanie Smith
Club Singer	I ofto address.

Disease-themed films have, with few exceptions, performed poorly with audiences, and "A Warm December" is not likely to reverse the pattern. Sidney Poitier's initial production for First Artists Prods. was poorly written by Lawrence Roman, sluggishly directed by Poitier himself (who heads the cast as well), and awkwardly paced. The National General Pictures release runs most of its length as an apparent suspenser, then shifts to its terminal disease theme, effect of which is not so much suspense as a feeling of tease and cheat. Commercial prospects are iffy.

Thurs., September 20, 1973

The Way We Were (Melodrama—Panavision— Eastman Color)

Columbia Pictures release of Columbia-Rastar Prods. presentation of Ray Stark-Syd-Columbia Pictures release of Columbia Rastar Prods. presentation of Ray Stark-Sydney Pollack production, produced by Stark. Stars Barbra Streisand, Robert Redford. Directed by Sydney Pollack. Screenplay, Arthur Laurents, based on book by Laurents; camera (Eastman Color), Harry Stradling; music, Marvin Hamlisch; production design, Stephen Grimes; editor, Margaret Booth; assistant director, Howard Koch Jr.; sound Jack Solomon. Reviewed at Alexandria Theatre. San Francisco, Sept. 18, 1973. MPAA rating: PG. Running time: 118 min. Katie Barbra Streisand Hubbell Robert Redford J. J. Bardford Dillman George Bissinger Patrick O'Neal Paula Reisner Viveca Lindfors Carol Ann Lois Chiles Also: Allyn Ann McLerie, Murray Hamilton, Herb Edelman, Diana Ewing, Sally Kirkland, Marcia Mae Jones, Don Keefer, George Gaynes, Eric Boles, Barbara Peterson, Roy Jenson, Brendan Kelly, James Woods, Connie Forslund, George Gerringer, Susie Blakely, Ed Power, Suzanne Zenor, Dan Seymour.

San Francisco-The film version of Arthur Laurents' book, "The Way We Were," is a distended, talky, redundant and moody melodrama, combining young love, relentless '30s and '40s era nostalgia, and spiced artificially with Hollywood red-hunt pellets. The major positive achievement is Barbra Streisand's superior dramatic versatility, but Robert Redford,

also above the title, has too little to work with in a script credited solely to Laurents. Ray Stark's production values are handsome, while Sydney Pollack's direction is sluggish. The Columbia release is being sold as a romantic vehicle for the two stars, which will help the openings, but word of mouth may be a problem.

Wed., October 25, 1972

Weed

(Documentary—Color)

Sherpix Release, produced and directed by Alex deRenzy; camera (color), deRenzy, Jack Kerpin, Paul Aratow; sound, Jack Teach; Re-viewed at Presidio Theatre, April 3, 1972. MP-AA Rating PG. Running time 106 min.

San Francisco-Porn prince Alex deRenzy's first sexless docuon marijuana—is straightforward and interesting. But even the best of docs aren't normally big boxoffice so this can only hope for so-so biz in and-or college-underground situations. Certainly, hardcore houses accustomed to de-Renzy's slam-bang porn product will avoid his first PGer.

Wed., September 26, 1973

Werewolf Of Washington

A Diplomat Pictures release of a Millco production produced by Nina Schulman. Written and directed by Milton Moses Ginsberg. Associate producer, Stephen Miller; camera, Bob Baldwin; make-up, bob Obradovich; music, Arnold Freed; editor, Milton Moses Ginsberg; sound, Dale Whitman; assistant camera, Bernard Breitbart; assistant editor, Arthur Ginsberg. Reviewed at Preview Theatre, N.Y., Sept. 11, 1973. Running time: 90 min.

Jack Multifier Deau 2tockmell
The President Biff McGuire
The Attorney General Clifton James
Commander Salmon Beeson Carroll
Marion Jane House
Dr. KissMichael Dunn
Girl Hippie Barbara Siegel
Chinese Foreign Minister Stephen Cheng
Mrs. Captree Nancy Andrews
Judge CaptreeBen Yaffe
Publisher Jacquiline Brooks
Boy Hippie Thurman Scott
Reporter
Astronaut Dennis McMullen
Appointments Secretary Jack Waltzer
Federal Agent
AdmiralGlenn Kezer

New York-"Werewolf Of Washington" is an attempt to parlay the one-time scary but now highcampy ingredients of the horror pic with the once-comical but now real horrors of White House politics in one satirical cauldron. Fitted with rubber teeth, evidently by the design of its makers, "Werewolf" never breaks political skin and its meanest bite is a gentle gnawing of the funny bone. The result is an inoffensive and lighthearted horror spoof, mildly spiced with tidbits gleaned from today's Watergate headlines.

Wed., August 15, 1973

Westworld

(Adventure Drama-Panavision-Metrocolor)

Gunslinger	Yul Brynner
Martin	. Richard Benjamin
Blane	James Brolin
Knight	Norman Bartold
Chief Supervisor	. Alan Oppenheimer
Queen	Victoria Shaw
Banker	Dick Van Patten
Arlette	Linda Scott
Technician	Steve Franken
Black Knight	Michael Mikler
Sheriff	
Miss Carrie	Majel Barrett
Servant Girl	Anne Randall
Girl In Dungeon	Julie Marcus
TV Announcer	

"Westworld" is an excellent film which combines solid entertainment, chilling topicality, and superbly intelligent seriocomic story values for both class and mass audiences. Michael Crichton's original script is as superior as his direction.

The handsome Paul Lazarus III production is being released by MGM in an experimental regional saturation, which very definitely in this case does not connote a "trouble" film. Its commercial legs should be stout, and on the artistic level, it is a nonmilitary counterpart of Stanley Kubrick's "Dr. Strangelove" and a relization of Orwell's "1984."

Tues., August 28, 1973

Whatever Happened To Miss September?

(Standard Porno-Technicolor)

808 Pictures Inc. production. Directed by Jerry Denby. Camera (Technicolor), Joe Mangine; sound, Cine Sound; editing, Jonathan Richards; script, Adam Baum; music, Graff-Eshbatk. Reviewed at Preview 43d St, N.Y., Aug. 23, 1973. Self-imposed X rating. Running time: 80 min. Cast: Tina Russell, Nick Harley, Jason Pussell. Marc. Stevens Mardy, Marrison.

Russell, Marc Stevens, Hardy Harrison, Marcello Bonino, Eric Edwards, Ultra Max, Kathy May, Mary Madigan, Janis King, Jean Jeffries.

New York-"Whatever Happened To Miss September" turns on a plot idea that might have been developed into an interesting legit meller. A wealthy businessman, enamoured of the nude centerfold of a man's magazine, hires a private detective to discover the identity and whereabouts of the model. Trail leads down from legit photographers through pornopic producers to the madam of a classy bordello where the private eye finds that Miss September is also his Miss Right.

Mon., June 4, 1973

White Lightning

(Melodrama-DeLuxe Color)

United Artists release of Levy-Gardner-Laven production, produced by Arthur Gard-ner, Jules V. Levy. Stars Burt Reynolds. Directed by Joseph Sargent. Screenplay, Wil-liam Norton; camera (DeLuxe Color), Ed-ward Rosson; music, Charles Bernstein; edi-tor, George Nicholson; assistant director, Ed-ward Teets; sound, Don Johnson. Reviewed at Directors Guild, L.A., May 21, 1973. MPAA Rating: PG. Running time: 100 min.

Gator McKlusky Burt Reynolds
LouJennifer Billingsley
Sheriff Connors Ned Beatty
Roy Boone
Dude Watson
Martha Culpepper Louise Latham
Maggie Diane Ladd
Big Bear
Deputy
Pa McKlusky Dabbs Greer
Supt. SimmsLincoln Demyan
SkeeterJohn Steadman
Ma McKluskyIris Korn
Jenny Stephanie Burchfield
Also: Barbara Muller, Robert Ginnaven
av Martin, Richard Allin, Bill Bond.

"White Lightning" has a marketable story premise but in the unfolding deviates into the byways so there is no clear-cut plotline. Result is a hit-and-miss meller, but with enough elements of popular appeal, particularly with Burt Reynolds in star role, to rate probable good reception in the action market.

Tues., March 13, 1973

White Sister

(Bianco, Rosso E . . .)

(Italian-French-Spanish-Color) (Italian-French-Spanish—Color)
Columbia Pictures release of a Champion
Compagnia Cinematografica (Rome)-Les
Films Concordia (Paris)-Columbia Films
(Paris)-Midega Films (Madrid)-C.I.P.I. Cinematografica (Madrid) production. Produced
by Carlo Ponti. Executive producer, Gianni
Cecchin. Stars Sophia Loren, Adriano Celentano. Directed by Alberto Lattuada. Screenplay, laia Fiastri, Lattuada, Tonino Guerra,
Ruggero Maccari; from story by Guerra and
Maccari; camera (color), Alfio Contini; film
editor, Sergio Montanari; sound, Carlo Paieditor, Sergio Montanari; sound, Carlo Pal-mieri; art director, Vincenzo Del Prato; set

...Juan Luis Galiardo

Guido Juan Luis Galiardo
Libyan brigadier Luis Marin
Also: Giuseppe Maffioli, Sergio Fasanelli,
Pilar Gomez Ferrer, Patrizia De Clara,
Teresa Rabal, Valentine, Tina Aumont, Bruno
Biasibetti, Antonio Alfonso, Aldo Farina, Alessandra Mussolini, Ezio Curti, Franio Curti,
Bruno Sciponi, Massimiliano Filoni, Maria
Marchi, Francesca Modigliani, Carla Galletti.

New York-Columbia has owned this Italian-French-Spanish coproduction for some time. It was made in 1971 with the original title of "Bianco, Rosso E . . ." (white for the Church, red for the Communist Party) and has undergone several title changes, including "The Sin," a less apt label than the one it now carries. The R rating is hard to understand.

Thurs., October 26, 1972

Who Fears The Devil

(Fantasy—Metrocolor)

Two's Company production, produced by Barney Rosenzweig (no release). Stars Severn Darden, Hedge Capers, Sharon Henesy. Directed by John Newland. Screenplay, Melvin Levy; based on book, "Who Fears The Devil?" by Manly Wade Wellman; camera (Metrocolor), Flemming Olsen; music, Roger Kellaway; editor, Russell Schoengarth; assistant director, Jack Barry; sound, Walter Goss, James G. Stewart. Reviewed at Universal Studios, Oct. 24, 1972. MPAA rating: PG. Running time: 89 min.

"Who Fears The Devil" is fantasy, based on a collection of American folklore of the Carolinas as embodied in the book of same tag by Manly Wade Wellman, U. of N. Carolina professor. Faithfully produced by Barney Rosenzweig in actual locations of its allegorical tale, film is a novelty undertaking which holds interest for its unusual subject, but subject itself may militate against general acceptance in other than selected sites.

Tues., April 17, 1973

Wicked, Wicked

(Horror Melodrama—Duo-Vision— Metrocolor)

Metro release of Richard L. Bare-William T. Orr-United National Pictures Inc. production, written, produced and directed by Bare. Camera (Metrocolor), Frederick Gately; edi-Camera (Metrocolor), Frederick Gately; edi-tor, John F. Schreyer; music, Philip Springer; art direction, Walter McKeegan; assistant director, Donald C. Klune; sound, Jerry Jost, Hal Watkins. Reviewed at Metro studios, April 12, 1973. MPAA rating: PG. Running time: 95 min.

Rick StewartDavid Bailey
Lisa JamesTiffany Bolling Sgf. Ramsey Scott Brady
Hank Lassiter Edd Byrnes
Dolores Hamilton Diane McBain
Manager Roger Bowen
Lenore Karadyne Madeleine Sherwood
Hotel Engineer Arthur O'Connell Also: Indira Danks, Jack Knight, Patsy Garrett, Robert Nichols, Kirk Bates, Mary-ester Denver.

"Wicked, Wicked" is a novelty horror melodrama presented in the new Duo-Vision process which permits added scope to unfoldment through simultaneous action on a dual screen. Film would stand up on its own story merits but with the added gimmick may be exploited as something new in motion pictures. Device, at first distracting but later taken in stride, should garner plenty of word-of-mouth publicity.

Fri., January 26, 1973

The World's

Greatest Athlete (Comedy—Technicolor)

Buena Vista release, produced by Bill Walsh. Directed by Robert Scheerer. Screen-play, Gerald Gardner, Dee Caruso; camera (Technicolor), Frank Phillips; editor, Cotton

Warburton; music, Marvin Hamlisch; art direction, John B. Mansbridge, Walter Tyler; set decoration, Hal Gausman; sound, Herb Taylor; asst. director, Michael Dmytryk; second unit director, Arthur J. Vitarelli. Reviewed at Walt Disney Studios, Burbank,

22 min.
Milo Tim Conway
Nanu Jan-Michael Vincent
Coach Archer John Amos
Gazenga Roscoe Lee Browne
Jane Dayle Haddon
Maxwell Billy De Wolfe
Landlady Nancy Walker
Leopold Danny Goldman
Themselves Howard Cosell,
Bud Palmer, Frank Gifford, Jim McKay
Cosell's Ass't Joe Kapp

Bill Walsh's latest film for Walt Disney Prods., "The World's Greatest Athlete," features Jan-Michael Vincent in title role of a jungle boy transplanted to an American campus where he becomes a one-man track squad. Emphasis is on visual comedy, from the sublime to the camp. Tim Conway, John Amos, Roscoe Lee Browne and sportscaster Howard Cosell provide the laughs. Robert Scheerer and second unit director Arthur J. Vitarelli sustain the fun for 92 minutes.

Wed., October 11, 1972

You'll Like My Mother

(Suspense Melodrama— Technicolor)

Universal Pictures release of a Bing Crosby Prods. film, produced by Mort Briskin; executive producer, Charles A. Pratt. Directed by Lamont Johnson. Screenplay, Jo Heims, from the novel by Naomi A. Hintze; camera (Technicolor), Jack A. Marta; editor, Edward M. Abroms; music, Gil Melle; art direction, William D. De Cinces; sound, Waldon O. Watson, Melvin M. Metcalfe Sr.; asst. director, Floyd Joyer. Reviewed at Pacific's Cinerama Dome, Los Angeles, Oct. 5, 1972. MPAA rating: PG. Running time: 93 min.

Francesca Mrs. Kinsolving Rosemary Murphy Kenny Richard Thomas

.. Rosemary Murphy ... Richard Thomas .. Sian Barbara Allen .. Dennis Rucker ... Harold Congdon ... James Glazman Breadman Joey

Bing Crosby Prods. continues in the suspense-shock groove with "You'll Like My Mother," a quietly intense thriller spotlighting excel-lent performances by Patty Duke and Rosemary Murphy under the very talented direction of Lamont Johnson. Handsomely produced on Minnesota locations by Mort Briskin, the film avoids explicit physical gore, instead stimulating intellectual and unseen menace. The flip, arresting title, which means nothing until one is into the film, may be a good exploitation hook as well as a selling challenge. The Universal release can expect good returns in general situations.

Thurs., August 23, 1973

Your Three Minutes Are Up (Comedy-Drama-Panavision-DeLuxe Color)

DeLuxe Color)

Cinerama release of Jerry Gershwin-Mark
C. Levy production. Stars Beau Bridges, Ron
Leibman. Directed by Douglas N. Schwartz.
Screenplay, James Dixon; camera PanavisionDeLuxe color), Stephen M. Katz; music,
Perry Botkin Jr.; editor, Aaron Stell; art direction, Joseph Crowingham; assistant director, Peter Cornberg; sound, Alex Vanderkar.
Reviewed at Aidikoff screening room, Aug. 21,
1973. MPAA rating: R. Running time: 92 min.
Charlie Beau Bridges
Mike Ron Leibman
Betty Janet Margolin
Mrs. Wilk Kathleen Freeman

Betty Janet Margolin
Mrs. Wilk Kathleen Freeman
Also: David Ketchum, Stu Nisbet, Read
Morgan, Jennifer Ashley, Sherry Bain, Paul
Barselou.
"Your Three Minutes Are Up,"

billed as a comedy, more meaningfully is on the drama side of the ledger. The Jerry Gershwin-Mark C. Levy production might be termed a tragic commentary on the thinking of some of the more irresponsible members of today's society. Well-produced and acted and carrying a steady thrust onward, it no doubt will have appeal for the anti-Establishment as well as others on the fringe. Reception, however, will depend on how it is merchandised and hard-sell.

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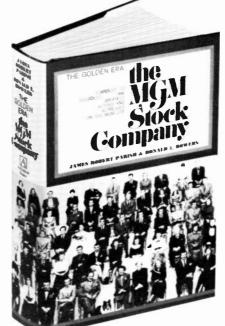
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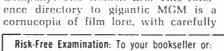
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for Republican Senator from California

Brawny Wallace Beery entered show

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Dressler made a comeback and became MGM's highest paid star. A clerk in

MGM's legal department saw young Ava

Gardner's photo in the window of a New York photographer and distributed 60

copies throughout MGM. Stewart

Granger's real name is James Stewart

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L.A.'s Top 25 First-Runs Nosedive In '72-73; Only 4 Pix Top \$1 Million; 'Throat' Leads

By WHITNEY WILLIAMS

Top 25 L.A. firstrun grossers took a disheartening nosedive during the 1972-73 October-through-September year, registering a six-year low. Total of \$18,509,163 repped an 8.43% drop under 1971-72's \$20,-213,374, which in turn was a 4.19% increase over '70-71's \$19,400,656.

This year's slippage, however, was not as pronounced as in the 1970-71 span when total take for 25 toppers took a thundering 22.46% tumble from '69-70's great \$25,020,970, alltime high in L.A. firstrun history. Statistically, year 1967-68 hit \$23,506,982 — then the L.A. record — and 1968-69, \$19,735,733. Reviewed, '72-73 gross was 26% under record '69-70 period.

Only 4 Top Million

Based on all types of bookings, including exclusive runs and first general release in regular situations and multiples, only four films broke the \$1,000,000 barrier, lowest in past six years. Interestingly, the year's top-grosser was the X-rated "Deep Throat," and the reissued "Billy Jack" also was one of the quartet, coming in at \$2,407,029 and \$1,355,025, respectively. "Lady

Sings The Blues" was second at \$1,550,367 and "Poseidon Adventure" fourth, \$1,241,082.

There was one other close contender, however, "Deliverance," that narrowly missed the mark at \$954,-999

Record in seven-figure takers was the year 1967-68, when 10 hit this mark, and nine were in 1969-70's tabulation. Last year there were five

3 Classifications

This year's calculations as usual are based on grosses in three distinct types of situations, as presented in chart. "Exclusive Run" indicates theatre and length of run on an exclusive basis, with one exception when two houses in separate part of city ran film ("Last Of Sheila") on a firstrun exclusive basis.

"General" on chart indicates gross when picture completed its exclusive run and entered first general release, averaging two to three and sometimes four theatres. There were eight exceptions, when film went into general release without an exclusive showing. Last year, there were

"Multiples" indicates a city-wide spread of upward from 15 nabes and drive-ins playing pictures, usually after the exclusive run and almost always coincident with the general run. In a single case ("Billy Jack"), pic entered multiple release, bypassing the general release in the usual 2-4 setup completely, immediately following its exclusive booking.

"Throat"

"Deep Throat," leader of this year's 25 toppers, played only an exclusive run at the Hollywood Pussycat, where it ran up its great \$2,407,029 in 44 weeks and is still playing at torrid business. It ranked third in topper of the year against past records.

"Godfather" last year (1971-72) was the alltime leader at \$4,452,243, drawing its historic take from all three different types of releases, whereas "Throat" garnered its tally from its exclusive engagement only. "Butch Cassidy And The Sundance Kid" was runner-up for second place in 1969-70 at \$2,854,459, also in the three types of releases.

Warner Bros., as last year, led

the list with a total of five entries, with one, "Billy Jack," in the million-dollar bracket. Twentieth-Fox followed with four, including a singleton, "Poseidon Adventure," in the seven-figure category. Paramount, United Artists and Universal scored three each, Par's tally including its million-dollar entry "Lady Sings The Blues." Columbia had two, and those with a singleton included Allied Artists, Metro, National General, Wolverine and Aquarius, but latter's prize was the top-winning "Deep Throat." Both UA and Wolverine had X-rated entires.

2 Reissues

As usual, too, there were reissues, two this year — "Billy Jack" and "Sound Of Music." There also were four holdovers from previous year, as against only one last year, three of quartet having been among '71-72's top 25.

Notable is the fact that three X-rated films were among the year's top grossers, including "Throat," "Devil In Miss Jones" and "Last Tango In Paris."

TOP 25 L.A. FIRST-RUN PIX IN 1972-73

PRODUCTION	EXCLUSIVE RUN (Wks) GENERAL (Wks) MULTIPLE (Wks)				TOTAL	
"DEEP THROAT" (Aquar)	Hollywood Pussycat \$	2,407,029 (44)			\$2,407,029	
'LADY SINGS THE BLUES'' (Par)			\$463,923 (20)	\$1,086,444 (28)	1,550,367	
"BILLY JACK" (WB) (Reissue)	Avco Center III	121,018 (9)		1,355,025 (14)	1,355,025	
"POSEIDON ADVENTURE" (20th)			366,953 (13)	874,129 (20)	1,241,082	
*"DELIVERANCE" (WB)	Cinerama Dome	278,685 (12)	67,296 (8)	609,018 (11)	954,999	
*"CABARET" (AA)	ABCITY Theatre 2	6,601 (1)	181,279 (18)	689,400 (19)	877,279	
"DEVIL IN MISS JONES" (Wol)	Cine Cienega	156,875 (6)	705,550 (18)		862,425	
"LAST TANGO IN PARIS" (UA)	Fine Arts	543,721 (24)	60,491 (4)	146,147 (4)	750,359	
"THE GETAWAY" (Nat Gen)			311,486 (14)	350,642 (11)	662,128	
*"FIDDLER ON THE ROOF" (UA)	Fox Wilshire	124,309 (11)	59,070 (10)	471,070 (12)	654,449	
"PAPER MOON" (Par)	Village	271,099 (10)	45,775 (4)	337,106 (5)	653,980	
*"NEW CENTURIONS" (Col)			109,751 (9)	523,868 (9)	633,619	
'LIVE & LET DIE'' (UA)			283,339 (8)	326,028 (8)	609,367	
"DAY OF THE JACKAL" (U)	Cinerama Dome	300,396 (13)	47,055 (6)	203,019 (6)	550,470	
"SOUNDER" (20th)	Avco Cinema Center II	134,711 (10)	86,584 (16)	304,083 (19)	525,378	
"SLEUTH" (20th)	Bruin	237,943 (15)	55,945 (9)	199,700 (9)	493,590	
'THE VALACHI PAPERS'' (Col)			239,897 (13)	241,347 (12)	481,244	
'SOUND OF MUSIC" (20th) (Reissue)	Pacific Beverly Hills	237,468 (18)	41,874 (6)	252,270 (6)	431,642	
'JEREMIAH JOHNSON'' (WB)	Avco Cinema Center III	155,370 (10)	24,002 (4)	331,283 (11)	429,301	
'SOYLENT GREEN" (MGM)			88,018 (7)	144,000 (5)	423,342	
"PETE 'N' TILLIE" (U)			202,395 (15)	202,871 (8)	405,266	
"SCARECROW" (WB)	Bruin	168,997 (10)	21,339 (4)	206,500 (4)		
'HIGH PLAINS DRIFTER'' (U)	Hollywood Pacific	128,790 (7)	26,146	236,180 (4)	391,116	
'LAST OF SHEILA'' (WB)	Hollywood Pacific, National	179,220 (5)	14,553 (3)	192,625 (4)	386,398	
'SAVE THE TIGER'' (Par)	Crest	181,796 (10)	29,426 (3)	171,250 (4)	382,472	
*Holdover from 1971-72 Season					\$18,509,163	



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Washington Becomes A Major Showbiz Nerve Centre

By LARRY MICHIE

Washington.

In the last decade, the Nation's Capital has grown from a bit player to a fullfledged star in the world of show business news. Legitimate theatre, broadcasting and the film industry are all deeply entangled in life along the Potomac.

The town's transformation is not due simply to Federal actions that shape entertainment products, such as the recent obscenity rulings of the U.S. Supreme Court. The fundamental change is in the attitude toward the role of Washington as a patron of the arts, as a cultural center and as an industry regulator.

To a certain extent, President Kennedy made the capital pay attention to the arts. But the pivotal factor in Washington's new role was the establishment by Congress in 1965 of the National Endowment for the Arts. It started out with a modest budget, less than \$10,000,000. But under the direction of Roger Stevens and Nancy Hanks — and with the active support of Presidents Johnson and Nixon—the money has been used so effectively that its funding level in another two years could be as high as \$200,000,000.

Set New Pattern

Even aside from the significant aid to the arts provided by the Federal money, the establishment of the Endowment broke this country's traditional patterns. It is now respectable for the government to be involved in the arts. The 1965 arts bill helped pave the way for Congressional approval of the Corp. for Public Broadcasting in 1967 and eased the birth of the Kennedy Center for the Performing Arts.

Both CPB and the Kennedy Center have caused controversy and have been the source of reams of news copy—and both, however falteringly, have groped toward fulfilment of their enormous potential for national impact, one in the most popular and pervasive medium in the world and one as a national cultural Mecca

AFI Made Possible

The American Film Institute also was made possible in part by the new attitude toward government and the arts. The National Endowment helped fund it, and now AFI has its theatre in the Kennedy Center.

The importance of AFI goes far beyond its film programs, which are being expanded to regional theatrical showings. Not only is AFI completely cataloging U.S. films, its archive division has made heartening progress in the attempt to salvage complete prints of American motion pictures, many of which were nearly lost forever as a result of film deterioration.

The theatres of the Kennedy Cen-

ter are not the only stages to benefit from the new Federal concern with the arts. The Interior Dept. helped rescue and support historic Ford's Theatre. The site of President Lincoln's shooting has had its rocky times and controversies, shuffling acting companies and fighting law suits. But it is solidly established now, both as a theatre and as a tourist attraction.

Filene Center Thrives

The Interior Dept. also runs the nonartistic functions of the Wolf Trap Farm's Filene Center for the Performing Arts, which has thrived since its opening two summers ago in suburban Virginia.

The new Federal involvement in greasepaint has hardly driven other theatres out of business, though the National Theatre, part of the Niederlander chain, is bitter about the government money that allows the Kennedy Center to outbid it for roadshow attractions. Arts Endowment money has helped prop up the struggling Washington Theatre Club, however, and has also aided the highly successful Arena Stage, which with the addition of the adjacent Kreeger Theatre has doubled its impact.

In the past few years, Arena has risen to national leadership through sending to Broadway "The Great White Hope," Arthur Kopit's "Indians," Michael Weller's "Moonchildren," and, this fall, "Raisin," the musical adaptation of "Raisin In The Sun."

New Theatre Opens

In the midst of all this theatrical flurry in a city preoccupied with politics and only barely in the top 10 U.S. markets in size, a new theatre has opened—the American Theatre, which, along with the National, is one of only two fully commercial stages in Washington.

Ed Yoe, former manager of Ford's, is the manager and part owner, and he opened in September with Richard Kiley in "Cervantes." It shouldn't take long to find out how viable a commercial operation the new facility in L'Enfant Plaza is.

A decade ago, legit theatre in Washington was the National, trailed distantly by the repertory productions of Arena Stage, and the Washington Theatre Club was just beginning to glimmer. Now, even the new phenomenon of dinner theatres is prospering.

Power Of Tv

The enormous power of tv in America is the principal reason for the quantum jump in Washington news about both broadcasting and the motion picture industry, since Hollywood has grown increasingly closely tied to tv, a Federally regulated industry.

The Federal Communications Commission has been an active generator of entertainment industry news from its inception, of course, and has been prominently in the public eye since Newton Minow charted the "vast wasteland" early in the Kennedy Administration. But the development of tv into the number one news medium in the country plus the new attention devoted to tv by the Nixon Administration have intensified industry concern with events in the Nation's Capital.

Agnew's Impact

Ex-Vice Prez Spiro T. Agnew, the man who made "nattering nabobs of negativism" a household phrase, early in the first term of Richard Nixon electrified the nation—and rekindled the endless debate about tv news—with his famous condemnation of the elite handful of network execs who control coverage of public events.

There have been permutations aplenty in the debate about government and media ever since, but the din has not died down—and, it seems safe to predict, will remain at a high decibel count at least as long as Nixon is President.

Fairness Rule Invoked

Television as a tool is warmly embraced by the President, of course. Even a GOP-dominated FCC found that Nixon's use of tv to push his policies was excessive, and ruled a couple of years ago that the fairness doctrine requires some kind of presentation of other viewpoints when the President repeatedly takes to a three-network hookup in primetime to generate support for the White House

Nixon also revamped an obscure White House department and made it into the powerful Office of Telecommunications Policy. Under Clay T. Whitehead, the OTP has exercised considerable influence over such crucial issues as public broadcasting, domestic communications satellites and cable television. With the approval of White House cheerleaders led by speechwriter Patrick Buchanan, Whitehead also has picked up the Agnew flair for rhetorically inflamed criticism of "ideological plugola" on 'network news shows.

Citizen Groups Emerge

On the other side of the controversy, the emergence of citizen groups and consumer law firms have spiced up many of the once-routine Washington procedures. License renewal cases rarely involved more than a yawn a decade ago; now they often stir charges of serious licensee faults and sometimes encounter a rival application for the broadcast facilities.

The FCC's decision in 1966 to apply the fairness doctrine to cigaret advertising was a milestone in a

growing citizen and government attempt, often centered in the Federal Trade Commission, to make sure that advertising doesn't work against the interests of the consumer.

Anything Possible

The once-unthinkable now is possible, and sometimes becomes a fact. The industry laughed when Action for Children's Television first suggested that advertising be barred from children's programming; a total ad ban is still not a realistic bet, but the industry is no longer laughing.

The film industry always has had a wary eye on Washington, and the Motion Picture Association of America headquarters here has had a sophisticated influence. Under Jack Valenti, the MPAA has succeeded in forestalling some censorship problems with the ratings systems, and economic subleties have been a prime area of expertise. Motion picture companies definitely benefited, for example, from the 7% investment tax credit written into law last year—and influencing that bill was not a job for political amateurs.

But as the regulated industry of tv has become increasingly important to Hollywood, even the unions have turned more and more to Washington. The Primetime Access Rule once might have been a matter between networks, their affiliates and the FCC. Now, right or wrong, it is perceived as adding to Hollywood employment woes, and Federal action has been endorsed.

FCC Potent Force

The growing awareness of the FCC as a potent force, and the willingness to turn to Washington for problem-solving, also has led the unions to call on the Commission to mandate a network return to fewer reruns, thus increasing program production and, as a by-product, industry jobs.

The extra political muscle that Hollywood has been exerting has led President Nixon to endorse the abolition of the access rule and call for a "study" of what to do about the rerun problem. It's not a fight that the White House feels like carrying into the trenches, and Hollywood may not win its goals. But the battle indicates closer ties than ever between the film industry and government.

Gov't Filmmaking

Another front on which Hollywood is beginning to make some progress with the help of its Congressmen is government film production. As Rep. Barry Goldwater Jr. (R-Calif.) has shown, enormous chunks of Federal money is spent on inhouse filmmaking, often when private film companies ought to be employed. Some of that money soon may be coming to industry professionals.

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171 Pix Gross \$428 Mil In Domestic Rentals

lthough nine major film distribu-Ators premiered 14 fewer pix in 1972 than in 1971, these 171 films snagged a fat \$428,750,000 in rentals from the domestic (i.e., U.S.-Canada) market. That figure, which works out to slightly more than \$2,-500,000 per pic and is almost 18% better than the \$364,000,000 earned by 1971 debutantes, looks less encouraging when broken down further however.

One film, the phenomenal "Godfather" from Paramount, accounted for fully 19.5% of the rentals earned by all 171 releases. And when that Mafioso meller's rentals are combined with domestic earnings on the year's other big hits, the results show that a mere 13 features generated 55% of the domestic income earned by major releases bowing in 1972 (as compared to 14 pix snagging 52% of major-distrib rentals in 1973).

The converse of this blockbuster tally, needless to say, is that the other 158 films (or 92% of the majors' product) were left to scramble for the remaining \$193,875,000 of domestic-market income recorded by these distribs. Even bleaker is the fact that 56 of these pix (almost onethird of the nine companies' releases) earned domestic rentals below \$250,000 - a figure that barely allows for recoupment of ad-print costs and interest, let alone chopping down the production nut. In 1971 the comparable percentage of lowgrossing releases was 29%.

In short, 1972 saw a perpetuation and accentuation of the boom-orbust trend of recent years. Current indications suggest that the predominance of a few superhits in the domestic film marketplace is waning in 1973, but it's been suggested that such an "improvement" is occurring only because there have been few really big grossers released thus far in this commercially sluggish year.

And what made a hit with audi-

sold properties, violent themes and stars. Of the 24 releases to earn \$4,-000,000 or more, eight were based on heavily presold titles (recent bestsellers or hit plays), eight counted violence as one of their prime lures and 16 featured major marquee names.

Only six of the top-grossing titles failed to capitalize on these three audience lures in clear-cut fashion, and even their success could be at least partly explained by such oldfashioned enticements. "Lady Sings The Blues" and "Sounder" were both w.k. book titles (though not out-andout best-sellers), and the former also had recording star Diana Ross making her much-publicized screen bow.

"Frenzy" had discreet violence and the name of "star" director Alfred Hitchcock. "Super Fly" promised more blaxploitation violence than its gritty charm actually de-livered. "The Heartbreak Kid" drew on three media-promoted talents - author Bruce Jay Friedman, playwright Neil Simon and director Elaine May. And "Conquest Of The Planet Of The Apes" was the penultimate installment in an unusually popular theatrical film series.

The relative absence of low budget, no-name smashes in 1972's product lineup might be discouraging to buffs who'd hoped the "Easy Rider" breakthrough signaled a commercially viable "New American Cinema." But the top dollars going to 'conventional" fare like "The Poseidon Adventure" and "The Valachi Papers" means that, once more, the public is buying what old-line Hollywood execs expect it to buy.

Listed at right are the domestic (U.S.-Canada) rentals earned by the nine majors' releases bowing between January 1-December 31, 1972. In the case of pix that earned less than \$1,000,000, titles are grouped alphabetically within dollar-determined categories.

Ranking Of Majors In Rentals

This chart ranks the nine major not be confused with the annual ing by Daily Variety which runs rental earned domestically by each company's pix that premiered in 1972, such average calculated by dividing the distrib's total domestic rentals by number of releases.

These figures apply only to films having their first engagements in 1972 and (for comparative purposes) 1971. Income earned in a year subsequent to a given film's premiere is nonetheless included in the total for the earlier year.

This ranking of distribs thus should

Distrib.	No. of Releases		Total Domestic Rentals			Median Domestic Rental			Average Domestic Rental		Rank	
	'71	'72	'71	'72		'71		'72	'71	'72	'71	'72
Paramount	.23	14	\$25,750,000	\$107,500,000	S	850.000	S	925,000	\$1,120,000	\$7,680,000	q	1
Warner Bros	.17	17	81,750,000	72.750.000	- 1	2.500.000	•	1.900.000	4.800.000	4.280.000	ĭ	,
20th-Fox	.15	25	42,000,000	70,750,000		775,000		625,000	2,800,000	2.830,000	3	3
Nat'l Gen'l	.13	14	19,500,000	38,250,000		700,000		1.975.000	1.500.000	2,730,000	4	4
Universal		15	25,000,000	29,500,000		700,000		550,000	1,470,000	1,965,000	5	5
Columbia		22	41,250,000	39,250,000		250,000		525,000	1,145,000	1.785,000	8	6
United Artists.		20	82,500,000	30,000,000		675,000		650,000	3,300,000	1,500,000	2	7
M-G-M		22	23,750,000	25,750,000		750,000		750,000	1,185,000	1,170,000	6	8
Cinerama	.19	22	22,500,000	15,000,000		375,000		200,000	1,180,000	680,000	7	9
TOTALS1	185	171	\$364,000,000	\$428,750,000	\$	650,000	\$	625,000	\$1,970,000	\$2,510,000		

not be confused with the annual ranking by Daily Variety which runs early in each calendar year and includes earnings on all releases that have had playdates within the year under analysis.

The median rental for a company is for the "middle" ranking film in its release schedule (that is, for example, the fifth-biggest grosser in a slate of nine releases, or the average of the fourth and fifth in a group of eight). In other words, the figure reflects that film (or average figure) which had as many pix grossing above it as below it.

FEW BIG INDIE HITS IN '72

The so-called minor and indie distribs had precious few big boxoffice hits in 1972, but several top-grossing titles should be appended to the list of major-distrib rental returns carried here. Biggest was Allied Artists' "Cabaret," with domestic rentals of nearly \$16,000,000 followed by two Walt Disney pix released by Buena Vista, "Snowball Express" (\$5,950,000) and "Now You See Him, Now You Don't" (\$4,450,000). Cinemation's "Fritz The Cat" also found room at the top with \$4,000,000 in domestic rentals.

The other top-grossing indie release, "Deep Throat," seems likely to top the \$4,000,000 mark, if it hasn't already. Damiano Films isn't revealing its earnings on the pornopic, however, perhaps fearing that too much disclosed profit would hurt it in pending censorship trials.

Grosses Of Top '72 Releases

Orosses Of Top 12 Release	53
"The Godfather" (Par)	.\$83.800.000
"The Poseidon Adventure" (20th)	.\$34,000,000
"Deliverance" (WB)	.\$20,000,000
"What's Up, Doc?" (WB)	.\$19,500,000
"The Getaway" (NGP)	.\$14,700,000
"The Valachi Papers" (Col)	\$9,400,000 \$8.400,000
"Sounder" (20th)	
"Pete 'N' Tillie" (U)	
"The New Centurions" (Col)	\$7,500,000
"Jeremiah Johnson" (WB)	\$7,400,000
"Everything You Always Wanted To Know About Sex" (UA)	\$7,400,000
"The Cowboys" (WB)" Butterflies Are Free" (Col)	\$7,300,000
"Skyjacked" (MGM)	\$0,750,000 \$6 500 000
"Frenzy" (U)	\$6,500,000
"Joe Kidd" (U)	\$6,100,000
"Super Fly" (WB)	
"Play It Again, Sam" (Par)	\$5,300,000
"The Life And Times Of Judge Roy Bean" (NGP)	\$4,950,000
"Man Of La Mancha" (UA)	\$4,500,000
"The Heartbreak Kid" (20th)	\$4,200,000
"Conquest Of The Planet Of The Apes" (20th)	\$4,000,000
"Shaft's Big Score" (MGM)	\$3,950,000
"The War Between Men And Women" (NGP)	\$3,650,000
"Slaughterhouse-Five" (U)	\$3,650,000
"Prime Cut" (NGP)	\$3,600,000 \$3,400,000
"Buck And The Preacher" (Col)	\$3,400,000
"Kansas City Bomber" (MGM)	\$3,200,000
"The Hot Rock" (20th)	\$3,200,000
"Fuzz" (UA)	. \$3,150,000
"The Legend Of Nigger Charley" (Par)	
"The Candidate" (WB)" "Up The Sandbox" (NGP)	
"The Other" (20th)	\$2,900,000
"1776" (Col)	. \$2,850,000
"Portnoy's Complaint" (WB)	. \$2,700,000
"Ben" (CRC)	\$2,600,000
"Where Does It Hurt?" (CRC)	
"Pocket Money" (NGP) "The Concert For Bangladesh" (20th)	\$2,400,000 .\$2,400,000
"The Mechanic" (UA)	
"Snoopy Come Home" (NGP)	\$2,350,000
"Young Winston" (Col)	\$2,300,000
"Come Back, Charleston Blue" (WB)	
"Junior Bonner" (CRC)	\$2,150,000
"Tales From The Crypt" (CRC)	
"Melinda" (MGM)	
"The Emigrants" (WB)	\$1,900,000
"Last Of The Red Hot Lovers" (Par)	
"Avanti" (UA)	
"Bluebeard" (CRC) "X, Y And Zee" (Col)	
"The Great Waltz" (MGM)	\$1,600,000
"Red Sun" (NGP)	.\$1,600,000
"Hannie Caulder" (Par)	.\$1,600,000
"Trouble Man" (20th)	
"Silent Running" (U)	
"The Culpepper Cattle Company" (20th)	
"A Separate Peace" (PAR)" "Hit Man" (MGM)	.\$1,200,000
"Chato's Land" (UA)	
"Asylum" (CRC)	.\$1,150,000
"Cool Breeze" (MGM)	
"Rage" (WB)	.\$1,100,000
"The Revengers" (NGP) "Travels With My Aunt" (GM)	.\$1,100,000 21,050,000
"The Honkers" (UA)	
"They Only Kill Their Masters" (MGM)	.\$1,000,000
"The Salzburg Connection" (20th)	.\$1,000,000
(Continued on Page 165)	

(Continued on Page 165)

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TO

All Our PARIETY PARIETY Friends

HAPPY ANNIVERSARY!!

* * *

PACIFIC THEATRES

HURRAH FOR THE GOOD GUYS!

By MIKE FRANKOVICH

When I was requested to write an article for this year's Daily Variety anniversary edition I said to myself, "What shall I write about?"

Shall I be a knocker? No.

Shall I write a criticism of the entire industry; tear apart pictures, producers, directors, actors? These are the people I live with, people I respect and admire and see nearly every day. No.

Then what shall I pick as my subject? Shall I be an expert diagnostician? There are more opinions expressed on what's wrong with the motion picture business, yet no one seems to be doing anything about it. I do not consider myself a pundit. I have enough projects to keep me busy every day without prescribing a panacea for someone else's ills.

The Do-Gooders

I feel strongly that something should be said about the do-gooders in our community. There are some who are not so charitable in their appraisals of people, pictures and personalities. They are quick with the jab of their poisonous needles. These make up the group we can well do without.

There are so many of our movie and show business citizens who give of themselves untiringly with the utmost devotion to causes that touch all forms of humanity, young and old, regardless of color or creed. This, then, is a tribute to those who contribute in time and effort, not to mention money, toward a betterment of mankind.

Variety Club Charities

Since my close association with Variety Clubs International, which started many years ago in London, I have had the opportunity of being involved with wonderful people and worthwhile causes. With each year it grows in great proportion. Never have I seen such dedication to making life worthwhile for unfortunate youngsters, crippled, limbless, speechless, parentless, fundless and friendless until Variety and other heart-warming charities stepped in and made a 360-degree switch in their fortunes.

But I did not set out to make this a piece about Variety; rather a tribute to those in our town who work so hard for their favorite charities. There is no way of deducing the exact amount of money raised by these wonderful people, but I am certain it runs in the millions.

Cedars-Sinai Women

Take the Cedars-Sinai women who each year stage a premiere of a motion picture for this worthy cause. They work their feet to the cal-

louses selling tickets, rounding up the celebrities and putting on a great party. They turn over to the hospital between \$100,000 and \$150,000. And they've been doing it for 20 years or more.

Thalians Get Stars

And how about the Thalians? Debbie Reynolds helped start it and now these great gals spend months putting together a show that is so thoroughly rehearsed and staged it has the professional touch that makes this affair the standout of the year and brings in hundreds of thousands of dollars for retarted children.

The Thalians usually bring out Frank Sinatra, Dean Martin, Sammy Davis Jr., John Wayne, who do so much for the underprivileged. And how about Bob Hope? He never stops.

Kaye And Benny

Danny Kaye and Jack Benny travel the world conducting and playing with Philharmonic orchestras to fill the coffers of good causes. Jerry Lewis has a telethon every year for the Multiple Sclerosis Fund. Buddy Hackett has a pet charity, The Boys Fund of Chicago, to whom he gives unlimited time. Danny Thomas is responsible for the St. Jude's Hospital in Memphis. Irene Dunne and Rosalind Russell are involved with

numerous organizations. Milton and Ruth Berle are great workers.

Then there is Jules Stein and his Eye Clinic at UCLA. Lew Wasserman, without seeking any acclaim, contributes constantly to many needy causes in addition to his generous support of our theatre arts entities. Jack Lemmon and Walter Matthau can be counted on whenever help is needed. I am only scratching the surface and wish I could name a complete list of those community-responsible people who bring pleasure and light to so many in darkened corners.

Deserving Gratitude

So I'm happy to have this opportunity to express gratitude to people of an industry subjected to constant needle-nudging by critical by-standers who could serve a more productive cause getting out and doing things constructive rather than shooting harmless darts at targets not deserving such treatment.

We are a privileged group and yet, because of the glamor and financial rewards within the entertainment world, we attract parasites, promoters and unworthy freeloaders. These are the leeches whose actions reflect no glory or credit to our business.

This, then, is a loud hurrah for the good guys.

French Films Today Too Tame For U.S.

By GENE MOSKOWITZ

Paris.

ONCE "Viva La Difference" was a harmless French expression referring insouciantly and shouldershruggingly to some delightful differences between the sexes. It was so light and eye-winking that it might not even have bothered femme libbers. But this same quote applied to some aspects of the current showbiz scene make it grim and in a way sum up some key problems.

Fact is "Difference" seems to be more blatant between France and the U.S. in re showbiz tastes than before the last war. And this despite satellites and instant communication between countries on a worldwide scale plus wider traveling, not to forget the millions of G.I.s who stayed in France and around the world.

Too Remote

Raymond Danon, local producer, laments that the U.S. just seems to feel French films today are too remote, classic or different for much U.S. chances. His "The Cat," based on a Georges Simenon tale, with Simone Signoret and Jean Gabin and winning a prize at the Chicago Film Fest two years ago, still has trouble getting a U.S. distrib. Why, he wonders, after all, culturally, there isn't much difference, or is there?

But that old difference also works the other way. Many of the more outspoken, outsidey youth, black and new anti-western Yank types of pix sometimes find rare releases: the major reps on the scene aver many are not worth release costs, if they are hits at home. Some films repeat on both sides, natch, but the differences still pile up. Village Voice pic pundit Andrew Sarris noted differences within the critical facilities stateside also. He said that at one time he could be reasonably sure that certain critics thought like him and would like the same films. But not any more.

And French critics have a habit of making cult figures of Yank film-makers who are less than prophets at home as per Woody Allen, Jerry Lewis, Sammy Fuller and others.

Critics Attached

The Critic Section at the recent Cannes Film Fest was roundly attacked by most critics present though pix had been picked by fellow critics. So the differences mount and if disagreements are sometimes positive elements they have not appreared so in re the commercial side of films, or legit, music, tv and other show facets, for that matter.

Looking at the top 17 Paris firstrun grossers of the season, usually setting the overall pattern, shows some pix bridged tastes at home and abroad, but mainly in re Yank films. "The Last Tango In Paris" (UA), albeit Italo-French-U.S., was lead grosser here and is doing right well over there. But a local spy spoof pic which is next, "The Big Blonde With The Black Shoe," still has not been taken for the U.S.

"The Godfather" repeated both sides; "Cesar And Rosalie" was more potent at home than stateside. Then there are several more French pix that still do not have U.S. takers. Luis Bunuel's "The Discreet Charm

Of The Bourgeoisie" copped an Oscar and did right well at home and good in the U.S., though on its kudo, reviews and word-of-mouth it should have done better in America.

And legit has not made much Broadway indentation since the two Barillet-Gredy hits "Cactus Flower" and "40 Carats," both of which also were filmed in the U.S. Now David Merrick supposedly has stage options on a tranvestite comedy, "The Mad Cage," by Jean Poiret, and one on an avante-garde and a commercial playwright fighting over a girl but using this to voice their different attitudes toward theatre and life.

Remains to be seen if gay lib will go for the former and how intellectuals will like the other, called "The Turning Point." Author Francoise Dorin is tagged the French Neil Simon due to her penchant for one-liners and treating seemingly serious topics in the guise of comedy.

Neil Simon Does Well

The real Simon did well here this season with "The Prisoner Of Second Avenue," and John Guare's "The House Of Blue Leaves" had a moderate success as a local version of "Hello, Dolly!" But otherwise differences in legit taste persist.

Some French songs and singers do all right in the U.S. but via small inroads at best. Yanks fare better with songs and disks here if in-person star stints are rare except for such exceptions as Liza Minnelli and Jerry Lewis. Rock groups can do onenights as jazz groups but the greater interchange and longevity of yore are slipping.

Yank tourists still go for the elegant strip production of the Crazy Horse Saloon, though it is hardly erotic, as well as the dynamic Lido Cabaret show though it is also at Las Vegas. It may be the difference of seeing it here.

Yank skeins still get local tv airing but not up to other years, while features do all right for they are more accessible, cheaper and more massoriented than what the French can supply for the massive yearly needs of the three stations under the state vid monopoly office, the ORTF.

Many Exceptions

Of course, this is a cursory look at a phenomenon that has been developing. There are many exceptions, but they all seem to reinforce the growing certainty that changing ways have made showbiz creations of France and the U.S. not as viably and easily exchangeable as heretofore. Sure, U.S. pix take about one-third of the take here, but they have to be bolstered by local Italo and French product handled by the majors.

And, paradoxically, French softcore is childish compared to U.S. porno but new rulings there might make a place for local porno pix.

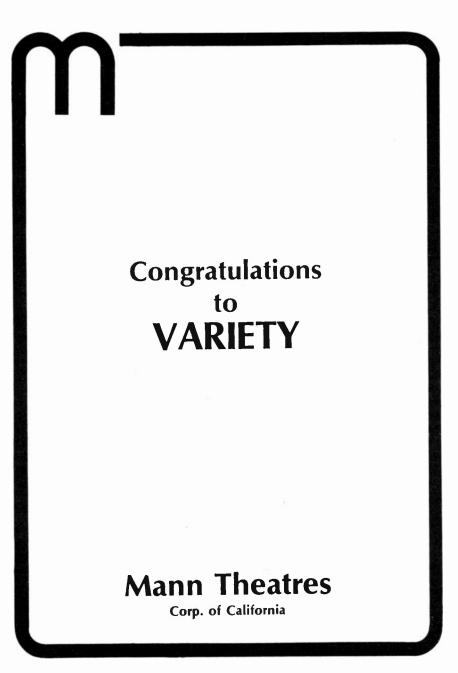
Anyway, U.S. pix still have a wide following and the staple oaters made up a big part of the summer firstrun staples. Things could change and differences might become more enticing for each, but right now youth pix, black films, nostalgia epics, except "Godfather," find it hardgoing.

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ITALO PIX OUTPUT HIGHEST IN YEARS

By HANK WERBA

Rome.

Italian cinema is in the throes of another flourishing time phase and most of the reasons for a bullish attitude are sufficiently ingrained to offer an optimistic outlook for coming years as well.

Official statistics, diligently compiled by the Society of Authors & Editors, show a voluminous increase of 14.8% in the Italian market film gross of close to \$400,000,000 for 1972 as compared to \$350,000,000 in 1971.

The encouraging statistic, however, is the increase of 18,000,000 admissions for a total of 554,000,000 tickets sold in 1972 – making it a two-year reversal of a 15-year spectator decline. Total spectator growth in 1971 and 1972 added 30,000,000 ticket sales and fundamentally explains the happier frame of mind in Italy.

For the Italians, another positive factor for the local industry is the high 63% share of market gross chalked up in support of Italian films. The extent of Italian support for its own film product is readily evident in listing for 16 key city firstrun and moveover release.

'Godfather' Champ

Behind all-time champ "The Godfather" are six Italian pix — PEA's "Last Tango In Paris," Clesi's "Malizia," Tiger's "All The Way, Boys," Titanus' "Indian Summer," Rizzoli's "Alfredo Alfredo," and Tritone's "Even The Angels Eat Beans."

Only other Yank pic in the Golden Dozen was WB's "Clockwork Orange"—followed by an all-Italo roster of the Dino De Laurentiis production "The Valachi Papers," PEA's "Man From The East," Mega's "Ludwig" and "The Canterbury Tales"—to give PEA producer Alberto Grimaldi triple standing among the season's hottest entries.

Though Italian product averaged out at 63% of the market, rentals did not enter Italian coffers in the same proportion. United Artists, to take one example, made its best showing in years during the 1972-73 season by releasing all three PEA moneymakers ("Last Tango," From The East" and "Canterbury") to give the Yank company third place standing behind CIC and Euro International among all national distribs. CIC also did great biz with three Italo pix, topbilling such popular local stars as Alberto Sordi, Nino Manfredi and Mariangela Melato.

High Production

Italian film production in 1972 was the highest in years with a total of 277 pix, 211 of which were either all national or Italian majority coproductions. At the six-month mark this year, production figures were running slightly ahead of 1972 while industry activity during the summer and early fall indicates that last

year's 277 picture peak will be at least equal and probably surpassed this year.

Within this ebullient landscape, several factors of international significance have emerged. One is the decision by Andrea Rizzoli to make available heavy investment in his Rizzoli Film productions, his Cineriz distrib banner and the recently formed Rizzoli-De Laurentiis Motion Picture Corp. for world sales.

Rizzoli Plunging

Having inherited from Angelo Rizzoli the huge publishing empire and much smaller film combine, Andrea Rizzoli appears embarked on a policy of achieving the top spot in Italian cinema as producer, distrib and film exporter.

Rizzoli has invested millions of dollars to acquire the Elizabeth Taylor starrer "The Driver's Seat," the Terence Hill-Bud Spencer farce comedy "Or Else We'll Get Mad" (both in production) and Ingmar Bergman's version of "The Merry Widow," with Barbra Streisand in the title role, and to be filmed mainly in Rome under the producership of Dino De Laurentiis.

Investment for this trio, plus Pietro Germi's upcoming film, is in the neighborhood of \$8,500,000. As a shrewd industrialist, Andrea Rizzoli is readily aware that the pressing need for top-drawer product in the world market will help him recoup long before these films reach the screen.

The activity of Dino De Laurentiis in New York and Rome has created another bridge to the American market—Italian cinema's longheld goal. Any suspicion that De Laurentiis has become a filmmaker in exile, despite his new headquarters in Gotham's Gulf & Western building, runs counter to his equally active program in Italy and Europe.

Half Domestic Films

It's a safe guess that half of his annual program of 12 or more pix will enter production on this side of the water. He is too wily an operator to overlook the golden-nuggeted Italo market or the type of product originating here that can make a mint around the world, less the U.S.A.

A third aspect of Italy's current thrust is the spreading tendency of Italian producers in greater numbers than ever to cast top Yank and international thesps in a more general bid for the American market and a bigger share of foreign markets. Following the example of PEA's Alberto Grimaldi and helmer Bernardo Bertolucci in signing Marlon Brando for "Last Tango," producers and directors are fixed on cast prominents. Names that were once in the exclusive domain of Carlo Ponti and Dino De Laurentiis, are or will soon be filming for many more Italo producers than in the past.

Taken at random, Elizabeth Taylor, Richard Burton, Liza Minnel-

li, Barbra Streisand, Glenda Jackson, Burt Lancaster, Henry Fonda, Jack Nicholson, Maria Schneider, Lee Van Cleef, Tom Skerritt, Keith Carradine, David Janssen, Oliver Reed, were either filming in Italy or will be within the next few months. Firmed up or considering firm offers are Raquel Welch, Susan George, Susannah York, Rod Steiger and Yul Brynner.

Two companies are bidding for Marlon Brando to star in Marco Vicario's "The Pleasure" this year and Franco Zeffirelli's version of "Dante's Inferno" next spring. Roster of American and foreign talent also includes Patrick McGee, John Philip Law, Richard Conte, Eli Wallach, Ingrid Thulin, Trevor Howard, Helmut Berger and repeat assignments for Glenda Jackson and Oliver Reed.

Alfred Leone of Leone Associates in New York and Euro-America in Rome has been bidding for months to sign Steve McQueen for "Danny And Earl," to roll in Los Angeles early next year under the direction of Terence Young.

Devalued Dollar Helps

The devalued dollar not only makes U.S. talent more accessible but is incongruously priming more Yank production in Italy than has been noticeable for quite some time. Late last August, Peter Bogdanovich started filming "Daisy Miller" (Par) with Cybill Shepherd and Cloris Leachman at the head of an almost all-American cast but with an all-Italian staff and unit. A fortnight later, director Anthony Harvey came in with Liv Ullman and Peter Finch to film exteriors in Rome for "The Abdication" (WB).

Recent word is that both Billy Wilder and Stanley Kramer again have projects for filming in Italy, while Anthony Quinn is set to coproduce and direct an adaptation of "Across The River And Into The Trees" from the Ernest Hemingway novel with Robert Haggiag as partner this year.

More U.S. Projects

In a bid to add international flare, Italian producers increasingly are sending projects to the U.S.A. and other remotely exotic location outposts. Aside from the one-man Dino De Laurentiis establishment based in New York, Gianni Hecht Lucari of Documento sent Alberto Sordi and Richard Conte to New York for a month of "My Brother Anastasia" locations and then repeated with a long hegira to Detroit for "I Go, Take Care Of America And Return."

Edmondo Amati picked San Francisco and Albuquerque to backdrop his Mafia pic with Martin Balsam and Tomas Milian, "The Consigliori." Franco Cristaldi of Vides and his helmer Francesco Rosi spent weeks in New York with Gian Maria Volonte and Rod Steiger to get authentic period backgrounds for "Re: Lucky Luciano."

Sergio Leone recently returned from months of filming in New Mexico and New Orleans for "My Name Is Nobody," starring Henry Fonda and Terence Hill. Also Appignani of Alpherat set up Fral to produce "Last Chance For A Born Loser," with Ursula Andress and Fabio Testi, in Canada. Silvio Clementelli will produce his first film almost entirely in the U.S.A. this fall for Clesi Cinematografica and it will mark Salvatore Samperi's fourth straight helming assignment under the Clesi banner.

But Italian filmites also are setting up cameras in the Middle East, the Indian Ocean islands, Africa, the Orient and Eastern Europe (U.S.S.R., Rumania, Bulgaria and Yugoslavia) for pictures already finished or upcoming.

5 Favorable Factors

Five factors, all federal in nature, act as cornerstones for Italy's dynamic film structure. First is a five-year agreement between the film industry and state-run Italian Broadcasting Corp. limiting film features on the Italo tube to one a week on each of the country's two channels.

Another major factor is the sharp reduction in boxoffice taxation in a reform bill approved last spring. In it, cinema was taken out of the luxury category, tagged a common necessity item and given the low TVA tax of 6%.

State Bank Financing

A third factor is the increase in financing provided by the film credit section of state-owned Banca Nazionale Del Lavoro (BNL). Of the 211 all-Italian or Italian majority coprods in 1972, 57.44% received loans to the tune of \$24,305,129. With taxes cut and state bank film financing on the rise, the producer still has that 13% subsidy on gross receipts in Italy. For Alberto Grimaldi's production of "Last Tango In Paris" the subsidy will fringe \$1,500,000; for producer Silvio Clementelli, his "Malizia" subsidy will come in at \$1,000,000.

Finally, Italy's public-funded Ente Gestione Cinema (Italian Film Corp.) is busy under its five-year program backed by a total public write-off outlay of \$65,000,000 in financing pix of particular cultural, political or artistic quality through its distrib Italnoleggio, modernizing its big studio complex Cinecitta and funding specialized Istituto Luce for production of documentaries, educationals and kidpix.

Sturdy Underpinning

Some of these cornerstones are slightly chipped or cracked (particularly the Italian Film Corp.), but together sturdily underpin the enormous film activity in this country.

Between this protective flooring and the no-ceiling limit on creative talent, Italian cinema is taking advantage of both to shoot for world film power status behind the U.S.A.

My very dear Ms Doll

whose name is nobody's business but mine, just little Ms mine — Sssss!

"What", I, little Ms i respectively rise to inquire of These United States' Supreme Court, "is obscenity — is FREEDOM?"

Let me, little Ms me tell you, little Ms you:

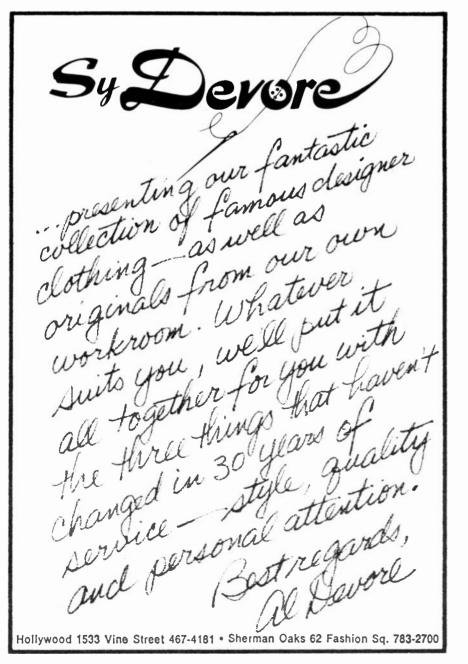
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as of A RIGHT ought to be — has got to be

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Love, baby, love.
Your very obedient slave & stagehand,
Ms Joyce Dale

See my letter to President Nixon — Daily Variety 38th Anniversary Edition (page 104) 1971. Also my letter-adv. FREEDOM FOR FILMS OR FIGHT! — Daily Variety (page 5) Aug. 13, 1973.



to
Daily Variety

40th Anniversary

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Hopeful Note In 'Ariverderci Londra'

By DAVID GOLDING

London.

As Americans in show business slowly slink back to their well-stacked teepees west of Sunset and Doheny, a nervous question keeps searching for answers in the local pubs to what happened to London where it all happened in the 60's.

The film scene is changing as everything else here. Many historical landmarks, torn down by sharp land speculators, are vanishing from the face of the city. So are a number of the top names along with a vintage crop of promising new talent who briefly grabbed the spotlight during the period of the mini-skirted swinging London a few years back.

Stars Going Abroad

A roll call reveals that most of the stars have opted to work abroad or are no longer that interested. Glenda Jackson, the first lady of the British screen, will be making films in Rome and Paris until the end of the year. Julie Christie manages to be near Warren Beatty, who in turn prefers the States, so that takes care of her.

If she is not on a picket line or espousing some worthwhile cause, the wonderfully quixotic Vanessa Redgrave is working primarily in the theatre or in television. Michael Caine and his new family are casting a yearning eye toward the Malibu sands and he has indicated he would like to end up there for a spell.

Likewise, it seems, for Richard Harris, who has been working in Hollywood regularly. Rome had Elizabeth Taylor and Richard Burton separately; how and where they will each work abroad is unpredictable but London is unlikely. Albert Finney, who has been content to settle into the gray anonymity of London, occasionally emerges for an acting or directing stint at the Royal Court Theatre. His rare appearances only confirm that he is one of the three best actors in England. Getting Sean Connery off the golf course these days is extremely difficult; he has too much money.

Even the distribution side has shed many of the recognizable trademarks so that you need a program to keep up with the players. Universal and Paramount overseas are now happily entwined under the banner of Cinema International Corp.

Increasingly high distribution costs and shrinking foreign revenues led to the first "shotgun" marriage which it is hoped will produce more income with a much smaller overhead.

MGM is now going steady with EMI, whose in-laws being the ABC circuit makes this union palatable but somewhat confusing. Twentieth Century-Fox now walks hand in hand with the Rank Organization, also blessed with relations like the Rank Circuit who are nice to have as family.

WB, Col. Join Couples

Somewhat belatedly Warner and Columbia joined the happy couples in Wardour Street. United Artists is still very much the gay bachelor, but when you have Broccoli and Saltzman and James Bond, who needs to be locked into unholy matrimony?

Dollar devaluation abroad and high interest rates have combined to dampen the zeal of American film companies in establishing a permanent base of film operations here. Only as the occasional project that is indigenous to England and Europe will entice a company over like a nervous debutante at her coming-out party. Some companies will go as far as setting up deals for a small coterie of directors, such as Fred Zinnemann and Stanley Kubrik, and permit them to work where and how they choose, but within a firm ceiling on the budget.

For the creative technical and studio employes who have labored in the film vineyards through one crisis after another, the situation is somewhat grim. Most of them are firstrate, usually quiety exuding a warm pride in their achievements on the floor. Gradually, they are spinning off to other fields of endeavor.

Small Core Remains

Only a small solid core remains but they too are asking for how long? Not much solace from the giant British companies like EMI and Rank who are hedging their bets with coproduction deals or small budget film versions of popular national television series which have the sole virtue of turning out to be profitable in the local market.

Changing patterns in the American world of communications and the disappearance of such media as Life and Look have contributed to the doldrums. The name of the game is still excitement but the emphasis obviously is on more predictable factors. All the American news bureaus based here, including Time and Newsweek, are understaffed, so motion pictures as news sources have to take their place in line.

Visits of American press in the past year have noticeably decreased but those hardy travelers who do

show up must be surprised by the effusiveness of their welcome. Their working presence in a way is positive affirmation that there is still a place called Hollywood.

Not to be overlooked is one event occuring here regularly every Thursday. It is the appearance of Variety, usually by noon on the desk of every executive who can afford one, and its many pages makes for a pleasant reminder that there is still a show business.

Call it what you may but the slowdown or shakedown is considered in some quarters as having a beneficial effect in the long run.

Hard-nosed executives buttressed with facts and figures are scrutinizing the credentials of even the more reputable filmmakers more closely than ever before. There seems to be no room at the inn for the hustler or fast talker, regardless of the accent. Flattery is more subdued; sycophancy is out.

Always An England

Instead, there seems to be a deepening understanding and mutual regard for each other's problems. For the future, which is difficult to chart, remember the British still have that indefinable quality that inspires them against odds to rise and meet the challenge of the grimmest occasion. They have done it before and probably will do it again.

So for those who have said "ariverderci Londra," yes, even though the dollar may be down, the studios rather empty, the price of theatre tickets and fish and chips going up, the takeover by tourists, the crowded undergrounds, the daily disappearance of lovely Georgian buildings, there is always a little spring in the air which whispers "benevenuta a Londra."

Mexico Moves To Bolster Movie Industry

By SAM ASKINAZY

Mexico City.

Since Rodolfo Echeverria took office in Mexico City as director of the National Film Bank, the film industry has undergone some sharp changes in every aspect—changes that have had an impact on locals and foreigners involved in production.

Echeverria's pitch, as the industry's top man, has been toward strengthening Mexico's industry at home and abroad by turning out pictures which are more marketable, and aided with a stepped-up sales program. To achieve this, the government has become more involved in the film business and the first results are optimistic.

On the home front, distrib Pel-Nal—which handles Mexican product within national boundaries—has had to compete with pix handled by Col, WB, Par, CIC, Fox, MGM, Avco, and a few indies.

Except for Col-Fox, most of the imported films are channeled through Pel-Nal (directed by Salvador Ame-

lio). They have access to the official (government-owned) Operadora de Teatros circuit and the top firstrun theatres.

Col and Fox have a joint agreement with about 75 indies throughout the Republic which program their films exclusively.

Operadora's circuit includes 324 hardtops and the chain recently acquired another 55 houses from the privately operated Circuito de Oro net (25 of them were in the Col-Fox setup). The move was made to satisfy demand of Mexican filmmakers for more screen time in higher priced houses to alleviate recouping problems

Of an estimated 1,700 houses nationally, the capital with a population of over 8,000,000 has only 91. Thirty-two of these are rated firstrun and now, for the first time, some Mexpic are good enough to rate programming in top houses and even stay on for long runs.

Currently, for example, "Rincon de las Virgines," "Los Meses y Los Dias," "Castillo de la Pureza," "Los

Cachorros" and "Mecanica Nacional" (an unheard of "phenomenon" in the local industry) have demonstrated their staying power. This also illustrates the change that has come about production-wise.

Easing up on censorship standards has accounted for change in subject matter with more freedom granted for exhibition and production. (There's still enough censorship left, however, so that chances of a "Last Tango In Paris" hitting the screens here are practically nil.)

In the capital, U.S. and other foreign pix manage about 60% of programming time while local product has about 60% of screentime in the provinces. Partially, this is due to an industry policy of not permitting dubbing of foreign pix for theatre or tv release here. Using subtitles in areas where illiteracy is high naturally places these features at a disadvantage.

About 200 features from U.S. distribs are screened annually to the tune of about \$10,000,000. (No figures available on indies). Pel-Nal's

gross from Mexican output of 73 films, plus foreign product, is an estimated \$13,000,000 annually, making the total spent on movie-as-entertainment about \$25,000,000 a year. Pel-Nal also has booking preference.

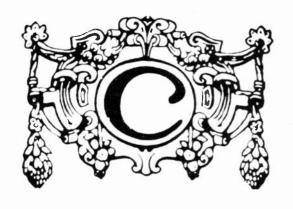
The National Film Bank and Churubusco Studios have managed to arrange some coproductions but not to the degree hoped for. They've signed pacts with European nations and have made a couple of pix with joint U.S. financing. The four-feature deal with UA still hasn't gotten off the ground but the first one was due to roll this month with Sam Peckinpah directing.

This far into '73 has been a letdown from '72 when nine foreign pix were made in Mexico. As a result, this has been a disappointing year production-wise. At end of August, only 36 local films had rolled plus one U.S. feature for Cinemobile. But industry sources are optimistic with more interest for shooting in Mexico where Churubusco Studios reports increasing U.S. feelers. **COMPLIMENTS OF**

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Obscenity Rulings And Writers' Strike Highlight Headlines Of Turbulent 1973

By WHITNEY WILLIAMS

Hollywood, long-since accustomed to strife and changing patterns, encountered new spasms of turbulence, uncertainty and upheaval during the October-to-October annum. Period also saw its brighter moments, fresh blood in top positions and unexpected thinking in responsible quarters.

U.S. Supreme Court, in a colossal bit of fancy footwork, tossed its obscenity bombshell which rocked both porno merchants and theatres alike, leaving exhibs "shocked and confused" and giving judges of various courts a field day in interpretation.

Writers' Strike

In another bombastic revelation, Metro announced it was quitting distribution but, according to prez James T. Aubrey, was not folding, only selling property and planned to expand video production. This created almost as much furor and excitement among exhibs at the annual National Association of Theatre Owners meet in Frisco as the Supreme Court's veiled decision which could not be clarified in film execs' minds.

In one of the industry's unnecessarily long drawn out strikes, the Writers Guild of America West launched action against both major producers and networks, causing some delays in the tv season and considerable losses in pay to members during the three and one-half month walkout.

Also on the labor front, IBEW struck against CBS Radio and TV, following collapse of negotiations, and AFTRA, which first supported action, finally joined forces in the seven-week strike. The IATSE and association of Motion Picture & Television Producers signed a tape accord which Don Haggerty, local union exec, called "illegal," and threatened to take "appropriate legal action." Three IA unions filed NLRB charges against agreement set by prez Richard Walsh.

Retroactive Hikes

All was not unpleasant on the labor front, however. In August, two months after the controversial measure was singed, AMPTP's Billy Hunt and IA's Walsh arranged retroactive hikes for crafts even if pacts were not okayed.

And while the unemployment picture often was bleak, a multi-union survey led by Screen Actors Guild showing a "shocking" drop compared with the national average, the three nets in August revealed they would spend \$450,000,000 for new season programming. During September, more than 6,000 workers were on the Universal payroll, with possibilities employment might reach 7,000 this month, as 22½ hours of primetime film was being made by 17 companies.

The White House held a sort of blackjack over tv, as Telecommunications Policy director Clay T. Whitehead attempted to divide affiliates, amounting virtually to censorship in a threat to license renewal.

Theatre Deals

On the theatre end, Ted Mann, former Minneapolis exhib, acquired National General Theatres, one of the five top domestic circuits with abour 300 houses, for \$67,500,000 in March. In August, he announced a three-point plan to spin off 75 to 100 of these situations and would build new spots and multiple others.

No sooner had the various guilds, as pop music turbulence brewed, started banding together to investigate "exploitation" of young tunersongwriters, one of the biggest legal actions in showbiz was filed. A songwriter — John Blackburn — brought a \$4,000,000,000 class action against Capitol Songs Inc. and others in a precedent entertainment biz suit over renewal provisions of contracts.

Charging organized crime in the disk business, U.S. Senator James Buckley claimed artists were rackets' victims and performers sometimes were forced to pay up to 25% of their boxoffice receipts in the form of protection.

Payola Code

Only a week earlier, diskeries adopted a payola code, the Record Industry Association asking congress to pass stringent laws on kickbacks. The Senate opened its own disk probe by querying diskeries on their promotional practices, distribution and relationships with radio stations in the wake of rumors of scandal in the record industry.

Platter piracy figured much in the news, too, and the biggest tape haul in L.A. history was made by the police. The Justice Dept. also entered the scene.

Following the networks spending far in excess of \$20,000,000 covering the two national conventions in 1972, the Presidential election itself provided webs with their own bonanza. It was estimated that McGovern spent about \$8,500,000, and President Nixon, \$4,000,000.

CATV Outlook

Rising importance of CATV indicated that within the next five years jobs might be found for as many as 50,000. Industry became the target of a campaign by MPAA for royalty coin and Congress was pressured for action. MPAA asked the Federal Communications Commission to open CATV to new pictures, which both NATO and the networks opposed. The Justice Dept. filed anti-trust action against the merger of Cox Cable and AT&C Cable tv into second largest cable firm

In a sudden executive suite shakeup, Alan J. Hirschfield became the new prez and chief exec officer of Columbia Pictures Industries and Leo Jaffe became board chairman, Abe Schneider honorary chairman, and David Begelman drew berth of prez of Columbia Pictures.

Another surprise move ended with CBS Records firing Clive J. Davis, prez of CBS Records Group, for alleged "improper use of company funds."

Jules Stein Steps Down

In still another management move, Jules C. Stein made good his advance notice he would step down as chairman of MCA Inc., although continuing to serve in an exec capacity. Lew R. Wasserman was voted in as chairman and chief exec officer, and Sid Sheinberg upped to prez and chief operating officer.

Calendar year 1973 started with a production boom, perhaps in line with domestic '72 key city boxoffice being up \$59,000,000, a 20% swing upward despite a decline during last three months of year.

Total of 32 pix were set to roll within a two-month period, more in the U.S. than in recent times, and majors were maintaining their tv operations. ABC-TV in a record pilot plunge stated its slate of 35 would include 15 half-hour and 15 one-hour programs, plus "some longer and minis."

Blockbusters were having their effect on financial returns. Typical was Allied Artists, reporting \$15,271,000 revenue for 52 weeks against \$8,377,000 the previous year, and announcing "Cabaret" "the largest single factor in increased net income." Columbia, in another financial advancement, reported \$2,296,000 profit for last six months of '72, a turnaround from \$5,527,000 loss the year earlier.

Satellite Greenlight

In still further extension of showbiz activity, Satellites began to have their day. The FCC greenlighted \$292,000,000 spending for satellites, and immediately International Federation of Actors announced plans to seek payments for satellite telecasting.

An uproar started over rising growth of tv reruns, which guilds and unions claimed eut into their employment. William Paley, CBS topper, defended practice by asserting ban would not add jobs but would only hurt quality.

While American Guild of Variety Artists was singing the blues and having its own financial troubles, ASCAP upped its take, reporting \$47,240,000 for first eight months of 1973, an increase of 10 _ over same period for 1972.

Tv guestar pay soared to \$40,000 a segment as anthologies caused spirited bidding for big names; more

government biz for Hollywood loomed as the Administration ordered department chiefs to "better utilize the motion picture industry," after complaints that government was taking biz away through production of its own films.

Hollywood indies, however, were chilled by Internal Revenue Service as court ruled in the Paddy Chayefsky case ("The Goddess") that there would be no writeoffs without investment.

Concentrated sales campaigns in small areas led to astronomical payoffs. Warners' "Billy Jack" reissue neared \$1,000,000 boxoffice in 61 four-wall deals in Southern California, and Metro struck a bonanza with \$2,000,000 from its "Westworld" for first week in 275 situations in the Chicago-Detroit-Cleveland territories. Twentieth-Fox hit its own rich vein with "Poseidon Adventure," which led a six-picture pack for a combined \$19,000,000 gross from 363 playdates.

On the personal side, Ely Landau set up his own distribution arm for his American Film Theatres subscription project, following Columbia's fadeout from participation, and Herb Jaffe bowed out as United Artists global production veepee to form his own indie unit for exclusive UA release. Faberge, the perfumer, entered active indie production subsid, Brut, and set Martin Rackin as senior veepee.

Mulvey Wins Verdict

James A. Mulvey, former associate of Samuel Goldwyn, won \$1,044,000 jury verdict in his precedential antitrust suit against producer, and Jerry Lewis was sued for \$3,000,000 by a mini-cinema group on charge of fraud and trust violation when mini-theatres ran into a franchisers snarl.

George Seaton was named "Writer-Director of the Year" by National Association of Theatre Owners, Jack L. Warner donated \$250,000 for American Film Institute theatre at John F. Kennedy Center for Performing Arts in Washington. CBS loved Lucy so much it re-ticketed her show for 23d year.

Shocker of the season was NBC-TV dropping "Bonanza" in its 14th season, in November, following death of Dan Blocker.

As always there was the year's sad death toll, from pioneers to the very young. Shock was the death of Betty Grable, and John Ford's passing, although not entirely unexpected, cast a pall.

Thesps included such names as Robert Ryan, Joe E. Brown, Lex Barker, Fay Holden, Ernest Truex, Lon Chaney Jr., Guy Middleton, Loren Tindall, Ken Maynard, Minna Gombell, Melville Cooper, Katina

(Continued on Page 130)





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SPAIN MISSES U.S. GOLD-RUSH DAYS

By PETER BESAS

Madrid.

Y ank production in Spain over the past year has been notably sluggish. Several factors are responsible: Prices here have risen, "runaway" pix are objects of growing union protests and boycott threats in the States, and other locales such as Morocco, Israel, Hungary, etc., have been sighted by dollar-wise producers. Plenty of producers planned to come here, but only a half dozen or

The outcome, except for a brief spell when three foreign oaters were lensing simultaneously in Almeria ("Riata,"—it later went to Mexico and a fresh start—"Wild Horses" and "A Man Called Noon"), has been a new low in U.S. lensing from the halcyon Samuel Bronston days of the early 1960s.

so actually winged in.

Foreign films, however, do drift in sometimes, and Spaniards themselves manage to crank out a 100 or so a year. This keeps the home fires burning for technicians, thesps and the cine community.

The latest and biggest boost to morale was the recently finished (last month) \$5,000,000 budgeted Alexandre Salkind production of "The Three Musketeers," which lensed around Madrid for four months and provided badly-needed work.

Studio Closings

This foreign film slowdown partially explains the shuttering of film studios all around Spain, so that virtually the only remaining large one is the Studios Roma in Madrid, and to a lesser degree the Isasi studios in Barcelona. Such old-timers as Studios Moro, Studios Sevilla, the old Bronston Studios, all in Madrid, and the Balcazar Studios in Barcelona closed over the past year.

With the exception of "Musketeers," foreign lensing has been on the whole of a low-budget type. Not low-budget, but which did only two weeks shooting in northern Spain, was "Papillon."

Also using Spanish locations was indie producer Euan Lloyd, who lensed "A Man Called Noon" in Almeria and is planning to shoot another Louis L'Amour oater here.

The only other strictly Yank productions blowing into Spain were Roger Lewis' "Shaft In Africa" (MGM) with four weeks camerawork here, and more recently the Mirisch production of "Harry Spikes," directed by Richard Fleischer.

There also have been two big Italo pix, "Wild Horses," directed by John Sturges, and "The Amazons," a Rizzoli-DeLaurentiis project lensed by Terence Young with a reported \$2,000,000 budget.

Despite rising prices, many producers still feel Spain is a bargain. "If you want good technicians, labs and facilities, you've gotta pay for them," is pretty much the consensus. The facilities are still here (good communications, highly trained crews, labs, equipment rental etc.),

as is the good weather and, perhaps most importantly, the lack of militant unions which up prices in the States, England, France, etc.

On distrib side, Spain still is plagued with strict censorship, closing this market to many top foreign pix. These have recently ranged over everything from "Last Tango" to "A "Clockwork Orange" to "Roma." Spanish film buffs have managed to see these by slipping across the border to Biarritz or Perpignan.

Even such pix as "The Discreet Charm Of The Bourgeoisie," "Savage Messiah" and "Death In Venice" got green light for unspooling only in "special" art salles, where films ran with Spanish subtitles and were often snipped by censors.

General public pix, however, continued to do booming b.o., with admission prices jacked up from about \$1 to \$1.50 at firstrun salles and art houses. Chalking up mucho pesetas were such as "Cabaret," "Fiddler On The Roof," "The Poseidon Adventure," "Love Story," "The Godfather" and "The Glass House."

Meanwhile matters will probably get worse before they get better. Though there has been talk of a Film

Law for over a year, this has not yet materialized, perhaps never will.

Adding to woes here was new legislation passed last May whereby dubbing fees and import licenses were set at a flat rate of a half million pesetas (\$8,600) paid by distribs for all pix, regardless of nationality, plus 10% of b.o. starting with grosses of over 30 million pesetas (\$52,000).

Higher Fees

This means that if an American pic grosses \$1,000,000, it'll wind up paying \$56,000 in fees instead of the previous \$19,000, when each country had its quota. It also means that small foreign films with a low b.o. potential, and films from countries that had been favored by the former dubbing fee system, now stand less of a chance of being brought into Spain by distribs since they have to pay about double what they formerly paid.

This may largely account for the fact that San Sebastian Film Festival entries were of such high quality this year ("Paper Moon" and "The Long Good-bye," for example, the former having been withheld from Berlin fest), since all competing en-

tries automatically are exempt from import fees.

On the local production side, Spain continues to put out plenty of pix. Some of these are local boulevard comedies, many of which make lotsa money for their producers. Horror and terror items also are made en masse, many of them with a "double export version" for sale abroad.

A small handful of pix are quality fare, either made in an attempted slick international style, with relatively high budgets (\$500,000-\$1,000,000) such as Antonio Isasi's "Summertime Killer" or "The Corruption Of Chris Miller," or high-quality art films, of which those produced by Elias Querejeta are the best known.

Querejeta has had an exceptionally good year. His "Anna And The Wolves," directed by Carlos Saura, was entered at the Cannes event; "Habla Mudita," by Manuel Gutierrez, went to the Berlin fest. Mostly for the Hispano market was "The Baby Is Ours," by Manuel Summers, a sequel to his "Good-bye Stork, Good-bye"; a promising cine newcomer was director Adolfo Marsillach, whose "The Devil's Saint" was Spain's entry at Moscow this year.

TO HOLLYWOOD, WITH LOVE

By PHILIPPE LABRO

Par

My love for the American cinema is so strong that my friends accuse me of a sort of reverse chauvinism. My prejudice is such that, where the French filmgoer, given the choice between an American film or a French one, will, nine times out of 10, choose the national one, I would pick the U.S. film 10 times out of 10.

There was a time in Paris when lots of film buffs reacted as I do. Not anymore. Fads, fashions come and go. The snobbery that once existed in regard to American films has long been gone in Paris. But what do I care about that? My love has not changed.

It has, rather, grown. At the age of 36, a film director myself, after having watched over 5,000 films, I remain as totally committed to the Kubricks, George Roy Hills or the Shatzbergs of this world as I was to the Kazans, Hawks, Wylers, Cap-

Author's Pedigree

Philippe Labro was a top journalist and tv reporter. He went to the states often for his work and also studied there. He wrote about films, too, and finally made a sort of autobiographical film, "Anything Can Happen," which did better with critics than at the boxoffice.

Then he did "Without Apparent Motive," a whodunit with a sharp American flavor, which was a hit, and his present success, "The Heir," again influenced by U.S. pix but done with a feeling of homage rather than in any way copying.

ras of 15 or 20 years ago. Why is that?

As with most things, one must go back to one's childhood right after the "Liberation" of France. In the little provincial southwestern town of Montausan, the first cinematic emotions I had were American. They were dubbed films, in black and white of course. They enthralled me. Warner Bros. pictures, Cagney, Bogart. And also Hawks' "Sergeant York," Ford's "My Darling Clementine."

A Magic World

I was discovering a magic world unknown to the education and the culture I had received. I was watching men or women, who dressed, talked, acted in a way I had never dreamed could exist. I have traveled a lot ever since, and I have aged. But you don't recover easily from your "love at first sight."

What I called then the "magic," I call now craftmanship, knowhow, and, most of all, a variety of talents. Even if I grant that European cinema has, on a seasonal sort of basis (once it was Italian, then the French, the Swedes, the Czechs and the Italians again), brought many new ideas and talents to the film scene and moved the art of cinema into new paths, I still believe in the superiority of the American cinema, or, rather, cinema made in America. After all, Boorman, Schlesinger, Yates and others are British but their films are American.

All this because cinema is motion, and violence, and surprise. And, as a

nation, America has always moved. It was born in, and raised in, violence, and it has always been unpredictable. Somehow, the very essence of the nature of America has been expressed by and through American cinema.

Every nation has at one time met the media that best expressed its culture and mores. France and the novel in the 19th century, Shakespeare and the British, Beethoven and Wagner and Germany (why is there no good German cinema these days after their great period after the first world war?), Italy and Michelangelo and Leonardo Da Vinci.

Today that art which most faithfully represents the nature of the 20th century is an audio-visual medium. It is cinema and it describes America. Americans have mastered it and they have made it better and bolder.

Leaving all philosophical or historical considerations aside, I am always amazed by the wealth that lies between N.Y. and L.A. Stories as numerous as the dramas and follies that cover the headlines of American newspapers, directors a plenty, actors galore.

What other country could give a director, when looking for a good male lead, as impressive a roster as this: Newman, McQueen, Brando, Beatty, Hackman, Pacino, Segal, Eastwood, O'Neal, Hoffman, Redford, Nicholson, Coburn, Arkin, Scott, etc. . . . I am not forgetting anybody, it's just that I do not have enough space. Go West, filmmaker, that's where the gold lies.

Changes In Dollar Value Create Havoc For West German Amusement Business

By HAZEL GUILD Frankfurt.

Asemi-celeb rock entertainer appearing in a West German night-club in the summer of '73 looked up in horror from a German hotel bill — \$50 for a single — moaned over the \$3 simple rolls and coffee for breakfast, groaned over the \$1.20 a gallon tab for gasoline, and shook his shoulders in disbelief at the 80c for a pack of cigarets.

He compared his American salary, set by his agents before he'd left the States, with the skyrocketing costs of existing in Germany after the bottom fell out of the buck.

With one fell swoop, the devaluation of the dollar moved Americans into the unbeloved "second citizen" slot in the entertainment scene in West Germany in '73.

Only in the fields where the Americans were taking money back to the States which they had earned in the local German mark currency—such as, for instance, in the U.S. film distributing—were they making a killing.

The change of currency value

there meant that German film grosses when translated into dollars would be about 25% ahead, and prospects were exceedingly rosy with such American clicks at the German boxoffice as "Last Tango In Paris" and "The Godfather" cleaning up.

Elsewhere in the entertainment biz, though, it was Grimsville as Americans who had once been everyone's bigtime spenders were suddenly deflated along with their dollars.

German hotels, nightclubs and luxury spas—and even the once-popular Rhine River cruisers—were feeling the pinch as thousands of American tourists stayed away rather than be forced to pay the inflated prices. Even the B-girls and the high-class motorized madams were feeling the hurt.

In an attempt to save whatever possible for the trade, all eyes were slanted toward the Orient—where the Japanese were looming as possible replacements for the no-longer-loaded Americans, since the revaluation of the dollar escalated the buying power of the yen.

Some of the German hotels were hiring Japanese cooks, staging Japanese art shows, putting on Japanesespeaking receptionists in an attempt to lure the new business.

An ingenious map-maker came out with a color-coded "night-time city plan of Frankfurt" so that even an illiterate could find his way about—with the various areas indicated by vivid patches of color so that an eager traveler could locate the nightclubs, hotels, legal brothels, and even follow the color coding for "warm brothers" as the Germans term homosexuals, to their particular nighttime hangouts!

Americans did particularly well in the German cinema business last year, even though the German film industry had been on the skids for the last few years. One reason for the general drop in boxoffice attendance, it's cited here, is that the German theaters are mostly so ugly.

During the good postwar years, the exhibitors failed to improve the sites, and now it's not unusual to be seated (for \$3 or more) in a shoddy stiff seat with bare wooden arms, no airconditioning, in a cramped

house with inadequate aisles.

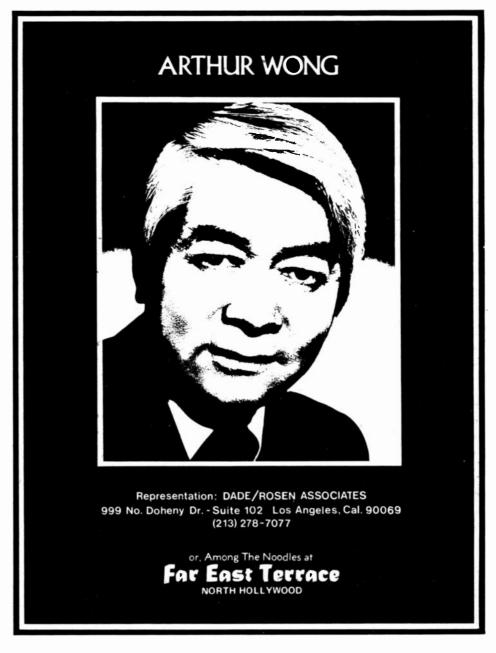
So there's no glamor in going to many of the 3,300 cinemas still in business (sliced down) to about half of the post-war peak). Then there's the competition from the subsidized communal theaters—it's estimated that 300 eventually will be operating here—and the trend toward smaller, more intime houses.

But despite all the drawbacks and competitions, it looks as if the leaner times for the German film industry are finished; grosses moved upward spectacularly in 1972 and are expected to be even higher for '73. The U.S. distributors were offering 84 films for the 73-74 calendar out of a total count of 262 slated.

In fact, during 1972 the Motion Picture Export Association members pulled an astounding \$23,000,000 out of West Germany—exceptionally high figure that was close to double their earnings of the previous year. Part of the big jump was due to increased theater attendance, a good sign of improving times, plus higher ticket prices, and also to the initial dollar drop in '72 which

(Continued on Page 131)





MOVIE MAGIC

'Wow! How Did You Do That?'

By IRWIN ALLEN

Sink a ship 1,081 feet long (that's 10 times the length of a regulation football field), drown 4,561 people (that's more than 100 times the population of Stillwater, Arizona) -Wait!

Don't just sink it, first turn it upside down, blow the boilers, set fire to three decks, fill the main dining salon with 210,000 gallons of water, throw in assorted other explosions of varied sizes – and above all make it believable, while you keep the story moving, logical and not overdramatic.

Blueprint For Bedlam

Sounds reasonable!

Like hell it does! It sounds like the blueprint for Bedlam. And that's what it was!

Never mind that it turned into one of the 10 highest grossing picture of all time. Never mind the 10 Academy Award nominations plus the No. 1 song in the country. Never mind that it brought back "movie movies." Never mind that it made millions for all of us.

What do you do for an encore?

Started Long Ago

It all started 100 years ago-actually it was four-it only seems like

I read the galleys of Paul Gallico's new novel, "The Poseidon Adventure." It was love at first sight. I swore that somehow I'd make it into a picture if it killed me. My wish almost came true on both counts. I made it and it almost killed me! It's 10 months since the premiere, and I still change bandages twice a dav.

Book To Be Read

Gallico's book was meant to be read with your own fantasy conjuring up those impossible scenes. It wasn't meant to be made as a motion picture unless you deal in impossible magic.



Did I hear someone page me?

My philosophy is simple. If someone else can make it better or sell it better -don't make it -don't sell it.

If no one else will try, then run with the ball! It's clear sailing all the way

Clear sailing? If there's one thing the S.S. Poseidon didn't have -

But if you're stubborn enough and loud enough, there's a good chance someone will listen. It also helps if you know what you're talking about. Twentieth Century-Fox agreed.

A Movie's Movie

I wanted to make "a movie's movie" for a long time but it was something that had gone out of style years ago, like sarsaparilla or high button shoes. Maybe it didn't exactly go out of style, but nobody made made it and it almost killed me!

That sounded as logical a reason as any to make it.

I'll tell you a little as to what happened on this wild adventure. Only a little, mind you. I don't want you running out and trying out all my ideas on a sequel before I can get to it myself.

A good way to start was to put it on paper. First a complete storyboard from start to finish, not ignoring the screenplay, but not waiting for it either.

Chart The Impossibles

Get the best illustrators to sketch all the "impossible" scenes exactly the way Gallico wrote them. Never mind "how" to shoot them, first get it all down as exact, journalist photos -proving positively it was impossible to shoot.

Now surround yourself with a team of magicians, whose bag of tricks fall into the realm of "movie magic." The more bright people, the better. No one ever makes a movie alone. The "auteur" theory is pure nonsense.

Study the storyboard (which has now grown into an art gallery of over 4,000 sketches and paintings), study it until you all go deaf shouting in each others' ears - "it can't be done" -or the impossible gives birth on ways and means to make it work.

Now Hire Writer

Now, and not before, hire your writer whose wondrous words will weave Gallico's story into a screen-

Be sure it's same one like Stirling Silliphant or Wendell Mayes.

Don't spare the cameras or the film. (We used as many as seven to get a 12-foot cut. We needed that many angles to make sure we got it from at least one angle that would look shockingly realistic from the audience's point of view. It was that breathtaking moment when the boilers explode resulting in the salon walls caving in and the drowning of hundreds in less than a minute.)

Explosive Shot

That was the shot that brought forth the screams of the good citizens of Beverly Hills whose water was shut off for 15 minutes to make sure we'd have enough pressure to haul 210,000 gallons of water through a 40-foot wall with enough power to stun, shock and almost drown one of the largest stunt calls in the history of Hollywood.

The breathtaking underwater swimming sequence in which Shelley Winters saves Gene Hackman, and Red Buttons saves Carol Lynley, lasts about a minute and a half on the screen, but took almost a week to get on film.

Dry Run

First we rehearsed in a dry tank in which an upside down set had been built. Everybody walked through and it was a breeze. No dialog, no swimming, just walking, pointing and looking terrified. The shooting, with a full tank of water, took considerably longer.

That's enough "behind the scenes" for our first session. In closing, let it be said that the adventure of producing "The Poseidon Adventure" won't go down in the annals of history on a par with World War II, for example, but it was hair-raising enough to make a very young man out of me!

I suggest everyone in the industry try something similar at least onec! You'll never be the same!

All-Time Champ Film Author Wasn't Even Writing For Pix

What American author—or for-eign author, for that matter has provided the screen with the most stories from the start of the film industry to the present?

No, it's not Shakespeare.

Nor Edna Ferber, Erle Stanley Gardner, Louis L'Amour, or Steve Fisher.

Not even Zane Grey, the likely runner-up.

The prolific and widely published writer, who never had movies in mind when he spun his tales (he died in 1910), was William Sydney Porter, better known as O. Henry.

120 Stories Filmed

No less than 120 of O. Henry's published short stories have been made into motion pictures. Many also have been adapted for tv. "Alias Jimmy Valentine," based on his "A Retrieved Reformation," was a Broadway hit filmed by Metro and again by MGM, while Republic did The Return Of Jimmy Valentine." "The Cisco Kid" was another O. Henry character creation who achieved fame.

O. Henry wrote with equal facility and insight about the streets of New York and the open ranges of the west, about shopgirls and society leaders, con men and Good Samaritans, lovers and enemies, millionaires and panhandlers, adventurers and jailbirds. He had been around, met people, felt their pulse - and heartbeat. Few writers have been more intimately in tune with the human race.

Though much of his output had a timely topical flavor, his understanding, compassion and general philosophy are timeless. He still is widely read today, even in Russia.

Below The Belt

"Motion pictures and novels once directed their appeal to the heart; now they aim at the genitals.

PUBLIC RELATIONS

ARTS ENDOWNMENT FUND CREATES JOBS FOR TALENT

By ROBERT WISE

A great number of people seem vaguely to know of the National Endowment for the Arts but aren't aware of its size or operational setup. As a member of its council, I'm pleased to offer more explicit information to Daily Variety's readers, for our activities hold real import to all involved in film, tv, radio and theatre.

The thrust for the Endowment was originated by the Kennedy Administration but, due to President Kennedy's assassination, it didn't start functioning until President Johnson was in office.

The act creating the Endowment was passed eight years ago, in 1965. This is a lean span of time compared with the scores of years in which England, France and many other countries have subsidized their arts.

Significant Strides

But we've made significant strides in those eight years. Congress and both Presidents Johnson and Nixon have endorsed our activities and encouraged our financial support. Our appropriation for the first year was \$1,000,000. For fiscal 1973 the total was \$38,200,000. Fiscal 1974,

after some cuts and then restorations, will give us approximately \$63,000,000. Quite a jump from 1965's \$1,000,000.

The major goals of the Endowment are to make the arts more widely available to millions of Americans, to preserve our rich cultural heritage for present and future generations, to strengthen cultural organizations and to encourage the creative development of this country's finest talent.

AFI Program

The result of funding which is most interesting and vital to us in Hollywood is the American Film Institute. In addition to training talented young filmmakers, the AFI conducts an enormously important film archives program which, though still underfunded, already has rescued thousands of old nitrate movies—before they exploded or turned to dust—and transferred them to acetate.

Only three years ago the original negative of "Citizen Kane" went up in smoke. Fortunately, the AFI already had made a permanent copy. Many of us may have seen John Ford's "Stagecoach" recently on tv, but that was by no means the

original classic. It had been severely cut to accommodate commercials and station breaks. After a diligent search for an unmutilated version the AFI discovered John Wayne owned one. He gave it to the archives.

Similarly, Joan Crawford recently turned over original prints of eight of her films, including "Mildred Pierce." (Does anyone know where there's a complete print of George Cukor's "A Star Is Born"? I mean the version where Judy Garland washed her hair on the roof of a downtown flophouse. And where she moonlighted as a Nutburger carhop while making inane commercials daytime. And where, when James Mason proposed to her on a recording stage, the sound crew reeled out a boom and listened to every word. Warner Bros. has lost these priceless scenes. If you have a lead on them, the AFI would like to hear about it.)

Extensive Taping

Of specific financial and aesthetic importance to those of us interested in movies and tv is the fact that nearly all Endowment programs use enormous amounts of filming and tv taping. In the field of dance, for

instance, we're constantly acting on requests to find filming or taping of a particular dance or ballet company. This, of course, augurs most well for all who want to move ahead in film and tv. The talented and ambitious will have marvelous opportunities for jobs which could lead to major success.

Tax-Exempt Funds

Funds are allocated by the Endowment's council to individuals and nonprofit, tax-exempt organizations representing high quality in the fields of architecture and environmental arts, dance, education, expansion arts, crafts, literature, museums, music, public media (films, tv and radio), theatre and the visual arts

Though few individuals seem to realize they have a crack at these funds, anyone with a viable arts project (and it can range from a film short to a tape of Hopi pottery-making to a feature on Aristotle) is welcome to apply for backing. The first step is to write the National Endowment for the Arts, state your proposed project and request the appropriate application guideline. The address is Washington, D.C. 20506. Good luck.

SOME SIDELIGHTS ON WORKING IN SPAIN

In her time she was widely heralded as "queen of the soap operas."

When the matinee serials began moving around, from Chicago, to N.Y. to Hollywood, Alice Reinheart moved with them—to Hollywood, where jobs to those of her stature required only a good agent. She was kept busy for a time and then yielded to the temptation of broadening her talents in foreign production.

If not acting jobs, her radio voice would be highly suitable for dubbing Spanish pictures for the English-speaking markets. But she was to be thwarted. Her original purpose surfaced, that of acting and it was a delight, she reports in the accompanying letter. It was her second trip to Spain and this communication is a rundown of her experiences as a guideline to Hollywood actors contemplating offers from Spanish producers and to escape the receding job market in Hollywood.

With Reinheart it's not a matter of economic survival. She has done extremely well in the stock market and recently bought a duplex. This, then, is per personal report on working in Spain and the impressions she brought back to Hollywood.

HERE are some of my impressions of the beautiful year and a half I spent in Spain. Madrid is an enchanting city full of museums, good theatre and music with an ex-

cellent climate and, to a lover of history and archaeology, exciting environs. The people are delightful and ingratiating, and altogether it was a privilege to have lived there.

When I left Hollywood in the middle of October, 1971, Bernie Gordon, who was going back to Spain to produce several pictures, told me that there would be work for me when I got there and he was as good as his word.

I started "Horror Express" for him at Phil Yordan's studio, some 40 minutes' drive from town, on Dec. 28 and finished the end of January, 1972. The two male stars were Christopher Lee, England's answer to Vinnie Price, and his sidekick Peter Cushing, both charming Britishers. The only two Americans were myself and Telly Savalas who did a cameo.

Quota For Foreigners

You see, there is a quota for foreigners in all Spanish-made films. However, since this was a coproduction with English money involved and since the producer was prepared to say that no Spanish actress could play Miss Jones, I was allowed to purchase a working permit for 1100 pesetas (at that time about \$16.50) which was good for a year.

The rest of the large cast was all Spanish and most of them spoke very little English, in which language the entire film was shot. Their lines were later dubbed. The entire very efficient and perfectly darling crew were likewise all Spanish, as were wardrobe people and makeup.

Since the makeups were, for the most part, very complicated, the studio limo usually picked me up at about 6 a.m. and deposited me in a rather chilly dressing room. There were only small electric wall heaters in each dressing room. I dressed as hurriedly as possible and scurried over to the makeup department which was a little warmer.

No Overtime

We usually got back to Madrid around 8 p.m., although if Peter was finished at the same time I was he'd always give me a lift back into town (as he was assigned a car and driver by the studio). There was no overtime and if memory serves me we also worked on Saturdays, but I had a ball just the same.

When the picture was over I started to do some dubbing to fill in until the next assignment. But it payed so badly (tops was around \$15 dollars an hour) that if I had something I wanted to do or someplace I wanted to go, I didn't bother to accept the call

Everybody Dubs

Everybody dubs whether he is a pro or not—even the agents! One agent I know there cast a commercial with dozens of people in it, acted as casting director and agent, collected the money for everyone and

some people never did get paid. His fee was 15% as agent. The going rate was \$22.50 a day, gross.

Anyway, the other two films never materialized. As soon as the dollar was devalued the first time, American money stopped coming in for coproduction and the kind of filmmaking that I would have fitted into came to a halt. Estudios Moro, a tv and dubbing rental complex, went bankrupt.

By Spanish standards, I was very well paid and got more money than the leading lady, Sylvia Tortosa, a well known and up-and-coming young Spanish actress who is always in a play, does a five-a-week tv series and squeezes in a picture whenever she can. She's quite lovely and a good actress. When I left she was appearing in a very modern allegory.

Legiters Work Hard

Theatre people work hard. They do two performances a day, six days a week, although lately I think it has been cut down to five. Their matinees are at 7 p.m. and evening performances start at 10:45 and are out about 12:15.

Incidentally, one of the most delightful things about living in Spain is that a gal alone can walk all over town, take buses at any time of the day or night and never have a qualm about being molested in any way.

Alice Reinheart

Rogers, Cowan & Brenner, Inc.

PUBLIC RELATIONS

ELECTROVISION WIDENING ITS SCOPE PROMISING JOBS FOR TALENT

By DAVID M. SACKS

(President, Electrovision Productions, Inc.)

Although Electrovision made its bow a little over three years ago in San Francisco as a primarily tourist attraction, the public response thus far, plus the continuing new development and improvement of the basic idea, convinces us that this new media has vast potentials in the general entertainment field.

In fact, it could fit right in with the expanding trend to mini theatres—and present a new challenge to Hollywood's creative talent as well as the increasing numbers of college students who are taking courses in motion pictures, television and other branches of art and communication.

Crosby Excited

Bing Crosby, who claims he always has believed in taking things easy, became so excited about Electrovision that, instead of merely becoming an absentee partner in the project, he turned into an active participant in the planning and promotion of the new medium.

For my part, from the minute I witnessed a performance of this attraction (at the insistence of Chuck Patterson who later became our chief counsel) at the World's Fair in Montreal in 1967—after a long wait in line to get in the theatre—I was ready to set aside my 30 years in the broadcasting industry, including 20 years at ABC-TV where I gave up a vice-presidency, and get aboard this fantastic new attraction.

Beyond Cinerama

Visitors at the Montreal exposition described the show as "Like Cinerama, only much more so because you not only see and hear but also feel and smell everything—like you're right in the middle of what's up on the big screen."

Speaking of world's fairs, the friends and fans of Bing Crosby in his native state of Washington will get a "Bing bang" when the 1974 exposition in Spokane opens next May with Electrovision as one of its main attractions. Spokane is the location of Crosby's alma mater, Gonzaga University, and he was born due east of there in Tacoma.

Intriguing Project

In describing and extolling Electrovision to everyone I knew, after seeing it in Montreal, among the most seriously interested listeners were Bing Crosby and his business manager, Basil F. Grillo, president of Bing Crosby Productions. Bing was starting to dispose of some of his nontheatrical investments at that time, as a prelude to having more time for relaxation, but show business is in his blood and Electrovision was an investment project that he couldn't resist taking on.

The secret of Crosby's long endurance and popularity in the entertainment world, in my opinion, is that what he calls "taking it easy," doing only what he likes and what he thinks desirable in the way of good family entertainment, is really a form of conservation of his talents—as opposed to over-ambitious performers who shoot their wad in a few short years in hopes of making a quick fortune. Other good conservationists include Bing's one-time movie costar Bob Hope, also Jack Benny and John Wayne.

Proceed Cautiously

While we envisioned Electrovision as suitable for every city in the country, we did not rush things. Of course, we had our eye on ultimately opening in New York, but we decided to do it in Big Time style, like a vaudeville show at The Palace in the Keith-Albee era, and for that we needed out-of-town break-ins.

The mechanical features of our presentation still needed some refinements, a few bugs needed to be ironed out, and we wanted to get the best possible Main Stem location for our special theatre. It all took about three years of planning and working, but we got there.

San Francisco Debut

First, however, we picked San Francisco as our initial tryout town. Frisco not only is one of the most popular meccas for tourists at almost any time of the year, but its historical, romantic, commercial, cultural, artistic and scenic backgrounds are hard to beat in any

other similarly compact area in the country. Incidentally, Crosby and his family now make their home in Hillsborough, which is an easy drive of less than half an hour to San Francisco.

Rusty Russell, who had done work for me at ABC-TV, was brought into our fold as writer, designer and director of our first attraction, billed as "Bing Crosby's San Francisco Experience," which we presented at my 236-seat Ghirardelli Square theatre. It opened in June of 1970 and is still running.

Hawaii Opening

The following year, in May of 1971, "Bing Crosby's Hawaiian Experience" opened in the 150-seat auditorium of Honolulu's Waikiki Beachcomber Hotel. That show also is still grinding away to large audiences — aided in part by the heavy influx of Japanese tourists.

The Hawaii theatre has a convenient sidewalk entrance as well as the hotel lobby entrance, and among its unique features, in catering to special groups, is the ability of the equipment to change sound tracks. In playing to an all-Japanese audience, for instance, the engineer can quickly substitute a Japanese track for the English track. Since Electrovision hopes to do a lot of group business, this track-switching convenience can come in very

Gala N.Y. Bow

With the San Francisco and Ha-

Sex And 4-Letter Words As Old As Adam And Eve

By HELEN M. STRAUSS

What happened to the great excitement of seeing a good movie?

We are no longer genuinely entertained. Frequently, we are bored by what the customers have to pay high prices to see.

We all know about sex. It's been here to stay ever since Eve gave Adam the apple in the Garden of Eden. But there are some—actually many—who really believe that all you have to do is produce pornographic films and others with such unmitigated violence that the experience of seeing these gems are insults to whatever good taste we have left.

Four-Letter Words

Then there's the language. Fourletter words were used by a writer named Geoffrey Chaucer in England in the 14th Century. So, what's new?

And the glamor is gone. The stars are no longer stars. Most of them take pride in looking like farm workers excommunicated by Cesar Chavez.

But more important, who are the

final judges of the story material? Who are the high lamas? Who decides what the audiences want to see? And do they really have the taste and judgment? How about the final screenplays which are sometimes good but often destroyed by producers and directors who should know better?

Good Script Essential

The film business still has not learned that without a good story, a good screenplay, there can't be a good film, no matter who the director is.

Frequently it's better to sit home and look at television. It costs much less and you don't have to have transportation to get to a theatre, plus the parking fee. After all, if you don't like what's on NBC, CBS or ABC, there's cable tv. Anyway, you can always read a good book.

As a man by the name of Lincoln once said:

"You can fool some of the people some of the time, and most of the people most of the time, but not all of the people all of the time."

waii operations humming along, plans were going ahead for "The New York Experience," as a Trans-Lux/Bing Crosby Presentation. The choice location obtained for the theatre was in the new McGraw-Hill Building right in Rockefeller Center. The 300-seat theatre, 75 feet underground, on the Avenue of the Americas, was built specially by Trans-Lux Corp., headed by Richard Brandt as president and Eugene Picker as president of the Entertainment Division of Trans-Lux, which is partnered with Crosby in the Electrovision project.

The New York premiere took place just last month, with appropriate gala ceremonies, and as the flagship of the expanding circuit the new Radio City house has added a free attraction called "Little Old New York" for patrons. It is a nostalgic exhibit recreating Gotham at the turn of the century—including a lamp-lit street, sidewalk cafe, even a replica of the old Sixth Ave. elevated railroad station which used to face the 50th Street main entrance of Radio City Music Hall.

Swivel Chairs

Admission to the Electrovision theatres is \$2.25 for adults and \$1.25 for children under 12. Patrons sit in swivel chairs so they will be in a position to experience all the multisensory effects ranging from scented fog to the rumbles of an earthquake. About 40 Kodak projectors, both movie and slide, are linked by a computer to provide the more than two dozen different special effects in the one-hour program.

Coming up next for the Electrovision circuit is a Los Angeles unit, and additional locations are on the planning boards because we are fully convinced now that we have only scratched the surface thus far, with lots more excitement and fun ahead, including even more advanced techniques and more unusual effects being developed.

Our thinking at present is along the lines of straight entertainment on a multimedia basis, new types of films that could be cycled from theatre to theatre.

Flexible Concept

The city-by-city historical concept is fine for a starter, but we need not confine ourselves to that format alone. We could do other "experiences" on vital current matters, both local and national, such as politics, legislation, the drug and crime problems, juvenile aid programs and countless others.

In short, there is a wide and endless scope in view for Electrovision—and it could mean a lot of employment for creative talent, performers, technical experts, the equipment field, theatre operators, and many allied activities.



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THE OBSESSION ADVENTURE

By LEONARD HORN

I originated a title, "Magnificent Obsession," which at first I thought might do well for a book, movie or as the title for this article. But "Magnificent" hasn't been grossing well in titles lately, and "Adventure" has, so ...

Webster's New International Dictionary defines "obsession" as: "Act of the Devil or a spirit in besetting a person, or impelling him, from without."

My Devil impels me to direct filmed entertainment, or else. I've had to live with it for 15 years, and my wife, three children, and two dogs live with it every day I'm between pictures.

How To Get There

But being a Faust for films is the plight of almost every director I know. It is the only way to get there and stay there.

If you want to make directing your career you must accept at the outset that your family comes second, your friends third, and you come last. First comes directing, for without it you wouldn't be you.

You are eager to make this sort of bargain? I'll tell you what to do to make it succeed.

Start in any capacity where entertainment is being filmed. While you are learning let everyone know in a modest but assured way that your goal is directing. Tell department heads that you would like to move up to their departments when openings occur. People in motion toward objectives are most interesting, and you will win the attention you merit.

Learn even those things you consider unimportant, because when you are directing they may suddenly become important.

Hurdle The Roadblocks

If advancement is blocked where you are, you must go elsewhere, even if the compensation is less, if you believe you can progress there.

Never too early to start developing projects of your own, either. Take classes and learn how to write down your story or program ideas in acceptable form. Collaborate with other ambitious creative people. Perhaps you can take an inexpensive option on a book or story which a studio or angels would like to produce. Sell yourself along with it, possibly as an associate producer or even as a director. Such things have happened.

Whether or not you get the material filmed, you will make valuable contacts along the way, and you'll find that the industry is regarding you in a new light.

Lucky Break

I was fortunate in having the chance to use the "jump up" procedure at CBS Television City after finishing my Cinema studies at USC. My first job was screwing in light bulbs and arranging chairs for the next show, as a stagehand. I allowed it to be known that I had further ambitions, and I was promoted to the production office and then onto the

stage. While not at the studio I worked with little theatre groups, in any capacity, until I arrived at directing. Everything I did, I did with enthusiasm. My obsession was being served.

CBS-TV positions I filled also included stage manager for live tv, associate director and associate producer on "Playhouse 90."

New York Experience

Next 1 jumped to New York to direct the live tv show "Moment Of Fear," on which I also was associate producer. Several other programs followed, and then I finally got the opportunity to direct filmed tv in Hollywood, and I've been at it since. So far the total is approximately 150 filmed segments, many tv pilots including "Mannix," "Lost Flight," and "Climb An Angry Mountain," two ABC-TV "Movie Of The Week" features, and two theatrical motion pictures for MGM, "The Magic Garden Of Stanley Sweetheart" and "Corky."

Directing features, however demanding, is the adventure which makes the years of obsession worthwhile. The director has the maximum opportunity to express himself with film. With few exceptions, motion pictures are a director's medium and tv is the producer's province.

Think Features

If you are at heart a motion picture director, and most of us obsessed ones are, always direct everything as if it were a feature. "Think feature" is a useful guide. Whether you're doing a two-minute commercial or a one-hour show, ask yourself what you can add to enhance your product. The boundaries of the budget are the only limitation you should allow to govern you.

Feature thinking doesn't necessarily mean boom shots, complicated effects or expensive sets or backgrounds. It is more likely to mean a word or gesture or type of apparel or humorous touch that lifts your entertainment above the prosaic or routine. Notice how segments in one series are just cranked out, while in another series, costing the same, each episode is given loving care. Care makes the difference, more than a large budget does.

Avoid Listless Producers

Directors should decline to work again for producers who aren't continuously striving for something better. I mean it. I and many other directors have skipped certain series, even when we could have used the employment, rather than create something inferior. If for no other reason, competition in Hollywood is so keen that the director who isn't always reaching up is on his way down.

Try to give a "back" story to everything you direct. This means thinking about each character, how he got to be the way he is, where he came from, what his habits and ideas are, and why. Make notes about each to cement him in your mind and to remain consistent in your treatment of him.

Welcome actors who arrive with their "back" thinking already done. But be sure your basic concept of the characters and the actors' concept are in agreement.

Cram Continuously

Sometimes you will want to visit the locale beforehand, or learn about it from others, or from books. The more you put into your mind the more you can put onto film.

Even when doing a segment in a series a sensitive director will reestablish the character relationships, so that if necessary the play will work on its own merits without foreknowledge of the material by the

Ideally the characters will make the story work. If they are well drawn they will make the plot just seem to happen. If they are not valid the things they do will seem artificial. Spend whatever amount of time and effort is necessary to make your characters believable, and then what they do will ring true. Often as the director you will have to establish certain motivations early in the show to give the characters reasons to advance the plot.

Just as in a dramatic offering the intensity is greater if the hero has to succeed against great odds, so does the aspiring director see himself as pushing unwaveringly toward his goal. He is working in an imaginative medium, so he might as well spur himself on by visualizing himself climbing toward his objective.

Devotion Essential

Many people do not realize, even within our industry, the devotion that all "caring" directors have toward their shows, whether for tv or theatres. Permit me to give some personal examples.

When producer Martin Poll signed me to direct the motion picture "The Magic Garden Of Stanley Sweetheart" at MGM he had no idea I would be on hand for almost a year to help see it through. I stayed with the project after I had directed it, was in on the first and second editing, went to all the previews in New York, Santa Barbara and elsewhere, participated in some more editing, then joined marketing and advertising conferences. I even tried to recommend an ad man who would, I believed, be valuable, but MGM had a contract elsewhere. At least I tried.

Personal Sacrifice

During most of the "Stanley" period I was not on payroll, in fact I took deferments to make sure that the picture was made on budget.
"Corky," also an MGM feature,

"Corky," also an MGM feature, was the same situation — except this time I devoted over a year to the film. We had an interesting premise, a "moving" story, a dedicated lead, Robert Blake, and I was determined to make it as effective as possible. Ordinarily it would have been a five-month assignment, but I gave those extra months because when you help create something you

want it to be the finest. I could have had other directing assignments, but I decided to concentrate on the picture. Many other directors would have done and are doing the same.

Look For Projects

If you want to direct features you have to keep looking for projects. Between assignments and on weekends I scour libraries. I read every script that someone brings me. I have my agent submit scripts to me that have been written by his other clients, or which his agent colleagues have recommended. I've tried to buy properties from studios when I've learned they aren't going ahead with them.

I read countless stories from new writers, college classes — anyone with a story. In fact, I have 10 scripts on my desk right now which I will read, hoping there's one I can get excited about.

Conrad Hall, the brilliant cinematographer, and I had a property which we thought would make a great film. We engaged first one writer and then another to develop it into a screenplay. No luck yet.

Writing Things Down

I'm not a writer, but I write down. I put down outlines for stories or tv series. Last year I originated such a series idea and it was purchased by CBS. I was busy and couldn't direct it, but was given executive producer credit. A pilot was made and it has been shown on the CBS network twice, but as yet no series has resulted. It stars Rosey Grier and is titled "Big Daddy."

Keeping busy, keeping involved, keeping thinking, that's what the obsessed director must be doing. Cinemobile has taken an option on another series outline of mine, "The Crime And The Punishment," hopefully for early production.

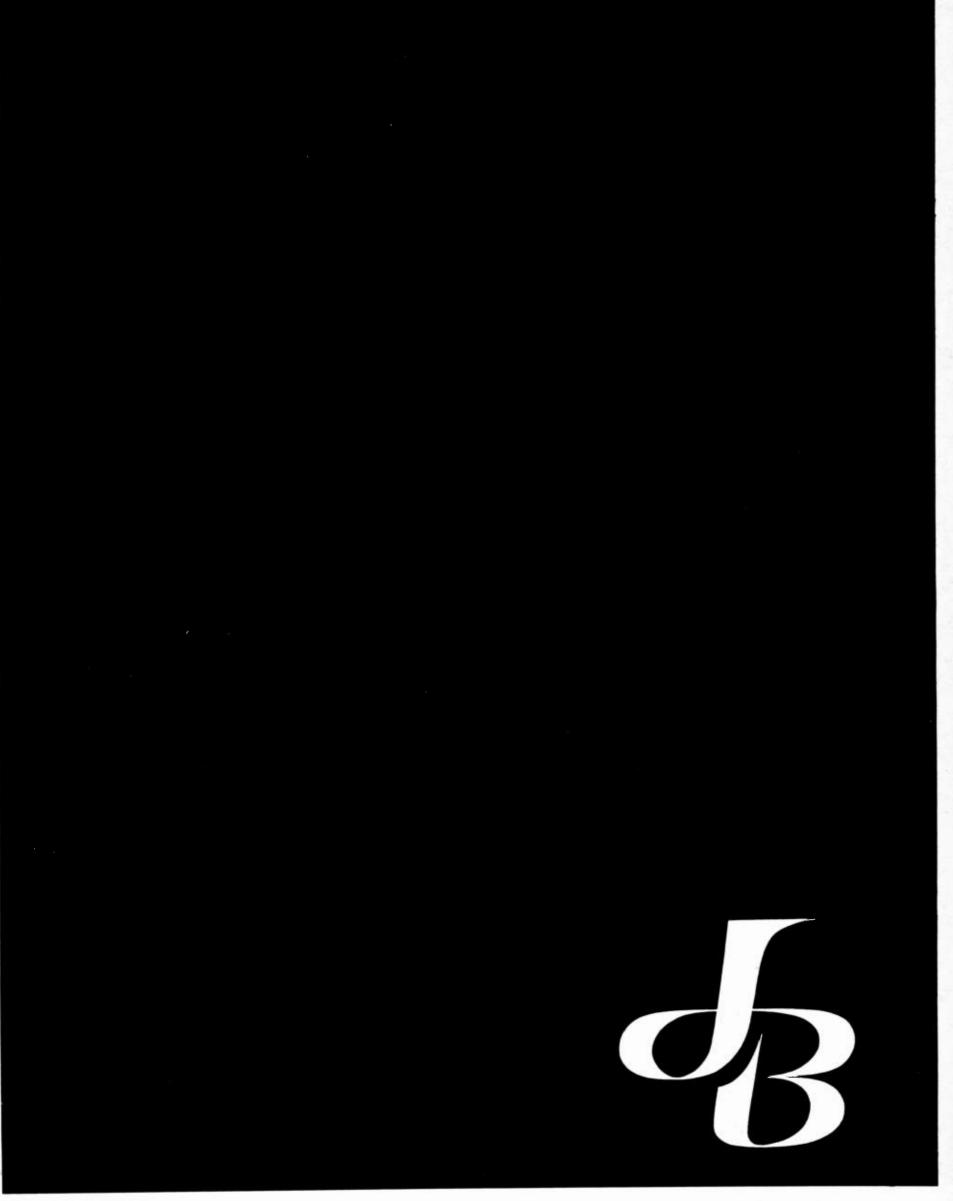
I recently completed another presentation, "Six," which is now making the rounds, and have nearly finished a situation comedy idea, "The All Americans."

You want to direct features? You have to keep pitching in all areas as best you can.

William Read Woodfield and Allan Balter, who are now producers at MGM, have written a rousing treatment about a reporter's involvement in the Caryl Chessman case. I've optioned it and would like to produce it independently as a theatrical feature. The title is "Necessary Evil." Know of any venture capital?

Helps In Judgment

My own writing down, and reading, have helped me judge the writing of others, and helped me construction-wise. They have been invaluable to keep this obsession adventure at full speed. The more I get involved in trying to write down things, the better I am able to work on a story with writers and producers. Anyone who directs will benefit from doing all the writing or writing-down he can, including writing an article for the Anniversary Issue of Daily Variety.



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BEATING AROUND THE BUSH

By LAMONT JOHNSON

The first time I visited Africa was on a location survey for a film which never got made. That aborted effort had positive results for me—a growing fascination with the country and with its people and a determination to return and film there.

When the opportunity was presented to work in Africa as director of "A Visit To A Chief's Son," for producer Robert Halmi and United Artists, I jumped at the chance.

I recalled the fascinating picture story shot by Halmi for Life Magazine about his young son who had made friends with the son of a Masai warrior. The two boys and their adventures were the subject of the Life essay as they are the subject of the film.

Young Cowboys Cast

The young actors I cast for these roles are Jesse Kool, a Masai boy we found tending cattle in a meadow near his native village, and Philip Hodgedon, an American youngster from Kansas City who was visiting in Kenya when we went there on our location survey.

Our film begins during a solar eclipse in the summer of 1973. Scientists from all over the world gathered at Lake Rudolph for this historic event, which is an integral part of the movie.

From Lake Rudolph we moved to Kimana, a Masai territory at the northern slope of Mount Kilimanjaro. There for the first time the Masai people allowed us to film some of their ancient secret religious ceremonies inside a manyatta, or village, where white people had not previously been allowed.

Underwater Attack

Our next move was west to Tsavo National Park, one of the wondrous animal preserves of Kenya. There, at Mzima Springs, the boys ward off an underwater attack by giant hippos. During this sequence we stayed at the Kilaguni Lodge, where thousands of animals each evening and throughout the day come to drink and enjoy the salt lick.

It was here that the first of a series of misadventures occurred.

The two boys were on a raft in the middle of the Masai River when suddenly, and unaccountably, their raft overturned. In the ensuing excitement people stood up in the camera raft, and suddenly we were all in the river, almost immediately pursued by a mother hippo who took our little dip for a threat to her baby.

Run For Safety

We quickly evacuated boys, equipment and personnel to the tall reed-covered banks until she was satisfied we were no longer a threat. Then we re-shot the end of the scene to integrate our accident, tagging it with the boys looking wan and wet after their raft disappearing down river, after which we had to carry the gear back to camp,

which was about six miles through practically impenetrable forest, half the time suspecting we were lost. We followed the river back through a series of almost endless twists and turns. Later we learned we'd been about a mile from camp had we been able to proceed in a straight line.

One of our next locations was a huge lava bed in Tsavo National Park. We were looking for a camera angle suitable for filming some action. Along with me were our two young actors and as we walked over the crumbling lava slabs toward a clump of thorn trees we were of necessity keeping our eyes on our feet to avoid falling over the rough footing.

I must tell you, for all its charm, filming in East Africa is in no way like filming in Burbank. For example, we needed a hyena for a key scene. In the states you'd call anyone of a number of animal training companies and in a couple of hours the animal would arrive complete with a handler or trainer.

Now, believe me, there is no shortage of hyenas in Africa. Literally thousands of them roamed the bush within howling distance of our safari camp at Kimana, down near the Tanzania border in southern Kenya. But the problem is that the government game preserve regulations prevent anyone from trapping any animal regardless of the pur-

The director confabbing with African native boys appearing in the cast of "A Visit To A Chief's Son" during location filming last summer.

I raised my eyes when I heard a warning shout from the crew back at our Land Rover and I was practically eye-ball to eye-ball with the biggest bull elephant I've ever seen. The animal was obviously upset at us for invading his territory.

Elephant Charges

He let out a God-awful trumpet and charged. Naturally we began to run. Providentially, we stumbled and scrambled over and finally fell into a wide patch of softer crumbly lava which the elephant knew would not support its weight—we didn't know it knew that, however, and kept up the lacerating scramble to our vehicles where we saw the elephant having sensibly given up the chase well back, tossing his trunk contemptuously at our panicked flight as if to say, "Hell, I could have got you if it was really worth it."

pose. Even if you want to make him a star.

Finally we found a hyena at the Animal Orphanage in Nairobi National Park. "Wellington," so named by Park attendants, had been in residence since the summer of 1968 when found half dead on a plain near Tsavo National Park. Brought to Nairobi's unique animal orphanage, the beast quickly regained health, but having been sheltered for a time it was impossible to risk returning him to the wilds.

Limited Use

The director of Kenya's National Parks gave permission for the limited use of Wellington in the movie provided he wouldn't be injured in any way. After days of negotiations, conference, consultation with experts and miles of red tape it was decided that Wellington, like any star,

required first-class transportation. In this case it meant flying the beast from Nairobi to Kimana, a distance of 122 miles, rather than risk his health in a van.

You don't just lead a full grown hyena up the loading ramp like a pet poodle on a leash. First he had to be tranquilized. We arrived expecting to find Wellington properly napping under the influence of a sleep-inducing tranquilizer. Wellington, however, had other ideas. He wanted to be alert for his first plane trip.

Resists Tranquilizing

All morning he had successfully resisted tranquilizing. A veterinarian with a dart pistol containing a tranquilizer had stalked him, firing repeatedly but the agile animal had managed to duck each time. Finally, a well-placed shot put Wellington to sleep. We loaded him into a crate and then found the box was too big for the plane. Eventually, we ended by strapping him to the floor of the plane with seat belts.

The pilot wasn't too happy about his passenger. But then when Wellington came to and began looking around for a convenient tree, our pilot was about to quit. There was nothing in his union contract about this. Another shot put the beast back to sleep and the pilot gingerly agreed to continue to our location.

Animal Oversize

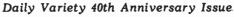
On arrival we learned the animal was larger than we had anticipated so we had to rebuild the set. Then Wellington, thoroughly tranquilized, slept the entire day. All went well finally and the scene was shot. The pilot, having used a full measure of courage on the way down, declined to fly Wellington back, so the animal made the return trip in a box on a truck after his unique theatrical debut.

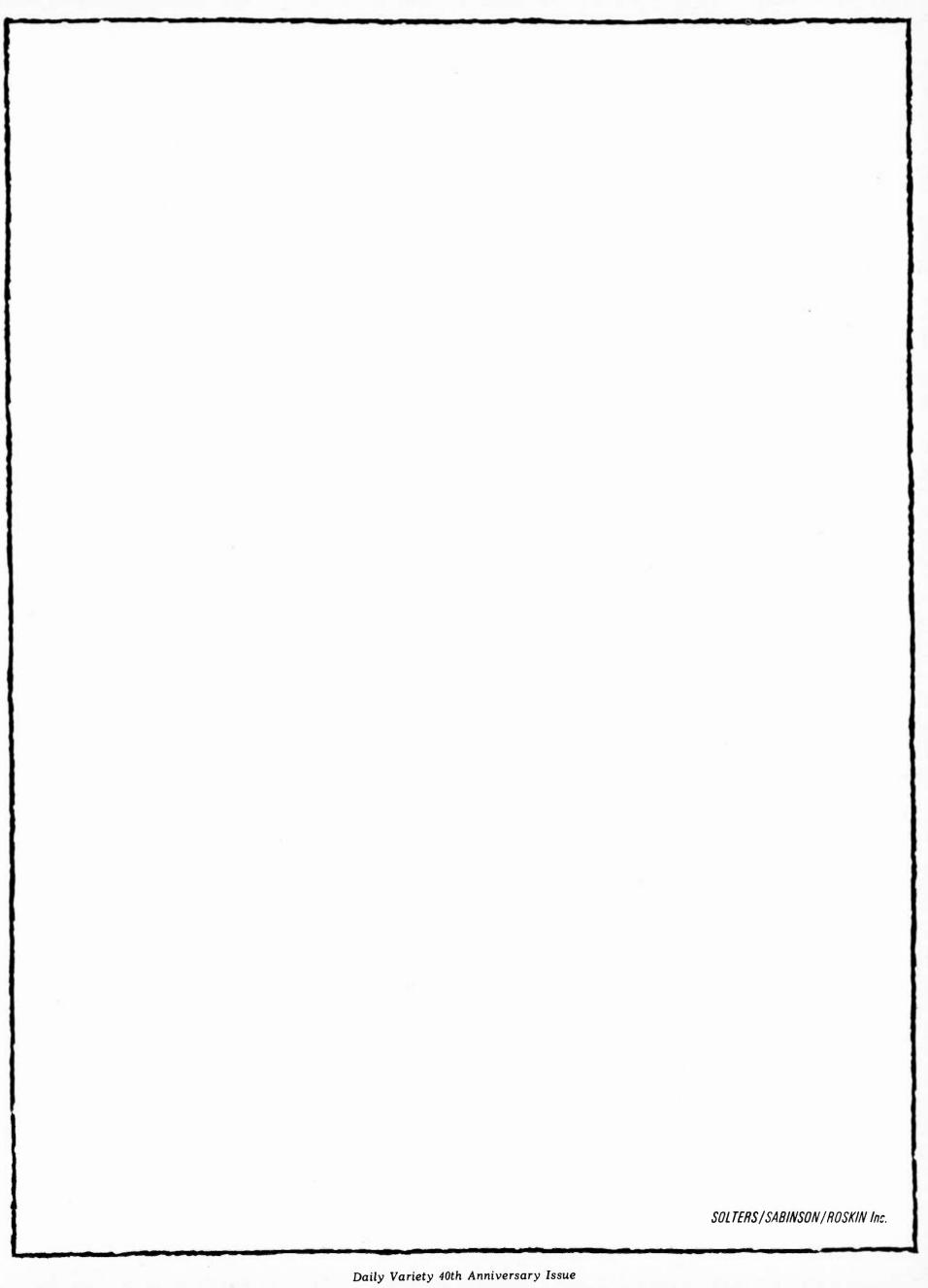
Flamingos, which are a lot more attractive than hyenas, presented another problem for us. We needed some of these spectacular looking birds for background for a scene and one of our native guides took us to a spot near Lake Nakuru where he said we might be able to get a few birds for our shot.

2,000,000 Birds

We arrived to find the large lake literally one huge pink island of the wild beauties. The "few birds" turned out to be nearly 2,000,000. As someone had warned me, Africa can be an overwhelming country.

One of the only really unpleasant things about filming in East Africa was the native cuisine. It became so revolting some members of the company volunteered to concoct their own dishes. For my contribution, I whipped up a mess of spaghetti with chili and avocado sauce one night. I didn't think it was too bad but one of the crew requested a stunt check for the day. I didn't cook again. That was all right. I had other things to do.





Distribution As Lead-In To Production

By LAWRENCE H. WOOLNER

(President, Dimension Pictures Inc.)

There are few better ways of learning what the moviegoing public wants — and therefore what exhibitors will book and plug—than by spending a few years in the distribution end of the business, and making notes along way.

It is fortunate, too, that the distributing field is wide open for enterprising and forward-looking young men, because in no branch of the industry is there such an acute shortage of manpower as there is in the operation of film exchanges. Both major companies and independents are feeling this shortage and seeking ways to overcome it.

Fast-Changing Tastes

One thing that producers and distributors must keep in mind today more than ever is the fact that public tastes can undergo changes very rapidly. Pictures with a timely element, therefore, must be released as soon as possible after they are completed.

A producer also must make up his mind in advance whether he is shooting for the mass market or for special audiences. Not all films can qualify in both categories, but there is going to be plenty of room for both types of attractions as more and more small intimate cinemas are replacing the big-seaters which for the most part have become unprofitable.

Built-In Promotion

The special audience and exploitation films, however, must have built-in promotion angles if they want to reach their particular maximum audiences. Not all exhibitors are natural showmen with the know-how to devise instant campaigns for the attractions they book. The campaigns must be more or less inherent in the individual films.

Pornographic pictures often are automatic publicity-getters because of the trouble and controversy that most of them get into, but catering to this trade is becoming pretty much of a losing game in more ways than one. At its peak, it never amounted to more than 3% of the total national attendance at movie theatres, and even this 3% consistently was confined mostly to "stags" who more or less sneaked into the "adults only" houses furtively so as not to be recognized by friends and acquaintances.

Porno Outlook Dim

The brash quick-buck merchants of smut who make no bones about what they are exhibiting in their "theatres" - many of them nothing more than converted stores with flashy painted signs in front reading "Porno Cinema"—should hasten the end of these presentations, which reek of the oldtime third-rate traveling carnivals. Those midways learned their lesson the hard way by having a "fixer" who set it up for local law enforcers to permit "cooch" exhibitions - usually for a "for men only" blowoff after the regular girlshow performance. But, despite the fixing, there still was so much protest

from aroused civic influentials that the carnivals finally dropped these "Special attractions." In their place, some of the outfits carried mini musical revues, featuring really talented entertainers—and did much better business with them than with the former gimmick.

An Object Lesson

The movies can take a hint from that.

Theatres that want to stay in business permanently are not going to sacrifice the goodwill and patronage of 97% of their potential customers by presenting pornography.

For my part, the movies always have appealed to me as a desirable and commendable career. There is nothing more gratifying than bringing entertainment to millions of people—especially when you can do it at a profit.

I made my bow in the industry by erecting the first drive-in theatre in New Orleans when I was discharged from the Army in 1945. Soon thereafter I made my bow in distribution by joining my brothers to organize Woolner Bros. Distributing Co. in New Orleans.

Having fixed my sights on produc-

tion, in 1955 I teamed up with director Roger Corman, and in the Louisiana swamp country we produced the feature "Swamp Woman," with Beverly Garland, Mike Connors and Marie Windsor, as a Woolner Bros. release.

About the time Joseph E. Levine came out with his "Hercules" picture — a very good boxoffice attraction in those days — I went to Italy and acquired two "Hercules" features made over there, and successfully released them worldwide. My brothers and I then built more driveins in Louisiana.

Produced In Italy

Shortly thereafter I went to Italy again and produced three pictures in two years for Woolner Bros. Distributing Co. On my return to New Orleans, being anxious to bring myself up to date on film market conditions and whatever new trends may have developed during my two-year absence, I went to work as a film buyer and booker for Gulf States Theatres, the big independently-owned circuit of about 180 theatres headed by Theodore G. Solomon.

After two years of good experience in that post, I felt equipped for my

debut in Hollywood production, so for a starter I joined Roger Corman again in the formation of New World Pictures, and then in April of 1972 I established my own present organization, Dimension Pictures Inc., to engage in both production and the acquisition of outside films for distribution. Charles Swartz is v.p. of the company and, showing we have nothing against women's lib, Stephanie Rothman was appointed exec v.p. in charge of development while Mrs. Larry Woolner is the fourth

member of our executive staff.

We also are operating three exchanges in the southern part of the country, with plans to add other locations when we can find the personnel to handle the offices.

14 Films Released

So far we have released 14 features, and among those already set for 1974 are "Mama Sweet Life," "The Working Girls" and "Car Hops." Our rerelease of "The Doberman Gang" has been doing better business the second time around—with a different campaign—than it did the first time, thus proving the importance of giving a picture the right kind of campaign, even if you have to go in for a few test engagements in different parts of the country before making a final decision on the selling approach.

Demand Exceeds Supply

Looking ahead, one of the most encouraging aspects for independent producers and distributors is the fact that exhibitor demand for product is running far ahead of the supply, and there's no indication that this situation will undergo any substantial change in the foreseeable future. Since most of the pictures today are made by independents, they have a golden opportunity to demonstrate their ability and dependability.

Furthermore, the television broadcasters estimate that at Hollywood's current rate of production the supply of theatrical motion pictures available and acceptable for television may decrease in the next five years to the point where there will not be enough to fill all the time periods on network television now devoted to them.

Film Libraries Depleted

The onetime extensive film libraries, accumulated over a period of a quarter of a century or longer, have been or are being telecast to death, while new theatrical features, both in volume and in suitability for television use, have undergone a steady decline.

Whereas at one time some big distributors assured their exhibitor customers that pictures would not be released to television until three or five years after their theatrical release, a lot of these features are reaching the home screens only a year or even less after being shown in theatres.

So there's a big market waiting and depending on the independent producers and distributors.

Lets go after it!

Lancaster's Unfinished First Film

By DON CARLE GILLETTE

Although it is generally believed — and so recorded in official files — that "The Killers" was Burt Lancaster's first motion picture, the biographical archives should be modified somewhat on that point.

On the wall of a noted Philadelphia artist's studio there hangs a picture autographed "To my first director," signed by Burt Lancaster, and this will come as a surprise to a lot of Hollywood people including the film historians and journalists. Lancaster's "first director" was artist and amateur filmmaker Emidio (Mike) Angelo, a World War II buddy of Lancaster, and the movie was titled "Kidnap." The production was not completed because Eastman Kodak and other suppliers of film rawstock were far behind in filling orders that had piled up during the recently ended war, and before Angelo could obtain the rawstock he needed Lancaster was on his way to the Universal Studios in Hollywood to make his screen debut in the Mark Hellinger production from the classic Ernest Hemingway

The unfinished "Kidnap" thus became a museum piece among Mike Angelo's souvenirs. It was screened not long ago for a group of film fans who reported that Lancaster registered so well that this very picture, if it had been completed, could have been the audition film that would have landed a Hollywood contract for Lancaster. The virility, nonchalant confidence, facial characteristics and mannerisms that have contributed to the star's popularity and progress over the years were all evident in that unfinished first film.

After Lancaster hit the Hollywood jackpot with "The Killers," he went east and had a reunion party with a few of his wartime buddies. As a prearranged rib, his old pals appeared to be totally unimpressed by his overnight success. Instead of asking Lancaster for his autograph, they handed him a sheet of paper with their names on it.

These amusing proceedings were photographed in color by Angelo with his motion picture camera. The clip shows Lancaster's stunned reaction to the indifference of his pals, his changes of expression from pleasure to chagrin, finally exploding, thumping the floor and even bursting into tears, until the boys gave in and embraced him.

It was a great little piece of acting

— without benefit of a director —
that showed Lancaster could do not
only the heavy dramatic stuff but
also the Cary Grant type of light
comedy. In other words, he proved
himself a facile acrobat on the emotional as well as the physical level.

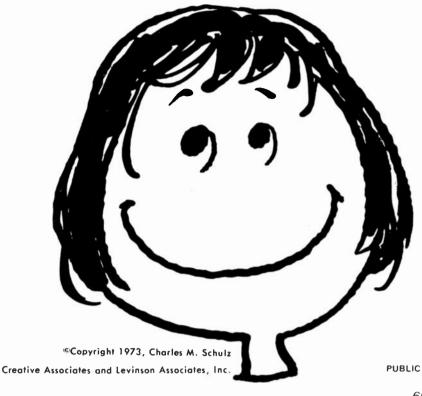
Incidentally, when Mark Hellinger was about to launch Lancaster on his official screen career, he held a staff conference in the Hollywood tradition to discuss an appropriate new name to be given the dynamic young star and former acrobat from the vaudeville stage and circus ring. Various suggestions were made, but none satisfied Hellinger as befitting the rugged and romantic newcomer.

Finally, from a corner of the conference room, a secretary taking notes on the meeting spoke up.

"Why not call him Burt Lancaster?" she suggested.

And it was done.

GOOD GRIEF!



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Sol Lesser, At 83, Still Plans Pix Projects

By VANCE KING

Sol Lesser, who at 83 is the world's oldest active film producer, is ambivalent concerning the current wave of pornography in motion pictures. Now teaching a graduate course in filmmaking at the U. of So. California and a film appreciation study at the U. of Redlands, Lesser thinks the public is getting tired of magazines such as Playboy and becoming bored with porno films.

"After a person sees seven or eight of the hardcore pictures, he is satiated," he said. "But apparently they will go on for some time yet because there's always a new generation coming up.'

Quality Films

But films with quality, that's another thing. "Take 'A Touch Of Class,' for instance," Lesser explained. "There's as much sex in that film as in any other, but it's treated with class. There are good situations, good dialog and excellent acting."

Lesser, while teaching the two university courses, still has active roots in the motion picture industry. "Just because I'm at the universities," he explained, "doesn't mean that I'm not interested in film projects. If a good thing comes along, I would invest in it . . .

The producer, who began his carrer in films as a "statesrighter" in San Francisco while a teenager, declared he does not stress entertainment filmmaking in his USC course.

Pix Cover The Field

"Motion pictures cover the entire field - educational, documentary scientific, business and the likeand the techniques are the same as for entertainment films. There are some 5.000 students a year graduating from motion picture courses at the various universities, and they all can't fit into the entertainment segment of the industry. There are many other avenues of filmmaking open to them. For instance, do you know that about 75% of the films coming out of Hollywood laboratories are nonentertainment films?"

Lesser explained that his USC classes involve students in the actual making of a film. "It's not enough to give pupils the facts of filmmaking-they must involve themselves in actual production.

Class Produces Docu

"Last year's class made a 30minute picture, 'Fear Of Dentistry,' for the college's Dental School, and we have had requests for prints from dental associations all over the U.S. Also, we prepared a script for a film for the School of Marine Sciences, and next semester we will make a film of it.

"The course at Redlands (where Lesser received a Ph. D. last spring) is a film appreciation course, not a graduate one. But we take the students to Hollywood about five times a semester and let them observe 'in the flesh' processes such as photographing, dubbing, scoring, editing and so on."

Integrity Of Pioneers

Not denigrating the present motion picture industry, Lesser thinks at times back to the then-burgeoning business and the pioneers' sense of honor and values. Speaking of Adolph Zukor, who last January 7 celebrated his 100th birthday, Lesser is extremely respectful.

"He is and was a man who could be trusted for his word. In 1918, I made a deal with Paramount for the rights in the 22 western states for a D. W. Griffith picture. I was to pay \$90,000 and as I understood the contract I was to recoup my outlay first, then Paramount would get 25% of the net profits.

80-Page Contract

"I signed the deal with my attorney, J. Robert Rubin (later to become a power at MGM), in an 80page document containing more whereases than I had ever seen before. (Even then distribution contracts were lengthy and verbose.) The next morning Rubin called me at my hotel and said the Paramount people were claiming they should get 25% from the first dollar.

"I went over to the Paramount of-

fices and, failing to get through the fog of legal technicalities with the attorneys, we went to see Zukor. In the meantime, Griffith had sent Paramount a wire asking out of the deal on the film, saying he wanted to distribute it himself.

'The attorneys tried to give the wire to Zukor, but he waved it off. I presented my case, and so did they. Then he made the decision: What I had understood was right. And I got the picture on the terms originally agreed upon.

"After Zukor corroborated the deal, he then said: 'Now give me the wire from Griffith.'

Zukor Forgot

"Years later, I recalled this incident to Zukor. He didn't remember it. 'I'm sorry,' he said, 'I don't recall it, perhaps it was just my way of always doing business.'

Another industry figure for whom Lesser has great respect is the late Marcus Loew, one of the first bigtime theatre operators. "Zukor and Loew," he reminisced, "they were men who gave their word and meant

Lesser is not given much to trips down Memory Lane. From the heights of scores of years of active participation in the industry, he sees a new trend for films-low-budget "idea" features.

Low-Cost Topical Pix

These would be of a topical nature, costing from \$300,000 to \$500,000 and express "ideas," not 'messages," and be of entertainment value, he said.

In addition to his professorial duties, Lesser, alert and spry as ever (the only concession to his years is a light cane which he uses jauntily), is interested in other proj-

One is doing his autobiography.

Brought In Giannini

He is reputed to be the person who interested A. P. Giannini of the Bank of America (then the Bank of Italy) in making motion picture loans. When he was 17, Lesser needed \$100 to take a C.O.D. film package out of Wells-Fargo in San Francisco, so he went to Giannini, who lent him the money out of his own pocket because Lesser was under age.

Giannini was impressed when the youth returned it within a week. Later, it was Lesser who was to introduce to the New York film industry nabobs Giannini's brother, Dr. A. H. Giannini, who figured for many years in film financing and in the executive affairs of United Art-

USC Project

Another project is USC's Professional Arts Coordinating Council, an autonomous body of which he is chairman.

"The Council's present project is suggesting ideas for making Southern California the center of stage activities," he declared. "Broadway is no longer the Broadway of old, with scores of attractions. Here we have some 40 to 50 little theatres that need encouragement and we intend to make the university a basic showplace for new plays and new artists.'

Movies First Love

While going off on this stage tangent, Lesser is mindful of his first love - motion pictures. He is delighted that the Hollywood Chamber of Commerce is reviving the idea of the Hollywood Museum (he describes the effort he headed years ago as a "fiasco" for various reasons and points out that several other institutions have carried on segments of the basic concept under his administration) and is looking forward to a new medium for producing entertainment - tape.

"Next week, I have an appointment to see a new tape-to-film process," he explains. "I'm told that images on tape can be successfully converted to film without loss of theatrical projection quality. That might bring another revolution to the business . . .

Concerning his own future, Lesser waxes philosophical. (He'll be 84 next Feb. 17). "According to my charts, I have six more years to live – until 90. What a life I've led!"

'De Temporum' Could Make A Good Film

By BERT REISFELD

When visiting in Europe last sum-er this reporter had the good fortune to attend the premiere of Carl Orff's "De Temporum Fine Comoedia" at the Salzburg Festival. We didn't rush to review it immediately as the European press was obligated to do, but decided to test the fabulous first impression and found out that it stays and grows deeper.

The Orff work is a combination of opera, concert, recital, drama, science-fiction, ballet, light and sound effects, assisted by stereo

tapes and scored for a huge orchestra. Instruments employed represent the whole world, dominated by 36 percussionists and four pianos, contrasted with a distant orchestra, distant chorus and tapes, being the technical equivalents to the cooperative combination of transcendental domains from universe and superworld.

In 3 Languages

Greek, Latin and German are the languages used by Orff. He wrote the libretto himself, interweaving and allotted to differing areas of thought. Briefly, it is the story of the end of

the world told in a way that nobody anticipated, especially those who had heard the premiere performance on Austrian radio and found out that "De Temporum" has to be

It is rather short, only 65 minutes, yet people offered any amount of money for tickets to the third and last performance. For the time being "De Temporum" cannot be produced again because the expense of 2 million Deutschmarks (it was a production by the Cologne radio and Herbert von Korajan), approximately \$800,000 for three performances, is prohibitive.

Stage Ideal Medium

Of course, the stage is the medium for this gigantic work and the facilities of the Salzburg Festival Hall are perhaps the only ones in Europe where it could be produced. However, thinking about the possibilities of preserving this marvelous experience for all times, why not a motion picture? It could become a film such as we have never seen, depicting the "end of the world" and at the same time the beginning of a new way of making pictures.



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YEAR'S HEADLINES

(Continued from Page 112)

Paxinou, Manton Moreland, Reginald Owen.

Silent picture stars Eileen Percy, Clarie Windsor and Josie Sedgwick: singers Lauritz Melchior and Richard Crooks: Harry Richman, Miriam Hopkins, Marie Wilson, Leo G. Carroll, Nick Stuart, Cecil Kellaway.

Directors: Ted Sloman, Edgar Ulmer, Mitchell Leisen, William Dieterle, Robert Siodmak. Writers: Adrian Scott, Charles Grayson, Frances Marion, Edward T. Lowe.

Others: casting director Billy Grady, producer-exec Merian C. Cooper, columnist Louella Parsons; Bud Westmore, Vaughn Monroe, producer Arthur P. Jacobs, Don Loper, Rudolf Friml, among many others.

And Variety lost its Abel Green.

The leading day-by-day headlines, October 1972 through September 1973, follow:

OCTOBER 1972

Oct. 2—White House tv policy attacked; Rep. MacDonald comes down hard: "Broadcast programming none of government's business."

Oct. 3-NBC's sale call letters: SRO; Prez Durgin's a happy fella. Oct. 4-Int'l Federation of Actors (FIA) asks caution of action in satellite use; wants thesps' "basic rights."

Oct. 5-FTC, after receiving talent agency report, recommends at least one suit.

Oct. 6-SAG election picks up steam; tighter pact enforcement, closer AFTRA ties among indie slate platform planks.

Oct. 10 – More Government biz for Hollywood as Administration orders dept. chiefs to "better utilize motion picture industry."

Oct. 11—No automatic air reply time; lower court ruling backing FCC's rebuttal judgment upheld by U.S. Supreme Court.

Oct. 12—Fairness Doctrine drag on tv; NBC's prez Julian Goodman says it has breached wall that should separate Government and press.

Oct. 13-Pop music turbulence brewing; guilds banding together to investigate "exploitation" of young tuner-songwriters.

Oct. 16—New solid lines of communication opened between industry and minority reps.

Oct. 17—Justice Dept. in 10-point proposal for merger of industry-minority rosters.

Oct. 18—\$4,000,000,000 class action lawsuit filed by songwriter against Capitol and others in precedent showbiz suit.

Oct. 19—Broadcast profanity test case; FCC and Justice Dept. react to rising tide of complaints.

Oct. 20 – Faberge enters active indie production through its Brut Inc., sets Martin Rackin as senior veepee. Oct. 24 – SMPTE convention told of new technology for pix and tv that could alter industry.

Oct. 25-SMPTE prez warns U.S. may lose tape biz; agreement on

130

designs necessary to blunt Japan thrust.

Oct. 26—Election bonanza for tv webs; estimate McGovern will have spent about \$8,500,000, Nixon \$4,000,000, by Nov. 7.

Oct. 27—Hefty IATSE new-pact demands; seeks \$1 hourly pay tilt from producers, also pension, health & welfare uppances.

Oct. 30—Tv industry profits up 35% in 1972; should reach \$525,-000,000, sez Commerce Dept.

Oct. 31—MPAA rating system alive and well; indie exploitation tide rising as Hollywood prefers G, PG vix after four years.

NOVEMBER

Nov. 1—Ely Landau sets own distribution arm for his American Film Theatre subscription pix project.

Nov. 2-FCC crackdown on CATV giveaways; moves to halt flow of coin for franchises.

Nov. 3-CATV center of controversy; MPAA asks FCC to open medium to new pix; NATO opposes, as do networks.

Nov. 6—ASCAP and ABC-TV in four-year deal; flat payment formula starts at \$3,400,000 and annually escalates.

Nov. 7—Exhibs' wrath against distribs rising; ask Justice Dept. to return to perpetual fray.

Nov. 8 – Drive on platter pirates uptempoed, as Justice Dept. discloses use of new scientific methods of detection.

Nov. 9-AGVA singing financial blues; \$50,000 bank loan rapidly evaporating and AFL-CIO still owed \$100,000.

Nov. 10—CBS-IBEW tempers shorten in continued strike.

Nov. 13—Local AFTRANs vote 2-1 to back up sister union's walkout against CBS.

Nov. 14—Paramount's pre-tax year profit record \$31,200,000; up 55%. Nov. 15—NABET and Teamsters Union throw their support behind striking IBEW.

Nov. 16—Samuel Z. Arkoff, AIP chairman, foresees blacks eventually controlling black film production.

Nov. 17—AFTRA to support IBEW strike, CBS-TV tape programs to be affected as will news shows.

Nov. 20 – NATO prez asks exhibs to make own films, not rely on distrib sources.

Nov. 21 – NATO opens Florida convention with symposium tackling

Nov. 22-James A. Mulvey wins \$1,044,000 jury verdict in precedential antitrust suit against Samuel Goldwyn.

Nov. 24-L.A. International Film Exposition shows \$42,000 deficit, but \$2,000 less than last year.

Nov. 27—Screen Gems in midst of big pilot push; has 10 firm deals so far.

Nov. 28 – Allied Artists and Cinerama Releasing Corp. plan distrib merger.

Nov. 29 – Bill Howard elected head of AFL Hollywood Film Council as Don Haggerty union walks.

Nov. 30—Crucial anti-piracy disk test; California's statute gains support; U.S. Supreme Court hearing set in mid-December.

DECEMBER

Dec. 1-NLRB refuses Writers Guild of America West bid to rep animation writers employed by Animated Film Producers Association.

Dec. 4-20th-Fox projects 12-15 pix annually.

Dec. 5—Talent Associates, in ambitious production program, has theatrical pix, four firm pilot deals, spex, among others, in the works...

Dec. 6 – Max Herman voted Local 47 prez in hotly contested election:

Dec. 7—ABC-TV in record pilot splurge; slate of 35 will include 15 half-hours, 15 one-hours, and others. Dec. 8—Tv target of "moral" crusaders; coalition of (mostly) femme organizations taking special aim at medium's programming.

Dec. 11—Camera unions ask 4-day week of tv; other demands include 15% pay hike, health & welfare, pension contribution boosts.

Dec. 12—Hollywood job sturdy is bleak; multi-union survey led by SAG shows "shocking" drop compared with national average.

Dec. 13-MCA unveils vidisk system; homes can get features, etc., in ty tie-in.

Dec. 14 – Unemployment mounts as tv filming slows.

Dec. 15—New exec faces at MCA top as Sid Sheinberg gets reactivated exec veepee slot; Henry Martin, James Hall and George Smith made veepees.

Dec. 18—Domestic 1972 key-city boxoffice up \$59,000,000; 20% swing upward despite decline during last three months.

Dec. 19—White House blackjack over tv; Telecommunications policy director Clay T. Whitehead attempts to divide affiliates; news targeted.

Dec. 20—Tv foreign rerun squeeze: plan to police residuals studied by AFTRA and FIA.

Dec. 21—Antitrust shoe drops on CATV; Justice Dept. civil suit against merger of Cox Cable and ATC into second largest cable firm.

Dec. 22-1ATSE locals challenge AMPTP; object to established contract talk procedures and reject muzzling press.

Dec. 26—Producers yearn for Academy award; feel slighted they don't get annual Oscar.

Dec. 27-1972 film production comeback; Hollywood-sponsored output registers 17% gain, with indies also in upturn.

Dec. 28-PTV "survival net" in the works; Ford Foundation's Fred Friendly reportedly exploring possible link-up of major pubcasting outlets.

Dec. 29-IBEW votes end of CBS strike; no rejoicing at union over settlement as small margin reveals discontent regarding terms.

JANUARY 1973

Jan. 2-1972 third best L.A. box-office year; firstruns reap \$19,573,-

689 with "Godfather" orbiting to \$4,616,329 overall total.

Jan. 3-1972 starts with production boom; 32 to roll in two months.

Jan. 4-\$25,000,000 ABC-Olympiad deal; see minimum \$50,000,000 ultimate value in 1976 package.

Jan. 5 – Easing of jurisdictional lines among studio unions key point in AMPTPact proposals.

Jan. 8—Copyright battle in new phase; CATV is target of campaign by MPAA for royalty coin; Congress pressured for action.

Jan. 9-Internecine warfare at Local 683 (Film Technicians); biz agent Bob Robertson roundly denounces Don Haggerty; IA prez Walshrasked to intervene.

Jan. 10 – Producers propose new film pact to IATSE.

Jan. 11—National General Corp. to undergo metamorphosis; American Financial Corp. plans to get another 1,000,000 shares, giving it 43% control.

Jan. 12-Stiff. Writers Guild of American contract terms; hike in pay and residuals, separation of rights, more welfare among demands.

Jan. 15—Majors attack primetime rule; repeal sought by Warners, MCA, Screen Gems, Paramount; say its "unmitigated failure."

Dec. 16—Three film companies grab 50% of domestic boxoffice; Paramount tops for second year in row, Warners places second, UA third.

Jan. 17—New tv production techniques loom; technical advances in telepix production to be revealed at SMPTE winter tv conference.

Jan. 18—Boxoffice bonanza for 20th-Fox; "Poseidon Adventure" leading six-pic pack to combined \$19,000,000 gross from 363 dates.

Jan. 19—War on Primetime Access Rule boiling; Hollywood unions claim it has cost workers \$53,500,-000, also hurting tv quality.

Jan. 22 – Key-city b.o. up 17% in 1972; \$56,463,000 increase over year earlier.

Jan. 23—Production upswing forecast as traditional first quarter slack found to be easing; could rep \$50,000,000 more pay.

Jan. 24 – Biggest tape piracy raid in L.A. history made by police; more to follow.

Jan. 25—White House study hits webs; finds rivalry, market power "most plausibly" cause flood of movies and tv reruns.

Jan. 26—CBS does least original programs; White House report claims ABC & NBC put more new fare into primetime.

Jan. 29—Unions want overseas tv bounty: AFTRA, WGA & AFM claim \$20,000,000 owed in residuals.

Jan. 30 – Public cooling on sex pix; but appetite for violence still pronounced, U.S. Catholic Conference report maintains.

(Continued on Page 162)

Dollar Devaluation Upsets West German Showbiz

(Continued from Page 115)

meant that the German marks returned to the MPEA members bought more dollars.

Entire film industry in West Germany took in around \$70,000,000 during '72, with Germans as the highest earners with their native products as usual, keeping a third of the cinema income, American and British films together hauling in around 40% of the total take (this included U.S. and British films which German distributors handled).

The French earned only a minute 6.9% of total grosses from Germany, and the Italians doubled that, with 13.8% — mainly due to one blockbuster, the spaghetti western titled "Four Fists For A Hallelujah," which cleaned up here.

With the dollar down about 25% in 1973, this meant the American distributors would be taking a welcome 25% more as they translated their German marks into dollars. This was the one bright side of the dollar devaluation picture!

Interesting, too, is the tie-ins of the American distributors, with mergers cutting the overheads as the firms introduced new money-saving schemes; so it's now Warner-Columbia, Cinema International (the combine of Paramount and Universal here), Fox-MGM, with United Artists and Cinerama still going it alone.

Odd aside of the American film accent on German living—an "Easy Rider" poster ranked as the top seller in the local poster shops, outpulling Che Guevara and a busty beauty called Uschi. And with the nostalgia wave, posters from old Yank films and especially from the old horrorpix are also a teenage fad

Americans were still thriving with the fat fees for selling oldie U.S. films and newie tv series to the two German nets—with psychologists and crime experts blaming "Bonanza" and even "Porky Pig" for influencing the country's growing crime rate.

Despite the income from 18,000,000 German tv set owners (who pay a monthly fee of about \$3 for viewing the excellent German programming) and the multi-million-dollar earnings from advertising, both the First and Second networks in Germany are pleading poverty, claiming to hover on the edge of bankruptcy.

With higher costs for personnel because of the yearly inflation, coupled with the considerably higher costs for mounting color tv programming, the stations are running in the red. Insiders also add that the spectacular and little-used synch and production facilities that the competitive outfits have created are adding to the tremendous operating costs.

First German tv web put down about \$5,000,000 recently to buy full-length films for the annual exposure, with much of the money going for American features. German Trade Association of Film & TV Workers rushed out protests, claiming their members were losing work because of this big buy of finished products. Both nets issued statements that they will step up their own production facilities, buy less from abroad, and that means less from the U.S. suppliers.

However, when the ancient film "Cleopatra" can still outpull almost any other showing over the net, there's obviously going to continue to be a market for the U.S. products.

Power Breeds Suspicion

It's axiomatic that the greater the impact of the medium, the greater the power for motivation; the more it comes under scrutiny and its producers become suspect." — Harry Reasoner

Sousa Still March King

It is a strange phenomenon that the steady increase in bands — school, college, fraternal, military, juvenile groups, etc. — has failed to inspire a corresponding increase in the composition of new marching tunes. Practically no such melodies of any particular consequence and lasting popularity have been turned out in the four decades since John Philip Sousa died — after making a significant prophecy.

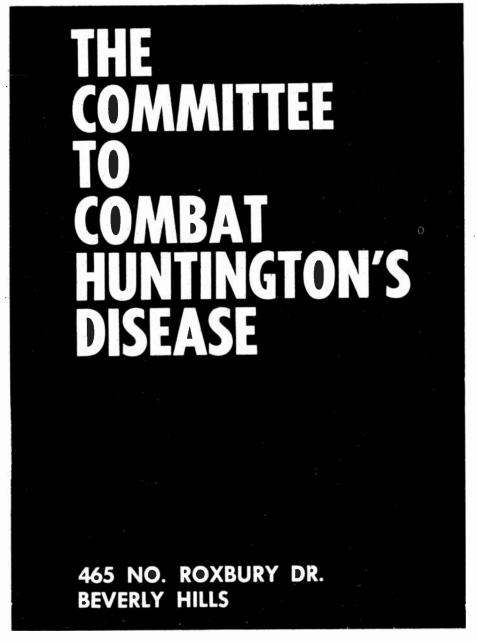
In the late '20s, with Sousa having retired, another upcoming bandleader, Edwin Franko Goldman, attracted some attention with his Concerts on the Mall in New York's Central Park. In reviewing one of the concerts, the music critic of a theatrical weekly referred to Goldman as "the successor to Sousa."

The publication's issue containing that comment had barely hit the newsstands when Sousa, who took fierce pride in being known as The March King, was on the long-distance phone to the editor, demanding an immediate "retraction."

"What do you want us to say?" the editor asked indulgently.

"Say there will be no successor to Sousa," the composer-conductor boomed emphatically.

That was nearly half a century ago — and Sousa is still right.





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CINEMOBILE PUTS HOLLYWOOD ON WHEELS

By DON CARLE GILLETTE

It may take a little while yet for the film and television industry to fully realize it, but one of the fringe benefits of the Cinemobile—and other trademark studio facilities on wheels—is that this proliferation of filming on location can be one of the best goodwill builders that ever came along for the movies.

For one thing, it's the answer to the widespread wondering about what's happened to Hollywood, which has been declared "dead" by so many writers and commentators who don't take the trouble to explore beyond the visible surface of things.

Hollywood is not dead—it just has gone mobile in a big way. And wherever it goes it carries the message, in person, that the film capital of the world is still in business and generating a lot of itinerant activity in addition to the output on the west coast stages.

Hollywood Salesmen

It used to be said that Hollywood films are the best global salesman for American products, American living standards and American democracy. Now via mobile studios Hollywood has become a salesman in its own behalf.

Wherever mobile film units go they serve as goodwill ambassadors for Hollywood. They may not create as much commotion as the annual visit of the circus or the carnival midway, but their impact is lasting and translates later into boxoffice customers.

Many of the citizens in the location communities become curious to see the films that were shot there. The location activity also receives a windfall of press coverage in the area visited, and a lot of folks get a chance to meet stars and other film personnel, all of which can be excellent public relations as well as spark-plug promotion for the coming of the films to the local cinemas.

The solid foundation on which the Cinemobile idea is based can be seen in the rapid growth and expansion realized by the pioneering Fouad Said organization. But the achievement did not come easily.

Fouad Said A Fighter

Enterprising, farsighted, 38-year-old Fouad Said, creator-inventor of Cinemobile Systems, had to fight for years to win general acceptance of his revolutionary innovation which won an Academy Award in 1969.

His first Cinemobile, in 1964, was picketed by unions and barred by studios. There was sabotage of equipment and other attacks on him. But he persevered. Now the studio on wheels is recognized as one of the major developments of the past decade in filmmaking. As many as 20 or more pictures can be found simultaneously using Cinemobiles on location—and the big all-around film and television equipment firm F&B/Ceco Industries Inc. also has entered the field with a fleet of seven Cecomobiles to date.

Starting as Cinemobile Systems, the Fouad Said company has mushroomed into a multi-faceted organization under the overall title of Cine Group, with Said as president and Bernard Weitzman as exec veepee. Weitzman has been a motion picture production business affairs executive for more than 20 years and formerly was with MCA-Universal and Desilu Prods. The Cine Group is divided into four principal components, as follows:

4 Main Divisions

1. Cine Guarantors, formerly called Film Guarantors, which offers interim financing, completion bonds, production expertise and personnel for motion picture production. The company teed off with "Across 110th Street," produced by Said and Ralph Serpe, released by United Artists,

and followed it with other features. "Hickey & Boggs" also was produced by Said for UA release.

2. Cine Films, the production and distribution arm of Cine Group. In partnership with Warner Bros., Cine Films shot a Richard Harris film, "The Deadly Trackers," entirely on location in Mexico the past summer and now has several other projects under way or in preparation.

3. Cine-Artists International, a joint venture formed in April by the Cine Group with United Artists Theatre Circuit Inc. and the Hemdale Group Ltd. of London, with each putting \$3,000,000 into a revolving fund to make six feature films annually.

First Cine-Artists Project

First picture is Floyd Mutrux's original screenplay, "Bobby And Rose," with Mutrux as director, Paul Le Mat starring and Edward Rosen as exec producer. Said functions as producer, a post he has occupied on other productions as well because he is keenly interested in keeping in close on-the-spot touch with all his operations.

Salah M. Hassanein, prez of United Artists Eastern Theatres and exec veepee of the national United Artists Theatres Circuit Inc., is chairman of the board of Cine-Artists, with other officers being Said, prez, in charge of production; Weitzman, exec veepee: John Daly, veepee in charge of foreign production; Donald Miller, treasurer; Edward J. Rosen, veepee in charge of project development. The Hemdale Group will handle worldwide distribution.

4. Cine Television, formed to engage in tv production with major emphasis on network series, specials and 90-minute movies. International Famous Agency will be exclusive representative for network program packages.

Cinemobile CFI Tieup

Cinemobile also has joined Consolidated Film Industries, a division of Republic Corporation to develop and build mobile video system facilities. The units will be used for video tape productions in much the same manner as the Cinemobile is used for film. First unit is expected to be in operation by 1974 and it will handle full-length features, tv movies, tv series, commercials, news and sports events.

Along with its reorganization this year, the Cinemobile company opened an office in Paris, augmenting other branches in London, Hamburg, Mexico and Canada, to serve its spreading foreign operations. The Hollywood offices, formerly in three buildings, were consolidated in a single complex on Sunset Blvd.

Academy Award nominations were won by 17 of the 117 motion pictures that used Cinemobiles last year, and the company now has signed contracts with 20-th Fox and American International

3 Stimulants For Location Filming

In addition to the Cinemobile and other mobile facilities, two forces in particular are combining to stimulate the increasing popularity of location filming around the United States as well as across the borders.

One is the development of lighter weight and more easily portable motion picture filming equipment.

The other is the stepped-up bidding by many states for Hollywood movie companies to come to their localities for location shooting.

"Film America first" is the battle cry of newly created motion picture service departments in many state capitals—all pointing out that it is not necessary to go abroad to find "Alpine" mountain peaks, beautiful lakes, bikini-dotted beaches, or even London-type fog.

Pictures to use Cinemobiles for their location filming.

Natural Gravitation

Fouad Said, born in 1935 in Cairo, Egypt, gravitated naturally into the movie business. His uncle, Joseph Aziz, owned and operated Cairo's Pyramid Film Studio, where the growing boy became fascinated with moviemaking, especially the operation of cameras, sound equipment and lights.

While still in school he became an assistant cameraman at his uncle's studio, and that brought him to the attention of cinematographer Robert Surtees while filming "Valley Of The Kings" in Egypt. Surtees not only engaged the 17-year-old Fouad as an assistant but encouraged him to come to California to study at USC's School of Cinematography. He had learned English in Egypt and he easily won a B.A. degree in Cinema Arts at USC, then proceeded to obtain a Master's in Business at Pepperdine College.

Despite all this background, Said found it impossible to crash the Hollywood unions. So he went to work as a cameraman on documentaries and tv films made overseas. Eventually, while working as a cameraman on the "I Spy" series in 1964, he told his ideas to producer Sheldon Leonard, who promptly assisted in the financing of the first Cinemobile.

A Ford Econoline van was converted into a compact, sturdy motion picture equipment carrier, and when the vehicle proved to be a time and money saver the Taft Broadcasting Co. did not hesitate to give Said the necessary backing to set up Cinemobile Systems Inc., paving the way for larger and better Cinemobiles. Today the mobile fleet includes vehicles ranging in size from the Econoline to giant eight-wheel-drive double-decker buses capable of transporting the cast and crew as well as the production equipment.

First Cinemobile

The first Cinemobile made Hollywood history when it demonstrated that shooting time could be cut almost in half and production costs reduced by an even larger percentage. So all available Cinemobiles have been kept busy full time from the day of delivery.

A new vehicle, called the Cine II, a Cinemobile companion, was introduced this year. It is similar to cross-country tractor-trailer rigs with airconditioned cab and sleeper. It also has four dressing rooms, wardrobe compartments, toilets, kitchen and equipment storage area measuring 1,600 cu. ft. By using this auxiliary unit along with the Cinemobile, a major motion picture company can go on location with only two vehicles instead of the conventional five or six.

The versatile Mark VII, with six-wheel drive, and the equally versatile but bigger Mark VIII, eight-wheel drive, went into fulltime service this season, filling the demand for rugged dependability not commonly associated with location vehicles.

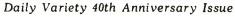
Creates Own Roads

Reports from locations stated that, where no roads existed, the multi-drive units were creating their own roads and climbing hills that even a motorcycle would find difficult to negotiate. This includes grades up to 50 degrees.

The giant Mark VIII (40x11x8 ft.) is said to be the only known eight-wheel drive vehicle in the Western Hemisphere—a checkup by Cinemobile engineers revealed that not even the U.S. Army has a comparable vehicle.

The drive shafts are designed to be employed only when needed, so the Cinemobile can use two-wheel, four-wheel, six-wheel or eight-wheel.

All this mechanical magic and technical genius to provide entertainment for the public/



TECHNICAL AND CREATIVE TEAMWORK SPELLS BRIGHT TV-FILM OUTLOOK

By CARL PORCELLO

(President, F&B|Ceco Industries Inc.)

In the field of general industry, one of the best barometers of the business outlook is the volume of factory orders—the buying of equipment and tools for the manufacture of goods that add up to the Gross National Product.

The same rule applies, more or less, to the motion picture and television fields—equipment firm orders and inquiries reflect the situation in future film production. According to the indicators as they show up at our offices, the cinema prospects are brighter than they have been in a long time.

One reason for the optimistic outlook is the closer working relationship that has developed between the industry's technical personnel, who supply the essential equipment for filmmaking and presentation, and the creative talent, mainly the directors, cinematographers and writers—in fact, the filmmakers in general.

More Communication

More filmmakers are coming to us with their ideas and problems these days than ever before, which is a good sign. And this is not confined to the newcomers in the industry. It applies just as much to veteran directors, cameramen, special effects men and others who, in the past, often hesitated to consult us because they felt their requests might be regarded as unreasonable; or their ideas and innovations too radical or impractical, or their problems too intricate to be solved.

We would like to dispel those fears. Almost nothing is impossible at F&B/Ceco Industries, which not only designs, sells, leases and repairs equipment, but also manufactures every type of technical equipment for studios, location filming and theatre projection.

Magical Workshops

With establishments in Hollywood and New York, we do business all over the world. Our workshops are veritable magic factories, capable of precision engineering on a par with the finest Swiss watchmaking and sometimes called upon to create even more delicate mechanisms. And our catalog, covering everything from animation to zoom lenses, contains more items than a Sears-Roebuck catalog-which incidentally, gives you an idea of how intricate and complicated the movie equipment mechanics have become and the countless number of parts involved in this "hardware."

What's more, we are not through devising more and better ways of making the best possible movies at the lowest possible cost from a technical standpoint. Far from it. We keep getting new ideas almost every day, from people in the filmmaking end, and every suggestion is given careful consideration. The same

goes for any new problems that may come up.

And this goes for the filmmakers in other countries as well as those in the United States. It is another indication that foreign motion picpicture technicians and producers acknowledge our leadership in the all-around equipment field — and the fact is further reflected in the vast foreign membership that has been attracted to join the roster of The Society of Motion Picture & Television Engineers.

They all want to be kept up to date on new developments that will help them to make the best possible pictures at the lowest possible cost — and also to achieve the ultimate from the artistic standpoint, since foreign directors in particular are very keen about regarding the movies as an art form.

So, no cinematographer, director or producer should hesitate to take even his "brainstorms" to an equipment firm. They may be surprised by the cooperation that is available to them. That's why our catalog keeps growing in size, and the next one — the 15th edition over a period of four decades that we have been in the business—will have another bulge, since new items are being added at a faster rate than ever.

Long-Range Projects

Sometimes it takes years to perfect a new device, but our engineering departments under veteran technician John Russell in the west, and Will Holz in the east, never give up as long as there is a ray of hope for a successful completion of the project.

Certain video cameras, in conjunction with the BNC motion picture camera, and utilizing a special attachment, make possible the use of only one lens, giving the director the availability of an immediate playback. This attachment was conceived some 12 years ago, but just recently began meeting with a big demand. With this system, if the director doesn't like the scene he has shot, he can do retakes right away and thereby avoid the extra cost of reassembling the cast and scenery later for new takes.

More Locationing

That is one of the important objectives of new ideas in equipment. Production trends today call for less shooting on studio stages and more on locations. So there is need for lighter and more easily portable

equipment. The necessity of holding down production costs also makes it desirable to favor small crews and shorter shooting schedules—which in turn, will encourage production of an increased number of films and thereby keep employment at a higher level, since the supply of films today is far below what the exhibitors are demanding.

This is an important factor from the standpoint of the independent producers who are making most of the motion pictures today—and who must operate on limited budgets.

Financing Films

Our faith in the independent filmmaker and the future of the industry is so strong that we have set up a subsidiary, FRP Productions, which will put up completion bonds for films, and also will assist in assembling crews for the production.

In addition to its equipment manufacturing, sales, rentals, leasing, repairing, and now the financing of film production, F&B/Ceco's SOS Technical Book-Shelf handles text books, manuals and other volumes dealing with all aspects of making theatrical and television films.

This library, including some books that are not entirely technical, has a total of nearly 200 volumes at present, with additions being made all of the time, and that gives you a small idea of the scope and intricacy of film production, especially in the technical end.

Demand for some of these handbooks has been quite spirited of late, coincident with the many newcomers entering the industry, and our general sales manager, Phil Dewald, notes that this speaks well for the calibre and seriousness of the young men who will be the major filmmakers of tomorrow.

Hand-Held Camera

One of our items in big demand these days is the hand-held camera, which must be counted as among the revolutionary new developments of recent years. Only a few of these hand-held cameras are available as yet, because precision equipment of this kind cannot be turned out on an assembly line but must be put together entirely by hand.

Still more rare is our Ceco Super-Speed Lens, which is used for low light level shooting. Only one of its kind is available as yet, but we are doing our best to get more into service

Our Model ACC-5000 Portable

Carl Porcello, a New Yorker by birth, has been associated with the motion picture equipment industry for over 20 years. Starting at age 17 with a camera equipment company in New York, he ran errands and kept his eyes open, which soon earned him a position in the camera room. He took time off for the usual military tour and on his return was advanced to head of the camera rental department for F&B|Ceco Inc.

From his performance in this post his management ability was recognized and he was sent to Hollywood in 1968 as v.p. and manager of the then new F&B|Ceco of California facility, where he soon earned the top spot as president. Now he not only still manages the Hollywood facility but has been promoted to prez of the parent company, F&B|Ceco Industries, which encompases F&B|Ceco of N.Y., S.O.S. Photo-Cine-Optics Inc., F&B|Cedo of California and Bardwell & McAlister Inc., the combined efforts of which generate over \$7,000,000 business annually.

Color Television Camera System, originated by Japan's Asaca Corp., is a light weight video camera system developed for high mobility and fast, on-site reporting. The camera weighs only 11 pounds, and the back pack 16 pounds.

Japanese Competition

Japanese competition in motion picture and television camera equipment, incidentally, is on the increase, which means American firms must step up their efforts if they want to remain in front.

Because shooting time for television programs is more limited than for theatrical films, it is highly important to have fast lenses as well as quick solutions to lighting problems. These aspects receive much attention from our engineering staff.

Cinematographer Howard Schwartz won an Emmy Award for his photography on "Night Of Terror," a "Movie of the Week" episode telecast over the ABC-TV Network the past season, and we like to feel that our new Super Speed fast lens, which he was using, contributed to that award. Another Emmy Award winner who was using F&B/Ceco equipment was Jack Woolf, "Kung Fu" cameraman, while L.B. Abott and A.D. Flowers won Academy Awards for their special effects on 20th-Fox' feature "The Poseidon Adventure," also using our equipment.

Theatre Equipment

Keeping in step with new developments, trends and demands in the motion picture theatre field also is an important part of our routine, especially with the many innovations that have come about—and yet to come—as multiple mini-theatres take the place of the big downtown deluxe houses.

We believe this trend, coupled with the increased production of movies made possible by reducing costs with the assistance of new technical improvements, eventually will stimulate movie attendance by making it profitable to present a wider diversity of films with appeal for a greater number of special groups.

Theatre operators, too, want to be able to operate at lower costs, and they will be able to do so with smaller theatres and automation.

Our theatre supply division supplies projectors and screens in any dimension from 70m down to super 8m, also sound, silent and portable as well as theatre type installations.

Favorable Outlook

All in all, there are ample forces at work to make the movie outlook quite promising if everybody pitches in; and as far as new technical ideas or problems are concerned, we would like to emphasize that if the filmmakers will just feel free to come to us equipment dealers whenever they have an inspiration or a complaint, they will find a ready and willing cooperation that will be of benefit to all concerned.



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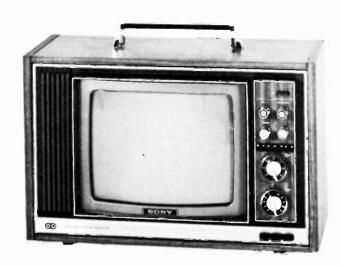
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Film-Tv Equipment Field Complex And Exciting

By GRANT LOUCKS

(President, Alan Gordon Enterprises Inc.)

The motion picture and television equipment field is about the least publicized division of the entertainment world, yet its ramifications probably are more numerous and complex than the elements involved in the making of any other product.

In the creative, technical, craftsmanship and performing areas alone, so many skills are required that it takes more than 60 guilds, unions and alliances to embrace all the jurisidctions from actors, directors, producers and cameramen to electricians, makeup artists, grips and teamsters.

In no other industry does an employer have to deal with so many individual labor units as a movie producer must contend with.

340 Manufacturers

A further idea of the complexity, diversity and wide range of equipment items that figure in the production of theatrical and television films can be gleaned from the fact that the all-embracing professional motion picture, tv and theatre equipment inventory maintained by Alan Gordon Enterprises Inc. includes items turned out by more than 340 different manufacturers ranging from Arriflex and Bell & Howell to Westrex and Zeiss.

Our stock of photographic lenses alone runs to more than 14,000 items, many of them special purpose optics for specific applications, while others are stock mounted lenses that can be fitted to standard cameras.

This should give you some idea of the importance of engineers and technicians as the more or less unsung heroes of the industry, the boys whose mechanical genius envisioned, developed and are constantly improving the world's greatest entertainment and communications medium.

Greatest Talent Pool

What's more — and this is something for the special attention of the pessimists and the downgraders who have been sniping at Hollywood as about to become a ghost-town—the clearly demonstrated fact is that Hollywood today has the greatest pool of all-around filmmaking talent to be found anywhere.

In whatever category you choose to name—writers, directors, cinematographers, designers, special effects experts, animators, lighting experts, musicians, laboratory technicians, studio facilities and studio technical as well as administrative personnel of every description—there is no production centre in any country that can compare with what we have here in California.

And additional talent keeps coming here, much of it from other countries, because they want the prestige and boxoffice value of the Hollywood trademark on their creations; also, because our west coast has facilities that are not available elsewhere. Even producers who shoot commercial films in New York City

nearly all send their exposed stock to Hollywood for processing.

Mechanical Mecca

Engineers, designers and manufacturers around the world have brought forth this renaissance of practicality and portability and we in Hollywood continue to lead the rest of the world in the artistic usage of these wondrous machines. On every set one will find products of foreign origin; Arriflex, Angenieux, Canon, Nagra and many more. Working compatibly with these names are products of our own country, such as Mitchell, Bausch & Lomb, Cinema Products, Dynasciences, Panavision, etc. We are proud to represent most of these and literally hundreds of others that contribute significantly to the "making of a picture."

Alan Gordon Enterprises, founded in 1946, now has a six-plant complex in North Hollywood plus a convenient downtown Hollywood headquarters. We have some 150 specialists on our staff to handle every conceivable type of request, and our operations—sales, rentals and service—are on a global basis.

Since we maintain dealerships and distributorships or services of all major manufacturers, the only manufacturing that we do ourselves is when we are called upon to turn out special items. Cameramen, directors and others frequently bring us new ideas, or suggestions for improvements in standard equipment. Some of the "accessories" to the camera are as infinitely complex in their design and manufacture as the camera itself. Our Consultation Service gives them careful consideration, and we do our best to carry out any suggestions that seem practical.

Dynalens In Demand

One of our special optical instruments — exclusive with us in the Western United States territory — is the Dynalens, which was honored with an Academy Award for its technical contribution. This is the device that has taken the "shakes" out of cinematography by providing rocksteady pictures no matter how unsteady the shooting platform may be. The system performs its function by "bending" light rays as they enter the camera lens, by an angularity proportional and opposite to the camera deflection angle.

Originally, the Dynalens was developed for gun sights used on helicopter gunships in Vietnam. Many other devices developed for military purposes eventually were found valuable in motion picture photography and thereupon were adapted to this use. We have 15 of the Dynalens

instruments in our rental department at present, and they are kept busy all the time.

The Dynalens is not sold but only rented. Why? Each Dynalens system is valued at more than \$15,000. If this system were purchased for any given production, it would not provide a proper return for the investment. The average use of a Dynalens is less than two weeks. For a feature film, cost of rental is \$125 a day.

Much, perhaps most, of the equipment being used in and out of the studios today is procured from rental companies such as ours. It is a challenging business. Once, the Model-T was avilable in a choice of colors — as long as it was black. For an eon, it seems, the cameras of our industry were relegated to a similar category.

Cameras Changing

Now, regardless of color, they have changed and are continuing to change. They have zoom lenses which automatically require them to possess reflex viewing. They have crystal controlled motors which eliminate heavy cables strewn across the floor and which miraculously interlock them with tape recorders across the room, the street, or the Grand Canyon.

The trend on using equipment supply houses such as ours began when the major studios closed their doors or re-grouped and became rental facilities. Toward the end of the life of one of these studios, we discovered they were renting equipment from us then doubling the price they charged the production company.

Producers Get Wise

The producers soon became wise and made separate deals for equipment on the outside. The truth of the matter was, the big studios were unable to meet the demands put on them by contemporary filmmakers... modern location equipment, mobile studios, lightweight cameras, wireless microphones.

A major shortcoming of the studio equipment departments was that they were geared to supply equipment for their "on lot productions only." Any inventions, gimmicks or creative innovations became proprietary with their operation and were kept behind studio walls. There was virtually no interchange of ideas in the industry, thus holding back equipment development. This is no longer the case. Carefully guarded equipment secrets are a thing of the past. Hundreds of companies all over the world are manufacturing equipment from cameras to filters, in a highly competitive market. The competition has stimulated revolutionary equipment design never before possible.

Let us look at some of these developments, both large and small, and the companies responsible: zoom lens, (Angenieux); crystal motors, (Perfectone); noiseless portable 16m cameras, (Eclair); noiseless portable 35m cameras, (Arriflex); 1/4" portable sound recorders, (Nagra); light sound studio cameras, (Panavision and Cinema Products): wireless microphones, (Sennheiser and Swintek); mobile location vehicles, (Cinemobile); high intensity light fixtures, (Colortran & Lowell): filters, (Tiffen and Harrison): location dollies, (Fisher & Elemack); camera cranes, (Chapman).

It is this new highly competitive spirit among manufacturers that has streamlined the equipment industry. We also have contributed to this new equipment wave, having been greatly responsible for items such as: the Gordon/Bell helmet camera, Super Grip camera mount, fast lenses, special effects filters and Mini-Cam cameras. For the most part, the role of new equipment design has been left to the major equipment manufacturers. Our part has been to supply what is needed, when it's needed, and tailor it to the use intended.

Our theatre customers, of course, always are keenly interested in projectors and other equipment requiring the least amount of attention.

The big increase in location filming over the last several years is another reason for our intensified efforts to design more lightweight and portable equipment. Not all feature motion pictures and tv series can afford a big and expensive mobile studio—in fact, some limited location shooting does not require such elaborate facilities—so quite a few productions, especially those in the low-budget category, still will be using the traditional location equipment and services—grip and camera trucks, limousines for talent, etc.

Contracts Signed

American International Pictures has contracted with us to supply camera equipment and sound for four feature motion pictures filmed in Texas, starting with "Sugar Hill," which rolled in September. One of the key factors in using our services was their progressive attitude in wanting to use our (all new) Cinema Products XR35 studio camera.

Metromedia Prods., for whom we supplied equipment to make 19 "Movie Of The Week" films in the past season, came to us again for all the equipment required in connection with the present season's new series, "Dusty's Trail," starring Forrest Tucker, Bob Denver and Jeannine Riley. These 24 episodes were set up to be shot in 16m Arriflex.

We predict their foresight in selecting this format for their new series will benefit not only them but the industry as a whole.

Grant Loucks, prez of Alan Gordon Enterprises Inc., has devoted most of his life working in his chosen field and, at 40, is regarded as one of the leaders in the cinematographic equipment industry.

Loucks was born in Seattle, came to L.A. when he was five, did Army service in World War II, took extension courses at USC and UCLA in cinematography and photographic engineering, and began his career at Alan Gordon Enterprises in 1952. He joined the Signal Corps in 1954, and following a course at the Motion Picture School, Ft. Monmouth, N.J., he spent 18 months in Alaska as head of the motion picture section, then resumed his assignment with Gordon.

Loucks has been responsible for many innovations in movie equipment, not the least of which was the introduction of the Dynalens System (Oscar winner) to the industry.



Technicolor B

The World-wide Company

HOLLYWOOD
NEW YORK
CHICAGO
LONDON
ROME

States Vie For **Production**

to plow as much production coin as possible back to the local community.

result, the pic's some \$1,500,000 production budget was funneled through the black-owned Freedom National Bank. Set equipment was purchased from community hardware establishments. Local guards were hired to supplement N.Y. police details-supplied gratis-to maintain control during shooting.

"Super Cops" lensing was somewhat unusual since the location is among the most impoverished black ghettos in the nation. But the same domino effect of production spending applies in any location site.

Hotels, however, are sometimes shortchanged. Since many actors, practically all the technicians and most of the upper-echelon creative staff live in New York, housing for hire is not exactly a top budget priority.

But, in any case, says the Bregman aide, the prime beneficiaries of N.Y.C. lensing are not "outside goods and services" but those normally associated with the film industry - set constructors, specialized transporation outfits, raiment manufacturers, etc. Among the major beneficiaries are, naturally enough, the unions.

Recognizing that fact, N.Y. production locals have been in recent years more flexible in bargaining approaches with filmmakers. Adjustable starting times, common meal periods, flexible crew sizes comprise some of the agreed upon items in recent pacts. As the city's film office notes, "the managements of the locals have shown a new interest in modernizing their procedures and methods.

Although it's commonly conceded that union costs are higher in Gotham than in California, sellers of N.Y. stress that quality of union craftsmen is every bit as good as, if not better than, that of their Hollywood counterparts. "They are now probably the best freelance production pool in the world," boasts the N.Y. Film Office.

The efforts of the latter make clear how desirable Gotham regards film production. According to Conrad, the Mayor's Film Office provides any given production use of a broad variety of facilities-from police precinct quarters (for UA's "Cops And Robbers") to specially-manned police patrols to guard set action (for MGM's "The Super Cops")offering combined savings of from \$30,000 to \$75,000. This combined with no permit fees, little or no red tape (thanks to the one-stop permit office established in 1966) and other benefits give N.Y.C. a special lustre -in addition to its native attractions of people and buildings-for filmmakers.

Although the financial fruits of N.Y. filmmaking may be overly con-

(Continued on Page 140)

N.Y. Rental Production Stages

ABZ Studios

266-268 East 78th St.

628-1310

680 Ninth Ave. **Audio Productions**

757-0760

(State location: 21-29 45th Rd.,

Long Island City)

807 East 175th St. **Biograph Studios**

349 West 48th St. Boken Inc.

581-5507 - 5626

241 West 54th St. Cine Studio

581-1916

Coleman Productions 45 West 45th St.

CI-5-9080

F&B/Ceco Studios 460 West 54th St.

Ferco Stage 419 West 54th St.

581-5474

Filmways Inc. 540 Madison Ave.

PL-8-5100

I. F. Studio Inc.

328 East 44th St.

683-4747

353 West 57th St. **Lance Productions**

PL-7-6167

243 East 84th St. July Studios Inc.

988-3700

Merlin Studios 245 East 84th St.

435 W. 19th St. **Mother's Sound Stage**

243-8064

95th Street Studio 206 East 95th St.

831-1946

Production Center 221 W. 26th St.

675-2211

Stage (30 x 60 x 20); air-cond.; working kitchen; cyc (15 x 19 x 15); street-level access; 18 spots, 10 soft-

lights.

Three stages (28 x 52 x 17), (34 x 40 x 19.8) (40 x 18 x 12) air-cond.; cyc (40 x 23); dressing rooms; 10 spots, five cones, 3 softlite; working kitchen; this is a commercial-industrial film production company, stages are rented when consistent with internal pro-

Oldest functioning film production stage in the East; built in 1913, and initially used by D. W. Griffith; two stages (80 x 126 x 30) (80 x 125 x 22); air-cond. carp-

entry shop; dressing rooms; prop, wardrobe, makeup rooms; production offices, cafeteria; 35m projec-

tion room; one freight elevator.

Small studio; one stage (30 x 60 x 12), air-cond.; cycconcrete dressing, makeup, darkroom; kitchen equipment available; 15 spots, 7 cones; electricity

500 amps AC.

One stage (60 x 40), air-cond.; cement cyc; kitchen facilities; has 20 spots, eight softs, a crab dolly and

a worral head.

One stage (28 x 45 x 13), air-cond.; soundproof, cycconcrete and plaster, projection available; overhead grid, dolly; Ampex 350, Nagra IV & Camera

Equipment available.

Two stages (95 x 75 x 40), (78 x 71 x 23), two cycs, spots & cones with each stage, sound and lamp booms, dressing rooms, makeup, paint shop, prop room, production offices, crab dolly, projection fa-

Used almost exclusively for tv commercial inserts; one stage (50 x 25 x 12), air-cond. 13 spots, small

spots, small plaster cyc.

Two stages (100 x 100 x 23) and (100 x 100 x 21); catwalked, air-cond.; prop, reception, wardrobe, dark,

dressing, makeup and production offices; showers, carpentry; 297 spots, 30 cones shared by both stages; scene dock, Fisher and Mole booms, Ampex re-

corders.

One stage (25 x 36 x 20); air-cond.; cyc (20½ x 26 x 12), dressing room, 18 spots, eight cones; carpen-

try shop

One stage (65 x 65 x 23 $\frac{1}{2}$), Cyc (66 x 21), working kitchen, sound recorders, Fearless dolly, dressing

rooms, makeup room, editing room, saw and paint

shop; 42 spots, 13 cones; two freight elevators. About one year old; part of complex that houses Mer-

lin and Sage studios; one stage (60 x 80 x 17), cyc (45 x 35 x 15); access to makeup rooms, set storage, production offices; used mostly for tv commercials.

Part of complex that includes Sage and July Studios; one stage (60 x 60 x 15), cyc (30 x 20 x 12); access to recreation areas, set storage basement, makeup

room, production offices; full lighting equipment; used mostly for tv commercials.

Owned by Liberty Studio, a production outfit; one stage (50 x 75), 14 feet to grid; standing kitchen; aircond.; car-size elevator to fifth floor location; "full" lighting complement; standing kitchen, storage area; used mostly as for tv blurb lensing.

One stage (47 x 75 x 14), grid ceiling; air-cond., con-

crete cyc (90 x 14)-3 sided; air-cond. sound stage; dressing rooms, production offices.

Under lease to CBS for two soapers ("Secret Storm" and "Guiding Light")' two stages, (80 x 90 x 28) and (80 x 80 x 28); two cycs; air-cond.; one stage on ground floor; dressing, makeup rooms, production offices; last pic made here, "The Anderson Tapes;" site of "Boys In The Band" lensing.

(Continued on Page 140)

Instead of just flying to New York, fly me to Florida as well for \$5 more.

I'm Peggy and I was born to fly. What's more, I have an inter-

esting proposal. If you're going East, I'll fly you there via Florida. It's my Triangle Fare. You just add \$5 to the regular coach fare.

(\$5 isn't buying very much elsewhere these days.)

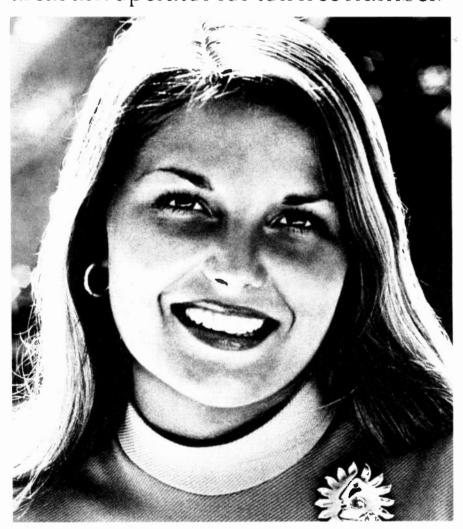
You can do it coming or going, no strings attached. You can stop in Miami of course. But if you prefer, your stopover can be in Fort Lauderdale, Fort Myers, Jacksonville, Sarasota/Bradenton, West Palm Beach, Orlando (home of Walt Disney World), Tampa/St. Pete, Melbourne or Daytona Beach.

And you can stay in any of these places as long as you like.

I also have similar Triangle Fares between Los Angeles and Boston, Philadelphia, Washington, and Baltimore.

Between Los Angeles and New York fly American, TWA or United. See how easy (and inexpensive) I make it to combine a business trip to New York with a visit to Great Aunt Lettie in Miami?

Fly me. And my Triangle Fares. For reservations, call your travel agent. Or call National Airlines. In Los Angeles call 381-5777. Other areas ask operator for toll free number.



I'm Peggy.
Fly me.
Fly National.

N.Y. RENTAL PRODUCTION STAGES

(Continued from Page 138)

Sage Studios

245 East 84th St.

988₋0500

Part of complex that houses Merlin and July Studios; one stage (60 x 80 x 35); access to production offices, makeup rooms, recreation area, air-cond.; cyc (45 x 35 x 30), flats, mobile grid; 13 spots, six cones; used primarily for tv blurbs.

Stage 54 West

429 W. 54th St. 757-2030

757-6977

One stage $(72 \times 40 \times 16)$, $12\frac{1}{2}$ to the grid; air-cond., cyc (60 x 12) working kitchen; dressing room, makeup room; operated by Camera Mart Stages, which also runs Stage 20 West.

Stage 20 West

20 West End Ave.

757-6977

Old Focus stage; one stage (60 x 100 x 30), cyc (60 x 20 x 25) with head-walk; air-cond., makeup and prop rooms, production offices. "Amazing Grace" with Moms Mabley lensed there.

339 Focus Stage

339 East 48th St.

371-3703

One stage (23 x 68 x 11), cyc (18 x 10 x 13) with 41/2foot return; air cond.; dressing rooms, production offices, woodwork shop; sound-proofed; six M.R. hard lights, four M.R. softs; ground-floor location.

Target Studio

381 Park Ave. South

MU-4-4761

Used mostly for tv blurbs and industrials; one stage (20 x 40 x 12.2); dressing room, makeup room; 14 spots, one sky pan; freight elevator; located on 12th

Third Avenue Studio

385 Third Ave.

409 Third Ave.

OR-9-8212

Used largely for tv commercials; one stage at 385 Third site (42 x 75 x 24), one stage at 409 Third Ave. site (24 x 45 x 15); air-cond.; street level access; 14foot turntable available; complement of spots and cones on each stage; smaller stage built in last year.

Stage Fifty-Seven

3 East 57th St.

PL-3-4840

One stage (50 x 35 x 13½), cyc (27 x 16 x 11); dressing rooms, working kitchen, standing sets-flats, Mag sound recorder, elevator.

Reeves Studio

9 East 46th St.

986-4870

Used largely as tv and taping studio with occasional feature film use; one functional stage (26 x 36 x 14); cyc (21 x 21 x 13); one stage area used for storage; dressing, makeup rooms; production offices; full lighting complement; PC 70 tv cameras (Norelco)

used; air-cond.

Phoenix Studio Inc.

537 W. 59th St.

581-7721

Formerly known as Producing Artists studio; "Serpico" lensed here; one stage (70 x 80 x 20) and one cyc (75 x 16); drive-in ground floor location, makeup room, air-cond.; 20 spots, three softs; basically used for ty spots.

Cinema Service

106 West End Ave.

TR-3-1411

Small facility used for tv blurbs mostly; one stage (50 x 50 x 12), cyc (30 x 12); air-cond.; elevator to fifth floor location; "full" lighting complement.

CDP Leasing Corp.

356 W. 44th St. 582-1441 582-1441

Concern operates four stages at three locations formerly part of ABC Stage City complex of stage rentals; two stages at 210 East 5th St. (47 x 60 x 13 34) and (47 x 81 x 24) with two cycs (40 x 50 x 12) and (38 x 54 x 16); air-cond.; carpentry shop, production office, makeup and dressing rooms; 54 spots at both stages, nine cones. At 354 W. 45th St., one stage (21 x 54 x 19), one cyc (15 x 27 x 14), air-cond.; "full" lighting complement; used largely for tv commercial inserts as befits smaller facility. At 423 East 90th St., one stage (45 x 45 x 28), one cyc (45 x 45 x 28), aircond.; complete lighting complement; two features lensing there now.

3 G Stage Corp.

236 W 61st St

247-3130

Owned by Eli Aharoni; two stages at this location; (50 x 100 x 20) and (25 x 100 x 11), with two cycs; aircond.; ground floor access; 20 spots and two cones; dressing rooms, production offices.

Tangibility Inc.

463 West St. 242-3049 691-5035

Also listed under Video Exchange Inc.; operate two stages at 151 Bank St. (50 x 50 x 30) (50 x 30), no cycs; air handled not air-cond.; ample storage rooms, workshop area, dressing room, hoist to 3d floor; video-tape equipment available.

Above listing was drawn from "Motion Picture, TV and Theatre Directory" (Spring 1973 edition) and from "Inventory of New York City Motion Picture Facilities," a data project of the N.Y. City Economic Development Administration (July/ August 1970). Most of the facilities were contacted by telephone to check accuracy of data compiled.

States Vie For **Production**

centrated and often transient, the city is making it very clear it wants a larger slice of the location pie. As Conrad puts it: "We consider film production a major resource for our

N.Y. Rental Stages

The some 30 New York stage The some so isen adjoining tabulation bear close scrutiny-for come next week, month, year, at least some of the entries will surely have shuttered.

Fact is that keeping track of Gotham film stage rentals, especially of facilities catering to both film and tv use, is something akin to tracking film company stocks in a declining market. Things are likely to keep on a downward track before they turn upward. And in the N.Y. stage rental business, upward trends are likely to be rare-or nonexistent-for at least the short term future.

A quick glance through the "Motion Picture, Tv and Theatre Directory" tells the story. Major entries, some with facilities including three sound stages, disappear regularly, sometimes from one quarterly listing to another. From seven to 10 large facilities listed three years ago in a N.Y. City study of studio rentals, for example, are absent from latest quarterly directory booklet.

The studios that do hang on are not, for the most part, showplaces of corporate efficiency. Many are something less than immaculate, offer eating facilities bordering on primitive and are located in areas where combat pay may supplement normal production budget.

A confidential study conducted three years ago by New York City's Economic Development Administration points to some of the problems. Of the some 10 stages written up for the report, the majority had "bad" eating facilities, poor parking facilities and were situated in "bad" (sometimes "very bad") areas of the city.

Still, as the report indicates, the basic equipment contained in the studios is sound, and film companies and tv firms apparently have little trouble meeting production needs in Gotham. But, as one source says, "a lot of shooting is done on location outdoors and on the streets. One look at some of the studio interiors, and you'll understand why.'

But the Mayor's film office, helmed by an attractive and aggressive official, Christine Conrad, points to record film production in Gotham. During 1972, no less than 53 features were made in whole or in part in New York City-12 more

(Continued on Page 142)





"A LOT IS GOING ON . . . ON OUR LOT"*

LINDA LOVELACE hasn't performed on our lot (as far as we know), but Mary Pickford, Mae West and a lot of other of America's sweethearts have. We bought the Robert Aldrich Studio, because "a lot is going on . . . on our lot." Our recent expansion has enabled us to meld videotape, film and videocassettes, thus offering you a full service communications industry.

VIDEO CASSETTE INDUSTRIES

*We have "a lot" to tell you about. Call Carlo Anneke, Chuck Bowman, Mary Warren or Andy Eiseman

(213) 380-2722 201 North Occidental Boulevard Los Angeles, California 90026

States Vie For Production

(Continued from Page 140)

than in the previous year. And 1973 should, according to city projections, do better.

One factor in the increased number of pictures being shot in N.Y. is Conrad's boss, John V. Lindsay. The mayor is given high marks, even from his detractors, for making a strong effort to keep the showbiz fires in N.Y. burning brightly. Under his administration, a "one-stop" permit office for motion picture and tv filming was established—a similar office was only recently set up in L.A.

Conrad was also given strong powers to assist film crews with extra police patrols, by rerouting traffic patterns to conform to exterior shooting locations, by permitting film crews to use city offices and building sometimes even as film staff headquarters.

But the city's strong efforts to woo feature production to Gotham (Lindsay, incidentally, is being given a "thank you" dinner this fall sponsored by film and entertainment industry) is not reflected in the dullish studio market.

Prime influence there is television. Some of the larger studios have become virtual anachronisms, with lots of space, once needed for feature lensing, going unused now that tv filming and taping has become prime source of income for many rentals. Many facilities don't accommodate feature lensing at all—or do so grudgingly.

But there's no mistaking that good, often excellent, facilities are available. The vast majority of the some 30 studios listed are modern in their offerings—air conditioning, furnished dressing rooms and production office are the norm. The floors may not be as tidy as one would want, the studio location may be something less than prime real estate, and parking areas may be nonexistent.

But the basic studio equipment, as cited in the 1970 N.Y. City study, is as modern as that of any studio in the country, or the world.

The studio rental market in Gotham may not be thriving, but it is capable of handling the increasing volume of product being shot in N.Y. area. And that's quite accomplishment enough.

ARIZONA By JULIAN REVELES

Tucson.

If you din't know what movie was partially shot in Arizona earlier this year, one of two assumptions must be made: (a) you've just come out of hiberation or (b) you're not necessarily a Burt Reynolds fan. So much for MGM's "The Man Who Loved Cat Dancing."

Without creating any unusual stir, "The Boomtown Band & Cattle

Company," a 20th-Fox pilot filmed at Happy Valley an offshoot locale of the famed Old Tucson set. Star Raymond St. Jacques and producer William D'Angelo, of "Room 222," provoked few headlines shooting the "western musical-comedy" during January.

Likewise, sans notoriety, was lensing of "The Six Million Dollar Man." one of this fall's ABC-TV entries. with Lee Majors in the title role, thriller was shot in and around the sand dunes of Yuma—same dunes, incidentally, traversed by Valentino back in the '20s when he supposedly was shieking around in some remote Arabic vastland. And Jack Elam and Ruth Roman unobtrusively wrapped up "A Knife For The Ladies" for Spangler-Jolley Productions at the Old Tucson set in August.

But, whether steeped in publicity or unheralded, film companies "spent right at \$10,000,000 in Arizona," this past fiscal year. That's the word from Fred Graham, former actor and stuntman, now coordinator of the two-year-old Motion Picture Development arm of the Arizona Department of Economic Planning and Development.

With a legislatively-appropriated budget of \$78,000, "Freddie," as trade ads proclaim him, is ever enthusiastic about future filming even when lamenting that his budget this year represents a \$39,000 cutback from last year's \$117,000 allocation.

"The legislature cut our requests for outside professional services and advertising monies," he explained, "but considering we started with a \$48,000 appropriation in 1971, we are not doing too bad."

His interest in promoting filmmaking goes back to 1967 when he successfully spear-headed legislation exempting film companies from paying Arizona workmen's compensation insurance premium.

But his interest is also shared by others. In the fall of 1972, Gov. Williams reactivated his Arizona Motion Picture Commission, a body of souls dedicated to promoting the state's film industry while at the same time serving in an advisory capacity to Graham's office. Soon thereafter, on the premise, perhaps, that advisors should also accept advice, Bob Shelton and Tom Brodek organized themselves and others into the Motion Picture Advisory Board.

Shelton is prez of Lod Tucson, most active studio in the state since 1940 when constructed by Columbia for the filming of "Arizona" with William Holden. Brodek heads up the \$2,500,000 five-year-old Southwestern Studio, which was the "home" of "The New Dick Van Dyke Show" until this season.

Old Tucson got the lion's share of production during 1972: First Artists' "The Life and Times Of Judge Roy Bean," "The Soul Of Nigger Charlie," NBC's "Bonanza" (one of the later episodes), and a number of tv commercials (which the studio has been courting since discovering that commercial companies spend about 90% of their total budget in Tucson whereas features usually spend approximately 35%).

More filming in the Tucson area during 1972: "Rage," starring and directed by George C. Scott; "Ulzana's Raid (which reportedly added \$540,000 to local coffers) starring Burt Lancaster, and "Night Of The Lepus," with Rory Calhoun and Janet Leigh.

James William Guerico's production of "Electra Glide In Blue" was lensed in Scottsdale, just outside Phoenix, last year. Guerico, was less than enchanted with local cooperation and vows not to return. Local gendarmes, it seems, were dismayed by the "negative image of policemen presented in the film."

Early 1972 also saw the likes of Russ Tamblyn and Dean Stockwell at one of Phoenix' tracks for filming of "Another Day At The Races."

In addition to Old Tucson and the Southwestern Studios, Arizona boasts two other sets: Apacheland, a 13-year-old western locale, site of numerous "Death Valley Days" tv oaters, and Bitter Creek, just barely one-year old

"It's been a long dry spell at Apacheland," moans co-owner Marie Peyton. "Money has been very tight in the industry and elsewhere." Last movie filmed was produced by and starred country star Marty Robbins. Titled "The Drifter," it has yet to be released.

Apacheland, just 37 miles southeast of Phoenix, is an authentic western setting and has hosted such films as "The Ballad Of Cable Hogue" and Elvis Presley's "Charro."

The town of Bitter Creek, complete with sheriff's office, Wells Fargo depot, etc., is located in the scenic red rock country of Sedona. One of Arizona's most decorative residents, Amanda Blake ("Gunsmoke") officiated at the ground-breaking but as yet, aside from a few tv commercials, not much action has taken place in Bitter Creek.

Producer Burt Kennedy looked over the town for his upcoming "The Bank" with Jack Elam but opted for Durango, Mexico, instead.

Co-owner John Stefanelli isn't a bit discouraged. "These things take time to develop," he explains, "and as soon as the word gets out we'll get some filming up there." In the meantime, he continues to run Studio Rentals Inc., which "rents and leases motion picture equipment and services. We can handle any size production from a \$300 local tv spot to a \$3,000,000 major feature."

Last month, United Artists comedy-drama "Mixed Company" was shooting at the Veterans Memorial Coliseum in Phoenix. The film features Joseph Bologna as "coach" of the NBA Phoenix Suns. A number of Suns players, as well as throngs of fans, are featured.

In addition to the several films mentioned at the start of this report. 1973 has seen much video activity in the state. To wit: two pilot "game shows" were coproduced in January by Brodek and Hugh Downs, former "Today" host and now an Arizona resident. Alas, the shows, "Foursome" and "Monopoly" haven't found buyers. Downs, incidentally, maintains an office, Raylin Productions, at Southwestern Studio.

Also – the two-part "Gunsmoke" episode which opened the series' 19th season last month was filmed in Old Tucson during May.

NEW MEXICO By DICK SKRONDAHL

Albuquerque.

Lin New Mexico. Since 1968, when Gov. David Cargo and a small group of interested citizens went on a first-of-its-kind junket to Hollywood to encourage filming in the state, New Mexico has continued a campaign to attract filmmakers.

In 1972, for example, films with gross budgets totaling \$13,780,000 were filmed all or partly in the state. Nine major features did most of their production in the state, with budgets totaling \$10,300,000, and there were two second units filming whose companies, had total working capital of \$2,500,000. Six documentaries were filmed here in 1972, accounting for \$660,000 of the overall total.

In addition, according to N.M. Film Commission records, seven agencies used the state that year for major commercials with total budget of \$320,000.

Ruth Armstrong, director of the state film commission, figures that from 25% to 40% of a film's overall budget is left in New Mexico, with the true percentage depending on size of the production, length of time shooting, whether talent is imported or local (this also includes technicians) and other factors.

Regardless, it is a well-known fact in this state that film production brings money to the area in which it works, and consequently there is an enormous amount of active competition between various sections of the state in hosting film companies.

To foster an organized, statewide effort, Armstrong and Gov. Bruce King, now chairman of the commission, have set up working committees in every section of the state, choosing people who know their area well and also know the demands of making films. They furnish transportation to production reps on orders from the state office.

In addition, these regional groups have researched their area for various locations, availability of extras, props, livestock, motels, caterers, transportation, cover sets, and all other aspects of location needs, and relayed these facts to commission headquarters in Santa Fe.

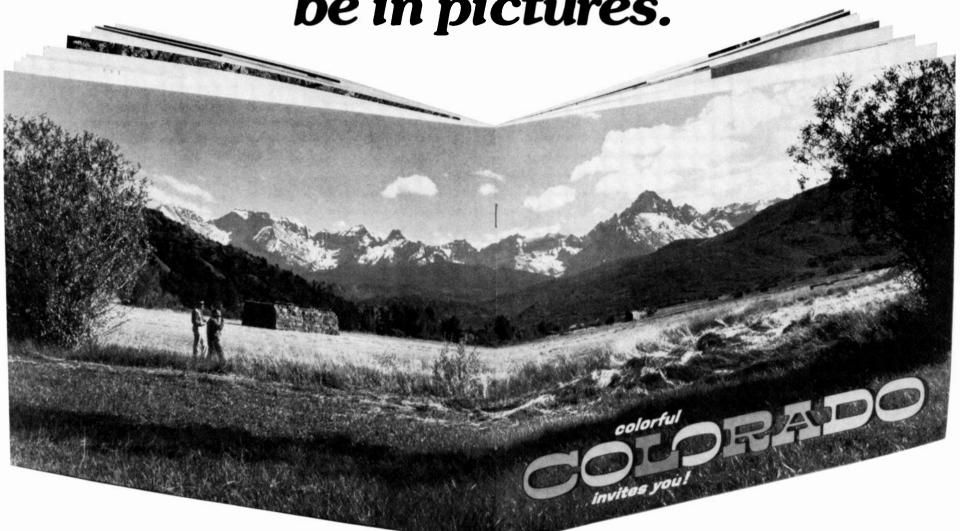
At this time, a film production handbook with meaningful material is being compiled for distribution to production execs in Hollywood and agency people throughout the U.S.

In Albuquerque, the Chamber of Commerce has an organized group working along the same lines as the state group. Budgeted by the Chamber, and headed by fulltime

(Continued on Page 144)



Somebody said we ought to be in pictures.



We are.

In a full-color, 52-page, location idea-packed book included in a complete, loose-leaf Colorado location manual that's free to every producer, director, location manager.

Instantly. For the asking.

We're "in pictures" in another big way, too. Just ask the folks who filmed "Snowball Express" (Walt Disney Productions), "Scarecrow" (Warner Brothers/Sanford Productions), "Visions" (Leonard Freeman/CBS-TV), "Cannon" (Quinn Martin/CBS-TV), "Brothers O'Toole" (CVD-ANE), "Running Wild" (GCF), Woody Allen's "Sleeper," (Jack Grossberg), now shooting in Denver, and many others.

And Colorado is international in its location variety. Sand dunes to Viennese cafes. Tyrolean streets to rushing river rapids. Ghost towns and mine shafts to modern freeways and skyscrapers. Glaciers as cool as our sage-

dotted deserts are warm.

Warmest of all: the hospitality. Teamed with jet service from everywhere, professional talent and competent production services, cosmopolitan accommodations and a smiling camera climate, it says, "Look at the State everything's in."

Then look again. And again.

"Everything" is a strong, useful word.

We look forward to proving it. And how the most likely picture we ought to be in is your next one.

CONTACT:

Karol W. Smith, Director, Governor's Motion Picture and Television Advisory Commission 600 State Capitol Annex Denver, Colo. 80203 (303) 892-2205

States Vie For Production

(Continued from Page 142)

liaison man Jack Smith, this group assists wherever it can in the city, cutting red tape, showing locations, and providing other services on a full time basis.

So far in 1863, four feature productions with total gross budgets of nearly \$4,000,000 have headquartered in the Albuquerque area.

Throughout the state, support type businesses have been organized to provide service to film companies. Both Santa Fe and Albuquerque have small sound stages and most major cities have numerous listings on various buildings in the area for cover sets. There are two major casting agencies that are bonded and licensed by the state, supplying SAG actors, extras and production assistants. A statewide catering service is available with Hollywood style kitchens and Honeywagon.

At present, the N.M. Film Commission is working on pre-location surveys with 17 features and two documentaries. According to commission records, 16 companies have filmed here this year—10 features, two documentaries, and four commercials—spending more than \$2,000,000 of their total budgets within the state.

COLORADO By T. BIDWELL McCORMICK

Denver.

Film production in Colorado during 1972 amounted to over \$10,000,000. Three features are presently being filmed in the state with two others in preproduction stage to be completed before the first of next year.

CVD Studios of Aurora, which adjoins Denver, has completed construction of one of the finest—and declared to be the largest—sound stages between New York and the west coast. One of its features, "The Brothers O'Toole," is now in national release and 12 are planned for the next 12 months, with four of them to be completed this year.

Golden Circle Films of Grand Junction on the western slope has completed a feature picture and is planning others for this year.

A complete 35m laboratory is being built for processing film by Western Cine of Denver, and the company also plans to produce a feature film in the spring. Another company, in association with a Hollywood producer, has plans under way for the construction of a studio of its own and hopes to be in full production by the middle of next year.

A company headed by western writer Louis L'Amour has purchased 1,100 acres of land and has plans for a studio and western street at Hesperus, west of Durango. The \$25,000,000 project, to be known as Shalako, plans as a starter 10 features and a tv series of the Sacket family, the continuing subject of several of L'Amour's popular books.

Two of L'Amour novels, "Shalako" and "Catlow," were produced by Euan Lloyd, and recently released by Lloyd is another L'Amour story in film, "A Man Called Noon."

Though not active in the promotion of motion pictures to be made in Colorado until recently, this Centennial State has had a large number of feature films and short subjects shot within its borders, dating back to silent days.

It also was the home of Alexander Film Co. for many years—a company which produced perhaps more commercial ad films for national distribution at the time than anywhere else in the world.

Denver is the home of one of the largest producers of reels, metal and plastic, for theatre and tv films and cassettes in the country—Goldberg Brothers—and for half a century this firm has produced a large percentage of the film reel containers used by the industry.

It is estimated that last year alone more than \$3,500,000 was left in the state by out-of-state film producers for location work, benefiting local employment, hotels, restaurants, transportation, etc., and this has been exceeded this year, with 1974 expected to be a record breaker judging by the commitments already made.

Karol Smith is director of the motion picture and tv development department of the Colorado State Community Development Section located in the State Capitol Annex building.

NEVADA By FOSTER CHURCH

Las Vegas.

Nevada wants movies and its location possibilities are endless. What's needed is expertise.

Within a 30-mile radius of the city of Reno there's the Sea of Galilee ("The Greatest Story Ever Told" used Pyramid Lake), pastoral meadows ("Charlie Varrick" used Washoe Valley for its New Mexico settings), a Midwestern college campus ("She's Working Her Way Through College" used The University of Nevada), desert ranches ("The Misfits" filmed in the Nevada desert), and assorted Alpine, mountain lake and ski scenery at Lake Tahoe and in the Sierra Nevada mountains.

In addition, the state offers ghost towns, working ranches, mines (shaft and open pit), and a rolling 19th century train, in mint condition, complete with a period depot.

The reason for Nevada's neglect by Hollywood is open to conjecture, particularly since it is within a reasonable distance from the film capital but conveniently outside the mileage limit for Hollywood extras. The problem may be naivete—few Nevadans, particularly in the North, are familiar with the structure of the film world and until recently there's been no concerted effort on a state level to develop this knowledge. Another is budget and it was perhaps hoped Nevada would be discovered,

like a glamorous but penniless chorine.

This era may be ending. The Nevada Department of Economic Development is conducting a crash course in movies. And while the \$25,000 set aside for this purpose may be small, they say they're willing to cooperate and, above all, learn. They presently have a skeleton system for film location referral. Contacts have been made in most small Nevada towns near which unique locations abound with knowledgeable citizens - the locals more familiar with the surrounding terrain than the most experienced location man, with weeks to spend in scouting and they can also assist in making contacts with local landowners and governmental and law enforcement officials and aid casting departments in contacting extras.

In larger cities, such as Las Vegas and Reno, Chambers of Commerce have been alerted to the advantages of filmmaking in their area. According to Jud Allen, director of the Reno Chamber of Commerce, a film crew in Reno is like a small convention that may stay several months. Says Allen: "In doing 'Charlie Varrick,' the advance man came to our office and we were able to direct him to everything he needed without his going all over creation to find it. We saved him money and weeks of time. I personally have gone out to find location shots for film.'

Bob Goodman, director of the Department of Economic Development, is frank about his department's inexperience. "We have the desire to help but we don't have the knowledge. We're hoping to get people from Hollywood to talk with us and show us what we need."

The inexperience may indeed cause delays. But the people of Nevada, unaccustomed to film activity, undoubtedly will be receptive and enthusiastic. The savvy, blase attitude toward filmmaking, common in Southern California and other locations that have been overshot, simply does not exist in Nevada.

According to Goodman, his department can be expected to descend on Hollywood, with facts and figures in front of them, in the near future. "We're presently putting together a book in loose leaf style which will describe what's available in Nevada, and listing all production companies, location sites, air transportation, film personnel and equipment."

The book is scheduled for completion in about two months and Goodman asserts that at that time top production people in Burbank will hear from him.

WASHINGTON By DON REED Seat

Seattle.

Seattle and Washington State like filmmakers and the filmmakers return the feeling. In fact, the extravagance of the filmmakers' compliments make it into a mutual love affair.

Mark Rydell, producer-director of Sanford Prods.' "Cinderella Liberty" for 20th-Fox, shot in its entirety last summer in Seattle and Tacoma, said Seattle was the best city for location filming in the country. He called Seattle a "labyrinth" of possible location sites, superior to any others checked out during preproduction planning.

Other filmmakers echo Rydell's comments. Seattle and Washington State have been promoting the use of the Evergreen State for location filming for the past three years and feeling in the state is that this promotion has paid off abundantly and will be continued in the future. Certainly the satisfaction voiced by crews that have filmed here recently won't harm future promotional efforts.

Crews of "McQ," a Warner Bros. production starring John Wayne, numbering about 70, and "Cinderella Liberty," about 50, spent an estimated \$500,000 apiece while in this area the past summer.

Since October, 1971, when Seattle began promoting filmmaking and offering cooperation, all or major portions of six feature films have been shot in Seattle, plus three made-for-tv films and pilot tv shows. The promotion has brought an estimated \$1,500,000 in economic benefits to Seattle for the expenditure of \$43,166, says David Carr, who coordinates promotion and cooperation with the filmmakers for the city's Office of Economic Development. Budget for Carr's work for 1974 has been upped to \$30,000.

Seattle offers prospective filmmakers a one-stop service for coordination of all services required, will arrange locations and necessary city services (Seattle cops are wonderfully cooperative and friendly, say crews that have worked there), provide assistance in arranging for necessary technical services, arrange lodging, food, props, etc.

Carr is aided in his efforts by an active film advisory committee set up by Mayor Wes Uhlman (who had a bit part in the United Artists production of "Harry In Your Pocket," partly filmed in Seattle in July, 1972) and headed by Fred Danz, prez of Sterling Recreation Organization.

Rydell and other producers say these services are really provided. The "McQ" crew, in Seattle and the state from May to August, had nothing but praise for the help given, and Joe Wizan, producing "99 44/100% Dead" for 20th-Fox, agreed. He said he would use the area again anytime it fitted with a picture. He said that dock locations in Seattle and Tacoma were among the lures that drew the production to Washington.

In addition, Seattle has a good pool of professional talent, due to vigorous local theatre activity by The Seattle Repertory Theatre, A Contemporary Theatre, and an active School of Drama at the U of Washington. Hence productions find plenty of talent available for

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DO YOU NEED GREAT
CLIMATE? FANTASTIC SCENERY
(OF ALL TYPES)? HOUSING?
PRODUCTION KNOW-HOW?
TALENT? COOPERATION?

NEVADA HAS IT ALL...
RIGHT

DOR

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Department of Economic Development
Motion Picture Division
Carson City, Nev. (702) 882-7478
OR
Don Payne
Las Vegas News Bureau
(702) 735-3611

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bit parts and for extras, and the onlookers attracted by filming crews is evident but not obtrusive.

There are no film processing labs that can handle the types of film used, but there are many recording studios and film services available that are used by local tv stations, and Los Angeles labs are only a few hours away by airmail.

Seattle, as noted, has been promoting film making since 1971 with no set budgets. Carr had \$18,000 to spend in 1972, and \$25,166 in 1973. Washington State began its promotion efforts in 1972, with minimal budget, but for the 1973-1975 biennium there is a budget of \$40,000. Henry Pearson is handling the job for the state.

Hotel, restaurant and tourist promotion organizations in Seattle are happy about the results of the promotions and economic benefits to the city and state. An ABC film, "Time Killer," starring Darren McGavin, which used locations in Seattle's "underground" city, drew hundreds of tourist inquiries after it was telecast nationally. Seattle's underground is underneath the town's Pioneer Square, area created after the great fire of 1889, when the city rebuilt itself over the old streets and structures. It should be noted here that many of these scenes were shot on sound stages in Hollywood after location filming in Seat-

Downtown locations in Seattle are enhanced by varied dock and waterfront locations on Puget Sound, and the Pacific Ocean is only an hour and a half distant. Locations in Seattle favored by many crews include the U of Washington campus, the Space Needle and monorail, Pioneer Square, 1st Ave. and the Pike Place Market.

It appears that this filmers' love affair will continue, that the mutual benefits inherent in the liaison will make for increasing use of locations in the area, particularly because neighborhood restoration plans in Seattle and Tacoma call for holding on to the labyrinthine aspects of these cities, plus a new awareness of the value of uncluttered beaches, pristine forests and the ready acceptance of uses of these locations that do not change them permanently.

OREGON By RAY FEVES

Salem.

Motion picture production in Oregon has come of age, growing from an infant prior to 1968 to big business in 1973. "The motion picture industry is the brightest star on our economic development horizon," says Governor Tom McCall.

Film companies have used Oregon locations for many years because of its scenic beauty, but on a hit and miss basis.

In 1968, Warren Merrill was appointed Motion Picture and Tv Special Services Director, working out of Governor's office and funded by the Highway Dept. — Travel Information Division. No state funds were available for advertising or inducing filmmakers to Oregon. For nearly two and a half years, Merrill promoted the state to the producers, telefilmmakers and studio brass, with some results.

In 1971, the Oregon Motion Picture Promotion Committee was appointed by the Governor to assist Merrill. These 14 business men repped a variety of businesses that could offer aid to solicit Hollywoodites in the form of money, time, planes for scouting locations, etc. Merrill's outfit worked hard to garner a good share of the location filmmakers and constantly kept in touch and followed through on any and all leads. Other states were starting to realize the value of this industry and started to campaign for the on-location payrolls. Once on location in Oregon. Merrill handled them with kid gloves, catered to their every need and whim, and gave them the full cooperation of any and all city and state facilities. This treatment paid off for the visitors and Oregon.

At present, there are no professional motion picture or tv studio facilities here. The individual cities and towns work completely with Merrill's office. All of the areas have been happy with the film companies on location and have gone all out to make the shooting easier. The film producers have a mutual admiration for the communities.

The film industry has spent about \$18,500,000 in Oregon since 1968, giving bucks to local hotels, motels, food services, transportation, employment, etc.

Realizing the value of Gov. Mc-Call's quotation, the Oregon legislature last year changed the Oregon Income Tax laws for personnel working in filmmaking and tv. Any person working at these trades in Oregon for less than 90 days does not have any state income tax withheld from the payroll by Oregon. This piece of legislation is a big bonus for filmmaking employes who used to shudder at the prospect of going on location in Oregon.

Prior to 1972, there were a number of films, tv films, and commercials shot on location here, including "Paint Your Wagon," "Sometimes A Great Notion," "Getting Straight," "The Great Northfield, Minnesota, Raid," and more.

In 1972 two features were shot entirely here ("Emperor Of The North" and "Kansas City Bomber") and part of "Lost Horizon," plus two "Gunsmoke" shows, two "FBI" segs, "Delphi Bureau," and several commercials.

The 1973 sked shows that two "Movie Of The Week" films for tv have been completed and two feature films are set to roll.

The film location business is getting big in Oregon. In addition to a new income tax law for motion picture and filmmaking personnel, Merrill's office has been adequately funded to start an advertising campaign for the state-which can offer film producers natural reproductions of nearly any spot on earth, complete and full cooperation from the state and communities to make filming easier and faster, homelike facilities for personnel, and a variety of recreation for off-hours.

TEXAS By BILL BARKER Dallas.

In the Dallas metroplex area are multiple motion picture studios—most equipped with tv facilities—as well as WFAA-TV Productions and KDFW-TV studios in the city, latter caring for documentaries and commercial films.

The Chamber of Commerce, while not actively promoting filming in the area, generously and promptly assists and cooperates with film producers when shooting in north Texas. However, the Texas Film Commission, Austin-based and headed by dynamic, young Warren Skaaren since its 1971 debut, has produced a "movie boom" in Texas, with Skaaren inviting filmmakers for statewide location spots, and the exec director has boosted statewide production.

James R. Buchanan, historian for the TFC and a Bureau of Business Research staffer at Texas University, stated that in 1972 there were 22 feature movies, tv specials and documentaries filmed in Texas, bringing \$6,000,000 to the local economy.

Skaaren said "national figures show that 45% to 50% of a film budget is left in the community where the movie is shot. Not only did local townspeople work as paid extras, but owners of restaurants, motels, storekeepers, semi-skilled workers and other businessmen profited, too. Just as important, we are trying to build a film industry in Texas."

Diane Booker, TFC's program coordinator, lists a bigger film boom statewide in 1973. Aside from the listings of Texas location films to follow here, she avers: "In addition, we have tentative commitments for \$25,000,000 in feature film production for Texas in the next six months."

Ten feature films in Dallas and statewide, with location sites and the 1973 schedule through August, include:

"Benji." Produced by Mulbery Square Prods., Dallas. Filmed in Dallas, McKinney and Denton. Budget figure not available.

"Horror High." Produced by Jamieson Film Studios. Exec producer, Jim Graham. Budget approximately \$150,000.

"Giovanni And Ben." Produced near Dallas by Documento Prods., Rome, Italy. Budgeted at \$600,000.

"The Forgotten." Produced by Camera Two Productions at Century Studios, Dallas. No budget figure released.

"Death Is A Family Affair." Produced by Camera Two Prods. at

Century Studios, Dallas. No budget figure released.

"Season For Murder." Produced by Century Studios, Dallas. Exec producer, Martin Jurow. Started shooting Aug. 22 in Jefferson. No budget figure released. Jurow, a Dallas resident, now is associated with the new Century Studios.

with the new Century Studios.
"Church Street Cruisers." Produced by Sandy Howard Prods.
Shooting in Galveston. Budget of approximately \$2,000,000.

"Toke." Produced by Joe Renteria, 100% funded in El Paso, filming site. Budget of approximately \$500,000.

"'Gator Bait." Produced by Ferd Sebastian. Shot at Caddo Lake. Budget of about \$250,000.

"Leatherface." Produced by Vortex Films, shot in and around Round Rock. Low budget of \$60,000.

UTAH By JACK GOODMAN

Salt Lake City.

In 1937, more celluloid years ago than most moviegoers remember, a chap named Wallace Beery rode into a sunset shadowed by the pinkhued cliffs of Zion, thereby setting a pattern that has brought millions of dollars to the southern counties of the Mormon state—while familiarizing patrons of the Hollywood art form with Utah's colorful geology.

Beery's "Bad Man From Brimstone" proved just a starter. John Ford, Henry Fonda and Claudette Colbert showed up in this rangeland burg sheltered by mighty mesas to film "Drums Along The Mohawk" in 1939. Dean Jagger and Mary Astor came to Kanab a year later for the shooting of "Brigham Young" in a setting far closer to Brigham's exploits than "Drums"—which would have been more properly filmed in upstate New York.

Times change—even in Moab—but if Beery and Colbert came back to this town of 1,000 or so souls on U.S. 89 they would still recognize Parry's Lodge (much expanded, air conditioned, and operated by Norm Kram since the passing of Whit Parry). The cliffs, creek, sagebrush, sunny skies are timeless attractions for major filmmakers, tv series producers and for ad-agency seekers after Marlboro-flavored backgrounds for their commercials.

Fay Hamblin, who first journeyed to Hollywood over three decades ago to interest producers in the Kanab landscape is still on hand to help hire cowpunchers, find genuine Navajos and spot locales. One major difference: prospective filmmakers are now blessed with the able assistance of a fullfledged State of Utah movie-tv coordinator in the person of Hal Schlueter.

A half dozen years back, Utah, despite its longtime record of successfully hosting Hollywood motion picture companies, found itself losing productions to drumbeaters in New Mexico, Arizona, Nevada and Colorado.

Fewer and fewer films were being made at Kanab, at nearby St.

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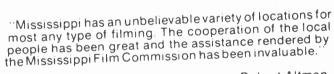
Proudly announces the completion of two major motion pictures—Robert Altman's THIEVES LIKE US and Arthur Jacobs' musical adaptation of Mark Twain's HUCKLEBERRY FINN. Both to be released by United Artists.







The Mississippi Film Commission will help you with filming locations, local accommodations, people, production problems...and above all, we want you in Mississippi.





Robert Altman THIEVES LIKE US





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Robert Greenhut HUCKLEBERRY FINN

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States Vie For Production

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George, and at equally picturesque Moab in the Canyonlands area along the Green River.

Schlueter, who headquarters in the Utah Travel Council office, states: "We maybe were neglecting our homework." Unofficially, back at the Utah State Capitol in Salt Lake City, state employes report wryly "other states were spending money to attract productions, promising hoopla publicity, providing transportation, maybe even tax breaks."

In any event, when Governor Calvin L. Rampton and Utah State Development director Milt Weilenmann realized dollars and advertising that once came to Utah were trending elsewhere, they named Schlueter to provide VIP services for prospects, gave him a tiny budget (less than \$100,000 per annum) and gave him the ball.

"In less than three years' time we had \$13,000,000 in gross budgets being filmed in Utah. We figure 38% of those dollars stay in the state, which is not bad in a state with just over 1,000,000 population," he says. From October, 1972, to September, 1973, nearly \$6,000,000 was budgeted for Utah filming—with \$2,209,250 expected to stay in the state's borders.

"This time around a sizeable portion is in tv commercials," says Schlueter, "and almost all the tv dollar stays in the state."

Commercials range from those sporty Chevvy wagons (and scared-looking gals) helicoptered to the top of canyon country pinnacles to Yellow cabs in Salt Lake streets running ever-so-smoothly on Chevron oil and gas.

Most filmmaking continues in the canyons and crags of southern Utah, or the showfields of the Wasatch Range (where Robert Redford, who is wedded to a Utah gal, owns and lives at the Sundance Resort, adjacent to the settings for "Jeremiah Jones.") However, a sizeable slice of Hollywood budgets recently has been expended in Salt Lake City, where the muni-powers as well as state official-dom are extremely cooperative.

Fully 200 Salt Lakers were hired as extras at a \$10,000 cost, while another 5,000 enjoyed free seats at the local Salt Palace arena during the filming of horse-show sequences for "Harry's In Your Pocket," United Artists pix starring James Coburn, Walter Pidgeon, Michael Sarazen, Trish Van Der Vere and quite a few members of the Salt Lake police force. "This one left \$375,000 in Salt Lake," Schlueter avers.

Pointing up available cooperation, even the sedate Utah Historical Society is in the act. Its headquarters, an 1890 mining millionaire's mansion on Salt Lake's swank South Temple St., is setting for "House Of

Seven Corpses," a Television Corp. of America chiller. "Birds Of Prey," a \$475,000 tv "Movie Of The Week' filmed by Tomorrow Entertainment Inc., used downtown Salt Lake for a bank heist, a vacant 'copter hangar at old Wendover Air Base, and a chase through the Canyonlands area near Moab for its major settings.

However, Kanab, which boasts one of the west's finest fake forts, continues to get much of the cream. Walt Disney's \$2,900,000 "One Little Indian," with James Garner, filmed at Kanab, while "The Man Who Liked Cat Dancing," MGM, \$1,700,000, brought Burt Reynolds, Sarah Miles, George Hamilton and Lee Cobb to Uah's wild west. "Alias Smith And Jones," Universal, \$1,500,000, typifies the major tv series shot in the same general region of rocks and rills.

"Housing, feeding, payrolls for extras, those are pluses," says Schlueter. Travel Council director Jim Berry adds: "It is all fresh green money to our economy in the very areas that need it most."

Berry, Gov. Rampton, Weilenmann and Schlueter, with a brace of Utah newsmen in tow, led a safari in late April to Hollywood where they met ("successfully, we think") with production managers from a half dozen studios. Meanwhile, back in Salt Lake, three local firms now provide editing rooms, film mixing facilities, custom labs and screening facilities. Two outfits have set up wild animal compounds and are filming "four wall type" products.

There is one minor flaw in the Utah ointment that may—or may not—perturb some potential film-makers. "We don't want the state associated with R or X rated productions; we simply can't cooperate in their promotion," Schlueter stresses. "We will go as far as a PG, but no further. Of course we won't tell makers of restricted films to stay out—we just want them to be aware of our problems in cooperating."

Utah officials, while willing to put prospects in touch with banks or other potential financing, also make clear they can't do the impossible.

"I tried to help a solid, talented filmmaker get some backing for one Utah movie and failed," recalls one state exec, adding: "I should have known better." The title? "Poppa Married A Mormon." The script concerned that old Mormon bugaboo—polygamy, and every prospective bankroller shied away. No state aid either.

OKLAHOMA By JON DENTON

Oklahoma City.

Oklahoma may be landiocked and missing the snowcapped mountain scenes. It does have a wealth of honest faces, rolling green hills, wooded foothills, cities big enough to suggest Chicago and small enough to claim a nostalgic yesteryear

Those are among the simple fare attracting 11 filmmakers to the state since 1969. In that year, Lt. Gov.

George Nigh caught the action of "Bonnie And Clyde" in neighboring Texas.

Intrigued by the prospect of luring more industry, Nigh set out to woo the Hollywood suburbans, those companies spinning out of the California scene in search of cheaper, quicker, less cloying filming conditions.

They're still coming. In September, "Where The Red Fern Grows" started shooting in Tahlequah. Producer Lyman Dayton plans a fiveweek schedule in the small northeastern Oklahoma college town. Lead roles are played by James Whitmore, Beverly Garland, Jack Ging. Unseasoned players provide bit backups for the Wilson Rawls novel extraction.

Also made in Oklahoma this year are "Around" and "A Country Mile." David Carradine of "Kung Fu" fame stars in both. He directed the first, Skip Sherwood took action on the follow-up. The summer shooting centered in northern Oklahoma and skipped into Kansas for additional footage.

"Coonskin" also came in July, 1973. Filming in the tiny town of Weleetka north of Oklahoma City, "Coonskin" is an Alfred S. Ruddy (of "The Godfather") production. Ralph Bakshi wrote and directed the mixed media parody on black stereotypes. It's part live, part animation.

Ruddy had planned to use McAlester State Penitentiary for another film, "The Longest Yard." Shooting has been shifted to Georgia following a prison riot in Oklahoma that left most of the penitentiary burned out.

"Dillinger" proved the "Made In Oklahoma" bumpersticker seen often on Sooner autos is more than jingoism. Author John Milius also directed the gangster flashback, filmed entirely in the state. A sevenweek shooting schedule in autumn, 1972, paired Oscar-winners Cloris Leachman and Ben Johnson, tapped nonhero Warren Oates. The film claims the biggest boxoffice success of any Oklahoma origin movie to date.

"30 Dangerous Seconds" showed Oklahoma was enjoying its best year last season. Also shot in the summer, 1972, the tongue-in-cheek robbery caper is awaiting national release. Oklahoma City filmmaker Joseph Taft pulled an independent and wrote, directed and produced the movie. Stars are Robert Lansing and Michael Dante, returning to Oklahoma for the October premiere.

G. D. Spradlin returned to his native soil in spring, 1972, to direct and produce his "The Only Way Home." The independent production starred Beth Brickell, Bo Hopkins and Steve Sandor and won a first effort award at last year's Atlanta Film Festival.

All films in recent years have trucked in equipment for location shooting. WKY-TV in Oklahoma City and KTEW-TV in Tulsa have large sound studios for interiors but little or no use has been made by Hollywood. The Buck Owens coun-

try music show and Ronnie Kaye's "The Scene" show originate at WKY for tv use.

In recent weeks Sooners have been notified on location of a major studio in the state. Great Plains Studios Ltd., an Oklahoma corporation, is to set down roots soon with plans to produce one film this year, another early in 1974. W. A. "Bill" Redlin, longtime Disney film craftsman, will focus on youth wildlife films.

The Lieutenant Governor has established an active arm for movie manipulation. The special projects section of the tourism and recreation department handles all calls. Potential producers are advised on areas suiting their script. Transportation is provided for active scouting. If the company decides to move in, the agency acts as a clearing house for information on talent, equipment, technicians, unique props, accomodations. Red tape is eased by cooperation with other governmental agencies.

Lt. Gov. estimates movie makers have spent, since 1969, about \$1.2 million in the state. That's budgeted expenses. Personal buying sprees by the actors and movie staffs have been known to ring cash registers in many western ware and antique shops. Rough impact of the dollar turn is about \$5 million, the Lt. Governor's office speculates.

That's money the state might never have seen had "Bonnie And Clyde" missed the Texas opportunity. Just four years and 11 films later, Oklahoma is joining its neighbor states in pursuing the errant Hollywood dollar.

SOUTH CAROLINA By GLEN W. NAVES

Professional motion picture production made its first major mark in South Carolina during 1973's first half, favored by a hefty hand-up throughout 1972 and thereafter by films fancier Gov. John C. West, the state legislature and the South Carolina ETV Network.

Early this year Burt Lancaster and company completed several months' shooting of "The Midnight Man" at upper-state Clemson University, its village environs and in nearby City of Anderson area. Lancaster played the campus coplead with Cameron Mitchell costarring.

Mitchell admittedly became enamored with the historic Palmetto State, its charm and people, domiciled himself at mid-state Darlington, married Margaret Mezingo, the young and pretty widow of a state senator, and entered film production full scale.

He and South Carolina associates, headed by Ray Spinks, Walhalla (S. C.) businessman and a chief bankroller, organized and state-chartered Camray Prods. for the production of family fare films, with Spinks as prez and Mitchell as producer-director.

Subsequently, Mitchell posted plans for a big budget production

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Filming in Texas

MASTERS FILM CO.

MARTIN JUROW PRES.

* "Scotophilia"
(The Peeping Killer)
NOVEMBER START
* "The Molesters"

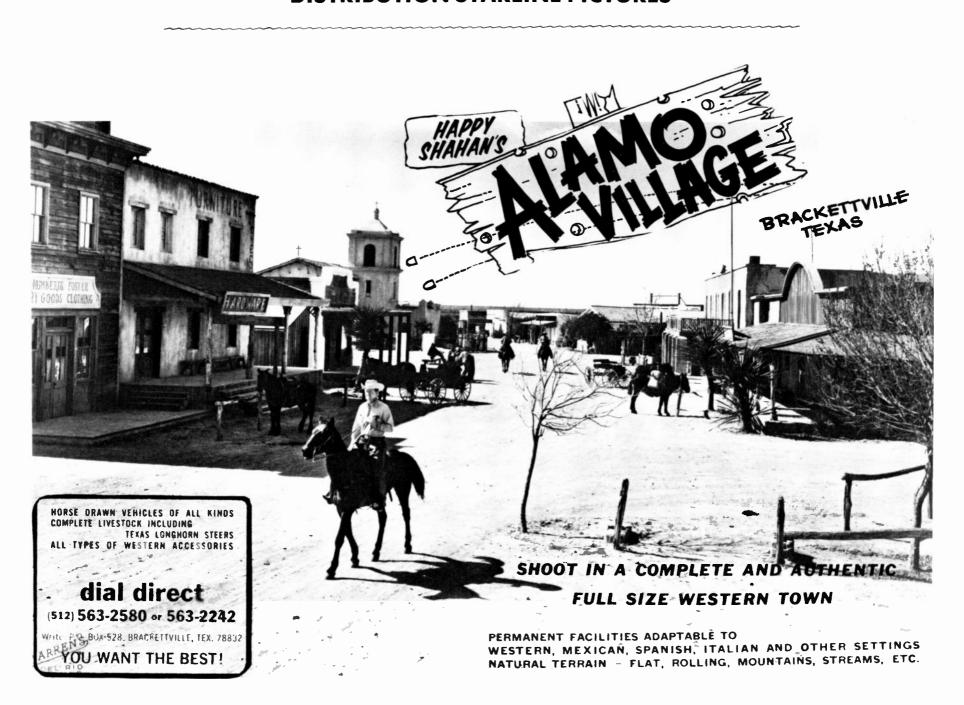
Preparation '74

"Ride The Alamo Country"

(In Assoc. with Richard Pew)

* "New Legend of Sleepy Hollow"

* DISTRIBUTION STARLINE PICTURES



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"on the order of 'Patton'," dealing with the Civil War and Gen. Robert E. Lee, to be filmed in the Charleston coastal sector of the South Carolina "Low Country" where the state has provided a 1,000-acre location gratis. Casting and shooting start had not been announced as of mid-August.

Southern hospitality of inimitable South Carolina style went all out for Lancaster, Mitchell, et al. Gov. West, in personal plane pilgrimage and official emissary contact with influential segments of the film industry on the coast, and state legislature separately red-carpeted the pair from their arrivals onward. Gov. and Mrs. West overnight hosted Lancaster at the executive mansion, and the governor hosted all Lancaster and Mitchell press conferences at the State House on statewide media basis.

Legislators, state ETV and college brass and municipal exex have jostled for front row spots in their generous gratuitous giftings of accommodations, facilities and influence, promptly proffered right up to the point of financial participation which is barred by state law and hasn't been requested.

State ETV, bountifully bank-rolled by the state and fast moving into large scale production of color filmed documentaries and specials, was the recent beneficiary of \$6,500,000 state funds for early structuring of studios and offices in a six-story 163,000 sq. ft. Columbia complex.

Outfit's most recent major production was several hours' live-shot color coverage for later special event telecasting of the Bob Hope in person two-day salute to the state's guested POWs and Congressional Medal of Honormen, staged in Columbia.

All of the state's tv stations have their own elaborately equipped studios and camera crews and competitively create many documentaries and featurettes. They are WCBD-TV (ABC) and WCIV-TV (NBC), Charleston; WFBC-TV (NBC), Greenville; WSPA-TV (CBS), Spartanburg; WBTW-TV (CBS), Florence, and WIS-TV (NBC), WNOK-TV (CBS), and WOLO-TV (ABC), Columbia.

KENTUCKY By GEORGE WIDERHOLD

MOTION picture and tv facilities in the Louisville and Southern Indiana areas have been enlarged over the past few years. While still on a small scale compared to centres such as Miami, Kansas City and many others, there are some firms which from a modest start are now able to furnish equipment and personnel to do professional work complete, with the exception of the final release print, which must be sent to New York or Hollywood.

Grant Film Production Inc., Jef-

fersonville, Ind., just five minutes from Louisville, has new studios complete for film or sound, and has been active in the production of documentaries, wild life, and the like.

Allen Martin Prods., comparatively new in the field but recently organized over a takeover of the Vogue Film Studios, also offers large studios for full scale productions, including 16-track professional recording service.

Studio One, William Girdler, prez recently acquired the building which housed the Hillerich & Bradsby plant, manufacturers of baseball bats, golf clubs, etc., and has a complete layout for the production of full-length films.

The Commonwealth of Kentucky, Frankfort, has studios fully equipped for the filming of documentaries, travelogs and promotional pictures.

There has been considerable recent activity filmwise at Churchill Downs, home of the Kentucky Derby. From time to time there has been filming activity at the Downs, which expects to celebrate the 100th Anniversary Kentucky Derby in 1974.

Dave Wolper, of Wolper Prods., has shot some footage at the local race course for British Broadcasting Co., and another project, filming the life story of Isaac Murphy, said to be the only black jockey to win a Kentucky Derby, has had a film crew shooting footage in the Churchill Downs infield, grandstand, paddock and stable area.

At various times, some sketchy publicity has been released, but nothing apparently firmed with respect to a film about Murphy.

The only outfit actually producing full-length theatrical pictures is Studio One Prods., whose prez is William Girdler, son of a prominent local industrialist. With considerable expertise in the scripting and film production field, as well as financial backing in his own right plus interested localites, Studio One has produced a pair of horror productions titled "3 On A Meathook" and "Asylum Of Satan."

"Meathook" cast was headed by Charles Kissinger and J. Pickett. Kissinger also played the male lead in "Asylum" with Carla Borelli as femme lead, produced by John Asman and Lee Jones, and written and directed by Girdler. Lab work for the Studio One films is done by CFI, Hollywood.

Studio One has now in the works two more films, "Code II Soul" and "Creature," slated for general release in 1973. Distributor of the locally produced films is similarly titled Studio One, based in Cleveland.

The U of Louisville for the past two years has sponsored a film festival in cooperation with WAVE-TV; some 200 entries were received, and cash prizes awarded. A group called Appalshop, has been making award winning documentaries in the mountains of Eastern Kentucky.

Income is mostly from grants, and fluctuates, but after 12 short documentaries and one film on life in the

Appalachian Mountains most of the student participants are on some kind of salary. Their product is now shown in schools and churches in the U.S., and they have had showings at various film festivals and seminars.

Both city and state governments in Kentucky have shown minimal interest to encourage Hollywood filmmakers to work in the Louisville and Kentucky area. The Louisville police did cooperate with Studio One to the extent of permitting shooting on some highways where the roads parallel, and in the very early morning hours when traffic is light. In terms of money spent via local employment—hotels, restaurants, transportation, etc.—these items tally almost zero.

GEORGIABy SAM F. LUCCHESE

Atlanta. If there is any one factor that has resulted in the upsurge of motion picture production in Georgia it can be traced to the premiere showing at the 1972 Film Festival of Warner Bros.' "Deliverance," which was shot on location in north Georgia's mountain country, where the swift streams provided the white water for the exciting sequences.

From this beginning stemmed the interest of Gov. Jimmy Carter and it took off at a swift pace after he returned from a visit to the West Coast where he hosted a luncheon assembling leaders in the film industry. The first picture he landed was a \$2,500,000 dandy from 20th-Fox titled "Conrack," made near Brunswick, on the Georgia coast, starring Jon Voight, directed by Martin Ritt.

He sponsored legislation creating the Georgia Department of Community Development, headed by Commissioner Lt. Gen. Louis W. Truman, U.S. Army (Ret.) Gov. Carter then organized the Georgia Motion Picture & Television Advisory Committee and named a representative from each of the state's 10 Congressional Districts and five representatives from the state at large.

After Gov. Carter appointed the committee, Gen. Truman officially designated Ed Spivia as State Film Representative and the wheels have been whirling ever since.

"With the exception of "Deliverance," which brought Burt Reynolds to the superstar plateau, the 1972 film listings were at a low ebb. (Georgia missed being the locale of the 20th-Fox 1972 "sleeper," the all-black-cast "Sounder," which had settled on a location near Macon, when a motel keeper told director Martin Ritt that he wouldn't provide rooms for the black members of the cast and crew in his hostelry. "That's a problem we didn't need," Ritt explained, and moved his entourage to a location near Baton Rouge in Louisiana.)

Scanning the lackluster list of productions made in Georgia and released last year we find such titles as: "J.C." (not a biblical picture),

"Like A Crow On A June Bug," "Swamp Girl," "The Speed Lovers," "The Shrink," "The Secretary" and others of similar ilk and titles. Obviously, there's no reason to doubt that it was not a vintage year. All were low-budget productions and none was made by a major studio or film company.

Since the announcement of the Gov. Carter "Conrack" coup Georgia has added 10 new productions, some completed, some in work and a few on the back burner.

Since December, 1972, Georgia has been able to claim a total of \$10,000,000 in new movie production. Commercials, which also have been produced at an astounding rate, are not included in this figure.

"Here's the line score on the pictures (alphabetically):

"Escape From Andersonville," Edric Prods. and Eric Weaver, location Andersonville: directed by Andrew McLaglen stars to be announced, budget \$2,500,000.

"The Last Of The Belles," early courtship of F. Scott Fitzgerald, location, Savannah, ABC-TV Network, Titus Prods. and Robert Berger, stars Richard Chamberlain and Blythe Danner, director George Schaefer, 100 Georgians in the cast, budget \$700,000.

"Black Creek Billie," location Statesboro, Ted Mann Prods., director Dan Petrie, stars Jan Michael Vincent and Joan Goodfellow, budget \$350,000.

"Distance," location Hinesville, Savannah, producer Liberty Studios and George Coe, director Anthony Lover, writer Jay Castle, stars to be announced, budget \$600,000.

"Hocus Pocus Gang," location Atlanta (Six Flags Over Georgia), producer Mission-Argyle Inc. and Al Schwartz, principal stars David Janssen and Bob Newhart, hourlong Tv variety film, syndicated in 150 markets in September.

"House on Skull Mountain," location, Atlanta (private estate known as Callanwolde), Chocolate Chip Prods. and Joe Hartsfield, director Ronthaner, stars Mike Evans and Ella Wood, budget \$250,000.

"The Last Stop," location Atlanta and Stone Mountain, Profile Prods. and Mike Meola, stars Troy Donahue, budget \$200,000.

"November Is Near," producer Cinema Society and Mike Meola, stars Ernest Borgnine and Troy Donahue, budget \$950,000.

"Stagolee," location Hinesville and Okefenokee Swamp, Chocolate Chip Prods. and Joe Hartsfield, \$550,000.

"The Wild Trump" (original title "Dead Gangsters Have No Friends"), location Underground Atlanta, Decatur Square and Peachtree St., Martin-Capalby Prods., director John Florea, stars to be announced, budget \$1,300,000.

Despite last year's bust it must be pointed out motion pictures, good ones with whopping budgets, were being produced in Georgia when Daily Variety first saw the light of day 40 years ago. A sampling: "I'd Climb The Highest Mountain," "Swamp Water," Walt Disney's "The

(Continued on Page 152)



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States Vie For Production

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Great Locomotive Chase," "The View From Pompey's Head," "A Man Called Peter," "Cape Fear," and so on.

Georgia offers moviemakers a varied locale and they meet any requirements a producer can ask for. The largest state east of the Mississippi River, it stretches from the mountains in the north to the Atlantic Ocean. It has mysterious swamps, wild rivers, lush rolling hillsides, sleepy little towns and throbbing big league cities. And on top of that, 300 days a year of good shooting weather. Furthermore, the state government will provide any interested producer or filmmaker with free scouting transportation, location photography and a contract person to coordinate things.

They will assist in securing permits where necessary, obtain the cooperation of state and local law officers, furnish hotel and motel rates and act as a liaison with the Georgia Motel Association to insure suitable and stable rates.

At present a Directory of Georgia Film Services is being updated and reprinted and will be distributed all over the country.

Atlanta now is making noises with talk that they soon will be challenging Nashville's boast as the music center of the South. Recording artists are bypassing the Tennessee city and cutting their records in this city. Recording studios, with complete technical facilities, stand ready to provide any sort of service movie makers might need.

Forty motion picture distributors and exchanges have offices in Atlanta and there is a vast reservoir of skilled technicians in the area capable of serving the needs of any filmmaker.

Moviemakers find no trouble in piecing out their casts with talented actors to be found in Atlanta as well as in the hinterlands.

Meanwhile Gov. Carter will continue his hunt for the motion picture dollar. He traveled to New York recently for a film trade luncheon where he explained the state's plans for developing a film industry service. He also disclosed that a 12th major production, Paramount's "The Longest Yard," has chosen Reidsville, Ga., as its location site. The picture stars Burt Reynolds, with Al Ruddy as producer and Robert Aldrich as director. Reidsville is the site of the Georgia State Prison and "Longest Yard" has to do with a name football player who is jugged as a lawbreaker and organizes a football team behind the walls. It is budgeted at \$2,500,000.

DISTRICT OF COLUMBIA By LARRY MICHIE

Washington.

The Nation's Capital is in a unique position as a film site. As the governmental center of the Western world, it obviously draws a lot of

location shooting. But with government as its largest industry, and tourism close behind, the city does nothing at all to promote filmmaking.

"The way we look at it," said a Metropolitan Board of Trade official, "if they need Washington footage, they'll come here. Otherwise, there's no reason why they should."

The city has absolutely no program to encourage Hollywood to visit, and it keeps no records of films shot in whole or in part in Washington.

Some films do draw local attention, of course. "Serpico" was in the public eye a year ago, especially when filming was done at National Airport. But undoubtedly the most talked-about local production since "Advise And Consent" was "The Exorcist," which filmed extensively in Georgetown. The prime setting became something of a tourist attraction to be shown visiting relatives.

MISSISSIPPI

Jackson.

After being satisfied for many years to take just what came along in the way of location filming projects from Hollywood, the state of Mississippi this year joined other states in making a direct bid for these units.

The Mississippi Film Commission was created at the capitol here, with Charles W. Allen Jr. as executive secretary under the chairmanship of Thomas L. Phillips, and productive results already have begun to show.

Two major feature films for United artists release and a two-hour CBS telefilm have done at least part of their shooting in Mississippi during the past few months, and Allen reports negotiations under way at this writing on three other projects.

"Thieves Like Us," a Robert Altman-Jerry Bick production, and the musical version of Mark Twain's "Huckleberry Finn," launched by producer Arthur P. Jacobs before his death, both locationed in this state.

The tv film, "The Autobiography of Miss Jane Pittman," is a Tomorrow Entertainment venture produced by Robert Christiansen and Rick Rosenberg. Some of the shooting also was done across the Mississippi River in Louisiana.

Allen says the state's Film Commission will do everything that other states do for location units in the way of cooperation and support, especially when the troupes are down here and their specific needs are known. This includes finding most desirable and appropriate locations, transportation, living accommodations, obtaining personnel and working out production problems as they come up.

Mississippi has many attractive features that could be utilized to advantage by Hollywood producers, but apparently the writers of screen-plays have not been fully aware of the abundant story potentials of this locality. And until recently the state, though strong on hospitality, has

been too modest to promote itself to the film producers as aggressively as some other states have done.

But a change is taking place. The South—and the Mississippi Gulf Coast in particular—is having something of a boom, due partly to the rebuilding and beautifying of the coastline following the devastation caused by Hurricane Camille in 1969 and partly to the big expansion in shipbuilding (government and private) by Litton Industries' Ingalls Shipbuilding subsidiary at Pascagoula.

Mississippi has a friendly population, very little friction in racial matters, and a wealth of historic backgrounds and lore dating back to 1699 when Biloxi became the first white settlement in the Mississippi Valley.

The annual Mardi Gras celebration, parade and social events in Biloxi rival the New Orleans event. Also a big lure for tourists, vacationers and convention groups—and offering film background potentials—are its 30-mile Gulf Coast beach; swarms of shrimp, oyster and other fishing and pleasure boats, nearby island resorts, fishing rodeos, golf courses, fine hotel and motel accommodations and abundant night life.

Folks down here still talk excitedly about the time they met Robert Redford, Charles Bronson and other film folk when they came to Mississippi in 1966 for the filming of Paramount's "This Property 1s Condemned." The visitors got the redcarpet treatment from Dixie hostesses.

Historic and imposing old mansions are scattered all over the state. Cotton plantations, cattle ranches and lumbering are among the major industries. When the magnolia trees are in bloom, nothing could be more inviting to the Technicolor cameras. Highway 90, heavily used by traffic between New Orleans and Florida, runs along the entire Mississippi Gulf Coast, and only about 90 miles away in New Orleans.

FLORIDA By FRANK MEYER

Miami.

Florida filmmaking is sort of like the weather: lots of people talk about it, but with rare exception there isn't much being done—at least by government officials.

Florida had a state-funded film council for a short period which numerous producers credited with cutting through mounds of localized red tape, but the past session of the legislature didn't appropriate funds and the council is presently in limbo.

With it all, numerous facilities have sprung up all over the state, concentrated in three main areas, Greater Miami, including Fort Lauderdale, Tampa-St. Petersburg and Jacksonville. In these areas, feature producers can find anything they're looking for in the way of equipment and facilities, and most of the personnel they need, be it technicians or actors.

In at least one area, Miami, International Alliance Of Theatrical

Stage Employes and the Teamsters have combined to provide a printed standards sheet for producers, laying local regulations for union members on the line, and promising total cooperation with anyone who's working a union job. But while most major producers, and a number of minor ones, go union, there are still many, in the porno field and out, who just point the camera and shoot, utilizing whatever and whomever they can.

Stan Colbert, whose Mini-Films is working with Sea Lion Associates on the production of "Salty," once formulated a statement which still makes sense for Florida as a non-Hollywood place to shoot films:

"Florida will become a film center when the technicians move out of apartments and buy houses, and when producers shoot in Florida merely because the facilities are good, not just because they need the locations."

Some of the technicians who came here during the past decade have moved into houses, others have been developed locally to west coast standards, but most producers are still using Florida because of the locations.

A quick survey of shooting during the past year and a half shows there has been plenty of action, and continues to be. American Picture Corp.,, using the Tampa area, did "Scream Bloody Murder" and "Death At Dawn." U-Hill Productions filmed "Throw Out The Anchor. What Anchor?" near Orlando, "Catch The Black Sunshine" is a One Way Production shot in Fort Lauderdale. Jackie Mason's "The Stoolie" was filmed in Greater Miami, as was "Lady Ice," by Tomorrow Entertainment.

The list goes on - "The Veteran" in Brooksville, parts of "The Heartbreak Kid" in Miami, "Stanley" in Miami, "The Zodiac Murders" in Miami, "The Ashley Gang" in Stuart and Miami, "One For The Money, Two For The Show, Tallahassee, "The Frogs" in the same spot, parts of "The Naked Ape" in the Everglades, "Super Girl" partly throughout Florida, "The Godmothers" in Miami and Fort Lauderdale, "Day Of The Dolphin" in Miami and the Bahamas, "Agnes" in Tampa, "Ride In The Pink Car" in St. Petersburg, "Want A Ride, Little Girl" in Tampa, "The Killing Of The South Bird" in Miami and "The Lion" in Fort Lauderdale.

There are excellent facilities, from sound stages to final titling, in all three major areas mentioned earlier, some of them including Cinema City Studios in Tampa, Capitol Film Laboratories in Miami, Reela Film Laboratories in Miami, H&H Color Laboratory in Tampa, Studio Center in Miami, Tel-Air Interests in Miami, Woroner Films in Miami, Mini-Films in Fort Lauderdale, etc.

What Florida needs is a concise, complete and honest breakdown of all facilities, by category, so that producers coming in from out of

(Continued on Page 184)

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States Vie For Production

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state will know where to go at a glance to handle everything they

Whether or not Florida ever becomes a film centre depends completely on either the state itself or an organization of those owning the facilities putting together such a guide, seeing that it is properly disseminated and making sure there are private and public officials to pave the way for a producer when he crosses the state line and is ready to call for action.

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MASSACHUSETTS By GUY LIVINGSTON

Boston.

From the west coast to the east coast is becoming almost a commuter's path for film companies going out on location. While it has taken Hollywood filmmakers some time to get hip to the New England flavor, more and more films are being shot in Boston and the surrounding coastal areas and ports.

One of the first major films to be shot in Boston more than a quarter of a century ago was Louis De-Rochemont's "Walk East On Beacon Street," then a few years later "Six Bridges To Cross," story of the Brink's Robbery, was shot here starring Tony Curtis and George Nader. "The Late George Apley" and "Home Before Dark" also were shot here years back; and in later

years, "Never Too Late" and "Love Story."

Now action is under way to build sound stages for incoming filmmakers who have to have a cover set, and three films were shot in Boston last year, "Banacek," "Friends Of Eddie Coyle" and "The Last Detail." At this writing "Banacek" is again shooting in the Hub, and Warner Bros. is coming in to shoot "Basic Training.

While Hollywood filmmakers have taken a long time to discover Boston as a shooting locale. one man here has been actively bringing the city as a location site to their attention for the past few years, and single-handedly making it work and making a career out of handling motion picture companies coming to Boston.

Ken Mayer, Herald American entertainment columnist and radio personality, and former Universal sales and promotion man, former confidential secretary to the police commissioner of Boston for 12 years, has arranged for the shooting of over 25 pictures in the last few years, among them "Charly," "The Out Of Towners," "The Thomas Crown Affair," "Friends Of Ed-die Coyle," "I Love You, Junie Moon," "Banacek," "Patty Duke Show," "Route 66," "Painted Horse," among them.

Mayer says Mayor Kevin White and Police Commissioner Robert J. DiGrazia welcome film companies to Boston, and will cooperate in aiding them. At this writing, Mayer is out scouting locations and shooting "Banacek" with George Peppard, to be followed by Warner Bros. "Basic Training."

Building of sound stages would encourage picture companies to come to Boston, Mayer opined. Film companies shooting here now have to have cover sets for New England locations, and Mayer says he's seeking a group to build the sound stages on ground on Route 128, and in giant Boston warehouses, which could be converted.

So far, 10 investors have shown interest in the project. Mayer wants to put the Hub on a par with other localities that have sound stages.

What filmmakers like about Boston is the New England flavor, the changing seasons, the scenic qualities, Boston Common, Beacon Hill, the North End, the new Prudential Center, Logan Airport, Charles River, Harvard, Mass. Institute of Technology, and nearby ports, Gloucester, New Bedford, Marblehead, Rockport, Provincetown.

Bringing a shooting crew into Boston now means that all equipment. out of New York or the west coast, brings a Cinemobile. Companies rent trucks, cars, equipment, employ Teamsters Union workers, carpenters and Screen Actors Guild people. They rent telephones, spend money in restaurants, hotels, buy clothing, pay money for location rentals, pay police details, pay fire details, which becomes big business.

A company shooting a picture in Boston can mean from \$200,000 to over \$1,000,000 pouring into the economy of the city in the average shooting time of eight days to 10 weeks.

While there are no facilities presently for shooting motion pictures, you have to bring it with you; there are three commercial tv stations working, WCVB-TV, WNAC-TV and WBZ-TV, plus the PBS station, WGBH-TV, using their facilities for incoming tv show shooting, if needed.

Mayer says Massachusetts should solicit more business from the studios as other states are doing.

VIRGINIA By CAROL KASS

Richmond.

Few films made in Virginia are for theatrical transfer. Richmond. for theatrical distribution. While the state and the localities seem anxious to cooperate with Hollywood filmmakers and New York-based tv studios, despite the area's assets historic, rolling hills, seaports, beaches, metropolises and bucolic scenery —it is passed by.

In the past year, the Hal Asby "Last Detail" (Columbia) company spent 24 hours in Richmond. Only advance notice was request to State Employment Commission for 100 extras. The "call" went out to various theatre bulletin boards, resulting in a horde of locals turning out at Broad Street (railway) station.

The company, because it used only private company property (bus station and railroad station), did not touch base with any governmental people. Crew of about 40 checked into local hotel one night, shot next day and left.

Also last year, "The Last American Hero" shot footage at Martinsville Raceway. A call for extraswith promise of cuffo lunch and soft drinks – drew a scant 100 people.

Last August Cavalier Films' "Forget, Hell" shot here, the only Hollywood film to "touch bases" with the city, according to assistant city manager Brick Rider. The city cooperated with traffic control, names of off-duty police, etc., for crowd control and alerting various areas of

PBS, CBS and NBC have shot documentaries in Richmond on the school busing issue, but on the whole it is locally made industrial and ty commercials which have dominated the scene.

Some of it is "in-house" - Medical College of Virginia in Richmond, Colonial Williamsburg, State Department of Education, for instance but the bulk is commercial.

In Richmond, Fred Frechette has much of the filmmaking sewed up, and in neighboring Colonial Heights, Colony Film does considerable work for advertisers, as well as making prize-winning spots for the State Highway Department. Candy Apple, a jingle-writing firm that works out of Alpha Audio sound studios, also makes films, but hires cameramen on a job-only basis.

The Norfolk-Tidewater area is dominated by Haycox Photoramics and in Northern Virginia two firms, Stuart Finley, which makes big business out of ecology, and Paragon Productions, make tv spots as well as industrials.

All of the above are production firms. Most postproduction work in Central Virginia is done by Commonwealth Films of Richmond, a laboratory where editing, sound and all other ancillary (outside of creation) work can be done. The firm also does a small amount of production and shooting, but it is the lab side of the scene in which it specializes.

Studio space is available at both the ETV station, WCVE and commercial NBC affiliate WWBT.

Since Virginia is a "right to work" state, nonunion help, especially cameramen who are said to be as good as any in the business, is available. Occasionally union grips or electricians are imported because there is a shortage here of skilled men in these fields. Musicians get paid scale, actors are plentiful and generally receive about a scale wage, depending upon overall budgets; union stage hands are rarely employed.

The only future shooting now known to be planning Virginia location is James Ellsworth's filmed biography on Robert E. Lee. (Cameron Mitchell's planned project on same subject will use fake South Carolina locations, rather than the true-tolife places here).

While neither cities, counties nor state government in Virginia is actively soliciting Hollywood, all spokesmen have indicated willingness to cooperate with production companies.

MINNESOTA By BOB REES

Minneapolis.

Filmmakers are sure to get a more hospitable reception than doorto-door salesmen and charity solicitors in Minnesota. While the welcome mat is out, however, there are no come-ons in the window reading "Filmmakers Welcome" or "Hollywoodese Spoken Here.

This is by way of saying filmmakers might be greeted with open arms by state and local politicos who recognize an opportunity to boost the local economy and attract national attention, but nobody in Minnesota is bending over backward to lure major film companies.

Although government officials and business exex have puzzled for years over ways to attract new industry, film production has been completely overlooked. Little thought has been given to the potential benefits of having pictures filmed in Minnesota.

While there's no official campaign to attract film production and no one has bothered to assess what the advantages might be, the few producers who have ventured into the state on their own have enjoyed a most cordial reception and excellent cooperation.

Universal was the first studio to use Minnesota extensively for location shots when it filmed a good part

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IS HOLLYWOOD DEAD?

Some people say that it is. We know it has changed; dead it is not.

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of "Airport" at the Minneapolis-St. Paul airport four years ago. Universal's experience evidently was satisfactory, because it returned last year to shoot part of "Slaughterhouse 5" in the Twin Cities and much of "You'll Like My Mother" in Duluth.

Otherwise, there has been scant Hollywood activity in Minnesota. Avemb did some location shots in the state for "The Emigrants" a couple years ago, and 20th-Fox sent film crews and cast here last year for "Heartbreak Kid." That's about the extent of location filming by the majors in recent years.

Local filmmakers have produced a few features during the past year, but the total impact of these low-budget entries has been negligible to date. Dandelion Prods. made a snowmobile opus, "It Ain't Easy," in Thief River Falls last year. Mick Montgomery, head of Montgomery Prods., released "Just Be There" in April, is now working on a countrywestern and is planning to do three films during the next 16 months, shooting largely in Minnesota. Montgomery says: "We like to film in Minnesota, because people are very friendly and all doors are open.

But even some of the local producers do their filming elsewhere. Countryman-Klange, for example, did a semi-documentary in Alaska and has been working on a western in Buffalo, Wyo. Tom Countryman says he has no plans for filming in Minnesota.

ILLINOIS By RON WISE

Chicago.

After a lengthy period of virtually no cooperation from the city government, and in many cases strong opposition, things are beginning to look up somewhat for the Chicago studio's chances of garnering some theatrical production coin.

While many cities and state actively work at attracting production to their locales, the Windy City has for the past two or three years generally turned off producers. Now this appears to be changing.

The city has a new film production liaison team, and it's extremely defensive about recent history. The official position is that Chi's armlength attitude toward production was caused by the number of crime-oriented items that producers wanted to film here.

Mayor Richard J. Daley went on record a couple of years ago with the word that no crime pix or films which showed the city in a bad light would receive the kind of cooperation necessary to successfully function here.

As a result, not one complete theatrical feature was made in Chi last year, and only three films, "Naked Ape," "Prime Cut" and "Last Day Of John Dillinger," a video feature, shot segs here.

When this rather dismal record is superimposed over the city's rich motion picture history—the American industry's roots are here—the lack of activity is somehow amplified even more. Also to be considered is Chicago's large number of sound stages and full-facility operations, and its firstrate technical and performer pool.

What keeps the industry busy in Chicago is mainly the business or industrial film, and tv commercials. The city is clearly the industrial film center of the country, and is up there when it comes to filming commercials for television.

There are some 30 sound stages here, ranging from compact to the kind of huge layout that could easily accommodate major productions. The big stages are generally used for large-scale industrial efforts, and most are kept fairly busy. Yet, in spite of the heavy industrial action, Bell & Howell gave away (to WTTW-TV, the Chi educational outlet) its huge facility, which it purchased from Wilding, because it wasn't being used enough.

While the industrial film keeps the coins flowing, whenever the subject of theatrical product comes up both craft union members and actors exhibit anger. There's a sort of humiliation underlying the oftenheard complaint that the last full feature filmed here was "Excuse Me, My Name Is Rocco Pappaleo" in 1971. Pic was never released outside of Italy. The previous year Paramount's "T. R. Baskin" was made here. And that has been it during the 1970s as far as complete films go.

Word from City Hall, however, is that this is all going to change. While crime pix still will be discouraged, any effort to get more theatrical production to Chicago is now under way. The old guard that for years handled producers and film companies has in recent months undergone a shaking up, and the newcomers are talking about reviving things here in terms of feature production.

With some 35 studios, from limited one-man, no stage setups, to three-stage facilities which could easily handle a feature, it would seem that Chi could make a stronger showing than the meager one it did in 1972. But it must have strong support from the mayor's office. And so far that new support is only a rumor.

INDIANA By MARGERY POGGI

Indianapolis.

About eight years ago the Indiana Department of Commerce began to take an active, aggressive interest in developing business and industry in the state. Elaborate efforts have been made to lure manufacturers here and to augment the very profitable tourist trade, but no visible signs point to the soliciting of filmmaking or other related industry.

Perhaps, then, it is a paradox that the RCA plant, which produces

more entertainment units than any other in the world, is situated here and offers employment to thousands.

The most notable examples of commercial filming in Indianapolis always have centered around the famed "500" race track. Paul Newman and company were in residence in 1968 to make "Winning." High point among these episodes was when Clark Gable and Barbara Stanwyck dazzled local genre more than two decades ago while here to do "To Please A Lady."

Other films, such as "Friendly Persuasion," which was filmed in Southern Indiana several years ago, are examples of location shooting here, but there is no pattern of growth or development.

In Spring of 1968 National Teleproductions sprang up with a great deal of fanfare and high hopes of developing into a position as a major contender for tv syndication, documentaries, etc. The company boasted plentiful, sophisticated equipment; several color remote units and studio facilities. In spite of lower production costs, due to lower production wages here, the operation had a series of drastic ups and downs

It was difficult to keep this costly equipment busy to make this a profitable venture. A change of ownership transpired, but to no avail, and National Teleproductions closed its doors several weeks ago. This put "Wally's Workshop," a syndie which was handled through this facility, in the position to look for another studio, perhaps out of state.

Indianapolis does have several production centers which can do a rather slick job on such assignments as commercials, tv documentaries, some video syndications and vehicles for sales meetings. One is McGraw-Hill 6, which is a sister to WRTV, the McGraw-Hill outlet here. Another, Cinemakers, has done work for NET.

ALASKA By CHRIS McCLAIN

Anchorage.

Alaska may lack facilities for the production of motion pictures and television series, but the industry is developing and gaining momentum due to the fact that Alaskan filmmakers recognize that the state has all the natural props for "onlocation" film production and take advantage of these valuable assets with making documentary films.

The success of documentary films is largely responsible for the founding of Alaska Pictures Inc. of Juneau. Chuck Keene, its founder, a former logger, is no novice as a cameraman and producer of motion pictures. In 1968, Keene produced "Kush-Ta-Ka," released in 1969 as "Wilderness Journey," with John Wayne as the host.

Last summer, Keene produced "Timber Tramp" with a Hollywood cast that included Claude Akins, Tab Hunter, Joseph Cotten, Leon Ames and Rosy Grier. The entire production was filmed on location

with the majority of it in Wrangell, a southeastern logging center.

Although the state extends invitations to major studios, there is no organized effort to encourage producers to come here. The state's primary concern is filming documentaries to promote tourism and thereby contract Alaskan companies to film all aspects of recreational facilities throughout the state.

With the wide distribution of the documentaries, it is not impossible that major motion picture studios will see the value of location filming in Alaska.

The impact of the documentaries is evident. Bob Pendleton of Pendleton Prods., Anchorage, was the liaison for Bavaria Atelier Gesell-schaft which completed filming in September of "The Traitor." The series is similar to the "Movie Of The Week" and the three programs will appear in Europe under the name of "The Blue Palace."

The stand-in for actor George Marischka was Bruce Kendall, Anchorage business man who agreed to do it "just for kicks" but looks strikingly similar to the German actor. The extras are 70 members of the German Club.

In the production a German scientist with laser-beam secrets runs off to Hong Kong from Germany and stops off in Anchorage for refuge on his return. The film begins and ends with shots in Alaska.

After filming in Anchorage, the hero makes contact with the director of a scientific institute near Homer. The movie ends on a desolate back road near Soldotna.

Pendleton and state officials from the Department of Economic Development feel confident that the enterprise may be the first of many films which include footage shot in Alaska.

Meanwhile Alaska filmmakers concentrate their efforts on the documentaries. Larry Brayton, for example, recently released his first full-length film, "Just Alaska," a documentary about the issues of today, the people, environment, culture and a little about Alaska's history and resources. The film has been well received throughout the state and will be shown in the lower 48 in April. Brayton has another in progress, "Alaskan Symphony."

Unquestionably, the documentaries are a valuable source for the motion picture and television industry to obtain plots for "on-location" productions.

HAWAII By BEN WOOD

) Honolulu.

Because of ideal climate and beautiful scenery, Hawaii has caught the eye of many motion picture and television executives over the years. This is just fine as far as state and city officials are concerned.

"Hawaii Five-O," a highly rated CBS cops and robbers series, has started its sixth season with all of

(Continued on Page 158)



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States Vie For Production

(Continued from Page 156)

the filming for the hour-long weekly series done in Hawaii.

"The Brian Keith Show," which was called "The Little People" in its inaugural season last year, is also shot here. The half-hour weekly series by Warner Bros. stars Keith as a pediatrician.

The Elvis Presley special, shown nationally and in numerous foreign countries this year, was filmed in the Hawaiian Islands. Some \$75,000 in ticket sales and donations by those attending the concert performance and dress rehearsal in the Honolulu International Center Arena, was donated to the Kui Lee Cancer Fund. Lee was a Hawaiian composer and entertainer who died of cancer in 1966 at the age of 34.

Tony Bennett also selected Hawaii as the spot to film an hour special earlier this year.

In 1972, three episodes of "The Brady Bunch," one Lawrence Welk program, and five Mike Douglas shows were shot here.

Walt Disney Prods. completed three weeks of filming for "Paniolo" on the island of Kauai this fall. The motion picture stars James Garner and tells the story of the Hawaiian cowboys.

Hawaii's big surf, beaches, lush greenery and rugged mountains are often used as backdrops for national commercials.

Japan also is aware of the Island state's appeal. Film crews and actors and actresses from Tokyo buzz in and out regularly, shooting scenes for motion pictures, television programs and doing commercials.

Both the Hawaii state and city government officials welcome the film industry with open arms. It generates revenue and a great deal of tourism. A person snowbound in a Mainland city gives serious thought to visiting Hawaii after watching Jack Lord cavorting on a warm, sunny Waikiki Beach.

warm, sunny Waikiki Beach.

"Five-O" producer William Finnegan said it costs \$250,000 to shoot one episode of the program here and estimates that \$175,000 of that amount stays in the Islands. Twenty-four episodes are filmed during the year.

Bill Owens of the "Keith Show" said their overall budget is \$150,000 per show and of that, \$65,000 remains in the state. They also film 24 episodes each year.

Both Finnegan and Owens say they have received excellent cooperation from the state and city.

"The state considers the film industry and area of economic development and encourages it," said state official Jack Kellner. "It is nonpolluting and provides income."

James Loomis, head of the mayor's office of information and complaint, said his office has been designated by Mayor Frank Fasi to form a liaison with the film industry.

try.
"Yes, we want the film industry

in Honolulu and Hawaii," Loomis said. He added that the city and county of Honolulu give full cooperation to filmmakers.

Loomis headed the mayor's motion picture advisory committee in

The major drawback facing the film industry in Hawaii is that there is only one sound stage, the CBS facility used by "Hawaii Five-O."

Because it is located near an exclusive residential area and the homeowners have no desire for their district to be turned into a "studio lot," use of the stage is limited to "Five-O."

Loomis said there has been talk about building another sound stage. Local filmmakers are available to assist visiting crews in their work while on location here.

NEW JERSEY By JOE W. WALKER

Atlantic City.

Gone are the days when Atlantic City was picked as the locale for motion picture shooting. An area check shows that motion picture companies have made no inquiries pertaining to filming here this year, and none was shot in Southern N.J. in 1972 either.

Also, the time when AC was a place to hold pic premieres or "sneak" previews seems to have passed. The big houses where previews and "sneaks" were held in the past have, in some instances, been razed or just disappeared.

Perhaps it can be the changing habits of vacationists, but most blame television in hotel rooms, plus the high admissions today, \$2.50 and up. When a big grosser such as "Godfather" is booked, the lower price no longer holds.

Atlantic City's Mayor Joseph F. Bradway Jr. would welcome with open arms any motion picture company interested in shooting here. Al Owen, new head of the City Press Bureau, would give every cooperation. But the same holds for any resort along the New Jersey coast. All would welcome this publicity.

Owen said that no attempt is being made to bring motion picture companies here to shoot films. He added that any inquiry on the part of a filmmaker would meet with immediate positive response, with answers given to any questions poised.

If motion picture companies have any plans for shooting here, they have not contacted the Mayor's office, usual point of liaison, nor city press, which handles all city publicity, and would be the place where plans would be orientated.

"We certainly would welcome the shooting of any motion picture with our world-famed boardwalk, piers and hotels and streets filled with vacation or convention visitors a possible background," said Owen.

A former local radio announcer, he covered many appearances here of stars at premieres. Last outing of a locally shot film was Columbia's "King of Marvin Gardens," made in the resort out of season and starring Jack Nicholson.

Cable television is the big thing now. Two area companies have studio facilities. One is located at downbeach Wildwood and the second at Hammonton. New Jersey Public Broadcasting offers ultra high frequency channel in the near future for the state programs, not available to cable subscribers in most instances.

One VHF channel is used by the area cable company at present. Channel 12, presently a public service station, will be dropped and the new state public broadcasting facility will take this channel.

MICHIGAN By CHARLES THURSTON

Detroit.

The large volume of industrial films for auto and related industry, plus film and tape facilities in the top six tv stations, including Public Television, puts Detroit among the top film producers in the country.

There haven't been many theatrical films produced here, however. Esther Williams' "This Time For Keeps," filmed at Mackinac Island in 1946, was such an event that the Grand Hotel concourse is still decorated with stills of Williams in the snow. Ten years later "Anatomy Of A Murder" was etched in the Upper Penninsula, but that's 400 miles from Detroit.

Parts of "Scarecrow" and most of "Detroit 9000" were shot in the Motor City during the past year.

Thirty-five people in the production crew and six principals came in for two weeks in October of 1972, picked up some locals and shot scenes for "Scarecrow" around the Scott Fountain in Detroit's river park, Belle Isle.

Advance publicity for "Detroit 9000" promised to put Detroit on the map. It did and the inclusion of the line, "In the Murder Capital of the World," in national advertising may turn the city fathers off from any future cooperation with producers.

Detroit Deputy Mayor Walter Greene said:

"We are willing to give every possible cooperation within the functions and spirit of the community. There are the river, Art Institute, Greenfield Village and other places and things favorable to the Detroit image.

"We will not go along with anything like showing the Detroit-Windsor (Ont.) Tunnel as a smuggling point for narcotics, or anything that will give Detroit a bad image.

"On a Sunday morning or some other light traffic time we'll rope off a street for shooting, but we will not spend any of the taxpayers' money."

Greene's statement was made before the "Murder capital" blurb and it should be noted that Green's boss, Mayor Roman Gribbs, is not up for reelection but that Police Commissioner John Nichols, who appears as himself in "Detroit 9000," is a candidate for mayor on a law-and-order ticket.

Coproducer Don Gottlieb of General Film said of the Detroit shooting: "It would have cost from \$250,000 to \$300,000 more to shoot the picture in any other major American city. The Police cooperated fully and Chrysler loaned 10 cars."

Police helicopter, a car and horses are in chase scenes in the copper-popper.

The Sheraton-Cadillac rented the company 20 rooms for 30 days at 25% discount and furnished the \$1,000 a day ballroom for shooting free.

The Detroit area is heavy into industrial and commercial filming. Ted Petok's animation studios, with tv commercials, industrials and "Sesame Street" segments on his credit list, took the Oscar in 1972 for his animated cartoon "Crunch Bird." He now has "The Mad Baker" and "The Golfer" on screens.

A local company, The Motion Picture People Inc., is filming "200 Candles," a feature-length film. Another Michigan corporation, Cinema 1976, has a five-year target date for its first full-length feature.

There are 53 film producers listed in the yellow pages. Of these, Wilding Division of Bell & Howell is probably the largest. Wilding shoots for industrial and business announcements, largely, but not entirely for the automotive business. The Bill Sandy Film Co. does training films for Chevrolet.

When Jam Handy was still active, it was said that Detroit produced more film than Hollywood. That statement is more interesting than accurate since no one has exact figures.

The tv stations, WWJ, WJBK, WXYZ, WKBD, CKLW and WTVS, all have studios and equipment capable of handling their own needs and some commercial taping and filming.

In addition, the Motion Picture, Television & Theater Directory lists several studio and location producers available on freelance basis to augment the stations' news staffs. These provide full services from filming and directing to editing.

MIDWEST By JOHN W. QUINN

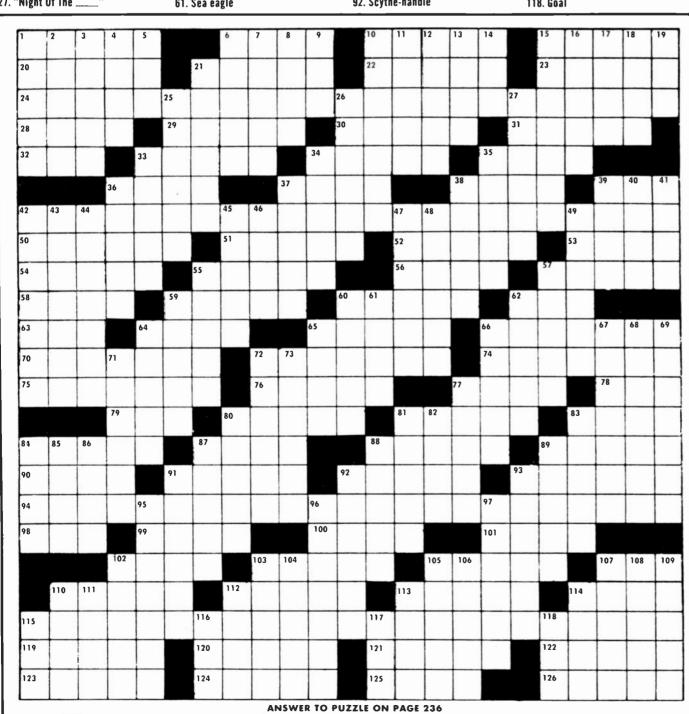
Kansas City.

Feature filmmaking is but a sometimes thing in the medwest. The idea of bringing revenue to a city by filmmaking, of popularizing a city or a locale by on-location shooting and possibly other advantages of picture making for feature release is foreign to public officials around here.

Neither Kansas City nor any metropolis within 500 miles is known to encourage picture-making by any form of subsidization or accommodation. Nor is any metropolitan cen-

(Continued on Page 173)

l. Riser 5. Kite adjunct	38. O'Casey, Connery or Flynn	72. Held in contempt	99. Bengalese cultivation met
i. Kite adjunct			
	39. Petrol	74. Poorer	100. Satisfy
). Rent	42. Place where Khrushchev	75. Comes out	101. Porch
5. So. African snake	couldn't go	76. Singer Mel	102. Actor Fritz
D. Cotta or firma	50. All	77. Sweetsop	103. Friendship
1. Rupee	51. Great Northern Divers	78. Transylvanian Repertory	105. Prolific playwright
2. More peculiar	52. Nurse Barton	Theatre	107. " Wednesday"
3. Relating to iris	53. Place	79. French pronoun	110. "A Summer"
4. Other part of "Effect of	54. Producer Ray	80. Histrionic art	112. Made of whole
Gamma Rays"	55. Actor Raymond & family	81. Low caste Hindus	113 the line
8. Singletons	56. Miss	83. Uncle, Ervin & Katz	114 Homo
9. Radio announcer	57. Soft drinks	84. Rathbone	115. Onetime teleseries
Wendell	58. Actress Kelton	87. " The Clock"	119. Passel of deputies
D. Scatter	59. Kinds of beans	88. Buffalo	120. "Phantom Of The"
1. English producer Lew	60. "A Day In The Of Joe Egg"	89. "Wait A"	121. Lag
2. Guided	62. Haul	90. Statue	122. Debbie Reynolds role
3. "I The Waterfront"	63. Subway system	91. One of the Ford boys	123. Change
4. Lovers' meeting	64. Road sign	92. Attack	124. Doomed one
5. Forage plant	65. Temerity	93. Green encrustration	125. "As I was going to St. Ives
6. Revolve	66. Character actor Henry	94. 1954 romantic film	a man with seven wive
7. Hawaiian thrush	70. Golden commodity	98. Poetic contraction	126. Persians
	De	NWO	
l. Kind of pigeon	33. Scrivener	62. Corners	93. Delay
2. Orange-brown color	34. Belonging to government	64. Conductor Lehman	95. One who ousts
3. Kind of conflict	employee	65. Mean	96. Query about distance
I. Gershwin & namesakes	35. Actor Will & family	66. Actor John	97. Diffusion of fluids
5. "He All The Way"	36. Smothered laugh	67. Fairy queen	102. Bible extract
5. Name	37. Smells	68. Extremities	103. Of the Alps
7. One who does 85-down	38. Hit	69. Craftsman	104. Portrayed The
3. Confections	39. "The Ballad Of Reading"	71. Royal fur	Lone Ranger
3. "Eight On The"	40. Chest	72. Stress	105. Shoot from ambush
). Tepid warning	41. Snow runners	73. 1950's starlet Phyllis	106. That is
I. Best and Oliver	42. Hate	77. Apart	
2. Word on ticket	43. Time between	80. "Blue"	107. Did 85-Down
3. Furbearer	44. Surprise	81. Tenth	108. "Street"
1. Stray	45. Astringents	82. Italian family	109. " Love"
5. Bracero	46. Ibsen character	83. Nut-hatch	110. "Music Man" tune
5. Uproariously	47. Slavonian	84. One 55-Down	111. " For Life"
7. Temperate	48. Made happy	85. Pain	112. Liana
3. Commanded	49. Cultivated	86. Cadge board & lodging	113. Cheese
3. Reply (ab.)	55. Gnaws	87. Progeny	114. Raison d'
I. Whine	57. Arrives	88. Miss Boop	115. Auditor
5. Watergate investigator	59. Shoe ties	89. Classic opera	116. Motorcycle
6. Osmium & Wolfram combos	60. Lobster-skin	91. French schools	117. 551
7. "Night Of The"	61. Sea eagle	92. Scythe-handle	117. 331 118. Goal



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(President, Ogilvy & Mather Inc.) here has been a fundamental change, almost unnoticed by all commentators, affecting the anatomy of the major advertising agencies.

Our business used to be run by owner-entrepreneurs, great men, some of them veritable titans. Many of them have faded from the scene. In advertising, as in other businesses, there has been a managerial revolution. Nine of the top 10 agencies got new presidents or chief executives officers in the last five years.

We do not pay enough homage to the titans-they built the business, they created a solid, predictable, useful new industry. And they handed to the new managements sound flourishing organizations which had distinct corporate reputations.

We are not without problems. But the problems I perceive are not those that the trade press discusses avidly.

A vivid and correct imagination can see the course of future events clearly. But it always underestimates the time required for the changes to work themselves out. I perceive the problems that will plague us, but I am not prepared to guess when they will start to rock the boat.

For the larger agencies, client conflicts are the most serious limiting factor on growth. It is sharpened by advertisers diversifying into each other's businesses. The time will come when it will be necessary to take a new look at what constitutes a conflict, and develop attitudes more like those prevailing in the professions.

advertising agencies, will come under increased scrutiny. Sanity suggests that, in the long-term, extreme forms of nationalism cannot prevail-but in the meantime there will be many anxious moments.

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Not only is the multi-national corporation we serve going to run into increasing difficulties with the forces of economic and social nationalism, but we, as foreign-owned cies have become much more efficient. But in our search for further improvements we shall look to vertical integration. Increasingly, you will find advertising agencies reaching into work that is now sub-contracted. My guess is that this inevitable process will not work itself out without a great deal of argybargy.

The changing face of the agency business is still very much the same face. Neither vigor nor optimism has drained from it.

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DAY-BY-DAY

(Continued from Page 130)

Jan. 31—Clean pix' longevity payoff; 40-year results show 43% of Disney films grossed big; MGM 7%, Warners 6.8% follow.

FEBRUARY

- Feb. 1-IATSE and Producers Association nearing accord on new contract; 24% package increase anticipated.
- Feb. 2—Sidney Beckerman new Allied Artists production chief.
- Feb. 5-IA & Producers conclude deal; 80-cent per hour hike over three years; pension, Health-Welfare funds get pix-to-tv gross share.
- Feb. 6—January key-city boxoffice hits \$31,559,000, same as last year, but up 24% over 1970.
- Feb. 7-IATSE claims hooker in new industry pact; biz agents say no agreement on jurisdiction, as asserted by management.
- **Feb. 8**—Columbia six-month profits \$2,296,000, in turnaround from \$5,527,000 loss year earlier.
- Feb. 9-MGM forms family tv "network;" will offer local stations limited slate of theatrical pix; fringe time main target.
- Feb. 12—Commerce Dept. bullish on pix & tv; calls film industry outlook "good:" forecasts boxoffice take of \$1,425,000,000 in '73.
- Feb. 13—"Godfather" takes 11 Oscar nominations; "Cabaret" bats 10, "Poseidon Adventure" 7; "Sounder," "Emigrants" & "Travels With My Aunt" tie at four.
- Feb. 14—Warner Communications '72 net tops \$50,000,000; WB film rentals score 67% gain to \$144,000,000; music sales zoom and tv-CATV up.
- Feb. 15—Internal Revenue Service chills Hollywood indies as court rules in Paddy Chayefsky case ("The Goddess") no writeoffs unless there's investment risk.
- Feb. 16 AFTRA and networks extend contract one year in compromise, after failure to set new pact.
- Feb. 20-Tv Academy protests to President Nixon; trustees "abhor" any attempt to use license power for "intimidation of broadcast news."
- Feb. 21 Senate group grills Office of Communications Policy director Clay T. Whitehead; quizzed by Communications Subcommittee, White aide hedges on tv licensing.
- Feb. 22 Writers Guild strike action authorized; walkout if necessary okayed by scribblers to gain contract demands.
- Feb. 23—Writers in minimum pay demands want \$12,000 for hour tv story & teleplay; \$6,417 half hour; management reacts coolly.
- Feb. 26—Seniority ruling favoring union vs MGM could have wide ramifications.
- Feb. 27—Boothmen ask IA to OK strike of Directors Guild to get new contract.
- Feb. 28 Academy in another sour

note as Board of Governors mull possible "Godfather" music rubout as not being original score.

MARCH

- March 1-Academy orders new music score voting; Governors vote to let tune members settle fate of "Godfather" eligibility.
- March 2-20th-Fox operating net \$6,799,000; 78% of profits from subsidiary operations in fiscal year; theatre and tv rentals down.
- March 5-Directors Guild honors "Godfather;" Francis Ford Coppola wins in features; Lamont Johnson gets third DGA tv trophy for "That Certain Summer."
- March 6-Writers go on strike today in rejecting AMPTP proposals by 778-24; orders drawn for studio picketing.
- March 7—All major companies being picketed as writers' strike in full swing; only few indies operating.
- March 8—Writers Guild files NLRB complaint; charges AMPTP violates Labor Act with "take it or leave it" bargaining stance.
- March 9-Producers list own allegations with NLRB in accusing Writers Guild of "restraint" and "coercion" of hyphenates and employers.
- March 12—Writers and Producers resuming talks: Guild sets strike deadline for indies.
- March 13—Small producers may be struck tonight if no deal is reached on new pact.
- March 14—Broadcasters given added security as new Office of Telecommunications Policy license renewal legislation extends three-year periods to five.
- March 14—Hyphenates key to WGA strike: Guild's attempt to bargain for writers employed in other areas causing talk snarls.
- March 16—Indies divided on WGA terms; "hyphenate issue too loaded" for quick acceptance of proposals, say some execs.
- March 19—Writers Guild inks seven indies: doesn't affect AMPTP and web stand, sez AMP's Billy Hunt; new pact gives hyphenates residuals.
- March 20—Jerry Lewis sued for \$3,000.000 by minicinema group on charge of fraud and trust violations.
- March 21 Webs reject WGA's indie terms.
- March 22 United Artists fiscal picture improves; inventory down but high debt remains; only three of 50 low-budget pix to show red ink.
- March 23—White House would ax Primetime Access Rule; Telecommunications Policy director Clay Whithead amiably asks FCC to seek voluntary restraints but early action not expected.
- March 26—"A Little Night Music" wins six Tony awards, "Pippin" five, in Broadway sweepstakes.
- March 27-Nat'l Association of Broadcasters nixes any Nixon news deal; prez Vincent Wasilewski tells conclave license renewal fight can be won without compromise.

March 28—"Godfather" wins best picture Oscar but "Cabaret" leads race with eight awards.

March 29 - FCChairman Dean Burch bears down on smut; warns NAB conference airing of "trash" could bring Government action.

March 30—Ted Mann theatre circuit buying National General chain; will pay \$67,500,000 with financing assist from American Financial Corp.

APRIL

- April 2—Big cable tv boom seen by 1980; CATV execs at Tv Academy parley admit "too much blue sky" talk marked past efforts.
- April 3 Minicinemas run into snag: United General Theatres bankrupt.
- April 4—Ides of March slow domestic boxoffice; first quarter key-city take off 2% to \$85,800,000; "Poseidon Adventure" gets 20% of market.
- April 5—Hyphenates back WGA strike; form steering committee.
- April 6-ABC-TV 1973-74 sked shows five new shows and six axed: Sunday night programs moved up.
- April 9—Universal maintains tv production lead: has 12 shows with 13½ hours: Paramount runner-up with six shows and five hours weekly.
- April 10-WGA spurns AMPTP offer: proposal calls for three-year pact, would pay "pure" producer when he writes.
- April 11—Film industry and Government differ on tax; Treasury Dept. would deny investment credit on piz grossing over 50% abroad.
- April 12—Producers Guild and AMPTP amend contract; umbrella clause, grievance and arbitration procedures now provided for in pact.
- April 13—Hyphenates form own "lobby"; new group asks WGA demand up to 12 weeks prep time for new shows after strike ends.
- April 16—IATSE war on non-union labs urged; Local 673 points to porno and Government pix as factors that hurt union workers and shops.
- April 17—Six hyphenates strike back at WGA; claim Guild release "tried, convicted and sentenced" them
- April 18—Film sales intimidation charged as exhibitors claim Warners and Columbia threaten licensing to CATV unless theatres take pix.
- April 19—CBS' William Paley defends to reruns; ban would not add jobs, only hurt quality, network founder tells annual meet.
- April 20—Majors' prexies reaffirm AMPTP's position in writer strike, as AMP's Billy Hunt sez Paramount contacted by Guild in attempt to bypass Association.
- April 23-WGA disputes Hunt allegation in denial that union sought to make Paramount deal.
- April 24—New setup for Network Cinema Corp.; circuit's area directors take over, raise new coin; Jerry Lewis among pledges.
- April 25—Jerry Lewis exits Network Cinema Corp. as he charges franchisers of minitheatre circuit broke their agreement with him.

April 26—Polled hyphenates favor standing on own feet if it would hasten settlement of writers' strike.

April 27—Hollywood sheds inventory fat: \$620,000,000 feature investment reps \$80,000,000 drop in 1972; down 50% from 1968 peak.

April 30—CATV industry mobilizing against General Telephone's 100% attachment fee hike.

MAY

- May 1-Jack Webb files charges against WGA; coercion alleged in claim filed with NLRB; cites management status.
- May 2-Writers Guild defied by writer Jeffrey Bloom, fined for refusing to picket: will "ignore" Guild, he sez.
- May 3—Friday picture opening proposed; 20th-Fox makes shift to save promotion coin, bury critics' pans.
- May 4—Most Disney gold still from pix as half-year report shows film rentals earn 55% of gross profits on less than 27% of total sales.
- May 7-Calif. NATO in trial sixmonth marriage of southern and northern regional units.
- May 8-WGA settlement hopes blasted; talks between writers and management bog down over story cutoff and other points.
- May 9—April key-city b.o. drops 22%; four-month take down 9% from '72 but 14% over '70-71; hitless spring a factor.
- May 10-Warners plunges deeper into CATV as \$20,000,000 buy of Sterling Communications marks major time.
- May 11—Tv season delay looms larger; web exex say postponement may be unavoidable if WGA strike not settled soon.
- May 14—CBS-TV joins other nets in mulling season delay; seven series "critically affected."
- May 15—Unions win point from Telecommunications Policy chief Clay Whitehead; sez Government filmmaking should go to industry's producers.

 May 16—"Billy Jack" reissue nears
- May 16—"Billy Jack" reissue nears \$1,000,000 b.o. take in 61 four-wall deals.
- May 16-Writers-AMPTP talks collapse; supplemental market fees issue is stumbling block; NBC delays tv season start.
- May 18-Writers' strike could close studios; possibility raised by Billy Hunt.
- May 21—"Julie Andrews Hour" Emmy leader with seven awards; CBS's 25 wins leads nets, ABC second with 22, NBC 10, Public Broadcasting seven.
- May 22-ABC-TV sets \$250,-000,000 billings in all-time record gross biz; primetime sked 90% sold out.
- May 23-Jules C. Stein gives up MCA chairmanship June 4 but remains on board; Lew Wasserman likely successor.
- May 24—Major studios will remain open: AMPTP firms continuing to hire writers, buy yarns: WGA charges eye on pay tv.

(Continued on Page 164)



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DAY-BY-DAY

(Continued from Page 162)

May 25—Columbia, in busy production-distribution sked, to release 17 new pix and six reissues in 10 months; 26 set to roll in same period. May 29—WGA charges two soapers—NBC's "Days Of Our Lives" and CBS's "The Young And The Restless"—use "scabs"; court ruling cited on right to discipline "supervisors."

May 30—CBS Records fires prez Clive J. Davis for alleged "improper use of company funds."

May 31-IA and AMPTP sign tape accord, but Don Haggerty, IA local exec, calls deal "illegal," threatens to take "appropriate legal action."

JUNE

June 1—Burt Harris returns to CATV via acquisition of Triangle Systems and its 21 Philly area cable franchises for \$11,000,000.

June 4-Vidtape pact draws more fire; three IA unions file NLRB charges against agreement set by Dick Walsh with AMPTP.

June 5—More bad news for writers: residual revenues from tv take sharp drop in April, down 22.3%.

June 6—May b.o. off 16% to \$25,-557,000 without last year's "Godfather;" kung fu and "Last Tango In Paris" nab 14% of domestic market. June 7—Majors stagger tv production skeds; will shoot as many series as possible.

June 8-WGA and AMPT start new negotiations following weekend fi-

June 11 – Watergate buildup for National Public Affairs Center for TV; buoyed by wide response to coverage.

June 12—Corp. for Public Broadcasting and Public Broadcasting Service in full accord as House Communications Subcommittee starts hearings on coin bill.

June 13-1ATSE jurisdictional fight looms: lensers Local 659 charges Las Vegas Mechanics Local 720 with violating charter rights.

June 14—AFTRA seeks "drastic changes;" end of unilateral options, shorter week for newsmen among new pact demands.

June 15—Writers and AMPTP at odds again; talks recessed indefinitely over failure to agree on coin formula.

June 18—Explosive issue of reruns coming up at oral FCC Primetime Access Rule session.

June 19—CATV industry urged to fight; militant stand against opponents of cable tv advocated at annual meet.

June 20—FCC head sees competitive era: Dean Burch warns both cable tv and over-air broadcasters they must sink or swim.

June 21 – U.S. and Soviets to expand pic plans: arts pact covers 1974-79, only first three years detailed.

June 22—Supreme Court in obscenity bombshell; landmark rulings rock porno merchants; each state can get as tough as it wishes.

June 25—Writers Guild ends film strike; estimated \$1,000,000 loss

to Guild roster since March 6; talks still on with webs.

June 26 – Post-strike bitterness flares; WGA to punish eight hyphenates; some writers seek to quit Guild, form own union.

June 27-WGA fines and ousts five hyphenates; \$50,000 slapped on John Mantley and David Victor, \$25,000 for Robert Blees; some say they won't pay.

June 28 – Directors Guild okays parts of new pact; hefty boosts in minimums and supplemental markets plan accepted; talks continue.

June 29—Labor problems cut film starts 26% for first half of '73.

JULY

July 2-L.A. firstruns in 11.98% six-month drop to \$9,309,062 from last year's \$10,928,135.

July 3-Six-month key-city b.o. down 11%.

July 5-AMPTP to assist writers penalized in WGA strike.

July 6 – WGA and nets agree on pact terms; members to vote next week.

July 9-Wm. Morris Agency in sports plunge: Berle Adams to handle athletic celebs.

July 10-Santa Monica Municipal Court judge rules Calif. obscenity law unconstitutional.

July 11—Majors to hold obscenity sesh; nine MPAA company prexies expected to meet July 31 to plan action on Supreme Court rulings.

July 12—Two porno rulings conflict: Beverly Hills and Santa Monica courts disagree on validity of Calif.'s obscenity law.

July 13-Jury choice for "Deep Throat" trial conducted in secrecy in Bevhills.

July 16—Four names sent to President Nixon as possibilities for Nicholas Johnson slot on FCC.

July 17 – Cinemette Corp. of America, Pittsburgh-based theatre chain, said dickering to buy RKO-SW Theatres.

July 18-NLRB issues complaint against AFM "unfair" lists.

July 19—FCC sets joint-sales probe; proposed study, prelude to rulings, asks broadcasters for comments by Nov. 1.

July 20 – New wage laws worry exhibs; more automation, fewer jobs seen as higher minimums loom for theatre staffers.

July 23-Broadcast news freedom upheld; NBC wins midwest suit as Appellate Court uses test of "malice" as key point.

July 24 – Diskeries adopt payola code: Record Industry Association asks Congress to pass stringent laws; sets up own anti-drug, kickback oaths.

July 25—New England porno crackdown; six northeast states join in fight against hardcore pix and mags; raids under way.

July 26—Alan J. Hirschfield new prez and chief executive officer of Columbia Pictures Industries in top management shakeup: Leo Jaffe in relinquishing posts becomes board chairman, Abe Schneider honorary chairman. July 27-20th-Fox reports \$5,070,000 six-month profit; feature film rentals soar 58%; foreign theatres flourish; lab unit healthy.

July 30 – Obscenity ruling headaches; exhibs "shocked and confused;" NATO to seek redefinition. July 31 – Organized crime in disk biz; Sen. James Buckley charges artists are rackets' victims.

AUGUST 1973

Aug. 1—Industry to fight obscenity rule; three-prong plan of action okayed by MPAA includes new appeal to Supreme Court.

Aug. 2-Valenti hits CATV "betrayal;" tells Senate panel cable tv group reneged on copyright fees arbitration agreement.

Aug. 3—Christmas in August for unions; AMP's Billy Hunt and IA's Dick Walsh arrange retroactive pay hikes for crafts even if pacts not okayed.

Aug. 6—Film Editors nearing pact with British counterparts, art directors also talking.

Aug. 7—United Artists wins legal skirmishes over "Last Tango In Paris" in Albany and Niagara Falls; judge panel studied pic in Okla.

Aug. 8—July's boxoffice key-city continues decline; 7-month cumulative total for 1973 10% below '72.

Aug. 9-Metro allots \$250,000 in air plugs for 250 Midwest firstruns of "Westworld."

Aug. 10—Calif. obscenity law upheld by Court of Appeals.

Aug. 13—Stagehands Local 33 ask three tv network prexies to conclude "meaningful settlement" in contractual negotiations.

Aug. 14—L.A. firstruns top \$1,000,-000 first time this summer.

Aug. 15 – N.Y. obscenity law thumbed by State Supreme Court Judge, ruling it unconstitutional because it doesn't specifically define actions.

Aug. 16—Boxoffice smiles upon Universal as company registers five major film hits during past six months.

Aug. 17—No holds barred in N.Y. pornography, as D.A. order police halt raids pending clarification of rule thumbing state law.

Aug. 20—U.S. foreign picture billings up 14%; UA maintains leadership, with Columbia dropping from second to sixth place.

Aug. 21—Ted Mann, outlining threepoint plan, to spin off 75-100 houses of his National General circuit buy, build new spots and multiple others.

Aug. 22—Tv revenues top \$3,000,000,000; FCC figures show 1972 profit zooms 41.9% over '71 to be second highest in history.

Aug. 23—United Artists, Paramount & Warner Bros. in 63% of take in five big foreign markets during first quarter of '73.

Aug. 24—Metro's "Westworld" bonanza racks up \$2,000,000 first week in 275 Chi-Detroit-Cleveland situations.

Aug. 27—Three tv nets to spend \$450,000,000 for new season programming.

Aug. 28—Senate opens own disk probe in querying waxeries.

Aug. 29—National General Corp. half-year fiscal report reveals snag in insider's sale to American Financial Corp. could abort deal.

Aug. 30—Tv guestar pay soars to \$40,000 a segment as anthologies cause spirited bidding for big names.

Aug. 31—CATV wants in on satellites; cable tv industry to

ganizes group for access to new transmission means.

SEPTEMBER 1973

Sept. 4—British labor plots to confiscate U.S. subsids sans compensation under total nationalization plan.

Sept. 5-Teleprompter Corp. cuts back CATV: stock hits new low as high interest rate and lag in new customers blamed.

Sept. 6—Motion Picture Export Association urges overseas exhibs to go modern.

Sept. 7—AFTRA files suit in N.Y. Supreme Court against three webs and production companies for excess of \$1,000,000 in residuals.

Sept. 10 – Full-scale vidtape production at Universal-TV.

Sept. 11—Teleprompter Corp. facing SEC and N.Y. Stock Exchange probes; bankruptcy denied as stock trading of biggest CATV firm suspends.

Sept. 12–1973 boxoffice lagging behind '72; inflation and ticket hike are factors.

Sept. 13–FCC greenlights \$292,-000,000 spending for satellites.

Sept. 14-SAG board approves use of computers in election procedures; members asked to ratify.

Sept. 17-FCC Chairman Dean Burch calls for tv controls; proposes FCC adopt percentage system of guidelines; favors five-year license.

Sept. 18—Metro quitting distribution; company not folding, prez Aubrey says, but selling property, expanding video production.

Sept. 19-NATO panel seminar on pornography, reported one of finest in years, weighted against censorship by law.

Sept. 20-ASCAP take for first eight months of '73, \$47,240,000, up 10% over same period last year.

Sept. 21—NATO CATV fight growing hot: unrestricted access to pix by cable tv to be battled on local and state levels.

Sept. 24 – Metromedia loads 1973-74 tv hopper.

Sept. 25—Allied Artists' \$15,271,000 revenue for 52 weeks, against \$8,377,000 previous year, announced as due to "Cabaret," said to be "the largest single factor in increased net income."

Sept. 26 – Over 6,000 on Universal's payroll, October mark may reach 7,000; 22½ hours of primetime film being made by 17 companies.

Sept. 27—Actors eye skies for residuals: Int. Federation of Actors to seek payments for satellite.

Sept. 28—Columbia Pictures checking out its Transworld Communications, hotelvision subsid, for reported \$4,000,000; N.Y. headquarters disposal nearing close.

FILM GROSSES FOR 1972-73 SEASON

(Continued from Page 104)

\$750,000-\$1,000,000

- "Black Gunn" (Col)
 "The Burglars" (Col)
- "The Carey Treatment" (MGM)
- "Elvis On Tour" (MGM)
 "Hickey And Boggs" (UA)
- "Puppet On A Chain" (CRC)
- "Ulzana's Raid" (U)

\$500,000-\$750,000

- "Blindman" (20th)
- 'Cancel My Reservation' (WB)
- "Dirty Little Billy" (Col)
- "The Discreet Charm Of The Bourgeoisie" (20th)
- "The Effect Of Gamma Rays On Man-In-The-Moon Marigolds (20th)
- "Fellini's Roma" (UA)
- "The Groundstar Conspiracy" (U)
- "Hammer" (UA)
- "J.W. Coop" (Col)
- "The Magnificent Seven Ride" (UA)
- "The Man" (Par)
- "Play It As It Lays" (U)
- "The Possession Of Joel Delaney" (Par)
- "When Legends Die" (20th)
- "The Wrath Of God" (MGM)
- "You'll Like My Mother" (U)

\$250,000-\$500-000

- "And Now For Something Completely Different" (Col)
- "Bad Company" (Par)
- "Black Girl" (CRC)
- "Chloe In The Afternoon" (Col)

- 'Corky" (MGM)
- "The Dead Are Alive" (NGP)
- "Fat City" (Col)
- "Hammersmith Is Out" (CRC)
- "The King Of Marvin Gardens" (Col)
- "Living Free" (Col)
- "The Night Of The Lepus" (MGM)
- "One Is A Lonely Number" (MGM)
- "Return Of Sabata" (UA)
- "Snow Job" (WB)
 "Fillmore" (20th)
- "Georgia Georgia" (CRC)
- "The Great Northfield Minnesota Raid" (U)
- Trick Baby" (U)
- "Z. P. G." (Par)

\$100,000-\$250,000

- "And Hope To Die" (20th)
- "Child's Play" (Par)
- "Contess Dracula" (20th) "Crescendo" (WB)
- "The Darwin Adventure" (20th)

- 'The Daughters Of Satan'' (UA)
- "The Deadly Trap" (NGP)
- "Dealing" (WB)
- "Dracula A.D. 1972" (WB)
- "Eagle In A Cage" (NGP)
- "Every Little Crook And Nanny" (MGM)
- "Four Flies On Grey Velvet" (Par)
- "Get To Know Your Rabbit" (WB)
- "Gumshoe" (Col)
- "Hands Of The Ripper" (U)
- "I Want What I Want" (CRC)

- "I Want Wnat I Want (Coll)
 "Images" (Col)
 "Lady Liberty" (UA)
 "The Little Ark" (NGP)
 "Money Talks" (UA)
 "Necromancy" (CRC)
 "The Pied Piper" (Par)
 "The Public Eve" ([1])
- "The Public Eye" (U)
- "Pulp" (UA)
- "Savage Messiah" (MGM)
- "Sitting Target" (MGM)
- "Stand Up And Be Counted" (Col)

- "The Strange Vengeance Of Rosalie" (20th)
- "Superbeast" (UA)

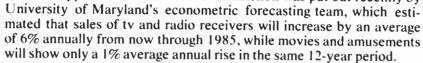
- "To Find A Man" (Col)
 "Treasure Island" (NGP)
 "Twins Of Evil" (U)
 "Vampire Circus" (20th)
 "Welcome Home, Soldier Boys" (20th)
- "Without Apparent Motive" (20th)

Under \$100,000

- "The Assassination of Trotsky" (CRC)
- "Beware The Brethren" (CRC)
- "The Black Belly Of The Tarantula" (MGM)

- "Black Rodeo" (CRC)
 "Companeros" (CRC) "A Day In The Death Of Joe
- Egg" (Col)
 'The Devil's Impostor" ("Pope Joan")
- (Col)
- "The Irish Whiskey Rebellion" (CRC)
- The Jerusalem File" (MGM)
- "Journey Through Rosebud" (CRC)
 "Limbo" (U)
 "Malcolm X" (WB)

- The Mind Snatchers" ("The Hap-
- piness Cage") (CRC) "Parades" (CRC)
- "Smic, Smac, Smoc" (CRC)
- "Stigma" (CRC
 "To Die Of Love" (MGM)
- "To Kill A Clown" (20th)
- "The Visitors" (UA)
- "The Weekend Murders" (MGM)
- "What Became Of Jack And Jill?"
- (20th)



Contradictory Crystal-Gazing

What appears to be a curious contradiction was put out recently by

Since tv and radio programming is an inseparable part of the amusement industry, the Maryland university's crystal-gazers would seem to have some clarifying to do.



ADAMS, RAY & ROSENBERG LITERARY AGENTS

Daily Variety 40th Anniversary Issue

165

FOOLING WITH FIGURES IN VEGAS

By BILL WILLARD

Las Vegas.

E verybody in Vegas is fooling with figures. Not especially the soft and warm kind of figures on exhibit in the showroom spectaculars, but mostly those mathematical squiggles that make up solemn and cold statistics are the grabbers for both tourists and localites.

Take the monumental fuss going on between the Chamber of Commerce and the Las Vegas Convention Authority. The CC came out with one of those glossy, expensive-looking annual reports usually attributed to big corporations. In it the Chamber kept alluding to a set of figures on folks coming to town.

"Over 17.4 million annual visitors attest to the fact that getting to Las Vegas creates no problems," is the leadoff sentence in the chapter dealing with visitor attendance, which also stated that the most popular mode of transportation in 1972 was the family automobile.

Figure Disputed

The Convention Authority disputed that figure. Their computation indicated slightly less than 8,000,000 annual visitors. The CC reconciled their tourist amount by stating that the 17.4 million was the number of visitor days spent in Las Vegas. The formula for finding the tourist count is reached, they said, by multiplying the number of rooms by the number of days in the year by the number of persons per room and then applying the hotel and motel occupancy rates.

That's easy for you to say, goes the old joke.

But, according to the Convention Authority there are many new rooms being built and figures are extremely important when projecting advertising and marketing. Lifeblood of the Authority is convention biz. Imagine how out of joint all noses on the Convention Authority must be when the CC annual report states that only 2% of annual tourists make up convention biz.

41,858 Rooms In '74

Speaking of rooms being built, here is a list furnished by one of the foremost public relations and advertising execs on the Strip. "Be sure and check it out," he said. Okay.

Projected Additional Rooms

(Scheduled completion projected by end of 1974)

Aladdin	800
Marc Antony2,0	000
Caesars Palace	375
Circus Circus	410
Dunes1,0	000
El Cortez	50
El Cuardo	270
Flamingo	250
Fountainbleau1,	200
Fremont	300
Grand	300
Grand2,0	080
Hacienda	500
Hilton	600
Howard Johnson	523
Las Vegas Airport Hostelry	
& Trade Center1,	600

McCarran International	1,000
Plaza	600
Sahara	500
Showboat	150
Stardust	500
Tropicana	600
Union Plaza	
TOTAL 1	5.858

Current number or rooms: 12,000 hotel, 14,000 motel. Projected total rooms in 1974, 41,858.

Checking around: Circus Circus was granted a one-year delay in early September by the couny planning commission on consruction of a 15-story addition to the present highrise. Central States Southeast and Southwest Areas Pension Fund of the Teamster Union holds the Circus Circus mortgage and requested the delay. Reason, tight economic conditions.

Marc Antony, a Caesars Palace spinoff (Caesars Palace Inc. of Los Angeles, parent of Desert Palace Inc., which operates Caesars Palace and parent of Paradise Road Hotel Corp., which runs the Thunderbird and will be the Marc Antony one day), has plans for a farout structure, but doubt if 1974 is the year to venture far-out or out at all. The Dunes—maybe yes, maybe no. El Cuadro is one of those Sunday real estate section photopromo dandies, ditto Fountainbeau. Vegas papers print dozens of these dreams a year.

Grand Opening

The Grand is supposed to open in December, but the mighty fortress of Flamingo Road just may become a 1974 New Year's Eve kickoff saturnalia. Howard Johnson already opened its 332 room highrise, first hotel to open in Vegas this year and is unlikely to add more rooms in '74.

The two hotels adjacent to the airport may get off the ground next year. Las Vegas Airport Hostelry and Trade Center and McCarran International have confused Vegans thoroughly. Nobody knows which hotel is which and which goes on what acres of ground and when.

The Plaza is another confounder for localites with its plot across from the Stardust already having built its casino called the Riata. There probably will be a name change so as not to conflict with the Union Plaza downtown, which just might go ahead with an addition next year.

The Hilton is in the midst of its addition. The Sahara, Tropicana and Flamingo are under way or well along. All of which means revising the total figure of 15,858 new rooms in 1974 downward at least one half.

The Teamsters certainly know what's happening. Other Vegas hotels, many beholden to Teamster funding, will also form a holding pattern just as Circus Circus is doing, hopeful for an economic stabilization in 1974 before breaking any new ground.

When you start fooling with figures, no one can hold a burning buck to the MGM Grand Hotel. This colossus has already taken the alltime sweepstakes for laying out swollen entertainment salaries, if you would believe figures among the well-planned leaks.

Other Hotels Worried

All the other hotels are more worried as each day goes by while their choice headliners are being picked off by the Grand for amounts of money reportedly far in excess of what they have ever received for such work anywhere (and far more than what they're really worth in casino returns, goes the talk, some of it spiteful, some fairly accurate).

From the reported \$200,000 weekly and MGM picture deal with Dean Martin to open the hotel, the stipends graduate down to about \$50,000 per, the latter quite low and a figure not to be bandied about for fear that the recipient may be construed as being of little value Vegashowbizwise.

The Grand will have two large showrooms. The Ziegfeld seats 800 and will have the dazzling Don Arden productions in staging that will make his current Lido show at the Stardust look like the old Miami Valley Chautauqua with mechanical gadgets, elevators, revolving areas, plus a proscenium to proscenium line of dancing girls—and the proscenium will be the wildest in town, half a football field or so.

The 1,200 Celebrity Room will have all the plundered stars, happily working out their new astronomical figures, while the rest of the Strip sweats.

Until the counts come marching in and all MGM stockholders are made happy by all that ever-so-Grand,

there is wary, watchful waiting to see what happens with the salary inflation and assorted hyperbole.

Record Gambling Profits

One couldn't do a piece about figures without crowing a cockle-doodle-doo about gambling profits chalking up another record for the umpteenth year. Gaming in the county, which includes the Strip and downtown Las Vegas hotels and casinos, shot up 23% to give the state a \$533,900,000 revenue this year. In five years the take has more than doubled.

Happiness in Vegas, of course, is having a great slot machine take. The delirium this past year comes from 21,751 licensed slot machines with gross revenue to the state of \$35,200,675, up 14.7% from the year before. The gross game and table revenue was \$105,481,937, an increase of 24.8%.

One sound reason for the rapid rise in revenue, says Shannon Bybee Jr., a member of the State Gaming Control Board, is tighter accounting controls over the books. Increased tourism can't take all the credit, he intimates. But those stricter controls over accounting "plug up leaks by employes trying to take the house off."

He means skimming.

Legitimate Big Biz

The old Vegas image of mob control has gradually evolved into legit big business, publicly traded corporations with the Securities and Exchange Commission constantly looking colsely at what goes on out here in Nevada.

The Gaming Control Board has tight controls over junkets and junketeering, cutting down on some of the losses previously experienced as a result of large unpaid markers. Accounting for the increased spending by tourists at a time when Las Vegas is swept up in a whirl of inflation, price freezes and commodity shortages affecting many a person's lifestyle by curtailing frills, apparently hasn't faded gamblers. That is the observation of Bybee.

Characteristic Gamblers

Characteristic gamblers take advantage of market ups and downs to buy and sell and lump clear profits making them rich, while inflation hurts many, principally those who can't afford to gamble anywhere. But anywhere isn't Vegas. This town attracts both the characteristic and uncharacteristic gamblers. They evidently have wads to unload.

"I like to think perhaps they're finding the risks are better in Las Vegas and they get a better shake on the gaming tables than in the stock market."

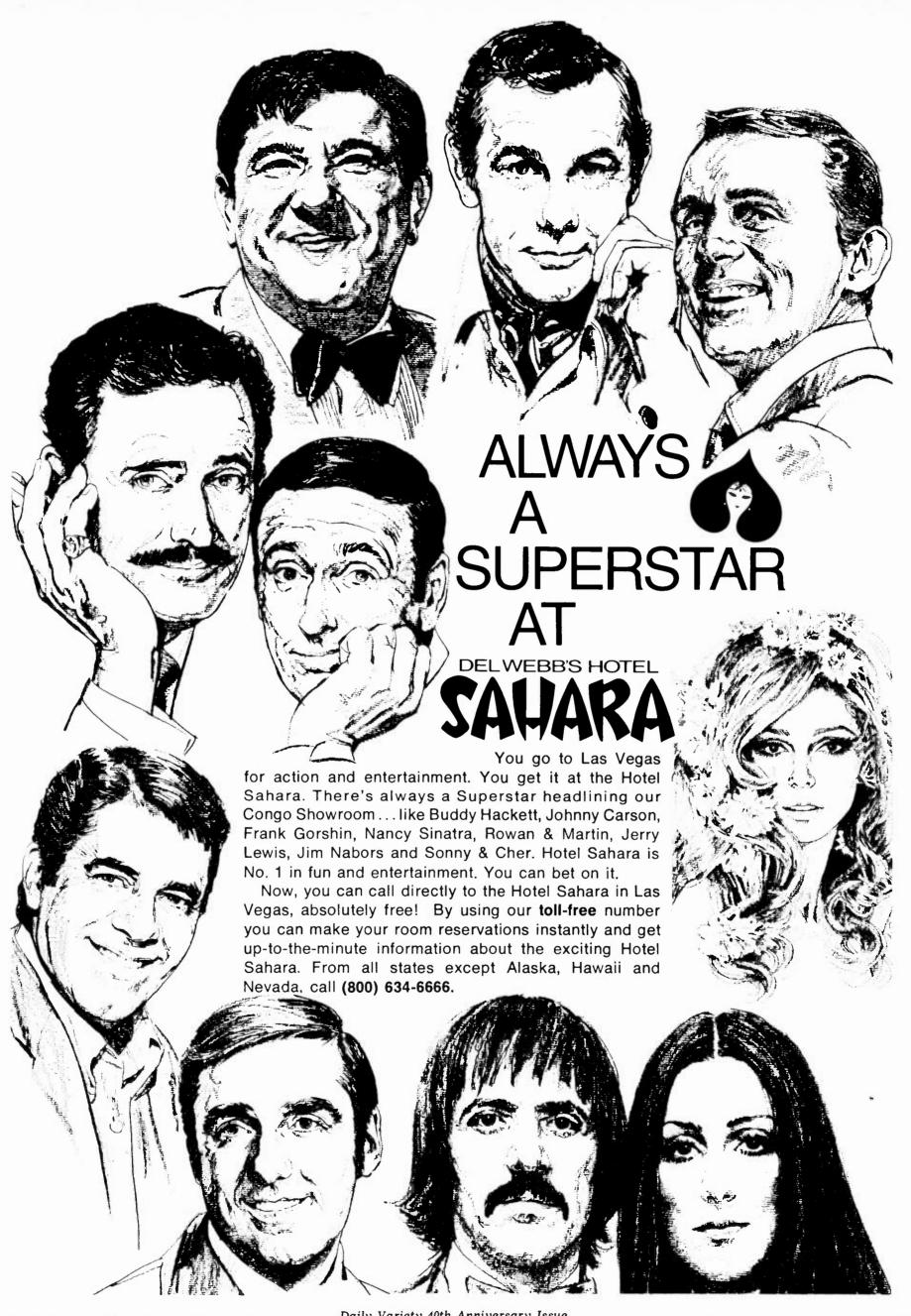
Doing a little speculating himself, Bybee leans back and says:

Whichever way you want to fool around with figures, Vegas is still one of the best places no matter how you look at them.

The Femme Influence

An inquiring reporter, with a magazine article in mind, recently quizzed about 60 women on "vacation" in Las Vegas, and among his findings were:

- 1. The main attraction of the resort for 62% of the femmes was the slot machines. The lavish supper club shows and big-name entertainment was runner-up with 35%—that's what they admitted.
- 2. Most gals lost money to the "one-armed bandits," but they
- said they had such a good time doing it—getting an occasional jackpot—that they didn't mind the losses.
- 3. Those who won something did a lot of crowing about it—good publicity for the operators.
- 4. The men-husbands or boy-friends-mostly went to Vegas at the urging of the gals. At least 70%.
- 5. Win or lose, nearly 85% of the dames said they planned to come again.





Artist's conception of Expo '74, international world's fair opening next May 4 in Spokane, Wash., celebrating a 'New Environment'

Spokane's Expo '74 Eyes 5,000,000 Attendance

By DON REED

Spokane.

In just a bit more than six months, Expo '74, a world's fair celebrating "Tomorrow's Fresh, New Environment," will open for a six-month run on a 100-acre site on two islands and the banks of the Spokane River in downtown Spokane.

As is usual for such endeavors, the coming six months will be the crucial ones, but the fair's administrative and promotional staff believe there will be no knotty problems. This feeling is bolstered after a hyperactive summer that saw many of the pieces necessary for success falling into place. Attendance is expected to top 5,000,000.

In its favor, say top officials, is the fact that Spokane's Expo '74 is the only exposition in the world during this decade and that it has been officially sanctioned by the 36-nation Bureau of International Expositions in Paris, the international body regulating such events.

The exposition will be held on an impressive site, and its metamorphosis from a former railroad staging yard with a tangle of unsightly elevated tracks, dilapidated equipment and dismal warehouses to a green park with trees and flowers, waterfalls and at least two handsome permanent buildings, including a 2,700-seat opera house, certainly ties in with the theme of celebrating a new environment.

\$70,000,000 Investment

Investment in the site is expected to top \$70,000,000. Entertainment offerings will have a minimum nut of \$1,000,000 and will cover the entire spectrum of the performing arts, says Thomas F. Jennings, director of Expo's entertainment. Many other shows will be booked by other organizations, particularly in the adjacent 8,000-seat Spokane Coliseum, and Jennings and his staff are working closely with Northwest Releasing Corp. and Concerts West, booking outfits in Seattle.

Shows already set by the Expo staff include the Jack Benny Show, July 29-Aug. 4; the King Family, Aug. 5-7; Gordon Lightfoot, May 17; the Carpenters, Aug. 8; the Joffrey Ballet, June 7-8; pianist Van Cliburn, May 21; Irish Rovers, July 26-28; the Philadelphia Symphony Orches-

tra, June 6, and Walt Wagner, July 12. All of these shows will be in the 2,700-seat opera house in the Washington State pavilion.

Other shows booked include a Festival of Music, with Boots Randolph, Floyd Cramer, Al Hirt and Brenda Lee, June 23-24; Victor Borge, July 11 or 22, and the Mormon Tabernacle Choir, July 18-19. The Choir will appear in the Coliseum. The Seattle Opera will present "Pagliacci" with Gianni Schicchi, May 23 and 25, and "Aida," with James McCracken and Sandre Warfield, July 8 and 10. In addition, the General Electric sponsored "Up With People" troupe will be at the fair throughout its run.

International Entertainment

Major entertainment will be supplied by foreign exhibitors, with troupes from the Soviet Union, Japan, Taiwan, Caribbean nations and others. A Festival of Entertainment featuring amateur groups from throughout the world will involve around 9,000 performers, representing about 160 separate troupes or companies, and Jennings said these must meet certain standards of quality before they are signed.

The fair's amusement area will be in a specially designed 14.5-acre fun center at the southeast corner of the grounds, with all new rides and exhibits. The main amusement street will be designed with an "In Old Spokane" theme featuring rides and activities reminiscent of the area's historic past. A ride through the sinister caverns of an old mine, a rapid run on a make-believe log careening down a flume from a mountain-top timber operation, an aerial tramway transporting riders on an excursion across and over the fair-grounds will be among the attractions.

An elevated people mover will take fair arrivals from an outlying parking lot to the fair-grounds about a mile away. This advanced system will be part of a complex traffic control system being implemented to alleviate traffic congestion in the downtown area.

It is expected that the amusement centre will be operated by Sports Services Corp. of Buffalo, N.Y.

One of the permanent buildings left as a legacy of the expo will be the United States pavilion, being constructed at a cost of \$11,900,000; the

other is the Washington State pavilion, a white marble showcase costing \$7,500,000 which will, as noted before, include a 2,700-seat theatre. In addition, the Boeing Co. of Seattle is financing an outdoor theatre at the eastern end of Havermale Island which will seat 1,800 and will remain after the fair ends as part of Spokane's park system.

Plans call for a series of stepped terraces, overlooking the all-weather stage which will be framed against the Spokane River. The stage will be raised slightly above the grass level, with an orchestra pit located below ground. Scalloped tiers of low retaining walls will double as seats.

During the past summer expo officials were out and around the Pacific Northwest selling private debenture bonds, starting in Seattle where the city's leaders were reminded of how Eastern Washingtonians came through during a similar drive in 1961-62 prior to the opening of Seattle's Century 21 world's fair. Report was that the goal of \$4,500,000 needed was well in sight.

Expo officials are benefitting from the experiences and problem-solving activities of the highly successful Seattle fair of a decade ago, and are no doubt getting plenty of advice from Seattleites as to how it should be done. Ewen Dingwall, v.p. and general manager of the Seattle fair, is Expo '74's representative in Washington, D.C., where his experience in Seattle and at other subsequent fairs, is of great help.

Seattle Tough To Follow

In addition, the Seattle fair is a tough act to follow. It wound up well in the black — the first world's fair to do so — and attracted nearly 10,000,000. It is interesting to note that when the Seattle fair closed its total take was estimated at \$62,500,000, an average of \$6.59 per customer (for 9,500,000 payees). Admissions averaged \$1.66 per, and food \$1.65. (Oh! for the buying power of those 1962 dollars!)

Admission prices for Spokane will be \$4 at the gate; youths, \$3.25, and children, \$2. Advance sales began in September. Season tickets, giving unlimited entry, are \$40, but in advance they will be \$25; \$20 for youths, \$12.50 for children. Also on sale are 1,000 memberships in the "Exhibitors' Club," which will include member access to the VIP-Exhibitor Lounge on fairgrounds. Official

(Continued on Page 170)

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Reno-Tahoe Vs. Las Vegas

By FOSTER CHURCH

Reno.

Reno-Tahoe isn't Las Vegas. Confusing the two can be disastrous. A phenomenally successful Las Vegas entrepreneur made the mistake a few years ago when he attempted to build and operate a Reno-Tahoe hotel-casino in the Las Vegas style. He's still licking his wounds.

Reno-Tahoe is established. Las Vegas is a gold rush town. Extravagant architecture fills the wide open spaces of Las Vegas. The goal in Reno-Tahoe is to blend decorously into the landscape. Las Vegas attracts the big time, outside speculator.

Most growth in Reno-Tahoe comes from within and an established name is an immediate bonus. For example, Carson City's Ormsby House, owned by the Laxalt family, was practically built on the ruins of their century old hostelry.

Family Recreation

Las Vegas pushes hard, fast nightlife, a strictly adult scene. Reno-Tahoe duplicates this to some extent but also emphasizes a family recreation image. Four letter words are declasse.

Founded 100 years ago, the city of Reno was an important railroad hub and it wasn't until the early 1930s that it became a gaming centre with the establishment of Harolds Club. Lake Tahoe's development also began 40 years ago with major tourist resorts and gaming houses built on the North and South shores of the scenic lake.

Tahoe's Strong Draw

Considering the scenic and recreational advantages of Reno-Tahoe and its proximity to major urban centres (the Bay area and Sacramento), the slowness of its development is surprising. According to State officials, Reno-Tahoe draws about one-third of the 28,000,000 people who visit Nevada yearly. During last year's summer season, Reno-Tahoe earned a corresponding

one-third of the state's gaming revenues although the proportion is lower in winter months.

Because of its size, the history of its development and its relatively isolated location, the Reno-Tahoe hotel-casino business is dominated by three figures, two of them locals: William Harrah, John Ascuaga and Del Webb.

Enter Harrah

Harrah, son of a Venice, Calif., bingo parlor operator, moved to Reno in 1937 and opened a one-room gaming operation which has become the most profitable hotel-casino complex in the state. A visionary in Nevada gaming, which has tended toward the fast and loose, Harrah built his operation from the ground up, utilizing modern management techniques and a strict system of accountability. Hiring procedures are strict, personnel are carefully selected and emphasis is placed on cordiality.

Everything Harrah touches seems to turn to gold — or at least negotiable publicity. His antique auto collection, which he began as a hobby, has become an invaluable tourist asset: the most extensive auto collection in the world and an endless source of publicity from unlikely sources.

Ascuaga's Rise

John Ascuaga began as a bright young restaurant management graduate who went to work for Dick Graves, owner of the Nugget in Sparks. He subsequently bought the Nugget on a deferred payment schedule in 1960. Ascuaga has placed an unmistakable personal stamp on the Nugget. Blue material offends him and he likes country acts. The Nugget therefore books more country talent than other niteries (Buck Owens, Jimmy Dean, Marty Robbins), Nudity and raunch are verboten.

With Ascuaga and Harrah residing in the area, Del Webb, with ex-

tensive hotel holdings around the world, seems an absentee landlord. His Sahara Tahoe at Stateline (South Shore) is a plush and profitable resort complex, booking superstar entertainers such as Elvis Presley and Tom Jones and operated on an extravagant, grand scale that suggests Las Vegas. Webb is presently planning another hotel-casino, across the street from the Sahara Tahoe, and his interest in Reno also is rumored.

Other prominent hotel-casino operators in the state are Jud D. MacIntosh (Kings Castle), Harvey Gross (Harveys), Larry Tripp (the Ponderosa) Charles Mapes (the Mapes), Jessie Beck (the Riverside) and of course the Hughes operation which controls Harolds Club.

Audiences Different

There's hardly an entertainer to play Reno—Tahoe who doesn't comment on its difference. Audiences seem more enthusiastic than in Las Vegas, less jaded, and hotel staffs are pleasant. The area is the sole nightclub stand for many performers. Buck Owens, Kate Smith and Burl Ives play only the Nugget and Lawrence Welk works only Harrah's Tahoe.

Entertainment directors look upon budgets as secrets of state, although it's common knowledge that salaries tend to be lower in Reno-Tahoe than in Las Vegas. Says one entertainment director:

"It's tough but not impossible to buy any star with headline value for less than \$25,000 a week. We do not have an arbitrary maximum at the club. It's more what the traffic will bear and we're flexible enough so that we can work with the market. We won't spend \$100,000 a week if someone else will do business for \$25,000."

Nitery Salaries

Comparing salaries in the three major niteries, the Sahara Tahoe's budget is vastly more lavish, with \$100,000 a week rumored to be com-

mon in the summer months. The Nugget is said to have a ceiling of half that amount although an entertainer such as Liberace, who chooses to play the Nugget (and the Sahara Tahoe when he feels like it), receives more. Salaries at Harrah's fall somewhere in between, although one Harrah's exec admitted that when it comes to salaries, "we're not in the same class as the Sahara Tahoe."

Winter Slowdown

Main showrooms in all four major Reno-Tahoe niteries are closed during the winter months, with the exception of Harrah's Reno Headliner Room and weekend acts at the Sahara Tahoe.

At a time when Las Vegas casinos are disassembling their minor show-rooms, a chief distinction of the Reno-Tahoe entertainment scene is its demand for average acts. Pay ranges from union scale to as much as \$20,000 a week for a favorite performer in a show lounge of a major club.

Harvey's and the Sahara Tahoe usually have five acts working in their lounges. Harrah's Tahoe books three and Harrah's Reno has two acts the year around. In addition, many smaller niteries which need marquee excitement but can't pay prodigious prices of major performers use exclusively lounge acts. During the summer there are as many as 40 such acts working in Reno, Carson City and at Lake Tahoe.

Assuming that Nevada's gaming bubble does not burst, it seems safe to assume that Reno-Tahoe's poor cousin relationship to Las Vegas won't continue. Building restrictions, intended to preserve the natural scenic qualities of Lake Tahoe, may slow further development there, but Reno, slashed by U.S. Highway 80 and surrounded by miles of lush valley, has hardly begun its real growth.

Spokane's Expo '74

(Continued from Page 168)

opening date for the public will be Saturday, May 4. This will be preceded by a preview May 1 for the expo staff and news media, and two "fix and finish" days to iron out all bugs and give a last polish to the area.

Some Problems

As noted before, everything isn't roses (especially as to finances) for the expo. First it has two handicaps not faced by the Seattle fair — gasoline shortages, whether real or imagined, could hurt attendance, particularly because Spokane is rather a long way from most population centres; second, inflation, which despite optimistic pronunciamentos from government and business leaders, is increasing with no ceiling in sight.

After some setbacks, advance ticket sales last month boomed to

over \$1,000,000, Canada came back in as a major exhibitor, plus added exhibits from British Columbia and perhaps other western provinces, and Mexico signed up.

The Expo management was disappointed when U.S. Commerce Dept. turned down a request for an EDA grant of \$3,800,000 for buildings on the fairgrounds, but execs said the funds necessary would be gotten locally. The announcement of Canada's re-entry said the federal government would build an environmental park on Crystal Island (the smaller of two islands in the Spokane River to be used by the fair); B.C. plans a pavilion close by, with other provinces expected to join in, so the Canadian participation will probably be more expansive than the original plan.

Thomas F. Jennings, director of

visual and performing arts for the fair, resigned in mid-September for "personal reasons," returning to his home in Los Angeles. After a Caribbean vacation with his family he plans to return to packaging motion pictures.

The Soviet Union will have a large exhibit; likewise Japan and the Republic of China (Taiwan). United States industrial biggies set to exhibit include General Motors, Ford Motor and United Airlines.

7,000 Parking Spaces

The development of parking sites near the fair is continuing, with officials estimating there will be 7,000 spaces adjacent or at satellite locations. Housing is being handled by an independent lodging and information bureau, Hospitality Services, and is expecting no trouble in housing all who come to the fair.

Officials guiding the expo, and who certainly rate an "A" for their efforts the past summer, in addition to those mentioned previously, are: prez, King Cole; v.p. and general manager, Melvin L. Alter; exec v.p., administration, David M. Peterson; v.p., west coast, Langdon S. Simons Jr.: v.p., marketing, Jack Geraghty; concessions, Dean J. Guintoli, who handled the same job for Seattle's fair; ticket sales director, Joseph B. Scholnick; entertainment bookers, Michael D. Kobluk and Michael Volchok, public relations director, A. George Chambers; publicity manager, Jane Johnson; promotion and public relations on west coast, Jay Rockey Public Relations (Bob Hawkins a.e.) aided in the east by Carlson, Rockey & Associates (Harry Carlson) - the same setup that did a good job for the 1962 Seattle fair.

Harrah's introduces

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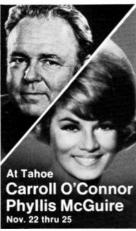
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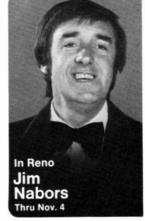
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MIDWEST

(Continued from Page 158)

ter known to have any person or agency which would negotiate with film companies or entities to import picture makers.

Picture-making for theatrical release just isn't in the midlands. Few facilities would be available, and fewer technicians if a person or city or company wanted to make a film here.

The nearest the area comes to actual picture making is location shooting, and that but occasionally. There have been some notable occasions, as director Henry King shooting "Jesse James" in 1938 at Pineville, Mo., 200 miles south of here. Recently some scenes for "Paper Moon" were shot in central Kansas, and a couple of years ago scenes for "Adam At 6 A.M." were shot in nearby Liberty, Mo. "Prime sections also were shot in Kansas City. These are cases where the actors, crews and equipment come in, set up, shoot a day or two and are gone.

Rarely would any of these be due to any overtures by local authorities to bring in the filmmakers. Rather, the deciding factor generally has been the appropriateness of the location and the idea has originated with the filmmakers.

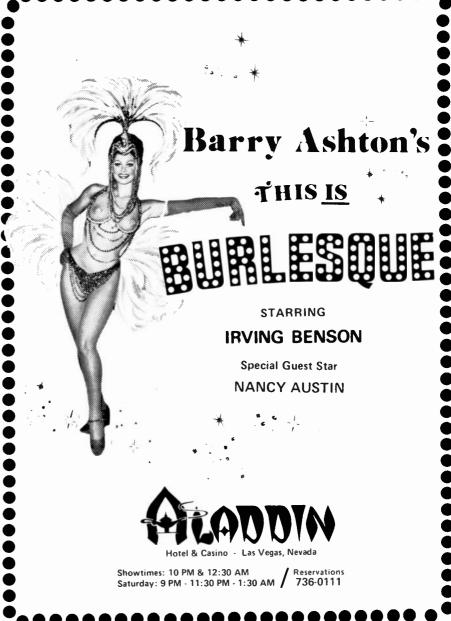
A couple of feature film ideas have originated here and been pursued far enough to emerge as finished product. One was "The Delinquents," conceived and produced a couple of decades ago by the late Elmer Rhoden Jr. It had a modicum of success in the territory, but never returned much above negative costs. Another made more recently near Lawrence, Kas., a ghost story, had a similar fate.

Kansas City has its share of local lads who have gone on to become major filmmakers, among them Hall Bartlett, scion of a local grain dealing family, and Robert Altman, who graduated from making 16m commercial films here to the big screen. And, of course, the late Walt Disney, nuff said.

While it has little 35m filmmaking, Kansas City conversely is a fairly prominent center for 16m comcially sponsored films. The fulcrum for this is Calvin Communications Inc., which has extensive studios, staff and facilities here. It was originated by Forrest Calvin and Larry Sherwood on a very minimum scale, nurtured and developed into one of the tops in the industry today. It was at Calvin that Altman first dabbled in filmmaking.

The success of Calvin has led to others getting into the act, some of them on a sizeable scale, such as Centron Studios at Lawrence, and Horizon Prods. and Paddock Films here. The yellow pages listing under Motion Picture Producers and Studios runs to the better part of a column.

To put it crassly, whatever filmmaking there is hereabouts is strictly for sponsored commercial purposes.



PLAYWRITING MADE EASY

And Here Is The Formula In A Nutshell

By JULES TASCA

Probably the easiest thing in the world is writing a play, and no self-respecting man or woman who has even a rudimentary knowledge of his native tongue should go to his last "put-out-the-light" without doing his share for the art.

Almost everyone I meet todayscholars, reporters, students, accountants and a mailman with dog bites all over him - has one or two or six plays tucked away in his underwear drawer.

"I wrote a play but I never showed it to anybody," I am told over and over. My stock answer: "Lift up your underwear and get it out, man." They always grin and ask, "How'd you know where I had it stashed?"

Stashed Away

Are you kidding? No one keeps underwear in there anymore. It is, in fact, in many urban centres a patent sign of Philistinism to keep underwear and not original dramatic works in that part of one's dresser. Fling your underwear anywhere, man; the play's the thing!

But what about you? Do not be fretful that you will go through existence without even one. Nonsense. It's as easy as saying shazam!

The most difficult thing to do is convince yourself that you, you are the one living creature who knows the truth about the universal riddles that confront mankind. I agree. This is difficult. But if you stand in front of a large mirror and tell yourself that you are this one living creature over and over (the way Franny did the Jesus prayer in "Franny and Zoey"), you'll be a nat-ural in seven or eight minutes. From this moment it's all downhill.

Get A Theme

First thing you need now is a theme. You know, what the play is about; life and death, good and evil, hypocrisy, mendacity, loneliness, revenge, or why we need a bench at the local bus stop. You can find a theme anywhere. If you get stuck, borrow one from the seven deadly sins. They'll never miss it.

Once you've got your theme you need characters to display the theme's myriad facets. Secure characters with whom you are familiar. Do not write about people that you don't know. If you live in the jungles of New Guinea, wear a loin cloth, and fight off crazed hyenas in order to get a half decent breakfast, I do not think it would behoove you to write a play about the life of Andrew Carnegie.

Find your characters, their psy-

chology or psycopathy, in those close to you. Do not, under any circumstances, let your family or friends know that you are staying with them or keeping up a warm friendship just to get their psycopathy into a first draft or they will start talking like people in a Greek tragedy. They will go to the refrigerator, find mold on some Kraft cream cheese and say 'this cheese is an omen that bodes misfortune from Apollo on the great house of Di Gianontonio.'

Make Pretensions

With this kind of pretension you can never use them as a basis for your play and will, in due time, have to commit them. So say nothing. Pretend you're doing something else. Pretend you are asleep or not paying attention or removing a corn from your foot with a hacksaw. Let them feel free to open up. Let them bare their souls in conversation with one another. If they ask you why you're taking notes at supper, tell them you're not hungry and you've become a bookie.

Out of courtesy, you disguise the names of the people in your play. Aunt Dorothy must never never know that she has become the answer to your second act climax. Aunt Dorothy must be transformed into Aunt Matilda, or Uncle Harry, or, if it's an avant-garde play, into a bright green hassock. Again, if you use your mother or father, call them the opposite of what you really call them in life. If you say Father, in the play it becomes Dad, and vice versa. See?

Camouflage Friends

If you are using your best friend Bucky as a model, give him a few traits which he, in life, does not possess. This way when he says That fellow, that Mark Callum Merriweather. It's me," you can retort, "Come on, Bucky. You never murdered six women and took speed through your ear." (Occasionally a

beginner's first act will end that way.)

One occupational hazard: When you start your second play you need new friends for models. This is the reason why most successful playwrights have so few lasting relationships.

Plot. The plot is the story line itself. What happens, you know. There are only 28 plots in existence anyway which cover all stories from "Oedipus" to the Mary Tyler Moore show. Most people could never tell you what the 28 are (my barber thinks he knows 29), but you can rest assured that whatever the hell you're using, it's one of the 28. Why worry about it. Stock plots can be found anyway in a book of plot outlines; you just change the locale to fit what you're doing. The Palace at Versailles becomes a bar in San Francisco. Thebes becomes East Harlem. Elsinore becomes the Loop in Chicago. It's that simple.

Use Dialog

Dialog. Dialog is what Aunt Dorothy, through Aunt Matilda or Uncle Harry, or the green hassock, says. You make them talk. In this way you are almost a god. (Tell people this, a playwright today cannot afford humility.) If the character is to be symbolic, let him speak in one word throughout the play. If you want him to represent good, for instance, let him say "good" at different times in different scenes. "I've just blown Uncle Harry up." "Good." "I think the cattle are dying." "Good." "Your thing fell off, Tony." "Good."

Use elliptical or half-completed dialog sometimes to break up the speech patterns of your people. "God, Margret, you ... you ... Both of them. Both of ... you ..." That's it. Easy, huh.

Exciting plays have a lot of exclamation points! (!) This is your standard exclamation point. Take a good look at it. You'll be seeing it again. Don't be afraid to use it if you want to be exciting!! If you do not have what is known in the trade as a "good ear" for dialog, let your characters gesture a lot-one hand for hate, two for love; fingers also may be used to communicate joy or happiness; fingers may be used to terminate a scene or an act or your relationship with the director of the play.

Get An Agent

Marketing your play is probably the easiest part yet. When you've finished writing it, quit your regular job and call an agent. Any agent will do. They are a great deal like aspirin. If you've got one, you've got the basic ingredient of any other brand name. In the case of an agent, the basic ingredient is a 10% proviso and a claw where most of us have a hand.

After you've placed your call to an agent, relax; he will probably, within the hour, be on your porch reading the trades waiting for your script. He will have no trouble selling it for you. If he fails in a week to have Merrick seeing things your way, remember fingers can be used to terminate a scene or an act, to communicate joy, or doubled up, they can terminate your agent.

When you finally agree to see Merrick, be coy. Call his secretary tootsy puss and tell Merrick immediately, even before being introduced to him by the Claw, that you refuse to make any changes in the script. This insures respect for you from him and will invariably get the play "on," as we say, much faster.

Get a good accountant to handle the money, but have him watched.

Finally, refuse to sleep with people wanting to act in your second play. It becomes debilitating and your next piece usually turns out to be a static two-actor about a couple who can't get out of bed.

All There Is To It

This is everything. Walter Kerr does have more to say but it's all frosting. What you have here is solid, you know. The difficulty of playwriting has been vastly overrated by writers who want to keep the market to themselves. Commence and follow your work to completion. When people accuse me of over-simplifying the processes involved, my stock answer is "Why should Neil Simon get all the work? And before they have a chance to respond to that unassailable bit of logic, I usually slip away.

'Man' Dominates Movie Titles

Women's lib may be forging ahead these days, but in titles of motion pictures from the industry's inception to the present the name of Man not only has been most commonly used but it outnumbers Woman by almost two to one.

This may be due to the fact that decisions on titles are made primarily by males, or it may be that male activities are more replete with action and adventure than the feminine pursuits, a premise that may or may not change in the future if the femme element becomes

more influential in making movie decisions - and in engaging in manual pursuits.

In any event, out of approximately 40,000 registered film titles, the "man" and "men" listings total nearly 500, while "woman" and "women" add up to only about 290.

Third on the list – as a logical sequitur-comes "love" and "lovers."

'Girl" has a tally of nearly 200, indicating a belief among filmmakers that girls have more marquee value than boys, who are represented with less than 40 titles.

Legit Subsidies Foster Laxity Among Playwrights

By BILL EDWARDS

There was a time in the not too distant past when subsidized theatre and experimental theatre were terms that demanded unqualified respect — and got it from novice and established playwrights. During the past decade, when even mediumsized corporations found it advantageous to their tax profile to set up foundations for the arts, more money was available to subsidize aspiring American playwrights than ever before in history. The cultural centers that sprang up like crabgrass around the country all began reaping the harvest of new available money.

The theatregoing public was becoming disenchanted by the rising cost of theatre tickets. Especially when what they were getting in theatre they could see at home on free tv. Audiences and producers began searching for something different, so these subsidized production units started concentrating on far-out theatre, calling it "experimental."

The Face Changes

The face of American theatre started to change and playwrights like Edward Albee (who'd already made his reputation with daring pieces like "Who's Afraid Of Virginia Wolf"), Murray Schisgal, Arthur Kopit and Harold Pinter became the model playwrights, replacing Tennessee Williams, Eugene O'Neill, William Inge, Arthur Miller and William Gibson, most of whom had far too short a tenure as leading American playwrights before the crop of mid-1960s writers considered them oldfashioned.

Albee and Pinter were models possibly because of their ability to be entertainingly obscure. Schisgal was esteemed only for his choice of offbeat subjects like the comic suicide of "Luv." Kopit, perhaps, because his material lay somewhere in-between.

New Recruits

By the mid-60s writers like Megan Terry, Israel Horowitz, Sam Shepard, Terrence McNally, Leonard Melfi and a slate of new recruits who drew attention to themselves by "doing their own thing," sprang into vogue. Their own thing just happened to be a perverted sort of symbolism that took its roots from dadaism and the impressionists of the 1920s framed in the new-found-freedom of liberal use of four-letter words and nudity.

It's only coincidental that the U.S. Internal Revenue Service procedures made it possible that foundations were good tax dodges just at the time these young writers were making so much noise. After all, Neil Simon and Woody Allen (who were looked upon with disdain by these symboligists) might have been emerging at the time. But because they were already established and their plays were keeping the tills of Broadway tingling and holding New York together as the theatre Mecca

of the world, they didn't benefit from these handouts.

Consequently, the foundation monies trickled to the Center Theatre Group, the American Conservatory Theatre, the Arena Stage, Brandeis University, the Minneapolis Repertory Company and the many regional cultural outlets. Since Simon and Allen; an occasional "new" piece by Miller, Albee or Pinter; an infrequent smash musical, or accidents such as "Boys In The Band" and "Oh! Calcutta!" couldn't keep Broadway going forever, attention was trained on this new crop of playwrights in the regional subsidized and experimental theatres with the hope that they'd come up with something new.

Ready For Novelty

Just to prove it was ready for something new, far-out and experimental, Broadway and its audiences allowed themselves to be tricked into adulation of two young men of the experimental school. They were James Rado and Gerome Ragni and their thing was the rock musical, "Hair," which was to set a milestone in crassness, vulgarity and boxoffice receipts.

By the time "Hair" opened on Broadway in 1968, after already playing insignificantly in a church for nearly a year, audiences had been primed by the works of Terry, Horowitz, Melfi, etc., to accept the nouveau avant-garde type of theatre.

That same public was set for the big theatre ripoff of the late 60s when it was suddenly jolted into recognizing that most of the subsidized writers and many of the subsidized theatres had been serving them second-rate works by second-rate writers.

No Results

Where were the outstanding plays these subsidized writers should have been capable of creating? Where were the new Williamses, Inges, Millers, etc? By 1970, none had come through with anything more than several fair-to-middlin' one-acters. And the public was tired of half-finished theatre.

Not only had the cultural centers generally failed to produce anything of much note (with several exceptions like "The Great White Hope," "Trial Of The Catonsville Nine" and several others), the subsidized foundation administrators like Office For Advanced Drama Research hand't come up with much of anything worthwhile.

Broadway in the 1970s, still holding onto its nomenclature as theatre capital, had been supplied with very little from these writers. The cultural centers did a little better, but usually with new fare from established writers or nonsubsidized ones who happened to submit scripts which caught the fancy of artistic directors of these centers.

Yet these centers and administrators continue to operate along the same lines. OADR, for instance,

continues to send member theatres (who are required to do a certain number of OADR plays per year to keep their standing) schlock for development and turning down scripts of merit. Best example is its subsidizing Company Theatre's 'Children Of The Kingdom," a travesty, while about the same time it rejected South Coast Repertory's 'Mother Earth," which went on to a brief, but Broadway, run. Reason for Broadway failure was not original script's fault, but poor production management. "Children" never got out of the Robertson Street playhouse and didn't fare so well even

In fairness to OADR, however, it did subsidize, at Company Theatre, Michael McClure's "Calaban," a critical success but boxoffice failure. But, again to offset that, it turned down Paul Hunter's "Scott And Zelda," which was developed at Oxford Theatre and a Broadway production is looming.

Subsidized Programs

There's something to say, also, about the subsidized playwright programs. Whether they ever could have been successful is moot. Just as the success of any venture is dependent upon how well it is done, so it is with these programs. Suppose a worthwhile script does make it into such a project. The theatre doing it should give it as good a production as possible to best serve the writer and the work itself. Theatre should not impose itself on the script, make gratuitous changes just to fit its own needs or season theme. If it doesn't fit to begin with, it shouldn't have been picked by that theatre for pro-

This, of course, is no different with any commercial venture. After all, there's a long list of good plays that died a-borning because the chemistry of the production was not right. But because of subsidies, unfortunately, a lot of the production units have become self-indulgent and blind to the possibilities of variations.

Wrong Auspices

For instance, if a contemporary farce is (for some reason) accepted by a unit that has been used to doing primarily social drama, the farce should not be produced as a social drama. On the other hand, if a thematic, impressionistic piece is given lighthanded treatment, its chances to succeed are equally slim. That's just as much a disservice to the playwright as to the theatre itself.

So it is with many of the subsidized culture centers. Some, of course, are run better than the others. And it's impossible to keep individual box scores.

But, overall, it would seem that centers in their fifth, eighth or even 10th years should have had a far greater impact than they have had. It's not a matter of Broadway fighting these regional theatres and it's not a matter of no liaison between

the two elements. Don't think for a minute that Broadway reps don't keep eyes and ears tuned in on Alley Theatre in Houston, Mark Taper Forum, Seattle Repertory Theatre, Buffalo Arena Stage or even the Punxsatawny Playhouse when a new work is being done. Broadway's line of communication is hardly a Watergate operation, but when Dame Judith Anderson opened her production of "Hamlet" at the Lobero Theatre in Santa Barbara, or when Myrna Loy first did "Dear Love" in Phoenix, concerned New Yorkers knew the outcome the next day.

Word Gets Around

It may take them a week or so to find out about a relatively unannounced production of "And It's Time For A Big Celebration" at Performing Arts Society of Los Angeles, but if anything of value, word will get to the right people. And, sure enough, a scout for David Merrick or Alexander Cohen will be at the boxoffice of that theatre buying a ticket without letting the theatre administration know it.

But the much-heralded subsidized theatres and writers' programs are getting fewer and fewer scouts, it seems, unless something as spectacular as a "Celebration" is heard from. Of course, the annual O'Neill Playwrights' Conference draws people from the Big Apple and Joseph Papp's Public Theatre productions are watched very closely. The BMI musical comedy workshop annual recitals are another source the Broadway producers watch but those reportedly haven't got much more time unless something evolves.

Whither New Writers?

So where are the playwrights who are lucky enough to have their works presented to the Broadway public coming from? Paul Zindel quietly taught school while he wrote "The Effect Of Gamma Rays On Man-In-The-Moon Marigolds. John Guare was one of the subsidized writers, but not until he left the program did he write "House Of Blue Leaves."

Producers have turned to other sources for their material since Cyma Rubin got the rather fortuitous idea of reviving "No, No, Nanette." When that made such a monetary success on Broadway, the thought of doing more traditional theatre seems to have dominated Broadway's collective mind. Even the successes from Public Theatre, such as "That Championship Season," have been along traditional lines. And in the musical field, "A Little Night Music" by the masters Stephen Sondheim and Harold Prince, has no music that isn't written in three-quarter time.

And coming up this season is a revitalization of "Gentlemen Prefer Blondes," a rework of "Gigi" and a

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L.A. Legit B.O. Feels Impact Of '72-73 Changes

By WHITNEY WILLIAMS

The Los Angeles legit boxoffice, which took on historic new proportions for 1971-72 Labor Day-to-Labor Day period, missed hitting that alltime gross by only a whisper for corresponding span in '72-73. Total tally orbited to a great \$13,-139,647 in seven theatres, a mere .617% under last year's \$13,221,224 in eight houses, which repped a 26.88% climb over previous season's \$10,419,790 and 7.69% over \$12,276,646 for 1969-70.

Year just closed felt the full impact of the Shubert Theatre, which, newly-opened, registered only seven weeks in the '71-72 period but played 28 weeks in the new year. Conversely, Universal's new Studio Amphitheatre, which last year added \$1,085,769 to overall picture with 10 weeks of "Jesus Christ, Superstar," did not enter the scene this year as a legit outlet.

4-Yr. Low For Civic

Despite the near-record gross for L.A. legit this year, the Civic Light Opera dipped to a four-year low. Its \$4,607,623 take in 39 weeks was a sharp 15.36% decrease under '71-72's record \$5,444,321 in 43 weeks.

Statistics-wise, the 1972-73 season repped a total of 191 weeks playing a total of 38 attractions, against 178 and 39, respectively, last year, and 176 and 32 the preceding span. The '71-72 figure was based upon eight houses, while the 1972-73 and 1970-71 years scooped receipts from seven apiece.

As in past years, all weekly figures are based upon playing time within the Labor Day-to-Labor Day time framework. In some instances, a legiter might have started previous to the year's beginning period; only those holdover weeks within the year recorded are tabulated. Same holds true at the end of the year at hand; weeks played over year's end are not included in this record and fall within the confines of the following year.

Liza Minnelli Tops

Biggest week of the year was Liza Minnelli's seven-night stand at the Greek Theatre, which took in more than \$200,000 for that open forum's record high. Top attraction moneywise was the black musical "Don't Bother Me, I Cant Cope," registering a total of \$1,542,544 from 34 weeks at the Huntington Hartford—where its \$1,451,027 constituted a house record—and three earlier weeks at the Mark Taper Forum for \$91,517. Piece held over at the Forum from four weeks in the '71-72 season, when take was \$110,831.

In spite of the unimpressive record scored this past year by the Civic Light Opera, "Gigi" took in a mighty \$1,365,491 for its eight weeks at the Music Center Pavilion, one of the top grossers in CLO's 36-year history. Beacon entry for CLO was "Applause" in '71-72, which did a stunning \$1,634,345 in nine weeks at same \$11 top price scale in same house.

The Pavilion, which last year was L.A.'s top showcase, dipped to second place this year, while the Ahmanson, last year's runnerup, forged ahead to No. One position. Ahmanson took in \$3,567,916 from six attractions playing a total of 43 weeks, while the Pavilion trailed at \$3,499,241 from four attractions in 24 weeks. Comparative figures were \$3,373,843 from 40 weeks playing five attractions at Ahmanson, and \$4,692,645 from seven in 30 weeks at Pavilion in '71-72 time slot.

Shubert, Hartford Vie

Shubert Theatre and the Hartford vied strongly for third place, with former nosing ahead. Shubert grossed \$1,874,652 in 28 weeks with six shows, while the Hartford did \$1,838,537 in 45 weeks from same number of plays. Hartford came in third last year at \$1,099,039 for 10 entries playing 37 weeks. The new Shubert grossed \$581,388 from its opening play, "Follies," in seven weeks last year, which held over four weeks in the current '72-73 season.

As for the past two years, Civic Light Opera had a trio of milliondollar entries, but on a lower scale. Leader, of course, was "Gigi," and "Two Gentlemen of Verona" finished its 15-week run at the Ahmanson with \$1,108,382. "Oliver," which opened the 1973 season, was only slightly under at \$1,100,372 for nine frames at the Pavilion.

"Sound of Music," holding over from two weeks in the '71-72 season, racked up \$895,250 for six holdover weeks in the '72-73 span. "Gone With The Wind," fourth in the 1973 season, did \$138,128 for its opening week, then went into the upcoming 1973-74 tabulated season.

While the Pavilion played only CLO attractions, the Ahmanson, which housed the CLO's "Verona," presented six other shows, headed by Center Theatre Group's "A Streetcar Named Desire." Play did \$615,630 in seven weeks, with CTG's season's opener, "Prisoner of Second Avenue," running up a near \$595,714—then an alltime record for group—in six weeks.

'Dream' Near Record

"A Midsummer Night's Dream," playing seven weeks at Ahmanson, also nearly set a record at \$588,968, and "The Crucible" did \$542,787 in six weeks. "Don Juan In Hell" amassed \$116,435 for its three week stay.

Shubert Theatre's topper for the year was "Grease," which ran up a

nifty \$876,726 in 12 weeks and held over into the new 1973-74 season for a single week. "Follies" fourweek holdover for \$277,607 was followed by "Butley" at \$258,924 for four weeks. Marcel Marceau's three-stanza stopover collected \$167,661, "Emperor Henry IV" reaped \$154,738 in four, "Twigs" \$138,996 in three.

Hartford Lineup

Huntington Hartford lineup, following "Don't Bother Me, I Cant Cope" - responsible for major portion of year's take—was headed by "I Do, I Do," which garnered a handsome \$245,114 in four weeks, but four other entries were definitely on the undistinguished side. "Romark" took in \$51,100 for his threeweek appearance, "Three Penny Opera" in two weeks captured \$46,-800 at b.o., and "Pleasure Of His Company," holding over from three weeks in the '71-72 season, did \$26,010 for its single closing week. "\$600 and a Mule" ended its oneweek stand at end of the '72-73 season with \$18,486 and held over for a second week in the new '73-74 period.

While Greek Theatre grossed around \$1,100,000 from eight attractions over a nine-week summer season, it disclosed only the amount of Liza Minnelli's stand in terms of actual coin and undoubtedly was down for the season from last year. In 1971-72, a partial record for the season hit \$826,682 for four attractions playing a total of four weeks.

'Dirty Man' Records

Mark Taper Forum's top entry for season was "Mind With A Dirty Man," whose \$255,945 take in eight weeks included two house records. The Forum's Center Theatre Group's 37 weeks of six attractions grossed a laudable \$1,067,930, against last year's \$951,202 for seven plays in 36 weeks.

"Mass" in seven weeks grossed \$230,547. "Henry IV (Part I)" and "Forget-Me-Not Lane" were almost neck-and-neck, former racking up \$182,709 in seven weeks, latter \$182,301 in same period. "Hot I Baltimore" in final five weeks of the '72-73 span took in \$124,911, and held over into new '73-74 season. The '72-73 opener for season, "Don't Bother Me, I Cant Cope," holding over from four weeks in previous year, collected \$91,517 for three final rounds before moving over to the Huntington Hartford.

The Aquarius, which made history previously with "Hair" – \$5,-336,552 for 102 continuous weeks starting in December, 1969, and \$308,430 for six weeks in 1971-72 – played a return engagement of this musical for four weeks to tune of \$147,846. Balance of \$191,373 from five weeks which constituted year's take in this house came from a single week of "Lenny," at \$43,527, holding over from four frames in previous record season.

Subsidies To Playwrights

(Continued from Page 175)

new play from England, "The Day After The Fair," which is strictly oldfashioned costume melodrama.

As many authorities have said since the advent of the experimental writers, American theatre is in a period of transition. It's still transiting and probably will continue to do so for a few more years. But the trend looks like it's toward traditional theatre with a broader mind.

The Becketts and Kopits seem to have had their day. And it's time for the young writer to look for new heroes. Who they are likely to be is anybody's guess. Guare, Zindel, David Rabe, David Storey and Rado & Ragni are not very strong candidates. Nor is Stephen Schwartz, author of "Godspell," "Mass" and "Pippin," who had immeasurable help from Leonard Bernstein and Bob Fosse in his respective successes.

Had Their Chances

Terry, McNally, Melfi, Horowitz, etc., had their chances, but too little following to become model writers for anybody but those misguided writers who continue to refuse to believe that pure theatre can also be commercially successful. The 1960s seem to have been a period of retarded maturation for playwrights. And that period not only held up the transition, but it created a climate in which the theatregoer is likely to accept less than

perfection for the \$15 he plunks down at the boxoffice.

When it comes to that, it'll be a dark period for American theatre, with the only light coming from revivals of "Streetcar Named Desire," "Bus Stop" or "Death Of A Salesman."

Invalid Gets Weaker

With the 1973 Broadway season getting under way with a revival of "Desert Song," the prospect for this year is not exactly bleak, but pretty close to it. Until some new voices emerge (and they're not likely to with subsidized cultural centers dominating the scene with half-baked shows written by artistic directors' friends and/or favorites), America's fabulous invalid is going to get weaker and weaker.

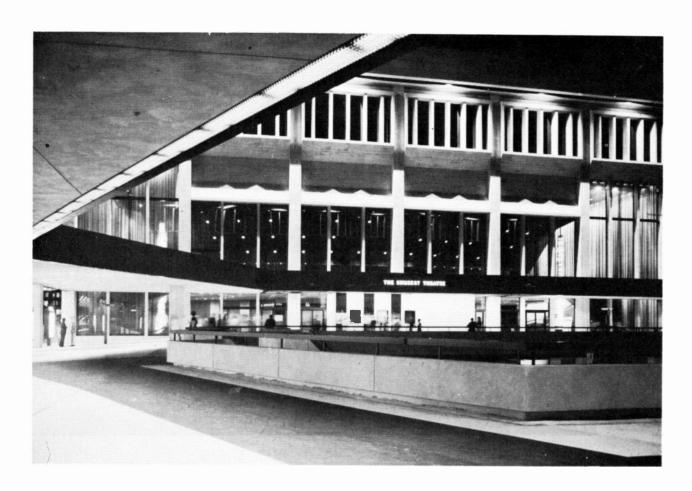
Perhaps instead of spending all that money on trying to develop new playwrights, it would be better to develop new audiences to support the good plays that will naturally find their way to producers. Whether subsidized or not, the really creative writer will create imaginative and quality works. As long as he's patted on the head with subsidies and grants with the assurance that his work will be produced, there'll always be a tendency toward laxity.

And with the prices of today and no prospect of the American economy getting any better, those who can still afford theatre certainly deserve high quality for their money.



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Critic's Obligation To His Clients

By GORDON DAVIDSON

The idea of the critic as an Olympian judge sitting in solitary eminence is one no reviewer likes, simply because it overstates to the point of parody exactly the position he is in. If he has any brains he tries to get out of that position before he is ruined by ridicule, petrifaction or his own outraged modesty. But how? Wit and self-deprecation will last for a while but ultimately make readers impatient. Just Bearing the Burden is worse. Referring one's judgments to a set of principles of theatre is an interesting possibility, though as difficult as it is rare.

Is the real trouble not the notion of the aloneness of the critic? What gives him (or others) that image of himself? Precisely that he is not in the theatre on his own behalf. He is the agent of an absent party, in whose interest he must be aloof and incorruptible. But who is the absent party? The audience at large? Hardly: they are right there with him.

The Absent Party

No, the absent party is the demanding Client for whom the reviews are written. Uncertain of his opinions, the Client wants them "articulated" (i.e., made up) by an expert; being anxious, he wants them guaranteed against extremes - especially against imprudence. Having invested heavily in the idea of social and cultural permanence, he is not an existentialist; that is, he will not risk commitment to the here and now, so he likes judgments that "place" events and occasions (such as plays) in a "larger context": it's safer that way. This Client might be found more in one socio-cultural stratum than another, but he is probably spread among us all in some measure, and when I say he is absent it is because that part of ourselves is never really "there" at an immediate experience such as theatre anyway.

The Solitary Critic

In other words, the "solitary" critic is writing out of a misplaced responsibility or loyalty to some vague, nonplaygoing conscience in himself or in his readers. But what do we call the critic who talks to the actors, who asks questions, who takes as his point of departure the response of the audience (this being the raison d'etre of the event, after all), who never ceases to be an informed, interested and inquisitive friend of the company (or audience, for that matter) in order to put on the mask of the judge, who does not have to protect his impartiality because he is multipartial? Where do we find him? And how does he write?

To begin with, he writes about what happened. Then in widening circles around that he writes about who brought it about and why, what effects it might have, etc. And there is no reason why he should leave out alternatives to what happened.

Often Confused

But if I as a member of an audience match my experience with any given review of a production, I am often confused. Who, I ask, is this who writes like a stranger? If a review is to go beyond a mere vote or star rating, shouldn't it start by increasing our awareness of the whole presence on both sides of the house? What does it reveal about the production? And what does it reveal about the production that the production itself does not reveal (if anything)?

To cut a bit deeper. There is a tendency (and

being tired of hearing about it doesn't make it go away) for the relationships that make up our social lives to model themselves upon the world of commodities the world of products and services characterized by money-exchange and the take-it-or-leave-it availability of goods. I think, as an illustration, of the customers dispersed throughout a supermarket, each alone with his basket and his list, steering clear of each other with that unmistakable mixture of trance and embarrassment, and congregating at the cash register.

Art cracks the glaze that grows over that kind of life, and that is one of its values, as I am sure you would agree. But there is a way of treating art — or, for our purposes, theatre — that puts it right back on the commodity shelf. And that is to assume that you can buy it for \$7.50 a seat like a bottle of kick to keep your life from going dull, and that the critic is a sort of super-buyer or Consumers' Guide who gives you the level on whether the product lives up to its advertising, how it compares with others in its price range, etc., etc. If theatre or any other "art" were something I wanted to purchase or "consume" or otherwise

ATTITUDE Is What Counts

By JACK ATLAS

In Hollywood, with all the pressures and tensions in producing a picture or tv show and devising promotion campaigns, the attitude of everyone involved is a major factor in coming through with a winner.

In professional sports, every athlete has talent and ability. That's why he made it as a "pro." Yet, some teams constantly win and others keep losing.

Because no two people are alike, the identical assignment can be either a challenge or a chore. A positive approach may be the difference between success and failure. Attitude!

Test Yourself

How many of the Ten Attitudes below land you in the Winners' Circle?

the winners Circle:	11 (1
Winners Laugh,	1)
Losers CrySmile!	
Winners Listen,	2)
Losers HearLearn!	
Winners Work,	3)
Losers ShirkDig In!	
Winners Dare,	4)
Losers FearCharge!	
Winners Give All,	5)
Losers Give UpTry!	
Winners Find a Way,	6)
Losers Find an ExcuseExplore!	
Winners Care More,	7)
Losers Care LessThink!	
Winners Go All Out,	8)
Losers Drop OutPersist!	
Winners Ask Questions,	9)
Losers Avoid AnswersInvestigate!	
Winners Look Ahead,	0)
Losers Look BehindAnticipate!	

pick up at the outlet and set down in my living room or my head, then the critic as consumers' guide would be my boy. But such is not the case.

A Communal Act

I reject the idea of theatre as an object or a service or a moment, choosing rather to think it is a communal act. Accordingly I am interested in just what it is here and now and just what it means — but in the context of the whole community within which the performance takes place, and this includes the intentions of the performers and the response of the "audience."

It is part of a flow which reaches back, around, and on from the two hours of its stage life; it brings people "outward" into awareness of each other, developing in that way relationships that both modify and transcend a particular production but remain concretely involved with it. It is easy to overstate or romanticize this aspect of theatre. To deflate or ignore it is even easier, and consequently the rule.

As You Think

But why should a critic not write his reviews to reflect the way he acts and thinks as well as the way he judges. You (the critic) know the theatre people who put on the plays — at least you know them in their professional lives — and you know (at least typically) those other "theatre people" who attend the performances. And in something of the same way, we all know you. Then why the sudden remoteness, the strange, solitary manner that seems to underlie these reviews?

When people who share a real interest in something talk about it, the best of their conversation comes out in curiosity, speculation, matching discoveries, conflicts, exchange of information, and so on — an ongoing dialog, in which an open-ended relationship grows from a single concrete basis. It is the opposite of a trial, in which testimony is admitted only if it is relevant to a verdict.

Don't misunderstand. No one is asking that no judgment be passed, or that it rest on "relief" or "sympathy"; and in suggesting that the basis of a review be broadened I am not just promoting longer articles, though many critics, too, would probably like more leeway. The idea is to take more into account — to go through a lot of questions about how we relate to our audiences and why we make the choices we do—questions which are more productively dealt with through dialog than by summary judgment.

Longer Think Pieces

How is this to be done? Sometimes it's in longer "think pieces." But the review, not accessory articles, is where the fate of a production is most affected, and — more important — where a reader picks up the kind of thinking about plays which he should himself develop. And why should a review not trade some of its court-opinion style for at least its weight in inquisitive reportage?

Theatre professionals read reviews with dread and there is a moral in that. Because what is dreaded is not judgment but the misunderstanding or misrepresentation which might blind an audience. And the best way around that is to give up the self-restricting privileges of the judge's seat for the cruising freedom of the reporter. Wouldn't it, off the top, be more fun on both sides?

Moral: Winners Feel Good.

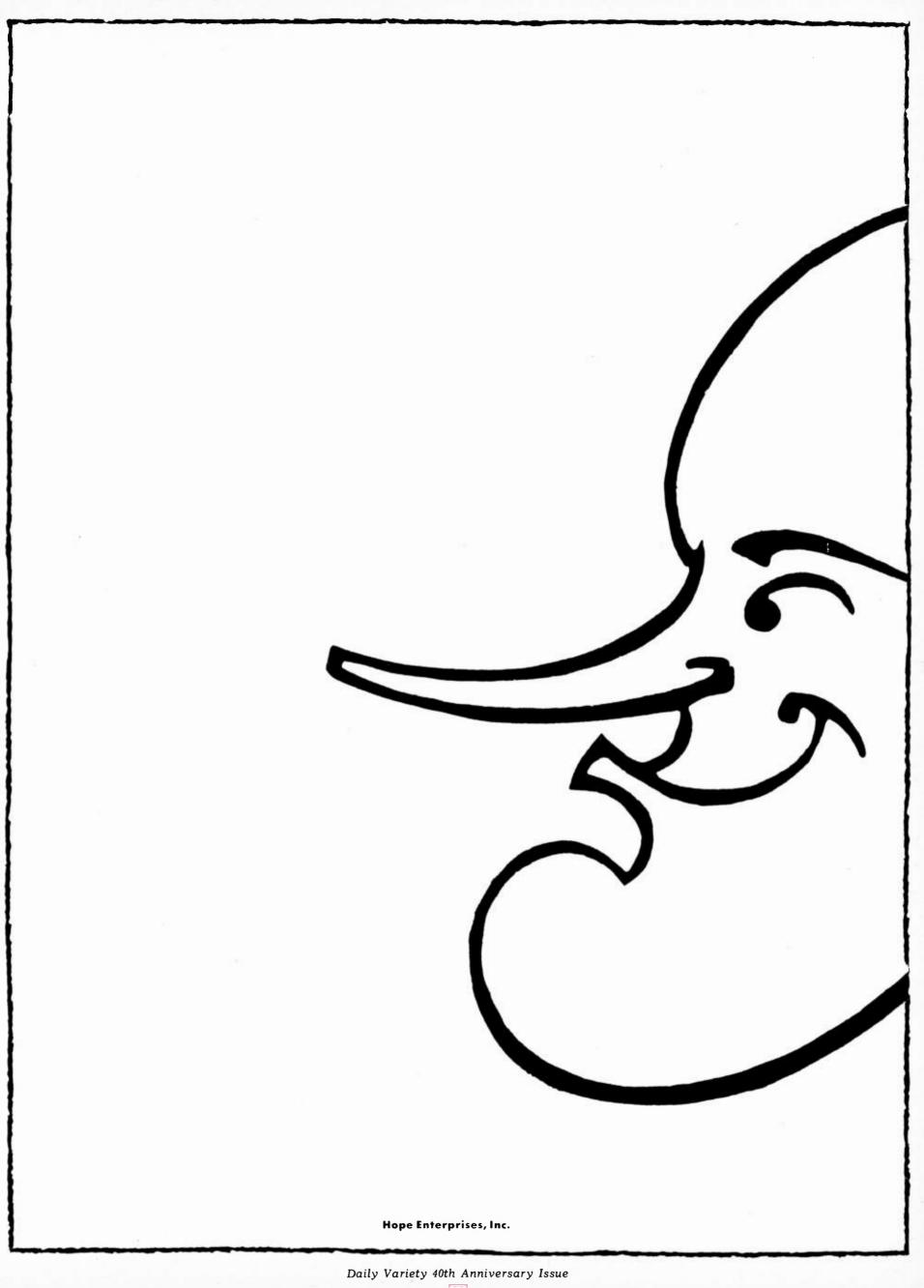
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'DEATH' PUTS LIFE IN TELEFEATURES

By LEE BEAUPRE

Seventeen men and Death have dominated the three networks' made-for-television features of the past five seasons. That is the bottom line reached in analyzing credits for the 308 telefeatures broadcast between September, 1968, and August, 1973.

When feature-length vidpix entered their current boom era two years ago (see accompanying story tracing this history), many opined that this home fare was the modernday equivalent of the old "B" product made by Hollywood in its theatrical heyday. A number of factors support the theory: the typically low budgets for telefeatures (seldom above \$750,000), the use of up-andcoming performers in conjunction with once-major stars, the reliance on genre material, and the assumption that the completed pic could not attract a sizable audience except as part of a program (be it a network evening of freebies or the bottom half of a double bill).

Provide Steady Work

Telefeatures also provide the same kind of steady work for technicians that was once offered by a full complement of major studio B's. The extent to which feature-length vidpix have filled an employment gap can be easily measured. Nonindie theatrical-film suppliers put 200 pix into production in 1968, 171 in 1969, 132 in 1970, 104 in 1971, 121 in 1972 and thus far in 1973 the number of starts is running 20% below last year. On the other hand, telefeature filming has jumped from 21 entries in the 1968-69 season to 97 in 1972-73. And most of this production, unlike theatrical pix, is based in Hollywood.

Nostalgia hardly accrues to the old Hollywood B's because of their quantitative abundance, however. When film buffs mourn the demise of programmers, they are actually ruing the disappearance of (1) a vital training ground for creative talent and (2) an arena in which good work could occasionally slip through sans "oppressive" supervision of studio execs. Today's telefeatures fill neither of these functions as well as they might.

Touch To Crash

New producers and directors have very little chance of breaking into telefeatures, and the odds for new writers are only marginally better. Having climbed this hurdle, an individual is even less likely to move "up" to theatrical pix.

In the past five years, nearly half (148, or 48%) of the 308 telefeatures broadcast were produced, directed or written by one or more of the following 17 men: producers Aaron Spelling, Roy Huggins, Metromedia exec Charles W. Fries and William Sackheim; producer-director Walter Grauman; the producer-writer team of Richard Levinson and William Link; and directors David Lowell

Top 25 Telefeatures — Sept. 1968-Aug. 1973

(Based on National Nielsens)

1.	"The Night Stalker" (ABC '72)	33.2
	"Brian's Song" (ABC '71)	
	"Women In Chains" (ABC '72)	
4.	"Heidi" (NBC '68)	31.8
	"My Sweet Charlie" (NBC '70)	
6.	"The Feminist And The Fuzz" (ABC '71)	31.6
7.	"Call Her Mom" (ABC '72)	30.9
	"A Death Of Innocence" (CBS '71)	
	"Tribes" (ABC '70)	
	"Yuma" (ABC '71)	
11.	"Mr. And Mrs. Bo Jo Jones" (ABC '71)	30.2
12.	"Maybe I'll Come Home In The Spring" (ABC '71)	29.4
13.	"Alias Smith And Jones" (ABC '71)	29.3
14.	"Gidget Gets Married" (ABC '72)	28.5
15.	"Dr. Cook's Garden" (ABC '71)	28.4
16.	"The Last Child" (ABC '71)	28.1
17.	"In Search Of America" (ABC '71)	27.7
18.	"Wild Women" (ABC '70)	27.6
19.	"Run, Simon, Run" (ABC '70)	27.5
20.	"Second Chance" (ABC '72)	27.4
	"The Red Pony" (NBC '73)	
22.	"Hans Brinker" (NBC '69)	27.2
	"Hardcase" (ABC '72)	
	"A Taste Of Evil" (ABC '71)	27.2
	"The Victim" (ABC '72)	

Rich, Paul Wendkos, William A. Graham, George McCowan, John Llewellyn Moxey, Boris Sagal, Joseph Sargent, Jerry Paris, Robert Day and Ted Post.

However warranted these 17 men's dominance may be (and it's worth noting that they contributed to 15 of the 25 top-rated telefeatures of the last five seasons), there's no denying their multiple assignments augur ill for talent hoping to cross the network threshold.

Trend Reversed

Furthermore, the fact that most of these men entered the tele-feature field with prior theatrical-film experience neatly reverses the mid-1950s trend that saw live-tv talent move on to features. Grauman, Day, Paris, Rich, Sargent and Wendkos all experienced critical and/or commercial setbacks in their earlier cinematic careers and now appear firmly lodged in video.

Other, less prolific directors who have segued from the big screen to the tube include Richard A. Colla, Fielder Cook, Tom Gries, Lee H. Katzin, John Korty, Bernard L. Kowalski, Buzz Kulik, Philip Leacock, Delbert Mann, Daniel Petrie, Jack Smight and Jerry Thorpe. (Many of these men, needless to say, tilled the tv field before ever entering features, so their latest move only completes a professional circle.) Relatively few directors and almost no producers shuttle between the two media, the principal exceptions being Ted Post, Lamont Johnson, Barry Shear, Don Taylor and Philip D'Antoni.

In short, very few producers or directors have been "trained" by telefeature work to handle theatrical pix—a statement that admittedly implies a prejudice against television's artistic accomplishments.
Producer-writer Steve ("Save The
Tiger") Shagan began in tv; novelist
Michael Crichton, who directed
Metro's "Westworld," made his directing debut on ABC's "Pursuit";
and Steven Spielberg now seems
launched on a major film career
(Universal's "Sugarland Express"
marks his big-screen debut) after
such lauded telefeatures as ABC's
"Duel." But these men are only the
exceptions.

Writers seem to have a better chance of breaking into telefeatures without prior experience and then parlaying that work into featurefilm sales. Gerald Di Pego penned the upcoming Sam Peckinpah film for Fox, "The Insurance Company": Robert Boris cowrote the current "Electra Glide In Blue"; Marc Norman, on the heels of two telefeature credits, sold his "Oklahoma Crude" screenplay to Columbia for \$300,000; Eric Roth has placed two scripts, "The Nickel Ride" and "The Day No Pigs Would Die," with director Robert Mulligan; and Gail Parent and Kenny Solms, collaborators on the high-rated "Call Her Mom" (ABC), will jointly adapt Parent's novel, "Sheila Levine Is Dead And Living In Brooklyn," for Paramount.

'Death' Draws

One final obstacle remains for those writers, producers and directors hoping to break into telefeatures (either as an end in itself or as a route to theatrical pix). The odds for success diminish even further unless they're attracted to death.

When Paramount made a film version of "Death Takes A Holiday" in 1934, it test-marketed the pic

under that title and under the monicker, "Strange Holiday." The result, so the trade ads claimed, was that "Death is the most interesting subject in life," and Par put the film out under its original title. Today, any network marketing researcher who suggested such an audience survey would be fired on the spot.

"Deadlock," "The House That Wouldn't Die," "Ransom For A Dead Man," "A Death Of Innocence," "The Death Of Me Yet," "The Deadly Hunt," "Dead Men Tell No Tales," "Once Upon A Dead Man," "The Deadly Dream," "A Cold Night's Death," "The Deadly Harvest" and, yes, "Death Takes A Holiday" were among the five seasons' tele-feature titles. And when "Visions ..." drew a disappointing 18.6 rating, it was redubbed "Visions Of Death" and garnered nearly as large an audience in rerun.

Thrill And Horror

If the network features don't spotlight death, it's kill (7 telefeatures), murder (7), evil (5), terror (3), crime (2), danger (2) or mystery (2). And this tally omits the fear, horror, nightmare and allied pleasures that decorate other home-screen features

No need to ask death where is thy sting, but what ever happened to that once-popular marquee word "love"? That which makes the world go round crops up in only five of the 308 telefeature titles, and in four the webs took no chance of being called sentimentalists. "The Love War," "Love Hate Love," "I Love A Mystery" and "Goodnight, My Love" don't sound like tearjerkers, which leaves only "A Time For Love" as a suitable tag for a soap opera.

What this word-game boils down to is that telefeatures, both in the past and for the immediate future, are dominated by would-be thrillers and Pastore-ized horror. This genre emphasis, more than tv's reliance on a small group of creators, may be the biggest obstacle of all for talent worthy of nurture in today's telefeature arena.

Credits For 1968-73

Listed in an appended tabulation are those producers, directors and writers with three or more telefeatures to their credit in the broadcast period from September, 1968, through August, 1973.

After each individual's name is the title of each feature-length vidpic, an asterisk (*) if the credit was shared with one or more other individuals; the network airing the vidpic, the year it was first broadcast and the higher of the two Nielsen ratings given the film on its initial or rerun showing.

The word "exec" prior to a title indicates the individual functioned as exec producer on that telefeature;

(Continued on Page 208)





TV News Media Lax In Investigative Reporting

By DAVE KAUFMAN

Through no fault of its own, television this year scored its most notable achievement—the coverage of the Watergate hearings. By simply focusing the piercing electronic cameras on the most bizarre happenings in our times, tv brought home to millions of Americans a microscopic view of behind-thescenes events in government which have no precedent in our history.

Television's role in all this is not without sin, however; in this instance a sin of omission. For the vast tv networks' news operations had little to do with uncovering the machinations which led to the Watergate investigation. It was the print media, a few newspapers, specifically, which had the industry and the courage to dig up the facts in the face of intense pressure from the Administration.

Where Were TV Newsmen?

Where was the tv news medium at the time newspapers such as the Washington Post and N.Y. Times were uncovering stories of wrongdoing at the highest levels of government? Aside from a two-part feature on Watergate incorporated in its nightly news by CBS-TV last year, the media was completely remiss in investigative reporting, and the suspicion is aroused that this was because they did not want to further antagonize an already hostile Administration.

Even when the story mushroomed into such importance it could not be overlooked, tv news still was delinquent, relying on varns cautiously attributed to newspapers, rather than doing its own reporting. This timidity continued, even after the U.S. Senate by an overwhelming vote named a Select Committee to investigate not only Watergate but the election practices of 1972. Obviously, the Administration campaign to intimidate the medium had paid off as tv nervously adopted a handsoff policy in the face of the biggest story in years.

Cameras On Job

But left to the simple device of turning its cameras on the Senate hearings on Watergate, tv did its thing. That is, it brought into the American home, and many offices, the daily doings, the unfolding of revelations of crimes of omission and commission, a drama replete with such complexities and ramifications, its full impact most likely won't be known for some time.

Senate hearings are not trials, but investigative, in order to learn information for future legislation. In this specific instance, the legislation sought is remedy of the election laws to prevent abuses such as have been attested to for the 1972 election.

Consequently, in the legal sense, the trials are still to be held, the innocence and guilt to be determined, which is what due process is all about. But what viewers have learned from the Senate hearings

about men who once occupied high offices in government is that there has been a whole series of crimes executed by those in government, including obstruction of justice, perjury, breaking and entering, conspiracy to obstruct justice.

Traumatic Experience

It came as a traumatic experience for Americans when they learned of such activities. As witnesses testified under oath, there was no doubt left of such events having occurred. It was a sordid soaper, but one which held the nation's attention. How many man-hours were lost in offices where workers watched the Senate hearings is one of the many sidebar facts which never will be known.

Inevitably, there came the time when tv was criticized by those friendly to the Administration for allegedly "overplaying" the story. But how does one "overplay" a story with such magnitude? Then there was the cynical "everybody does it" excuse. Not in American history, they haven't. Nor would it be a valid alibi if they had.

Tv's great service in airing these hearings was in bringing to the average American a keener sense of the workings of government in Washington, of a Senate committee and its functions, a close scrutiny of the executive branch of government.

Electronic Eye Miracle

Through the miracle of that magic little electronic eye, millions saw first-hand a former U.S. Attorney General admit that he did know about what he labeled the "White House horrors," but he did not feel compelled to talk about them or do anything about them, even though they included a series of criminal violations. Through this eye, they heard about Machiavelian occurrences, a "destroy the enemy" philosophy (enemy being anyone against them), and charges reaching into the President's Oval Office.

This harsh impact of the eye, this exposure of the greatest scandal in our times, is what really irked the critics, led by the President. Those same politicos who had once sanctimoniously said the people have a right to know about their government were now damning the hearings and tv for airing them, because through them the people had this right to know.

The same tv networks so deftly used by politicos for free time in spreading their particular messages or sales pitches were now being damned for televising the hearings. President Nixon even told the nation how many hours of hearings the networks were carrying, as though this somehow were a bad thing.

Big Audience

Nonetheless, the hearings had commanded a considerable audience, this in the face of initial network misgivings as to how many people were really interested in them. It was not because the nation was "wallowing in Watergate," as the President once said derisively. It was simply because there was intense interest in determining precisely what was going on within the government, just who and what was involved in the many abuses by certain men in high positions.

Tv's role in all this was commendable, even though it was a late starter. In some ways, the hearings were reminiscent of the Kefauver hearings years ago, although they did not have anything like the importance of Watergate, being confined to the underworld. When the late Sen. Joe McCarthy conducted his Senate hearings, they were not seen on network tv, this occuring in the early 1950's. But there, too, the scope of the McCarthy probe was limited, confined to his hunt for "Communists" in government.

Vietnam Limited

Several years ago the Senate Foreign Relations Committee held hearings investigating the causes and circumstances of the South Vietnam war, and these received limited coverage by tv, probably because some networks were fearful of touching them since it was a controversial war receiving the blessing of whatever Administration was in power, if not the people at large.

CBS-TV at the time refused to air them, its weak alibi being that "opinion-watchers" weren't watching at the time, and housewives weren't interested. That clumsy excuse didn't hold water then, and the Watergate hearings on tv are strong evidence of the falsity of the rather arrogant CBS remarks.

Tv always seems to be best when no imagination is required, no planning, just a case of turning the cameras on an event in progress.

Certainly, that is when it has its most powerful impact.

Who can ever forget when the tv cameras were turned on what was to have been just another political parade in Dallas, when gun shots were suddenly heard, and President Kennedy was assassinated?

On-The-Spot

Who can forget when Sen. Robert Kennedy, flushed with the victory in the California primary, made his election night speech and left, shots rang out, and shocked viewers learned he had been a victim of assassination?

Then there was the incredible sight of Lee Harvey Oswald, held in a Dallas police station as the suspected killer of President Kennedy, being killed by Jack Ruby. All on camera.

Immediacy and tragedy also mingled in the Olympics at Munich, when Israeli athletes were taken prisoner by Arab terrorists, and viewers watched the tragic events unfolding many thousands of miles away, via satellite tv.

And who can forget those riots and demonstrations they saw on tv during the Democratic national convention in Chi in 1968? Not knowing the scope of events-to-come, the tv networks were caught short here and didn't give them the dimensional coverage they should have had. But the indelible imprint on viewers' minds after seeing all this was not whoever it was who was nominated but the demonstrations and the violence in the streets.

Condemned By Politicos

Tv was condemned by many politicos for airing such events, as though the American public should be kept in a giant cocoon and not know what was happening. After emotions had died down, and the Walker Report on the riots had been made, tv was described in that report as being "restrained" in the coverage, and "police riots" was the term used in the official investigation to describe the brutality in Chi.

Immediacy and tv go hand in hand, notwithstanding the contentions of many self-serving politicos that tv should not cover "bad news." The American public receives sufficient frosting on the entertainment shows, without being "protected" from real-life events, and this criticism by politicians has a quicksand foundation, meaning none.

CBS Boner

In this connection, CBS pulled the major boner of the year in tv news. Board chairman William Paley announced a new policy, whereby there would be no more "instant analyses" of Presidential speeches, saying the network would wait until its commentators and analysts had time to digest what had been said, and then offer their observations.

It was a giant step backward for CBS, a network which once had been a leader in broadcast news. Despite instant denials, there appeared to be little doubt that the move was a quivering surrender to pressures from an Administration which always has been hostile to such analyses, as spelled out in detail in Vice-President Agnew's Des Moines address a few years ago.

CBS thus became simply an electronic carrier of such speeches, and those millions of viewers who wanted amplification and/or analysis turned to NBC and ABC, which did not follow the CBS path.

Undistinguished Year

Except for Watergate, which required the simple act of turning on cameras, to news was not at all distinguished the past year, as networks avoided documentaries on controversial subjects for the most part. NBC Reports emerged with a few interesting programs, but CBS appeared to have abandoned its once-gutsy policy which had led to shows such as "Selling Of The Pentagon" and "Hunger in America," and ABC News did little.

Watergate had evoked a climate of more freedom for tv news, said network news executives. But few seemed inclined to take advantage of the climate.



and woner

A REALISTIC LOOK AT VIDEO DISKS AS HOME ENTERTAINMENT

By JOHN W. FINDLATER

(MCA vice president and president of MCA Disco-Vision Inc.)

The entertainment industry has become so accustomed to hysterical rhetoric that it's difficult enough to see our present position in perspective, let alone speculate on our future prospects.

Show business sometimes seems to have more prophets than profits. We are constantly being told about "revolutionary breakthroughs in communications" that promise (or threaten) to create whole new industries and destroy existing industries. The time has come to examine some of this extravagant prophecy in the bright light of common sense.

Much Speculation

In 1972, MCA Inc. demonstrated a home-entertainment system that quickly became the subject of endless speculation, much of it only distantly related to reality. The facts about the MCA Disco-Vision system are impressive enough: a 12inch plastic disk that contains 40 minutes of sight-and-sound programming (or 40 billion bits of information). It revolves at 1800 RPM on a manual player that will sell for under \$400, or on an automatic player/ changer (under \$500), where the program information is tracked by a laser beam and transmitted to an ordinary tv set, which is simply hooked up to the player via the antenna terminals. Video disk albums will sell for \$2 to \$10.

The Simple Facts

Those are the facts—a few of them, anyway. But not everyone was willing to let the facts speak for themselves. There were those who insisted that Disco-Vision (or some competitive video-disk system) would quickly drive the motion picture theatres out of business and lead to the collapse of commercial tv.

Although we at MCA were careful to control our claims about Disco-Vision, we recognize that it would be unwise to underestimate the potential of this development. It is now obvious that video disks offer the most economical form of audio-visual program duplication, the most convenient method of showing feature films in the home, and the highest density of information storage known to technology. Clearly, the video disk potentially is a revolutionary new medium of communications.

No Displacement

But do revolutionary media necessarily displace existing media?

The history of entertainment technology strongly suggests that they do not. Motion pictures did not displace the legitimate theatre: today, in fact, legit is flourishing in the movie capital of the world. Radio didn't replace phonograph records: conversely, the advent of sophisticated stereo systems for the home didn't diminish radio's economic prosperity.

Television didn't do radio a bit of harm, either, despite the fact that tv sets are now selling for what radios used to cost. Audio tapes, cartridges and cassettes didn't dampen the sales of phonograph records, and there's no indication that quadraphonic disks are going to drive stereo off the market.

Movie Theatres Survived

And the people who wrote off motion picture theatres when tv came along didn't anticipate wide screens, stereophonic sound, and other improvements that make the theatre a superior viewing environment.

We are convinced that the video disks will be complementary to existing media, not a replacement for them. By raising the public's film consciousness, video disks will actually stimulate theatre attendance and tv viewing. We are confident that video disks will create a renewal of interest in motion pictures and tv, especially among young people, that could help to boost theatre attendance back to the record levels of the late 1940s.

Complement Cinemas

"Movie theatres will still be with us in the future, and they may actually be stronger than today," predicted Ralph O. Briscoe, prez and chief exec officer of Republic Corp. "They allow people to get out of the house, and that's a very important factor for the young people. Something happens to you in the theatre—you become far more involved in the film because of the big screen and the contact with the audience."

The average tv viewer spends seven hours a day in front of the tube. If he were to devote only 10-15% of that time to disk viewing, Disco-Vision would be a viable product. We know that video disks can never compete with tv's im-

mediacy for presenting news, sports, and other on-the-spot events.

Arthur D. Little Inc. predicts the total market for video-recording hardware and software will reach \$1,200,000,000 by 1975. Whether it is 1975 or later, it raises an important question: what system will dominate this important new market?

For many reasons we are convinced that disks will dominate in the home, although videotapes and cassettes will continue to play an important role in many industrial and educational applications.

The Cost Factor

Videotape, even before it's recorded, costs \$20-30 for half an hour of playing time. Our blank plastic disk costs one or two cents. This is included in our total manufacturing cost of 40c per disk, containing 40 minutes of programming on one side.

And videotape playback systems cost anywhere from 50% to 100% more than our \$500 player/changer, provides almost seven hours of uninterrupted playing time at a single loading. Super-8 videoplayers are expected to sell for nearly \$2,000 when they come on the market. The price factors, then, are heavily in favor of a disk.

Convenience

Then there's the convenience of disks, and the ease and economy of storing and shipping them. While it's true that the consumer won't be able to record video disks in his home until our recording capability is developed, this temporary "liability" has one great advantage for the entertainment industry. It virtually eliminates the risk of program piracy, which is one of the biggest problems facing the videotape industry.

It seems likely that disks will cap-

ture a far greater share of the home videoplayer market than tapes, but that raises another question. Which type of disk will dominate – mechanical or optical?

Mechanical video disk systems employ a stylus that tracks the grooves mechanically, as in conventional phonographs. The video disk systems being developed by Teldec, RCA and Zenith are mechanical, although Zenith now says it is working on an optical system.

Optical systems employ a lowpower laser beam to pick up information that has been mastered with a laser beam and then stamped onto the disk. MCA Disco-Vision uses this optical principle, as does the system being developed by N. V. Philips of the Netherlands.

Like phonograph records, the video disks used in the mechanical systems are subject to stylus wear. The optical disks never wear out because no mechanism ever comes into contact with the grooves.

Laser Light

Because of the unique properties of laser light, optical disks can contain far more program material than mechanically tracked disks. The Teldec system, for example, is believed to have an upward limit of 10 minutes playing time per side, and the manufacturing cost per minute of playing time is four times higher than that of our 40-minute optical disk. Moreover, none of the mechanical systems can feasibly freeze-frame or permit the slow-motion and reverse-motion capabilities of an optical system.

The manual player demonstrated by Philips is expected to cost \$625, compared to \$400 for the MCA manual player. No player/changer prototype has been shown or announced by Philips.

Family Programs Here To Stay

By ROBERT YOUNG

There are approximately 63,000, 000 families in the United States, all of them with special problems, so as long as the family is here to stay the popularity of family programs on television also will remain with us.

I've been a family man myself for 40 years, and as a husband, father and grandfather 1 know that all families have problems, lots of them. The family as a unit is subjected to all the pressures and frustrations that bombard us from all sides these days—plus a lot that are uniquely its own.

Comedy Premise

Now, right offhand that wouldn't seem to be the funniest premise on which to base a television comedy special. But that's exactly what we did in "Robert Young And The Family" for the CBS-TV Network.

Our writers took a handful of statistics and translated them into people and created humorous situations around their particular methods of coping with the numbers.

For instance, the generation gap. Computer brains tell us that about one-half of the U.S. population is under 25 years of age—and that in the next 10 years the number of young adults will grow twice as fast as the total population. No wonder parents feel outnumbered.

In our program we reflected this situation in a very funny scene (played wonderfully by Lee Grant, Jack Warden, Julie Sommars and Beau Bridges) in which the parents pay their first call on a newly married daughter and her nonconformist husband.

In essense, "Robert Young And The Family" had a very positive statement to make:

The American family is indeed here to stay, and home is still the place to which the bruised and badgered individual returns after doing battle with the world.

Competitors Expected

We expect to have competitors in the optical video disk market, and we welcome them. More players on the market will ultimately mean more video disks sold by MCA. We have developed a low-cost web process for mass replication of these disks, and we will be able to draw on one of the most extensive libraries of program material (software) in the world.

Our target is to offer 1,000 hours of programming, both pre-exposed and original, when the player is introduced to the market. By the end of the first year, we'll have 2,000 different programs available.

We're convinced that the effect of the video disk, in the long run, will be to make the public more movieminded than ever before. This emerging medium of entertainment and information isn't a threat to anyone in show business — it's a potential opportunity for everyone.





Here's Lucy
CBS-TV



WAITING LAUGHTER

By HAL KANTER

WE had spoken of a format for a television comedy program and he was interested in exploring it further, he said, "when I finish the book to the satisfaction of the Little, Brown people," referring to his publishers. Then he added, "That makes them sound like a flock of Filipinos, doesn't it?"

Fred Allen never did finish his book. The final chapter of "Much Ado About Me" was written by his old friend, Edwin O'Connor.

What Fred and I had entertained was capturing on film the native American humor that flourishes offstage across the country.

Fred had for years accurately reflected the rhythm and hilarious points of view of such diverse regional characters as Senator Claghorn, Titus Moody, Mrs. Nussbaum and Ajax Cassidy.

Real Life Talk

He was as convinced as I that their real-life counterparts, in spontaneous conversations, were eloquently diverting and uniquely illustrative of the American people. Fred's own voluminous correspondence with characters in all walks of society testifies to his appreciation of their talent for amusement, for Fred suffered no bores.

The well-turned phrase, the humorous observation and the outrageous statement are not the exclusive property of the professional comedy writer but it does require the educated judgment of editors, producers and writers to collect and organize any material for presenta-

It was to those chores we had considered addressing ourselves, with Fred on camera in conversa-

On-Spot Conversations

We would find the proper method of putting on film that roadside produce salesman outside of Savannah, Georgia, who, when asked if his tomatoes were fresh, replied:

"Don't go asking questions like that, because a produce man would sooner climb a tree to tell you a lie than stand on the ground and tell the truth.'

We would engage in conversation a certain long-haired, leather-faced dealer in antique children's toys who regularly trades at western flea markets. He was heard rebuking a potential customer who had insisted the trader's asking price for a set of trains was exorbitant:

"Don't never complain the music's too fast until you learn to dance."

"I'll see you later," the shopper

"Look at me now," the toy merchant sneered. "Save yourself a trip later.'

We would seek out the small town bartender who once showed George Gobel the new bar-top finish he had just installed. Some sort of plastic material, he claimed, "it don't chip, it don't burn, it don't peel, it don't leave no rings from wet glasses, you can't nick it, can't gouge it and all you got to do to clean it off is wipe a damp rag over it oncet and it shines like a puppy's nose.'

"That's some stuff," George al-

"Ain't worth a damn," the bartender snapped. "It warps!"

We might even find the elderly Hoosier who, when Gobel and a group of minstrels asked if he knew where the local high school gymnasium was, replied:

"I just wisht I had as much money as I know where the high school gymnasium is at!"

"I seen you on the air," someone once said to Fred. "If you stay on it, I'm going to quit breathing it.

Making arrangements for a vacation in Europe, I dealt with a travel agent who provided more laughter in discussing the trip than we had on it. Someday, we must get on camera any jovial gentleman who tells you that "to drive a car in Rome, you need a lot of skill, a lot of courage and a lot of insurance.

And: "In order to understand fully the French monetary system, one must understand the French. And that's impossible.

And: "It's a good thing the English have such a glorious old history, because they aren't making any new.

Garagiola Anecdotes

Joe Garagiola has amused audiences with his anecdotes of baseball and the colorful personnel who inhabit the game, yet few have attempted to exploit the native humor of other sports.

Ukie Sherrin, playing a Washington, D.C., night club (in the days laughter could be heard there in public), once lost some money on a horse race. That evening, the jockey

who rode the out-run favorite came into the club. The irrepressible Mr. Sherrin upbraided the little man for losing the race.

"Coming around the turn, for God's sake, why didn't you go through that hole that opened in front of you?"

The jockey stared balefully at the entertainer and asked, "Ukie, did you ever try to go through a hole that's going faster than you are?'

Football Humor

The wit of John McKay is evidence that football has as much humor as drama; Hot Rod Hundley's stories of his Laker days attest to the lode of laughter behind the scenes of basketball; Pat Buttram can regale an audience by repeating actual conversations with rodeo performers; the late Alben Barkley's country stories, John Lindsay's sophisticated comedy, Senator Sam Ervin's point-making anecdotes are random examples of the laughter lurking in the political arena.

In barber shops and pool halls, garages and insurance offices, at construction sites and on college campuses there are wits, comedians, story-tellers and conversationalists we should hear.

And who knows but that we may discover a textile salesman who is another Myron Cohen? An accountant with the wit of Bob Newhart? A ball player with the charm of Garagiola? A cartoonist as funny as Jonathan Winters? A school teacher as amusing as Sam Levenson?

Someday, Fred . . . some day.

Television: Where It Is And Where It's Going

By HARRIS KATLEMAN

Though it's still true "you can't I please all the people all the time," television is fast approaching the point where it can please at least all the people sometime during its seven days of primetime.

Whether it's Watergate, water sports or western marshals, television is a pacifier for a hodgepodge of programming tastes.

Today, as in the past, the weekly series is still the major structure of the industry. Although researchers claim habit viewing is not as prevalent as it once was, the continuous popularity of such series as "Lucy," "Hawaii Five-O," "Marcus Welby," "Medical Center" and "Gunsmoke" proves viewers still like to pay allegiance to their heroines and heroes in weekly doses.

Rotating Miniseries

And for those who don't, there's the emerging rotating miniseries, or "wheel concept," which I personally feel is rolling the industry into an exciting new era.

The "wheel" has become the golden carrot that has enticed such big name stars as James Stewart, Rock Hudson, Richard Roundtree and Peter Falk to television.

Slated for only six to 10 90-minute shows per season, the miniseries leaves the star free for features, plays or whatever. Moreover, it offers alternative viewing to the public as well as accommodating performers who choose to work weekly, biweekly or monthly.

Weekly Series Staple

Yet I'm convinced the wheel will never replace the weekly series as television's main staple.

Also, I think we will eventually see the emergence of more half-hour weekly series. The days of a single sponsor solely footing the bills for an hour series are long gone. Economics makes it impossible. That's why advertisers are seeking more half-hour programs.

It also enables them to have more identification with the series. For instance, Bristol Meyers, the major advertiser for our new ABC "Adam's Rib" series, has taken a personal interest in the show. This would not be the case if the sponsorship was split 20 different ways.

Eventually we will see the return of the western. At one time there were 25 on the air. Although the Federal Communications Commission's violence regulation sliced the western herd to our current fare of "Gunsmoke" and the more recent "Kung Fu," it can easily be resurrected by injecting healthy doses of action-adventure as alternatives to bloody mayhem.

If it works for asphalt-oriented "Mannix" and our new CBS entry "Shaft." why not on the frontier. As long as it's first-rate, the public will buy it. Today's viewers are a sophisticated, selective group. They might still turn to television for escapism, but they want to escape into shows with fast, tight scripts, topnotch performers and first-class production values.

Don't Sell Short

Sell them short and they'll turn you off. The demise of "Bridget Loves Bernie" and the success of "Emergency" proves audiences would rather switch to the last half hour of a show they like over watching the beginning of something they dislike.

Viewers refuse to pledge allegiance to one network and pass from show to show like a relay baton if there's a clinker along the way. And there's nothing better to keep the Big Three on their toes than that great seismograph of the orthicon tube - the Nielsen ratings.

Faster Nielsens

With Nielsens converting to the computer, national ratings will be available a day or two after airings. From where 1 sit, this should help immensely. Faster ratings mean shows get renewed quicker. Faster renewals mean better shows because writers and production companies will have more time to prepare.. The viewers will be the ultimate beneficiaries.

So from improved Nielsens to new "wheels," television is on the road to new ventures. And though it may never please all the people all the time, who cares. If it did, we would all have the same tastes and television would be one "brighter shade of gray." Just striving to please evervone sometime leaves the door open for infinite possibilities. That's exciting . . . that's television.

WARNER BROS.TELEVISION



A WARNER COMMUNICATIONS COMPANY

TELEVISION? WHAT'S THAT?

By BARRY HEENAN

For the world at large, 1938 was the year of Munich; of Neville Chamberlain and "peace in our time;" of Adolf Hitler; of war in Spain that threatened war farther north.

For the smaller world of popular entertainment, the songs, the plays and the films struck a happier note: Mary Martin singing "My Heart Belongs To Daddy," Clare Booth Luce writing "Kiss The Boys Goodbye."

The movies were light, frothy, sentimental. Capra offered Kaufman and Hart's "You Can't Take It With You." There was Deanna Durbin and Cary Grant and wacky, romantic escape from the world's tensions.

In the living room it was still steam radio; Sunday rations of Bergen and McCarthy. On the rival network, Orson Welles made American sociological history by sending his listeners scurrying for safety from the invading Martians in his version of "The War Of The Worlds."

Tv Was Different

And television. Television was a good deal different from today. It was not in every home. Viewers, in 1938, gathered at Hollywood's Plummer Park or some such place to watch the evening's fare on a small screen facing the ceiling and then magnified slightly by a mirror. And there was something to watch. Every night at 8, LA's one to station, W6XAO, offered a program of news, film and live performance from the Don Lee Building on 7th and Bixel Streets.

Already I can hear a chorus of doubting Thomases. "You kidding? There was no tv in '38. Tv didn't start till '47." Or '48, or '51, or even later."

This writer, a contributor to the weekly fare on W6XAO, and author of the first tv play to be telecast west of the Rockies, has been hearing this for 20 years.

The story editor of a filmed tv series asks: "Ever write for tv?"

I nod. "I was the first tv writer on the coast."

Skeptical Story Editor

The story editor is sometimes perplexed, often disbelieving. He reacts as though it's another ruse to cover up lack of credits; a strategic defense against the inevitable brushoff.

I hand the editor a copy of Daily Variety dated Jan. 13, 1939. A front-page two-column box announces the opening segment of my family comedy series, the first in the nation.

The headline and story read:

The story editor scans it. He also glances at some other items on the front page, such as the four-line piece about John and Elaine Barrymore opening on Broadway in "My Dear Children."

"That was a long time ago, a long long time ago."

"Yes," I say. I'm tempted to add, "a long time before you were born, too." And when the story editor comes across with a polite version of the big brushoff line—"What did you write yesterday?" I wish I had said what was on my mind.

10-Inch Tube

When this story editor was a mere babe in arms, and his elders were making over the brand new 10-inch boob tube as though it was the latest thing, tv was old hat to us now forgotten pioneers of W6XAO. We were producing video entertainment when many citizens didn't even know what tv was.

On the day the 1939 story appeared in **Daily Variety**, I was in the office of a Hollywood agent, Eddie Silten.

"What makes you think you should be a screenwriter," Silten snapped.

"Did you see this morning's Variety?"

"Yes."

"Didn't you read about my television show?"

"Television! What's that?"

But January, 1939, was not the beginning for this writer in television; neither was it the beginning for W6XAO in particular or Los Angeles in general.

One-Act Play Shown

On August 23, 1938, W6XAO presented a one-act play called "The Tramp." It was little more than a sketch involving one attractive girl, one handsome man and the attractive girl's mother. Three actors were a tight mob scene in those days because Don Lee Broadcasting's one camera was fastened tightly to a cabinet containing most of W6XAO's technical equipment.

This one camera could move slightly, oh so very slightly, to the right and, oh so very slightly, to the left, but dolly shots, traveling shots and other such visual acrobatics so common today were absolutely out. All of the scenes in "The Tramp" were two-shots.

The young man, played by Michael Harvey of "Lady In The Dark," performed a short scene with the mother of his lady love. Then the young girl replaced the mother in the camera right position for the scene two. For a transition between

the mother's exit and the girl's entrance, I had the hero bolster himself for the subsequent lover's quarrel by mixing a strong belt.

Never Aired

This brief episode never went on the air. Though tv audiences were practically nonexistent in 1938, Larry Lubke, general manager of W6XAO, refused to allow drinking on the tube. When a group of USC students performed a play about Edgar Allen Poe, showing him as a dying alcoholic, there was an uproar.

But with only a very small playing area and a single stationary camera, we pioneers of the tube were resourceful. While our little group was the first with a live dramatic play called "The Tramp," we shortly had competition from a writeractor named Wilfred Pettit, author of a standard little theatre mystery called "Nine Girls" for an all-female cast, and an Arabian Nights movie called "A Thousand And One Nights." Pettit, who later died by hanging himself on a yacht in Newport Harbor (it was said he was trying to experience the sensation for a novel he was writing), was the first with a serial type show, "Vine Street." It starred Shirley Thomas, later a Hollywood reporter on steam radio.

Pettit also attempted a simulcast for radio and tv both, a play about Mary Queen of Scots starring Miss Thomas and Henry Brandon, the frequent Jason to Dame Judith Anderson's "Medea." His most ambitious offering, however, had the unofficial cooperation of veteran movie-maker D. W. Griffith. He wrote and directed a Civil War epic, using film excerpts from "Birth Of A Nation."

Climb Bandwagon

Now that serials and series shows were permitted, our group had to get on the bandwagon. Headed by Russell Williams, a brilliant director still in his teens and a senior at Hollywood High, we devised a family comedy series called "The Gibbons Family." It ran for 24 weeks. Each episode ran a full 15 minutes.

There were no commercials in those days and no breaks for station identification. There were no taped shows; no ways to cover mistakes and flubbed lines. The segments were rehearsed Tuesday and Wednesday nights in the director's apartment. Dress rehearsals in the tiny studio were held shortly before air time, then we went on, ready or not.

Many an experienced film actor melted under the pressure. Talented amateurs and oldtime stock company players stood the gaff much better. And this hectic pace was "all for Hecuba."

Since the Federal Communications Commission had not given the green light for commercial advertising, there was no pay. We were guinea pigs for an experiment. Our pay was a chance to get in on the ground floor of something that was going to be big, big, big.'

As Norman Jolley, one of the few Don Lee Television writers to make it in the big networks with "Space Cadet" and "Wagon Train," said, "We got in on the ground floor and went to the basement."

Oldtimers Around

There were others besides Jolley who were still around when commercial film video tapes and huge networks dominated the scene. Jan Arvan, who played Papa Gibbons in our offering, is frequently seen in comedy shows. His video son, Bill Dawson, then a boy actor, appeared in Billy Wilder's first film as a director, "The Major And The Minor." Betty McLaughlin, his sister in the "Gibbons Family" script, had a lengthy career in movies as Sheila Ryan. Jaime del Valle, our producer, did "San Francisco Beat."

A thrush named Betty Jane Rhodes, billed as the first lady of tv, sang in "The Fleet's In" with William Holden and Betty Hutton. Betty Jane got most of the publicity for her appearances on guinea pig tv. It was said that Thomas Lee, head of the operation, had a crush on the thrush.

Eventually the tv department of Don Lee moved from its tiny studio on 7th and Bixel to a vast and elaborate plant atop Mount Hollywood. The move was made with high hopes. The first station would, it was sincerely believed, dominate west coast tv just as its building now dominated the Hollywood hills, leaving the gigantic networks trailing behind. But this never happened. World War II suspended operations, and the early postwar years produced changes.

CBS Takes Over

When tv finally broke in 1946, there was another station, Karl Lundberg's Paramount facility with wrestling matches and "Hopalong Cassidy," and when the networks were ready they moved out in force. W6XAO, Channel 2, was sold to Columbia Broadcasting and the \$1,000,000 plant atop the mountain became a research laboratory.

We guinea pigs got in on the ground floor, went to the top peak of the Hollywood Hills, and descended to the basement. But then so did the station that began telecasting film in 1932 and live entertainment in 1938.

COMIC vs. COMEDIAN

A comic and a comedian are not necessarily one and the same thing

According to Milton Berle, a comic is a performer who says funny things, while a comedian is one who says things in a funny way.

You take it from there.

FIRST TELVISH FAMILY

Tribulations of another family group, like the "Hardy Family" and the "Jones Family," will be introduced to the public tonight via television. Television group will be the "Gibbons Family." Introduction will come in Russell Williams' production of "The Selfish Generation," by Barry Heenan. Cast will include June Pickrell, Jan Arvan, Bill Dawson and Ted Edwards. Jaime del Valle will produce.





M*A*S*H

CBS-TV · SATURDAYS · 8:30 PM

RETURN TO PEYTON PLACE

NBC-TV · MONDAY THROUGH FRIDAY · 2:00 PM

ROLL OUT!

CBS-TV·FRIDAYS·8:30 PM

ROOM 222

ABC-TV·FRIDAYS·9:00 PM

THE NEW PERRY MASON

CBS-TV · SUNDAYS · 7:30 PM

MOVIES FOR TELEVISION:

ORDEAL · ABC-TV
TERROR ON THE BEACH · CBS-TV
MRS. SUNDANCE · ABC-TV
MIRACLE ON 34TH STREET · CBS-TV

CATV MAY BE BOON TO YOUNG TALENT

When and if CATV gets going on the scale envisioned by its enthusiasts, it may very well open the doors for scores of young newcomers, especially the boys and girls now taking film and television courses in the nation's colleges.

There is a very real need for young creative film directors, editors and cinematographers, and it is encouraging to note that the number of college students pursuing degrees in films, television and related areas totaled 22,466 at the last count - and film production continues to be emphasized over film history and criticism.

Also encouraging is the fact that there are some 190 more schools offering film and television courses this fall than in 1971. Of the total of approximately 615 such colleges, at least 195 offer degrees in the film and television areas.

Few Get Jobs

At the Rochester Institute of Technology, where I serve as coordinator of filmmaking and television, out of 165 students who majored in motion picture production after two full years of classes, only 35 graduates were able to fit into the industry in a capable manner. This could be partly due to the difficulty of crashing the motion picture studios at present, a situation that would be changed by CATV.

At any rate, it's a worthwhile contribution. What it lacks in quantity is in some degree compensated by quality.

Of the 615 colleges now offering film-television-radio courses, probably not more than 85 actually have the facilities and instructors' capabilities to give the creative students the tools and assistance to enable

Maker Of 1,000 Pix

Reid H. Ray, in a 45-year career as a filmmaker, turned out more than 1.000 documentaries for American industry and government. In World War II he made over 130 training films. He also handled some theatrical assignments, and his Warner Bros. two-reeler "King Of The Carnival," depicting Carl J. Sedlmayr and his Royal American Shows, world's biggest traveling amusement enterprise (bigger than the combined Ringling-Barnum shows), was one of WB's most popular shorts.

Ray's documentaries won 40 national and international awards; 14 citations went to his 1948 film "Discover America" for United Airlines, Hollywood stars who appeared in his productions included Danny Kaye, Ronald Reagan, Joan Fontaine, Arlene Dahl, Burgess Meredith, William Bendix, and many others.

A former prez of Society of Motion Pictures & Television Engineers, Ray sold out his St. Paul-based Reid H. Ray Film Industries a few years ago to accept a professorship at Rochester Institute of Technology in Rochester, N.Y., the home of Eastman Kodak Co., where he is coordinator of the Film Making & Technical School.

them to become serious and competent filmmakers. A degree in films or television is a nice thing to have, but it doesn't help the graduate much if he doesn't come out with the full complement of experience in serious films - and by serious films I mean commercial in the sense of enabling the young filmmakers to make a living in the industry.

More Time Needed

But teaching film and television production did not really start spreading on a wide scale in the colleges until a few years ago, so it is only fair to give it more of a chance.

For young talent seeking to break into the industry, I stress the possibilities of CATV stations which can use an all-around cinematographereditor-writer-director in producing the local film stories-which have to be made on film because the cable operator can't afford expensive television equipment, but to do a story on film is inexpensive and the station can use the tele-cine chain which it has to have anyway.

CATV Openings

I truly believe, as this CATV "thing" gets off the ground in earnest, there should be a real demand for capable technical young people. Just recently, in investigating the need for young talent by the television stations (either CATV or local, smaller stations), I was told of this serious condition in film operations.

The station manager needs the advice and assistance in his film part of the station activity. The manager has his chief engineer, his electronics man who generally knows very little about film and isn't too interested in improving the quality of film that is put on the air. This is not directed at the big network stations, where much engineering goes on.

Video-Film Training

I believe we should teach young people that, besides being creative in making films, they should have training in the video-film story how to set up a processing operation, what makes up a film-team, what it costs to produce news-commentary local events, and the engineering that goes into making film broadcast quality as good as tape quality. The newcomer should be trained to be the station manager's right-hand man in film, just as the chief engineer is the manager's electronic expert.

This is still just an idea of mine, not placed in practice yet, but I am enthusiastic about its possibilities. I would like to see our filmmaking pointed toward this idea. At RIT we have the equipment to teach these skills, we have a 16m blackand-white processor, a printerand Eastman Kodak is right here in Rochester to support our program, in addition to the creative process, for those who lean that way.

The entire field of the documentary film has expanded because of television, and there are opportunfrom the new generation of filmmakers

I'm not impressed, however, by some of the television documentaries we see today. They're produced and edited differently, and somtimes you get a feeling of false editing, of putting quotes against backgrounds. But I lean to documentaries; they are my favorite television fare, and I believe they are improving.

On the future of film as film, I see magnetic tapes taking over, the only delay being equipment. Which recalls-if I may digress-nearly half a century ago, when I was selling huge barrels of scrap film for three cents a pound to American Cellulose, who melted it down for combs, collars, etc., I was approached by two men from Minnesota Mining, then an abrasives firm, who wanted to know if they could buy my scrap film. I told them they could have all they wanted. Later I learned they were soaking the film, cleaning off the emulsion, stripping off the sprocket holes and applying a sticky material. This was the first Scotch Tape.

Taken For Granted

I think eventually the chemistry of film emulsion will probably be replaced by an electronic means, but not until the problems of portability and cost are overcome. And the cast quality.

Many refinements and innovations have taken place over the past few years in filmmaking techniques, as well as in cinema projection, but the moviegoers in general take them for granted because the work of the inventors and engineers gets very little attention in the lay press.

All that the fans care about is getting good entertainment, and the undue attention given to pornographic films has obscured a lot of worthwhile technical achievements.

My wife and I still go to the movies about twice a week. After all, there's no telling when I may be asked questions about current films by some of my students, so I want to be able to give an informed answer.

Promoting Grants

Because of the popularity of films and television, and awareness of their influence, promoting grants for special motion picture and video courses and projects should not present any formidable problems for colleges. For the benefit of my RIT classes, I already have obtained gifts of approximately \$40,000 worth of equipment - and the list of prospective philanthropists is far from exhausted.

It's much better, and productive of quicker results, than trying to obtain grants from Uncle Sam.

SKY-HIGH COST OF CATV

By EVERETT H. ERLICK

(Senior V.P. ½ General Counsel, American Broadcasting Companies)

The cost of wiring the country for national cable television would run be-The cost of wiring the country for national cache television. The yord \$230 billion. This figure is based on the report prepared by the President's Task Force on Communications Policy some years ago plus the 4% annual inflation that has taken place since that time. It also takes into account the new Federal Communications Commission requirements for two-way capability and access channels.

Because of the enormity of these costs, the report to the President concluded that it was economically unfeasible to wire the entire country and that a more realistic objective would be to wire 50% of the homes-those where population density is greatest - which it concluded could be accomplished for about \$8 billion.

Other studies show that if 25% of the homes were wired, cable pay television could outbid free television for its most attractive programs, with the result that those not reached by cable, and those unable to pay the subscriber fees, would lose the services they now receive free.

Insufficient Private Capital

As private enterprise investment cannot possibly provide funds of the magnitude required for a wired nation, the suggestion has been made that Federal assistance be used to help finance a nationwide system. It is about time the FCC and the Congress faced up to this nonsense about helping the cable pay television industry and got down to basics.

To date the cable industry remains a parasite, its major endeavor being to move broadcast signals and report events around the country wherever they could be sold at a profit.

Movies and sports are bread and meat in our business. They also happen to be the only form of programming which pay cable has been able to sell to the public in any quantity.

If they want to compete for our audience, let them put their own bread and meat up for sale. And when they use ours, let them pay for it—as we do.





Access Rule Is Helping, Not Hurting, Hollywood

By WILLARD BLOCK

(This article was written while Block was president of Viacom Enterprises)

The Primetime Access Rule will not mean less work to Hollywood. Many major producers, accepting the challenge, have embraced the access rule and learned to live profitably with its economic and programming requirements, as well as the decision-making machinery of getting sufficient station and program managers to back a program series.

Filmways Inc., which a few years ago gave us "Beverly Hillbillies," Petticoat Junction," "Green Acres" and other established hits on network television, is now profitably producing "Ozzie's Girls." are no cutting corners.

The tapes are edited by the very same people who edit such network tape shows as "All In The Family." The set is as good as any used for a network television show, and on the set one finds a full complement of above- and below-the-line people earning salaries that are equal in every way to industry norms. "Ozzie's Girls," designed for primetime access, is produced at General Services in Hollywood.

4 Others For '73

Viacom is distributing four other firstrun programs for syndication in 1973 and the story is the same. "What's My Line?" is produced in New York. The new "Price Is Right" is produced in Burbank. "Rock Concert," a coproduction with Don Kirshner, is being produced where the concerts and artists are performing but for the most part in the Los Angeles area. Okay, Hollywood?

Only "The Amazing World Of Kreskin" (one in five, of firstrun syndication from Viacom) is produced outside the United States. And our experience is not unique. Other distributors and producers of primetime access programs equally are taking advantage of American talent, American technicians, American experience. So, Hollywood, stop worrying about our running away and start cooperating. Many of you

Concentration Trend

In the last two years, the trend of concentration of network production is obvious. It is basically in the hands of five major motion picture producers - MCA, Paramount, Warners, Screen Gems and 20th-Fox. According to a recent article in The Wall Street Journal, this fall MCA alone will acount for 30% of the primetime network tv production. There is no reason to doubt that, if the networks were allowed to program the access period, as these producers will plead, this same group would likewise account for the lion's share of access time pro-

The FCC action almost three years ago was in step and continues to be in step with the general shape of government-business relations. We in America have enjoyed what highly efficient, well financed, big business has given us in the way of goods and services. But the very people we vote into power, the executive branch of government, in assessing the totality of needs, have placed constraints on the complete grip that any single company or handful of companies can or should have in one industry.

For better or worse, the American experience is to live with bigness it is part of what has made us good and great. The American experience, however, also is to maintain proper conditions which will continuously allow opportunity for other, perhaps smaller, forces to play a role in any given arena of activity.

Now, let us look at what has happened since the access rule. In 1973-4, 29% more programs, 100% of domestic origin, are being produced for the 7:30 time period than the maximum of 21 programs which would be produced by the networks

if the rule was rescinded. If we add programs partly produced in the United States for access time, we find that 67% more programs are being produced using American tv personnel and financing than the 21 maximum number of programs which the networks would produce. Furthermore, only a handful of foreign shows will be seen in more than 10 tv markets.

No Guarantee

If the rule was rescinded and the networks resumed programming the 7:30-8:30 period with hourlength shows, there might be even fewer employment opportunities for the tv unions than exist under the rule, because we believe an hourlength show generally employs fewer people than two halfhour length programs.

Who will guarantee that if the rule is rescinded the programs fed by the networks would only be domestic programs? Let's look at what is hap-

pening. Scanning the trade press recently, we find an agreement between NBC and the BBC to exchange programs; the Barbra Streisand Special to be taped in England; the U.K. receiving an order for eight 90-minute late night thrillers in addition to the nine already supplied by England for ABC's Wide World Of Entertainment; the Lena-Horne/ Tony Bennett Hour from London: also five Julie Andrews Specials; the "Story Of Moses," starring Burt Lancaster, produced by Italian Television, and the Smothers Brothers going to England to tape one of two shows with Glen Campbell, and on

The negative effect, if any, of the Primetime Access Rule on employment of United States personnel has been overemphasized. Basically, the scheduling of feature films in place of series has had more to do with unemployment in Hollywood than anything else.

Furthermore, repeal of the access rule would in no way be a panacea for the employment problems which exist in the United States tv industry and the rule does not prohibit the importation of foreign programs. Besides, American writers, directors and actors have benefited from residual payments because of sales of American product overseas for many

Can Media Survive Advertisers?

By THOMAS MOORE (President Tomorrow Entertainment Inc.)

Media's greatest challenge today is the absolute necessity to discipline the hand that feeds it - the advertiser.

Credibility is one thing which is evident but intrusiveness is quite another. The sedate old New York Times is getting loaded with trash advertising in its Saturday edition. WCBS Radio must have some deal with Gramercy Park Clothes whose commercials are the best argument for FM there is.

But intrustion is hurting tv more than any other media.

I feel qualified to blow the warning whistle because I made terrible contributions to tv's commercial intrusion. I was there at the birth of the 70-second station break, the overcredits voice promo, the 20-second promo after station break, and the 30-second network split commercial.

The forces to escalate commercial content are strong and have been getting stronger.

The brand manager is interested in a single purpose: achieving increased sales for his product. He has only one interest as far as tv is concerned. He wants Eveballs; Eveballs connected to a brain; brain connected to a gland; gland connected to a sale.

He can perfect his message if he has those eyeballs. Whether he has the attention of those eyeballs for five seconds or three minutes doesn't really matter. The creative pressure against the competitive advertising agency world can produce results in as little time as tv can be forced to

Once upon a time Ted Bates convinced Brown & Williamson it needed the attention of those eyeballs for 90 seconds (imagine: 90 full seconds) to sell Kools and a coupon. But Alberto Culver knew better.

They could sell shampoo and shaving cream in 60 seconds. Bristol Meyers and P&G had to follow and the 30-second network commercial became standard.

Stations and networks are now tempted with the 15-second message. It may already be too late.

Sports rights costs have forced the necessity of the 40 minutes of commercial messages in a football game with its pre-and post-games shows included. Pete Rozelle, Walter Kennedy and Bowie Kune don't really care about commercials.

They want money for those team owners. And when they get all they can, they want to control a few added commercials which profess to do public service but only create more non-public service. Up till now the forces are ever greater than power to resist. I know for 1 was there, remember.

When one of the industry's prestige advertisers put \$11,000,000 on my desk at 6 p.m. one Friday evening (take it or leave it), and to accommodate the bundle ABC broke the half-hour shared sponsorship, "scatter" minutes were born. It took an increase from 12 to 16 minutes per game to keep the NCAA Saturday College games: we buckled

In order to compete, (and this is one place where antitrust considerations may create a public disservice) the networks and stations must constantly knuckle under.

Some way must be found to standardize and to cease the escalation. Wouldn't a ruling by the Federal Communications Commission placing a freeze on the number of commercials and length of total time for commercials be in order now? Isn't such a move in the public interest? As one who has been there, the chances of the executive suites at the networks and stations controlling the escalations are not very good.

Primary Aim Of Rule

The primary purpose of the rule, the creation of various non-network sources of tv programming and the selection by local stations of programming from these various sources, has been achieved. I believe the PTA rule will stay and with help from Hollywood's creativity, ingenuity and production know-how, and our understanding of the marketplace, we can collectively forge new, exciting programs for the family.

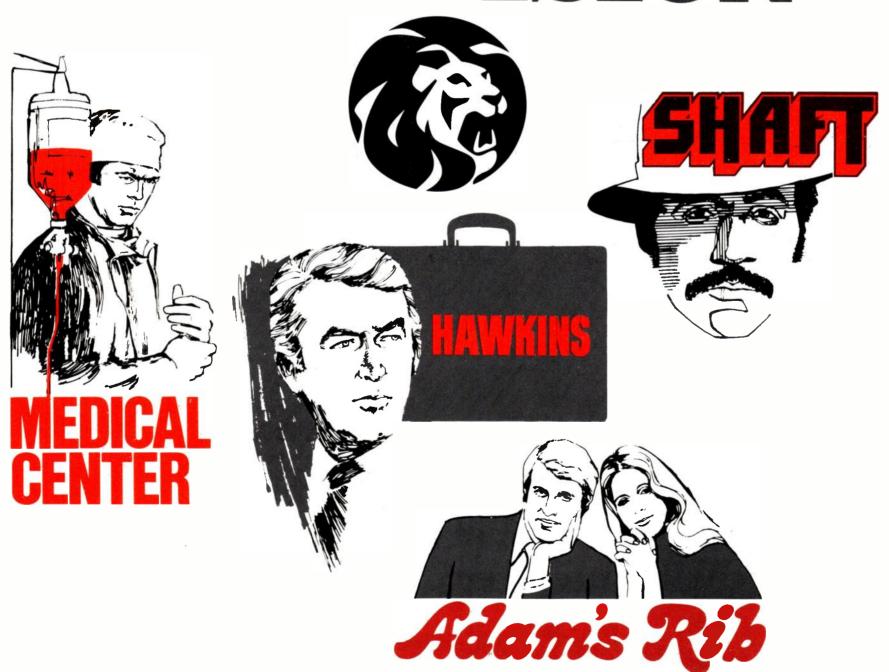
Viacom, in conjunction with the Hollywood creative community, already has on the drawing boards or is interested in development for the '74-75 season: situation comedies, music-variety, action-adventure, a western. We already have enterprising producers and writers (from Hollywood) making submissions and I remind you we are talking about U.S. production.

Nothing Against Webs

We at Viacom have nothing against the networks; in fact we are a supplier of product to the networks and have every intention of remaining so. The '73-74 season will see an animated series, "Bailey's Comets," on a Saturday morning national network, a concept originally created by Viacom and coproduced with De-Patie-Freleng. And as for the '74-75 network season, we already have more than a dozen development deals with the three networks.

Yes, Hollywood, our feet are planted firmly on the ground - one in network development - the other in the development of product for firstrun syndication, to say nothing of our product acquisition activities.

ROARING GOOD LINE UP FROM MGM TELEVISION



Radio Creativity Gets A Boost

When the bloom is on the heather and the fruit is ripe for picking, a pervasive spirit of contentment overcomes any desire for aggressive improvement. Radio has passed through such a period, smug in its attitude that "making a buck" is reward enough for this half-century-old communicative medium.

But the innovative juices slowed to a trickle, retrospective was more inviting and less costly in a business that must exercise vigilance over operational costs. Some FM stations show a better profit and command a higher sales price with the new scientific method of automation.

New Ways Needed

That there was a need for new ways of commanding a larger audience, better treatment by the rating services and ditching of the stepchild treatment by the ad agencies was to some leaders an imperative step to continuing prosperity, such as it was while the 'octopus' slept. That there is some progress can be noted in two bits (not 25c) of informational interest:

Noel Blanc, whose firm deals largely in radio commercials, called a meeting of tradesmen in his home to plumb the depths of creativity, which admittedly was in short supply. KMPC ordered a press conference, considered important enough to run up a lunch tab at the Brown Derby, to apprise the industry of "a blockbuster breakthrough in radio advertising."

Radical Changes

From the new ownership of KFI can be expected some radical changes in programming. The Coxmen from Atlanta have never shied away from a challenge. Balanced news, not a proud boast of the downtown dailies, will continue its dominance over television for its immediacy. Things are looking up for radio but, as the comic asked, "how high is up?"

Helm.

HANDLING HECKLERS

Flip Wilson: "A heckler is an unsalaried comic who tries to make a straight man out of a salaried one. Every nightclub comic can tell of his experiences with hecklers. Sometimes they kind of enhance your act, but more often they detract from it. You have to be ready for them—beat them at their own pastime.

"My favorite incident involving hecklers occurred in a club in Atlanta. As I walked onto the dark stage, the heckler yelled, 'Smile so I can see you." I promptly responded, 'I bet your sister could find me.' That was the end of that heckler."

Redd Foxx: "There's nothing funny about a heckler, because they interfere with your bread. You're out there trying to make some money and they're making things difficult. I never tried to outdo them. I just beat them up. Whenever there was a heckler interfering with my act, there was also a fight."

THE SILENT CENSOR

By DAVE KAUFMAN

When one thinks of the widespread censorship in tv, it's normally in the context of a network's blue-pencil department; the Federal Communications Commission which frowns on certain content while at the same time disavowing any intent to censor: a Senator seeking publicity; or various and sundry pressure groups.

What is overlooked as a rule is perhaps the most insidious censor of all – that affiliate station which refuses to air a news analysis or entertainment program because it does not agree with or like the content.

Affiliates are the worst censors of all, because they don't delete a line or two from a script. They simply won't telecast a show not in harmony with management's conception of what the public should see.

Court decisions in this area have held that stations do have a responsibility to air controversial as well as bland programming. Yet such decisions are meaningless in the face of the FCC's obvious lack of desire to enforce them. Consequently, affiliated stations do what they please. They deprive millions of viewers of programs deemed verboten by the station hierarchy.

Arbitrary Deletions

They have been known to delete analysis from network news when they feel such comment is critical of Administration policies with which they concur, or is critical of the President.

One of the most glaring instances of affiliate interference came in 1970, at a CBS-TV affils gathering in Hollywood. As part of the program, the network had brought Walter Cronkite and Eric Sevareid to Hollywood, originated the nightly newscast from Television City, with all the affil delegates present.

But that was about the time of the Cambodian invasion, and the lead piece on the Cronkite news that day had CBS newsmen interviewing American servicemen in S. Vietnam who refused to invade Cambodia, and who gave their reasons. It was a good piece of reporting. But this is not the way the offile viewed it.

When the newscast ended, they denounced CBS for the coverage, said they should support their President and our war in Asia. They missed the whole point, which is that an objective news organization neither supports nor condemns, rather shows what is happening. Because this particular piece did not conform to the political thinking of some of the affils, they were angry and indignant.

Cronkite replied by pointing out it was CBS' function to report the news, and this is what they were doing. That night, when the annual gala banquet was held, at which each network star was introed on stage, it was Cronkite who received the biggest hand from the affils.

Affiliates Blamed

Nonetheless, the problem remains. More than one network news executive has confided that in truth it is the affils more than anyone else who hamper his operations, who prevent a free flow of information, who impose restraints by their refusal to air something they do not agree with.

Where pressure groups forced 39 CBS affils to refuse to air "Maude" abortion segs, 79 to avoid showing "Sticks and Bones," the ultimate censorship, of course, is when an affiliate will not show analysis because the owner and/or manager does not agree with it.

The excuse for such actions is a standard one:

The people in their community wouldn't like whatever it is that's being censored, and they must serve the people.

This is a lot of platitudinous nonsense. No community is comprised of persons of one philosophy or political tenet. Any town, big or small, has a cross-section. How can affils pretend to know the thinking and desires of everyone in their community? They point to some complaining letters, but never refer to the many who don't write.

Such hypocrisy will continue, because the FCC lacks the intestinal fortitude or desire to do anything about it. It also could be because the majority of the Commission today is GOP-oriented, and most of the affils involved usually censor analyses they consider unfriendly to the GOP or the President.

FCC's Sidestepping

So instead of taking action against affiliates for taking over the role of censor, the FCC sporadically issues announcements saying they receive increasing amounts of complaints against sex and violence and obscenity on tv. When they release figures on the number of such complaints it turns out to be a microscopic amount, certainly in comparison with the number of millions who watch tv.

In fact, the only definitive action the FCC has taken in tv the past few years has been enactment of the Primetime Access Rule, supposedly to benefit the public. What it has resulted in is a generally inferior brand of programs, and less work in this country for those employed on such shows. Many of those entries are made abroad.

But where is the FCC when it comes to silencing the silent censor? Where is it when it has a duty to make clear to these stations they carry no God-given right to take onto themselves to decide what the American people should and should not see?

Most Aired Tv Star

If there is a performing star on television currently receiving more exposure than Lucille Ball, who can it be?

This, of course, applies only to regular entertainment programs. Commercials don't count. Jack Benny, Fred MacMurray, Danny Thomas, et al, take note.

As shown in the tv program listings of a recent week, Ball's appearances on a single day in Los Angeles included:

9 a.m. - Channel 11, "I Love Lucy."

4 p.m. - Ch. 39, "The Lucy Show."

6 p.m. — Ch. 9, "The Lucy Show." 7 p.m. — Ch. 11, "I Love Lucy."

7:30 p.m. — Ch. 9, "The Lucy Show."

9 p.m. — Ch. 2 and 8, "Here's Lucy."

(Channels 39 and 8 are in Palm Springs and San Diego, respectively, but their signals can be picked up in L.A.—just in case Angelenos want more of Lucy).

Adding to this record exposure on a Monday, Ball's programs also are as many as five times.

The programming is so arranged, however, that no "Lucy" show on one station conflicts with a "Lucy" show on any other station.

L.A. Leads In Stations

The Los Angeles area, with 43 radio stations and 16 television outlets (not counting San Bernardino, Santa Barbara and San Diego which can be tuned in by L.A. viewers), easily leads the cities of the world in density of broadcasting stations.

With major daily newspapers in L.A. now reduced to a mere two, one morning and one afternoon, the overwhelming preponderance of electronic journalism — as well as home entertainment — is clearly evident.

So is the overall impact of radio and tv on the mass public.

There are broadcasting stations for general and for special audiences, stations featuring classical music or rock-and-roll, foreign language and ethnic minority stations, allnight broadcasters offering music, movies, talk and advice, stations concentrating on news and/or stock market reports, educational and public service outlets, programs with advertising and cable tv on a subscription basis.

Almost anything that anybody can reasonably expect from an electronic medium is available in more abundance in the L.A. territory than anywhere else.

New York and Chicago have only about half as many broadcasting stations as L.A., while Philadelphia, Detroit, St. Louis and Kansas City trail far behind.



What's Screen Gems up to for 1973-74?

POLICE STORY/NBC-TV
THE GIRL WITH SOMETHING EXTRA/NBC-TV
NEEDLES AND PINS/NBC-TV
THE NEW TEMPERATURES RISING/ABC-TV
THE PARTRIDGE FAMILY/ABC-TV
BOB & CAROL & TED & ALICE/ABC-TV
DAYS OF OUR LIVES/NBC-TV DAYTIME
THE YOUNG AND THE RESTLESS/CBS-TV DAYTIME
HONEYMOON SUITE (Wide World of Entertainment)/ABC-TV
ABC PLAYBREAKS/ABC-TV DAYTIME

QB VII /ABC-TV

ROBERTO CLEMENTE STORY/NBC-TV (Fall-1974)
JACOB AND JOSEPH/ABC-TV (Palm Sunday 1974)

Saturday Mornings
THE FLINTSTONES/CBS-TV DAYTIME
JEANNIE/CBS-TV DAYTIME
THE JETSONS/NBC-TV DAYTIME
YOGI'S GANG/ABC-TV DAYTIME

That's what we're up to. And there's more to come!



SCREEN GEMS/A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

WHAT'S SO SPECIAL ABOUT SPECIALS?

By MARTY PASETTA

Imagine the network program schedule without specials.

That in itself highlights the importance of the entertainment specials the networks offer during the year. It's the leavening; the spice; the alternative to what would otherwise inescapably be routine, repetitive scheduling. Ask any tv critic or editor.

Please don't misinterpret this attitude. I'm not saying that to identify an hour or 90-minute onetime show as a special automatically endows it with lustre and top to bottom entertainment value. We've all seen too many disasters to proceed on such an assumption. But up front the special—any special—has excitement going for it.

The Economic Side

There is, of course, the other side of the television coin — economics. The dollars that specials represent, not only in income for those involved in the production, don't stop there. The dollars are vitally important to the networks and the merchandising and marketing capabilities of specials are of enormous importance to the sponsors.

There's a classic saying the the tv time selling field that is, it seems to me, beyond challenge. That saying is, "You can't merchandise a spot." It's true. No one has ever succeeded, to the best of my knowledge, in doing so. It is of considerable significance that, despite their program buys, auto manufacturers, for example, invariably introduce their new models with specials.

Why is this? Because the specials can be promoted. The specials imbue the entire sales organization with enthusiasm. They provide the means for special merchandising within dealer show rooms; they hop up the dealers; they provide a foundation for special advertising in the print media.

Single Sponsors Rare

We're all familiar with the development of television and the bygone days when one advertiser sponsored an entire program. The medium's own growth, and the cost increases brought about, eliminated all this. It would appear, then, that in today's television, and for the foreseeable future, it is a reasonably safe prediction to say that there will be more specials scheduled, rather than fewer.

It is also significant that CBS, which of the three networks was the most reluctant to schedule specials, is now far more receptive. There was a solid reasoning behind the CBS reluctance; specials, they believed, would interfere with the highly successful sitcom sequencing which has characterized that network for so many years.

It is not reaching to say that the blockbuster movies the networks schedule may be characterized as specials. In many instances these feature film productions have everything. Top boxoffice names. Proved audience acceptance. Massive preselling campaigns. Excitement. And they do, of course, provide a break in the regularly scheduled tv format.

To a somewhat lesser extent, the same might well apply to the movie-of-the-week concept. The MOW's may lack the name power of feature blockbusters, and they may lack the pre-sell, but they do inject a major element of weekly change and freshness as opposed to the continuing series concept.

It occurs to me that the MOW concept may very well soon be extended to variety shows. In the beginning was Milton Berle and then Ed Sullivan and today we have Flip and Sonny & Cher and Dean Martin and others.

But is there an inflexible law that says a variety program must have the same m.c. week in and week out? There is a theory that audiences react favorably, and identify with, a continuing m.c. who appears week in and week out. No doubt this kind of continuity has its advantages, but the history of television proves that change is of the essence.

Accordingly, I will not be surprised to see the MOW concept emulated in variety. There's nothing to say that you couldn't do weekly shows with rotating hosts and you'd see them, let's say, every fourth week. This would offer the virtue of continuity combined with freshness

And who's to say television doesn't need freshness? Freshness — the special quality of specials.

A Few Cherce Words

By VING HERSHON

The new apprentice walked into the sync room all decked out. The old assistant looked up from the splicing bench and asked, "Why the glad rags?"

"Didn't have a chance to change this morning — got sworn in and received my card last night."

"Congratulations, Baby, you are now a full-fledged member of the Film Editors Guild. That card makes you a professional — like a doctor, a lawyer, or an accountant. You got a trade! That card is your shingle!" "Oh?"

"You don't seem happy...What's the matter?"

"Well it cost me \$19 for my first quarter's dues on top of the \$300 initiation fee — all of which I had to borrow from the Credit Union."

"When you got sworn in last night, did you meet the board and the business agents?"

"I did."

"Well...locally mind you," just locally you have 24 board members, three business agents, an accountant, an attorney, a bookkeeper, and two secretaries — all working for you. Do you know they handled at least 20 violations last year?"

"Violations? That reminds me. I may be late tomorrow. I've got to hassle a traffic ticket."

"And that building where you were sworn in last night — right opposite the actors' building—that's Our building. Our is Ours now that you have a card too."

"You mean my shingle, so to speak."

"Yop...that makes it...the plush offices looking over Sunset, the board room with the large table, the Xerox, the electric typewriters, and the addressograph...all ours. Do you know with that equipment we can knock out the quarterly statements in just a couple of hours?"

"And no subcontracting?"

"No, sir, Perish the thought."

The apprentice sighed. "Boy could I use that equipment to do my Christmas mailing!"

"And what's more, when those statements go out, the moola comes rolling in. Do you know what we're worth in cool crisp cash?"

"With inflation, a wife and two kids to feed, don't count on me for too much."

"Over \$100,000. Think of it. A hundred grand in cash just locally... and furthermore, did you notice the little stamp in the corner of your card?"

"You mean my shingle?"

"That little stamp in there is for the International. That entitles us to the services of the vice-president and regional representative of our Union. I don't know his name, but I know he's there because his office is on the second floor of our building and he or she, now that we have women's lib, is in direct communication with the head man, the president of the Alliance, who incidentally is housed in our offices in New York with another \$1,000,000 in the bank.

"And what does He do?"

"Well, every four years he flies out here from New York and after a few cherce words, he signs our contract and flies back to New York."

"I've never been there. I guess our president thinks Hollywood is a good place to visit, but no place to live in. Incidentally, is it true that during the summer layoff some of the boys lost their Health and Welfare?"

"That happens."

"And they complained that during their unemployment, they still had to keep up their dues payments."

"Of course. What do they expect with all those people — that building, our equipment, and \$1,000,000 in the bank! Somebody got to pay for all that!"

"I see what you mean, chief. Do you mind if I change my clothes before I hang up my shingle and go to work?"

Stepping Into 'Perry Mason' Shoes

By MONTE MARKHAM

The question most frequently asked of me, in the title role of "The New Perry Mason," CBS series produced by 20th-Fox Television, is how I see my characterization in relation to that so well established by Raymond Burr in the original series which ran nine seasons.

I realize the inevitability of the question, but it's difficult to answer because, if not carefully reported, it might seem to be unfavorable to Burr, who is a fine actor whom I admired as Perry Mason and for other excellent performances such as in "A Place In The Sun."

I am attacking "The New Perry Mason" as though it had never been done by anyone else and I had not asked to see any of the Burr shows, although I remember something about them before they left the network in 1966.

I have neither tried to imitate nor consciously depart from the Burr characterization. We are two different personalities and would never play the same role in the same manner and would never look the same. If we were both to do, say, "Hamlet," the only connection would be in the words.

My Mason is quicker physically and perhaps a bit more intense because that is my style. I've felt for a long time that television reveals more of the true personality of an actor than stage or screen because of the continual battle with time. The actor has to perform reflexively because he is permitted the luxury of figuring out motivation of each individual scene. Therefore I don't believe I could copy Burr even if I wanted to do so.

I do not think the Burr image is a handicap to "The New Perry Mason"

The point at issue is whether people like our show. If they do, we'll be winners – an eventuality devoutly to be desired.

What's In a Name?

Through a combination of luck and pluck, Justus E. McQueen landed his first acting role as a character named L.Q. Jones in the movie "Battle Cry." He adopted that name as his own and has carried it through 39 feature films and 300 tv shows, the latest of which is "Mrs. Sundance," 20th-Fox Tv's "Movie Of The Week" for ABC-TV.

Jones' action, however, was not without precedent. Byron Barr took his character name from his first movie, "Gay Sisters," and became Gig Young. Donna Lee Hickey became May Wynn from her character name in "The Caine Mutiny."

QUINN MARTIN PRODUCTIONS

Finding And Encouraging New Tv Talent

By DAVID W. TEBET

(Vice-President, Falent, NBC-TV)

The guy who said "the more things change, the more they remain the same" wasn't talking about show business, but he might have been.

In my years in this changing, growing industry, I have been witness to the birth, infancy, adolescene and maturity of the greatest medium for talent of them all, television.

In the 17 years I've been with NBC, tv has gone from black-and-white pictures, grainy kinescopes and the coaxial cable to worldwide satellite tv, full color and videotape — tape so close to the real thing that the phrase "live on tape" is now in common usage.

Talent Keeps Changing

But while these advancements speak well for the television technicians, I'm more concerned with the talent side of things. And that's what keeps changing while the search continues.

Producers, directors, executives and casting departments always have been and probably always will be looking for fresh talent. When people ask me, "Where is the new talent coming from?" my answer is, "Everywhere."

It's true that vaudeville, which spawned so many stars of radio, and the small clubs where many television headliners got their start, are gone. But that doesn't mean there's a scarcity of talent, it's just harder to find them. And that's why NBC

has adopted a new approach. We're encouraging the young, professional, but untried-by-television talent to come to us.

Weekly Auditions

Under the supervision of Al Trescony, NBC's director of talent, the network is inviting the franchised agents or personal managers of professional entertainers to contact Trescony's Burbank office for an interview and screening.

One day a week is reserved for auditions. Actors and actresses must bring their own scenes, singers must supply their own accompanist and comedians use their own routines — but they are given a thoughtful and professional appraisal of their work by Trescony and Sue Canter, our west coast manager of casting.

Although this particular program is relatively new, NBC's constant efforts to sign new talent has been progressing at a record pace in 1973. Earlier this year we announced the signing of Tony Award winner Jane ("The Great White Hope") Alexander to an exclusive pact and we're delighted to report that tv's two hottest producers, Norman Lear and Bud Yorkin, are now developing a series for her.

Development Deals

We've entered into a development deal with Diane Baker, a lovely and talented motion picture actress but relatively new to the tv screen. Two lesser-known actresses, Marilyn Hassett and Shielah Wells, also have signed NBC-TV contracts in recent months. We've taken pains not to limit ourselves in this search. Comedians, dancers, singers and those interested in dramatic careers are welcomed.

We're doing this as part of a responsibility we recognize to keep the medium refreshed and attractive. The new performers under development will become part of a talent reservoir for tv as a whole. Opportunities will be offered them for onthe-air appearances and they will be available to independent producers in roles that can make best use of their talents and personalities.

Scouting Nationally

We've also learned that it's not enough to concentrate your "talent scouting" in Hollywood, New York, Chicago or Philadelphia. With the advent of international television and the exchange of programming with foreign broadcast systems, it's the job and responsibility of anyone in my position to be on the move constantly looking for tomorrow's headliners.

We also compete on a continuing basis for the established tv stars. That's one part of tv that remains the same amidst all kinds of changes.

There's one thing about people in show business that must be remembered by anyone dealing with them—all actors live with rejection. That goes for youngsters on the way up and established stars as well. They

need someone who will listen to them, counsel them and understand them.

It's not a matter of ego with most. Many performers have to cope with the insecurity in a very demanding and volatile profession. A small drop in tv numbers, the posting of bad reviews or poor attendance at a film or legit show—what do these spell to an actor but rejection?

Rapport With Actors

I've developed my rapport with actors over the years because I love actors and they sense that. They know that I care about them and they can trust me.

I'm reminded of the time a few years back when we were trying to get Harry Belafonte to host the "Tonight" show for a week while Johnny Carson was on vacation. He kept insisting to me, "You won't let me talk about the things I want to talk about." I told him he had free rein while he was host, and anything within the bounds of good taste was OK with us.

After the week was over he came to me and said, "You kept your word." I said, "Of course, I kept my word. If you want to survive in this business you'd better keep your word."

The best advice I was given when I entered show business was: "You don't con your friends" — words that I've lived by, and very good advice in any field, for that matter.

Video Tape Industry Undergoes Upheaval

By BOB SEIDENGLANZ

(President, Compact Video)

Upheaval is the only word that comes to mind when reviewing the developments that the video tape industry has undergone during the past 24 months.

Within that time, both the equipment and the creative people handling it have developed an almost unbelievable increase in sophistication, one that leads us to believe that not only is video tape the medium of the future, it is the medium of today, with "Brand X" — film — running a none-too-close second.

Let me explain:

Miniaturization

Probably the most obvious improvement in video tape equipment over the past few years has been in the area of miniaturization. It's easy to see the difference between a crew of 30 — standard for location shooting with tape three years ago — and a minimum crew of four or five, or the difference between one or two semi-trucks and a jeep, that being all that's now needed to transport a complete video taping system to location.

Not plugging ourselves too heavily, we even have a set-up called an Airpak that can fit in the baggage compartment of the same commercial airliner that a crew is using — quite an improvement over air freight and separate flights, with all

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the possible confusion. We should also mention that the weight of a video tape recorder has decreased an incredible 90% during the last three years, from 1,500 pounds to 50 pounds. The increase in portability is obvious.

More Than Portability

But there's more to it than portability. Of course, the trend is to location shooting. For one thing, your scenery is already built, and it's by the Master Craftsman of them all. Curiously, that kind of highly-detailed work comes quite a bit less expensive than it would cost to duplicate it on even one of our larger sound stages — and today's increasinly-aware audiences not only can tell the difference, artificial scenery can often detract from the show.

The last legitimate objection to using video tape on location came some years ago, when the equipment simply wasn't compact or portable enough to move quickly, or use for special situations such as traveling shots. Those days have passed. We've discussed the weight and size reduction; let's add that the tv camera's direct monitoring view-finder system makes those complex set-ups easier than with film.

Quality Improved

But compactness doesn't mean much if the quality isn't there, we'll be the first to agree to that. Again, during the last few years, we've seen a tremendous increase in quality. With the equipment available today, the quality of video tape approaches that of 35m for theatrical showing, and exceeds it for television viewing.

The chief change has been in the area of resolution achieved by the camera system. Video tape equipment today is capable of 850 lines of resolution, about a 35% increase. Within the next few years, we can expect resolution of more than 1,000 lines, double that of home sets today.

The tape itself has improved. It is now much longer-lasting, with several reuses possible under ordinary-to-good conditions. Yet the cost has not increased very much over the last few years; that, considering the rise in process on everything else, makes it almost cheaper than three years ago.

Post-Production Cheaper

Post-production costs have decreased rapidly with the development of computerized editing facilities. Dual recording, for instance, delivers a work dupe and unedited master tape simultaneously, saving valuable time and money. Sound can be recorded directly on the videotape if desired, eliminating the need for separate recording systems and saving considerable time, again, in the editing stage of production.

Special effects can be produced in the editing stage, simply and easily. We figure, in fact, that video tape can pass through post-production in one-half the time it took three years ago, and in one-fourth the time it takes for film today.

All of these improvements have resulted in much more than the obvious decrease in cost and time. Compared to film, video tape and its equipment are easy enough to understand and work so that a tremendous number of people who might be intimidated by the technical process of filmmaking are being drawn to it. New viewpoints are brought in; innovations become commonplace.

One such influx, most interestingly to us, has been from people used to working with film. Freed of much of the technical worry, they find themselves in a much better position to devote all of their energies to the creative functions. Furthermore, they find the videotape equipment, with all of its possibilities — many as yet unexplored — to bring all the joys of exploration and discovery that a child finds with a thrilling new toy. Quite a feeling, we think.

Aids Creative Functions

But there's one major difference. Video tape is not a toy. It is the single best system available for capturing moving images creatively with efficiency and economy. And it's become so in less than three years.



1973~74 Hanna~Barbera Productions



LETTERS TO FRED FREDDY By GEORGE O'HANLON

Mr. Fred Freddy **Comedy Productions** New York City, N.Y.

Dear Fred:

This letter is to let you know how much, both me and the family - Shirley, Harry Jr. and little Kimberlyall of us enjoyed the season with you last season. I mean how often does a writer get a chance to work for a great comedian like yourself who knows great material and good writers like you do?

Believe me Fred when I say it was a wonderful season and I hope my small contribution made it as wonderful for you as it did for me, working with you. Sure a lot of stuff I wrote didn't get on, but what the hell. You can't win them all. But every once in a while I threw one right over the plate and boy did you ever hit it out over the airwaves for a million laughs!

One thing about you Fred, and about all comics for that matter, though none of them can press your pants, I mean you know a good joke when you see it. I'd rather write a thousand jokes for you and have you accept one of them than have, say, Milton Berle take the whole thousand! (If you tell Milton I said that I'll call you a liar). No I won't Fred. About the only thing I'd ever call you is "Mr. Wonderful." Forgive me for getting sticky.

Sure, there were a few times when the going was tough. I mean like the time you threw the entire monolog out, a few seconds before the show went on the air. But who has a better right? I mean so we sweat over the jokes, but you have to tell them. I mean you stand there with your face in the camera, and if the laughs don't come, boy you have had it. Thank God I never let you down in that department! And I never will, and you know it. Right Fred?

Anyway, this is just a little note to say thanks for a wonderful season. So far I haven't made any plans for next year, so if you want to 'ride again' as they say on the roller coaster, just whistle! That reminds me of the 'whistle bit' I wrote for you. What a showstopper!

Don't get me wrong, Fred, I'm not saying that the other nine writers didn't contribute a line or two, but it was my original idea. But then for the kind of money you paid me, why wouldn't I come up with a showstopper once in a while. You're entitled to your money's worth, right? Ha. Ha! So thanks again Fred, and when you get around to hiring for next seam son don't forget little 'ole Harry

I know you haven't made up your mind yet whether or not you're going to hit the 'big tube' again for 26, but if you do I'm with you. Ha, ha!

All my love to you and your children and, of course, Mrs. Freddy, and, of course, Shirl joins me.

Regards as ever, Harry Banner.

P.S. Just in case (I mean I know what a busy man you are) I'm still

with the William Boriss Office, or we can make a deal direct, whatever you say Boss.

* * *

Mr. Fred Freddy **Comedy Productions** New York City, N.Y.

Dear Fred:

Just a line to let you know I was out of town for a week and all my mail got screwed up, including I'm sure, your answer to my letter of May 1. Shirley and me just broke our bonds and took off for the 'Springs.' (The rates are half in the summer time, Ha ha!). I mean after a full season of worrying about funny things for you to say, I think we deserved a little vacation.

Don't get me wrong. I don't mean I needed a vacation. I just mean it gives a writer a chance to air his mind out and get ready for next season, and get some fresh ideas which of course I sincerely hope will be written for Fred Freddy.

Incidentally, I read in the trades something about you cutting down on your writing staff for next year? Well, why not Fred. I mean, a few key writers is all you need anyhow. Maybe you didn't know it but Melvin and I did all the real work. So now we'll have to work a little harder.

So what! Just because you're entertaining 20,000,000 people don't mean you need 20,000,000 writers does it? Hey. There's a joke there someplace. I'll work it out and give it to you for freebies for your first monolog for next season.

Hey Fred, excuse me for assuming you're going to hire me again for next season. It's just that I think so much of you (and Mrs. Freddy, too, of course), in which Shirley joins me of course, that the thought of working for any other comic turns me off!

Sure there have been a lot of feelers out through the Borris Office for my services but I'm turning a deaf ear until I hear from you. I hope you don't "fiddle or piddle" too long, ha ha. (Remember Johnson with that one?) It would be a great line for you Fred. You know, like, "Good Evening Ladies and Gentlemen, without anymore fiddling or piddling let's get the show on the road!" It's yours!

I saw one of the reruns last night and it was great, as usual. I got an especial kick out of the 'Prison' blackout, even though I've seen it three times. I guess it's like pride of ownership. Not that I mean I own it. I mean it's yours, bought and paid for. (Except for a small check for the rerun, ha ha). But what I mean is it gives a writer great pride to see one of his skits done by a comic of your magnitude. (No 'fat' jokes, right? Ha ha!)

Incidentally, even though you haven't quite made up your mind about going on again next season, I'll make my commitment now. So I blow the season if you don't go on. So what! I know if you do go on, you'll hire me, so that's good enough for me. Why should two of us worry? Ha ha!

Looking forward to your answer, Shirley and the kids join me in sending all our love to you and yours,

Regards as ever, Harry Banner.

P.S. Little Harry Jr. says please say hello to "Uncle Fred." Is that ever cute. Especially since he never met you. (But was always in the audience laughing it up with his Daddy while 'Uncle Fred' was up there getting the yaks!)

Mr. Fred Freddy **Comedy Productions** New York City, N.Y.

Dear Fred:

I had a long distance call from New York last night when I was out. (Shirley and me went to see "The Last Tango." Boy could we ever do a terrific blackout on that one!) Anyway, the message service got the call all bawled up. I thought maybe it was you that called, so I'm writing you this letter to let you know I'm in town.

No doubt your answer to my last letter will pass this letter in the mail, but I thought I'd better drop you another line, because I know how it is when you're trying to get a writing staff together and one of your key men is 3,000 miles away.

Incidentally one of your old movies was on tv last night. Boy you used to be a real handsome guy! I mean, not that you're not handsome now, because you really are, but I mean you've got more character in your face now. What I mean is, you were too good looking for a comic in those days, but now you look great.

Hey, I've got a laugh for you. Who do you think the Borris Office came to me with an offer for next season? The 'Great One.' Jackie Gleason! How about that? He must be hiring early this season.

Anyway, I told them pronto I wasn't interested. My exact words were, 'once you've worked for Fred Freddy you don't want to go to work for any lightweights.' I mean, Fred, if Gleason was Napoleon you are his Waterloo! Remember when you guested on his show and Melvin and me wrote the sketch you did? Boy you really took old fatso to the

Melvin fought me tooth and nail on that sketch. He was afraid you couldn't handle it. Shows you how even a great comedy writer like Melvin, who's been with you for 20 years, can still strike out. So far, thank God, I've been able to hit it right on the nose for you every time.

Shirley and I are going to watch the show right after I finish this letter. I'm especially excited about tonight's rerun. It's the 'Court Room' bit. You know something Fred, when I first thought of the courtroom bit Melvin was all for throwing it out! However, I finally convinced him of it's possibilities and he went along with me. He even contributed one or two funny lines.

Don't get me wrong. I'm not run-

(Continued on Page 204)

'Play The American Game'

By JACK PITMAN

London.

Whatever else Lew Grade may have demonstrated with his "midatiantic" production, the message that has finally reached his fellow Britishers seems to be that the best way to "crack" the American market is to produce directly for the American market.

Sir Lew continues to do just that, of course, although his international ITC production horizons have expanded and now include joint uplift ventures with the French and Italians as well.

Others now appear to be picking up Grade's cue, namely a resolve to "play the American game." Britain's Trident Television, parent holding company of two independent stations, Yorkshire and Tyne Tees, hopes to move into the U.S. via the merger route with an already established producer there.

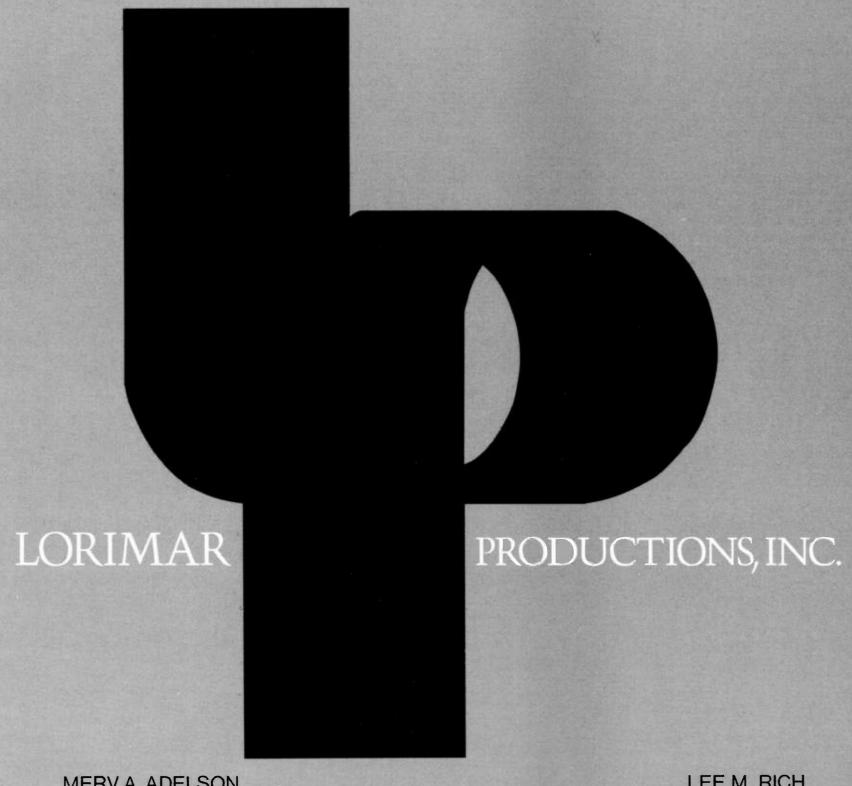
Of relevant background is that Trident has had no luck with its domestic production in the States, but it hasn't been the only one. While made-in-Britain programming has been getting more exposure in the U.S. in recent years, none of the entries, however functional they may have been, has broken out as a clearcut hit. Such winners as an "All In The Family" can boast British ancestry but were made-to-measure in America.

Another maneuver is that of Beryl Vertue, of London's Robert Stigwood Organization, who pioneered the format deals that yielded such American variations of British themes as a "Family," a "Sanford And Son," etc.

Now Vertue has moved one big step beyond going into direct production participation on Yank remakes. In partnership with Buzz Kulick, her company - ALS Television - has developed a Yank version of a British crime caper miniseries, "Goldrobbers," for ABC-TV, and with Bob Banner she developed a situation comedy, "Thicker Than Water," based on a British series called "Nearest And Dearest."

Under the earlier format deals, all she had to show for it were royalty revenues, reportedly modest at that. Under the Kulick and Banner arrangements, however, ALS retains global sales and domestic U.S. syndication rights.

Besides which, Vertue has a say in production, and something that's hard to put a direct value on - the credit and experience of working on an Ameri-



MERV A. ADELSON
Chairman and Chief Executive Officer

LEE M. RICH
President and Chief Operating Officer

LETTERS TO FRED FREDDY

(Continued from Page 202)

ning Melvin down. Like I said, any writer that stays with a great comic like you for 20 years has got to have something on the ball. I mean some great writers have gone stale in 10 years, never mind 20.

I'm looking forward to your answer, or if you decide to call me again I promise I'll be sitting on the phone when you do. (If indeed it was you that called me when I was out).

The Banners send their love to the Freddys, that is me, Shirley, little Harry and Kimberly. (Kimberly insists on being included even though she's only four, but old enough to laugh herself sick at Fred Freddy everytime he comes on the tube, which he just did for a hilarious hour!)

Regards as ever, Harry.

P.S. What kind of a noise, annoys Hanoi? A bombing noise annoys Hanoi! A screamer huh? A present to a great comic!

* * *

Mr. Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

Don't read any further if you have already written me. I know what a busy man you are, but Fred, 'tempus fugit!' Of course you're known for taking your time, and that's smart. Hiring writers isn't something a comedian can afford to be hasty doing.

Don't let me rush you. After all I know I'm in the 'running' and my 'track' record with you is tops, so what am I worried about? The truth is I just want to make sure I'm available when you call the 'race.'

Most of the shows out here on the coast are beginning to hire their writers. I'm a cinch for any one of them but like I told Shirl, I just wouldn't be happy with any of those glorified second bananas. I mean once in love with Freddy, always in love with Freddy! Not that I'm implying you're a second banana. Because if there ever was a first banana, it's Fred Freddy! I mean you're a regular 'Conchita!' (Remember the song Conchita Banana? Ha, ha!)

It just occurred to me that maybe for business reasons you'd like me to go through Sam Doolittle for the job. I mean him being the exec producer, maybe that's protocol? The only reason I've been contacting you personally is because we were so close last season.

Remember when you took me for a ride in your golf cart? And the time I came out to your beautiful home in Great Neck and read you the monolog, when Melvin was having his stomach trouble? Or the time I took you home from the Copa? (I still think somebody slipped you a micky that night, ha ha!).

I want you to know Fred that I cherish all those intimate occasions, and I have no intention of using them to create an intimacy between us for

the purpose of getting on the list for next season. I stand on my writing alone, and I know you liked every joke and blackout I gave you, and some that Melvin gave you that were in truth originally created by me. I mean many a joke he gave you was my seed. Which of course is as it should be when 10 writers write a show together.

I have no objection to going through Doolittle. If it will take some of the load off your shoulders I'm all for it. As a matter of fact, I did call him a couple of times, but couldn't get him. He was tied up in meetings. Which of course I can understand. I mean, running the 'Fred Freddy' show is no easy job of which I'm sure you are aware and so am I.

The only reason I'm anxious to get all the petty business part of the deal completed is because I'm bursting with ideas for next season's show Fred. I've got one I'm developing now where you do a take-off on old movies. You know, you get old prints and run them, then stand beside the screen and make cracks about the bad acting. It's really a very funny bit and I'm going right ahead with it. I was never one to show up for a new season empty handed. Ha, ha.

Oh, here's a funny one Fred. I ran into Rip Moesinger in the unemployment line last week and he had the gall, get this, he had the gall to tell me he was set with you for next season!

In case you don't remember who Moesinger is, he was one of those 'SAC' writers you fly in from time to time on a trial basis. He lasted, I think, three weeks. And he has the gall to tell me you've already locked him in for next season! He claims he made the deal through Doolittle!

Well, I know better than that! I'm sure Sam Doolittle isn't setting any-body that Fred Freddy doesn't give his okeh on first. And I know you haven't set anyone yet because we've been corresponding right along. Right? Boy, some writers really live in a dream world. Not that I'm running Rip Moesinger down. He's a good man. I mean he's just fine for a joke now and then. But what a dreamer. Wow!

I've got to close now Fred. I want to finish that motion picture skit for you because I've got a feeling it won't be long before I lay it right on your desk.

The family joins me in sending all our love.

Regards as ever, Harry.

P.S. Little Harry Jr. was confirmed this week. Guess what he took for a Confirmation name? You guessed it. Fred! What else?

Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

It was great talking to you on the phone last night. What a thrill to hear your voice again. I'm sorry I woke

you up, I forgot about the time difference.

As you know we were disconnected after the first few seconds, so I'm writing this letter post haste to let you know I didn't hang up on you. I tried to call you back but your line was busy. You just had time to tell me to get in touch with Doolittle, by which I'm sure you meant for me to call Doolittle and set the contract and take care of all that silly legal stuff.

I've called him 10 times, but I can't reach him? Because we were disconnected I guess maybe you intended to tell me that maybe Doolittle is out of town for a few days? So, I'll call him again tomorrow. I mean it's only to settle salary and all that dumb stuff. As far as the hiring is concerned we go to the 'big' man for that. I mean Fred Freddy hires his own writers. Right Fred?

Truthfully, I'm just a little anxious to close our deal, because Dean Martin is breathing down my neck. Little does he suspect that he doesn't stand a chance as long as Fred Freddy has the first right of refusal!

I won't be writing any more letters Fred because what's the sense of it when I'll be seeing you in person (not a motion picture ha, ha) in a few days. Right?

I was going to call Variety and tell them we're all locked in together for next season, but I'll wait until I get the legal stuff settled with Doolittle, unless you want to go ahead and give out the story, for which you can be sure you have my permission.

Shirley has already started packing. Boy, that's women for you! I mean it will be at least several days before we'll be leaving but she's packing already. What a character.

Fred, here's a beaut I've already put in my files for your first monolog

"I'll never forget the first guy I bunked with in the Army. He had this bad habit of snoring. He kept me awake for a week. I finally solved the problem. One night just before we got into our beds I kissed him on the mouth! From then on I slept like a baby, and he sat up all night watching me!"

Is that a riot! With your touch that's a belly!

Shirley and the kids all send our love to you and yours,

Regards as ever, Harry

P.S. I called Doolittle again, and again no answer. I'll call him again.

Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

I tried to call you last night but your number has been changed and they won't give it out. I told the operator that I was one of your top writers but they still wouldn't tell me the new number. But that's the phone company for you. I mean they're all automatons. You tell them you don't want your number given out and that's it for them. It never occurs to

them that there are exceptions to every rule. Boy what dopes!

It's not your fault Fred, I'm not saying that. I can imagine the idiots that must be bothering you now that they know you're going on next season. Besides, who needs your number, when I'll be talking directly to you in a week or so?

I still can't get Doolittle on the phone, though his number is the same. Boy is he ever the one for last minute business! Fred, don't think I'm paranoid if I ask you a silly question.

Is there something wrong? I mean, I know how jealous writers are. Has one of them knifed me? Because if they did believe me, it's a lousy lie! You know how much I think of you. Not because of a job either. I mean I'm crazy about you personally!

Sure, maybe a few unkind things were said some mornings in the writers room around 4 a.m., but it was just pure healthy normal bitching. Like in the Army. Melvin once in a while maybe said something not too flattering, and I remember Ron, and Sol, too, once in a while being a little disrespectful, but I'm sure they didn't mean it. They always cut it out quick the minute I reminded them what a wonderful generous guy you really were.

Obviously the things they said never got back to you, because I see in today's Variety that they're set for your show next season.

Fred, there are a few things I feel you should know. I mean with 10 writers in a room together writing your show how can you tell who's giving you the most material? Melvin hands all of it to you beside your swimming pool after we've been up all night, and then if you like it, he takes the bows!

Sure, I guess he's entitled to a little edge after 20 years. But so help me Fred, almost all the jokes and blackouts you used last season were either my original material or someone else's underdeveloped stuff that I made work!

I never would have mentioned this if I had read in Variety that I was set along with Melvin, Ron and Sol for next season. And I don't mean by mentioning it that they didn't do their part. We work great together.

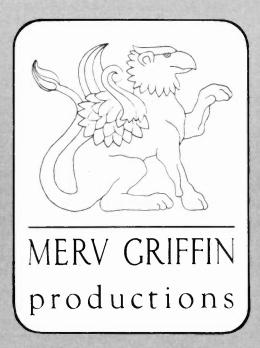
I mean after all when 10 guys write together one of them frequently gets lucky. I guess I was just a little luckier than they were last season, though to all appearances, I'm not as lucky as they are this season, so I thought I had to protect myself.

Forgive my panick Fred, but the season starts next week!

I'm going to call Doolittle before I mail this. I'm sure he'll straighten the whole thing out, and I'll be tearing this letter up and writing you a thank you note for next season instead. After all I've turned everyone else down and I face a year's unemployment because I want to work for Fred Freddy! I know you won't let that happen, will you Fred... Pal?

Shirley and the kids join me in

(Continued on Page 206)



LETTERS TO FRED FREDDY

(Continued from Page 204)

sending you and yours all our love and affection and belief!

Regards as ever, Harry.

P.S. Doolittle won't come to the phone so I'm mailing this. Fred, please drop me a line and tell me if there's something wrong? Maybe the whole thing is in my mind. I'm sure it is. I can just see the old mailman coming to the door with a letter from Fred Freddy, proud to deliver a letter with the great Fred Freddy's return address in the upper left hand corner.

Best to you again Fred, Harry.

Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

Boy is my face ever red Fred. I talked to Doolittle this morning. Seems that my panick was all for nothing. He told me the list of writers in Variety wasn't the truth and that you're getting a late start, and that nobody was really set, and that he'd mention me to you.

I'm sorry Fred. Can you ever forgive 'Oh me of little faith?' For a minute there I must admit I thought I was on ice with old Uncle Tom and Little Liza. (No more of that kind of humor nowadays, huh Fred. Ha Ha).

You know something Fred? I've got five complete monologs written for you. That's how sure I am we're going to be together. (Don't tell the writers guild, hah ha). By now I'm sure Doolittle stuck his head in your office door and said, "Don't forget about little 'ole Harry."

Hey, forgive all that nonsense I said about maybe one of the writers knifing me. I just lost my cool for a minute there. I mean I was getting a little bit anxious. But to tell you the truth, way down deep, I knew you'd probably pick me up on the zero hour. I mean, you're the world's greatest comic, and you also have a terrific sense of the dramatic.

Incidentally, I ran into Snag Diamond and did he ever try to rip you apart. He was all steamed up because he hadn't heard either from Doolittle about next season. I told him that he was way out of line, and that you never forget a writer who's worked for you before, if he did a good job! Another one of those "Oh you of little faith" people I mentioned earlier.

Of course we can somewhat forgive his moment of panic considering he hasn't been in close touch with you all summer like I have. Then, too, Snag isn't exactly a top writer, though I'm sure he'll come up with something once in a while. He helped quite a bit last year. Not so much with jokes, but he is a good speller.

No sense in stringing this letter out Fred, because the big phone call is due any minute, and so I'm going to thank you now, and tell you a few days after you get this I'll be shaking that kind hand of yours and settling down to my typewriter and start beating out some show stoppers for your first show.

Shirley, Harry Jr. and Kimberly all join me in sending you our love, and can't wait to see you in a few days.

Regards as ever, Harry.

P.S. I got to tell you this now. I can't wait the few days before I can tell you in person. Harry's (little Harry) teacher asked him the other day what his father did for a living? He stood up and stuck out his little chest and said, "My Dad is one of Fred Freddy's writers!" Would you believe the whole class applauded!

Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

Let's face it Fred, I'm no dummy! I mean there are some things I know Fred. Know what I mean? I mean I know your first show goes on in three weeks! I know you have to have a script when you go on! I know you have to have at least two scripts ahead when you hit the air! So I know you have some kind of writing staff working right now!

Doolittle won't come to the phone! You won't answer my letters! Even the telegram I sent last night hasn't been answered! Fred I mean, just what am I to believe!!!!???

Sure, you don't owe me anything. But there is such a thing as plain common courtesy Fred! Don't forget I held myself available all summer! Turned down job after job! I mean I can't think of any possible reason why you wouldn't want me with you next season, but if there is one, be fair Fred. Give me a chance to straighten myself out with you!

Fred, if it's money, if that's what it is, just name your figure! You've always been generous. I'll make my own deal with you direct and cut out the William Borris agency's commission. I'll pay my own fare to New York. I mean, why not? If your budget is a little tight this year I understand, and I'm glad to help.

Fred, it's time to call a spade a

spade. (Actually it isn't with the racial situation being what it is today in this country). That little bit of wit escaped me even though this is by no means a funny situation! After all, we've been writing back and forth all summer. I mean you let me think my future was secure for next season!

Fred, speak to me! Say it isn't so! Just a call, a card, a wire.

Just your word that you haven't just ridden rough shod over Harry Banner and without a word gone ahead and started the season without me, without even so much as a simple civil friendly explanation! You owe me that Fred!

I'm sending this letter registered so that just in case an over-efficient butinsky secretary has been keeping my letters from you I'll know you got this one. If that's what's been happening, I mean that I'm the victim of a butinsky over-efficient secretary, then this is all a miserable misunderstanding and of course in no way is this your fault.

I pray that's the answer! Because the thought of you passing me by as though I was some derelict no talent, bottom of the barrel, second-rate writer, is more than I can bear! Please Fred, answer me, quickly!

The more I think about it the more sure I am that this whole thing is a mistake, and you are an innocent victim! Like Nixon with Watergate. You're the last one to know what's going on!

Fred, get out your Bell and Howell and just run some of last season's shows! Listen to those laughs! They're mine I tell you, all of them! I was the guy who kept everybody in the writing room awake all year.

Believe me Fred you are a fool to even think of facing those cameras without me in your corner! I'm not really calling you a fool, but I mean it would be *foolish*, understand what I mean? Don't make that fatal mistake Fred. Don't let those dirty poloticians set you up for an early cancellation by letting you hit the tube without Harry Banner's know how!

I know you will call me the minute you get this letter Fred. God bless you for that!

SHOW BIZ! BY Jack STARE & RUTH ANN

YOU'RE REEL YOU AND HAR SOLAR STARE & RUTH ANN

ENERGY WAY WHAT SOLAR SO

Daily Variety 40th Anniversary Issue

Shirley and the kids, sick as they all are over all this, join me in sending their love with mine.

Regards as ever, Harry.

P.S. That's not a water spot on the page Fred. Shirley was looking over my shoulder as I signed this. She cries easily.

Fred Freddy Comedy Productions New York City, N.Y. Dear Fred:

Last night as I watched your opening show of the season, I felt like Caesar must have felt when Brutus knifed him. I wish I could say I enjoyed the show, but honest Fred it was lousy! When I saw the list of writers on the screen that you hired I got sick to my stomach. Boy you can forget about an Emmy for this year Fred. I mean, forget it!

No hard feelings Fred. I'll never know whether you didn't want me (which I just can't make myself believe) or Melvin did the Brutus bit on me. Anyway, it's over and done with, and there's no hard feelings. A little bread has disappeared from my family's table, but we'll manage. I lost out on most of the shows here, holding out for you, but maybe I can get on as a late starter. Goodluck with the season Fred, and as I said no hard feelings.

There's one offer I have that I hesitate to take. A publishing house, which shall go nameless, has approached me on writing a book based on my experiences as a writer with you. They even have the title all ready. They want to call it "The Real Fred Freddy."

I suppose I have enough material to cut it. Like the time I took you home when we were loaded, (and we didn't go home?) Then all those anti-semitic cracks you used to make in your dressing room if a show went bad? Your true feeling about the black situation that you confided in me? Then there's that little apartment you keep in Brooklyn occupied by you know who?

A few things like that which I happened to be privy to, might make interesting reading. But I'm not that kind of guy. When you work for a man you owe that man something, and as long as you're working for him you owe him a debt of loyalty.

Goodluck Fred, and as I said, no hard feelings. Don't worry about the book, a guy'd have to be pretty desperate to do something like that.

Regards as ever, Harry Banner

P.S. When I look at the open hungry mouths of my family I must admit, I'm tempted to call the publisher. Hey, maybe one of the writers can't quite cut it and you're looking for a replacement?



Banner Rejoins Freddy Show As Late Starter

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As we mark our 10th Anniversary, our thanks to everyone who helped make each year great!

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Producer, Director, Writer Credits

Continued from Page 1821

otherwise, the credit was as pro-

The list of producer, director and writer credits follows herewith:

PRODUCERS

Armer, Alan A. – "Along Came A Spider" (ABC '70, 25.9); "Birds Of Prey" (CBS '73, 23.4); "The Stranger"* (NBC '73, 19.5).

Bennett, Harve – "The Birdmen" (ABC '71, 15.3); "The Astronaut" (ABC '72, 18.5); "Family Flight" (ABC '72, 21.4); exec, "You'll Never See Me Again" (ABC '73, 23.7).

Benson, Hugh — "Hunters Are For Killing" (CBS '70, 22.2); exec, "Brotherhood Of The Bell" (CBS '70, 21.8); "The Eyes Of Charlie Sand" (ABC '72, 21.3).

Benton, Douglas — "Owen Marshall, Counsellor At Law" (ABC '71, 23.5); "A Howling In The Woods" (NBC '71, 20.5); "The Snoop Sisters" (NBC '72, 22.0).

Berg, Richard J. (Dick) — exec, "Thief" (ABC '71, 17.8); exec, "Heat Of Anger" (CBS '72, 23.2); exec, "Footsteps" (CBS '72, 15.0); exec, "Firehouse" (ABC '73, 21.9); exec, "Class of '63" (ABC '73, 19.0).

Brogger, Frederick – "Heidi" (NBC '68, 31.8); "Jane Eyre" (NBC '71. 19.5); "The Red Pony" (NBC '73, 27.3).

Carliner, Mark – "Revenge!" (ABC '71, 21.9); "A Death Of Innocence" (CBS '71, 30.8); "The Strangers In 7A" (CBS '72, 17.0).

Chambers, Everett – "Night Slaves" (ABC '70, 20.8); "Moon Of The Wolf'* (ABC '72, 23.8); "Trouble Comes To Town" (ABC '73, 20.7); "The Great American Beauty Contest" (ABC '73, 17.0).

Christiansen, Robert W. and Rick Rosenberg – "Suddenly Single" (ABC '71, 25.7); "The Glass House" (CBS '72, 25.1); "Gargoyles" (CBS '72, 21.3); "A Brand New Life" (ABC '73, 23.6).

Cohen, Harold D. — exec, "The Spy Killer" (ABC '69, 18.0); exec, "Foreign Exchange" (ABC '70, 16.9); "Second Chance" (ABC '72, 27.4); "Honor Thy Father" (CBS '73, 19.2).

Curtis, Dan — "The Night Stalker" (ABC '72, 33.2); "The Night Strangler" (ABC '73, 23.4); "The Norliss Tapes" (NBC '73, 19.6).

Eckstein, George — "Death Takes A Holiday" (ABC '71, 18.5); "A Little Game" (ABC '71, 17.9); "Duel" (ABC '71, 20.9); "The Fail-

Eckstein, George — "Death Takes A Holiday" (ABC '71, 18.5); "A Little Game" (ABC '71, 17.9); "Duel" (ABC '71, 20.9); "The Failing Of Raymond" (ABC '71, 16.9); "Banacek" (NBC '72, 25.4); "The Couple Takes A Wife" (ABC '72, 24.2)

Epstein, Jon – "Three's A Crowd" (ABC '69, 22.5); "The Sheriff" (ABC '71. 21.6); "Tenafly" (NBC '73, 20.8); "Partners In Crime" (NBC '73, 18.9).

Fellows, Arthur – see Samish,

Felton, Norman – exec, "The Psychiatrist: God Bless The Children" (NBC '70, 19.2); exec, "Marriage: Year One" (NBC '71, 17.5); exec, "Baffled" (NBC '73, 15.4); exec,

"Hawkins On Murder" (CBS '73,

Fenady, Andrew J. — "Black Noon" (CBS '71, 17.0); exec, "The Woman Hunter" (CBS '72, 19.8); "The Voyage Of The Yes" (CBS '73, 17.3); exec, "The Stranger" (NBC '73, 19.5).

Fries, Charles W. – exec, "Maybe I'll Come Home In The Spring" (ABC '71, 29.4): exec, "A Tattered Web" (CBS '71, 18.2); exec, "She Waits" (CBS '72, 26.9); exec, "Sand Castles" (CBS '72, 20.1); exec, "A Great American Tragedy"* (ABC '72, 16.5); exec, "Go Ask Alice" (ABC '73, 23.7); exec, "The Norliss Tapes" (NBC '73, 19.6); exec, "Honor Thy Father" (CBS '73, 19.2).

Frye, William — "The Other Man" (NBC '70, 24.1); "The Screaming Woman" (ABC '72, 24.2); "The Longest Night" (ABC '72, 21.8); "The Victim" (ABC '72, 27.2).

Gerber, David — exec, "Incident On A Dark Street" (NBC '73, 15.4); exec, "Jarrett" (NBC '73, 18.7); "Police Story" (NBC '73, 15.9).

Gimbel, Roger – exec, "Gargoyles" (CBS '72, 21.3); exec, "A War Of Children" (CBS '72, 13.5); exec, "Birds Of Prey" (CBS '73, 23.4).

Goldberg, Leonard - see Spelling. Aaron.

Grauman, Walter — "Daughter Of The Mind" (ABC '69, 23.2); "The Old Man Who Cried Wolf" (ABC '70, 25.0); "Crowhaven Farm" (ABC '70, 26.9); exec, "The Forgotten Man" (ABC '71, 24.3); exec, "Paper Man" (CBS '71, 15.5); exec, "Dead Men Tell No Tales" (CBS '71, 17.0); "They Call It Murder" (NBC '71, 17.4).

der" (NBC '71, 17.4).

Huggins, Roy — "The Sound Of Anger" (NBC '68, 19.2); exec, "Any Second Now" (NBC '69, 23.7); exec, "The Whole World Is Watching" (NBC '69, 19.5); exec, "The Lonely Profession" (NBC '69, 18.3); "The Challengers" (CBS '70, 16.8); "The Young Country" (ABC '70, 25.6); exec, "Do You Take This Stranger?" (NBC '71, 20.5); exec, "Sam Hill: Who Killed The Mysterious Mr. Foster?" (NBC '71, 20.0); exec, "How To Steal An Airplane" (NBC '71, 16.6); exec, "Set This Town On Fire" (NBC '73, 22.7); exec, "Toma" (ABC '73, 19.4).

Irving, Richard — "Istanbul Ex-

Irving, Richard — "Istanbul Express" (NBC '68, 19.5); "Breakout" (NBC '70, 17.7); exec, "Ransom For A Dead Man" (NBC '71, 21.9); exec, "Cutter" (NBC '72, 22.7); "The Six-Million Dollar Man" (ABC '73, 24.0).

Isenberg, Gerald I. — "The People" (ABC '72, 21.1); "Sand Castles" (CBS '72, 20.1); exec, "A Great American Tragedy"* (ABC '72, 16.5); "Go Ask Alice" (ABC '73, 23.7).

Jacks, Robert L. — "Honeymoon With A Stranger" (ABC '69, 14.0); "Do Not Fold, Spindle Or Mutilate" (ABC '71, 24.3); "The Homecoming —A Christmas Story" (CBS '71, 26.6); "Pursuit" (ABC '72, 18.4);

"The Girls Of Huntington House" (ABC '73, 19.5).

Kallis, Stanley — "The Hound Of The Baskervilles" (ABC '72, 20.3); "The Adventures Of Nick Carter" (ABC '72, 24.3); "Jigsaw" (ABC '72, 22.5); "Beg, Borrow . . . Or Steal" (ABC '73, 21.5). Laird, Jack — "Trial Run" (NBC

Laird, Jack — "Trial Run" (NBC '69, 19.8); "Destiny Of A Spy" (NBC '69, 18.0); "The Movie Murderer" (NBC '70, 20.0); "Hauser's Memory" (NBC '70, 10.8).

Lansbury, Bruce — "The Silent Gun" (ABC '69, 22.7); "Assault On The Wayne" (ABC '71, 20.3); "Escape" (ABC '71, 23.4).

Levinson, Richard and William Link – "My Sweet Charlie" (NBC '70, 31.7); "Two On A Bench" (ABC '71, 22.9); "That Certain Summer" (ABC '72, 23.5); "The Judge And Jake Wyler" (NBC '72, 19.8); exec, "Tenafly" (NBC '73, 20.8); exec, "Partners In Crime" (NBC '73, 18.9); exec, "Savage" (NBC '73, 16.3)

Lloyd, Norman — "Companions In Nightmare" (NBC '68, 18.3); "The Smugglers" (NBC '68, 13.7); "What's A Nice Girl Like You...?" (ABC '71, 19.6); "The Bravos" (ABC '72, 24.2).

Markell, Bob — "Dr. Cook's Garden" (ABC '71, 28.4); "A Tattered Web" (CBS '71, 18.2); "Murder, Once Removed" (CBS '71, 22.3).

Martin, Quinn — exec, "The House On Green Apple Road" (ABC '70, 26.4); exec, "Incident In San Francisco" (ABC '71, 22.1); exec, "Cannon" (CBS '71, 23.1); exec, "The Face Of Fear" (CBS '71, 20.0).

Milkis, Edward K. — "Women In Chains" (ABC '72, 32.3). With Thomas L. Miller: "Night Of Terror" (ABC '72, 23.3); "The Heist" (ABC '72, 22.0); "The Weekend Nun" (ABC '72, 15.8); "The Devil's Daughter" (ABC '73, 24.0).

Miller, Thomas L. – see Milkis, Edward K.

Montagne, Edward J. – exec, "Ellery Queen: Don't Look Behind You" (NBC '71, 18.4); "Short Walk To Daylight" (ABC '72, 25.5); "A Very Missing Person" (ABC '72, 16.9).

Morheim, Lou – "The Immortal" (ABC '69, 20.3); "Quarantined" (ABC '70, 22.3); "Wild Women '* (ABC '70, 27.6); "Madame Sin"* (ABC '72, 18.4).

Neuman, E. Jack – "Berlin Affair" (NBC '70, 19.7); "The Cable Car Murder" (CBS '71, 18.3); "Incident On A Dark Street" (NBC '73, 15.4)

15.4).
O'Connell, David J. — "Marcus Welby, M.D." (NBC '69, 19.6); "Vanished" (NBC '71, 21.0 avg. for two parts); "All My Darling Daughters" (ABC '72, 25.9); "You'll Never See Me Again" (ABC '73, 23.7).

Price, Frank — exec, "San Francisco International Airport" (NBC '70, 21.5); exec, "Alias Smith And Jones" (ABC '71, 29.3); "The City" (ABC '71, 14.7); "I Love A Mystery" (NBC '73, 15.4).

Rapf, Matthew — "Shadow On The Land" (ABC '68, 13.7); "Terman Land" (ABC '68, 13.7); "Terma

Rapf, Matthew — "Shadow On The Land" (ABC '68, 13.7); "Terror In The Sky" (CBS '71, 19.9); "Hardcase" (ABC '72, 27.2); "The Marcus-Nelson Murders" (CBS '73, 19.8).

Rich, Lee — exec, "Do Not Fold, Spindle Or Mutilate" (ABC '71, 24.3); exec, "The Homecoming—A Christmas Story" (CBS '71, 26.6); exec, "The Crooked Hearts" (ABC '72, 16.8); exec, "Pursuit" (ABC '72, 18.4); exec, "The Girls Of Huntington House" (ABC '73, 19.5).

Sackheim, William — "Deadlock" (NBC '69, 19.6); "Night Gallery" (NBC '69, 20.0); "Dial Hot Line" (ABC '70, 18.5); "A Clear And Present Danger" (NBC '70, 17.8); "The Neon Ceiling" (NBC '71, 23.0); "The Impatient Heart" (NBC '71, 11.3); "The Harness" (NBC '71, 24.2).

Samish, Adrian — "The House On Green Apple Road" (ABC '70, 26.4). With Arthur Fellows: "Incident In San Francisco" (ABC '71, 22.1); "Travis Logan, D.A." (CBS '71, 16.6); "Cannon" (CBS '71, 23.1); "The Face Of Fear" (CBS '71, 20.0).

Shagan, Steve — exec, "Sole Survivor" (CBS '70, 20.3); "A Step Out Of Line" (CBS '71, 15.6); "River Of Mystery" (NBC '71, 13.2); "The Man Who Died Twice" (CBS '73, 13.9).

Shpetner, Stan — "The Deadly Dream" (ABC '71, 14.0); "Sweet, Sweet Rachel" (ABC '71 18.9); "The Devil And Miss Sarah" (ABC '71, 16.4); "See The Man Run" (ABC '71, 15.5).

Simmons, Richard Alan — "Fear No Evil" (NBC '69, 18.8); exec, "Banyon" (NBC '71, 20.8); "Lock, Stock And Barrel" (NBC '71, 15.8); "Hitched" (NBC '73, 16.5).

Spelling, Aaron — "The Over-The-Hill Gang' * (ABC '69, 26.8); "The Mon"* (ABC '69, 19.6); exec, "The Pigeon"* (ABC '69, 23.1); "The Ballad Of Andy Crocker" (ABC '69, 22.4); "Carter's Army" (ABC '70, 21.5); "The Love War" (ABC '70, 19.7); exec, "How Awful About Allan" (ABC '70, 22.0); "But I Don't Want To Get Married"* (ABC '70, 25.1); exec, "The Old Man Who Cried Wolf" (ABC '70, 25.0); "Wild Women"* (ABC '70, 27.6); "The House That Wouldn't Die" (ABC '70, 25.5);

"The Over-The-Hill Gang Rides Again"* (ABC '70, 25.7); exec, "Crowhaven Farm" (ABC '70, 26.9); "Run, Simon, Run" (ABC '70, 27.5); exec, "Love Hate Love" (ABC '71, 26.8); "Yuma" (ABC '71, 30.4); exec, "River Of Gold" (ABC '71, 21.7); "Congratulations! It's A Boy" (ABC '71, 24.6); "Five Desperate Women" (ABC '71, 25.5); exec, "The Last Child" (ABC '71, 28.1); exec, "In Broad Daylight" (ABC '71, 20.7); "A Taste Of Evil" (ABC '71, 27.2); "The Death Of Me Yet" (ABC '71, 21.5); exec, "The Reluctant Heroes" (ABC '71, 24.3); exec, "If Tomorrow Comes" (ABC '71, 26.5); "The Trackers"* (ABC '71, 21.5); "Two For The Money" (ABC '72, 18.6); "The Rookies" (ABC '72, 24.4).

With Leonard Golberg: exec, "The Daughters Of Joshua Cabe" (ABC '72, 25.0); exec, "No Place To Run" (ABC '72, 16.9); exec, "Say Goodbye, Maggie Cole" (ABC

(Continued on Page 210)



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Producer, Director, Writer Credits

Continued from Page 208

'72, 19.2). *Solo:* exec, "The Rolling Man" (ABC '72, 18.7).

With Leonard Goldberg: "The Bounty Man" (ABC '72, 25.0); exec. "Home For The Holidays" (ABC '72, 22.6); exec, "Every Man Needs One" (ABC '72, 18.3); exec, "Snatched" (ABC '73, 21.4); exec, "A Cold Night's Death" (ABC '73, 17.6); exec, "The Great American Beauty Contest" (ABC '73, 17.0); exec, "The Letters" (ABC '73, 24.4); exec, "The Bait" (ABC '73, 21.3).

Stern, Leonard B. – exec, "Once Upon A Dead Man" (NBC '71, 16.6); exec, "The Snoop Sisters" (NBC '72, 22.0); exec, "Brock's Last Case" (NBC '73, 22.2).

Swerling, Jo, Jr. — "The Whole World Is Watching" (NBC '69, 19.5); "The Lonely Profession" (NBC '69, 18.3); "Do You Take This Stranger?" (NBC '71, 20.5); "Sam Hill: Who Killed The Mysterious Mr. Foster?" (NBC '71, 20.0); "How To Steal An Airplane" (NBC '71, 16.6); "Toma" (ABC '73, 19.4).

Thomas, Danny – exec, "The Pigeon"* (ABC '69, 23.1); exec, "The Over-The-Hill Gang Rides Again"* (ABC '70, 25.7); exec, "Second Chance" (ABC '72, 27.4).

Victor, David — exec, "Marcus Welby, M.D." (NBC '69, 19.6); exec, "Vanished" (NBC '71, 21.0 avg. for two parts); exec, "Owen Marshall, Counsellor At Law" (ABC '71, 23.5); exec, "The Bravos" (NBC '72, 24.2); exec, "All My Darling Daughters" (ABC '72, 25.9).

Webb, Jack — "Dragnet" (NBC '69, 23.8); exec, "The D.A.: Conspiracy To Kill" (NBC '71, 19.5); exec, "O'Hara, United States Treasury"* (CBS '71, 24.6); exec, "Emergency!" (NBC '72, 17.8); "Chase" (NBC '73, 18.3).

Wilson, Anthony (Tony) — "Paper Man" (CBS '71, 15.5); "Deadly Harvest" (CBS '72, 19.4); "Horror At 37,000 Feet" (CBS '73, 26.2).

Wintle, Julian — "Mister Jericho" (ABC '70, 21.5); "Madame Sin"* (ABC '72, 18.4); "The Firechasers" (CBS '72, 16.5).

Witt, Paul Junger — "Brian's Song" (ABC '70, 32.9); "No Place To Run" (ABC '72, 16.9); "Home For The Holidays" (ABC '72, 22.6); "A Cold Night's Death" (ABC '73, 17.6); "The Letters" (ABC '73, 24.4).

DIRECTORS

Bellamy, Earl — "The Pigeon" (ABC '69, 23.1); "Desperate Mission" (NBC '71, 21.5); "The Trackers" (ABC '71, 21.5).

Caffey, Michael — "Seven In Darkness" (ABC '69, 21.1); "The Silent Gun" (ABC '69, 22.7); "The Devil And Miss Sarah" (ABC '71, 16.4).

Chomsky, Marvin — "Assault On The Wayne" (ABC '71, 20.3); "Mongo's Back In Town" (CBS'71, 17.2); "Fireball Forward" (ABC '72, 23.0); "Family Flight" (ABC '72, 21.4); "Female Artillery" (ABC '73, 16.0); "The Magician" (NBC '73, 18.8).

Colla, Richard A. — "The Whole World Is Watching" (NBC '69, 19.5); "McCloud: Who Killed Miss U.S.A.?" (NBC '70, 23.2); "The Other Man" (NBC '70, 24.1); "Sarge: The Badge Or The Cross" (NBC '71, 17.2); "The Priest Killer" (NBC '71, 18.4); "Tenafly" (NBC '73, 20.8).

Cook, Fielder — "Sam Hill: Who Killed The Mysterious Mr. Foster?" (NBC '71, 20.0); "Goodbye, Raggedy Ann" (CBS '71, 21.2); "The Homecoming—A Christmas Story" (CBS '71, 26.6).

Day, Robert — "The House On Green Apple Road" (ABC '70, 26.4); "Ritual Of Evil" (NBC '70, 20.4); "Banyon" (NBC '71, 20.8); "In Broad Daylight" (ABC '71, 20.7); "Mr. And Mrs. Bo Jo Jones" (ABC '71, 30.2); "The Reluctant Heroes" (ABC '71, 24.3); "The Great American Beauty Contest" (ABC '73, 17.0).

Graham, William A. — "Trial Run" (NBC '69, 19.8); "Then Came Bronson" (NBC '69, 24.8); "The Intruders" (NBC '70, 19.8); "Congraulations! It's A Boy" (ABC '71, 24.6); "Thief" (ABC '71, 17.8); "Marriage: Year One" (NBC '71, 17.5); "Jigsaw" (ABC '72, 22.5); "Magic Carpet" (NBC '72, 14.5); "Birds Of Prey" (CBS '73, 23.4); "Mr. Inside—Mr. Outside" (NBC '73, 18.0); "Police Story" (NBC '73, 15.9).

Grauman, Walter — "Daughter Of The Mind" (ABC '69, 23.2); "The Old Man Who Cried Wolf" (ABC '70, 25.0); "Crowhaven Farm" (ABC '70, 26.9); "The Forgotten Man" (ABC '71, 24.3); "Paper Man" (CBS '71, 15.5); "Dead Men Tell No Tales" (CBS '71, 17.0); "They Call It Murder" (NBC '71, 17.4).

Gries, Tom — "Earth II" (ABC '71, 18.5); "The Glass House" (CBS '72, 25.1); "The Connection" (ABC '73, 15.8); "Call To Danger" (CBS '73, 19.5).

Horn, Leonard — "Climb An Angry Mountain" (NBC '72, 18.4); "Hunter" (CBS '73, 14.7); "The Bait" (ABC '73, 21.3).

Irving, Richard — "Istanbul Express" (NBC '68, 19.5); "Breakout" (NBC '70, 17.7); "Ransom For A Dead Man" (NBC '71, 21.9); "Cutter" (NBC '72, 22.7); "The Six-Million Dollar Man" (ABC '73, 24.0).

Johnson, Lamont — "Deadlock" (NBC '69, 19.6); "My Sweet Charlie" (NBC '70, 31.7); "That Certain Summer" (ABC '72, 23.5).

Katzin, Lee H. — "Along Came A Spider" (ABC '70, 25.9); "Visions . . ." (retitled "Visions Of Death") (CBS '72, 18.6); "The Voyage Of The Yes" (CBS '73, 17.3); "The Stranger" (NBC '73, 19.5).

Korty, John — "The People" (ABC '72, 21.1); "Go Ask Alice" (ABC '73, 23.7); "Class Of '63" (ABC '73, 19.0).

Kowalski, Bernard L. — "Terror In The Sky" (CBS '71, 19.9); "Black Noon" (CBS '71, 17.0); "Women In Chains" (ABC '72, 32.3); "Two For The Money" (ABC '72, 18.6); "The Woman Hunter" (CBS '72, 19.8).

Krasny, Paul – "The D.A.: Conspiracy To Kill" (NBC '71, 19.5); "The Adventures Of Nick Carter" (ABC '72, 24.3); "The Letters"* (ABC '73, 24.4).

Kulik, Buzz — "Vanished" (NBC '71, 21.0 avg. for two parts); "Owen Marshall, Counsellor At Law" (ABC '71, 23.5); "Brian's Song" (ABC '71, 32.9); "Incident On A Dark Street" (NBC '73, 15.4).

Leacock, Philip — "The Birdmen" (ABC '71, 15.3); "When Michael Calls" (ABC '72, 21.5); "The Daughters Of Joshua Cabe" (ABC '72, 25.0); "Baffled" (NBC '73, 15.4); "The Great Man's Whiskers" (NBC '73, 15.2).

Levitt, Gene – "Any Second Now" (NBC '69, 23.7); "Run A Crooked Mile" (NBC '69, 17.0); "Alias Smith And Jones" (ABC '71, 29.3).

McCowan, George — "The Monk" (ABC '69, 19.6); "The Ballad Of Andy Crocker" (ABC '69, 23.6); "Carter's Army" (ABC '70, 21.5); "The Love War" (ABC '70, 19.7); "The Over-The-Hill Gang Rides Again" (ABC '70, 25.7); "Run, Simon, Run" (ABC '70, 27.5); "Love Hate Love" (ABC '71, 26.8); "Cannon" (CBS '71, 23.1); "The Face Of Fear" (CBS '71, 20.0); "If Tomorrow Comes" (ABC '71, 26.5); "Welcome Home, Johnny Bristol" (CBS '72, 19.6).

McDougall, Don — "Escape To Mindanao" (NBC '68, 19.4); "The Aquarians" (NBC '70, 20.1); "The Heist" (ABC '72, 22.0).

Mann, Delbert — "Heidi" (NBC '68, 31.8); "Jane Eyre" (NBC '71, 19.5); "She Waits" (CBS '72, 26.9); "No Place To Run" (ABC '72, 16.9); "The Man Without A Country" (ABC '73, 20.1).

Moxey, John Llewellyn — "San Francisco International Airport" (NBC '70, 21.5); "The House That Wouldn't Die" (ABC '70, 25.5); "Escape" (ABC '71, 23.4); "The Last Child" (ABC '71, 28.1); "A Taste Of Evil" (ABC '71, 27.2); "The Death Of Me Yet" (ABC '71, 21.5); "The Night Stalker" (ABC '72, 33.2); "Hardcase" (ABC '72, 27.2); "The Bounty Man" (ABC '72, 25.0); "Home For The Holidays" (ABC '72, 22.6); "Genesis II" (CBS '73, 20.5).

Paris, Jerry — "But I Don't Want To Get Married" (ABC '70, 25.1); "The Feminist And The Fuzz" (ABC '71, 31.6); "Two On A Bench" (ABC '71, 22.9); "What's A Nice Girl Like You . . .?" (ABC '71, 19.6); "Call Her Mom" (ABC '72, 30.9); "Evil Roy Slade" (NBC '72, 15.8); "The Couple Takes A Wife" (ABC '72, 24.2); "Every Man Needs One" (ABC '72, 18.3).

Petrie, Daniel — "Silent Night, Lonely Night" (NBC '69, 19.8); "The City" (ABC '71, 14.7); "A Howling In The Woods" (NBC '71, 20.5); "Moon Of The Wolf" (ABC '72, 23.8); "Trouble Comes To Town" (ABC '73, 20.7).

Post, Ted — "Night Slaves" (ABC '70, 20.8); "Dr. Cook's Garden"

(ABC '71, 28.4); "Yuma" (ABC '71, 30.4); "Five Desperate Women" (ABC '71, 25.5); "Do Not Fold, Spindle Or Mutilate" (ABC '71, 24.3); "The Bravos" (ABC '72, 24.2); "Sand Castles" (CBS '72, 20.1).

Rich, David Lowell "Marcus Welby, M.D." (NBC '69, 19.6); "The Mask Of Sheba" (NBC '70, 17.8); "Berlin Affair" (NBC '70, 19.7); "The Sheriff" (ABC '71, 21.6); "Assignment: Munich" (ABC '72, 19.6); "Lieutenant Schuster's Wife" (ABC '72, 19.8); "All My Darling Daughters" (ABC '72, 25.9); "The Judge And Jake Wyler" (NBC '72, 19.8); "Set This Town On Fire" (NBC '73, 22.7); "Horror At 37,000 Feet" (CBS '73, 26.2); "Brock's Last Case" (NBC '73, 22.2); "Crime Club" (CBS '73, 22.5); "Beg, Borrow . . . Or Steal" (ABC '73, 21.5).

Sagal, Boris — "UMC" (CBS '69, 18.1); "Destiny Of A Spy" (NBC '69, 18.0); "Night Gallery"* (NBC '69, 20.0); "The D.A.: Murder One" (NBC '69, 20.0); "The Movie Murderer" (NBC '70, 20.0); "Hauser's Memory" (NBC '70, 10.8); "The Harness" (NBC '71, 24.2); "The Failing Of Raymond" (ABC '71, 16.9); "Hitched" (NBC '73, 16.5).

Sargent, Joseph — "The Sunshine Patriot" (NBC '68, 18.7); "The Immortal" (ABC '69, 20.3); "Tribes" (ABC '70, 30.4); "Maybe I'll Come' Home In The Spring" (ABC '71, 29.4); "Longstreet" (ABC '71, 24.3); "Man On A String" (CBS '72, 20.3); "A Time For Love" (NBC '73, 16.9); "The Marcus-Nelson Murders" (CBS '73, 19.8); "The Man Who Died Twice" (CBS '73, 13.9).

Shear, Barry — "Night Gallery"* (NBC '69, 20.0); "Ellery Queen: Don't Look Behind You" (NBC '71, 18.4); "Short Walk To Daylight" (ABC '72, 25.5); "Jarrett" (NBC '73, 18.7).

Smight, Jack – "The Screaming Woman" (ABC '72, 24.2); "Banacek" (NBC '72, 25.4); "The Longest Night" (ABC '72, 21.8); "Partners In Crime" (NBC '73, 18.9).

Spielberg, Steven — "Night Gallery"* (NBC '69, 20.0);" Duel" (ABC '71, 20.9); "Something Evil" (CBS '72, 20.8); "Savage" (NBC '73, 16.3).

Szwarc, Jean (Jeannot) — "Night Of Terror" (ABC '72, 23.3); "The Weekend Nun" (ABC '72, 15.8); "The Devil's Daughter" (ABC '73, 24.0); "You'll Never See Me Again" (ABC '73, 23.7).

Taylor, Don — "Something For A Lonely Man" (NBC '68, 23.2); "Wild Women" (ABC '70, 27.6); "Heat Of Anger" (CBS '72, 23.2).

Taylor, Jud — "Weekend Of Ter-

Taylor, Jud — "Weekend Of Terror" (ABC '70, 23.1); "Suddenly Single" (ABC '71, 25.7); "Revenge!" (ABC '71, 21.9); "The Rookies" (ABC '72, 24.4); "Say Goodbye, Maggie Cole" (ABC '72, 19.2); "Hawkins On Murder" (CBS '73, 21.2).

Thorpe, Jerry — "Dial Hot Line" (ABC '70, 18.5); "Lock, Stock And Barrel" (NBC '71, 15.8); "The Cable Car Murder" (CBS '71, 18.3); "Kung Fu" (ABC '72, 21.3).

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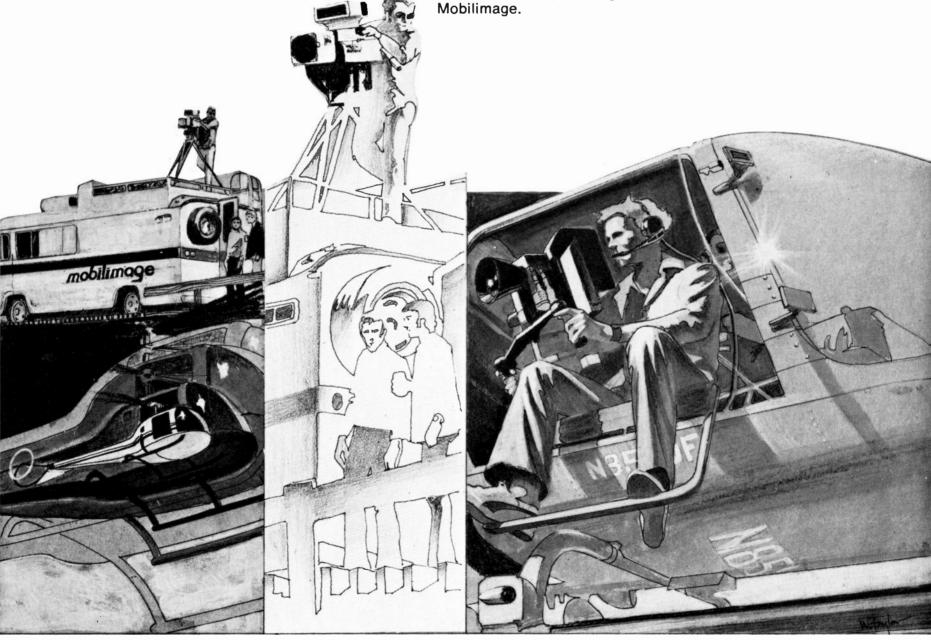
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FEATURES-FOR-TV BOOM CONTINUES

In the past two seasons, tv has aired 192 made-for-video features - more films than were released by Paramount, 20th-Fox, United Artists, Universal and Warner Bros. combined in that 24-month period. Current indications point to an even greater swelling in this production area, with incalculable ramifications on both the theatrical motion picture and on television itself. An accompanying story discusses the key creative personnel behind this burgeoning telefeature activity, but a sketchy history of the new form's development should also prove helpful.

First Dent In '66

Feature-length vidpix first made a major dent in 1966, when NBC aired eight so-called "World Premieres" produced by Universal TV. Although critical reaction to these films was worse than tepid, the public responded warmly: three of the eight pix rated among the top 10 of that year's 142 telecast features, and all eight earned an impressive 23.9 average national Nielsen.

Despite this initial success, NBC

Five-Season Boxscore Of Telefeatures

Season	ABC	CBS	NBC	Totais
1968-69	3	2	16	21
1969-70	26	4	13	43
1970-71	27	8	17	52
1971-72	53	23	19	95
1972-73	47	25	25	97
Totals	156	62	90	308
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NOTE: For the purposes of this box and the accompanying stories, a telefeature is defined as any primetime film running at least 90 minutes (including commercial interruptions) and having its U.S. preem on one of the three webs. Exceptions to this rule-of-thumb are documentaries, continuing series running 90 minutes or longer, and elongated episodes of continuing series. Pilots for projected series are included, however, so long as the pilot ran at least one season prior to the start of the ongoing series.

never discovered the right format for airing the new category of tv fare. "World Premieres" continued alternating with ex-theatrical films, and the ratings began to drop. Not one of the 14 Universal-NBC telefeatures aired in the 1968-69 season placed among the top 10 Nielsenrated features on tv, and their average rating was a ho-hum 19.7.

Then ABC entered the picture with its "Movie Of The Week," a

Tuesday time slot reserved solely for telefeatures made under the aegis of ABC exec Barry Diller. The web broadcast 26 feature-length vidpix during the 1969-70 season—24 as "MOWs" (a 25th Tuesday was devoted to the documentary "Journey Of R.F.K.") and two in other time slots. The average Nielsen for preem showings of these films was 20.9, good enough to earn the experiment a second lap.

ABC hit the bull's-eye in 1970-71. Its 27 telefeatures earned an average first-showing Nielsen of a whopping 24.7, and "Movie Of The Week" was declared an unqualified hit. ABC doubled its feature-length vidpix order for the following season, while the other two webs stepped up their activity in this area despite a mild mean rating of 19.6 for CBS's 8 and NBC's 17 telefeatures that season.

'71-72 Results Okay

The 1971-72 results were very gratifying, especially for ABC. That season saw the premiere of the three highest-rated telefeatures to date, all on ABC: "The Night Stalker," "Brian's Song" and "Women In Chains." Although the 1972-73 season witnessed a possible cooling of public enthusiasm for the form (only two of the top 25 telefeatures to date were aired that year, as indicated in the accompanying box), the webs are obviously committed to the new form until such time as mass-audience enthusiasm unmistakably wanes.

Producer, Writer, Director Credits

(Continued from Page 210)

Webb, Jack — "Dragnet" (NBC '69, 23.8); "O'Hara, United States Treasury" (CBS '71, 24.6); "Emergency!" (NBC '72, 17.8); "Chase" (NBC '73, 18.3).

Wendkos, Paul — "Hawaii Five-O" (CBS '68, 17.2); "Fear No Evil" (NBC '69, 18.8); "Brotherhood Of The Bell" (CBS '70, 21.8); "Travis Logan, D.A." (CBS '71, 16.6); "A Tattered Web" (CBS '71, 18.2); "A Little Game" (ABC '71, 17.9); "A Death Of Innocence" (CBS '71, 30.8); "The Delphi Bureau" (ABC '72, 17.4); "The Family Rico" (CBS '72, 16.1); "Haunts Of The Very Rich" (ABC '72, 18.1); "Footsteps" (CBS '72, 15.0); "The Strangers In 7A" (CBS '72, 17.0); "Honor Thy Father" (CBS '73, 19.2).

WRITERS

Bercovici, Eric — "The Other Man"* (NBC '70, 24.1); "The Deadly Hunt"* (CBS '71, 17.9); "Assignment: Munich"* (ABC '72, 19.6).

Bloom, Harold Jack — "The D.A.: Murder One" (NBC '69, 20.0); "Emergency!"* (NBC '72, 17.8); "Hardcase"* (ABC '72, 27.2).

DiPego, Gerald — "The Astro-

DiPego, Gerald — "The Astronaut" (ABC '72, 18.5); "Short Walk To Daylight" (ABC '72, 25.5); "You'll Never See Me Again" (ABC '73, 23.7).

Dozier, Robert — "Incident In San Francisco" (ABC '71, 22.1); "Dead Men Tell No Tales" (CBS '71, 17.0); "Pursuit" (ABC '72, 18.4).

Farrell, Henry — "How Awful About Allan" (ABC '70, 22.0); "The House That Wouldn't Die" (ABC '70, 25.5); "The Eyes Of Charlie Sand"* (ABC '72, 21.3).

Gerard, Merwin — "The Scream-

ing Woman" (ABC '72, 24.2); "The Longest Night" (ABC '72, 21.8); "The Victim" (ABC '72, 27.2).

Hume, Edward — "Cannon" (CBS

Hume, Edward — "Cannon" (CBS '71, 23.1); "The Face Of Fear" (CBS '71, 20.0); "The Harness"* (NBC '71, 24.2); "Toma" (ABC '73, 19.4)

Karp, David — "Brotherhood Of The Bell" (CBS '70, 21.8); "The Family Rico" (CBS '72, 13.9); "Hawkins On Murder" (CBS '73, 21.2).

Karpf, Elinor and Stephen Karpf — "Terror In The Sky"* (CBS '71, 19.9); "Marriage: Year One" (NBC '71, 17.5); "Suddenly Single" (ABC '71, 25.7); "The Rolling Man" (ABC '72, 18.7); "Sand Castles"* (CBS '72, 20.1); "Gargoyles" (CBS '72, 21.3).

Kidd, David — "Carter's Army"* (ABC '70, 21.5); "The Love War"* (ABC '70, 19.7); "The Birdmen" (ABC '71, 15.3).

Krumholz, Chester — "Trial Run" (NBC '69, 19.8); "Deadlock" (NBC '69, 19.6); "Once Upon A Dead Man"* (NBC '71, 16.6).

Levinson, Richard and William Link — "Istanbul Express" (NBC '68, 19.5); "The Whole World Is Watching" (NBC '69, 19.5); "My Sweet Charlie" (NBC '70, 31.7); "McCloud: Who Killed Miss U.S.A.?"* (NBC '70, 23.2); "Sam Hill: Who Killed The Mysterious Mr. Foster?" (NBC '71, 20.0); "Two On A Bench" (ABC '71, 22.9); "That Certain Summer" (ABC '72, 23.5); "The Judge And Jake Wyler"* (NBC '72, 19.8); "Tenafy" (NBC '73, 20.8); "Savage"* (NBC '73, 16.3).

McGreevey, John - "Gidget Grows Up" (ABC '69, 22.0); "Crowhaven Farm" (ABC '70, 26.9); "Gidget Gets Married" (ABC '72, 28.5).

Mankiewicz, Don M. — "Marcus Welby, M.D." (NBC '69, 19.6); "Sarge: The Badge Or The Cross" (NBC '71, 17.2); "The Bait"* (ABC '73, 21.3).

Matheson, Richard — "Duel" (ABC '71, 20.9); "The Night Stalker" (ABC '71, 33.2); "The Night Stranger" (ABC '73, 23, 4)

Stranger" (ABC '73, 23.4).

Nelson, Dick — "The Sound Of Anger" (NBC '68, 19.2); "The Challengers" (CBS '70, 16.8); "Terror In The Sky"* (CBS '71, 19.9).

Neuman, E. Jack — "Berlin Affair"* (NBC '70, 19.7); "Incident On A Dark Street" (NBC '73, 15.4); "Police Story" (NBC '73, 15.9).

Oringer, Barry — "Along Came A Spider" (ABC '70, 25.9); "The Deadly Dream" (ABC '71, 14.0); "Madame Sin"* (ABC '72, 18.4).

Playdon, Paul — "Escape" (ABC '71, 23.4); "Visions . . ." (retitled "Visions Of Death") (CBS '72, 18.6); "Beg, Borrow . . . Or Steal" (ABC '73, 21.5).

Rolfe, Sam — "The Mask Of Sheba" (NBC '70, 17.8); "They Call It Murder" (NBC '71, 17.4); "Hardcase"* (ABC '72, 27.2); "The Delphi Bureau" (ABC '72, 17.4); "Climb An Angry Mountain"* (NBC '72, 18.4).

Russell, A. J. — "A Clear And Present Danger"* (NBC '70, 17.8); "The Death Of Me Yet" (ABC '71, 21.5); "The Crooked Hearts" (ABC '72, 16.8)

Sangster, Jimmy — "The Spy Killer" (ABC '69, 18.0); "Foreign Exchange" (ABC '70, 16.9); "A Taste Of Evil" (ABC '71, 27.2).

Savage, Paul — "Cutter's Trail" (CBS '70, 15.8); "The Daughters Of Joshua Cabe" (ABC '72, 25.0); "The Girls Of Huntington House" (ABC '73, 19.5).

Simmons, Richard Alan = "Fear

No Evil" (NBC '69, 18.8): "Lock, Stock And Barrel" (NBC '71, 15.8): "Hitched" (NBC '73, 16.5).

Simoun, Henri — "A Clear And Present Danger"* (NBC '70, 17.8); "The Neon Ceiling"* (NBC '71, 23.0); "The Six-Million Dollar Man" (ABC '73, 24.0).

Sobieski, Carol — "Dial Hot Line" (ABC '70, 18.5); "The Neon Ceiling"* (NBC '71, 23.0); "A Little Game" (ABC '71, 17.9).

Stefano, Joseph — "Revenge!" (ABC '71, 21.9); "A Death Of Innocence" (CBS '71, 30.8); "Home For The Holidays" (ABC '72, 22.6).

Stevens, Leslie—"The Aquarians"* (NBC '70, 20.1); "Probe" (NBC '72, 16.3); "I Love A Mystery" (NBC '73, 15.4).

Thompson, Robert E. — "Deadlock"* (NBC '69, 19.6); "The Hound Of The Baskervilles" (ABC '72, 20.3); "Jigsaw" (ABC '72, 22.5); "Footsteps"* (CBS '72, 15.0).

Trueblood, Guerdon — "Sole Survivor" (CBS '70, 20.3); "The Love War"* (ABC '70, 19.7); "Family Flight" (ABC '72, 21.4).

Wallace, Arthur — "Dr. Cook's Garden" (ABC '71, 28.4); "A Tattered Web" (CBS '71, 18.2); "She Waits" (CBS '72, 26.9).

Whitmore, Stanford — "Destiny Of A Spy" (NBC '69, 18.0); "The Movie Murderer" (NBC '70, 20.0); "McCloud: Who Killed Miss U.S.A.?"* (NBC '70, 23.2); "The D.A.: Conspiracy To Kill"* (NBC '71, 19.5); "The Eyes Of Charlie Sand"* (ABC '72, 21.3); "The Great American Beauty Contest" (ABC '73, 17.0).

Wood, William — "Harpy" (CBS '71, 17.0); "Mr. And Mrs. Bo Jo Jones" (ABC '71, 30.2); "Haunts Of The Very Rich" (ABC '72, 18.1); "You'll Never See Me Again"* (ABC '73, 23.7).



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DIARY-Of A Promising Tv Project

By ALAN LANDSBURG

Aug. 14, 1972. "Break out the champagne! We just got a pilot deal from CBS on 'We Two.' Hey, and listen, it's the first commitment made by any network so far this

That's how it was-champagne, laughs and pats on the back to all. Our company had a pilot to make. Of the thousands of ideas discussed, written, mailed-in, promoted, proposed, we were picked up by CBS because our idea was promising.

I called Rod (Serling), author of "Storm In Summer," the special on which the pilot was based, and screamed into the phone, "We have it." We went through a delicious orgy of mutual congratulations. And on sober reflection we decided that "we're going to make this better than anything they've ever seen.

Opening Gun

Friday, Sept. 29. "OK, tell me what you are." Those were Herschel Bernardi's first words sitting in the club chair of the section of the office designed to look like a living room. And all I could think was, You lousy ... what a way to start a meeting! The ritual confrontation of a producer who wants to hire a tv star was on. There were 92 thoughts at the front of my brain and a mumble coming out of my mouth. "I'm a producer," I said, while in my mind was a clever recitation of impressive credits-the Cousteau documentaries, the National Geographic shows, Emmy for drama with "Storm In Summer," "Movie Of The Week" . . .

"And you want to produce ... THIS." As he said "THIS," Bernardi's hand was withdrawing from his briefcase a copy of the pilot script as if it were a small, smelly herring. Thirty-two and a half pages of finely honed drama, brimming with warmth and laughter, over which Rod Serling had sweated, I had fretted and a network had placed its blessing, had become a herring.

"Yes," I said, "You're damned right.'

Sudden Switch

All I wanted to do was throw that moustached ego-ridden actor out of the office, when his beady eyes crinkled, the moustached lip raised an inch and a half in one of the world's warmest smiles, and he said, "Good, I like it . . ."

The tinkling of a symphony of affirmation soared through my ears, my soul. "... but it needs work." I was back on the floor gasping. "And I'll tell you why," said Bernardi, "because never again will I do a series NDG.

NDG. I would have given anything to know what NDG meant.

You know what NDG means?" Obviously 1 didn't. The serious look came back. "Do you understand Yiddish?'

The incredible nerve of the man.

In the first place, he knows my name is Landsburg. OK, so that could be German but it isn't. Second of all, the script still dangling from his stubby fingers is about an old Jew who takes in a black boy as friend, helper and confidant in his little delicatessen. How could anyone who wasn't Jewish produce that kind of script?

"I went to Yeshiva," I muttered. Under the circumstances it was the best I could do.

Definition

"It means nehm de gelt-take the money.'

"Oh?"

Herschel then explained that NDG was his characterization of working on a series where one neither cares about each show that's produced, nor is given the opportunity to comment, change, fix, improve the script or even the part one plays. NDG means "take the money, go home and forget it.' "Never again will I do that. I want to participate and be heard.'

That's the only way I'd have it," I said. It was a lie. Nothing could bring on disaster as quickly as a show with more than one captain, one ultimate leader.

Four hours later we lurched up from our chairs, slightly fuzzy from vodka tonics, our life stories ex-changed, our "gut instincts" about the merits of the series carefully outlined. We had agreed that we would not play jokes to justify a laugh track. No laugh track was an inflexible decision.

Hard To Convince

I knew that I'd have one dreadful time convincing Rod Serling that, under the aggressive facade Herschel Bernardi presented, there lay a gold mine of great intuition and a fundamental understanding of the basic concept of the series-that between an 11-year-old black boy and a 70-year-old Jew there was a mutuality of interests.

Saturday, Sept. 30. "But he can't be 50 years old! How the hell can he play a 70-year-old man!"

'Rod, he's a great actor," was all I could say.

'OK, what's the meeting about?" Now I was in the soup. I now had to tell one artist about another artist. In all the world of tv belleslettres, there is not a more gentle, warmer, nicer human being than Rod Serling. Of all the actors in the world, few have the open friendliness of Herschel Bernardi, except as artists both have inordinate pride in the short, happy history of television. Neither is going to willingly

accede to the demands of the other. **Just Checking**

"He just wants to check, Rod, to get a feel for the creative team work that will be involved."

"What does he want-script approval?

"Let's cross it when we come to

What I was doing was treading water, badly. Over the years in television production there are certain words that connote disaster. Approval is one. It is specifically and legally definable as one man's rights to defame, change, correct or otherwise distort the work of another. Actors may approve scripts, directors and fellow members of the cast. Given these approvals, they hold a life or death grip on the pro-

"OK, Rod, no approvals," and then in what I would call my cheerleader best, I added, "We're going to make this thing work out of love, togetherness and good will ...' think I believed it. Don't push me too far. I think I believed it.

Monday, Oct. 2. "You're Rod Serling, I'm Heschy . . .

I really felt the good intentions as the two men shook hands. Herschel was at his best-outgoing, sweet and warm, and Rod was responding. The get-acquainted moments were off to a start that made me begin to believe it was all going to work. Until Herschel said, "Now about the script." It didn't come out like a dead herring this time; it was yanked from the briefcase like a child ripped untimely from the womb.

Disaster Looms

"Let's not hurry ..." was my Solomonesque response to imminent disaster. But the combatants had locked eyes and the match was under way. I knew what Herschel was going to say. His meeting with me had been a dress rehearsal.

"First of all, I hate Jewish jokes about food. Chopped liver isn't funny today, neither is pastrami.'

I scored one for Rod when he said, "The man owns a delicatessen. What is he going to talk about-jet planes?

"No, dignity, humanity, love." One for Heschy.

"Let me go through the script, page by page. I made some notes, and I'd like to read them.'

Microscopic Exam

There began a microscopic examination, a probing, thoughtful question-and-answer session, mingled with arguments about the character of the old delicatessen owner, his friends and enemies, his language, his family, his background. Each page in Herschel's copy of the script had notes, some so detailed that they were carried over into a lesson book.

Secretly I was pleased. Here was an actor who had taken the time to analyze in detail the work he was contemplating. Hours of writing and thought had preceded this instant. That's good, but doesn't he realize Rod and I have been at it

When Herschel took a break, Rod whispered to me, "He's got a note on every page . . .

"Because he cares."

"So do I, and if he's in, I care to be out. Besides, if I did all the rewrites for every note, I'll be writing this thing until 1'm 70.'

"Rod." That's all that would come out, and I had the anguished feeling I was watching it all go down the drain.

Hopeful Talk

But it didn't. The longer we all talked, the more we realized that there was no fundamental disagreement about what it was "We Two" was all about. Generically, it was situation comedy, but the situation was unusual and the comedy would he derived from the natural frailties of humanity. It would be mixed with sentimentality, intelligent social satire and produce for the viewing audience a sense of warmth and faith in the basic goodness of manand above all, no laugh track.

Tuesday, Oct. 3. "Every page has got to have a good, rich laugh. Stop kidding yourself about warmth. It's there, it's important, but you better have the laughs. What we're doing is comedy - not Shakespeare.

Carl Reiner was to be the director of the "We Two" pilot. We had married into the growing family of artists one of the most prolific and astute of television's performers, writers and producers to further guide the destinies of Abel Shaddick, 70-year-old Jewish delicatessen owner, and his 11-year-old black boarder, Herman D. Washington, late of Harlem, now learning life in small-town America.

Each One Involved

In one way or another, each of the contributors had been involved in the production of a television series. Carl had prepared notes, ideas and his own special view of television sitcom.

They were specifications to which "We Two" would be adapted. Before the pre-rehearsal commentary could develop into a knock-down fight between all the principals, Carl suggested that this show be done the way oldfashioned shows were done. We bring the cast together, we read the script and we let everybody comment on everything. Rod Serling fainted.

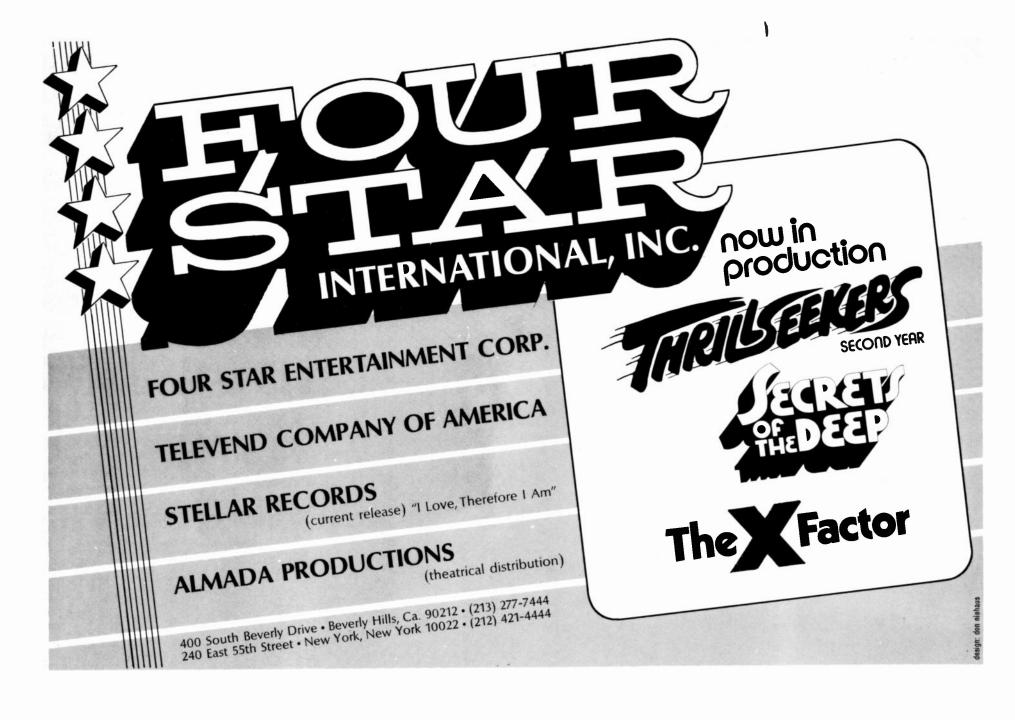
Sunday, Oct. 15. "Holy Mother, lox, bagels and gefilte fish, and the whole damn works." Herschel Bernardi was viewing the spread set out for breakfast at the rehearsal hall. It was the day of the first reading. A Sunday, and so I proceeded to begin "We Two" on a decidedly ethnic note. To put it mildly, the food jokes were back and the laugh track issue was put in the back of our minds.

We read the play. Here was the exhilaration of hearing the actor say words that he had been reading for weeks. Just 10 persons around a table and suddenly "We Two" was alive. Carl Reiner put it best when

(Continued on Page 218)









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Putting Prestige In TV Promotion

By JACK HELLMAN

Promotion used to be anything for a sports hustler to make a fast buck. In later years it attained a degree of respectability, and the spectrum of its applicable methods widened into what was called exploitation. But the manifest purpose was not diluted and show business got into the act to make the wickets spin faster.

Still later it was phased into merchandising to give tv game shows their clout. Daytime soaps whipped up a lot of lather but bodies at the sets began to drop off. There's not much you can do to promote these sunshine serials.
First Big Splash

Not to create an Abbott & Costello routine of "who's on first" with a master plan for a network, but few will argue that NBC's Alexander Rylander, now with the RCA parent in Robert Sarnoff's cabinet, made the first big splash with his promotions. When the baton was passed to John Scuoppo as promo director he spread out like the wings of the web's official mascot, the peacock.

The new perspective was to be what the banks call "their best customers." In this case the affiliates, who are amenable to romancing by rival networks. Losing a station is like losing a war to the high command in Manhattan. They must be petted and coddled, and that's where promotion plays a major role.

Next to conventions, where jolly good times are had and hang the cost, must be accorded the niche to publicity and promotion, with station relations not to be negated. The separation of powers, given high currency in the Watergate affair, is divisive and a matter of each to his own and no fudging. The operations of Scuoppo never overlap into publicity, and vice versa. They complement but never compete.

The NBC studio tours, which have been a smashing success, more so in Burbank than Manhattan, are in the promo division and last year racked up more than 100,000 moving bodies at \$1.75 per head. That, according to Scuoppo, represents the largest rate of increase of all tourist attrac-

Another pride of promo is the sale to its stations of beach towels -1,000 dozen sold to affils at cost. Across each towel are the titles of the web's shows in gay colors. Perfect for beach towns and serviceable in home ablutions.

Some years ago Scuoppo took the advice of Thomas Edison, that "there's a better way - find it." It was pure promotion and in no conflict with publicity. Instead of trucking the Hollywood stars across the country to meet with tv eds and columnists, as had been the practice of rival networks in the past, he taped interviews - 50 of them of 15 minutes each - with the stars. But there was no growling or grumping among the subjects. None was more than a few miles from the waiting cameras. For the affils it serves as perfect trailers for the fall schedule.

Actors have long cavilled against roaming the country on their week ends for meetings with columnists. There have also been instances of stars insisting on their personals fee, which naturally was refused. It's to their advantage to promote their own shows, to influence viewers. They never balk at doing commercials. They never spent 15 minutes more profitably.

Firmly Entrenched

Under the regime of Rylander in N.Y. and Mort Fleischmann in Hollywood, promotion was firmly entrenched. The latter since has joined Rylander at RCA and based in Hollywood. The world is now their sphere of operation. Not so long ago Fleischmann completed an assignment in Alaska and a week later was in Hawaii. Mileage is nothing if it makes friends for RCA, which, as the dentrifice ad says, "is the whole idea." Jav Michelis now guards the Coast bastion with complete involvement in Affiliates Film

There is not the slightest notion to slight the day-in-and-day-out, yearin-and-out grist ground out by the publicity corps of the networks in Hollywood and N.Y. Their target is primarily the print media with an occasional non-conflicting promo splash. There's a mutual respect for the other network campaigns and they don't snipe on visiting eds or columnists flown here.

It was so regulated that an extended visit is paid for by a rival network with express permission. Such camaraderie is not a general practice in other segments of show business.

No one is shorted. They take turns and it evens out. But to trim the expense, Scuoppo turned it around... bring the stations to the stars.

It's a weighty budget at the networks they command with no point of return - in dollars, that is. They toil but spin no green staff. But it's an integral part of the whole operation and more than one station defected because of lack of the cooperative effort. But programming becomes the mainstay despite all other voluntary services. The fairhaired boys are the columnists who double as critics. But none is favored and all get the same press handouts.

Occasionally when one "gets out of line" on a metro-sized daily he can expect a visit from a troubleshooter. There have been few recalcitrants in the keys lest they be denied the publicity mailing, their source of information for their readers. On major issues confronting all networks the buck is passed to the lobbyists in Washington, who prefer the p.r. label.

No department is freer of personnel shakeups. Speaking for Hollywood, the pub and promo staffs have remained constant other than an occasional promotion or a retiring oldster. The racial or sex balance has not teetered. Percentages of employment among the minorities have continued to rise dramatically at the networks, more than double of 10 years ago.

Play It Cool
While within the periphery of their operations, that of polishing the profile of the ruling heads, the promo boys play it cool and accept no encomiums. To them it's enough that they are pleasing their bosses and that doesn't go unnoticed where it counts most. What with the industry plagued with a spate of protests of their operating procedures, it becomes a matter of picking their spots, college and organizations, feeding them with grist that fare best with the print media.

Retiring Nick Johnson of the FCC did it on his own and garnered more space by being the dissenting voice of the agency. It opened up a conduit for defenders of the status quo. The networks, beset with problems that put a drain on their profitability, have never before felt the need of being vocal and seeing it in print. The daily newspapers, still

smarting from all the advertising lineage they lost to tv, are all too eager to give space to the Johnsons and their critical ilk.

Pix Boys Set Pattern

The "picture boys" - the likes of Harry Brand, Howard Strickling and Perry Lieber - of Hollywood's glorious past - set the pattern for showmanship, and tv has a long way to go to catch up. They had more big stars and a friendly press to implement their campaigns, fair game for any columnist hungering for copy. No tv star has won the world acclaim of Marilyn Monroe, even in death. It was the star buildup that

The tv planters choose to fire up the shows. Name, if you can, the biggest star in tv, whose name accounts for the biggest share of the ratings? Or who spun the wickets faster than a Gable or a Garbo. Defenders may fall back on Shakespeare's "the play's the thing." Not so in these changing times where home entertainment via tv and radio have almost bankrupt theatre atten-

Prodigious Coup

In Scuoppo's six years of these Festivals, which won him a vice presidency, the end result was considered by the network a prodigious coup, both budget-wise, half of what it was when stars were trooped across the country, and the amount of filmed interviews in two days -750,000 feet of trailers for the affils.

Invited from the keys were 25 station personalities, who interviewed 50 stars in 15-minute clips. Accent was on the web's new stars, each of whom, and the others, ran the gauntlet of the 25 interviewers. In all, according to Michelis, the grand total was 1,150 interviews about them and their shows. It was all done poolside at the Sheraton Universal.

The "go west" theme of the campaign turned up in research an historical inaccuracy, documented by N.Y. Historical Society, to wit: it was John B. L. Soule, a newsman in Terre Haute, Ind., who rephrased Horace Greeley's original quote and coined the phrase, "go west, young man." Greelev later admitted it. It was Scuoppo, who, 122 years later, made it work and set a precedent for his craft.

he said, "OK, let's try to fix it." By the time we had read the play again, there was a cooperative spirit. a feeling of participation that had infected everyone. It was a good ses-

Rod found things he wanted to change, and some of the suggestions from the cast were very good ones. Heschy was happy. Carl had taken the bit and was leading. We all

emerged with new confidence in the play.

One of the nicest moments of the afternoon came when Damon Ketchens, playing Herman Washington, mispronounced the word "pupik." As Damon said it, it sounded like "pope-ick." Rod was the first to say, "Keep it in," and the joke developed even further when Damon asked,

"What's a popik?"

"It's a navel," said Herschel.

"A what?"

"A belly button."

"Oh, that's what a popik is."

And Herschel muttered, "Pupik, pupik!"

The whole exchange was lifted bodily from life and placed into the

That's the way it went. No acerbation, no clashes of ego, no temperament. It was a happy company working with a harmony rare to television. It seemed as if the gist of the play had invaded the players. Cooperation, love, warmth and no backbiting. It was that way to the end and in the end we were in ordinately proud of the production. We had created a situation comedy that was unique and did not need a laugh track.

Nov. 15, 1973. "I'm sorry, Alan, we're not going to schedule "We

CBS had rendered its decision.

The final irony was the question that followed. "We wondered if you had considered using a laugh track?"

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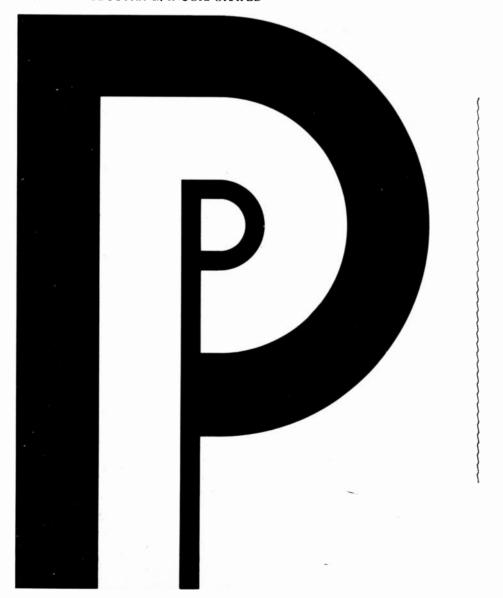
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Walt Disney Prods., currently celebrating its 50th anniversary, has chalked up an impressive number of "firsts" in its half century of motion picture and other amusement activity. The list includes:

1928—First sound cartoon, "Steamboat Willie"; also creation of cartoons with a live-action star, "Alice In Cartoonland."

1929 – Synchronized animation and classical music in "The Skeleton Dance."

1932 – Introduction of color in animated cartoons, "Flowers And Trees."

1937 – Multiplane camera developed, giving animation three-dimensional quality and emotional mood, "The Old Mill."

1940 – Fantasound, pioneer form of stereophonic sound, in nine-track "Fantasia."

1943 – Live-action and cartoon characters in full color, in "Saludos Amigos."

1949 – True-Life adventure natural science series, in "Seal Island."

1952 - First cartoon in 3-D, "Adventures in Music-Melody."

1953 – First CinemaScope cartoon short, "Toot, Whistle, Plunk And Boom."

1954 – Weekly anthology tv series, longest running primetime program.

1955 – Mickey Mouse Club launched. Same year Disneyland opened.

1958 - Circle-Vision, totally surrounding viewers, for Brussels World's Fair.

1964—Three-dimensional audio-animatronic figures—animated sculptures which move and speak with lifelike actions—in "Great Moments With Mr. Lincoln" for New York World's Fair: also a new sodium vapor photographic process permitting combination of live-action and anima-

tion to be filmed with precise registration as seen in "Mary Poppins," "Bedknobs And Broomsticks" and other films.

New Animation Techniques

Walt Disney also was responsible for many new techniques in film animation—in fact, his conception of animation as an entertainment medium provided the foundation for the now solid major organization which he and brother Roy founded on a meager \$500 just 50 years ago.

It was Walt's belief that people of all nations need some fantasy in their lives, and this could be provided most effectively through animation.

The only problem—and it has been getting more acute very year—has been where to find enough good animators to work out the creations. By far the best of them were those trained by Walt himself, but these oldtimers are fast disappearing.

The Golden Years

The '30s and '40s were the golden years of animation. "Snow White" was released in 1937 and now is high among the screen classics. A few years later came "Pinocchio" and "Fantasia."

In addition to these feature-length films, the Disney studio turned out cartoon shorts by the score—great attractions at Saturday matinees for the kids. That was before television got into the picture.

Eventually cartoon features became too expensive to produce in relation to the prices that exhibitors could afford to pay for them as program fillers. Animated features, however, have survived —but new ones are released by Disney only every three or four years.

Newest of the animated specials, "Robin Hood," after nearly three years in the making, will be a coming Christmas holidays release.

RCA Leads In Portfolios Of Institutional Investors

Some radical changes have taken place in the past decade or two in the purchase of amusement company common shares by institutions for their investment portfolios.

Only two motion picture companies—Disney and Warners—have gained in number of big investors, while RCA, which embraces NBC, records, music publishing, studio and theatre equipment and tv sets, leads the entire entertainment list. Expansion into related fields has given Warners a special boost among investors.

MGM is down to a single institutional holder, with a mere 1,000 shares held, as of last month's stock market records. Among principal showbiz companies with common stock held by institutions are:

		Institutional Holdings							
Company	No.	Of Funds	No. Of Shares						
RCA Corp		211	9,451,000						
CBS		137	6,718,000						
Walt Disney Prods.		121	1,862,000						
Warner									
Communications .		114	4,765,000						
ABC		96	5,082,000						
Metromedia		50	2,321,000						
Loew's Corp		40	2,305,000						
MCA (Universal)		32	1,745,000						
General Cinema		32	699,000						
Taft Broadcasting		26	416,000						
Viacom			,						
International	,	15	766,000						
National General		1.1	184,000						
20th-Fox		9	500,000						
Columbia Pictures									
Industries		2	4,000						
United Artist									
Theatres		2	91,000						
MGM		1	1.000						

DAN DAILEY

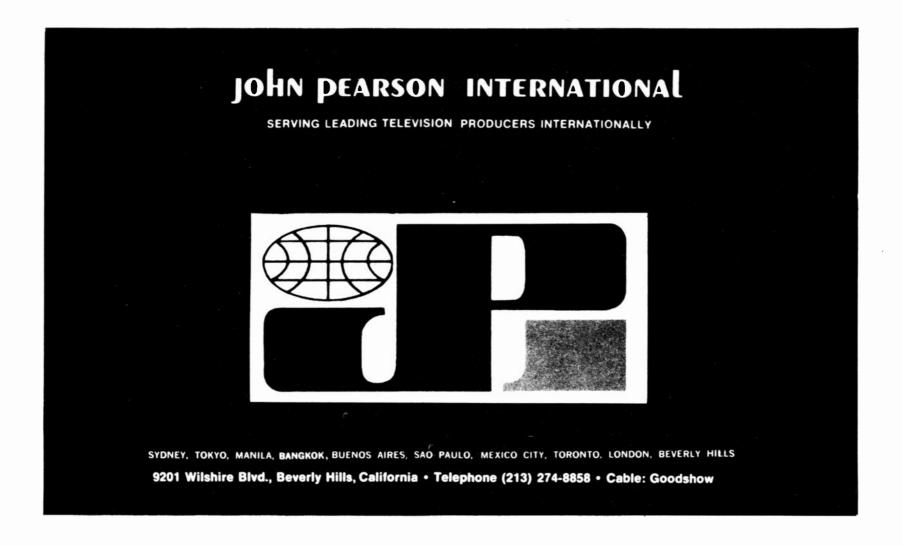
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NBC-TV

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FILIPINO FILM INDUSTRY ADOPTS CODES OF ETHICS

By AARON PINES

Quezon City, P. I.

Various sectors of the Philippine motion picture industry hailed the recently completed codes of ethics for the industry as a "big leap forward for the film colony."

Their spokesmen pointed out that drafting of the code was a timely answer to the need for a closer collaboration among producers, distributors, exhibitors and other groups.

Different representatives of the motion picture industry signed the codes at the offices of the bureau of standards for mass media last Sept. 29 during a book-launching affair attended by Secretary Francisco Tatad and Assistant Secretary Reuben Canoy of the Department of Public Information.

Among those who signed the codes in the presence of BSMM acting Director Andres Critobal Cruz were Espiridion Laxa, Rita Gomez, Vic Silayan, Leo Cruz, Greg Macabenta, Mike Accion, Cesar Amurao, Ernesto Paragas, Marcelino Navarro, Juanito Clemente and Cayetano Lalic.

The working committee of the DPI film council, in collaboration with various representatives of the industry, completed the draft of the codes Sept. 7.

The codes have been described as precedent-setting in the sense that no other country has attempted to set up norms for the various individual services involved in motion pictures.

The code of the Motion Picture Association of America, which has been adopted or copied by several countries, it was indicated, deals only with standards on production, advertising and titles.

The codes also accord due recognition to the functions of hitherto unsung but important members of the movie industry — the production manager and the assistant director.

Another innovative aspect, according to the DPI film council, is that each code contains its own preamble, aside from the aforementioned foreword, which describes the function of its particular subject.

The council cited the code for actors, for instance, which has this preamble: "The actor, interpreting the human condition in his screen role, invites the empathy of movie audiences; therefore, he must strive for the highest attainable norms in the pursuit of his craft with due respect to the functions and rights of his fellow workers."

The codes also contain several common provisions, the DPI film council pointed out. "The (subject) shall respect and maintain the dignity of his profession and shall resist unjust exploitation of his talent and skill," recurs in all the codes except for producer, film equipment owner, distributor and exhibitor.

The term "unjust exploitation," as defined in the codes, refers not only to economics but to other areas as well.



WOES OF THE RECORD BUSINESS

Payola Furor Overdone

By BILL GAVIN

San Francisco.

Tharges of payola and other mis-Charges of payora and deeds in the record business seem relatively minor when set against the alleged misbehavior of our public officials. Yet whatever facts may be found to substantiate the charges and rumors in both areas now under official scrutiny, they point up the fallacy of today's competitive overemphasis on success at any price.

A great deal of American business. politics, sports and even social climbing follows the well-known Vince Lombardi precept that "winning is not just the most important thing, it is the only thing." Excellence of performance becomes secondary; conquest is the only criterion. Such a philosophy spawns the conviction that the end justifies the means and that the only crime is being caught.

Extreme Competition

While the record business can hardly be said to typify a prevailing disregard for ethical conduct, it does suffer from some of the ills growing out of extreme competition. Whereas the manufacture of such items as automobiles, appliances or computers requires the investment of considerable capital and the application of special skills and long experience, almost anybody can start a record company.

New record labels keep popping up every few weeks, most of them disappearing from view just as fast. Occasionally one of the new enterprises will produce a hit record, bubble briefly, then expire for inability to repeat.

Rare Combinations

Only rarely will there be a combination like Jerry Moss and Herb Alpert, who parlayed a trumpet and hard work into the highly respected A&M Record Co.; or a Larry Uttal, who built Bell Records into a major entity by working with independent producers: or a Neil Bogart, who started the Buddah label on the impetus provided by millions of teen and sub-teen devotees of "bubble rock."

Recent press accounts would have us believe that there have been serious offenses involving record promotion. It is implied that record promoters curry good will by supplying radio programmers with marijuana, cocaine and other illegal drugs. It is suggested that large amounts of cash have been channeled through devious paths to undisclosed targets. It is hinted that organized crime and/ or mysterious drug rings somehow maintain connections with certain record companies.

The press accounts are generally built more on quotes from anonymous sources than on confirmed evidence of wrongdoing. Selecting record people as sole targets of attack

seems unfair. A bribe must have a taker as well as a giver. It takes two to tango. Unfortunately - but inevitably - the news media seizes on rumor and accusation as front-page

The mud that is splashed by the churning out of unconfirmed gossip stains us all. Only by pinpointing the miscreants will the record business as a whole be cleared of suspicion. While each record executive hopes that the finger of evidence will not point in his company's direction, most would agree in a desire to have the guilty ones - if any - identified and convicted.

Local Promoters

It is unthinkable that the giving of money or drugs to radio programmers would be condoned by top officials of large record companies. On the other hand, it is entirely thinkable that local promotion people might, in their drive to "win," resort to unethical practices. It is equally unthinkable, in the climate of present day competition for major market radio audience, that any important station programmer would give airplay to any one record "as a favor," contrary to his honest evaluation of the record's merits.

Controlled Playlists

Top 40 disk jockeys no longer may select which records they will play; the station's playlist is centrally controlled by a music director, whose job depends on his track record of selecting only those new records that ultimately become hits. Today's tight playlists plus the fierce competition for the listening audience make it virtually impossible to buy a spot on an important station playlist.

One devious device is known to have been used by overzealous local promoters and distributors. It is called "freebies." Boxes of 25, 50 or more singles are presented free to a record retailer in return for his agreement to report good sales when the local radio stations call for their weekly surveys. Since most radio programmers base their charts on composites of sales reports from local stores, phony or inflated reports of "top 10 sales" turned in by a majority of the record shops would automatically give the record a respectable number.

Record Must Have It

Such numerical listing would assure the record airplay as long as the store reports continued. Top 40 programmers in other major markets would get word of the chart action and set the record for a pick at their own stations. Of course, if the record doesn't "have it in the grooves" to begin with, no amount of airplay will produce sales. The deception can only achieve the essential first step of securing airplay. Whatever the final result, the freebie system is blatant larceny - stealing a spot on a playlist - stealing a listener's time with sub-standard material - stealing the station's listeners by weakening its program content with a fake hit.

Rock Revolution

In the rock revolution of the late '50s and early '60s, young record buyers dominated the singles market. Their tastes dictated musical trends. Their unpredictable whims could make some unknown singer a star overnight, or plunge some former favorite into obscurity just as fast. Youth was king, and the king brought new wealth to the record business.

The mushrooming prosperity created by pop record sales created an unprecedented demand for new singers, musicians and producers. A locally successful "home town" rock group was likely to be discovered by various record executives bearing attractive contract offers. Demand for new, hit-making talent greatly exceeded the supply.

Concessions Permitted

Some record companies, in their desperation to sign winning performers, permitted unusual concessions in the new agreements. Not only were there large money guarantees over a long term, but performers were sometimes granted control over such critical areas as production, mastering, song material, album art work and release dates.

Lacking controls, record companies found themselves bound to distribute some songs that made offensive reference to such things as revolution, drugs or sex; formerly forbidden four-letter words found their way into some of the songs. Album covers were sometimes designed more for their shock value than for the artistic appeal.

Arrogant Rock Acts

Considering the total arrogance of some of the more demanding rock acts, it seems plausible to suppose that almost anything requested would be supplied, be it vintage wines or cocaine, martinis or mariiuana. This is not intended as an indictment of rock acts in general or of prevailing record company policies of artist relations. It simply points up a situation in which some hit-making acts were able to exploit their commercial value to their parent record companies by dictating the conditions of their employment.

For whatever wrongs exist in today's record business, the real culprit is not so much the individual malefactor, but rather the corporate amorality that pervades American big business generally. The large corporation, by its very nature, survives on profit and growth. The board of directors requires material results from its managers. Failure to produce material gains often terminates a promising career. Pressure is passed on down through the chain of command. Targets are set, results are the only criteria of suc-

In a large record company, word may be passed down of a new recording artist: "We're going all out!" Big ads in the trades and the teen mags. Elaborate and costly junkets for the media to hear the performer perform. Cocktail receptions for record dealers. Publicity flak from p.r. firms. Colorful promotion kits. Television appearances.

Yet all of this publicity investment depends on the success of the promotion effort to "get that airplay!" The promotion man in such cases carries an enormous pressure of responsibility. He is the contact the bridge - between artist and radio programmer. See that the artist has the right hotel accommodations. Arrange local interviews. But first and foremost, persuade a couple of hard nosed program directors to give the record a minimum of three weeks of regular radio exposure.

The intensity of such pressure is no excuse for attempts at bribery or other illicit conduct. It can be regarded, however, as the motivation for some of the evils that are charged against record promotion. Excessive ambition and greed are human failings, not limited to the record business. But like most other forms of show business, radio and the record industry are preferred targets for press insinuations of scandal.

Deluded Public

There is still, apparently, a section of the general public that regards rock music as a sinful and corrupting influence. Such people are avid followers of news stories that seem to discredit the purveyors of pop-rock

Regardless of the scanty foundations for recent adverse publicity, the U.S. attorney's office in Newark is devoting considerable time and attention to an investigation of what's wrong with the record business. Whatever wrongdoing is uncovered, the investigation itself should generate enough fear to provide a temporary deterrent for further misdeeds. But courts and legislatures will never get at the root of the matter. You cannot legislate morality. A new and healthy respect for moral values is needed to improve the conduct of the record business - and of our nation's business as well.

Profitable Sideline

Redd Foxx, star of Bud Yorkin-Norman Lear's weekly "Sanford And Son" comedy series on the NBC-TV Network, doesn't have to worry about the remote possibility of the show being cancelled.

He has a dependable sideline to fall back on - a string of retail record stores, all operating profitably.

Redd's numerous own recordings, of course, are featured by the shops. Frank Serlin



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Recording Industry In Traumatic Turmoil

By STANLEY M. GORTIKOV

(President, Recording Industry

Once upon a time the recording industry was mentioned as an afterthought to the more conspicuous profiles of motion pictures, television, radio and the performing arts. Not now.

The step child has both soared and matured. Annual retail sales for prerecorded records and tapes are now estimated above \$2,000,000,000. Current and recent changes in the recording industry are fascinating and mercurial. Some of those changes are evolutionary, some revolutionary, some traumatic.

The recording industry, like the motion picture industry, once encompassed a relatively few major monoliths, each vertically integrated, each performing all the various functions of creativity, production, manufacturing, distribution, and exploitation. Now the recording business, too, has become broadly fragmented in each of its constituencies.

Thousands Of Entities

Literally thousands of entities now encompass music and recording. Entrepreneurism and independent enterprise are rampant. All the functions previously accomplished within relatively few companies are now also competitively and resourcefully done by a raft of independents — producers, manufacturers, studios, promotion specialists, graphic geniuses, publishers, engineers — all doing business in very independent ways.

Just as this business profile fluctuates in its character, so is it variable in profitability. The huge volume of the industry does not necessarily assume consistent profitability, and "profitless prosperity" has become an oft-used description. Profit conditions today are generally improved over the recent past, but shortfalls in profit still plague many companies — regardless of size — in many areas of the industry. Volume, for sure, is not equated with automatic profit.

And where is all this business done? Everywhere. If there is a "capital" of the recording industry, it appears to be Los Angeles. Principal recording companies are split between Los Angeles and New York, but the creative forces and entities within the industry tilt westward. Nashville comes next, potent in quality and quantity of skills and output. Spread abounds after that, with companies, studios, artists and music emerging from almost any other sub-center.

Fascinating Lure

The recording industry continues as a fascinating lure for those who live it. Every recording is a new experience, every song a new challenge, every artist a new relationship, every promotion a new adventure. Despite those variables of excitement and change, it remains remark-

ably stable in its processes and procedures and in its demands on those who people the trade.

The music itself is always in subtle flux. There was a day when the "super-super" stars dominated sales, airplay, display and consumer talk. However, there are more big stars than in recent prior years, but fewer of the "super-super" variety. In a given week a retail store will sell records by a larger range of artists. And as the overall industry has grown, a hit artist of even second and third rank is probably selling more records per hit today than he would have just a few years ago. Unfortunately, that same artist is not enduring as long as he would like to.

Girl Singers 'In'

Girl singers used to be strictly "out." Now they are more "in." Groups remain big. The country music business is gigantic. Unusual acts with unique performance charisma abound. In-person performances by rock artists are bigger than ever. both live and on tv. The rock concert, which was all but dead a couple of years ago, is now a major entertainment outlet. Sellouts are common. Related "troubles" that send shivers down the back of local city fathers and law enforcement are less common. Some mysterious lure even caused 600,000 young people to trek to the remote New York hamlet of Watkins Glen for a day of performances.

Recordings continue to be a mjaor commercial and creative outlet for black artists. Some 40% of the records on a recent single-record Top 100 bestseller chart featured black performers. In performing as well as in recording, black artists command huge audiences.

Shorter Cycles

The life cycles of artists and hit records today are substantially shorter than their predecessors. This means more opportunities for new entries, but very few gold watches and retirement pensions will be handed out. Despite this apparent casualty rate, the industry in aggregate surges on with dependable annual growth. Between 1971 and 1972, the industry gained approximately 10% in annual sales.

In the distribution arena the recording industry has undergone recent dramatic change. Local independent distributors, traditionally relied upon by smaller and medium-sized manufacturers, have diminished in this role as these manufacturers channel more and more of their product through the facilities of larger recording companies.

Major record manufacturers function often strictly in distributingmerchandising roles for many independent artists, producers and labels, with less involvement in product creativity and production. Wholesale rack jobbers, who formerly served both as primary distributors as well as sub-distributors to major chain retail outlets throughout the nation, are finding themselves less and less in primary distribution.

Retail Expansion

The largest recent expansion in the field of distribution has taken place in retailing, with chain retail outlets multiplying substantially. With this expansion has come broadening of catalog product offerings at the point of sale. The net effect is that America's consumers can now find more retail stores closer to where they wish to buy, with wider ranges of product offered for sale.

Substantial changes have taken place, too, in the packaging and graphics of record albums. The recording industry is understandably perceived in musical terms. Rarely is the importance of art and graphics to that recorded product realized. Packaging is more than just a carrier of the product, it has proved an intimate part of the combined creative entities of music and art.

Album covers and packages have become more unique and flamboyant and represent one of the major creative outlets for graphic artists and photographers today. Some of this lavish packaging is less a reflection of sound merchandising objectives than a satisfaction of an artist's desire for uniqueness and ego satisfaction.

Technological Pattern

Technologically this year has seen a growing release pattern of quadraphonic recordings, the first substantive consumer sound change since stereo. More and more companies are issuing quad counterparts to their stereo releases to satisfy growing interest in this configuration.

Recording industry interest and participation in video cartridges has not experienced any marked upward movement. High production and creative costs and the diversity of noncompatible systems have suppressed any avid commercial interest to date. However, there is growing interest in the potential of the video disk rather than the video cartridge because of its potential manufacturing simplicity and comparative low cost.

Tape Cartridge Boom

The tape cartridge business continues to grow, seemingly with no negative displacement of album disk sales. The smaller cassettes, however, appear to have yielded markedly to the larger 8-track configuration, chiefly because of the continuing relative exclusion from automobiles of cassettes in favor of cartridges.

The full sales potential of cartridges, however, has been and is being seriously eroded by the piracy, or unauthorized duplication, of recordings. Pirate manufacturers continue illicitly to duplicate and market massive amounts of cartridges, which usually sell for less than half the

usual retail price of legitimate merchandise.

The price disparity, of course, is made possible by the poor quality of the product and the nonpayment of monies by the pirates to artists, record companies, musicians, and rarely to music publishers or composers. It is estimated that one of every three cartridges sold today originates from a pirate source.

Fighting Piracy

Substantive progress is being made, however, in the battle against piracy. The newly-instituted Federal sound recording copyright statute, which protects product recorded after Feb. 15, 1972, has created ever-broadening investigation and enforcement by the U.S. Justice Department and the FBI.

Antipiracy laws in several states did grant protection on older pre-Feb. 15, 1972, product, but the constitutionality of such laws was challenged in the U.S. Supreme Court under the "Goldstein case." was adjudicated in mid-1973 in a decision favorable to the legitimate recording industry and against the interest of pirates. The Goldstein case supported the constitutionality of California's antipiracy law. A total of 16 states now have enacted antipiracy legislation, and it is expected the remaining 34 states will adopt comparable legislation.

With the emphasis of Federal law on post-Feb. 15 product, pirates have turned to earlier catalog material as subjects for their illicit cartridges. Further, as law enforcement has stepped up in major population centres, pirates increasingly are operating in less populous areas where enforcement sophistication and vigor are less pronounced. More and more communities are recognizing, however, that the piracy of sound recordings invites the involvement of unsavory characters and organized crime, and this realization is generating more enforcement attention and priority.

Illicit Activity

This year also has been marked by broad-brush charges of illicit activity in the music industry in proportions that exceeded the scope of the payola scandals of the late '50s. As of this date most reports of alleged unlawful practices have been confined to media reports rather than to formal charges by any law enforcement entity currently investigating the industry.

In addition, Senator John Mc-Clellan, chairman of the Senate Copyright Subcommittee, also has transmitted to 200 companies a comprehensive list of questions aimed at providing data that will permit his Subcommittee, among other things, to give appropriate consideration to performance royalties for sound recordings, as contained in proposed revisions of the 1909 copyright law. Senator James Buckley of New York also has targeted his own investigative staff on the

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The Art Of Hype-ing A New Music Group

By BOB LEVINSON

(President, Levinson Associates Inc.)

Hype — By dictionary definition it's slang for "a narcotics addict," which has nothing to do with the music business, but nevertheless the word years ago punctured the active vocabulary of anyone who has anything to do with the music business, and stuck.

Hype equates with promote. It means push, sell, expose, articulate on an elaborate plane, perhaps explain to a premise substantially beyond the evidence immediately available.

It doesn't necessarily mean lie, however, and even "fib" would be too strong a description, because music hype unsupported by fact is frequently juiced with a basic sincerity implying the truth as it ought to be and damn well may be one day, given a bit of help en route.

Where Truth Starts

When does hype cease being Hype and start being Truth? When it's supported either by statistics or a majority viewpoint, of course.

And building a case for someone has to start inside the industry. The same folk who propagate public attitudes must first be convinced themselves if the hype is to ventilate outside, elsewhere and all around. Then and only thereafter is the word stitched to the consumer consciousness.

It's a system that generally reverses the processes of yore and yet, with matters motion picture and television, where the whole idea of building boxoffice and ratings focuses on getting the message out front and to the masses.

The record industry seems to do it mass backward.

It's show and tell and prove and sell in a close-cropped business where talent is here today and sheared tomorrow, unless people are talking, product is selling and all that other stuff that makes a difference.

Introductory Campaigns

So record companies build introductory trade campaigns around their artists. Each new group is bigger and better than the last new group, every new release is stronger than every last release; the hype begins as somebody's belief, however practiced or naive, basted in the economics of greed.

The Beables are guided crosscountry for a series of cocktail confrontations with the record distributors, rack jobbers and retailers who can't sell what they haven't inventoried.

"So you're the Beables?" says Fat Jack Mrack of Pittsburgh Plattery Ltd. "I read about all youse guys in the trades. Gladda meetcha, and willyas autograph this napkin for my kid?"

Rounds are made of radio stations, which must play the records if potential buyers are to know the

records are available and rush to EarAcres to find and buy and revel in every subsequent revolution on the turntable back home.

"So you'ah the Beables?" says The Fake Jack Blade, king of the klan at Station KKK, Armwrestle, La. "Ah read about you'ah fust record in the trades? Ah heah you write all you'ah own stuff, includin' whatsitcawled, 'Please Please Tea'?"

Press Rituals

Even the trade publications are visisted, toward the ritual photo of the visitors visiting the trade publications, and will everyone hold still for one more; this time look straight out, into the lens.

"So you're the Beables? Good of you to drop by. We've been reading what we've been printing about you. Into the lens on this one? Lots of luck. We'll be looking for you on the charts. Well, so long."

It's about time for the showcases, those special performances in those cities that particularly hold lots of music writers or influential industry types or significant radio stations and programming personnel.

Whether a private party or onstage at a public club, the audience is prepared to sit in impartial judgment following that joyous preliminary period of eating, drinking and lending an unintelligible scrawl to the check extended by the bra-less waitress whose last tip at one of these affairs was, "Get a bra before they stretch to your kneecaps."

Attention Achieved

"Ladies and Gentlemen, it's with special pride we have the privilege of presenting tonight an act we hadn't seen before this afternoon's runthrough and still haven't heard, because the sound system was on the fritz and get ready to take your chances with feedback, the Beables."

The trade listens and observes, at the ready to render impartially one of two possible verdicts, either a standing ovation or a sitting ovation.

Thereafter, everyone goes around patting everyone else on the back, shaking hands, smiling, winking, grinning, glowing, gloating, warmly agreeing with the other guy, whatever he's saying, toward consensus, toward a unanimity of favor.

"Did you see them up there, on that stage?"

"I couldn't believe what I was hearing..."

"This has been a night."

"So that was the Beables."

"My tab still working? I need another scotch frappe."

They Arrive

Is there any doubt? The Beables have arrived.

In fact, they've just walked into the agency, settled onto the pukka cushions that give the office of Ed Honcho at GHI its particular with-it outtasite groovy gloryosky charm.

"Look here, mans; mens, we're the only agents who can get the job done for you. Like I means, mean, I couldn't get to the Clubbe to see you last night, hadda make the annual wake for the Troc. Fact is, none of the gang at GHI could fall by, but word's all over the street. We heard!

"We hear everything! The Beables belong at GHI. We can make all your dreams become realities and all your realities become dreams, just ask."

"Can you make us stars?"

"Stars?! You are stars, haven't you heard? Word's all over the street."

It's being buzzed lunchtimes at Roger Jolley's, the hamburger hangout centrally located next to all the buildings that help cloister the music business, where the meals are overpriced only in relation to the talk.

Buzzing Spreads

It's being buzzed drinktimes at That Eye-Talian Place, the liquor cabinet conveniently located near all the buildings that help cloister the music business, so that those who haven't seen each other since lunch can get together and get up to date on all the gossip and goings-on.

"You hear about the Beables?"
"I heard."

"You believe what you hear?"

"Heard it from six different people and a stranger even. How about you?"

"Me, I ain't heard nothin'. But if you believe, your word works with me."

Meanwhile . . .

(During the course of this same conversation, three record company presidents were fired, a top act switched labels for a \$6,000,000 advance and, to a stray question, no one could remember why they knew the name John Dean III or what label he was with, although someone guessed he might be related to George Hamilton IV, and that got a laugh.

(At a table just beyond eavesdropping, the body count was two record company presidents, the advance was \$8,000,000 and someone recalled that John Dean's third was "Giant," after "East of Eden" and "Rebel Without A Cause.")

Single Released

The Beables' debut single is released, at last, to a breathless trade:

"Yesterday I said this to my lady; "Why don't I ever, huh, lady?

"Come over Come over Come over Come over

"Please, Please, Tea; Yeah, oh, please, Tea."

Detroit orders another 20,000.

Fat Jack Mrack takes 5,000, provided he can get one more autographed napkin. His kid had a runny nose and that ruined the surprise.

"Please Please Tea" is a pick on KKK, and the Fake Jack Blake is holding on-air court, taking credit for discovering the Beables.

The label is rush-releasing an album and as a show of faith prints the

lyrics to all the songs on the LP jacket, then advises field men to encourage the few more orders necessary to bring the single to Gold Record status. After all, can another 326,000 sales be that far off?

The Clubbe wants the Beables back, because the trade charts show that single bulleting its way to Top 20 or So status, and, yes, it will exexcise its el cheapo option, no matter how loud Ed Honcho screams.

Staff Acquired

The Beables, meanwhile, have acquired a personal manager, a business manager, a road manager, a public relations firm, four equipment men, 11 groupies, a secluded mansion in the canyon, a leased jet, \$26,000 worth of costumes, and an invitation to have their photographs taken by the head photographer at KeenoTeeno Magazino.

The Beables mysteriously materialize on the cover of every weenybopper, teenybopper, music-scamming magazine on the stands. Can the mighty national whoppers be far behind? Ho! A likely behind. They are featured in Newsweek, profiled by Time, analyzed by Rolling Stone, explored by Esquire, questioned by Playboy, undraped by Cosmopolitan, replated by Women's Wear Daily, enshrined by Haber, and Miss Rona hears tell that a certain group's drummer ain't playacting when he's gay-acting.

It's almost time for the music trades' annual polls and, believe what you hear, the Beables are shoo-ins for New Group of the Year (Groups Under 7 Members with No Free-Form Instruments), and how high do you guess their Gold Record-selling "Please Please Tea" will place?, and can those "Grammy" Awards be far behind?

A letter appears about this time in Newsweek, similar to a letter the previous week in Time. A reader inquires:

"Glad to read your report about the Beables and how great they are. Now, just who are the Beables?"

But these are not trade people who have written. These are outsiders, who don't understand—no reason why they should—the workings of the music biz.

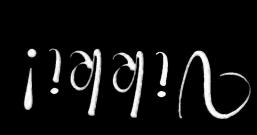
Trade Counts First

Success inside the industry counts first.

The public, always slow to learn, will catch up later.

Hail the Beables, although that second single didn't do too well, I understand, whatsis, "I Want To Hold Your Thigh?" and album sales are disappointing, and will you be at the Clubbe tonight; Young Cassidy, an Irish group, sing strictly in Gaelic, three drums, a fiddle and a sax; write their own stuff: street talk has it they turned down \$3,000,000 in picking their label; gonna be giants, monsters...

Hype lives!







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Rock Revolution Shatters Film Music Traditions

By DOREEN NORTH KLEIN

In the good old days people went to silent movies and somebody at the piano played his hands and head off. Later movies developed sound, and the number of musicians grew to symphonic proportions — until recently. Directions have reversed. Back to the one-man band.

New in film biz is such as Fred Carlin, who has done over a dozen scores in six years, received four Academy nominations and the award for best song, "For All We Know." Recently scoring Michael Chrichton's "Westworld" for MGM, Carlin played all the instruments, mixed the sounds and recorded both real instruments plus manipulated sounds and electronics. His home studio has a collection of equipment to thrill the most advanced electronics freak.

Changes Take Place

Carlin says studio staff orhcestras limited the approach to scoring for years. However, Hollywood budget-cutting in recent years produced "the impact of small groups, folk rock, jazz material and more intimate scoring assignments which have been extremely successful commercially.

"While the economics of the film industry were changing, the awareness of the audience was changing too. We had the LP. We had hi-fi and stereo. Our ears listen differently. We're a much more sophisticated audience."

The influence of the Beatles seemed to change everything in the '60s, music and even the life style, and Carlin thinks the audience was changing much faster than film scoring. Hollywood didn't seem to acknowledge a lot of jazz and popular music material outside "the Hollywood kind of musical expression. There was a kind of way one wrote music for scoring films and then there were all the other kinds of music.

"'Peter Gun,' a think, had an enormous impact on Hollywood. Although it was a television project, the scoring was tremendously successful in utilizing jazz-oriented materials. They bought the records. The theme was a giant hit."

Carlin adds: "It happened at a time when some of the Hollywood filmmakers were beginning to take television more seriously in some ways. Particularly in terms of commercial success because they weren't doing that well with film."

Copyright Ownership

Copyright ownership of film music annoys composers. Studios retain publishing rights and royalties while composers get only performance royalties. Some change of ownership started with Simon and Garfunkel's "Graduate." Writers and performers owning hits won't give their rights to studios. But the studio's ownership of the copyrights, and its right to do nothing with the music, is now part of a suit in the courts. Carlin, Quincy Jones and David Raksin are among 71 litigants.

Quincy Jones, first black to get full-screen credits, has done 40 films, numerous top tv scores and tv commercials.

Jones says: "Black music hasn't always been in films. When I first got into the business, there used to be a lot of big resistance to getting too funky. Jazz was a cultural stepchild that they didn't want to admit, and we have fights like that to this day.

day.
"It's awareness. Where you use
Taj Mahal in 'Sounder,' that's the
way it's supposed to be because Taj
Mahal is down home, funky and just
eats the soil of what the picture's
about

Categories Gone

"They used to have categories in the trades that said 'race music' and 'popular music' and 'country western music.' And then it all got hooked up and nobody could tell what anything was anymore because England and America went through a revolution."

Jones explains that musical scoring went through three phases: (1) early, European representative scoring: (2) representative scoring with more American elements (Henry Mancini, Alex North, Johnny Mandel, Elmer Bernstein): (3) the current pop scene since "The Graduate," which he calls "the first real fusion with the record business."

Jones notes: "A lot of artistic directions America takes are usually based on economic reasons. Up until about 15 years ago studios all had staff orchestras, 55 to 90 musicians on salary all the time. Now, on that staff you better believe there was no B.B. King. So if they got into any Black music, there was nobody to play it.

"They will use anything that will work today. They're off the hook with the staff orchestras and staff composers. And most picture deals are independent production setups. It used to be total studio control. Now the studio's become a broker. It's a different world!

Electronic Sounds

"Although the new electronic sounds add to the vocabulary of scoring, they'll never replace anything." Jones used the first Moog synthesizer when "Ironside" began and recalls the thermin was in "Spellbound" years ago. "Everybody is digging more and more into the guitar mechanically, just to feel how it works, because it's a very guitar-based pop scene today. Not too many people play piano — it's guitar.

"I don't get locked in about any kind of devices. I think there are many different ways to go — sometimes a crude sound or just something very plaintive. It depends on what it's in relation to.

"Everybody's 'hit tune crazy.' In some cases they don't care what the score sounds like, just 'give me the hit tune.' To me it's almost a conflict of interest to aim at supporting a dramatic premise and by the same token think of a great big hit song." As for one man writing hit tunes and another scoring the film, says Jones: "I don't like it for myself because it takes a very heavy marriage. You're at the mercy of whoever writes the initial composition, who might not understand orchestration or dramatic values. But they used to do that a long time ago, like 'Love Is A Many Splendored Thing.' That's not a new practice at all.

"Whoever's got the biggest record sales they put in doing the scoring—for added revenue, exploitation value to the film. The record artists carry tremendous weight on the radio, and a company can't buy as many spots as a hit record will give them. Like 'Shaft,' for instance."

Jones concludes: "The production people have gone after hit singers—not necessarily even composers, but singers—to insure record play."

The performer requires other composers and arrangers to complete the film but tieing hit performers with film music has produced records on charts for the movie companies.

Black Is In

Composer-arranger Tom McIntosh has done half a dozen scores, including "Learning Tree," "Slither" and "Shaft's Big Score." According to McIntosh, "black really is in now. Spontaneity has worked its way into films because the producers and composers all are looking for some kind of record to come from the film. To have that, film music must meet the same standards as recorded music.

"When black rhythms first came along, a certain kind of church influence, or whatever, it was said any kind of rhythm that makes you want to swing your hips is immoral. And that was equated in academic terms so that black popular music was never given any serious credibility in music. It's only been recently kids have said, 'We love that rhythm and the feeling,' and the rock composers really found the way to make the thing universal."

McIntosh thinks composers who got locked into the symphonic tradition no longer have a place in scoring. He says: "Now people like Quincy Jones, Henry Mancini and Lalo Schiffrin have introduced music that came out of the black culture and that big symphonic sound—which I can do, too—is only one of many choices."

Spontaneity Important

The best music has spontaneity, according to McIntosh. "The trick of the composer is to write in such a way that the audience can't tell the written from the improvised. Underscorers now do what the record business has done for years. The composer may not write every note but hires musicians who understand a certain thing. To notate it would lose the musician's presence. To a certain extent, the performer becomes responsible for part of the composition."

McIntosh sees the entire electro-

nic spectrum as new, "an emotional need to overpower everything. The only way to do it is with electronics. You can't sit and play a trombone louder than a machine but you can hook it up to electric power. Music has always been an expression of power."

Scoring Improves

David Raksin, veteran of over 100 film scores plus tv work, has another point of view:

"Contemporary scoring is looking a little better. But 50% still is pop sounds, using a contemporary pretty tune over the accompaniment of rhythm instruments. A good writer will only do this sometime, if it's appropriate for the picture. And the idea that the whole gamut of human emotions can be adequately depicted by electric guitars, basses and drum ripoffs to me is absurd!

"If you're going to make a picture about this young and rather different outlook, you certainly can't have the old kind of schmaltzy things that were being done before. But I don't think the pictures have changed all that much. Everybody's hip now and the girls swear. And you see an awful lot more bare flesh than was formerly seen. But the sentiments are not really all that different."

Raksin doesn't like the recent hit song emphasis. "We're at a point where A&R men actually sit in the control room and make decisions about whether a music cue is good. And the decisions more often than not are made on the basis of whether you can get a record out of it. I feel composers who push records in pictures are really guys who are in the wrong business.

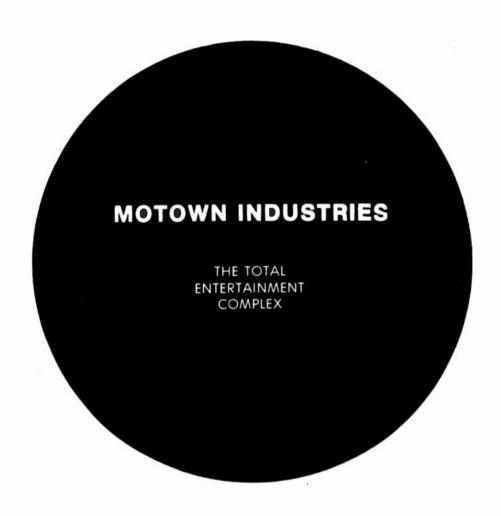
Composers Pay Way

"In the film profession, we are the only ones who in essence pay for our own salaries. Let's say the studio gets a score with a tolerable something in it. The royalties a studio and its publisher get back from performances on American tv, foreign tv and foreign theatres are great enough so that almost every time they will pay for the composer, the orchestration, the copying and also very likely for the orchestra. We're subsidizing their operation."

With 48 years of writing credits, Raksin candidly admits: "Guys of my generation hardly work at all. Musicians get typed and are eventually phased out. We are the last repository, in a sense, of a kind of music which is not being written anywhere today, except maybe by other film musicians in other countries; the romantic tradition and the symphonic tradition, the ability to handle large sound in an orchestra without drums or amplifier. The world of serious is almost totally in the hands of the avant-garde."

On the plus side, "The great things about the rock revolution is that the kids were able to make things stick," says Raksin. "They change meter. They are not confined to any bloody

(Continued on Page 232)



BRITISH DISK SALES SKYROCKETING AS MUSIC CHALLENGES TV IN HOMES

By ROGER WATKINS

London.

Undoubtedly, the overriding passion the British seem to have for home entertainment continues to be centered on tv. But the fast newcomer in domestic leisure life is the record player. The nation has really turned on to the music scene.

Confident, albeit unofficial, trade assessment is that in a land of 20,000,000 homes at least 12,000,000 of them have working turntables. British disk business now is worth around \$250,000,000 annually in domestic sales (of which about 40% accrues to American platters). And, according to Colin Haldey, chief of McKinley Marketing, a local consultant and market analyst, the business can expect to double in the next five years.

15% Annual Expansion

That estimate calls for an expansion rate of 15% per year (the industry has already achieved such a growth rate over the past five annums) which makes music the fastest expanding showbiz realm in the U.K. With disk sales, music publishing, live performances, revenues from foreign tours and rakeoff from copyrights, there is now no doubt intra-trade that the music industry is the number one moneymaker of the show world, topping films.

Dethroning Pix

Finite comparisons are impossible because feature film distributors are coy about releasing financial statistics, but even the Film Production Association admits it's probable that pix have been dethroned from their premier status as the nation's most lucrative entertainment activity.

Expansion of the British record trade will be aided by the introduc-

tion of commercial radio (next year), particularly as the indie stations will be able to devote half their airtime to commercial disks. BBC Radio, currently operating a monopoly in sound (four networks), also is seeking to jack up use of disks from 25% (100 hours) per week to a much higher percentage of overall broadcast time. It's more-plugs-the-merrier so far as the record industry is concerned.

Radio Also A Factor

Radio, incidentally, also is seen as a major factor in the spiralling sales of hi-fi and stereo disk units, currently running at some 500,000 deliveries annually.

Coincident with the greater promotion and the increased ability to play records in the home, marketeers here are developing new ways of shifting the audio software to the public.

Disks Undersold

Until the last few years, disks have been fundamentally undersold. Uninitiated customers often had to undertake a seek-and-find mission to buy disks they required. Even at the height of the Beatles bonanza, retailing biz comprised but 6,000 "regular" high street outlets (with a mere 600 doing the bulk of the business) and one large mail order operation, EMI's World Record Club.

Even the so-called "breakthrough" in merchandising that came with the racking operations — they sparked sales in "non-record" outlets some four-five years back — could be rated as routine when compared to the real marketing explosion which

manifested last year. In from Canada and the U.S. where he practiced the technique, Phil Kieves' K-Tel company created a new sales dimension by promoting "complication" albums (assorted hits by original artists) on television.

Spur Other Forms

Subsequent sales, measured in hundreds of thousands as against mere thousands, not only spurred other companies to promote via the tube but the combined effect of the half dozen tele campaigns increased general "disk traffic" in major stores so greatly that significant (and formerly leery) retail outlets cottoned to pushing disks on a regular basis.

Newly alerted to the nation's desire to buy records, the big stores here are going "across the board" with a wide range of product, but are particularly responsible for a boom in middle-of-the-road material. They are also now lucrative outlets for "family aimed" budget albums which diskeries created specifically to reach the (less fiscally endowed) non-pop market. But perhaps of even greater significance is the multiples' interest in handling "specials."

Special Albums

Most recent examples are Woolworth's pickup of specially packaged albums featuring first Andy Williams, then James Last. Both promotions carried basic orders of 250,000 units and were merchandized in 1,000 outlets throughout the country. Heretofore that kind of sale would have taken years to achieve, if it could have been achieved at all in the "hideaway" British disk stores.

Even as the retailing of records blossoms to unprecedented proportions, and of such an order that discounting is becoming a viable business, too, the breadth of appeal and profitability in merchandising is drawing the attention of the mailorder giants.

Big Mail Order Biz

Currently, it's estimated these non-retail outlets which work through agents (housecallers) are already responsible annually for some \$30,000,000 worth of disk sales. According to Hadley, the mailorder biz might well be able to jack up their total gross in disks to \$40-45,000,000 in the next couple of years, thus gaining a 15% share of the total market.

Amid all the upbeat predictions, however, one sobering thought emerges: the U.K. may well be undergeared in terms of pressing plants to handle more than the projected 15% annual growth.

K-Tel Explosion

One year ago the K-Tel explosion by-passed sluggish trade-developed distribution systems and caught the industry without the ability to press sufficient albums to meet demand. EMI, which ironically enough moved into a new plant designed to take it into the 1980s and on, was so overcommitted (or undergeared) to produce disks that it had to cancel its own pre-Christmas releases, to meet outstanding outside orders.

And if that is regarded as an isolated incident, recently a gasoline company that wanted to run a disk promotion through a chain of garages, scoured the trade for a pressing shop that could handle an initial order of 1,000,000 albums.

The plants were all operating at capacity, or close, with regular orders. No one could deliver.

Rock Revolution

(Continued from Page 230)

32 bars. They do what the hell ever they like. They extend phrases. They're doing it and it's marvelous. And a guy with my orientation thinks, 'Isn't this fantastic?' All I give a damn about is does it work; does it move me."

Al Kasha and Joel Hirschhorn have written songs for over a dozen films, winning last year's Oscar with "The Morning After." Kasha says if the producer wants a hit song, he should use a consummate songwriter but not let him score unless he's competent.

The songwriter and scorer "should meet together and work out the whole feeling of the picture together, so there's a kind of gestalt that's one mood." Kasha recommends both writers see the script before shooting because they might have musical ideas to enhance the film.

Kasha attributes the tendency to hire hit songwriters to today's film people coming from the record world. And all of them "generally are more attuned to music and hit songs being a part of their culture."

Kasha thinks motion picture people are now discovering Black music because they see money in it and need it for the lucrative new black films. "Black music has always been around," he says. "It's been a kind of prejudice not using black writers or composers. They said, 'It's rock and roll. It's Chuck Berry. They're not sophisticated.'"

Kasha says amplification and the electronic sound of today are going to further change pictures and upset the musicians' union. "In cost-cutting you can take a Moog synthesizer and make it sound like 20 men. They should learn from the record business in that respect. There are still too many musicians used generally."

The composer's future is a combination of proficiency in both electronic and old-line symphony instruments. But Kasha asks: "From the standpoint of ASCAP and BMI, how do you decide what's music or not? It's electronic music, but can you write any of those notes down?

"Generally television scoring is more advanced right now than motion picture scoring. With so many shows and less money risk, there's opportunity to invent and discover. Television performance rights are gigantic. These are the best. A guy writing television themes will make more money than possibly I might make on performances with the number one record in the country."

Kasha thinks composers should own a share of the publishing—perhaps 50%—but says they're not publishers with staff and expertise in publishing a score. "If nothing is done with the song after a year or two, the song should be released

back to the writer – 100%, not 50% – for him at that time to go out and get records."

Because five of the 10 biggest moneymaking pictures were musicals, Kasha insists musicals justify themselves. He says the mistake is spending too much money on them. Referring to "David Copperfield," his current full-score project, he says, "A good musical can still be done for \$2,000,000.

"Some 78% to 80% of all Warner Bros. monies come from their publishing and record revenue," Kasha adds. "They spend \$3,000,000 for a picture, or \$4,000,000, and \$25,000 for an album. And the album many times is going to make them more money than the picture is with advertising and the like."

So whatever is new or not new in underscoring, it remains very vital and lucrative. Music can't make a bum movie a hit, but it certainly can make a mediocre movie much more profitable.

JOHNNY MERCER

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TAKING CARE OF MUSIC BUSINESS

By STANLEY ADAMS

(President, ASCAP)

Thanks to the wonders of today's mass media, the American public knows that all songwriters are millionaires by the age of 25. Hits pour out in an endless and effortless stream, and every day happy and rich songwriters strum their superguitars in their \$10,000 sports cars as the numbers climb up the charts and the beat goes on and the good times roll. It is all easy, glamorous, inevitable and sure beats working.

It is also pure fantasy.

Everyone in the music world—the writers, performers, managers, record people, critics and other journalists—knows that the above-described picture is so far from reality that it is childish hallucination. Everyone in the music business—and it is a business and not just a romp—knows how long and hard songwriters work, and what the odds are against a man or woman earning a decent living from writing songs or cantatas.

Precarious Profession

There can be no doubt that the average taxi driver or teacher has a greater and more regular income than the great majority of those who write music or lyrics, which may explain why so many writers—in both

the popular and symphonic/concert fields—have other jobs as taxi drivers, teachers, etc.

We at ASCAP are proud to have such members as Irving Berlin, Bob Dylan, Carole King, Bacharach and David, Neil Diamond, Richard Rodgers and Stevie Wonder—to name only a few—whose talents have been rewarded, but there are relatively few writers who've achieved such great success.

Public Uninformed

The public doesn't seem to know this, and therefore it is hardly surprising that their elected representatives also are unaware of the economic realities. Ironically, it is we at ASCAP-the world's most successful music licensing organization if income is any criterion-who know this all too well. We do not minimize the economic benefits to songwriters of the music "explosion" of the past two decades, but we see that the majority of writers is still far from affluent. Most have difficulty in supporting themselves and their families with income from writing, and a key reason for this is that the existing U.S. Copyright Act of 1909 is unfair to creators.

Under that law, American creators are second-class citizens – especially in comparison to writers in

other countries. There is general agreement that the 1909 statute is obsolete, but this has been recognized for a quarter of a century without generating either public interest or legislative remedy.

Now we have a good chance to bring that old statute up to date so that it can reflect today's economic realities. The copyright revision bill pending in the U.S. Senate may not be perfect, but it does offer a number of important improvements. It deserves the thoughtful attention and support of the entire entertainment world, for a healthy flow of quality music is a basic factor for every branch of the performing arts/business.

Copyright Extension

The new bill would increase the term of the copyright to the life of the creator plus 50 years, as most European laws already provide. The benefits to senior writers and their families are obvious, and may be especially important when a creator is no longer as prolific or dynamic.

The proposed revision would bring the CATV industry—already large and plainly destined to be a profitable giant—into the copyright picture, and would end the bizarre current situation in which the CATV industry uses other people's property to earn profits but doesn't pay a penny for that use of the property—the copyrights. Similarly, the new law would provide for some modest income for creators from the \$500,000,000 a year jukebox industry which enjoys a free ride here in sharp contrast to other countries.

Discouraging Abuses

Another step forward in the bill under consideration would eliminate the rigid provision that a license to perform is required only if the performance is "for profit," and the proposed revision would discourage certain abuses that have arisen in regard to improper duplicating and photocopying.

The entertainment and performing arts world has become an integrated unity, a dynamic and growing one. A steady supply of good music is an essential nutrient for this giant, so the question of copyright revision affects all of us. It is not merely a matter for the men and women of music. It is essential that we all communicate our views to our representatives in both houses of the Congress, and that we do it now.

There is every reason for us—the professionals—to pull together and take care of business. We've got to, because nobody else is going to do it for us.

Record Sales In Germany Boosted By Yank GIs

By HAZEL GUILD

Frankfurt.

Germany claims the number two position in the world record business—trailing the U.S. but beating Japan—with total sales of around \$333,000,000, and plenty of that coin falls into American pockets, with the international firms as the biggest pressers here.

German record industry now is involved in a "self-scrubbing" operation, trying to clean up the kickbacks and illegal links to disk jockeys and concert promoters before the water gets too muddy. And the disk industry is spending a record \$3,000,000 to promote new stars since the "classic" pop singers are proving passe'.

Of course, everyone's readying for the impact of audio-viz, with Germany's biggest entertainment combine, Bertelsmann, hoping to offer the hardware early in '74 and planning its own productions for the new medium.

Many Subjects

There will be everything available ranging from instant advice to a dentist about new methods of painless tooth-pulling to old Charlie Chaplin shorts—or maybe they aren't so different after all!

A German museum claims to provide the first Rembrandt in audioviz. Braunschweig's Anton Ulrich Museum has hooked up six electronically operated projectors with sound equipment for three pictures screened simultaneously, explaining

its Rembrandt collection to guests in an 80-seat studio.

And at Berchtesgaden, an audioviz show tells visitors how to enjoy their stay, even including hints to the newlyweds on the most romantic sights and sites!

Many American entertainers playing the GI circuit—several hundred nightclubs run for the officers and NCOs and enlisted men at the Army and Air Force bases in Germany—have lost their stages. Pullout of the slots in 1972 meant that the clubs were losing millions of dollars which they had formerly allocated for entertainment.

Dollar Drop A Blow

Then the drastic dollar drop meant another big blow for the hard-hit clubs, since the clubs had to keep paying their German waitresses and cooks on the higher German mark pay scale, and prices for food and drink were on the upswing.

Result was that the clubs cut show business spending—Air Force's attractive night spots, which formerly had put up about \$7,000,000 a year for bands and shows, cut the bills in half, and the Army pared its \$6,000,000 annual show bill.

Expenses Jump

American performers were faced with the higher costs of traveling and living in Europe at the very time that shows were being eliminated, and it looked as if the slump was going to continue with no new sources of income in sight for the military watering-and-Scotching spots.

European post exchanges did a phenomenal business of \$14,200,000 in records, tapes and cassettes with the 250,000 American servicemen and their families stationed in Europe, mainly in West Germany. This was a jump of about \$5,000,000 over the previous year, with some

of the record prices having gone up in the general inflation, and better sales as the GIs flocked to buy their favorite disks at prices still considerably lower than those of the U.S.

In a little-known facet of the entertainment industry in Europe, about 30 audio clubs, organized for the various U.S. bases in Germany, Italy, Iran, Turkey, Spain and Greece, are coming up with an incredible \$50,000,000 of business in audio, stereo and hi-fi equipment from American and foreign manufacturers!

Big Market

This, strange as it sounds, represents about one-tenth of the entire U.S. market of audio sales, as the GI sight-and-sound faddists trade tweeters and woofers info with the expert audiophiles and buy millions of dollars of equipment to impress the guys in the barracks or entertain their families in the housing units.

Some of the bigger operations in namebrand merchandise sold considerably below U.S. prices are those at Mainz-Kastel, Rhein-Main Air Base, Ramstein, Stuttgart and Frankfurt, which are in the million-dollar-a-year category.

Drop of the dollar buying power also meant that the shops had to advance prices on their European and Japanese products, but the customers kept lining up for the new items anyhow.

Composer Concentration

By far the biggest concentration of songwriters (composers and lyricists) is in the New York area — probably because that's the location of Tin Pan Alley.

Some 20% of our music creators were born in New York State — about 90% of that figure originating in the New York City metropolitan area — and an even larger segment (45%) of the overall total reside in New York.

Only around 3% were born in California, but some 20% live there. Approximately 17% of the tunesmiths are foreign born, but less than 1% live abroad.

Nearly 40% of American composers were born in just four states: New York, Pennsylvania, Illinois and Massachusetts.

The foregoing statistics are gleaned from ASCAP records. The birth and residence among BM1 members is roughly the same.

MUSIC BY

GEORGE DUNING

A. S. C. A. P.

HITS! HITS! HITS! HITS! HITS! HI

*ALL THE THINGS YOU ARE (Michael Jackson — Motown) BABY YOU'VE GOT WHAT IT TAKES BEYOND THE SEA

BLAME IT ON MY YOUTH BLUE CHRISTMAS BLUE VELVET CANADIAN SUNSET
CAN'T HELP LOVIN' DAT MAN CAROUSEL (SCORE) CINCO ROBLES
DECK OF CARDS

*ENDLESSLY

HITS! HITS! HITS! HITS! HITS! HITS!

(Mavis Staples-Stax) FINE ROMANCE, A GOIN' OUT OF MY HEAD GONNA GET ALONG WITHOUT YA NOW

HURT SO BAD I WANT A GIRL I WILL WAIT FOR YOU I WON'T DANCE
I'M OLD FASHIONED I'M ON THE OUTSIDE LOOKING IN I'VE TOLD EV'RY LITTLE STAR KISS ME KATE (SCORE) LAST TIME I SAW PARIS, THE LITTLE GIRL BLUE LONG AGO AND FAR AWAY LOOK FOR THE SILVER LINING LOVELY WAY TO SPEND AN

*LITTLE GIRL BLUE (Diana Ross - Motown)

MAKE BELIEVE MY ROMANCE NEED YOU OL' MAN RIVER POETRY IN MOTION PRETTY BLUE EYES SHUTTERS AND BOARDS

*SMOKE GETS IN YOUR EYES

(Blue Haze — A&M)
SO IN LOVE
SONG IS YOU, THE
SUDDENLY THERE'S A VALLEY TAKE ME BACK THEY DIDN'T BELIEVE ME

*TO KNOW HIM IS TO LOVE HIM (Jody Miller - Epic)

WATCH WHAT HAPPENS WAY YOU LOOK TONIGHT, THE WAYWARD WIND, THE WHEN MY BABY SMILES AT ME WHY WAS I BORN
WONDERFUL TIME UP THERE, A YESTERDAYS YOU'LL NEVER WALK ALONE YOU'RE THE REASON (Blue Ridge Rangers – Fantasy)

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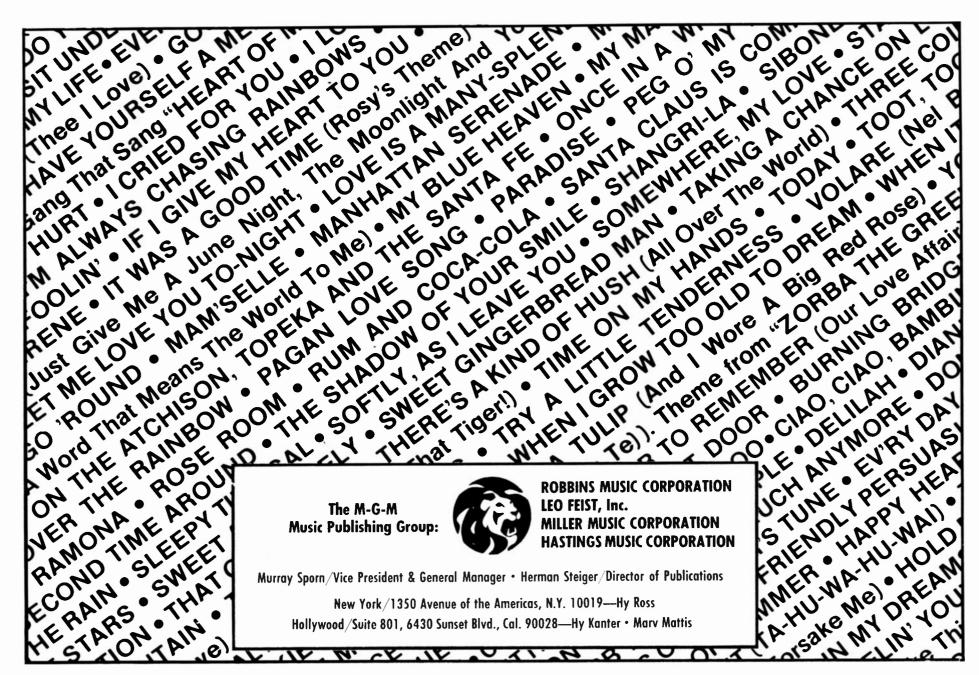
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HITS! HITS! HITS! HITS! HIT



RECORDING

(Continued from Page 226)

music industry, but he has personally affirmed that "I believe quite strongly that the vast majority of those in the recording industry want nothing more than to rid their industry of undesirable elements and unethical business practices."

The widespread publicized allegations impelled the board of directors of the Recording Industry Association of America (RIAA) in mid-1973 to adopt a comprehensive "Industry Action Program" designed to meet the allegations reported in the media, even while recognizing that the vast majoritfl of companies in the industry undoubtedly followed lawful practices.

The program was intended by the RIAA board of directors to help insure that business practices within the industry are based on sound legal and moral principles. Further, the RIAA program should assure the media and the government that responsible companies in the industry believe in lawful conduct.

The RIAA program condemns payola in any form, calls for tough in-house investigations for illegal practices, penalties for those who may be guilty, strong internal procedures and controls, adoption of stringent Standards of Conduct signing of no-payola affidavits, and urges Congress to consider tougher payola penalties.

The RIAA Industry Action Pro-

gram is one of selfregulation and one that recognizes that the music industry comprises many constituencies other than recording companies. For this reason the Action Program calls upon all of these constituencies, and the professional organizations with which many are affiliated, to consider the adoption of parallel programs tailored to their own role in industry programs.

This would include music publishers, broadcasters, radio program services, performers, musicians, artists' managers and representatives, talent agencies, independent producers and production companies, independent promotion specialists, trade media, subscriber sheets, and record distributors and merchandisers.

Innocents Share Blame

It is so unfortunate, however, that all of the legitimate companies and honest individuals in our industry get tarred with the same brush as alleged wrongdoers. This negative visibility, too, completely ignores the vast contributions of our industry in providing entertainment, culture, and education.

Our companies and artists constantly are deeply involved in beneficial good works for charity, government, and public endeavor. We spend over \$8,000,000 in free public concerts. Yet, all these fine efforts don't gain the headlines merited by the actions of a relative few transgressors.

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Famous Hollywood Ghosts Wouldn't Recognize Old Home Studios

By WHITNEY WILLIAMS

If the ghosts of yesterday were to return to Hollywood they might be hard-pressed to locate some of their former studio haunts.

Many of the oldtime lots have either disappeared completely or been converted into newer film factories. Go by the old Famous Players-Lasky studio on Vine, between Sunset Blvd. and Selma, where Cecil B. DeMille and such stars as Gloria Swanson, Wallace Reid and Pola Negri held sway, and you will discover it now is a parking lot, and sites of both a savings & loan association and a bank building.

The Educational Studios, on Santa Monica Blvd. directly west of the Samuel Goldwyn Studios, was razed to make way for what now is a shopping complex.

The Goldwyn lot is of course the old Pickford-Fairbanks studio, where Doug gathered his athletic pals for some fancy acrobatics and Doug and Mary made most of their classics.

Originals Limited

A few of the original studios remain, but only a handful. Universal City is still there, one of the first studios of Hollywood, and in a sense it is a remnant of the original company as set up by Carl Laemmle, but only in a sense. So many changes of administration and ownership eventuated that Uncle Carl would shake his head in disbelief.

The Louis B. Mayer Studios on Mission Road, smack against the Selig Zoo where Colonel Selig made his animal pix and Jackie, the lion, ankled free-rein and once brought on hysterics when he decided to join a visiting driver in the seat next to him, disappeared almost coincident with Mayer moving out to Culver City in 1924 when the old Goldwyn Studio became Metro-Goldwyn-Mayer—but sans Goldwyn.

When Charles Ray decided to go on his own in 1923 and produced "The Courtship Of Miles Standish," probably one of the most panned pix ever produced, he took over a lumber yard on Sunset Place. After the film was completed, there remained sets which could be seen from adjoining Sunset Blvd., but his old studio remained vacant until Monogram established itself for its long series of Bs. Monogram, of course, became Allied Artists, and now it is the headquarters of KCET, the educational telestation.

The old Poverty Row on Beachwood, lined with shoestring producers, now is the backside of what was once Columbia Studios, before it moved to present quarters at Burbank Studios in the Valley.

Fox Films, once a landmark among early studios at Sunset and Western, the home of such western greats as Tom Mix, William Farnum (who also starred in other types) and

Buck Jones, now has been converted to other use. The east side of Western was the first to go, and is the site of a giant discount complex. The buildings on the west side of Western have almost disappeared as progress is making plans for other use.

Any returning gremlins who might like to scamper from one old classic studio to another would have themselves a time to discover where the great D. W. Griffith laid his head for his Fine Arts banner. His studio was located off Sunset one block west of where Hollywood Blvd. crosses Sunset, which in time Columbia annexed for a second lot for its smaller pix.

United Studios, first home of First National and now studio head-quarters of Paramount—offshoot of Famous Players-Lasky—originally might be regarded as one of the first rental lots in Hollywood.

Samuel Goldwyn for a time headquartered there, when he was making some of his early Ronald Colman pix, and Colleen Moore, Corinne Griffith and Rudolph Valentino were among some of the stars who built up their glamour, most of whom could be glimpsed during the noon hour at Madame Helene's across the street, for lunch.

Next door, what for so many years was RKO, later to become Desilu, originally was Robertson-Cole, with the Gower Street entrance set far from the street as a visitor walked across a wide green lawn. This lot, too, was F.B.O., where Ella Hall and George O'Hara were stars.

Inceville By The Sea

Few motorists driving on the Coast Highway between Santa Monica Canyon and where Sunset Blvd. hits the sea are aware that Thomas H. Ince's Inceville, where he made all his earliest films, was located near the property now occupied by the Bel Air Beach Club.

Ince later was to build his plantation-like studio on Washington Blvd. in Culver City, which since his time has been either owned or occupied by a raft of names. Cecil B. DeMille ground out his films there after he left Famous, so did David O. Selznick, each temporarily naming the studio after himself. Pathe also operated there, so did Sol Lesser for his "Tarzan" films, and Paramount took over prior to Desilu acquiring it. It is now the Culver City Studio.

Vitagraph, a name known and respected all during the early years of motion pictures, had a varied history at its plant on Talmadge, and now is owned by ABC. It lay in disuse for many years after Vitagraph ceased operations, then was acquired for a time by Warners, to expand its operations from its head-quarters on Sunset Blvd., now home of KMPC.

Not too far removed was where Mack Sennett and his Keystone Kops made history, in Edendale on Glendale Blvd. Chaplin, Harry Langdon, Chester Conklin, Ben Turpin, Mack Swain, and even Gloria Swanson and Carole Lombard, plus a raft of others known to the slapstick world, were there.

Sennett, who made use of Phyllis Haver's laugh in a projection room to sell his comedies to exhibs (in the days when he sold his product direct, and visitors were convinced from Phyllis' laugh that it had to be a funny comedy), ultimately sold his plant to move to Studio City. The old Mascot Studios became the Sennett Studio.

Cowboy Haven

Herbert J. Yates thought the stages here would be good for his Republic Pictures, so for many years site was operated as the Republic Studios and such names as Gene Autry, Roy Rogers, Wild Bill Elliott, Sunset Carson and other oater stars had their say on the screen.

CBS later negotiated a deal with Yates for property and it now is Studio Center, where Sennett wouldn't recognize his former scampering ground.

Sennett's old studio on Glendale Blvd. was only a block from where Marshall Neilan set up shop for a program of indie films that didn't jell. Neilan's lot boasted Spanishtype architecture, reminiscent of early California days, but even in this relaxed atmosphere he wasn't able to make a go as an indie. He threw in with Howard Hughes when Hughes first came to town and wanted to go into the picture biz, but Hughes outgrew him and Mickey, another of Hollywood's legendary characters, died in comparative obscurity.

Another comedy lot, Hal Roach Studios in Culver City, also was to go the way of most film plants and after a career of more than 40 years finally was razed for what was to be a supermarket. Harold Lloyd did all his Lonesome Luke comedies there, first with Bebe Daniels, and the studio became known as a hangout for comedy producers, who liked the way Roach operated.

Lloyd decided to go on his own and set up his own shop at the Metropolitan Studios facing Santa Monica Blvd., now General Service. The Met was another lot which catered to indie producers, similar to United, and down through the years has retained this estate.

Up on Sunset, at the corner of Gower St., there were two comedy studios which long since have disappeared. The Christie brothers, Al and Charlie, turned out their Christie Comedies in their one-story studio on the northwest corner, while the Stern Bros. and Century Comedies were directly across the street, on the west side of Gower.

On another comedy front, Walt Disney's cartoonery on Hyperion, before he built his own studio out in Burbank, was a compact little complex where Mickey Mouse reigned supreme. Motorists who now pass would never guess that the old building, converted to commercial use, was the scene of history being made in the animation world.

Downtown Studios

Even before Jesse L. Lasky launched his Hollywood operations on Vine Street, which was to become Famous Players-Lasky, Hobart Bosworth was appearing in a small studio in downtown L.A., in a tiny building on Spring Street. It was there that he did "Count Of Monte Cristo," and several directors from the old American Co. in Santa Barbara also made pix there.

Up on Court Hill, too, at the corner of Court and Hill Streets, with the old Court Flight and its two cars assisting people up and down the hill, there was a studio in an old three-storied house which at one time boasted the name of Zodiak.

Old Metro, which had its own studio before merging with Louis B. Mayer in MGM, was a name highly respected and its studio was centered on Cahuenga Blvd. south of Sunset in Hollywood. Here such stars as Viola Dana and Mae Murray did their thing, and company was known as one of the better producers.

In the same neighborhood, too, Buster Keaton had his own studio on Lillian Way, and made pictures whenever he wasn't at a baseball game or out there on a vacant lot with his studio pals.

Chaplin's H.Q.

Over on La Brea, Charley Chaplin built a two-stage studio where he turned out all his great classics. His brother, Sydney, built a large white house set back from Sunset and adjoining the studio, whose grounds Chaplin sometimes utilized for certain outdoor scenes. A supermarket and parking area now occupy the site of the house, and the studio many times changed hands, among them Red Skelton's, for a time, but still in existence.

Broncho Billy Anderson, one of the earliest western faves, built his place down on Santa Monica Blvd., directly west of Van Ness, now called the Keywest Studio. Most of Broncho Billy's fame came from pix he made here, while not on location. Family Films, a religioso production company, makes its fare on ground which once saw gunfire.

The old Brunton Studios on Melrose, across from what now is Paramount and later to become the California Studios and various other names, was another of the lots where early filmites appeared before the Kleig lights.



Neil Diamond

