62nd ANNIVERSARY EDITION

# ARIETY

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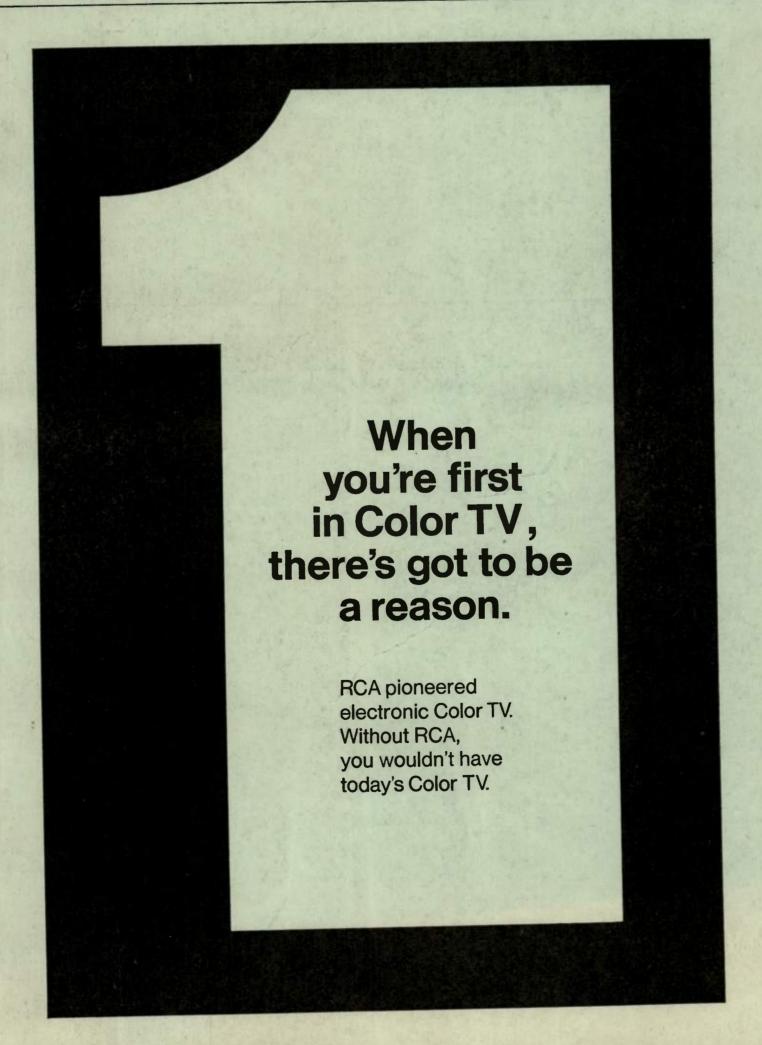
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# WILLIAM MORRIS AGENCY, INC.



The
Agency
Of
The
Entertainment
World

Vol. 249 No. 7 NEW YORK, WEDNESDAY, JANUARY 3, 1968

PRICE 50 CEN

# R OF VIOLENCE & MEI

# Goodbye Broadway, Hello Broadway (Or, Over The Top At 8:40); 2:40 Mats

Head high, shoulders back, eyes front, I marched down Broadway. Far ahead-my platoon was bringing up the rear of the detachment

Out of the side of his mouth, the

we were only going to attack the National Theatre, in Washington?"

No, we didn't do much fighting We did, however, do a job for Uncle Sam. And it's safe to say

right entertainment, produced at the exactly right moment. It was two hours' worth of sock—from

(Continued on page 49)

To Producer, B'way Medic

Round-the-Clock 'Kildare'

By RICHARD HUMMLER

same cast-Dr. Benjamin A. Gil-

Doc Gilbert, of course, belongs to the American Medical Associa-

tion rather than Equity, and he

charges a fee rather than admission, but none the less his "show"

has had a huge audience—a large

percentage of the entire show biz world plus a healthy portion of the U.S. playgoing public. He is

the official medico for all 34 Broadway legit houses, and he also

New York hotels, all the major

Main Stem movie houses, many

Opera, Carnegie Hall, N.Y. City

Center, the Lambs Club, the Friars

Club, the N.Y. Bar Assn. and all

on Broadway didn't come about

(Continued on page 210)

big construction jobs in N.Y.C.

From Porter to Patron

smart outfit.

It was 1942.

Men waved.

Kids cheered.



TRAINING TO SURVIVE N.Y. FILM FESTIVAL -the band By PAUL STEINER played Joe E. Levine once remarked, snappy mar-"al tune. Flags mar-

"All those foreign film festivals are really marvelous. They give fiying, in full the tourists a chance to sit down." kit, He has a point. But take the anthe soldiers of nual New York Film Festival in Lincoln Center, I'm often asked— "This Is The Army" were a mostly by civilians-how I manage to sit through the press screenings of its 27 two-hour-long Civilians lined the sidewalks. feature films plus dozens of there's a misnomer for you shorts! Truth is, I seriously train (Continued on page 49)

### Middleaged women wiped tears from their eyes. "Go to it, boys!" yelled one greybeard outside of Lindy's. "Get over there and give that bastid Hitler hell!" Frantic Antics Of French Modernes soldier marching next to me said "I wonder what he'd say if he knew

By FERRIS HARTMAN

No matter what harsh words that soldiering in Irving Berlin's memorable TITA was a unique military and theatrical experience.

"This Is The Army" was, as anybody who saw it will agree, a knockout of a show—the absolutely into the statement in produced at President de Gaulle thinks up to call America, Parisians of every faith still prefer to take their evening entertainments at public houses bearing such Yankee names and backgrounds as the Crazy Horse Saloon, Kiss Club, Le Sexy, Luck Strip, Slow Club, Greenwich Village, Jacky's Farwest Saloon, Miniland and Le Drugstore.

A Left Bank operation called The Cage is so prosperously noisy that it is reputed to keep "le grand Charles" and his "Tante Yvonne" awake nights in their Right Bank place.

The Cage has been closed several times by local gendarmes for further soundproofing. Whenever that happens, the "saints" go

# 'BOY MEETS BOY' PLAYS MAKE BRIT. LEGIT 'DRAG

To a certain degree, it's been "Boy Meets Boy" (as the scare headlines have summarized it recently) on the London stage this season, where a number of female impersonation stints have gone on ministrates to the occupants of 28 recent record this season, but in actual fact, the "drag" side of British stagemenship has a long tra-Gotham niteries, the Metropolitan dition.

The blatant headline baiters this season have been mainly an all-through the centuries by the pantomime tradition. Legions of music Dr. Gilbert's epic one-man stand Broadway didn't come about male "As You Like It," at the Naby accident. In 1926, he was blow-ing trumpet behind a hot trio called Clayton, Jackson & Durante Child." Both have drawn wide-(Continued on page 54)

# DIVERSIFY

By ABEL GREEN

This present era, television-haunted, film-fascinated and merger-crazed, makes all the world a stage in a broadened sense. One phase spills over into another as never before. A phrase which became general in 1967—"conglomerate"—tells a lot. Everything is more and more interconnected.

The a dored plot violence on cinematic and television screen was matched in 1967 by violence in the streets and farflung warfronts. Dissent and civil disobedience. racial and sexual revolution make Harry Golden's observation too grimly true that "we will all live in a world of unrest for the rest of our lives, and so will the next generation."

Moralistic backlash, as evidenced by the many antiobscenity bills in Congress, is naturally a concern of the entertainment media, publishing, etc. although the successive test cases on freedom of press and freedom of expression have created a permissiveness which even finds the (Continued on page 41)

# Pay-TV Trial OK In U.K., But Await Govt.'s Nat'l Nod

By virtue of the pay-tv experiment, it has become obvious that tollvision would work in the U.K.
Statistics produced by Pay-TV
Ltd., the sole company involved in the trial, would seem to indicate that enough people are prepared to pay for a diet of feature films, The champ longrunner on Broadway is not "Life With Father" but a one-man show called "House Physician" and it has been running for over 35 years with the (Continued on page 210)

The champ longrunner on marching south and make more to pay for a diet of feature films, sports and a sprinkling of minority programming to make the introduction of a national service a worthwhile proposition.

In two areas of the country, London and Sheffield, the paysee trial has established that its filmbased formula will produce be-tween 85c and 90c a week from individual customers. With around 1,000,000 homes already wired up, a governmental go ahead could lead to a healthy "third circuit" in the home.

The British government, loaded with economic problems, is not expected to give an immediate

(Continued on page 210)

#### Early Press Time

This 62d Anniversary Number went to press several days ahead of the normal Tuesday deadline, due to the size of the paper.

As a result, certain news departments are combined and certain other departments are emitted for this week only.

# 'White' Media Must Meet Challenge Of Negro Antipathy and Disbelief

# EX-CON'S PLAY, 'CAGE,' GRIMLY AUTHENTIC By GLENN M. LONEY

San Francisco In the bluish murk of a prison cell, late at night, an hysterical new inmate begs forgiveness of his prisoner-judge. Confused by a nightmare kangaroo court trial, erally, and the managers of t cringing from the sexual advances nation's panoply of mass med of a cellmate, he pleads wildly.

The judge, an insane prisoner who is also an arch-priest in his mad before the control of the control fantasies, takes pity on him. With a swift karate chop, he kills the young man. His ecstasy of religion (Continued on page 49)

# Berlin Nite Life A Garden of 'Edens'

By HANS HOEHN

West Berlin's night life has considerably improved in recent years. It can now stand comparison with other European cities. In fact, "what it has to offer," one reads in a foreign paper, "out-dazzles in many respects the dazzles in many respects the notorious delights of Paris and other large cities."

The upbeat is obvious down the line. Mainly responsible for this upbeat is 39-year old Rolf S. Eden, city's most imaginative night club operator.

Eden, who holds two nationalities (German and Israeli), is the owner of four places that belong to the gallery of city's most fre-quented night spots, both with German and foreign clientele.

The four places are called Old Eden Saloon, New Eden Saloon, Eden Playboy Club and the re-cently opened Big Eden—all lo-(Continued on page 56)

# SHANNON, AN AVIATION STOPOFF GONE SHOW BIZ

By WOLFE KAUFMAN

Shannon. A gimmick that turned into a lifesaver-that's the story Shannon, an aeronautical stopover which was turned into a lure. There is no city, no town, no village called Shannon, It was an air-field when trans-Atlantic planes were inaugurated, being a good stopoff spot for planes making the long hop to refuel. Then came faster, long hop planes. And jet planes. And there was no longer much need for the stopoff. And somebody began looking for some-thing, anything. They found the answer: castles.

(Continued on page 56)

By NICHOLAS JOHNSON (Commissioner, FCC)

Washington. What are you doing to encourage communication between the blacks and whites of your community?

Recently I posed that question to the National Association of Broadcasters in Chicago. I ask it again because I believe it a quetion as appropriately addressed the entertainment industry ge

from civic federal officials. peat it not because I believe original, but because I believe worthy of repetition. NBC N worthy of repetition. Not it is stated in the Detroit riot do mentary, "Summer 1967: What Learned," that "the greatest gle need in America today is communication between blacks a whites." I agree. And I believe is principally you who must set that need.

This is not to say that the mer ought to be indicted, or have failed, or are insensitive. It is only to say that the broadcast and print media are most powerful force in America today, for good or ill, on any issue. That yours is a special responsibility. That good intentions and token performance by all, and brilliant achievement by a few, are not enough. You know this. My major sources of information - and inspiration

have been broadcasters and print (Continued on page 50)

# Puerto Rico Casinos Insuring Themselves Vs. Any Mobster Move-In By AL DINHOFER

San Juan.

Picture the reaction of the casual tourist reader to the front page headlines in the (March 14. 1967) San Juan Star. On one side:

"Hotel Group Warns Against
Mafia Talk," and "Accusation
Seen Hurting Island Image."
On the other side of the page:
"War On Crime Urged," and
"Chamber of Commerce Asks Action To Stop Local Inroads."
That's how it want in the local

That's how it went in the local press for a couple of months. While the Puerto Rico Hotel Assn. was warning police officials to stop giving tourism a black eye with its "vague accusations of underworld infiltration in hotel casinos," the Puerto Rico Chamber of Commerce was interrupting the pleading chorus of hoteliers by demanding: "Stop the Mafia now!"

The thunderclap and clouds of negative publicity ap-peared on the horizon early in 1967 in a series of brutally honest Along about 1960 a wealthy American bought an ancient castle and began modernizing it, renting rooms to tourists. Shannon's Air
(Continued on 1960 a wealthy and long overdue) reports issued by the self-appointed Tourism Committee of the Puerto Rico Chamber of Commerce. This com-

(Continued on page 50)

# Thespers Gone Politicos a Natural: Click Or Flop With Fans (Voters)

By HARRY HERSHFIELD

Faraphrasing Shakespeare: "All the world's a stage and its men and women are its actors—except actors who are now politicians. And none are more these days than politicians; especially on television, with special makeup and lighting. Have looked them over carefully on the screen and have come to this conclusion; Those who shouldn't have been heard on radio now shouldn't be seen on television." Boy, are these former actors, furned politicos, more "hammy"

than ever. And do they "pan" their opponents and past administrations. And when they win and get into office, they still "pan" the past officeholders. Always reminds of immortal Nat Mills, telling of a theatre experience, in his vaude-ville days: "I was waiting in the wings for my turn to go on. The act that was on the stage at the time, was being hissed something awful. Finally I got on. Would you believe it, I wasn't doing my act more than five minutes, when they started hissing that other act again!"

First Murphy, then Reagan, then Shirley Temple, finding it a bit tougher: "The female of the speeches is more deadly than the

The whole political setup has (Continued on page 54)

# IT IS TO LAUGH

-By SAMUEL MARX-

Hollywood. It's a sad fact about Hollywood biographies that their subjects never laugh. They are ever grim and serious, bereft of any humor. At least, to those biographers who have seen fit to record their life works; viz., Louis B. Mayer in "Hollywood Rajah," Harry Cohn in "King Cohn" or that incredible fiction called "Harlow."

It was Boswell, the noblest biographer of them all, who said no man should write the biography of another unless he can describe the way he wore his underwear and what he ate for breakfast. Currently in the works, according to report, is a biography of Irving

Grant Thalberg.
It will be no problem for Thalberg's biographer to dig up the well-known facts about the rheumatic heart that plagued him from childhood, how he hated being tagged "the boy genius" when he headed Universial production, in his 20s, his devotion to the art of retakes, his refusal to put his name on the screen, "'Credit you give yourself isn't worth having!") and how he steered MGM to the Continued on page 54)

# AIR POLLUTION

By HAROLD EMERY -

Air pollution is a national problem. Only way the average city dweller can get a breath of fresh air is to take a drag on a good filter cigaret!

Fellow in Pittsburgh tried to commit suicide by carbon monoxide, but didn't have a car. So he stuck a hose out the window!

Real reason Californians want to abolish the gas chamber is, most of the citizens have built up an immunity!

Don't laugh at those commercials about bad breath. Pretty soon, there won't be any other kind!

Women's styles are too much. There's a rumor that one drug company is putting out a new roll-(Continued on page 56)

# **Censors Retard** Indian Film Biz

By ERNEST WEATHERALL

New Delhi. American film females can strip down to mini-bikinis, European girls can even dispense with that, but India film stars have to keep modestly covered. This, says, S. D. Narang, senior vicepresident of the Indian Motion Picture Assn., is brazen double standard censor-

"Foreign films are viewed with foreign standards," he said. foreign standards," he said. Hence, sex, crime and almost everything is allowed in them. Nothing of the sort is allowed in Indian films.

Narang pointed out that the recent James Bond pictures, with their seminudes and violence, run for months at local theatres. Indian films cannot compete because of "cut-happy" censors.

However, in the land of the Kama Sutra and exotic Hindu

temple statues, kissing whether it

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# Paul Whiteman Dies

Paul Whiteman, 76, famed pioneer in the new brand of 'symphonic syncopation" the golden era of bands in the 1920s, died at his Doylestown, Pa. (Bucks County) estate early Friday morning (Dec. 29) of a heart attack. "Pops" Whiteheart attack. "Pops" White-man, whose great orchestra cradled a host of top musicians who later headed their own bands (the Dorseys, Lennie Hayton, Bix Beiderbecke, not to mention vocalist Bing Crosby, then one of the three Rhythm Boys), made a plo-ncer filmusical for Universal, "The King of Jazz" in 1928. Latterly he had been commuting to the Methodist Hospital, Houston, for consulta-tion anent heart ailment. Details in next week's

# Saigon: The Show Still Goes On

By ROGER BOWER

Saigon's billing is "The Paris of the East" with wide boulevards, lovely parks, quiet shady streets, flower markets, pretty girls, a gay night life, and so on. At least that's the way it was. Today, as a wartime capital, there is not much evidence of the easy and gracious life. To implement the machinery of war, thousands upon thousands of military personnel, civil servants and outside contractors have been added to the scene, not to mention battle weary men who come into town to grab a couple of days' relaxation. Every one is sans family, usually living in some flea bitten hotel, and out to have some fun.

And where does the fun come from? Show business, where else? And "the no business like" has to cater to a variety of tastes.

The one that receives the most ballyhoo is that served up to the service men. The USO, Enlisted Men's clubs, NCO Clubs, BOQs (Bachelor Officers Quarters) all have a steady flow of entertainers. In fact there is a sort of Far East circuit harking back to that glorious era of the two-a-day.

The name talent usually tour (Continued on page 54)

The By-Liners In This Issue

Kay Campbell .....

# 'VARIETY' AT 62 AND IN '68

progression of American—and global—show business. This is and has been reflected in the annals of this weekly chronicle of the amusement industry from its first 5c issue dated Dec. 16, 1905 when a theatrical journalist (he would have shuddered at the term) and vaudeville reviewer, Sime Silverman, founded VARIETY. With the same showmanly vision, his unique approach to the reportage and review of the amusement industry sees VARIETY, 62 years after, as the news catalyst of a vibrant business -show business.

As Sime battled the vaudeville trust, later the legit ditto, championed the actor's place in the marketplace because his/her name on the marquee meant more than all the Albees, Klaws & Erlangers, he foresaw that the mass impact of the feature films must eclipse the turn-of-the-century vauderies. Same with films, as they added sound and color; same with radio as it threatened the boxoffice until both the Hollywood and the Madison Ave. media joined forces; same with horizons of television. The continuing Variety management saw video into fruition following the hiatus of World War II. Great Britain already was making significant strides in television even before Hitlerism. And the evolution and convolution of the two most popular indoor entertainments (next to boy-meetsgirl, of course)—films and broadcasting—have consummated into truly big global business under the recent Wall Street cognomen of conglomeration.

As is too often true, the pioneers sometimes don't reap the full fruits of their own founding labors but, fortunately for the transitionary third-generation of showmen, many have evidenced sufficient financial acumen to span the giant forward steps.

It would appear that, with the new leisure time patterns of an expanding economy, not only in the U.S. but internationally, big business may be on the threshold of even greater cashing-in of show biz adventure.

But, whether in an affluent society like America or in the expanding economy yet to befall the Latin countries, the Eastern and Far Eastern Worlds, and Africa, internationalism is the tie that binds in amusements, made possible by the miracle of electronics.

In this Ceilings Unlimited perspective, nothing and nobody are more imaginative than showmen, present television standards notwithstanding.

### **Current Comedy** By ROBERT ORBEN

Nowadays, if you want to buy a \$5,000 car, it's easy. Buy a \$3,000 car on time!

who don't know what the Credibility Gap is—it's Phyllis Diller buying a C Cup!

Show me the man who goes (Continued on page 210)

Howard Lindsay ...... 195

# **COURT SHORTS**

- By DICK HYMAN -

From the days of the wisdom of People keep talking about the Solomon to the famed monkey Credibility Gap. For those of you trials in Tennessee, the vagaries of the law have never ceased to confuse, mystify and amuse.

In Pontiac, Mich., when defendant Robert M. showed up to fight a damage suit without a lawyer, the judge decided to defend him, presented his argument, then ruled that his client had lost the case. In Cheyenne, Wyo., offered a suspended sentence if she could

guess how many days the court had in mind, Fortune-Teller Olga R. hesitated, then replied, "I think it's 30 days," was sent to jail for 25 days.

In Omaha, when Mrs. Gertrude S. charged that her husband Irvin was argumentative, ran with other women, stayed out all night and drank heavily, an unsympathetic court told her to stick with him

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DAILY VARIETY Published in Hollywood by Daily Variety, Ltd.)

\$20 a Year

# THE NEW MORALITY IN FILMS

By HARRY PURVIS

A Shirley Temple Epic of yore often sounded something like this, or that's the way I remember:

"Tell me again, Uncle Dan, about how my Mommy and Daddy went up to heaven after being hit by that bad old truck, and how you came and took me to live here with you at the carnival."
..."That' enough story-tellin' for tonight, young lady. I think it's

about time you wuz goin' to bed."

"I've tracked down your niece, Mrs. Biltmore. She's livin' with some brokendown old gyp artist named Dan Murphy. medicine to the suckers after the little girl sings and dances to attract them"... You can see for yourself, Judge, that this is no fit environment for a child."

"Gosh, Judge, you just can't take Teensey away from me. I may have done a lot of things I'm ashamed of in my time, but I always taught her to do what was right—and tell the truth."

"You can't take me away from Uncle Dan and all my nice friends

at the carnival. I won't go! I won't go I tell you!"

"You run along with your Aunt Hortense, honey—it'll be for the best. Why, you'll have a nice home and everything you want—everything I couldn't buy you."

"I don't want no pony. I just want my Uncle Dan."
"The child must have run away, madame. She seemed to take it terribly hard when you had me throw that mongrel dog of hers out of

It's the hospital. There's been an accident, It seems Teensey was run over while trying to save Mops from a moving van. She's very seriously hurt. Keeps calling for her Uncle Dan."..."Unless this Uncle Dan person can be found quickly, I hold little hope of saving the child."..."Dan, you got here! I knew that if you heard the Governor's broadcast nothing would keep you away-not even that gang of kidnappers.

"—And it seems that the old man's blood was the same rare type as the little girl's." Remarkable, isn't it?". . ."And, Uncle Dan, guess Aunt Hortense promised me you can run your very own medicine show right here in her big back yard for just as long as you like. Now everything's 'supiedupie' again, isn't it, Uncle Dan?'

# Movies Never Tell You The Truth

By JACK DOUGLAS

Even some in Toc-

County know

They made a movie about Bon-, lady in tennis shoes, who had just

that.

It all started during the de-

pression. We didn't have any money at our house. My father,

who had just lost his job in Shaft

a nonconformist.

to get the money, because Dad really had had it with Shaft No. 8,

and my brothers Joe, Marvin,

Mary (a grand old name), Ester,

There was only one way for me

get the money to buy a gun.

finishing high school.



Jack Douglas tioned me, did they? Not once. I'm very grateful to for allowing me this space to straighten out

the record:

nie and Clyde. The movie made a lot of money. But they didn't tell the truth. They didn't tell the true story. I know. I was of nitroglycerin and 20 words. Bonnie's hus-cotton earplugs. I was now, alband. Every-though I didn't realize it, embedding of crime. body in Polk barked on a life of crime. County knows

Within the hour I was standing line at the 1st National Bank some in Toc- of Polkville, and when I reached kahoosic the window I gave the teller a little handwritten note which exit. That's the plained that I would like to have County next enough money to buy a \$6 pistol to Polk. But and a little extra to buy gas so the movie never meney? Not once. to for allowing straighten out the movie and a move town on my cycle. The teller, who was a beautiful blonde by the name of Peach Watrous, blinked her lovely long false eyelashes at me a few times pushed the alarm bell. asked her not to do that again, because if she did, I would toss my 13c worth of nitroglycerin and blow the whole bank to hell. She did it again and I tossed my No. 8 hadn't save a dime in his She did it again and I tossed my 63 years down there. What the heck he did with it, we'll never effect, believe me, 12c worth know. There were very few places to spend money in Shaft No. 8.

Anyhow, we were broke and my a big hole in the ground and Miss would have been enough. In a split kid sister needed an operation.
She had to have plastic surgery,
old Doc Murcheson told us—her

Two d Watrous' fals**e** eyelashes,

Two days later as I was hitchhead should not be facing the rear, if she wanted to ever get hiking my way out of Polk County, I saw some signs that wanted me anywhere as a schoolbus driver. Dead or Alive with a reward of This was a real surprise to us— 35c—the same as they were pay-I mean about Irma's head—facing ing for woodchucks. This more the rear—we thought she was than anything else made me a eriminal. I'd show them! And I It looked like it was up to me did.

Three weeks later, I held up Kansas City and picked up over \$1,000,000 in unmarked bills, Lucius and Claude were all in and a used armored truck in which the deathhouse at the State prison to carry it (just in case I ran because they killed a National into some crooks).

Guard unit which interupted them while they were sticking up Kansas City. My other sisters, as she saw my motel room, which Imogene and Mildred couldn't was stacked to the ceiling with help because they were in the women's House of Detention in she suggested we get married. I New York, where they had gone agreed, but I warned her that to seek their fortune without if they ever made a movie of our lives together, I wanted top billing -and over the title-and to heck to get the money and that was with Joe Levine. She agreed, and with a gun, but first I had to we called in a sneaky preacher, o we called in a sneaky preacher, an exhibitor playing a 90% who specialized in marrying crimengagement. Older generations borrowed 15c from a little 'old (Continued on page 34)

By REV. MALCOLM BOYD

Increasingly it is being recognized that films which speak candidly to the human condition are distinctly moral. So last year, distinctly moral. So last year, while ignoring "The Greatest Story Ever Told," the National Catholic Office for Motion Pictures bestowed honors on "Darling"; this year, turning its back on "The Bible," the organization chose to single out for awards "Georgy Civil" "A Mora for All Seconds" single out for awards "Georg Girl," "A Man for All Seasons' and "The Shop on Main Street."

The Broadcasting & Film Com-mission of the National Council of Churches likewise decided not to honor "The Greatest Story Ever Told" last year, while bestowing kudos on "The Pawnbroker." This "The Greatest Story Ever year, it honored "Who's Afraid of

The Rev. Malcolm Boyd, an Episcopal priest who formerly worked in the film and TV industry in Hollywood and New York, reviews films regularly for The Christian Century, Canadian Churchman, The Episcopalian and Presbyterian Survey. He is a member of the film awards committee of the National Council of Churches.
Author of the bestselling
book "Free To Live, Free To
Die," Father Boyd also published last year the widely-known book "Are You Run-ning With Me. Jesus?." which includes a section of "Meditations on Films."

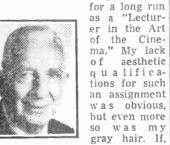
Virginia Woolf?" while also ignoring "The Bible." It commended "A Man for All Seasons," "The Sand Pebbles." "The Russians Are Coming": bestowed a special citation upon Pier Paolo Pasolini's 'The Gospel According to St. Matthew"; and, in the category of movies for children, mentioned "And Now Free." Miguel" and "Born

Obviously, definitions of morality are changing. It is seen, for ex-(Continued on page 32)

By ARTHUR L. MAYER

Four years ago Dartmouth College rashly indulged in the academic equivalent of blind buying and booked me sight unseen

obvious



Arthur L. Mayer

as reported, our younger generation regards anyone over the age of 30 as untrustworthy, I could only dimly suspect how they would react to an ancient character. like myself. One analyst warned me that a lifetime dealing with motion picture executives con-stituted no adequate training for an encounter with this "new breed of hell-raising, loose-living, pillswallowing, marijuana - addicted. draft-dodging bums who have girls in their rooms until 2:30 in the morning and spend their time criticizing their parents, their teachers and Lyndon Johnson."

Such sweeping generalizations I soon found were about as reliable as the house expenses reported by (Continued on page 32)

# A Shirley Temple Screenplay CHURCH GROUPS Thinking Young: Renewed RYPASS RIRLICALS Accent on Youth In Pix

By DARRYL F. ZANUCK (President, 20th Century-Fox)

Under 25."

few dozen photographs of our pro-

Darryl F. Zanuck

ducers, directors, and stars who were all in their 20s and 30s, "Thinking 20th." We seem to be on the right track.

Who should know best what those 100,000,000 potential customers want, than men and women of their own age group?

I've always felt, and especially in the last few years, that a major corporation such as ours owes the future as much as we have received from the past. Not only should we encourage bright young people by the examples of our work; we should actively support and develop their potentials.

This was the attitude which led Richard Zanuck, our executive vicepresident in charge of production, to originate the 20th Century-Fox Talent School; it was the purpose which has influenced a majority of the projects now before us.

For youth is deeply involved with over half of the attractions on our release and production schedule of 1968. In front of and behind our cameras we are consistently using young talent, faces and ideas.

From the Talent School, we are realizing quicker returns than we had expected. In the very contemporary "Valley of the Dolls," talent school veteran Tony Scotti is toplined in an extensive singing role—incidentally alongside three other young luminaries, Patty Duke, Barbara Parkins and Sharon

Jacqueline Bisset, who will soon be seen in "The Sweet Ride," now has the spotlight after she was set opposite Frank Sinatra in "The Detective." (And Richard Thorp, who just turned 30, wrote the novel!)

Singer Linda Harrison, left a \$1,000-a-week career to join the school, and graduated to an important role in "Planet of the Apes," with Charlton Heston. I personally predict a brilliant acting career for this charming

actress. Another alumnus is Clint Ritchie, last seen costarred with Jason Ro-bards in "The St. Valentine's Day Massacre," and currently in "Banaesthetic dolero!" with Dean Martin, James a lifica- Stewart and Raquel Welch.

When I look back at my 25 years an assignment at the 20th Century-Fox's studios, I think perhaps the greatest contribution I have made to this industry was the discovery of genuine talent. To have been involved in giving the world personalities like Betty Grable, Gene Tierney. Alice Faye, Linda Darnell, Tyrone Power, Marilyn Monroe and Gregory Peck has given me perhaps my deepest satisfaction.

how our faith in new talent has been echoed by others: It stars those two brash wits. Peter Cook and Dudley Moore, who wrote the original story for the comedy, for which Cook penned the screenplay, and Moore the music.

Producer-director Stanley Donen was so enthusiastic about the property that he asked everyone, including himself, to take participation in lieu of salaries for the film. As it turned out, they filmed it in London and brought it in for little more than Donen received for directing his last film for us-"Two for the Road."

headlines the other day, then at an ad proof on my desk. "U.S. Population Reaches 200,000,000" what I feel will be startling where read one; the other — "Half of Population Trust Anyone Over 30" slogan. Inder 25."
I looked ack at the Touchables" stars four young modproof. It was els who are making their film denear prophetic. "Think wonds, Esther Anderson and Judy Young!" It said, over a man and produced by John Bryan; cast, crew, staff and fictional characters are all under 30.

"Joanna," produced by Michael Laughlin, 28, and directed by Mi-chael Sarne, 27, will star newcomer Genevieve Waite, 19, who looks like a synthesis of Marilyn Monroe and Twiggy. Both pictures deal, in highly different stories, with the contemporary mood of London and the youngsters who have made it a world capital of excitement.

"The Sweet Ride." which also stars the Talent School's Lara Lindsay, headlines voung Michael Sarrazin seen in "The Flim-Flam Man." Director Harvey Hart, at 39, is the oldest member of the crew. This is one film tailored especially for youth. About the dropouts who live on the fringes of society, it may serve as inspiration for those seeking to drop back in. "She Let Him Continue," starring Anthony Perkins and Tuesday Weld, is a screenplay written by Stephen Geller, 25, directed by Marshall Backlar, 31, and produced by Noel Black, 30, under the helm of executive producer Lawrence. Turman. Both films deal with the diversions of American youth, perhaps sparked by the British revo-lution surveyed in "Joanna" and "The Touchables."

# Out of the Headlines

Speaking about modern themes, I think we've got two distillations of their categories with "Prudence and the Pill" and "The Guru." "Prudence" gives young Judy

Geeson and David Dundas a chance to work with David Niven and Deborah Kerr. It was inspired from the newspaper item about a daughter who substitutes aspirins

for her mother's birth-control pills.
"The Guru" will star young Rita
Tushingham in the story of a pop singing idol who goes to India to study music with a master of the sitar. We are filming it in India, and it should project the essence of the new generation's fascination with the East.

Starring Michael Caine in "Deadfall" with Giovanna Ralli, and "The Magus" with Candice Bergen are examples of teaming new personalities for the first time. With "Mischief," we will feature the grownup girl of "Sundays and Cybele," Patricia Gozzi, in her adult debut.

Our College Weekend, last summer gave us a chance to receive feedback information from college newspaper editors.

There's no "generation gap" at 20th. We know what youth wants, and more important; how they feel. sold my first script when I was 19, and my son Richard was a successful producer at 27. When it comes to "thinking young." I feel I've been thinking that way for most of my life.

### "Bedazzled" is an example of 'Comedians' on Roadshow At London Coliseum

MGM will roadshow its Burton-Taylor starrer "The Comedians" in Britain. It opens Jan. 18 in blown-up 70m print at the Coliseum Cinerama in London.

There had been some talk of roadshowing the film in the U.S., but the company was believed deterred by the situation of its already having two reserved-seat entries on its hands for the fall—"Far From the Madding Crowd" and "Gone With the Wind." In Britain, it seems, all three are going two-a-day.



# Dept. of Justice Is No Film 'Ally', So Anti-Web Plan Could Backfire

By THOMAS M. PRYOR

Hollywood. perhaps never before in running to the U.S. Dept. of Justice for help to stem competition from two television networks, CBS and ABC, in the production of theatrical films. No question that this represents positive action, the boldest frontal attack by the Motion Picture Assn. of America in many a year. But what price the consequences?

Some observers and insiders have begun to wonder whether, per chance. Jack Valenti and Louis Nizer, tandem brains of the MPAA, might not have unwittingly created a Pandora's Box. Their cry is that the invasion of theatrical filming by the two loops has raised the specter of monopoly control and that it is the duty of Justice to roust them with its anti-trust lance.

Clouding the situation is the fact that the Federal Trade Commission report on how the motion picture Establishment is adhering to its consent decree restrictions has yet to be made public. Should the re-port find that the major producerdistribs themselves have a hammerleck on exhibition, through blind bidding, as some exhib complaints

contend, then what?
Since the DJ has been invited to take a penetrating look into the position of the networks their control of tv markets via station ewnership and affiliates ties while the film companies no longer have their own theatre outlets is an "unfair competition" point raised by MPAA) presumably it can, for the asking, review the FTC findings before deciding whether or not to seek case material against the tv networks.

The circumstance opens up various avenues of speculation, a principal one reportedly being: what if the DJ concludes that CBS

The motion picture business (or thing, it would be logical to assume at least it's production-distribution wing) stepped out of character as a flash and into feature picture production as well.

While the Federal Trade Commission report would be issued in any event, a question raised is that with the spotlight turned on brightly again it might well take on a special prominence. Of course, if the report comes up roses the producer-distributors will be way out in front, but the gnawing question is: what if the report is highly critical of distributor prac-

That could be a painful irony, specially for a business that historically has been reluctant to change its ways until forced to do so by circumstances beyond its control. Some 40 years ago, practically everyone except the upstart Warner Brothers figured that "The Jazz Singer" was only a passing fancy, not the first sounds of a revolution. Then, 20 years later, film industry leaders like Louis B. Mayer were convinced that if they ignored television it would dis-

appear. Now, for better or worse, they are committed to an allout war; a battle of their own choosing, but a third party the Federal government—will be calling the shots. It is, in-deed, a far piece up the road from the days when the less the film business had to do with government the better it

Of course, things were different then (before the exhibitor inspired anti-trust suit of 1938), for the producing-distributing companies then had acquired control of most of the class Bijou outlets for their Hollywood-made wares.

Nowadays, in fact, more big sowhat if the DJ concludes that CBS called Hollywood movies are being and ABC are not in violation of made most anywhere except in

anti-trust regulations? For one Hollywood. And the studios here would indeed be more idle than they are were it not for the miles of celluloid that is being turned out strictly to appease the insatiable appetite of tv.

**Delicately Balanced** 

The economics of the production-distribution phase of the business is so delicately balanced that any new competition could easily upset the status quo of the "magnificent seven," as ABC prexy Leonard Goldenson has sarcastically referred to the majors, and for some it might even result in overturning the whole apple cart. But whether or not the fears of the moment are more imagined than actual is something else again.

One of the grave concerns is that CBS and ABC will boost still higher the costs of making pictures by granting more generous deals to attract talent. The \$21,000,000 deal CBS made with Jack Lemmon's Islam Broductions is pointed. mon's Jalem Productions is pointed to as a danger sign, a slice of pastry which was too rich for War-ner-7 Arts to equal when the company thought it was about to sugar Lemmon.

But this isn't a new, or even a unique tribulation. More than a decade ago, studio heads were complaining bitterly that Lew Wasserman and MCA were ruining the business by outlandish deals they were making for talent. Somehow, the studios survived and now Wasserman and company are out of the agent business and running Uni-

What the production Establishment—the same one by and large that is taking potshots at CBS and ABC and to lesser extent at National General, which also has invaded the production arena)didn't take into account in decrying the MCA agenting technique is that the Wasserman forces were doing nothing more than taking advantage of mistakes in studio operation. The studios permitted themselves to be panicked into dancing to the tune of the agents.

What they seem to be overlooking in their present anxiety is that money alone doesn't guarantee good pictures and that if CBS and ABC are not able to make better pictures the cost factor will over-whelm them as well before too

Now that the Dept. of Justice has been invited to the party, there is some question as to whether or not it will behave circumspectly, or take a deep, penerating look into the conduct of the hosts as well. In any event, it's a calculated risk that a legal entanglement might not be as cut and dried, or ultimately as advantageous for the produc-tion-distribution setup of the majors as they apparently anticipate. Exhibitor interests might well air some spoiled linen in the process of a court battle, if the situation should come to that.

Then what?

# Set Preem Plans For Restored Ford's Theatre

Washington.

Plans have been firmed up for the program for reopening the restored Ford's Theatre, where Lincoln was assassinated. Interior Dept. Sect. Stewart L. Udall said last week that the Jan. 21, 1968, opening will be at 2 p.m. and will run for about one hour, after

CBS plans a special on the opening that evening, and a special total disorder.
troupe of the National Repertory

That was tw Theatre will make the theatre its haven't changed much since then, home in years to come, producing except the fact that current esti-Lincoln period plays, plays that mates put the volume of U.S. prowere popular in Lincoln's time, and plays about Lincoln.

The opening night's program, Udall said, will include a historical perspective of Ford's Theatre presented by Sen. Milton R. Young of North Dakota; music of the Lincoln period sung by the inevitably leaves in its trail. After U.S. Army Chorus, accompanied by the National Gallery Symphony, American film of, say, one hundred readings from the works of Lin-coln by Sen. Everett McKinley Dirksen of Illinois: a dedicatory the equivalent of \$280,000. address: and a rendition of 'When Lilacs Last in Door-yard Bloomed,' a poem by Walt Whitman eulogiz-ing the martyred President."

# Convalescing 'Variety' Staffer Learns to Read Paper at Leisure

By HAROLD MYERS

(These remarks were written in | boxoffice offer attractive advanthe idyllic (?) repose of his Italian tages, more than compensating for village villa by the recent London the common language inherent in and European rep of Variety who has been ordered to rusticate for the better state of his health.

compensations. Or, to put it more black as they are painted.

This byliner, after a lifetime evitable. spent in show biz trade journalism Variety, eventually had to bow to the decision of the medics and embark on an extended sabbatical. be the confidante; no longer at the source to smell out and eventually report a scoop.

Having accepted the medical opinion, it seemed to make sense to move into the sun away from the frequently cold, damp and unsettled climate of London. And, in the tranquility of this p(l)easant setting one has the time to contemplate and to reflect, and to read Variety as it should be read. I mean going through it from cover to cover, line by line, word by word. If one's memory matched one's diligence, one could have become a walking trade directory of the 1967 show business international scene.

That's what is meant by the compensations that come with adversity. Even through a prolonged absence from the heart of things, one can remain and even develop one's expert and inside knowledge, interpreting and analysing events leisurely and unhurried style. In this detached way, this reporter has watched the en-Gulfment of Paramount, followed the abortive proxy war against Metro, and the merger between Seven Arts and Warner Brothers. More interest-ingly because of the personalities involved, one also carefully keeps an eye on the game of musical chairs that seems continually and endlessly to be taking place in the personnel of major companies, not

just among the lower echelons, but also including the top brass.

Morbidly, too, one turns to the obituaries with almost indecent haste; but the same page usually includes births and marriages (the hatched and matched to equalize

the despatched).

But to a European, one of the more intriguing features of this leisurely study is to note the way in which the Hollywood film production industry continues to spread its wings in a way that was predicted—and prohypoched was predicted—and pooh-poohed— not so very long ago. It was this reporter who startled many leading British industry exex and politicians with the disclosure that the Hollywood majors were responsible for 80° o of British film production and, ipso facto, were colopening will be at 2 p.m. and will run for about one hour, after which the theatre will be open to the public until 9 p.m. on that day only.

debate in the House of Lords at the time, but every one agreed that if the U.S. companies were forced to pull out, the British feature film industry would disinfeature film industry would tegrate and probably collapse in

That was two years ago. Things except the fact that current estiduction in Britain at around 90%. And, since devaluation, with fewer dollars needed to purchase ster-ling, filming in Britain could well prove even more popular to the Yanks, and help to compensate for the revenue loss that devaluation

try having followed the British initiative in devaluation, could be even more attractive. Hitherto, Massarosa, Italy.

Even when the dice are rolling badly, it would seem that there are compensations. Or to put it. at there are put it more somewhat but with the recurring crises of the French production industry conventionally and somewhat but with the recurring crises of more tritely, in times of adversity not all things are necessarily as becoming more frequent and more acute, a change of heart seems in-

All these countries, of course, in London, in which the last 18 have their own film aid policies, years were spent covering the British and European scene for contrary, provide the sweetener to irduce the hard-headed producer to locale his picture away from the home base. How else does one It seemed (and indeed it is) a dis-mal prospect. No longer to be at the centre of activity: no longer to wards production in Germany? Of all the major European film producing nations, Germany alone is so far without direct or indirect subsidies to its producers. situation may change in this New Year with the belated introduction of what is variously known as the groschen plan or the Martin plan, via which money will be siphoned off from the boxoffice into the coffers of producers. It's been on

coffers of producers. It's been on the drawing board for years, but looks like it may get legislative status very soon now.

Through the aforementioned diligent study of VARIETY, note was taken of the comment by an American distrib in Germany to the effect that the Yanks welcomed the plan even though they comed the plan, even though they would not get anything out of it. That's just what they said in Britain when the Eady fund came into being in 1949. Now they've virtually gobbled the lot!

In some eyes, natch, such Hollywood takeovers of native industries are regarded as a sinister development. Not so the European producers, who would still be in square one were it not for the financial backing that is readily forthcoming from the majors. Even the more chauvinistic of the European film-making fraternity accepts that it makes more sense to be working with Yankee dollars than to stick to one's national pride and remain idle.

Meantime, the dice continue to roll. Hopefully, that elusive jack-pot is not too remote.

# German Swiss Nix French Zone Pix

By JOHN TAYLOR

The year 1967 was one for Swiss cinema historians to note, for it saw the screening of the first home-produced French-language film intended as pure entertain-ment. The film, "L'Inconnu de Shandigor" (Stranger from Shan-digor) opened successfully in two

Louis Roy, is a spy-spoofer which represented Switzerland at both Cannes and Locarno. Negotiations have already begun for international distribution in France, Italy, Germany, the United Kingdom and Sweden, but the twist to the situation is that it will probably not be shown at all in German-

speaking Switzerland.

This is because Swiss-German cinema operators see it more as a French production, and argue, with some reason, that both spy and the spoof are faced with too much competition. Seems a pity, for this is a domestic film at several levels. The music, for example, was written by Roy's father, who is a musician with the Orchestre de la Suisse Romande the equivalent of \$280,000.

Now the pattern of expanding American activity has actively spread to Italy, where a valuable film aid law coupled with a virile of the street of a Suisse Romanne and a composer. The cast, which included Serge Gainsbourg and Marie-France Boyer, seemed to have one thing in common—they are all personal friends of Roy.

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Ben L. Silberstein, President of the Beverly Hills Hotel Corp.

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For a taste of the easy life, call TWA or Mr. Information (your travel agent).



# PROTECTIONISM NG FOR PIX BIZ

# COFFEE, BRANDY & CIGARS OUDTAS UNWISE, ADDITION OF HERMAN C. WEINDERG MARINE BY HERMAN C. WEINDE BY HERMAN

By HERMAN G. WEINBERG

Merely Understands His Time

At Picasso's birth, he didn't utter a sound and hardly breathed. They thought he was dead. His uncle, Dr. Salvador Ruiz, who attended him at his birth and who was smoking a thick black cigar afterwards, heavy a mouthful of smoke night in his face which blew a mouthful of smoke right in his face which caused the infant to make a pained expression and which exploded into a loud (and jubilant) cry.

Picasso at 85: "Today I am, as you see, a rich and famous painter. But when I'm alone with myself, I don't think of myself at all as an artist in the old and great sense of the word, like Giotto, Titian, Rembrandt or Goya. I'm just one who understands his time. This is bitter to contemplate, but it's the truth."

Franz Kafka As to Films

"Franz Kafka always gave a look of surprise when I told him I had been to the cinema. Once I reacted to this change of expression by asking, 'Don't you like the cinema?' After a moment's thought Kafka replied, 'As a matter of fact, I've never thought about it. Of course it's a marvelous toy. But I cannot bear it because perhaps I am too 'optical' by nature. I am an eye-man. But the cinema disturbs one's vision. The speed of the movements and the rapid change of images force men to look continually from one to another. Sight does not master the pictures, it is the pictures which master one's sight. They flood one's consciousness. The cinema involves putting the eye into uniform, when before it was naked.'

'That's a terrible statement,' I said. 'The eye is the window of the

soul, a Czech proverb says.'

'Kafka nodded. 'Films are iron shutters'." (Conversations with Kaska by Gustav Janouch)

Japanese & Happy Endings

"I have become aware that men are unhappy," said Kon Ichikawa, the Japanese film director, recently. "You can even say that they are in anguish and so the only way to show a real man is to show an unhappy one. Oh, I look around for some kind of humanism, but I never People are always complaining; the ending of the seem to find it. Olympic film (Tokyo Olympiad) is an example—why show all that strain and pain, they say. They want happy endings. But doesn't this desire for a happy ending show how unhappy they really are?

#### Danger of Over-Educating Horses

Archaeologists are convinced they have finally found the exact site

of Sybaris, whose pleasure-seeking living was unmatched in history. For the last 100 years, archaeologists have been searching southern Italy for the sixth century B.C. city, which was danced to doom in 510 B.C. by its trained performing horses. The city's luxury-loving ways had made Sybarite a synonym for lavish living.

A dozen possible sites around the Gulf of Taranto have been probed inconclusively in the last 20 years. Then archaeologists and experts from the U. of Pennsylvania and Italy's Lerici Foundation went to work on a site a mile and a half inland from the delta of the Crati River 60 miles southwest of Taranto.

Dr. Giuseppe Foti, superintendent of antiquities for Calabria, said subsoil tests in 1965 proved conclusively that this was the site. Many of the buried structures of the city have been traced. But uncovering the ruins and bringing the city of sweet life back into view are expected

to be harder than it was to find it.

When the jealous Crotonians attacked wealthier Sybaris, the Sybarites galloped into the fray with their crack cavalry. But a Crotonian band began blaring a catchy dance rhythm. The Sybarites charge broke up in a choas of prancing horses. The Crotonians killed the men, enslaved the women, burned the town and diverted the river to cover the city, and wiped Sybaris from the map for all time.

It Pays to Be Ignorant Department

What did Tolstoi, Ibsen, Heine, Maupassant, Nietzsche, Gogol, Voltaire, Stendhal, Schumann, Van Gogh, Toulouse-Lautrec, Semmelweiss, Tausig, Ruskin, Smetana, Tasso and Alexander the Great have in common? Answer: They all died insane.

Alibi for a 'Lost Weekend' Department

The ancient Greeks were a very orderly, rational and logical people, having invented reason, philosophy and geometry. "Every man," they said, "owes five days to Dionysus, five days a year in which he should get drunk and foolish and dismiss the cold forces of logic and reason."

Comforting

"The daily challenge," said Dr. Charles Huggins, co-winner of the 1966 Nobel Prize in medicine for cancer research, "lies in pitting one's wits against apparently inscrutable nature. She can refuse to speak but she cannot give a wrong answer. It is the genius of research to frame a question so simply that a conditional answer is prohibited.'

Over-Simplifying Art

If one is to believe one school of thinking, the great mystery about the Mona Lisa smile is no mystery at all or, at least, can be explained very simply. Da Vinci, being a homosexual, had one of his young boy friends pose for the portrait and the "in-joke" between them resulted in the irrepressible smirk on the young boy's face.

# SIX OPEN IN 2 DAYS FOR GENL. CINEMA

Boston.

General Cinema Corp., Bostonbased national theatre circuit, will open six new theatres in two days, bringing the total operating units

to 150.

Houses are the Manchester Mall Cinema, Fresno, Calif.; Southland Cinema I and II, Hayward, Calif.; Turfland Cinema-on-the-Mall, Lexington, Ky.; Hudson Plaza Cinema, Jersey City, N.J.; Cinema-on-the Mall, Big Flats (Elmira), N.Y.; and Garden City Cinema, Cranston,

#### Carreras & Rifkin At Fete for Corwin Hollywood.

Variety Clubs International board chairman James Carreras will attend the Jan. 9 testimonial esta que arde" (local expression being given in honor of Metropolitan Theatres prexy Sherrill C. Corwin at the Beverly Hilton. Also due here is Julian Rifkin, newly elected prexy of the National Assn. of Theatre Owners.

Approximately 1,000 film industry personalities and execs plus many civic leaders are expected for the Corwin testimonial.

By JACK VALENTI

(President, Motion Picture Association of America)

Washington.

It is time, I think, for all of us to take a hard look at a trend which, if unchecked, could lead on as belonging to a world of its own

to grave danmotion picture industries.

world there are cries for protectionism, for governmental intervention to dam the flow of trade and

commerce among nations.

Jack Valenti

We see the trend in the United used States. At this session of the Congress, thanks to wise and energetic leadership in Washington, we have so far escaped the adoption of import quotas on a number of key products brought into the United States. The battle is not over; it is merely postponed, to the next session starting after the first of

The forces that would reverse the tariff-reducing and trade-expanding policies the United States has been followed for years will be back in full array.

Protectionist devices, we are told, are only proposed as measures of urgency to save domestic industries from threatening com-petition and to maintain jobs that would be wiped out if the foreigner had his way.

But that isn't how it works out. If protectionism is persisted in as a national policy, it must inevitably touch off a trade war, and this is a war which has only losers, never winners.

Take the 16 commodity groups on which quotas have been proposed in the Congress. In a trade (Continued on page 28)

uate, longtime worker in the publicity mines of American film companies but for many years now attached to productions shooting in Britain or on the Continent, Halsey Raines has had time to absorb a lot of cockney English. He speaks of this speech

rhyming slang.—Ed) London. Abso-blooming-lutely means places in the semi-intoxicated; any road is any-world today way.

which revels in baffling inflec-

tions, obscure references and

shut up. Bevvied, bosky, noggy, pippo or swigged mean perked, intoxicated. A bird is a girl; a blag is a wage snatch; bloody, once prohibited, now is a widely bobby or razzer is a policeman. Bomb, in theatrical parlance, is anything doing great business (the opposite of the American connotation). Bonker's, barmy on the crumpet, loopy, not having all your buttons, off the rails, apartments to let are expressions all meaning mentally deficient. Brasses are prostitutes; bread and scrape signifies bread and potentially rancid butter; brolly is an umbrella; bubble and squeak, potatoes and green vegetables fried together. A bufflehead or doddy poll is a stupid person. Bung ho! means farewell; busker, one who sings in the street for money; buzzing, going on.

Just say cabbage and you get a cigar. Cakes and ale or all beer and skittles stand for comfort and ease. Cat-lap is any non-alcoholic drink; char is tea; charvering is having sex; cheery-bye or pip-pip are familiar terms of farewell. Chokey means prison; ciao is so long or see you later (Italian derivative), clobber is whatever gear a person is wearing or carrying.

(Minister's son, Harvard grad-| Cockalorum is a term of facetious endearment; cod's eye and bath water means tapioca pudding; to come over queer is is an exclamation crikey astonishment; cushy is easy pleasant.

A daily is a domestic worker who comes each day. To de-bag is to pull off somebody's pants (often sort of undergraduate hazing). Dicey is risky; diddle, to cheat; dodgey, strange or peculiar; dollop, a small lump of dough or putty; do the downy is to stay in

way.

Bang to rights means captured red-handed; batchy is on the weak-minded side; belt up marked.

Eighteen moon is eighteen months behind bars. To fiddle is to fix a deal or business account, with the implication of netter and the implication o icebox; fuzz, the police; freakout, a swinging party.

Gatey is jumpy; giddy whelk, a silly girl; gink, an idiot; glump, a sulky person. To go for a Burton used adjective of disreputable is to succumb; or in a less lethal emphasis. Blow a peter means to connotation, be lost; gonnof is an rob a safe; a blower is a phone; amateur, bungling pickpocket. Gor blimey is a popular dilution of the oath, "May God blind me" (if I'm not telling the truth). Grass means informer; grumble-guts, a chronic grumbler; guzzle-guts, a glutton.

Half a stretch is a sentence of six months in jail; hanky-panky is trickery or fraud; haybag is a woman in a strongly derogatory sense; hokey-pokey, swindling or

Jazey is a wig; to keep your pecker up is to keep your courage up; kicksy-wicksy, a wife; kip down, go to bed; knocking-shop, brothel.

A lag is a hardened prisoner; larking is a suspended sentence; down your knife and fork, fall off the perch or snuff it is to die. Loo is the good, old-fashioned British w.c. Lor' lumme! is an exclamation of surprise (from "Lord love me").

Madly beady means good and sore; a meat wagon is a black maria; to muck up is to mess up or (comparable to rhyming spoil Americanism).

N.B.G. means no bloody good; nannie, a children's nurse; narked, annoyed; nicked, caught by the cops; nipper, little child. Not the foggiest indicates no notion whatever about the topic of discussion.

To oil the knocker is to tip the porter or caretaker; an oof-bird is

wealthy person. P.D. is preventive deter ion; pacey is living it up; a pad or digs are informal lodging-places; parky is snappy or chilly; pawky is shrewd. To pig it is to live in a condition of dirt and disorder; plonk is cheap red wine; a ponce is a pimp; posh is smart or su-perior. A pub-crawl is a journey from one public house to another, with a drink at each one. Purko is

beer. Red, white and blue is cold salt beef.

Sarky is snappy or sarcastic; the Scotchman's cinema is Piccadilly Circus; to be screwed is to be paid of Institute credits. During first your salary! Scotch and bubbles is nine months of 1967 only 15 new features were lensed here, plus five coproductions abroad. But skint or stony means broke; a skivvy is a lowergrade domestic servant; slap, any kind of informal makeup. To sling a slobber is to kiss. Down Stepney way a slug-abed is a sluggard; a smasher, a feminine knockout; smashing time, a swell time. Snout is tobacco; to spend a penny is to visit a lavatory; spiky means extremely High Church; sticking your hooter out is poking your nose about; stiff can mean any item of currency. A stretch is one year in jail; summat is something; to swot is to study very hard.

A tally-wife is a mistress; teddy boys are young street ruffians affecting Edwardian costume. Telly is the normal word for television; tenpence to the shilling means feebleminded; to throw a spanner, to interfere unwisely. A tonguepie is a severe scolding; trendy means being with it; twee is affect-

ledly whimsical.

# Stagnation to a Film Boom In Argentina; Outwits Video; **Reform Nat'l Film Institute**

By DOMINGO DI NUBILA

Buenos Aires. Institute's subsidy to audience's favor was virtually competed by the Argentine film industry during 1967. Both dilettantism and corruption had emptied NFI's coffers, but even prior to that some producers realised that a "return" to popular entertainment might pay off by taking advantage of both
(a) the talent developed by television and (b) the elements tv couldn't use, i.e. sex, color, openair spectacles, etc.

By this route they attained some hits and a few blockbusters during 1965 and '66. In 1967 they had even better results at the b.o. At least six pix did big money: diablo con este cura" (To Hell With This Priest), "La muchach-ada de a bordo" (The Boys Abroad), "Villa Carino" (name of B.A.'s favourite lover lane), "Ya B.A.'s favourite lover lane), "Ya tiene comisario el pueblo" (Town Has Now a Marshal), "La cigarra meaning that a fire broke in a hot-bed hotel) and "Quiere casarse conmigo?" (Would You Marry Me?). Others did well albeit somewhat below expectations, among them "Cuando los hombres hablan de mujeres" (When Men Talk About Women), "Escandalo en la familia" (Family past, no major banking problems Scandal), "Esto es alegria" (This are foreseen in a short-term per-Is Joy), etc. Several more at-| spective.

tracted viewers enough to have a The shifting from National Film profit or else to recover costs, not counting either foreign nor future tv exploitation.

> Meantime the Institute itself was being cleaned up by its topper Adolfo Ridruejo. Most producers decided to wait for the new Cinema Law and the resumption the growing b.o. take of native product ended with speculation about law, credits and the Institute, Production has now rocketed from near-stagnation to what amounts to a boom by Argentinian standards. In the last quarter of the year camera work started for as many pix as those made in preceding nine months.

Prospects are encouraging for 1968. Coproductions are steadily increasing, new equipment is being brought into the country, higher budgets promise a betterfinished product and good use is being done of both local and international talent. Furthermore, with NFI streamlined and in the black, plus a new law that ended the financial incongruencies and underhand maneuvering of the past, no major banking problems

# **Groaning Film Costs**

By ANDREW W. FILSON

(Director, Film Production Assn. Of Great Britain)

It is quite possible that the risig costs of production could spiral the industry into a crisis, not tomorrow but perhaps the day after tomorrow. Of course the public likes quality, which costs money, so cheese-paring can be a false economy and, f course, some of the most expensive films make a fortune. Nevertheless too many films cost more than is necessary and more than can be recouped. The winners have a lot of work to do carrying their weaker brethren. So what can be done?

It is not for me to describe what happens in other countries or to suggest remedies for them. All I can do is to look briefly at the position in Britain, but I believe that the problem is an interna-tional one. And I must make it clear that I can only give my own personal views which are not necessarily shared by all the members of my Association.
It is far too easy to blame the

other guy for rising costs and one of the easiest targets is the trade unionist who hugs some ancient rule left over from different days. We all know how they can waste time and money, but by collective negotiations and good management these things have, in great measure, been changed. More improvements are possible and we nag incessantly, but in Britain at any rate I do not feel that our trade unionism is a main cause of high

#### **Improvements**

Let's find another scapegoat. Such as studio managements? Are they old fashioned dullards playing with old fashioned toys? I have, from time to time, heard tenants say unkind things about the studios they have used, but our studios have spent a great deal of time, thought and money on improving their buildings, equipment and organization. Early in 1967 the London "Times," which is a sober paper sparing in its praise, had an article entitled "Britain's Film Studios Adapt Themselves to Change" and explained that this Change" and explained that this "de ves from the development of London as a major centre of international film production.

It was a fair judgment. In all the major studios new shooting stages have been built with lessons learned from other studios, film and television, foreign and British. New equipment in sound, camera and editing departments have been installed and of particular interest has been the improvement of facilities for the complex requirements of big musicals. In the construction shops greater efficiency has been secured with new materials and equipment. The process of inquiry and interchange of information is continuous. A genercus tradition of mutual help as between studios has led to the es-tablishment of a series of technical committees. Their combined effect is something in the nature of a central research institute. My Association has asked them to look afresh into needs for new equip-ment and materials with a view to further discussions with manufacturers. It is a never ending job and cur studios do get on with it.

#### Are Directors Reckless?

Another suspect is the film diit has been said, spends money as if it wasn't his bad luck to its owner, Sir Jona-We approach delicate ground Film making is a creative activity in which the mechanical efficiency of a factory cannot be expected. Attempts to straightjacket a director may only serve to reduce the value of what he is creating. He has to feel his way and test his feelings, so to a great extent he must be left free to pursue his vision. Nevertheless this principle should not be carried to extremes. There is a need for a diplomatic partnership between the producer and the director and no one would suggest that this is always

Does this perhaps put the producer in the dock? You might expect the Film Production Association to discount the possibility that it is their own members who are responsible for the excessive costs, but we have in fact dis-cussed this problem, nct just in secret session but openly with representatives of other bodies. I must confess my own view that

sometimes indeed the producer tributor who has invested millions does exercise less control than he over a programme of films needs should over the planning and all he can get from the profitable management of the film. He is films to pay for the losses of the responsible for the spending of large sums right through to final completion. Does he always choose and supervise his subordinates shared the risks. There seems to with the care which is required? It would, of course, be strange if is that if a star, for example, takes there are not the less efficient a lower fee and ventures the rest among producers as there as among other groups of people.

The producer is not, however, always the final boss, not if he gets money from a distributor. The job of distributors is to finance and sell a film, not to control its making, but surely the distributor has both an interest in production economy and a responsibility. His role is to back men and ideas, not to do the job himself, but it is not outside his terms of reference to encourage a new attitude to production costs. Indeed my own view is strong that the distributor should—and can—give a more urgent incentive to economy.

#### Talent Costs

Let us take for example a major source of high costs not yet mentioned—the huge fees so often paid to creative talent of many sorts. Here we are dealing with an international market in which the competition for a rare commodity is acute, so it is no use holding up hands in puritanic horror. Top talent will get top money, but there is a more rational way of rewarding them and that is by letting them share in the success of the film. It is economic madness to give them a share of the gross, but a share of profits can have constructive results. If in their individual contracts creative talent gets lower fees and a share of profits, then the basic negative cost of the film is reduced. Moreover producers, directors and artists, who have a profit share, will a real incentive to avoid waste, for the lower the costs the sooner will they become entitled to a share in profits.

unprofitable. And he sees no reabe two answers possible. The first of his usual fee on the success of the film, then he is in effect sharing the risk. The second answer is that, if the idea is applied efficiently, then the costs of all films will be reduced, the whole investment programme will be less risky, recoupment will be quicker and losses will be fewer and lower. Let me repeat that the saving is not only secured by a reduction of top fees but by the cutting edge which the profit motive can give to the desire of the producer and others to avoid wastage.

#### Who Shares Losses

Many stars and others would like such a system for they could spread out their tax burden and provide for the possibility of leaner years ahead. But they are suspicious. Stories, often wildly exaggerated, are told about inflated distribution costs which make the prospects of sharing profits illusory. The cynicism on both sides is deeprooted and obstructive. The distributor does not want to give away a share of his profits, as no one, he says, offers to take a share of his losses. This is a reasonable attitude if someone claims his usual fee plus a share of profits, but the case is different if the initial fee is lower and the extra depends on results. On the other hand, who wants to take a lower fee, if he thinks the film will always be kept in the red so that there are no profits to share?

There is no magic formula to break this vicious circle. It can be done and of course on particular films it has been done. My guess is that if any distributor made it his consistent policy to op-This is, of course, often done, but why is it not done to a greater extent? One reason is that the dis-

# **Tricks of Screen Dialog-Writing:** A Question Answers a Question

By HARRY PURVIS

Ever notice that characters in when I bring up the subject of films have a habit of answering a question with another question? "Why don't you leave this town,

"Another gift from one of your lovers, Naomi?" "Clyde, must you always plcy

the jealous husband?"

"What's to stop me from killin' you right here and now, Mason?"
"Just how far do you think you'd get in these woods without me, Harkness?"

"Lady Margaret, how come you

here in this strange guise?"
"Do you not find me pleasing as a tavern wench, Lord Rodney?"

"Isn't this idol supposed to bring

"Surely, Professor, you don't believe in such superstitious non-sense?"

"Why don't you mind your own

business, wagon-master? "Why are you looking at me

that way, Captain?"
"Hasn't anyone ever told you that you're a most attractive woman, Lady Cartwright?"

"On, Royer, ....enough already?"

\* \* \*

"Don't tell me you're the notorious Singapore Rose?"

"That shocks you, doesn't it, Brad?" . . .

Mark-now, before you get hurt?"

"Can you ever forgive me, Blanche?"

"Forgive you for what, Harveythe only real happiness I've ever known?"

"Surely, Sir Percy, you jest when you say the crown jewels are missing?"
"Do I look like a man who jests about 5,000,000 pounds, Inspector?"

#### MEMPHIS HARASSES HIM

Sowder Hit By 'Warm Bed' And

Memphis.

Ted Sowder, skipper of the New "Why don't you two save that fightin' for the Indians?"

Airways Theatre, nabe house playing "adult" product, who is under a Grand Jury indictment believed. an obscene film rap, is now facing trial on two more charges of "vio-lating the state's obscenity statute." Sowder's Grand Jury "boxscore" in this area reads as follows: He was nipped on the initial indict-ment for the film titled "Warm Bed," and then the Shelby Grand

"But, Sally, why didn't you come to ME when Carter ran out on you?"

"Oh, Roger, haven't I hurt you chough already?"

"Ok already?"

"Bed, and then the Shelby Grand Jury followed suit with indictment No. 2 on "Male Service."

Sowder's first indictment was served on Sept. 12 and his latest was handed down last week Beth indictments were based on two counts each of "possession and exhibiting obscene films." The hibiting obscene films." The charge is a misdeamenor in Tennessee and Shelby County. Memphis county seat. Conviction in these cases carries a maximum of these cases carries a maximum of logical. But was it illogical?

Any subject introduced in on us. She referred to as what s-n.s-name and in discussing a book she would talk about that trollop in Paris, you know the one I mean, who logical. But was it illogical?

Any subject introduced any ner-"Why is everyone so mysterious one year in jail plus \$1,000 fine. | Any subject introduced, any per- husband, not in the end, anyway.

# No Room For Little Films

[IN AUSTRALIA]

By ERIC GORRICK

As true of recent years, and duly noted here, Australia has become a film market for major attractions only. There is now little interest in, and perhaps little patience with, minor releases. They must be boffolo. Showmen here are naturally impressed with the three-year run for Fox's "Sound of Music" and a two-year run for Metro's "Dr. Zhivago."

These big ones engage the enthusiasm of the major circuits, per Greater Union and Hoyts. The term "hardsell" here means films upon which full promotional force is focused.

In Sydney, for example, there are 14 hardsell cinemas, three non-

hardsell, one weekly-change and two moveovers, leaving little room for minor pix. Consequently distributors' vaults today hold stacks of unreleased backed-up product.

Aussie exhibitors still have the protection of a 25% right of rejection of foreign (including U.S.-made) pix, another reason for

the distribs' stockpile, and disadvantage.

Suburban exhibitors cannot compete with heavy opposition from sporting clubs playing class floorshows with imported talent, plus poker machines reaping in \$200,000,000 yearly, by playing run-of-

Local teevee station operators, using around 52 vintage features weekly, would jump at the opportunity to use pix presently withheld but exhibitors' protection clause intervenes. Say the exhibs, "We don't want 'em; but you (tv) can't have 'em.'

# Maternal Logic

■ By HERBERT R. MAYES

(As a longtime magazine editor, notably with Good Housekeeping and McCall's, circulated among celebrities, the reaction of his mother to these personages is the substance of the following affectionately amused recall.—Ed.)

of her day-she died recently at 96-my mother was considered well educated. In the area of English, she did not misuse words. She was not a genuine Mrs. Malaprop. Generally her syntax was in order. It's simply that what she said was just offbeat enough to make you stop and think. And when you stopped to think, there was little point in debating. What she said was so; a kind of senseless sensibleness.

When she said to Carl Van Doren, who had been headmaster at Brearley, that the trouble with school is that they knew everything before you get there, she was making a reasonable observation that left him speechless. Later, she asked me if he was Dutch. "His parents may have been," I suggested, "but he cerainly is all American." "Never mind all American," she replied, "Dutch is Dutch. After all, there was Hans Brinker and the skates." In another moment clinched her argument. think he had a sister," she said, not indicating if she meant Hans or Carl. In either case she would have been right.

Daniel Riordan, a longtime Congressman, was a close family friend. "That man could be President." mother was fond of saying. "if they'd let him." "Why should they let him?" I once decided to ask. "Because," she said, "they was they have be said." won't." Which was perfectly plain,

of course. Her given name was Mathilda, which I liked, but she never refer-red to herself as, or was called by others, anything but Tillie. Somebody asked her why. "Because Til-lie is Tillie," she said firmly, "and Mathilda is not." Would anybody presume to get in the middle of

I lived with my mother, or she with me, for 40 years. Frequently I had guests for dinner, and occasionally I would invite mother to join us briefly. Once there was Bennett Cerf. "He's a very interesting man," my mother said, remembering chiefly that he lived then in the Hotel Navarro. "but it's no life for a scholar—think of all the tips!" When Gordon Seagrove visited, I had to explain that he was famous in advertising circles. "Just imagine," my mother broodthing, he looks like a doctor."
"And," I asked, "for another?"
"For another," she said waspishly, "you don't go around in advertis-ing circles."

One evening, after Sinclair

Lewis and I were at home going over a serial he had just written for me, my mother looked in on us.

For a native-born New Yorker son discussed, and there was a ready comment. John D. Rockefeller was in the news because of some huge bequest. "Ah, yes," said my mother philosophically, "but what's the use of money if you haven't any?"

When she saw her first plane in the sky, she watched it for a while and then shook her head. "They'll never do it," she stated flatly. "Won't do what?" I wanted to know. "But absolutely never," she said, glaring, and I didn't pursue it.

For a period of years we had a cat. One day it disappeared, "Mark my words," my mother said, "that animal will never come back as long as he lives. And if he does, he does." Ultimately the cat returned. "I told you," mother said. It was absolutely so.

#### Hearst and The Maine

when I arst went man ploy of the Hearst organization, When I first went into the emmother was mildly concerned, hope it's all right," she said, "y know Hearst, he sank the Maine."
I told her that was nonsense. 'Don't tell me it's nonsense," she insisted, "if it's not true, it's not true." Which is what I thought I had said in the first place.

She adored the theatre. But to be any good, a production required changes of sets. Otherwise, "One set," she would exclaim in disgust, "they call that a show?" Society Loke Pearl claim in disgust, "they call that a show?" Seeing John Barrymore in the picture "Beau Brummel," she was ecstatic. "He's the finest actor since Shakespeare." she decalred, "ask anybody." "How would anybody know?" I inquired, "since nobody alive has ever seen Shakespeare?" The look was pitying. peare?" The look was pitying. 'Just ask," she said. She was exceedingly fond of Carus) records.
"There's a voice," she observed
once, "but he wouldn't be anything without it. Alma Gluck wasn't. Alma Gluck wasn't what, I asked. "She wasn't Caruso," was the an-

Mother was an omnivorous reader of novels, devoured everything, and had practically no recollection of anything. Her taste was so catholic that, when I was first old enough to acquire a library card, I would withdraw one book on that card for myself, two books for my mother, and three books for her on her card. The librarian must ed, "and such a nice man. He should've been a doctor," "Why," I asked, "do you think he should have been a doctor?" "For one George Barr McCutcheon were two of mother's favorites, but she went as avidly through Hardy and George Henty and William Dean Howells and Anthony Hope and Boccaccio. She never skipped. It it was printed, it was meant to be read. Not remembered or under-stood—just read. Most characters she referred to as What's-h:s-name-

# BRITAIN'S MANY FILM CHARMS

# **Histrionic History**

-By WALTER WINCHELL -

Ethel Barrymore struggled through two decades of failure . . . Oscar Hammerstein's zero period endured almost a dozen years . . . "Over There" was composed by George M. Cohan to fulfill Nora Bayes' request for a patriotic tune to sing at a Liberty Loan rally when World War I exploded. Cohan created it in a half hour . . .

Heywood Broun's classic counsel to young reviewers: "You are part of a hazardous profession. Let us suppose you go into a theatre containing 300 persons. Of these 300-200 must know who you are. containing 300 persons. Of these 300—200 must know who you are. Of the 200 who know who you are, 75 must try to shake your hand. Of the 75 who shake your hand, at least 50 must be your mortal enemies"... The highest salaries during vaudeville's golden age averaged \$3,000 to \$4,000 a week for two-shows-a-day... When Sarah Bernhardt graced the Palace stage she received \$7,000 per week in advance—and in gold coins. week-in advance-and in gold coins,

W. S. Gilbert & Sullivan offered this shrewd counsel: "Success is a wonderful thing. But one-half of knowing what you want—is knowing what you must give up before you get it"... "Vaudeville" is derived from the French Vau de Vire, the valley of the Vire River in Normandy where quaint and sprightly ballads were sung... The longest-running show was "Rip Van Winkle." Joseph Jefferson starred in it for 40 years... Many of Broadway's leading showmen ended up broke. Riches-to-rags yarns include Zlegfeld, Arthur Hopkins, Al Woods, Charles Frohman, Charles Dillingham and many others... Critic James Agate's definition: "A professional actor is one who does his job well, even when he doesn't feel like it. The amateur is one who can't do the job, even when he feels like it."

Talk about egomania. Nancy Oldfield, one of Britain's fabulous sparklers, was always carried to the playhouse in a chair by two footmen. She never spoke to other members of the company offstage... Bert Williams was the first of the great Negro stars. When he joined the "Ziegfeld Follies" other performers objected to his major role. His part was whittled down to one song. On opening night his one song drew 20 encores. His original part was restored.

When Sarah Bernhardt was 75, medicos urged her to ease up. Instead of her usual tour of 50 cities she cut down to 40 . . . John Barrymore's graphic description of audiences: "Audiences? No, the plural is impossible. Whether it be Butte, Montana, or Broadway, it's an audience. The same great hulking monster with 4,000 eyes and 40,000 teeth. What a wonderful monster it is, with a hide that might have been torn from a battleship, and warts on it like hills. And that monster unit with one great mind makes or breaks men like me."

The birth of the Ziegfeld saga; Anna Held suggested a Parisian style revue to Flo, the showman . . . Harry B. Smith (hired to script the show) once wrote a column called "Follies of the Year"—and decided to use that as the title . . . Cole Porter's "My Heart Belongs to Daddy" and Irving Berlin's "There's No Business Like Show Businesses" became propular classics although they were anistically connesss" became popular classics although they were originally composed as throwaways . . . They were created to let the curtain come down-so the next scene could be set.

George M. Cohan's record remains unmatched. He wrote and produced seven hits in one season. His income that year exceeded \$2,000,000. That was during the low tax days, folks . . . Back in 1919 New Yorkers were easily shocked. Tallulah Bankhead created an editorial uproar simply because she refused to wear hose while on stage . . . G. B. Shaw penned one play as a valentine for Mrs. Patrick Campbell, an actress he adored. The classic "Pygmalion."

Oscar Wilde brings down the curtain today with this favorite: "Actors are so fortunate. They can choose whether they will appear in tragedy or in comedy. But in real life, it is different. Most men and woman are forced to play parts for which they have no qualities. The world is a stage, but the play is badly cast."

# EVER 'RUNAWAY'

By ROBERT F. HAWKINS

Ask any visiting Yank producers -and the numbers in the past year have been legion-what has brought them to the United Kingdom in such soaring numbers during the past twelvemonth and you'll hear lots of reasons but never the hateful-in-Hollywood and cherisher of fond childhood never the hateful-in-Hollywood term "runaway."

Generally, it's a composite. There's the Eady subsidy plan as composite. financial incentive. "Swinging London" might be a personal one. There are the recognized firstclass production facilities, the reliability of British film technicians. And, of course, the not indifferent advantage of the common lingo—though some may argue that much "English" jargon remains largely undecipherable to the American ear, hence vulner-

More than one visiting American has also cited the "freedom from filmic convention," the 'license to experiment" as further advantages here while others have variously sung the praises of British settings and/or source material as further drawing cards luring the Yank to the UK.

But where general agreementas much agreement, that is, as can be found nowadays in the film industry—pertains is on the realm of talent, talent which Britain at the moment has with license to sell, and in all fields, be it writing, acting, directing, or what have you. You name it, and you'll find a leader or innovator in Britain. The British talent pool, the con-sensus seems to be, is hard to beat nowadays for depth and versatility.

In writing, which more and more film moguls are admitting is the key to the future, Britain has been providing in-depth supplies, and with each of the majors pointedly setting up and/or bolstering their UK story departments, there's bound to be more to come

In acting, and speaking alphabetically, the British legions are everywhere. Indeed no list reeverywnere. Indeed no list remains up-to-date for long. We mention Ian Bannen, Alan Bates, Shirley Bassey, Cilla Black, Honor Blackman, James Booth, Dora Bryan, Diane Cilento, Wendy Craig, Michael Crawford, Tracey

(Continued on page 28)

# MODERN MASTERMINDS' SCORN OF MUCH-LOVED **OLD FILM TRADEMARKS** By GERALD PRATLEY

Toronto.

itching-to-change-everyhing gen-

The new Warner Bros.-Seven Arts trademark fills me with misgivings. Will it bring about similar changes in the design of other studio's trademarks-even if there are no mergers between them? With studios being bought up by industries having no connection with motion pictures will there be moves to modernize trademarks, to turn long established designs into modern wriggles? The prospect is saddening because it represents a break with the past we grew up with.

memories now threatened by the

When we look back over the Hollywood period in the history of the feature film we may well criticize the former policies, structures, power-plays and dictatorial attitudes of the major studios. Yet for all their faults they were entities pure and peculiar to them-

selves.

No film enthusiast worthy of being called an admirer of cinema can fail to respond to the fact that in our early life, such companies as Metro, Warners, Paramount, Fox, Columbia, Universal, RKO, United Artists became a very real part of our existence-even if we had never been to Hollywood.

The reason for this is simple: if you went to the movies every day or many times a week, you looked forward with excitement and anticipation to the trademarks appearing on the screen as the lights darkened and the curtains slid back, each one representing a certain kind of film, a certain group of stars and directors.

There was MGM's magnificent and friendly lion looking out of his beribboned oval, who roared dutifully, turned his head to his right and lapsed into haughty silence; Paramount had its mountain ringed with stars; RKO's tall transmitter beamed out with radio signals its company name; Universal went gaily around a starsplashed globe; Fox's searchlights

stabbed the sky over a city of the (Lamentation which follows future, with a throbbing introduc-emits from one of Canada's besttingling fanfare by Alfred New-man; UA has always been content with its letters alone in a box with the sides pointed; Columbia's lady with a beacon shone reassuringly; and the Warner freres' famous shield came dramatically to the fore, accompanied by an exciting fanfare by Steiner or Korngold. And we shouldn't forget Herbert J. Yates' Republic eagle high in his craggy retreat, Monogram's monogram and Allied Artists' double A.

Of all these now historic legends, several of them are thankfully still gracing their company's pictures unchanged-although too many projectionists cue their films in after the trademark. Universal has streamlined and made sterile its famous globe; RKO, Republic and Monogram have long gone but live on in television; and Allied

Artists is fast disappearing.
The original UA design is still in use in the UK and Europe, but has been modernized several times over here and now the name is spelled out and enclosed in a circle, accompanied by the phrase 'a Trans America Company," an uncomfortable reminder that the film companies are not all pure and peculiar to themselves any longer. I mourn the passing of Warner's shield. The new symbol looks like a cross-bred animal that turned out a freak—a mutation looking back at what's left of its former self with shocked surprise.

# Balto. Bows New Cinema; MGM's Lefko Keynotes

The first new theatre to be built in the downtown area had its official opening last week with a showing of "The Comedians" and good showing of the town's citizenry.

Present at the opening and among those who spoke before the film began were Peter Glenville, director of "The Comedians," Jack Fruchtman, head of the JF Corporation that will operate the new theatre, and William Donald Schaefer, president of the City Council. Missing was Mayor Thomas D'Alesandro 3d who bowed out because of illness.

Actually, the festivities had begun earlier in the day at 11:30 a.m. with a ribbon-cutting ceremony at the entrance to the theatre. This was followed by a Rotary Club luncheon at which Morris E. Lefko, vice president of MGM, was guest

speaker. Lefko told the Rotarians the film industry was a "great industry and must be to survive all the competition that we have had from other sources since the vent of radio." He recalled how radio threatened films, how sound revitalized the industry and how "a new villain by the name of television arrived on the scene."

Lefko said "all of us in the industry were worried," and added that things looked "bleak for a number of years because people were glued to their sets. But we learned how to live with tv.
"Today," he said, "all film com-

panies are in healthy positions because of their backlogs of films, and we at MGM are especially fortunate as we never sold any of our films to tv. Everyone of our negatives belongs to us and has merely been leased to tv stations for specific showings."

The Tower, simplistic in design, seats 605 and is located in one of two new apartment-office buildings being erected as part of the Charles Center rehabilitation program. There is underground parking for patrons of the tower.

# **Puerto Rico Closings**

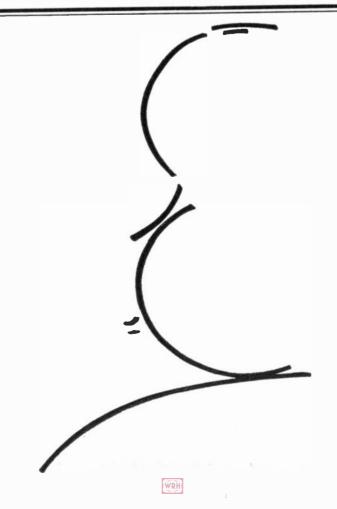
San Juan, P.R. Commonwealth Theatres, the island's largest motion picture chain has permanently closed the Lorraine Theatre, in Santurce, and is expecting to close "a few more, because they have been losing money the past several years." Also closed by Commonwealth Theatres is the Majestic in the town of San Jose. Deficit operations were also cited.

Rafael Ramos Cobian, head of the chain, said "the Lorraine Theatre's contract will not be renewed with the owner of the building, but I understand someone else may

The Lorraine, on Ponce de Leon Avenue, opened its doors in 1928. Until 1953, it was known as the

Commonwealth Theatres of Puerto Rico reported an 88% rise in net earnings for the six months ended Oct. 31, compared with same period of previous year.

Earnings increased from \$87,666 (17c per share) in fiscal first half of 1966 to \$166.253 (32c per share). Sales rose to \$2,515,424 compared to \$2,154,284 for like period last year. Revenues from theatres here and in New York City also showed improvement. Company operates vending and concessions, screen advertising and commercial real estate in addition to film exhibi-



# To Britons An American Film Institute Induces Rapture Spelled A-r-c-h-i-v-e

🕶 By STANLEY REED 🕶

(Author of the following comprocess is rigorous and the cost archiving. The educational and mentary on British happiness that, spread between state and induscultural demand for show copies

about here. I except the Iron tionale des Archives du Film, but centre of such an operation. Curtain countries, lavish in their effective integration of effort in provision for film since Lenin's such matters as preservation covfamous remark that "the cinema is for us the greatest of the arts.")

But the countries of Western Europe, including Britain, have got by until recently on enthusiasm, backed by meagre and often precarious state subsidies. A year or two back Sweden made a breakthrough, setting up a wellbeeched Film Institute, headed by a vigorous young businessman; still more recently, Jennie Lee has happened in Britain—she is Harold Wilson's appointee as first Minister for the Arts—and despite a tottering pound, the Arts grants have been stepped up, that of the British Film Institute by 60% in two years; but we don't have \$5,000.000,

As director of the British Film Institute I have met many U.S. Government officials, film magnates and filmmakers. I have begged one and all to seek to get American Film Archive set up; this to an outsider looks to be the first of the many tasks that face A.F.I. and George Stevens Jr.

America, the greatest film producing country in the world, industrially and artistically for I have no doubt that in the perspective of film history America be seen to have outclassed all her European rivals) owes it to herself and to the rest of us to see that the heritage is preserved. America cherishes her literary achievement and seems to be an indefatigable collector of manuscripts and mementoes of pretty well anyone who has ever put pen to paper, but I suggest that her film achievement is immeasurably greater; yet it has always been treated as commerce. One suspects that even now the newly-awakened awareness of the importance of the great American movies owes something to their commercial revival via television. Don't under-value the American cinema: it is pioneer art of top importance and must have its museum.

#### Much Is Needed

I know, of course, of the valiant work done by the Museum of Modern Art in Manhattan and by Eastman House in Rochester, N.Y., but something a good deal bigger, actively backed by an industry that has more to be proud of than it seems to know, is called for. Whether this is achieved by the expansion of existing organisations, by their coordination, or by the setting up of something new is a matter for the interested parties and George Stevens, It is good to know that he has the backing of the industry.

In tackling the archive problem, America has the advantage over us of existing legislation which empowers the Library of Congress to claim copies. In Britain, we have struggled on for 30 years with a voluntary system which does not work. We have firstclass selection machinery, employing leading critics and subject experts to nominate material in both the film and television fields for permanent preservation in the interests of posterity; but in practice we get a good deal less than half the material we ask for.

Because of this we are now preparing a case to put up to the government urging that we be given statutory powers. The industry is naturally reluctant to accept obligation, but we believe both that legal powers are necessary and that they can be applied without hardship if the selection

We want A.F.I. in.

at last, there is an American Film American Industry in Britain has in Europe, as in America. At any Institute, holds the post in London of Director of the British Film Institute.)

London.

The rising sun of the American Film Institute is watched with fascination in Europe. The new Institute has \$5.000,000, the sort of money we don't even dream about here. I except the Iron

American Industry in Britain has not been ungenerous to us and our collection of U. S. films is substantial. We want to maintain it as a second "insurance collection"; but the comprehensive archive must surely be American. European interest in the A.F.I. is to some extent selfishly montaive tivated. There are long-established links between the older Archives and Institutes, mainly through the Federation International basis and the American industry must lie at the centre of such an operation.

The principle on which such an arrangement with the film trade is erage of world output has not yet founded must be one of mutual been achieved. The permanent pride in the cultural achievement secretariat of F.I.A.F. is inadesecretariat of F.I.A.F. is inadequate to its growing task. Some of us see the advent of a new major on the international film institute scene as a stimulus to world organisation on an adequate scale. Europe is ready, but needs the vigour and confidence which American participation can give. We want A.F.I. in. a modest profit into the pockets

Nor am I thinking only of of the latter.

# LEVINSON'S NEWORD DICTIONARY

Leonard Louis Levinson, author of "The Left Handed Dictionary" and "Webster's Unafraid Dictionary," plus the forthcoming "Bartlett's Unfamiliar Quotations," herewith offers the beginning of another wordy cause—a compilation of newly-coined cognems\* (a Neword, swearing softly to herself. since there has been no other word for word) needed in the new world of 1968.

\*COGNEM. Collection of grunts not entirely meaningless. CLINGLE. A singing commercial that sticks in your mind. HANDANGO. A Spanish dance performed with castanets only. JAMBLE. What you are likely to get into at a gambol. GAMBULL. A faux pas at a Lambs' Gambol. SKINK. A skunk who thinks he's a mink

FRIGIL. A cold wait. CLUNCH. To eat peanut brittle at noon.

PERHAPSBURG. 1) A middle-European with a clouded title.
2) Hollywood.

TALENT-SCOWLT. A film studio official who hates new actors. FRAUDITION. A talent-scowlt listening to someone dance when he's already cast the part.

DRESSTITUTE. Without a stitch to wear.

SUBCILIOUS. Lowering the eyebrows.

YESKIMO. An agreeable Northern Pole.

EXTEMPERRONEOUSLY. Wrong on the spur of the moment.

ARHORTION Fear of pregnancy.

ABHORTION. Fear of pregnancy.
RANDYVOUS. An extremely passionate secret meeting.

MASSIGNATION. A randyvous for ten.
INAUDITORIUM. A hall with bad acoustics.

FRAUDEL. A prostitute who calls herself a model when arrested. OUTGRATE. An ingrate who pretends to appreciate.

LUP. Your lap when you stand up.

EXITAINMENT. A show you walk out on.

CREDIT-GUARD. A wallet with no place for money. PRECAUTIOUS. Looking both ways before crossing a one-way

street.
POLLUDICULOUS. Drink-silly. STERNSTILE. A subway gate you better back into.

NEVERGREEN. Having a brown thumb.

ESCUE. To inquire before helping.

MOISTY. Not being thirsty.

SNOTTER. An otter with a cold.

REMOLISH. To tear down a second time.

HOLYHOCK. A tall flower growing in a churchyard.

UNSPIRE To discourage.

A tall flower growing in a churchyard.

UNSPIRE. To discourage. SHOWAWAY. One who sneaks aboard ship without a ticket and

doesn't hide.
DROP-IN. A showaway at school.
AWFFLE. A low-grade waffle.

UFFLE. A bad truffle.
SEAGLE. An ocean-going king of birds.
SMEAGLE. An egotistical emperor of the

SHEAGLE. A female eagle. SHLEAGLE. A lady lawyer. REAGLE. A California eagle. A Holiday House for cows. SGREEN-TEST. An audition filmed in bad color.

PADOGA. A pagoda for hippies. CUECUMBER. An actor who feeds lines badly. PLUSTERED. Flustered by drink.

PLUSTERED. Flustered by drink.

MUSH-MOOSH. A face that's a mish-mash.

OUTFANT. A baby being aired.

NOBBISH. A stylish nebbish.

DEBTONAIR. Smartly dressed on the cuff.

SNEER-DO-WELL. An arrogant prodigal.

BIDDLE. An inadequate offer.

BIGOR. Blind prejudice run amuck.

ANTASTIC. Not very fantastic.

GRANDY. Ten-star cognac.

MOOK. (noun) A meek schnook.

MOOK. (noun) A meek schnook. (adj.) Meeker than meek.

(adj.) Meeker than meek.

SHISHKEBOBBLE. A mistake with a skewer.

SHUSHKEBOB. Shishkebob prepared according to a secret recipe.

SHISHKEBLAB. Opposite of shushkebob.

SHUSHKEBOBBLE. Shishkebob prepared according to a secret recipe, but something went wrong.

FATCH. To patch a split caused by stoutness.

WHOUSTER A pictolease hought at discount

WHOLSTER. A pistol-case bought at discount. GNAWBBLE. To chew ferociously. SULFURIOUS. Mad as Hell.

# **Breaking Into The Movies** At Age 22 (Months)

[From United Features Syndicate Columnist's Just Published (John Day Co.) Book, 'Mockridge, You're Slipping!']

#### By NORTON MOCKRIDGE

just 22 months old.

Up until that time I'd been quite a success in life. I was a pretty, rosy-checked baby with a few freckles nicely placed here and there. I had tousled, reddish-gold hair and a quick and winning smile. I'd been drooled over by ladies, patted on the head by yelled and yelled. gentlemen, and adored by my parents and relatives.

Then, one hot July afternoon in 1917, something happened on the beach at Atlantic Highlands, N.J., that changed the whole picture. I was sitting in the sun, wearing a blue woolen bathing suit that extended from my neck to just below my knees, and I was loading sand into my blue and yellow pail with my little red shovel. I was having a wonderful time, when along came a motion picture crew.

There was a director attired in riding breeches, puttees, a belted and pleated coat and a widebrimmed fedors, and carrying a megaphone. There was a cameraman, wearing his cap backwards. and carrying a hand-operated camera on a tripod. And there was a tall, voluptuous, flaming redhaired actress with an enormous bosom. She was wearing something akin to an evening gown and, as she sloshed through the sand in

Suddenly, she spotted me.

to the director. "We don't have to go any farther. Look at that kid there. The one with the red hair. That's the one I want!"

And so, at the precious age of 22 months, my big moment had come. I was about to launch my motion picture career. And I had a big jump on my contemporary, Jackie Coogan. Although he already had toddled onstage and had played a couple of bits in the flicks, he was still nearly four years away from doing "The Kid" with Charlie

#### Sex On The Boardwalk

Anyway, the actress trudged over to me, cursing the sand that filled her shoes, and said something like: 'Hello, nice baby. You wanna be picture with me? You're beautiful! You look just like meand so you be my baby in the picture, huh?"

I, of course, don't remember what she said or did. But my father and mother saw an heard everything, and my father never let me forget one bit of it for the rest of his life. He told the story, I suppose, a thousand times and. curiously enough, with painful fidelity. He never embellished it. He didn't have to. No father, apparently, ever was more shaken by a son's actions.

Accustomed as I was to lots of cooing and chucking under the chin, I smiled at the nice, big-bosomed lady and I gurgled happily and batted my beautiful blue eyes. Encouraged, she bent over and picked me up and held me against her bosom. I imagine that I was quite startled at being picked up by a strange woman, especially one with such flaming red hair, but at first I did nothing.

Crowds, attracted by the camera and the spectacle of the eveninggowned woman on the beach, began to gather and they formed a huge circle around us. The director started to talk to my father to arrange a suitable payment for my forthcoming performance as the redhead's baby, but they never came to terms.

The actress swung around and started to carry me toward the camera which was propped up in the sand, and I got a look at all those hundreds of faces staring at me. I didn't like being carried, either, and so I began to protest.

At first I just yelled a few times. "Hush, nice baby," said the actress. "Be quiet and watch the birdie."

My mother, who had been tag- I went before the camera.

I started slipping when I was | ging along, said: "Now be a good boy, Norton. Mind the nice lady. "Yaaaaaaaaaaaaaaaaa ah!" I yelled My father and the director rushed

> "Nice baby," said the director, chucking me under the chin. I screamed at that, and began to kick. Tears started to flow, and I wriggled around, and opened my

#### Didn't Know Own Strength

"Gee, Harry," said the actress, "this kid kicks hard." The director grabbed my feet, but I kicked harder and breke his grip.

Then, with both feet. I kicked the actress in the stomach. She grunted, and I d'd it again and I clutched her hair with both hands and pulled with all my might. She screamed.

"Leggo, you down k'd," she cried, "Harry, for God's sake, get this thing off me!"

The crowd now was roaring with laughter, and the director, the cameraman and my father put out their hands to take held of me. But I, my eyes wild with terror and my screams hitting C over high C, started to scramble up the actress' imposing tacade. I was trying to get away, I garess, but my strategy was peer. And so was my sense of direction.

As I elimbed up the actress, my right foot, shod in a wet, sand-covered blue bathing shee, slipped into her cleavage, and sank a good 12 inches.

The gown she was wearing was "Look, look Harry!" she shouted extremely low-cut. and it had a bodice that was held together in front by a criss-cross lacing of some sort.

And when the poor woman felt that sand-covered foot slash down between her breasts, she shrieked in pain, indignation and anguish and, I do believe, she tried to hit

This infuriated me all the more. I clenched my chubby little fists and began to pound her face. somehow I got twisted around and my foot, deep in the cleavage, twisted too, and it shot out through the lower part of the lacing. And there it stuck.

The actress couldn't pull me out. And she certainly didn't want to push the rest of me through. By now her hair was a mess, lipstick and blue mascara and sweat and tears were smeared all over her face, and she had my foot sticking out of her bosom. Everybody was helpless with laughter, and no-body could tell who was doing the most yelling—she or I.

She, however, was the madder. And she showed it by slapping my sunburned face. I d'dn't wait a second. I bit her on the nose. Baby teeth are quite sharp, and this had a most painful effect. Agonized, she staggered backward. fell over something, and crashed to the sand.

### Pop To The Rescue!

My father, leaping forward, took advantage of a temporary slack in the bodice to push my foot back through the lacing and to pluck me

Well, as it turned out, by the time they picked the actress up, dusted off the sand, washed her face and got her put together again, she no longer desired me as her movie son. In fact, she stamped off the beach in an almost hysterical rage, and I don't know whether she ever returned to make the picture or not.

I do know, however, that the little incident had put quite a damner on my theatrical career, and it had embarrassed my father so much that he packed us up and left the beach within an hour or so. In his bachelor days, he'd spent a couple of summers there as a lifeguard and, until this unhappy moment, he'd been regarded as a big man on the beach. With his friends' laughter still stinging his ears, he never again returned to the Atlantic Highlands. And he never forgot to remind me every once in a while that I had blown my chance at stardom even before

# ITALO 'RUNAWAY' IN REVERSE

# No Easy Pickings

Vet N.Y. Times Film Critic's Travail In Selecting The 'Best' 50 Pix

#### By BOSLEY CROWTHER

(until he's tried it) how hard it revivals and making copious notes is to pick 50 motion pictures from all the thousands that have been made to manifest the whole spectrum of emergence and expansion of this medium as an art.

world to do: just tick off a score or more of classics, such as "The Birth of a Nation" and "Gone from other countries than ours, and such as "Potemkin" and "La Grande Illusion," and make a fair selection of the most significant of them; then, if you haven't filled out a list of 50 in this way, toss cause, of course, I was compelled in a couple of your own favorites -and, presto, you've got it made!

But how insufficient and superficial is that as a way! I know, because I tried it when I started 'The Great Films.'

I thought I could trust my knowledge and memory to fortify me with a list of maybe 70 or 80 pictures that "ould fairly represent the major breakthroughs and pinnacles of achievement in this great medium over a period of 50 years. I thought I could then direct my interest and study up-on that list, evaluate and elimi-nate the weaker and soon reduce it to the minimal 50 "greats."

But no sooner had I startedstarted dredging from my memory, that is, without even checking over the records—before I knew that wasn't going to work. The first list I made, which was simply of important films that popped into my head, ran to something over 100-and I hadn't even begun. For the next couple of days, more exceptional and "unforgettable" ones kept popping Within a week, before I went to the files and the indexes, I had a list of about 150 films.

Then I went to the records. I ran the lists of American productions, year by year, and the histories of foreign production, just to check on whether there might have been some outstanding for-eign film that had never been brought to this country and I had never seen. To keep everything in order, I laid out a mammoth chart listing the considerable films by year of release and national origin. When completed, there were some 500 entries on this chart!

Now, if I could have put 500 "great" films in this book which I had agreed with my publisher (Putnam's) would be limited to 50. everything would have been all right, But I couldn't. I had to keep it to 50. So now the labor

By long and diligent contemplation—by reading over old reviews (my own and those written by many others), by ch though the amazingly checking good histories, such as Lew Jacobs' "The Rise of the American Film" and Paul Rotha's and Richard Griffith's "Film Till Now"—
I winnowed some 200 pictures out of this master list and agreed with myself that these would be the candidates from which I would select my "greats."

### Archivistic Reruns

Of course, there were 20 or 30 among them that I knew—or was almost sure—would qualify by virtue of their being uncontested breakthroughs or pinnacles. These I began reseeing in revival showings around New York (at the New Yorker Theater, the Thalia, the Bleeker St. Cinema and the Hollis in Queens) or in the periodic showings at the Museum of Modern Art. And, as I saw them, I also researched them, digging far and wide, and wrote my individual execution of the state of the dividual essays on them as I went

Meanwhile I was seeing as many other of the candidates on

Doubt if anyone can imagine my list as were showing up in -or even first drafts of the essays on them. This is the procedure I followed for about four years.

Actually, I resaw a total of about 180 films. What surprised Right off, it might seem the me most was the number that simplest and easiest thing in the world to do: just tick off a score or more of classics, such as "The Birth of a Nation" and "Gone ites) "Wuthering Heights." Also I Birth of a Nation and With the Wind;" sift out the major and more memorable films and greater enjoyments I got from many of these tentative pictures of the countries of the cou tures, such as "The Grapes of Wrath" and "King Kong."

> cause, of course, I was compelled to drop pictures that do have historical value and that I love. I had to drop Preston Sturges' "The Great McGinty" and 'The Miracle of Morgan's Creek," which I consider two of the finest satires ever made in Hollywood. I had to drop W. C. Fields' "The Bank Dick" and Mae West's "She Done Him Wrong," both of them wonderful and significant. I was not able to include several nominated and contemplated American deeply musical films, and I had to pass up a whole area of documentaries, such as Pare Lorentz's "The River" and dozens of great ones that were done during World War II (not to mention many done since).

Indeed, not one of the many appreciative but challenging readers who have already written to me asking why I didn't include this picture or why I "overlooked" that is half as vexed or disappointed about their favorites not being picked as I was at having to cull out all those scores of films I'd like to have put in.

by it. I think it is a worthy representative span of great films and great things that have happened in the medium of cinema. What I find most exciting and significant is the refreshment of awareness it has given me of the numbers of great motion pictures that stud our cinema heritage.

sequel, "Son of the Great Films!"

By HANK WERBA

More and more Italian filmmakers now believe that a surefire way of penetrating the American motion picture market is to shoot their features in the U.S.A. Not all of them can afford to budget Yank production costs and as a result have developed techniques for side-stepping them without incurring union entanglements.

On the whole, picture-makers here feel the transatlantic move healthy one. It gives U.S.localed product an authenticity that cannot be equalled with a continental backdrop. It also confirms that the projects are being filmed in English and augurs well for the kind of production values American film merchants prefer to buy. And, it establishes reciprocity for the exodus of American production to foreign shores. In fact, there were as many

Italian pictures made in American in 1967 as the other way around. One of them, "An Italian in America" is already heading for top box office honors locally. Pic was produced and directed by Alberto Sordi on Yank exteriors in New York, Tennessee, Nevada and California. Sordi also stars in it with Vittorio De Sica. Balance of cast are Italo-American non-pros and includes a topless hash slinger in Memphis. Pic is a dual-pronged that spoofs the Italian dream of American affluence and as singer, so the logic which apthe pathetic carry-over of this parently impelled the showmen to dream to first and second generation immigrants to America. In between the cracks, Sordi directs

Giuseppe Scotese's "LSD-\$5 about every known or half-known player of the legitimate stage.

Paradise" was on location in New York and California for close to five weeks to capture ke to have put in.

As the book stands now, I stand y it. I think it is a worthy repesentative span of great films and great things that have hapkindness. Franco Prosperi wrapped another five-week schedule in light to photograph as part of the Northern California last month glamour bit. Perhaps I will have to write a for the Cinegai production (in as-

(Continued on page 32)

# EASIER SELLING, Opera Singers as Film Stars: Many Recruited, Few Big at B.O. ■ BASED ON ROI A. USELTON ■

singers who have appeared in feature films over the decades. May-June 1967 issues of Films In Review, the organ of the National Board of Review (founded 1909).

counting certain operatic singers who had merely been photo-graphed in an actual opera or used as a "voice over" for an actress, as with Renata Tebaldi. Counted in the present survey are only those singers who were used in general release entertainment films.—Ed).

Film showmen starting with Jesse Lasky and Samuel Goldwyn, who separately paid big money to Geraldine Farrar, have been beguiled from time to time by the prospect of converting an operatic personality into a film boxoffice lure. In general it has worked out indifferently. In the case of Farrar there was one great missing ele-ment in silent productions, namely her voice. So, too, as to Mary Garden.

Both of these prima donnas were electric on stage, Garden in par-ticular as much emotional actress parently impelled the showmen to hire them for the screen is at least plausible, and considering that, circa World War I, film pro-

cast and crew to Manhattan's ment from the Met at the peak of bowery netherworld to lens a bit-ter parable take-off on human was one of those mad mass demonstrations which film directors de-

The Uselton data lists certain names which will be unknown to

(The following account is taken, the present generation, like Miliza by permission, from an extended and detailed study of operatic singers who have appeared in tertainment films.

Though oldtimers probably iden-Three articles ran in the April- tify Bertha Kalich as essentially a dramatic actress she is in Uselton's study because she came from opera. The recently deceased Nel-The author of the scholarly material was Roi A. Uselton. He followed the rule-of-thumb of not Sherwood but Eddy and aimed for son Eddy is thought of as an "operand had credits in grand opera.

Mexico's Jose Mojica tenored extensively in operatic companies and notably at Chicago where he was at first a favorite and later a problem of Mary Garden when that formidable soprano turned impresario and ran the opera, as its managing director, for a year, piling up an imposing deficit. Garden probably was first in U.S. to put actual grand opera performances on radio, this in 1922 over KYW, then of Chicago. Mojica caught the fancy of the early sup-pliers of the Spanish-speaking market when sound films broke upon the scene and had a fairly full career as a film star in Holly-wood-made (and some Mexicanmade) features. He then quit show biz and became a monk in Peru, where he still resides.

Some operatic recruits drew notices, photographed well and at least one, Salvatore Baccaloni, a Met basso buffo, impressed the fans and film critics as a character actor in Columbia releases, and never emitted a note on screen.

Undoubtedly most of the opera personalities that had one, two or three films along the way were chosen because their fame in opera, in concert, on platters invited the notice of agents and producers. Nothing more obvious to a showman than thinking of Enrico Caruso, one of the most celebrated voices in all history, a figure of idolatry in his time. Law-rence Tibbett hit the musical screen like an explosion and Grace Moore rated as true boxoffice.

The photogenic factor hampered some operatic talents. That, and the difficulty of attractive roles. After sound they could appear on screen, and often did, in the plausible guise of a fictional opera singer. Interestingly, the late Mario Lanza, possibly the greatest boxoffice potential in film operatic vocalizing did not rate as an opera singer, never having made it with any opera company.

John McCormack, also idolized in his time, made some feature film appearances. Ditto Ernestine Schumann-Heink. Ganna Walska who wanted pathetically to be a diva but kept taking a vocal dive also showed up, fleetingly, in the cinema, presumably on the usual terms of subsidy via wealthy spouse.

Sex appeal helps explain the film careers (or credits) of Jan Kiepura, Nino Martini, John Kiepura, Nino Martini, John Charles Thomas, Ezio Pinza. Rob-Merriii pu the line in 1950 to appear in a Paramount film, "Aaron Slick From Punkin Creek." The film was a pancake and he was suspended from the Met Opera because he had jumped contract in his eagerness to crash Hollywood. (Later forgiven.)

Here are other opera singers whose screen credits are detailed by Roi A. Uselton in the study from which Variety has extracted these recollections:

these recollections:

Lina Cavalieri, Anna Case, Kirsten Flagstad, Rise Stevens, Jan Peerce, Marion Talley, Lauritz Melchior, Lily Pons, Helen Jepson, Dorothy Kirsten, Gladys Swarthout, Marek Windham, Jarmila Notate, Peters, Peters wotna, Roberta Peters, Patrice Munsel, Claramae Turner, Oreste Kirkop, Everett Marshall, Kathleen Howard, Mary Ellis, James Melton, Mary Costa, Mary Lewis, Mary Costa, Mary Lewis, Knight Marguerite Sylva, Felix Knight, Nina Koshetz, Fortunio Bonanova, George Houston.



SHIRLEY Mac LAINE In Production "SWEET CHARITY"

# FILMS, POITIER & RACE RIOTS

By ROBERT J. LANDRY

At this present point in history U.S. film producers are ducking two great challenging themes, the war in Vietnam and the war in the black urban ghetto. Why? Fear and embarrassment commingle with a gap in leadership, a failure of imagination, an absence of story formula. Nobody quite knows how to handle either theme inside the motivations of boxoffice entertainment. Everyone awaits a clearer "line", or a confidence-backed man-

These comments will be confined to the more immediate crisis of recent summers, and of the coming summer of 1968, the incipient insurrection on hot, hopeless streets in slums which shame the affluent society. The question is here asked: is it reasonable to suppose that films might lessen racial strife in America? Though at the moment this invokes only a deafening silence, it does seem not only reasonable but a sure forecast of need. On the crude level of law and order, race must come under the cameras, and must be arrayed in defense of rational dialog. On the level of compassion and broad reconciliation, the dramatic values must appeal to showmanship. But mere "public relations" is no substitute

Television has done a good deal to introduce the black man to the white man across the railroad tracks of 200 years of slavery and 100 years of menial status, but the theatrical motion picture has done something far more amazing: it has made a Negro star, Sidney Poitier, who was getting \$300,000 a picture a couple of years ago and is now pegged around \$750,000 a picture, only a yacht-length behind Cary Grant in his heyday.

#### Three 1967 Boffs

During 1967 Poitier starred in three boxoffice smashes, "In The Heat of The Night" (United Artists), "To Sir, With Love" and most recently "Guess Who's Coming To Dinner?" (both Columbia). It is not too much to say that Politier is thereby the biggest film actor of the year, black or white. His success is great and it follows it exposes him to some hazards. He needs to be very wise in carrying all this symbolic popularity weight with white folk, millions of whom may very well know no other Negro in terms of active emotional identification.

Of course as Brock Peters, another Negro film actor, remarked, with a goodnatured shrug, one Negro superstar doesn't make a trend. Still it's a lot compared to the former vacuum, just as one Negro Supreme Court justice and one Negro United States senator is a lot.

VARIETY quoted an impatient minor actor, Bill Gunn, in anguished but witty cry, "If they can't get Poitier, they rewrite the part for a white actor." The irony will not be lost. Among the implications is recognition of American folk-pride in the man who makes it big. The white community, recognizing that Poitier is a success, shouts three cheers for Poitier, and hands him an Oscar. After that, silence. Where are the black cameramen, the black grips?

#### He's Realistic

Poitier is very cleareyed about his own success and its "singularity". Now that he commands good parts, exercises script approval, even dons the producer's cloak and makes the package, he holds explicit ideas on his responsibilities not only to his personal progress as an artist but as to what he owes his race's dream of looking good in white company. To those critics, definitely white, who grumble that his screen roles are often too goodygoody for entire conviction he responds that he will risk noble posture. He has no interest in the nonhero of to-day's psychedelic exercises. No Negro loafer, looter,

He is very superior indeed in "Guess Who's Coming To Dinner?" He plays a world-renowned doctor, a specialist in exotic diseases. He is wiser than Juano Hernandez was as a criminal trial judge some years ago, the previous cinematic high in Negro wisdom. Poitier the scientist not only possesses innumerable learned degrees but enjoys awesome organizational affiliations. Add that he is modest, pleasant, humorous, calm and sexually chaste, perhaps the most sexually restrained fictional protagonist since the novels of Harold Bell Wright, As someone cracked about Poitier in "Guess Who's Coming To Dinner?" he makes Ralph Bunche seem like a highschool dropout.

For From Gus & Porgy

Poitier also showed character and a threatening (to white goons) intelligence in "In The Heat Of The Night", outthinks an deligi entire police force in a Mississippi (where else?) smalltown. This role of the trained (northern) black detective was

# **EUROPE: 24,148 CINEMAS**

Recent check of the number of hardtop cinemas on the Continent shows 24.148 spread among the Common Mart countries of France, Italy, West Germany, Holland, Belgium and Luxembourg alone. Italy has the big number and together they draw top European attendance.

Italy has 11,049 hardtops, though many are not open

France has with 5,683 situations, followed by Western Germany with 5,333 and Belgium and Luxembourg with 1,531 and Holland with 552.

Spain has 5,950, Great Britain 2,268, Sweden 2,189, Austria 1,255, Greece 60, Switzerland 664, Finland 583, Norway 645, Portugal 466 and Denmark 460 film spots.

a million light-years beyond the stereotype of, say, Gus in "The Birth Of A Nation" or Poitier's own early lead in "Porgy and Bess."

What's new in Negro image-making at this year-end, year-beginning is the Negro as educated man, even Ph.D. or M.D., which is revolutionary in itself. Just here Poitier sets the example which many feel is all-important to stem the discouragement of his race and to associate excellence possibilities with a black skin. Interestingly, Poitier releases playoff with only minimal resistance in Dixie, though many there gagged at his kindly rescue of a blind white girl from her uncouth white peers in "A Patch Of Blue".

#### Belafonte & Davis

Harry Belafonte seemed for atime a screen star possibility but did not catch the tide, whether because his appearance was too soon or the roles not right. "Island In The Sun" showed him able to make time against the white political structure of a Caribbean colony but not with Joan Fontaine. Oldtimers recalled Sessue Hayakawa as a persistent "yellow peril" loser in early silents.

Sammy Davis Jr. has enjoyed multiple screen appearances but has typically played himself, even in "Porgy and Bess". To some degree he has been projected as show business own pet Negro song-and-dance man, as show business once adored Bert Williams. That dazzling vaudeville performer of yesteryear, Bill Robinson, nearly succeeded in disguising the Uncle Tom aspects of his partnership opposite little Shirley Temple. As regards Lena Horne at Metro, she was without plot involvement. Audiences derived no insights. She was a Negro singer singing, no less and no more, a Negro beauty locked in her own racially antiseptic echo cham-

Only 28 years ago when "Gone With The Wind" was created by David O. Selznick this country was only superficially aware of racial stereotypes, the small truth hardened into the big myth. The very term "stereotype" had been popularized in social journalism as recently as 1922 by Walter Lippmann. It is almost literally true that even the menace of Hitler was only dimly comprehended in the Hollywood of 1939. In any event, who fussed about the roles of Hattie McDaniels and Butterfly McQueen as a couple of she-slaves? Of these two, Miss McQueen would today apparently be considered the stock figure, more than a bit like Topsy, but she was so genuinely amusing in vocal and facial personality that stereotype yielded to characterization (An important distinction, that.)

#### Lots of Prejudice

Of course, our American society has been pockmarked by many kinds of ethnic prejudice. The Irish found out when they fled the potato famine. So in turn did the Germans, Italians, Mexicans, Poles, Jews, even the Finns and Ukrainians, never forgetting the native Indians. Resentment over the way white fiction and white

# How To Avoid Committing Yourself—And Keep Friends

By BENNETT CERF

Richard Rodgers has found a way at last to cope with that dreaded moment-occurring, sad to say, more and more frequently these days - when the final curtain descends on the opening night of what is obviously an

unmitigated disaster, and you have to drag your reluctant feet backstage to do a little heroic lying to your close friends, the perpetrators. They have stationed themselves - author, stars, director, producer-in a solid phalanx where not one of them can be bypassed and await your malarkey with a heartbreaking look of desperation in their eyes. You haven't a prayer of escaping them.
Rodgers no longer even tries. He

marches up to the chief culprit, and without venturing one word of criticism or commendation of his own, as-

sumes an attitude of extreme anxiety and inquires, "Well, what do you think?" Taken by surprise, the victim addressed hesitates for just a moment, and by the time he's rallied sufficiently to reply, good old Dick is halfway over for a recuperative nightcap at "21."

Howard Lindsay resorts to a similar ploy whenever a friend or associate thrusts a snapshot of some particularly hideous infant in front of his nose, waiting for ecstatic approval. Lindsay gives the snapshot a close scrutiny, nods his head, and exclaims heartily, "Now that's a

I recall an evening at the home of Mike Cowles when a famous producer "treated" us to a preview of his muchballyhooed new "think" film. It was such a turkey that nobody even remotely connected with it was so much as allowed within a Hollywood studio for the next three years.

At the conclusion of the unreeling, we all crept, absolutely numbed, to the drawing room below and waited with some trepidation for the appearance of the producer himself. After what he deemed an appropriate delay, he bounded cheerily into the room, and, to my dismay, made a beeline to my wife, Phyllis, ensconced on a hassock directly in front of the entrance. "Well," beamed the producer confidently, "didn't you love it?"

"My dear, you were a brave man to make that picture." The producer cried, "Thank you," and passed on happily to the next victim.

shows pictured "darkies" had little outlet for 75 years although at least two largescale protests were organized, first, circa 1915, against the film, "The Birth Of A Nation", and then, around 1930, against a radio serial and a movie made from it, "Amos 'n' Andy".

Extensive litigation troubled Griffith's admitted epic. City after city banned the film for fear of riots and one state, Ohio, prohibited it completely, a ban that ran 40 years. This harassment by those who hated the sentimentalizing of the Confederacy, the representation of Negroes as a "mongrel" threat resulted in many cash transactions to hurry playoff else it be ended. Such states rights deals obscured reliable arithmetic but it is commonly estimated that "Birth" grossed over \$50,000,000, a figure exceede only by "Sound of Music" (20th) and "Wind" (Metro). Of historic interest is the fact that his New England regional distributor profits on "The Birth Of A Nation" made a Hollywood czar of Louis B. Mayer. Something more: various promoters have wanted to remake this film but have always been defeated by public outcry which refused to buy the promise of an "inoffensive"

#### Dating of 'Amos 'n' Andy'

White businessmen have often been slow to comprehend the racial condescension factor in various successful entertainments. As late as the early 1950s a beer account and its ad agency were naive enough to think a television version of "Amos 'n' Andy" would be effective for their purposes. They hypnotized themselves into believing that use of Negro actors would rob com-plaint of any force. They proceded in "blackface" to caricature Negro fraternal lodges. But it wasn't funny. It was stock put-down of dated quality and tone. The series flopped.

"Blackface" is a key word in the history of enter-tainment about or by Negroes. Minstrels were white performers under cork for the most part, but where actual Negroes appeared onstage as minstrels they donned cork, too. Thus they were blacks imitating whites imitating blacks, a weirdly involuted catering to prejudice.

The blacks in "The Birth Of A Nation" were all white actors. It was argued later that, in 1915, no Negroes had dramatic training. Possibly so. The philosophy seems to have been, if they couldn't procure authentic "darkies", the regular stock company would make-up dark.

#### "Darktown Strutters'

Folk legend in Dixie is that the Negro penetrated show business by making a fool of himself to banjo mushow business by making a 1001 of himself to banjo music on the levees for toss-money. Later, hot lowdown pianists and weepy trumpeters in New Orleans bordellos created ragtime, and then jazz. It was one step to the "Darktown Strutters" short stories of Octavus Roy Cohen in the Satevepost and thence to the series of low-budget, low-jinks feature films starring Stepin Fetchit, a complete inventory of racial stereotypic mannerisms. It was said of this performer that he was playing it smart for a lot of money by playing it dumb,

Hitler finally got the point across that there is a link between racial hatred with extermination in mind and racial humor with protested innocence. Around the time of Pearl Harbor show business was rent asunder by quarrels over "dialect" jokes and many an oldtimer refused to concede that his favorite bellylaughs were inherently vicious. The groundwork was laid for the postwar daring of "Pinky", "Gentlemen's Agreement" and similar breakthrough taboo films.

#### Italians As Victims

Racial disparagement dies hard. If the Jews have experienced an improvement, and perhaps the Negroes, too, there is a fad for quite nasty cracks against Italians. Some of this probably expresses general resentment of the Mafia, but the reek of racial stereotype is acute enough to inspire Frank Sinatra to lead a campaign to protect Italian-Americans against latterday defamation.

During 1967 a Negro from San Francisco contrived somehow to finance and direct a feature film in Paris, "Story Of A Three Day Pass". This feat of Melvin van Peebles drew much notice, especially after Filmways bought the rights and contracted with him for three more. Again, one Negro director does not make a trend, but it's something, a tile in a mosaic of progress.

The important point about Poitier the actor, presumably Van Peebles the director, and a Negro novelist like Ralph Ellison is their perserverence against odds. It is hoped that Negroes will gradually find a more "proportional" place in entertainment, naturally based on talent.

# Greek B.O. Dips Under Censors

An upward trend in motion picture attendance continued consistently in Greece for the last two decades but halted the last quarter of 1967. Drop in attendance is estimated 3-5% in the last months of

This is matnly attributed to the new censorship. Government aims to protect the young generation from the charged bad influence of the screen. Permitted age level is up from 14 to 17 on product rated "unsuitable for youths." (Attendance is entirely forbidden to moppets under four years.)

Very few pictures are getting the "suitable for youths" label. All western films, spy thrillers and most action pictures are not getting a general release license. Sex pictures tend to be entirely banned.

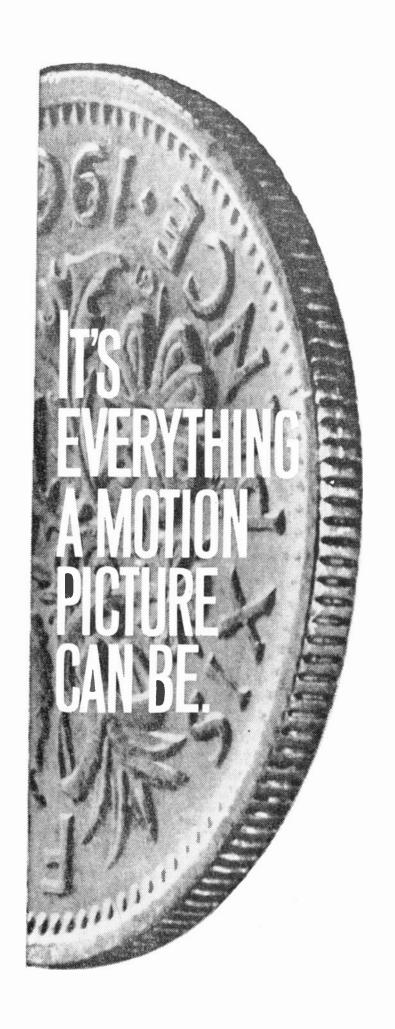
This was really a hard blow to the film trade, generally, because a major part of the cinemagoers are teenagers. By not allowing, also, babies under four years old to enter the motion picture theatres, it deprives many young parents of this sort of recreation.



Phyllis looked him straight in the eye and told him,

What is 'Half a Sixpence'?...









CO-STARRING

JULIA FOSTER · CYRIL RITCHARD PENELOPE HORNER · GROVER DALE

Based on the Musical HALF A SIXPENCE · Adapted from the novel "KIPPS" by H. G. Music, Supervised, Arranged and Conducted by IRWIN KOSTAL · Produced by CHARLES



WELLS · Adaptation by DOROTHY KINGSLEY · Screenplay by BEVERLEY CROSS · Music and Lyrics by DAVID HENEKER H. SCHNEER and GEORGE SIDNEY · Directed by GEORGE SIDNEY · Executive Producer JOHN DARK







WRH

# TV MUTILATION OF WIDESCREEN: STEVENS&PREMINGER'S ANGUISH

# small Town Film Buff Gives His Comments On the 'Editing' (Or Absence Thereof) Of Theatrical Anamorphic Processes for Home-Tube Showing

By PAUL M. JENSEN

The almost complete adoption by motion pictures of widescreens, especially anamorphic processes discounting mercials was directors George Stevens and Otto

About a year ago both men challenged the networks' handling of their films. Preminger's "Anatomy of a Murder" suit involved getting the film shows a position of t the film shown uncut (an issue on which ABC o&o stations eventually relented).

But both court cases emphasized commercials, arguing that they damaged a film's effectiveness and should be included in the direc-tor's right of "final cut." Both men wanted control of the number and spacing of blurbs, with Preminger even demanding that "Murder" be run without interruptions.

In June, 1966, L.A. Superior Court Judge Richard Wells told Stevens that NBC's blurb-breaks did not "substantially or materially" distort "A Place in the Sun."

Attacking the problem via commercials was futile, as other tv like CinemaScope, has created a material survives them, and the pix-on-tv situation that may affect medium wouldn't exist without them. A more promising route for protest (assuming a feature is left intact, without cuts) lies in the difference between theatrical film

> Until the 1950s, film proportions were close to those of the tv image. Then, to offer something tv lacked, films got wider and wider. Ironicthese features have now screen.

The nets and local stations have tried to solve this shape problem, but their methods distort the picture just as "substantially and materially" as the problem itself did. Directors possessing the right cameras cover overlapping sections of final cut take note. The distortions are as follows:

(1) When a CinemaScope pic is broadcast with no attempt at adaptation, tv sets show the center

Oneonta, N.Y. | shown features under their direc- | person and an unseen voice, and | take into several "shots." This re- | narrower image, as well as unaction that was once shown now happens all or in part "off-screen."

Directors who fill the edges of their widescreens with furniture part of the screen to another. This tem, mention their widescreens with furniture part of the screen to another. This tem, mention their widescreens with furniture part of the screen to another. This recently refer the television to the screen to another. This recently refer the television to the screen to another. This recently refer the television to the screen to another. This recently refer the television to the screen to another. or trees and keep the characters and action in the center are hardly affected by this. More creative directors have adjusted camera angles and compositions to the new shape and their films will be (and are) seriously hurt.

Increasing the distance between the tv camera and film image allows the edges to be seen, but creates distracting black strips found their way to the small across the top and bottom of the ribbon-shaped image. This is only used occasionally (for largescale battle scenes) since it makes the tiny tv characters even smaller.

> (2) One way to avoid cutting off the edges is to have several tv of the screen. Then, when a character starts to leave one framing, it is possible to cut to another section and keep him in view.

This keeps all the action visible. portion of the screen and miss both but does so by completely re-

whether they realize why or not.

#### Pan Within Scene

caused by "cutting," but it also replaces the director's camera movements with new ones. At times, the effect produced differs from that originally intended. In when one gangster guns down another the tv screen cannot show both characters at once. Instead, the killer is seen firing his gun, then the camera "pans" to the right and reveals his dying victim. Dividing such a scene into parts reduces the desired direct impact, as an anonymous tv technician imposes a new structure on someone else's film.

and sometimes elsewhere, an ana-morphic film is projected on tv plaints about commercial breaks, Since then, little has been heard ends. Therefore, many conversal organizing the film's editing plan with the squeezed image only partions take place between a visible and dividing what may be a single tially expanded. This produces a the film itself.

(5) This item, mentioned have recently re the televising of "Mutiny on the Bounty," is ant limited to wide-angle films. Some networks use selected scenes from a film as a pre-credits teaser that (3) Stations also "pan" from one never existed in the original, and section of the screen to another.

This avoids the jerky feeling larly, ABC often replaces a film's caused by "cutting," but it also opening credits with its own, list-

> Some local stations are notorious for cutting off credits and not even showing them at the end. New York City's WOR-TV (Channel 9) has several times gotten well into a film before even an announcer revealed its title.

Tv is caught in a dilemma, for at present it cannot handle a widescreen picture without doing damage to continuity by altering the original film. This area seems (4) During the opening credits, more likely to produce results for for it affects the actual content of

# What Hath Harry Cohn Wrought?

Would Charles Dickens Have to Do the 'Twist' For Book Ballyhoo?

By BOB THOMAS

guest and subject of newspaper interview. Imagine — answering tions.
questions instead of asking them.

All this nappened in the spring of 1967 with the publication of my biography on "King Cohn." I suddenly found myself the recipient of the Jackie Susann syndrome. named in honor of that "Valley" doll. Of course there have been other authors who heavied their other authors who hawked their wares on television and radio-Alexander King, Bob Hope, Hedda Hopper, et al. But not until Miss Susann came on the scene did publishers fully realize what a couple of hundred air appearances can do (the literary merits of her book will not be discussed here).

It hasn't reached the point where publishers screen new authors for their on-screen personalities ("How does he look in color?"; "Can he rade jokes with Joey Bishop?") ut unless you're a recluse like J. D. Salinger, or write books only on coalmining or likely to be recruited for the bookselling circuit. Come to think of it, you might be able to get a booking on the "Today" show with your flycasting demonstration.

And so I placed myself in the tender hands of Eileen Lottman, then publicity chief of Putnam, and her capable bookers, Marcy Dubow and Jimmy (it's a girl; Miller. Fortunately, I had some vacation time and was scheduled for some speeches and film locations, so I could travel to some of the major cities.

First stop for any author is New can hit most of the available shows — "Today," Merv Griffin, Jim Jensen, Barry Gray, Mimi Benzell, Arlene Francis John With Spoke on "Jumping Grand Gr Jee Franklin, Long John Nebel, Barry Farber, Casper Citron, I got lucky.

half a lifetime of interviewing, it Pyne's feelings. After the half-

Hollywood. isn't easy to sit back and just an-What hath Harry Cohn wrought? swer the questions. I found myself Among his other wonders, he wanting to lead the conversation Among his other wonders, he managed to convert a show biz reporter of 22 years' standing (000, port feet') into a television like their might to lead the conversation was told the equivalent of "Don't call us; we'll call you." That's their might to lead the conversation was told the equivalent of "Don't call us; we'll call you." That's their might to lead the conversation was told the equivalent of "Don't call us; we'll call you." That's their might to lead the conversation was told the equivalent of "Don't call us; we'll call you." may poor feet! into a television It's their right to run the interview. You're just here to answer ques-

All of the New York interviewers I like it, I like it! had done their homework. They had read the book, and each had

failed to mention the name of the

I learned why they call him Long John Nebel. His WNBC radio show lasted from midnight to al-most 4 a.m. But it was stimulating all the way. So stimulating that I threw caution to the Rockefeller City winds and told a Harry Cohn story that wasn't in the book, one which is intensely personal. I figured, what the hell—who can be listening at 3:30 a.m. but a few cabdrivers and insomniacs?

When I got through, Long John said, "That was so good, I recorded it for 'Monitor,' and it'll be on the entire NBC radio network this weekend."

In my new showbiz guise, I found myself in competition with other acts. On the Merv Griffin show, I followed the nation's champion cornhusker, and I made my to the interviewee's seat way through a litter of corncobs and stalks. At KCBS, in San Francisco, I came on immediately following the Greater Goober Gobbling Grand Prix, in which contestants raced to see who could shell and eat the most peanuts.

Ride the H-Bomb" and "The Count Dracula Society.

Incidentally, I may have been the At first it wasn't easy. After first person in history to hurt Joe

hour interview, in which he was entirely cordial, he remarked to me, "I'm going right home and read your book."

"You should, Joe; Harry Cohn was your kind of man," I replied, meaning that he was the variety of outrageous character Joe would enjoy. But he took the remark differently and said defensively, "You don't know me." Later I called his office to confirm a date for the Pyne television show and

That's also the book biz, for better or worse. Today, we're told, you not only have to write the book, you have to go out and sell it. Is it dignified? Not very. Is it necessary? Perhaps so. Unless you are a Steinbeck, the promotional campaign seems to be the only way to escape being drowned in the flood of books that are published every month.

Truman Capote does it. Elia Kazan does it. So do C. P. Snow and Elaine Sheperd ("The Doom Pussy"), Sheilah Graham (we duoed on the Kup Show in Chicago) and Stephen Birmingham (ditto on a Washington, D.C., show)

But sometimes you wonder if, say, Charles Dickens had to ring for attention in a London pub and remark, "I'd like to tell you about a new book of mine called 'Oliver

Probably so, probably so.

# A 'Variety' Correspondent In The Yesteryear USSR

By EUGENE LYONS (Senior Editor, The Reader's Digest)

everything that appeared in the show biz "bible" out of the Soviet Union, signed or not, was mine.

I was stationed in Moscow as United Press correspondent. The VARIETY chore was strictly extracurricular. In money terms, the string was extremely thin, more a thread than a string. But I held on to it, year after year, as a kind of discipline.

It forced me to follow closely the Soviet theatre, movies, ballet and other entertainment fare, which helped me to learn the Russian language. More important, forced me to observe Soviet life and thought in the mirror of the arts, and though it was a mirror distorted by total censorship and total fear, it taught me a lot.

Stage plays (except for occasional revivals of pre-revolution classics, and even these were mangled to conform to the "party line") and movies were in effect Pravda and Izvestia editorials in dramatic forms. Once I recognized this, I could deduce what the

In the long-long-ago I was a oligarchy wanted its long-suffering stringer for VARIETY. For nearly subjects to believe; the ideals it five years, from 1929 to 1934, aimed to propagate; the kind of Soviet men and women it cast as ideological heroes and ideological villains.

Moreover, the best of the Russian crops of actors, producers, scene designers, composers were a match for the best in the West. Even the dullest lecture on the screen or behind the footlights was often rewarding as sheer showmanship and natural talent.

years as VARIETY respondent corresponded with a growing interest in the U.S.A. in all things Soviet-they were, after all, the initial years of what I subsequently dubbed the "Red Decade"—and a towering enthusiasm for Soviet plays and movies fitted into that pattern.

This blown-up admiration for Soviet works, ironically, rested largely on productions before Stalin became absolute dictator, dur-ing the minor renaissance of Russian creativity in the 1920s. When I came to translate and edit an anthology of the Soviet theatre around 1935—published as "Six Soviet Plays"—all six turned out to be pre-Stalin or, at any rate, from the year or two before he cracked down full force on the

In films, similarly, their exaggerated American reputation rested on the early work of Eisenstein, Pudovkin, a few others; on pictures like "Potemkin," "Storm Over Asia," "Last Days of St. Petersburg," etc., nearly all made before the Stygian reign of Stalin. After that the output deteriorated rapidly. I would write, after my return home:

"New York received only the cream of the film crop from the USSR. It could not suspect how dully uninspired, how dismally boring, the average Russian film could be. On the screen, as on the stage and in literature, didactic propaganda, with tractors and factories as heroes and the Five Year Plan as the only legitimate passion, had become obligatory."

My years of immersion in this

Stalinist drivel led me, and VARIETY, into a celebrated case of embarr syment. At one point a (Continued on page 28)

# Film Festivals: 1968

(TENTATIVE SCHEDULE)

Dec. 25-Jan. 2 Jan. 19-21 Jan. 22-28 Feb. 18-25 Feb. 19-25 March 6-16 May 31-April 6 April 8-13 May 10-24 June

July August

Aug. 23-28 September September September September October October Nov. 9-16 November

Knokke-Le Zoute (experimental pix) Los Angeles (student films) Berlin (agricultural) Bordighera (ḥumor) Florence (social documentation) Mar del Plata (features) Oberhausen (shorts, docus) Atlanta (features, experimental pix) Cannes (features, shorts) Melbourne (features-noncompetitive: shorts. tv films) San Sebastian (features, shorts) Montreal (features, shorts—noncompetitive; Canadian features, mid-length pix, shorts—competitive)

Putney, Vt. (Flaherty Film Seminar) Bergamo Thessalonika Cork (features, shorts) New York (features, shorts—noncompetitive) Vancouver (features, shorts—noncompetitive) San Francisco (features—noncompetitive) Chicago (features, shorts) Acapulco (winners at previous fests-noncompetitive)

# They've never seen anything like it

DOLITTLE IS A HAPPY, EXCITING ADVENTURE, a beautiful enchanting picture with the suspense of a good spy thriller! Harrison and the animals are superb, but they are not the whole show. There are two marvelous performances by Anthony Newley and Richard Attenborough. Producer Arthur P. Jacobs, script-writer Leslie Bricusse, director Richard Fleischer and others on the creative side have made a film of giant proportions! There is surprise after surprise!

-WANDA HALE, New York Daily News

TOR DOLITTLE, ARRIVES FOR THE HOLIDAYS ON A GREAT PINK SNAIL! That wonderful man, the great DOCTOR DOLITTLE who has fascinated generations with his capacity to talk with animals, turns up in the suave figure of Rex Harrison. There's enough melodizing by Mr. Harrison in a variety of songs, and by Anthony Newley, to divert astonished adults!

ONE OF THE MOST CHARMING MUSICAL FILMS OF THIS YEAR OR ANY OTHER YEAR, DOCTOR DOLITTLE! Rex Harrison is the only man I know who can ride a giraffe without losing his cool or sing a believable song to a seal. Anthony Newley, a superb choice for he gets to sing a batch of those delightful songs of Leslie Bricusse. Richard Attenborough is downright perfect!

THERE IS REASON
TO BELIEVE THAT
THIS HANDSOMELY
MOUNTED, STYLISHLY ACTED MUSICAL
FANTASY COULD
PICK UP THE CROWN
THAT MUST BE
DROPPED EVENTUALLY BY 'THE SOUND
OF MUSIC.'



Richard Attenborough

"BLOSSOM" · RICHARD FLEISCHER.

Music and LESLIE BRICUSSE . Musical numbers HERBERT ROSS . Costumes RAY AGHAYAN . Produced in TODD A-0 Color by DeLUXE

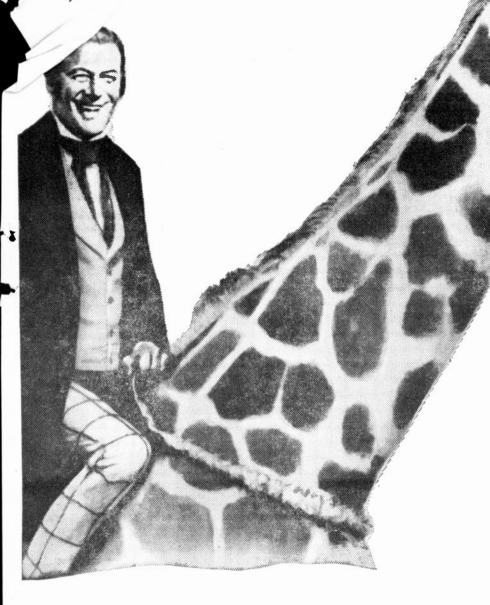
ORIGINAL SOUND TRACK ALBUM AVAILABLE ON 20th CENTURY-FOX RECORDS.

in New York.

•• A MENAGERIE OF FUN! One big colorful, imaginative burst of animal-people adventure and comedy, with the right touch of warmth and values!99 -WILLIAM WOLF, Cue

€EI'M GLAD THAT THERE IS A REX HAR-RISON. OTHERWISE WE WOULD HAVE TO INVENT HIM. He is so wonderful for the

of DOCTOR DOLITTLE and DOCTOR ELE is great!99 -DAVID GOLDMAN, WCBS-Radio





Screenplay by
Based on the 'Doctor Dolittle' stories by Hugh Lofting



# and around the world!

#### IN LONDON

CATRIUMPH IN ANY LANGUAGE ... a triumph of a musical which will have the most sophisticated children falling about in ecstasy and the most jaded adults entranced by its wit, its inventiveness, its imagination and its ability to transport them back to the world of a wondering child ... Harrison's performance ... is perfect. ">

CREX HARRISON SCORES A BIGGER HIT THAN IN 'MY FAIR LADY' IN THIS MAM-MOTH, ENCHANTING MUSICAL. A sure fire sellout for children of any age up to ninety. 99 -DAILY MAIL

CONE OF THE CINEMA'S SURE-FIRE SUC-CESSES. A musical with the universal appeal of 'The Sound Of Music.' Gay and lovely to look at with an original theme and an endearing main character. The voyage of a lifetime. -EVENING NEWS

### IN CHICAGO

CONE OF THE YEAR'S TEN BEST! DOCTOR DOLITTLE SCORES. A totally enchanting, wonderfully imaginative production and one of the year's great delights!

-Sam Lesner, CHICAGO DAILY NEWS

### IN BRUSSELS

ee'DOCTOR DOLITTLE' should become a musical comedy as well-known as 'Mary Poppins' or 'My Fair Lady.' One sings, one dances; it juts out of life, something that often often fails in our life.

-LA DERNIERE HEURE

#### IN JOHANNESBURG

Make no mistake it's a wonderful world. The young at heart of all ages cannot fail to enjoy this very happy adventure. 99 -NATAL MERCURY

CA marvelous menagerie of mirth. A whale of a time for all under 90. Harrison achieves what few dare attempt!

-THE JOHANNESBURG STAR

• Harrison makes creation something enchanting. DOC-TOR DOLITTLE becomes something universally appreciated and enjoyed. Strongly recommended! 99

-RAND DAILY MAIL

#### IN MUNICH

• Rex Harrison has made the impossible as DOCTOR DOLITTLE. He's even better than in 'My Fair Lady'. 99

-ABENDZEITUNG

#### IN LOS ANGELES

ee 'DOCTOR DOLITTLE' is beautiful, funny, charming, tuneful and gay. A musical menagerie calculated to delight. By all odds a major and welcome addition...I suspect it will be around for a long time.

-Charles Champlin, LOS ANGELES TIMES

••Delightful . . . delirious . . . delicious adult fantasy the kids will love, too. Rex Harrison the greatest. Cast and production superlative! 99 -Abe Greenberg, HOLLYWOOD CITIZEN NEWS

#### IN TOKYO

••A real feast of unprecedented fantasy. A stupendous fairy tale full of enjoyment ... A tremendous entertainment!

Filled with fantasy and fun from beginning to end. Congratulations to producer, Arthur P. Jacobs, who spent time and effort to create this super production. -HOCHI

### IN SINGAPORE

**CA** new departure in musical entertainment. A magical motion picture experience to be enjoyed again and again. Who but Academy Award winner Rex Harrison could bring DOCTOR DOLITTLE to life so vividly. 99 -THE EASTERN SUN

### IN FRANKFURT

CSheer delight and gaiety. A colorful display for the whole family.

-FRANKFURTER NEUE PRESSE

# CARL SANDBURG-1876-1967

By HARRY GOLDEN

Carl Sandburg was a fun man. He told jokes all day long. I visited Sandburg about five or six times a year and we discussed all the issues of the day. We made up an and we discussed all the issues of the day. We made up an agenda and Sandburg, who rose at noon, was raring to go at one in the morning, while I, an early riser, couldn't keep my eyes open after midnight. And so one night I went upstairs and Sandburg followed me saying, "We didn't complete our agenda." I said, "What didn't we discuss. Carl?" and he said. "We didn't discuss the death of Mike Todd." "All right," I said, "I can't keep my eyes open, we'll start with that in the morning." "All right," said Carl, "but take a thought with you up to bed." "What's the thought?" Said Carl, "I wish to hell it had been a said." been . . . . . . . "

At one in the morning Carl would take his banjo and ay, "I will now sing to you the shortest short story ever written:"

Papa loved mama, Mama loved men, Mama's in the graveyard, Papa's in the pen.

Carl Sandburg was famous for his extensive biography of Abraham Lincoln. On the 150th anniversary of Lincoln's birth on Feb. 12. 1959. Sandburg addressed the Joint Session of the United States Congress and he said; "Not often in the story of mankind does a man

arrive on earth who is both steel and velvet, who is as hard as rock and soft as drifting fog, who holds in his heart and mind the paradox of terrible storm and peace unspeakable and perfect. Here and there across centuries come reports of men alleged to have these contrasts. And the incomparable Abraham Lincoln, born 150 years ago this day, is an approach if not a perfect realization of this character."

In the 1920s and 1930s when most of the American writers went to Paris, Carl Sandburg stayed at home to write about America. To write about Carl Sandburg is to write about the United States of America.

At the bottom of the depression when every writer was writing about the distress and the pessimism, Carl was writing about the distress and the pessinish. Carl picked that moment to write his greatest book of poems, "The People Yes"—"The strong men keep coming on. The anvil laughs at many broken hammers." 
"I first started to write for and about children when my own children first started reading books," he observes.

"A baby is God's opinion that life should go on. Never "A baby is God's opinion that life should go on.

will a time come when the most marvelous recent invention is as marvelous as a newborn baby. The finest of our precision watches, the most supercolossal of our supercargo planes, don't compare with a newborn baby in the number and ingenuity of coils and springs, in the flow and change of chemical solutions, in timing devices and interrelated parts that are irreplaceable. A baby is very modern. Yet it is also the oldest of the ancients. A baby doesn't know he is an heary and venerable antique—but he is. Before man learned how to make an alphabet, how to make a wheel, how to make a fire, he knew how to make a baby-with the great help of woman and his God and maker.'

Sandburg loved people and war distressed him terribly. He wrote, "Ten thousand years... ten thousand years. The little girl saw her first troop parade and asked, 'What are those?' 'Soldiers.' 'What are soldiers?' 'They are for war. They fight and each tries to kill as many of the other side as he can.' The girl held still and studied. 'Do you know . . . I know something?' 'Yes, what is it 'Do you know 'Sometime they'll give a war and nobody you know? will come

Pile the bodies high at Austerlitz and Waterloo. Shovel them under and let me work-

I am the grass; I cover all. And pile them high at Gettysburg And pile them high at Ypres and Verdun.

Shovel them under and let me work. Two years, ten years, and passengers ask the conductor:

What place is this? Where are we now? I am the grass.

Let me work.3

"How do you write your poetry, Mr. Sandburg?"
"Well, I was living in a big house and felt sort of lonesome one day and I said to myself. 'Maybe if I could be a writer I would be a little less lonesome: so I went out of the house and found me a lot of verbs. I came back to the house with these verbs and the verbs looked so terribly lonely I knew they needed nouns to connect. So I went out of the house again and came back with a lot of nouns. I had done a few sentences, coupling nouns and verfbs and I said, 'I know what it is I need, a few adjectives, not many, but a few.' So I went down the cellar and in a big barrel in a corner I found it was full of d began writing and have been writing ever since.
"The difference between Dante, Milton, and me. They

wrote about hell and never saw the place. I wrote about Chicago after looking the town over for years and years.'

Hog Butcher for the World,

Tool Maker, stacker of Wheat, Player with Railroads and the Nation's Freight Handler:

Stormy, husky, brawling, City of the Big Shoulders;

Building, breaking, rebuilding,

Under the smoke, dust all over his mouth, laughing

with white tecth. Under the terrible burden of destiny laughing as a

young man laughs, Laughing even as an ignorant fighter laughs who

has never lost a battle. Bragging and laughing that under his wrist is the

pluse, and under his ribs the heart of the people, Laughing!

Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads

and Freight Handler to the Nation.
"Paula and I were married in June, 1908, six months after we first met," wrote Sandburg. "We had no ring

ceremony, the word 'obey' was eliminated with a solemn agreement that one of the parties could call it quits any time either one of us decided. A few years later, after a half-serious argument, Paula wondered if we should invoke the agreement. I simply said, 'I'd be damned if I'd go through all that courtin' again!"

Members of a graduating class in Crane High School, Chicago, wrote him collectively, asking him what to look out for in life. He wrote:

Beware of respectable people, of people perfectly grammatical and proud of it, of crooks who mistake their crookedness for something else, of persons who let their thinking be done for them and don't know what is happening to them,

Beware of snobs as more pathetic than thieves, gamblers, con men,

Beware of those who laugh at original work not knowing all original work is laughed at to begin with, Beware of yourself when forgetting how to use silence, of yourself when afraid of your deeper dreams, Beware of yourself more than anybody else.

Beware when you fail to remember that man's fate on the earth, is concentrated in the words struggle.".

He wrote: "My ancestor," said the Cherokee-blooded Oklahoman (Will Rosers), "d dn't come over in the May-flower but he was there to meet the boat."

What is there for us two To split fifty-fifty? To go halves on?

A Bible, a deck of cards? A farm, a frying pan? A porch, front steps to sit on?

How can we be rals? When you speak English And I speak English And you never understand me And I never understand you?

And death came to Sandbury at age 89 and at his funeral the minister read one of Combs prems about his death.

Death comes once, let it be easy.

Ring one bell for me once, let it go at that. Or ring no bell at all, better yet.

Sing one song if I die.

Sing 'John Brown's Body' or 'Shout All Over God's Heaven.'

Or sing nothing at all, better yet. Death comes once, let it be easy.,

"The People Yes"—Published by Harcourt, Brace & World.
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# SETTING FOR SUICIDE [OPENING NIGHT PARTY] 州島神 明島神 明島神 By MAX LIEBMAN 明島神 明島神 明島神

A short while ago I ran into a friend who had just seen a preview of a new comedy due to spread its splendor on 45th St. the next night. When I told him I was invited to the opening by the producer, his head tilted, his eyes narrowed and, after a short silence, he murmured, "Don't go to the party."

I went. The moment I stepped into the room I knew I had been there before, many, many times. Oh, it was gay—charged with laughter and good humor. And good The backers were there, en bloc. By now they'd had a few. And friends. Friends, friends, friends. And

At 10:45 the producer, slightly tense, but smiling, made jaunty entrance. Applause!

At 10:50 the young new leading man, destined to be a star, handsome, poised, debonair, breezed in. Applause!

At 10:52, the young new director, 28, a bit drawn, but of good cheer, waved a greeting. Applause!

At 11:00 the young new playwright, 28, on his arm the young new actress, destined to be a star, waited to be spotted at the entrance. Applause! And an enthusiastic Bravo from a backer.

Smiles, smiles! Bright chatter! Popping corks! Domestic. but bubbly Sparkle, sparkle! Hi sweetie, hi baby, hi sugar, hi love! It was checrful. It was gay. It was phoney. It was hollow. The atmosphere was drenched with a false felicity. Marble cake decorated with a fancy icing . . . Mingle, mingle. Circulate. Dang it, you had to say something about the play.

To the producer: "Well, Gus, you did it again!"

To the playwright: "Never saw anything like it before!"

To the director: "What's the sense talking!"
To the young actor: "What a performance!"

To the young actress: "My dear, Anne Bancroft knew when to stay away!"

To the hard-crusted p.a., an old friend: "The jig is up." What! 11:20! Already! Must get to the little black box! 11:22-From Channel 4: A salvo of sarcasm!

11:25—From Channel 2: A blast of invective!
11:30—From Channel 7: A shower of scorn!
The smiles faded. The grins of embarrassment dissolved into scowls of disappointment. The champagne vanished. Also a few friends.

And then the papers came . . . Page 26 . . . Page 49 . . . Obituaries. Slowly the remaining guests drifted out to the elevators. Nothing remained of the party but the snacks, which had turned as soggy as the play.

Why are so many of these parties given on top of a skyscraper?

Instant suicide, I suppose.

# FILM FESTIVALS

By JACK FISHMAN

My views on film festivals have been seasoned by some 20 of them. I go back to the simple beginnings when a girl could fall in the pool and get photographed or even, like Kim Novak, create a sensation by peddling a bike down La Croisette, ignoring the Rolls-Royce hired for her grand entry.

Oh, those flamboyant, frustrating, fascinating circuses where the famous and unknowns mingle in a tussle for success, and where it's every man for himself and may

the best girl win (or be able to swim.)

Mind you, some people actually go to these annual shindigs to search for significant trends in the cinema, because there's no doubt that you can learn a lot at a festival. One thing, for example, that I learned is to keep as well clear as possible of starlet-infested beaches, although it was on the beach at Cannes that I first caught sight of Bardot photo-grabbing desperately to get her career off the launching pad. She was about sweet 16 then, unknown, beautiful, but then there were so may beautiful girls!

But only a couple years or so later, world star, in the midst of a shouting, screaring of photographers—still on the beach at the Lido Venice. She was scared by but, at the same time, was obviously make mobile the adulation as she cavorted through an each lime. but, at the same time, was controlled through an earling series of poses, including slipping off the shoul meaning sament to sunnit when

of her already revealing garment to supply winar photographers said their readers were parting to enjoy And then, incredibly, the instant tris fantastic photographer has been exposed almost her all for her art in the fiesh and in public, the condition of demurely covered herself with a scarf—and blush!

Naturally, you need a ticket to get through the Iron Curtain at these junkets, and the organization and distribution of invitations to "receptions" is an eternal mystery. Although I am casting no reflections on the overworked, overstrained integrity of festival organizers—I still want to stay friends with them—why do double the number of expected guests turn up—all with tickets, cat one fest an imaginative Black Marketeer printed forged at one fest an imaginative Black Marketeer printed forged invitations and sold them to snobs at pretty prices.)
Sans an official invite to a Martine Carole spread, I

still went, hoping to gate-crash, only to find myself in good company with a good 100 other people with the

I had just given up the game when an outsize furniture van pulled up and four men began unloading a grand piano. Before the piano shifters had staggered up the first few steps, they had enlisted one extra uncalled for but nevertheless willing assistant. By the time we five piano movers were even through the swing doors, the same thought had occurred to 10 other "volunteers."

As we lurched into the room where the reception was being held, it must have been plain to all that this was no expert piano shifting job, for one leg of the piano had already gone missing, and so were the original four workmen who had lifted the piano out of the van in the first place. They, no doubt, were lying bruised and battered in some corridor, having learned that nothing, absolutely nothing, stops a film festival gatecrasher from reaching his or her objective.

all the food had gone, and the star of honor had left 10 minutes earlier.

Remember that happy day at the 1960 Cannes when one eyeful of a star braced herself against a rough sea for the benefit of photographers and overenthusiastic waves tore off her bra and pants? Nobody, but nobody, believed it was an accident, but it was. Festival pundits acted promptly and primly, warning pressmen that if any of their overexposed photos were published, they would lose their festival permits, which is why those dazzling shots didn't brighten front pages throughout the

Then there was the night that one glittering star lost out on the 50-yard journey from the Carlton Hotel to the Palais de Festivals. Her giant pale blue Cadillac piloted by her elegantly attired husband, ran out of gas, so hubby had no alternative-he got out and pushed the Cadillac, and his wife, to the premiere.

And the things that British currency restrictions can do to festivaleers. A British party of 11—stars and publicists—giving their all for their company at Cannes, had been working very hard and decided that they had earned a first class private unpublicized meal in a firstrate restaurant, so they went to the kind of place where the headwaiter even charges you for his smile of welcome. Nevertheless, it was a fabulous meal and they all felt better for it. That is, all except the member of the party in charge of the limited budget their company had given them. When he was confronted with the check, he clutched the table colored as white as the cloth, and feebly explained to the rest that they had just eaten the allowance for the wnole party, and they still had five more days to go at the festival!

Apart from the odd few francs personally left among themselves, they were broke.

Beneath the starlit sky, they held an emergency session

on the Carlton terrace, and watching the wealthy with their lady loves oozing mink and diamonds (well, they looked real), they hated them with a great hate as they desperately struggled for a solution to their own financial crisis. Pooling resources wasn't a great help as the kitty totaled 11,000 (old) francs, which in then—hard sterling wasn't about \$25.

"Volunteers with gambling experience, one pace forward:" someone yelled. Only two knew one end of a croupier from another. They were despatched to the Casino with the francs and farewell instructions never to return if they lost them. The remaining nine members of the contingent waited outside the Casino in a Mediterranean night that had suddenly gone cold-very cold.

For hours they paced up and down biting their nails, which is all they could now afford to bite. Finally, unable to stand the strain, they went back to their hotel and rest-

less beds.

In the morning's early light, nine anxious characters went in search of two gamblers. They found them, exhausted, but victorious-they had won a packet! There was enough for another feeding session at that restaurant of restaurants, as well as a fistful of francs with which to see the rest of the festival through in real style.

Oh, those festival days, and festival nights!

# REISSUES REWRITE B.O. CHA

# ALL-TIME BOXOFFICE CHAMPS

(Over \$4,000,000, U.S.-Canada Rentals)

office Champion Films. This list repeats many figures as previously published and not since altered by reissue but some figures are revised, upward or downward, from earlier reports. Experience has informed this publication that the All-Time list is most carefully studied by readers who look in vain for films they believe ought surely to be included but are not. Therefore, these reminders are reiterated:

(a) A film, to qualify for inclusion here, must have paid \$4,000,000 in rentals to the distributor.

(b) "Birth of a Nation," released in 1915, which may have grossed as much as \$50,000,000, has always been omitted because it was handled on a states rights and, often, an outright cash sale basis, hence data are unreliable.

(c) Figures, as given below, signify the rentals received by the dis tributors from the U.S.-Canada market only and omit foreign market rentals. The latter, in recent years, frequently equal or surpass the domestic playoff.

A sizable contingent of past releases is round-figure estimated at \$4,000,000 or close enough thereto, though more exact data would be distinctly preferable. There is a great reluctance on the part of most film companies to revise figures once they have passed their first flush of success (with the exception of major reissues) although many of the films have stayed in circulation, more or less, for years, been reissued sporadically, and have added some income over the years.

Note: Film title is followed by name of director, producer, or production company: original distributing company plus present distributor, if different (plus differing U.S. and Canadian distribs in case of some foreign-made films); year of release; as well as total rentals received to date.) ....\$66,000,000

rentals received to date.)	1 :
The Sound of Music (R. Wise; 20th; 1965)	\$66,000,000
Gone With The Wind (V. Fleming; Selznick; MGM; 193	9) 47,400,000   :
Ten Commandments (C. B. DeMille; Par.; 1957)	40,000,000
Ben-Hur (William Wyler: Zimbalist; MGM-1959)	38,000,000
Doctor Zhivago (D. Lean; Ponti; MGM; 1965)	34,500,000
Mary Poppins (R. Stevenson; Disney; BV; 1964)	31,000,000
My Fair Lady (G. Cukor; Warner; WB; 1964)	30,000,000
Cleopatra (J. Mankiewicz; Wanger; 20th; 1963)	26,000,000
Thunderball (T. Young; Eon; UA; Dec. '65)	26,000,000
How West Was Won (John Ford-Henry Hathaway-	
George Marshall; Smith-Cinerama; MGM; 1962)	23,000,000
Around World in 80 Days (M. Anderson; Todd; UA; 19	
West Side Story R. Wise, J. Robbins; Mirisch-7 Arts	
UA: 1961)	22,000,000
Goldfinger (G. Hamilton; Eon; UA; 1964)	22,000,000
It's Mad, Mad, Mad, Mad World (S. Kramer; UA; 196	33) 19,000,000\
The Dirty Dozen (R. Aldrich; Hyman; MGM; July 67	
The Longest Day (K. Annakin; A. Marton, B. Wicki; 2	Zanuck:
20th; 1962)	
The Robe (Henry Koster; Ross; 20th—1953)	
South Pacific (Joshua Logan; Magna-Adler; 20th—193	
Bridge On River Kwai (David Lean; Spiegel; Col—193	
	17,000,000
You Only Live Twice (L. Gilbert; Eon; UA; June 67)	
Snow White (animated; Disney; RKO-BV; 1937)	
This Is Cinerama (Lowell Thomas; Cooper; Cinerama	
1952)	15 000.000
1994/	23,000,000

Lawrence of Arabia (David Lean; Spiegel; Col—1963)	15,000,000
The Bible (J. Huston; DeLaurentiis; 20th; 1966)	15,000,000
Spartacus (S. Kubrick: Bryna-E. Lewis; Universal; 1980)	14,600,000
Carpetbaggers (Edward Dmytryk; Levine; Par—1964)	14,500,000
The Greatest Show on Earth (C. B. DeMille; Par; 1952)	14,000,000
Those Magnificent Men In Their Flying Machines (K. Anna-	
kin; Margulies; 20th; 1965)	14,000,000
Who's Afraid of Virginia Woolf? (M. Nichols; Lehman; War-	
ners; 1966)	14,000,000
Giant (G. Stevens: Stevens-Ginsberg: WB-1956)	13,830,000
Hawaii (G. R. Hill: Mirisch: UA: 1966)	13,409,571
Guns of Navarone (J. L. Thompson; Foreman; Col.; 1961)	13,000,000
The Sand Pebbles (R. Wise; 20th; Jan. 67)	12,500,000
From Here To Eternity (Fred Zinnemann; Col-1953)	12,200,000
Seven Wonders of World (Lowell Thomas: Cinerama—1956)	12,500,000
White Christmas (Michael Curtiz; Dolan-Berlin; Par-1954)	12,000,000
Cinerama Holiday (Louis de Rochemont; Cinerama-1955)	12,000,000

Chierania Rumay Louis de Rochemont, Chierania—1999/	12,000,000	
El Cid (Anthony Mann; Bronston; AA—1962)	12.000,000	
Irma La Douce B. Wilder; Wilder-Mirisch; UA; 1963)	12,000,000	
Quo Vadis (Mervyn LeRoy; Zimbalist; MGM-1951)	11,750,000	
Samson and Delilah (C. B. DeMille; Par-1950)	11,500,000	
Duel In Sun (King Vidor; Selznick; SRO—1947)	11,300,000	
Best Years of Our Lives (William Wyler;		1
Goldwyn; RKO—1947)	11,300,000	
The Shaggy Dog (C. Barton; Disney; BV; 1959)	11,300,000	
Peyton Place (Mark Robson; Wald; 20th—1958)		
Psycho (Alfred Hitchcock; Par-1960)	11,000,000	1
The Absent-Minded Professor (R. Stevenson; Disney; BV;		
1961)	10,800,000	
	40 400 000	

2002		
Sayonara (Joshua Logan; Goetz; WB-1958)		
Great Race (B. Edwards; WB; 1965)		10,200,0
Casino Royale (J. Huston, K. Hughes, V. Guest		
J. McGrath; Feldman; Columbia; April 67	)	10,200,0

Mutiny On Bounty (Lewis Milestone: Rosenberg:	
MGM—1962)	9,800,000
Cat On A Hot Tin Roof (R. Brooks; Avon; MGM; 1958)	9,750,000
Operation Petticoat (Blake Edwards; Granart; U-1960)	9,500,000
That Darn Cat (R. Stevenson; Disney; BV; 1965)	9,500,000
Parent Trap (Robert Stevenson; Disney; BV-1961)	9,400,000
The Apartment (Billy Wilder; Mirisch; UA—1960)	9,300,000
The Discions Ass. Coming The Duscions Ass. Coming (N	

and Russians Are Coming the Russians Are Coming (1).	
Jewison; Mirisch; UA; 1966)	9,300,000
Cat Ballou (E. Silverstein; Hecht; Col.; 1965)	9,300,000
A Man For All Seasons (F. Zinnemann; Columbia; Dec. 66)	9,250,000
Cinderella (Wilfred Jackson; Disney; RKO-BV-1950)	9,250,000
<b>Shane</b> (G. Stevens; Par.—1953)	9,000,000
Auntie Mame (Morton DaCosta; J. L. Warner; WB-1959)	9,000,000
From Russia With Love (T. Voung: Fon: UA: 1964)	9 000 000

From Russia With Love (T. Young; Eon; UA; 1964)

Bambi (animated; Disney; RKO-BV; 1942)

Caine Mutiny (Stanley Kramer; Col—1954)

Exodus (Otto Preminger; UA—1960) 8.800.000 8,700,000

Herewith, VARIETY again presents its compilation of All-Time Box- 20,000 Leagues Under Sea (R. Fleischer; Disney; BV; 1955) 8,600,000 Alfie (L. Gilbert; Par; 1966) Thoroughly Modern Millie (G. R. Hill; Hunter; Univ.; April 67) ..... 8,500,000

This Is The Army (Michael Curtiz; J. L. Warner; WB—1943) Mister Roberts (J. Ford-M. LeRoy; Hayward; WB; 1955)... King And I (Walter Lang; Brackett; 20th—1956) ..... Lover Come Back (Delbert Mann; Shapiro-Melcher; U—1962)

That Touch of Mink (Delbert Mann; 

What's New Pussycat? (C. Donner; Feldman; UA; 1965) .... 8,500,000 be a tough one to unseat. The Unsinkable Molly Brown (C. Walters, Weingarten-Edens; MGM; 64) .....

The Blue Max (J. Guillermin; Ferry-Williams; 20th; 1966)... Lady And Tramp (animated; Disney; BV—1955)

Some Like It Hot (B. Wilder; Mirisch-Ashton; UA; 1959)...

The Professionals (R. Brooks; Col; 1966)

Butterfield 8 (D. Mann; Berman; MGM; 1960) Barefoot in the Park (G. Saks; Wallis; Par; June 67)..... Old Yeller (R. Stevenson; Disney; BV; 1958)

Swiss Family Robinson (Ken Annakin; Disney; BV-1960)

Bells of St. Mary's (Leo McCarey; RKO—1945)

Jolson Story (A. E. Green; Skolsky-Griffith; Col—1947)

Battle Cry (Raoul Walsh; J. L. Warner; WB—1955)

Guys and Dolls (Joseph Mankiewicz; Goldwyn; MGM—1956)

The Alamo (J. Wayne; Batjac; UA; 1960)

King of Kings (Nicholas Ray: Bronston: MGM—1961) 8,200,000 King of Kings (Nicholas Ray; Bronston; MGM-1961) ..... Music Man (Morton DaCosta; WB—1962)

Lt. Robin Crusoe USN (B. Paul; Disney; BV; 1966)

Gigi (V. Minnelli; Freed; MGM; 1958)

Von Ryan's Express (M. Robson; 20th; 1965) Pinocchio (animated; Disney; RKO-BV-1940) Glenn Miller Story (Anthony Mann; Rosenberg; U—1954).

Trapeze (Caro: Reed; Hecht-Hill-Lancaster; UA—1956)...

Pillow Talk (Michael Gordon; Arwin-Hunter; U—1959)...

World of Suzie Wong (Richard Quine; Stark; Par—1961) . . La Dolce Vita (F. Fellini; RIAMA-Pathe; As'or-AIP; 1961) . . The V.I.P.'s (Anthony Asquith; de Grunwald; MGM—1963) . The Silencers (P. Karlson; Allen; Col; 1966) Georgy Girl (S. Narizzano; Goldston-Plaschkes; Col; Oct. 66) 7,330,000 How To Marry A Millionaire (Jean Negulesco; Johnson; 20th—1953) ....

No Time For Sergeants (Mervyn LeRoy; WB—1958)

To Kill A Mockinghied (Behave Re WB—1958) To Kill A Mockingbird (Robert Mulligan; Pakula; U-1963) Our Man Flint (D. Mann; David; 20th; 1966) To Sir With Love (J. Clavell: Col; June 67) For Whom Bell Tolls (Sam Wood; Par-1943) 
 David and Bathsheba (Henry King; Zanuck; 20th—1951)
 7,100,000

 Not As Stranger (Stanley Kramer; UA-1955)
 7,100,000
 Oklahoma (Fred Zinnemann; Magna-Hornblow;

Son of Flubber (Robert Stevenson; Disney; BV-1963) ..... Hatari (Howard Hawks; Par—1962)
The Sandpiper (V. Minnelli; Ransohoff; MGM; 1965) Shenandoah (Andrew V. McLaglen; Arthur; U-1965) Grand Prix (J. Frankenheimer; Douglas-Lewis; MGM; Jan. 67) . .

Magna—1955)

Shot In The Dark (B. Edwards; Mirisch; UA; 1964)..... 

Levin; Pal-Cinerama; MGM-1963) ..... Forn Curtain (A, Hitchcock; Univ.; 1966).

Hombre (M, Ritt; Ravetch; 20th; April 67) Suddenly Last Summer (Joseph Mankiewicz;

Spiegel; Col—1960) 6,375,000 popular Bonder after "Thunder-Greatest Story Ever Told (G. Stevens; UA; 1965) 6,310,298 ball" and "Goldfinger" while, on The Greatest Story Ever Told (G. Stevens; UA; 1965)..... North By Northwest (A. Hitchcock; MGM; 1959)......

Picnic Joshua Logan; Kohlmar; Col—1956).....

Nun's Story (Fred Zinnemann; WB—1959)..... Nun's Story (Fred Zinnemann; WB—1959) ... 6,300,000 a \$10.200.000 share of the business, War and Peace (King Vidor; Ponti-DeLaurentiis; Par—1956) ... 6,250,000 but will have to do much better to Murderers Row (H. Levin; Allen; Col; Dec. 66) ... 6,240,000 get back its production cost. 101 Dalmatians (anim.; Disney; BV; 1961) ... 5ome oldies continued to prove Bye Bye Birdie (G Sidney; Kohlmer-Sidney; Col.; 1963).... Charade (Stanley Donen; U—1963) 6,150,000
Welcome Stranger (E. Nugent; Siegel; Par.; 1947) 6,100,000
What A Way To Go! (J. L. Thompson; Jacobs; 20th; 1964) 6,100,000
Vikings (Richard Fleischer; Bryna-Bresler; UA—1958) 6,049,000
Sergeant York (Howard Hawks; Lasky-Wallis; WB—1941) 6,000,000
Life With Father (Michael Curtiz, Buchner, WB—1947) Life With Father (Michael Curtiz; Buchner; WB—1947) ...

Ivanhoe (Richard Thorpe; Berman; MGM—1952) ....

Hans Christian Andersen (Charles Vidor; Goldwyn;

RKO—1953) ..... High and Mighty (William Wellman;

Wayne-Fellows; WB—1954) ..... To Hell and Back (John Hibbs; Rosenberg; U—1955) ..... Seven Year Itch (Billy Wilder; Feldman; 20th—1955) .... Tall Men (Raoul Walsh; Bacher-Hawks; 20th—1955) .... Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th;

Sea Chase (John Farrow; WB-1955) ..... A Star Is Born (George Cukor; Transcona-Luft; WB-1955) Strategic Air Command (Anthony Mann; Briskin; Par-1955) Raintree County (Edward Dmytryk; Lewis; MGM-1957 Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par-1963) Ugly Dachshund (N. Tokar; Disney; BV; February '66).....

(Continued on page 24)

#### By ROBERT B. FREDERICK

The cinematic year of 1967 was thematically marked with both violence and peace, most of the latter engendered by the continued business of Fox's "Sound of Music"; the former by a spate of hardhitting films that appealed to 8,500,000 the rough trade.

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8,500,000

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8.300.000 8,300,000

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7,000,000

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8 000 000

Winner and still champ, "Sound of Music" not only heads the All-Time Boxoffice Champs list but, 8,500,000 with \$66,000,000 now in hand, will be a tough one to unseat. The most likely contender, as of this 8,400,000 writing, is that southern belle, "Gone With the Wind," reissued 8.300,000 late in 1967 for its seventh round. Although its current total of \$47,-400,000 is considerably behind "Music," over \$6,000,000 derived from just the first two months of its current reissue. This could be interpreted as the forerunner of a sweep through 1968 of sufficient power possibly to catch up with the leader, which will have passed its peak.

8,000,000
8,000,000
The struggle for first position
8,000,000
8,000,000 Another factor is that 20th may
7,800,000 have to soft-pedal "Music" during
7,740,000 he coming year in order to put 7,740,000 proper selling emphasis on its 7,700,000 "Doctor Dolittle," as both films are aimed at the same audiences. "Do-little" arrived too late in December to be listed but its potential is strong, based on advance sales.

Among the real "giants" (\$15,-000,000 or more) the big change was that Russian-theme winner, "Doctor Zhivago," a "soft" picture that zoomed up into the \$34,500,000 bracket to land in the top five. "Cleopatra," moving less swiftly, also added a few million, its over-7,200,000 all take of \$26,000,000 finally begin-7,200,000 ning to turn a profit for 20th-Cen-7,200,000 tury-Fox.

Another dark horse for 1968 may be the planned reissue of "Around The World in 80 Days," which stands pegged at the \$22,-000,000 figure of 1958.

#### Aldrich's Wow of '67

The most important "new" film 7,000,000 of 1967 was Robert Aldrich's "The 7,000,000 birty Dozen," which notched up 7,000,000 \$18.200.000 and helped zoom Lee Marvin into the year's most suc-cessful actor post—along with "The 6,700,000 Professionals" and "Point Blank.")

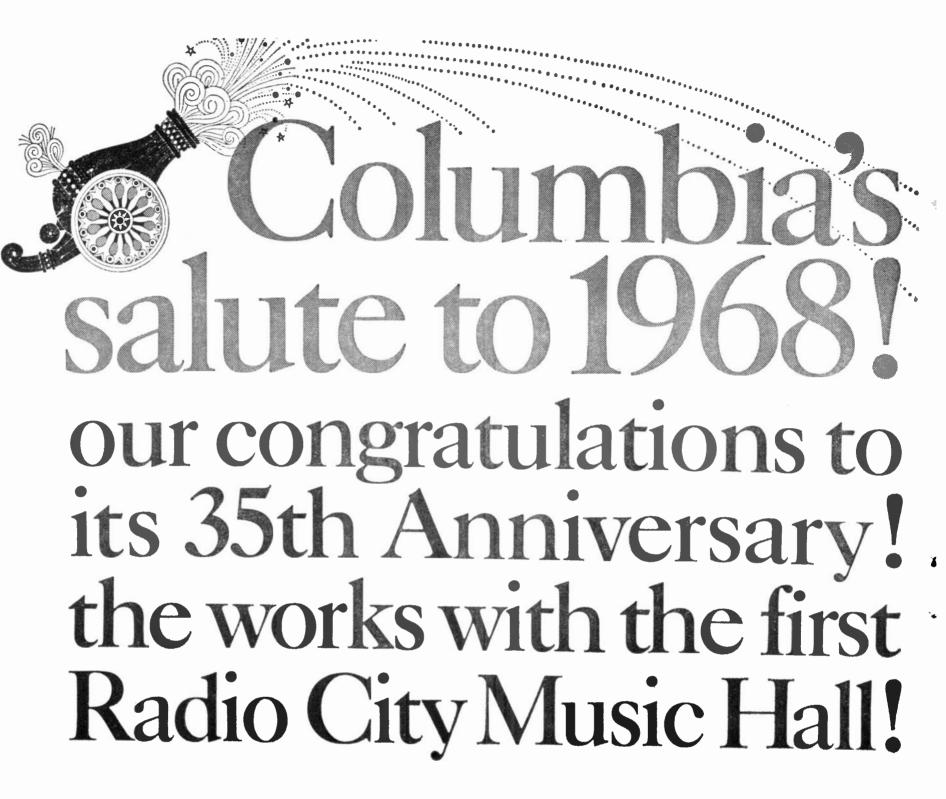
Also adding to their laurels were "The Longest Day," now up to \$17,600,000, and "Tom Jones," now \$17,000,000. James Bond proved 6.600.000 6.500.000 6,500,000 6,500,000 that in either the authentic Sean 6,500,000 Connery version or in an outside attempt to capitalize on the attractions of the world's most popular 6.500.000 6,500,000 spy, he was still a much sought-6,500,000 after figure at the boxoffice. Con-6,500,000 ticked off \$16,300,000 in only six months, making it the third most 6,310,000 the other hand, "Casino Royale," 6,300,000 with a variety of Bonds, also took

Some oldies continued to prove 6,200,000 their worth as well-timed reissues 6,150,000 - "Gone With The Wind," in its 6,100,000 new 70m version and via the hard-6,100,000 ticket pitch, in just November-December added more millions to its already impressive total. A paperback edition of the Margaret Mit-6,000,000 chell novel, tied-in with the reissue, is also setting publishing records.

Walt Discey's favorite, "Snow White and the Seven Dwarfs," in 6,000,000 its fourth reissue, brought in over \$5,000,000 for an impressive \$15,-6,000,000 | 150,000-not bad for a 30-year-old film.

6,000,000 Like "Doctor Zhivago," 6,000,000 Huston's "The Bible" seemed a bit 6,000,000 liffy on first release but showed 6,000,000 sustaining power and has now 6,000,000 reached \$15,000,000, which only 6,000,000 marks its reserved-seat period. The 6,000,000 many regular runs should boost 6,000,000 this one in '68. Other reissues that 6,000,000 made impressive additions to their

(Continued on page 25)



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How to save a marriage-and ruin your life

BETTY FIELD-JACK ALBERTSON Written by STANLEY SHAPIRO and NATE MONASTER • MICHEL LEGRAND FIELDER COOK • PANAVISION® • EASTMAN COLOR



# entertainment

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NE JACKSON

STANLEY SHAPIRO

# ALL-TIME BOXOFFICE CHAMPS

(Over \$4,000,000, U.S.-Canada Rentals)

	Continued	from page 21		
El Dorado (H. Hawks; Par; July 67)  Pink Panther (B. Edwards; Mirisch; UA; 1964)	5,950,00	Hercules (Pietro Francisci; Teti-Levine; WB—1959)	. 4,700,0	
Blow-Up (M. Antonioni; Ponti; MGM; Jan. 67)	. 5,900,00	O Annie Get Your Gun (George Sidney: Freed: MGM-1950)	4,650,0	00
Blue Skies (Stuart Heisler; Siegel; Par-1946)	. 5.700.00	The Green Years (Victor Saville; Gordon; MGM-1946) Babes In Toyland (James Donohue; Disney; RKO-BV-1961)	4,600,0 4,600,0	
Rear Window (Alfred Hitchcock; Par—1954)	. 5,700,00 . 5,700,00	Four Horsemen of Apocalypse (Rex Ingram: MGM—1921)	4,500,0 4,500,0	00
A Hard Day's Night (R. Lester; Shenson; UA; 1964)	5,700,00 5,700,00	O Anchors Aweigh (George Sidney; Pasternak; MGM-1945) The Paleface (Norman Z. McLeod; Wallis; Par-1945)	4,500,0	00
Seven Brides For Seven Brothers (Stanley Donen; Cummings: MGM—1954)		Road To Utopia (Melvin Frank: Jones; Par—1945)  Thrill of a Romance (Richard Thorpe;	4,500,00 4,500,00	
Teahouse of August Moon (Daniel Mann;		Pasternak; MGM1945)	4,500,0	0
Cummings; MGM—1957)  Harper (J. Smight; Gershwin-Kastner; Warners; 1966)	,	Valley of Decision (Tay Garnett; Knopf; MGM-1945)	4.500.00 4.500.00	
Big Parade (King Vidor; MGM—1925) Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945)	5,500.00	Till The Clouds Roll By (Richard Whorf;		
The Great Escape (J. Sturges; Mirisch; UA; 1963) Fantastic Voyage (R. Fleischer; David; 20th; 1966)	5,500,00	Bachelor and Bobbysoxer (Irving Reis: Schary: RKO-1947)	<b>4</b> ,500.00 <b>4</b> ,500.00	
The War Wagon (B. Kennedy; Batjac; Univ; June 67)	5,500.00	0 Easter Parade (Charles Walters: Freed: MGM-1948)	4,500.00 4,500,00	
Egg And I (Charles Erskine; Finkelhoffe; U—1947)  House of Wax (Andre de Toth; Bryan Foy; WB—1953)	5,500,000	Great Caruso (Richard Thorpe; Lasky-Pasternak: MGM—1951)	4,500.00	0
Anatomy of a Murder (Otto Preminger; Carlyle; Col—1959) Please Don't Eat Daisies (Charles Walters;		Desiree (Henry Koster: Blaustein; 20th—1954)	4.500,00	0
Pasternak; MGM—1960)  Ocean's 11 (Lewis Milestone; WB—1960)		The Conqueror (Dick Powell: Hughes-Powell: RKO_1058)	4,500,00	0
Solomon and Sheba (King Vidor; Richmond; UA-1960) Thrill Of It All (Norman Jewison; Hunter-Melcher; U-1963)	5,500,000	Love Me Tender (Richard Wehh: Weishart: 20th 1957)	4,500,00 4,500,00	0
Viva Las Vegas (George Sidney; Cummings; MGM-1964). The Wild Angels (R. Corman; AIP; July '66)	5,500,000	Pride and the Passion (Stanley Kramer; UA—1957)	4,500,00 4,500,00	
Doctor No (T. Young; Eon; UA; 1962)	5,400,000	Weingarten: MGM-1957)	4,500,00	0
Song of the South (animated—live; Disney; RKO-BV—1946) Follow Me Boys (N. Tokar; Hibler; BV; Nov. 66)	5,350,000	Return To Peyton Place (Jose Ferrer; Wald; 20th—1961).	4,500,00	0
Eddy Duchin Story (George Sidney; Wald; Col-1956) Sleeping Beauty (animated; Disney; BV-1959)	5,300,000 5,300,000	LOHIS (Stanley Kubrick: Seven Arts Herris: MCM 1009)	4,500,00 4,500,00	0
The Cardinal (Otto Preminger; Col—1963)	5,275,000 5,250,000	Sword In The Stone (Walter Reitherman;	4,500,00	
The Yearling (Clarence Brown; Franklin; MGM-1947)  Blackboard Jungle (Richard Brooks; Berman; MGM-1955)	5,250,000 5,250,000	McLintock (A. V. McLaglen: Wayne, UA: 1963)	4,500,00	- 1
Meet Me In St. Louis (Vincente Minnelli; Freed; MGM-1944)	5,200,000	Send Me No Flowers (Norman Jewison; Keller; U—1964).	4,500,00	- 1
Show Boat (George Sidney; Freed; MGM-1951)	5,200,000	WB; Dec. '65)	4,500,000	- 1
Mogambo (John Ford; Zimbalist; MGM-1953)	5,200,000 5,200,000	In The Heat of the Night N. Jewison: Mirisch, UA, Aug 67)	4,500,000 4,450,000	
Moby Dick John Huston; Moulin-Huston; WB—1956)  Rio Bravo (Howard Hawks; WB—1959)	5,200,000 5,200,000	Two Years Before Mast (John Farrow: Miller: Par-1948)	4,425,000	
Hole In The Head (Frank Capra; Sincap-Capra; UA—1959) From The Terrace (Mark Robson; 20th—1960)	5,200,000 5,200,000	Rangats of Round Table (Richard Thorpe;	4,400,000	
Elmer Gantry (Richard Brooks; Smith; UA—1960)	5.200,000 5,200,000	Written On the Wind (Douglas Sirk; Zugsmith; U-1956)	4,400,000	
Divorce, American Style (B. Yorkin, Tandem; Col; June 67) Gentlemen Prefer Blondes (Howard Hawks;	5,150,000	Dencer's Mountain (Delmer Daves: WB1963)	4,400,000 4,400,000	) [
Siegel; 20th—1953)	5,100,000	Zorba, The Greek (M. Cacoyannis: Int'l Classics; 1964)	4,400,000	
The Outlaw H. Hughes; RKO; 1946)	5,075,000 5.050,000	Stage Door Canteen (Frank Borzage: Lesser: IJA-1943)	4,400,000	- 1 .
Friendly Persuasion (William Wyler; AA—1956)	5,050,000 5,000,000	Harvey Girls (George Sidney; Freed; MGM—1946) Hucksters (Jack Conway; Hornblow; MGM—1947)	4,350,000	
Song of Bernadette (Henry King; Perlberg; 20th—1943) Razor's Edge (Edmund Goulding; Zanuck; 20th—1947)	5,000,000 5,000,000	Red River (Howard Hawks: UA-1948)	4,350,000	
Green Dolphin Street (Victor Saville; Wilson; MGM—1947) Red Shoes (Michael Powell; Pressburger-Rank; EL—1948)	5,000,000 5,000,000	Zanuck; 20th—1956)	4,350,000	- 1
Jolson Sings Again (Henry Levin; Buchman; Col—1949) The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950)	5,000,000 5,000,000	Lost Weekend (Billy Wilder: Brackett: Par-1946)	4,350,000 4,300,000	- 1 1
Moulin Rouge John Huston; Romulus; UA—1953) Three Coins in Fountain (Jean Negulesco;	5,000,000	Sanor Beware (Hal Walker; Wallis; Par—1952)	4,300,000	1
Siegel; 20th—1954)	5,000.000	Siegel; MGM—1959)	4,300,000	
A Man Called Peter (Henry Koster; Engel; 20th—1955) There's No Business Like Show Business	5,000,000	One-Eyed Jacks (Marlon Brando; Par—1961)	<b>4</b> ,300,000 <b>4</b> ,300,000	1
(Walter Lang: Zanuck-Siegel; 20th—1954)  Pete Kelly's Blues (Jack Webb; WB—1955)	5,000,000 5,000,000	Days of Wine and Roses (Blake Edwards)	4,300,000	1
East of Eden (Elia Kazan; WB—1955)	5,000,000 5,000,000	Monkey's Uncle (R. Stevenson: Disney: RV: 1965)	4,300,000 4,300,000	(
Bridges Toko-Ri (Mark Robson; Perlberg-Seaton; Par—1955) Anastasia (Anatole Litvak; Adler; 20th—1957)	5.000,000 5.000,000	Boy, Did I Get a Wrong Number (G. Marshall; Small; UA;	4,300.000	9
Island In Sun (Robert Rossen; Zanuck; 20th—1957) Farewell To Arms (Charles Vidor; Selznick; 20th—1958)	5,000.000	30 Seconds Over Tokyo (Mervyn LeRov:		l.
On The Beach (Stanley Kramer: UA—1959)  Journey To Center of Earth (Henry Levin;	5,000,000 5,000,000	Adventure (V. Fleming: Zimbalist: MGM-1945)	<b>4,2</b> 50,000 <b>4</b> ,250,000	p
Brackett; 20th—1960)	5,000,000	Saratoga Frunk (Sam Wood; Wallis; WB—1946)	4,250,000 4,250,000	C
North To Alaska (Henry Hathaway; 20th—1960)	5,000.000 5,000,000	Demetrius and Gladiators (Delmer Dayes; Ross; 20th—1954) Living It Up (Norman Taurog: Jones: Par—1954)	4,250,000 4,250,000	u
Judgment at Nuremberg (Stanley Kramer; UA—1961)  Bon Voyage (James Nielson: Disney: BV—1962)	5,000.000	In Harm's Way (O. Preminger: Par—1965)	4,250,000 4,250,000 4,250,000	h
The Interns (David Swift; Cohn; Col—1962)  The Birds (Alfred Hitchcock; U—1963)	5,000,000		4,230,000 4,200,000	N
55 Days at Peking (Nicholas Ray; Bronston; AA—1963) Hud (Martin Ritt: Revetch; Par—1963)	5,000,000 5,000,000	Hornblow; MGM—1945)	<b>4</b> ,200,00 <b>0</b>	v
Under Yum-Yum Tree (David Swift; Brisson; Col—1963) Dr. Strangelove (S. Kubrick; Col.; 1964)	5.000,000	On The Waterfront (Elia Kazan: Spiegel: Col., 1954)	4,200,000 4,200,000	ti
Becket (Peter Glenville: Wallis: Par—1964) Night of Iguana (John Huston; Stark-7 Arts: MGM—1964)	5,000.000		1,200,000	S.
Nevada Smith H. Hathaway: Levine: Par.: July. '66)	5,000,000 5,000,000	Adler-Frenke; 20th—1957)	1,200,000	tl
In Like Flint (G. Douglas: David: 20th; March 67)	5,000,000	Parrish (Delmer Daves; WB-1961)	1,200,000 1,200,000	b.
July 67) Up The Down Staircase (R. Mulligan, Pakula; Warners-	5,000,000	Breakfast at Tiffany's (Blake Edwards; Jurow-Sheppard; Par—1961)	1,200,000	П
7 Arts: August, 67)	5,000,000	Robin and 7 Hoods (Gordon Douglas; Sinatra; WB-1964) 4	,200,00 <b>0</b>	1
Spellbound (Alfred Hitchcock; Selznick; UA-1946) Since You Went Away (John Cromwell; Selznick; UA-1944)	4 050 000	The Trouble With Angels (I. Lupino: Frve: Col. 1966)	1,200,000	
In Search of Castaways (Robert Stevenson:		Born Yesterday (George Cukor: Simon: Col-1951)	1,150,000 1,115,000	
England and the state of the st	4 000 000	Mother Wore Tights (Walter Lang: Trotti: 20th—1947) 4	1,100,000 1,100,000	ba
Yankee Doodle Dandy Michael Curtiz:	2,000,000	Johnny Belinda (Jean Negulesco; Wald; WB—1948) 4 Joan of Arc (Victor Fleming; Wanger-Fleming; RKO—1949) 4	,100,000	W
Wallis-Cagney; WB—1942)  Notorious (Alfred Hitchcock; RKO—1946)	4.800,000	Was A Male Bride (Howard Hawks; 20th—1949) 4 Snake Pit (Anatole Litvak: Bassler: 20th—1948) 4	,100,000	g
King Solomon's Mines (Charles Bennett;		Arrican Queen (John Huston; Horizon-Romolus; UA-1951) 4	,100,000	
The Searchers (John Ford; Whitney-Cooper; WB-1956)	4.800,000	Love Me Or Leave Me (Charles Vidor;		fr te
Streetcar Named Desire (Elia Kazan: Feldman: WB-1951)	4.800,000	Deep In My Heart (Stanley Donen: Edens: MGM-1955) 4	,100,000 ,100,00 <b>0</b>	
Battleground (William Wellman: Schary: MGM-1949)	4.700.000	Man Who Knew Too Much (Alfred Hitchcock, Par-1956) 4	,100,000	W
	4.700.000	The Misfits (John Huston; Taylor; UA—1961) 4	,100,000	

# **One-Liner Squib Now Just Hokum** In New Publicity

By CHAS. A. POMERANTZ

It's a whole new bag for press-,600,000 agents these days. As syndicated ,600,000 columnist Harold Hesternan noted ,500,000 recently. "They slit about the ,500,000 world in private jets, consort with consorts and move with aplomb among royalty and the mighty of 500,000 industry and government. They're togged in imported sile and their .500,000 alligator shoes are never down at the heel."

And a new set of tags. Yesterday's touter is today's communica-500,000 tions counselor, media consultant, public relations counselor, a public information officer, press secretary.

Look for whom he's working .500,000 now! The guy who wants to become President of the United States; the man who runs a half billion dollar a year corporation; the now run-of-the-mill picture that costs \$14,000,000; the season's television shows which set the sponsor back \$55,000,000 for his total annual tv commitments; the airline the college, the charity drive line, the college, the charity drive. the Government agency, the police 500,000 force, the union, the management association.

Check the front page of your local newspaper and you'll find 90% of its contents has "filtered through" publicity sources rather than been originally dug by a re-porter. This is the prime function of the pressagent, intermediary between his client and the press. 500,000 Basically, the publicity man behind 450,000 the news is an updated legman 425,000 who runs down the facts on his own caper and upon which working reporters or editors can rely, with a minimum of checking. He make the press's reliance upon him rewarding and meaning-

> His second duty (and it's second by a nose) is to his client, guiding the career of an individual or the direction for a company; creating projects which reflect upon the image of his customer.

It's a long way from the days 350,000 It's a long way from the days of the squib handouts and the concern only with getting a client's name in the papers, no matter what it said. During the period when Arthur Murray's name appeared regularly in the daily colpus with a hon met written by umns with a bon mot written by his corps of puffers and accredited to Murray, I think it was Abe Burrows who remarked: "It's too bad Mark Twain isn't around now. He'd own the biggest string of dance schools in the world."

Today the one-liner is a bygoner, means nothing. Today, the press agent-cum-title, using the basic skills he learned in the Hollywood mills (or stole from the primitive pre-WW II publicist), goes for broke in the big time. He commandeers a Lear Jet to take his political man on a 60-city tour 50,000 his pointear man on a co-ri, total using all the gimmicks he developed to make his Wampas baby a household word. He sets up the 0,000 press conference; writes the witty words, apropos the city and the oc-casion, for the plane-side inter-0,000 views; brings in the babies for picturetaking for the charity drive; puts his man on tv interview shows; calls the communicasters (instead of the deejays); has a ready play for the sports pages, the woman's pages, the cityside break.

# Three Hour Free Park To Hypo Downtowners

In an effort to get more people back downtown, Pitt's Golden Tri-angle Assn., has worked out a plan where all those attending film 0.000 houses will get free parking at all 0,000 garages operated by the Public 0,000 Parking Authority.

The customer will now get three free hours of parking while attending any of the seven downtown houses and it is assumed that 0,000 this period will be stretched for those attending "Gone With the Wind" at the Warner or any upcoming long roadshow picture.

Parking tickets will be validated at any theatre.

(Continued on page 25)

4,700,000

Rentals to Date

# All-Time B.O. Champs

Continued from page 24 Cass Timberlane (George Sidney; Hornblow; MGM-1948) ... Hurry Sundown (O. Preminger; Par; April 67).

The Trip (R. Corman; AIP; August 67).

Ben-Hur (Fred Niblo; MGM—1926)
Singing Fool (Lloyd Bacon; WB—1928). 
 Singing Fool (Lloyd Bacon; WB—1928)
 4,000,000

 Dolly Sisters (Irving Cummings; Jessel; 20th—1945)
 4,000,000

 Smoky (Louis King; Bassler; 20th—1946)
 4,000,000

 Holiday In Mexico (George Sidney; Pasternak; MGM—1946)
 4,000,000
 Kid From Brooklyn (Norman Z. McLeod; 4.000,000

Goldwyn; RKO—1946) ..... Night and Day (Michael Curtiz; Schwartz; WB—1946) ...
Ziegfeld Follies (Vincente Minnelli; Freed; MGM—1946) ..
Emperor Waltz (Billy Wilder; Brackett; Par—1948) ...
Reap the Wild Wind (C. B. DeMille; Par—1948) .... 4,000,000 4.000.000 4,000,000 4,000,000 An American In Paris (Vincente Minnelli; ..... 4,000,000 Freed: MGM-1951)

Jumping Jacks (Norman Taurog; Wallis; Par—1952) ......

Moon Is Blue (Otto Preminger; Herbert; UA—1953) ......

Long, Long Trailer (Vincente Minnelli; Berman; 4.000,000 4,000,000 4,000,000 Sabrina (Billy Wilder; Par-1954) . 4 000 000 Left Hand of God (Edward Dmytryk; Adler; 20th-1955) Love Is Splendored Thing (Henry King: Adler; 20th—1955) 4,000,000 Seven Little Foys (Melville Shavelson; Rose; Par—1955) ...

Jailhouse Rock (Richard Thorpe; Berman; MGM—1957) ... 4.000,000 4.000,000

Big Country (William Wyler; UA—1958) ..... 4,000,000 Horse Soldiers (John Ford; Mirisch-Mahin-Rackin; UA-1959) Don't Give Up The Ship (Norman Taurog; Wallis; Par-1959) 4,000,000 Never On Sunday (Jules Dassin; Filmways; Lopert-1960) ... 4.000,000 Splendor In Grass (Elia Kazan; WB—1961) ..... 4,000,000 Mr. Hobbs Takes Vacation (Henry Koster;

Wald; 20th—1962) ..... 4,000,000 What Ever Happened Baby Jane? (Robert Aldrich; 4,000,000 WB-1962) Summer Magic (James Neilson; Disney; BV-1963) ...... 4,000,000

Misadventures Merlin Jones (Robert Stevenson; Misadventures Merlin Jones (Robert Stevenson;
Disney; BV—1964)
Captain Newman MD (David Miller; Arthur; U—1964)
Topkapi (Jules Dassin; Filmways; UA—1964)
Nutty Professor (Jerry Lewis; Glucksman; Par—1964)
Sex and Single Girl (Richard Quine; WB—1964)
Agony and the Ecstasy (C. Reed; 20th; 1965)
Walk, Don't Run (C. Walters; Siegel; Col.; July, '66)
Dear John (L-M Lindgren; Sandrews; Sigma 3; 1966)
Stagecoach (G. Douglas; Rackin; 20th; 1966)
Arabesque (S. Donen: Univ: 1966) 4,000,000

 Arabesque (S. Donen; Univ; 1966).
 4,000,000

 A Man And A Woman (C. Lelouch; Allied Artists; 1966).
 4,000,000

 Texas Across The River (M Gordon; Keller; Univ; 1966).
 4,000,000

 The Gnome-Mobile (R. Stevenson; Algar; BV: June 67).
 4,000,000

 Tony Rome (G. Douglas; Rosenberg; 20th; Nov. 67)..... 4,000,000

# **Reissues Rewrite All-Timers**

Continued from page 21

Mille are, evidently, the most trustworthy reissues.

#### Focus on "Hawaii"

Figures were finally obtained by VARIETY on "Hawaii," showing a a healthy \$13,409.571 but Robert Wises' "Sand Pebbles," while a strong \$12,500,000, didn't live up to early expectations.

While not up with the big boys, several well-received films did sufficiently well to bring smiles to their producers' faces and future project offers from the distributors. "Russians Are Coming," "The Blue Max," and "The Professionals" added considerably to their healthy starts. New features that had such strong kickoffs that their continued affluence seems assured included "A Man For All Seasons" (proving that a film with neither sex, violence or songs could be appreciated, if well done), "Alfie" (with a charming heel for a "hero"), "Thoroughly Modern Millie" (which proved that there's still a big public for cinematic cotton candy in a pretty package) and "Barefoot in the Park" (a onejoke play transferred successfully to the screen by expert movers). These are the less-than-record setters on which the main strength of motion pictures has always depended, and will continue to do so.

The middle-of-the-line big grossers (from \$4,000,000 to \$8,000,000) held a few surprises for the year. Two British-made films really caught the public's fancy-"Georgy Girl," with an unknown cast, found enough favor to give it a year were Lee Marvin with three \$7.330,000, and "To Sir With popular films in release, and Julie \$7.330,000, and "To Sir With Love" (which some consider a Cockney "Lilies of the Field") reached the \$7,200,000 level, thanks mostly to American Negro

Less Than a 'Greatest Story'

totals were "Spartacus," "The AIP got into the big money Absent-Minded Professor," "The brackets with "The Wild Angels" Shaggy Dog" "Cat On A Hot Tin Roof," "Butterfield 8," "The Alamo," "Gigi," and "The Greatest Show on Earth." Disney and Defilms for this energetic company. Action, as usual, did well for itself with "Hombre," "Murderers Row," "El Dorado," "In Like Flint," and "In the Heat of the Night" while comedy also proved profitable, per "Divorce, American Style," "A Guide for the Married Man,"
"How To Steal a Million" and
"The Trouble With Angels."

#### 'Blow-Up' A Surprise

One formerly "arty" director who probably never expected to find himself high up on the boxoffice list was Italian Michelangelo Antonioni whose first English-lan-guage effort, "Blow-Up," racked up an amazing (for a way-out film) \$5.900,000 On the strength of it, he's been signed for a Hollywood film. This step has proved the wrong one for several European directors in the past, such as Serge Bourguignon, but it doesn't keep

Hollywood from trying.

Two out-and-out foreign films, with sex the big attraction, made it in 1967 (although both had actually started runs the year be-fore). The French "A Man And A lied Artists with lengthy and profitable runs (over a year at New York's Paris Theatre), helped by a big-selling musical score. "Dear John" was the Scandinavian John" was the Scandinavian champ, although its important money is now behind it, whereas the French film still shows strength.

#### Lee Marvin's Gallon

The big money actors for the Andrews, thanks to "Music," "Mil-lie," "Hawaii" and to a very small degree, the reissue of "The Ameri-canization of Emily." (See referreached the \$7,200,000 level, thanks mostly to American Negro actor Sidney Poitier, of whom more later. Expensive projects which didn't really get rolling included Metro's "Grand Prix," will still be there next year is conjecturable as the only which, even with Cinerama, only reached the \$7,000,000 mark.

The still be there next which, even with Cinerama, only reached the \$7,000,000 mark.

The still busy, and "Grand Prix," actually a pilot that Universal will try to salvage as a theatrical release. He's still busy, a theatrical release. He's still busy, and "Butterfield 8" proved a good that the still busy, and "Butterfield 8" proved a good with the still busy, and the still busy, and the still busy with the still bu

# Big Rental Films of 1967

(U.S. - Canada Market Only)

Below is the Variety Anniversary Edition's usual checklist on the big pictures of the year ending, given in terms of domestic (United States and Canada) rentals accruing to the distributors. To repeat the standard explanation from earlier years: some pictures go into release too late in the calendar year and cannot be computed. Some of the October-December features of 1967 were on the market too sketchily for inclusion now. They must wait for next year's compilation. ("Big" rental rule of thumb is a film domestically earning a minimum of \$1,000,000 during the calendar year.)

There are some exceptions, films that made such fast impact on the boxoffice (usually "roadshow" type films) that the minimum \$1,000,000 rentals, for at least that segment of 1967 in which they were on exhibition, are reported. The earlier system of

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carrying a column of "revenue anticipated" been abandoned for two reasons: (1) many companies declined to take an educated guess as to the eventual revenue of some films (of the 84 films listed for 1966, 33 had "undetermined" estimates); (2) too frequently, the estimates provided by film companies have been unrealistic.

It will be noted that certain late 1966 releases which were not included in our last Anniversary Edition compilation have been picked up herewith. Information following the title is name of director, producer or production company, distributor and month of release. When director and producer are the same, the name is listed once only. When the film is a reissue, explanatory information is omitted as it is to be found in the "All-Time Boxoffice Champions" listing.

	09		2(0)(0000000000000000000000000000000000
Dirty Dozen (R.	Aldrich; K. Hyman;	MGM; July)	\$18,200,000
Only Live Twice	(L. Gilbert; Eon Pr	ods.; UA; June)	16,300,000
no Royale (J. Hu	ston-K. Hughes-V. (	Guest-R. Parrish- J. McGrath:	

Release Date

١	Casino Royale 1. Huston-K. Hughes-V. Guest-R. Parrish- J. McGrath;	
ı	Feldman-Bresler; Col.; April)	10,200,000
ł	A Man For All Seasons (F. Zinnemann; Col.; Dec. '66)	9,250,000
1	Thoroughly Modern Millie (G. R. Hill; R. Hunter; Univ.; April)	8,500,000
ı	Barefoot in Park (G. Saks; H. Wallis; Par; June)	8,250,000
ı	Georgy Girl (S. Narizzano; Goldston-Pleschkes; Col.; Oct. 66)	7,330,000
İ	To Sir With Love (J. Clavell; Columbia; June)	7,200,000
	Grand Prix (J. Frankenheimer; Douglas-Lewis; MGM; January)	7,000,000
١	Want Fix (3. Frankennenner, Douglas-Lewis, MCrw; January)	6.500,000
ı	Hombre (M. Ritt; I. Ravetch; 20th; April)	
ı	Murderers Row (H. Levin; I. Allen; Col.; Dec. '66)	6,240,000
1	Gone With The Wind (reissue)	6,200,000
1	El Dorado (H. Hawks; Paramount; July)	5,950,000
1	Blow-Up (M. Antonioni; C. Ponti; MGM; January)	5,900,000
1	War Wagon (B. Kennedy; Batjac; Univ.; June)	5,500,000
ì	Follow Me Boys (N. Tokar; W. Hibler; BV; Nov. 66)	5.350.000
1	Divorce American Style (B. Yorkin; Tandem; Col.; June)	5,150,000
1		5,000,000
1	In Like Flint (G. Douglas; S. David; 20th; March)	
1	Guide For Married Man (G. Kelly; F. McCarthy; 20th; July)	5,000,000
1	Up The Down Staircase (R. Mulligan; A. Pakula; WB; August)	5,000,000
1	Snow White (reissue)	4,750,000
	In Heat of the Night (N. Jewison; Mirisch: UA; August)	4,450,000
	Hurry Sundown (O. Preminger; Par.; April)	4,050,000
	The Trip (R. Corman; AIP; August)	4.025.000
	The Gnome-Mobile (R. Stevenson; J. Algar; BV; June)	4,000,000
	Tony Rome (G. Douglas: A. Rosenberg: 20th; November)	4.000,000
1		
	Taming of the Shrew (F. Zeffirelli; Burton-Taylor-Zeffirelli; Col.; March)	3,540,000
	Funny Thing Happened On The Way To The Forum (R. Lester; M. Frank; UA; Dec., '66)	3,390,000
	Eight on the Lam (G. Marshall; Hope Enterprises; UA; May)	3,107,644
	Hotel (R. Quine; W. Mayes; Warners; January)	3,000,000
	Monkeys, Go Home (A. V. McLaglen; R. Miller; BV; February)	3,000,000
	Two For Road (S. Donen; 20th; June)	3,000,000
	How To Succeed In Business Without Really Trying (D. Swift; Mirisch; UA; March)	2,900,000
	Hells Angels on Wheels (R. Rush; Solomon; U.S. Films; June)	2.600,000
•	Gambit (R. Neame; Fuchs; Univ.; January)	2.500,000
,	One Million Years B.C. (D. Chaffey: M. Carreras; 20th; February)	2,500,000
,	Partie 9 Chale (A. Dane Patier Hiller, M. Catteras, 20th, February)	2,500,000
	Bonnie & Clyde (A. Penn; Tatira-Hiller; W-7; August)	
	Night of the Generals (A. Litvak; S. Spiegel; Col.; February)	2,400,000
	Ulvsses (J. Strick; Reade-Strick; Cont.: March)	2,300,000
	After The Fox (V. DeSica; J. Bryan; UA; Dec. '66)	2,296,970
l	For A Few Dollars More (S. Leone: A. Grimaldi; UA; May)	2,270,000
	The Family Way (R. Boulting; J. Boulting; Warners; January)	2,225,000
Ē	Born Losers (T. C. Frank; D. Henderson; AIP; July)	2,225,000
9	Point Blank (J. Boorman; Bernard-Winkler; MGM; September)	2,155,000
ĺ	Endless Summer (B. Brown; Cinema 5 (US)-Col. (Can.); Sept. '66)	2,100,000
4	Fistful of Dollars (S. Leone; H. Colombo-G. Papi; UA; Jan.)	2.060,000
•	Tobruk (A. Hiller; G. Corman; Univ.; February)	2,000,000
	Caprice (F. Tashlin; A. Rosenberg-M. Melcher; 20th; May)	2,000,000
,		2,000,000
	Big Mouth (J. Lewis; Col.; June)	1,925,000
á	Easy Come, Easy Go (J. Rich; H. Wallis; Par.; April)	1,900,000
	Adventures of Bullwhip Griffin (J. Neilson; B. Anderson; BV; March)	
	Devil's Angels (D. Haller; B. Topper; AIP; April)	1,750,000
re	Rough Night in Jericho (A. Laven; Rackin; Univ.; October)	1,750,000
	Absent-Minded Professor (reissue)	1,700,000
)	The Shaggy Dog (reissue)	1,700,000
-	St. Valentine's Day Massacre (R Corman; 20th; August)	1,700,000
)	The Way West (A. V. McLaglen; Hecht; UA; June)	1,670,000
-	Double Trouble (N. Taurog; Bernard-Winkler; MGM; April)	1,600,000
l	Quiller Memorandum (M. Anderson; I. Foxwell; 20th; January)	1,500,000
)	Reluctant Astronaut (E. J. Montagne; Univ.; May)	1,500,000
	Renegratio Associated (p. J. Montagne, Only, May)	1,500,000
í	Fireball 500 (W. Asher; Nicholson-Arkoff-Topper; AIP; June)	1,500,000
•	Duel at Diablo (R. Nelson: Nelson-Engel: UA: May '66)	
	Anv Wednesday (R. E. Miller; J. J. Eostein; Warners; Nov. '66)	1,500,000
L	Reflections in a Golden Eye (J. Huston; Ray Stark; W-7 Arts; October)	1,500,000
-	Shop On Main Street (J. Kadar-E. Klos; Barrandov; Prom. (US)-Euro	4 480 000
)	Int'l. (Can.); May, '66)	1,450,000
	The Naked Runner (S. J. Furie; Sinatra Enter.; Warners; July)	1,400,000
,	Doctor, You've Got To Be Kidding (P. Tewksbury; D. Laurence; MGM; March)	1,387,000
,	I. A Woman (M. Ahlberg; Novaris; Audubon; January)	1,300,000
•	Hot Rods To Hell (J. Brahm; S. Katzman; MGM; February)	1,268,000
-	Thunder Alley (R. Rush; B. Topper; AIP: March)	1,250,000
l	Cool Hand Luke (S. Rosenberg: G. Carroll; W-7 Arts; May)	1,250,000
_		1,250,000
	Waterhole No. 3 (W. Graham; Steck; Par.; October)	1,240,000
.,	Don't Make Waves (A. Mackendrick: Calley-Ransohoff; MGM; June)	
,	Riot on Sunset Strip (A. Dreifuss: S. Katzman; AIP; March)	1,200,000
1	Flim-Flam Man (I. Kirshner; L. Turman; 20th; September)	1,200,000
r	Deadlier Than The Male (R. Thomas: Box: Univ.: March)	1,100,000
ì	Countess From Hong Kong (C. Chaplin; J. Epstein; Univ.; April)	1,100,000
t	Fahrenheit 451 (F. Truffaut: Allen: Univ.: January)	1,000,000

Miss Andrews has a big one— with Brigitte Bardot opposite. them in with Columbia's "To Sir Robert Wise's "Star"-completed

with other works in her immediate future.

tically than commercially with "In The Heat of the Night" but the reviews of "Guess Who's Com-

of these and getting them on the in the past but this may change film history for a Negro actor, "Lilies of the Field" Nelson.

Fahrenheit 451 (F. Truffaut; Allen: Univ.; January)
Luv (C. Donner; Manulis; Col.; July)
Fathom (L. Martinson; J. Kohn; 20th; October) market can't be too early in 1968. with "Shalako," a big Western | Sidney Poitier is not only pulling Elizabeth Taylor did better artis- With Love" and United Artists "Taming of the Shrew" and "Re-ing To Dinner" (also Columbia) make it look like another sure bet,

1.000.000

1,000,000

The proudest name in entertainment



# ADOLPH ZUKOR AT 95

By HERBERT G. LUFT

Hollywood.

When early in 1967 this correspondent presented Adolph Zukor with a plaque from the Hollywood Foreign Press Assn., commemorating his unique contribution to the founding of the American film industry, the frail old man spryly rose to his feet with the quip, "I am especially pleased and proud of receiving this singular honor, since I know that nothing is expected of me in return.

Such is the wit of the industry's elder statesman, 95 on Jan. 7. In short 65 years spent in the entertainment industry, which makes him not only the oldest Hollywoodian alive, but also the one with the longest track record as filmmaker—almost 10 years ahead of Samuel Goldwyn.

What manner of man is Adolph Zukor who maintains such a keen interest in the affairs of motion pictures at an age when most mortals who luckily survived, long have retired from all activities? Our modern generation tends to discredit Horatio Alger stories as mere myths, but Zukor's career is the reality from which such tales were drawn. It has been a tough road for the immigrant from the village of Ricze in Hungary. He retains permanent status as "Chairman Emeritus of the Board of Paramount Pictures." The company is not merely paying lip-service to its founder; even today, the old gentleman attends board meetings of the firm he set in motion 51 years

At 16, Zukor came to New York with just \$25 sewn in the lining of his suit. Sweeping floors in a Manhattan fur store, he started with a weekly pay envelope of \$2. Attending night school to expand his English and adjust himself to the ways of the new world, he was in his early 20s when he invented a "fur clasp" which he patented; it was at that time that he became junior partner of Morris Kohn. manufacturing furrier in Chicago, a city where Zukor got married to Lottie Kaufman; their union lasted until her death 63 years later something of a record itself.

Returning to New York at the turn-of-the-century to open offices and factory for Kohn & Co., Zukor met by chance another fur salesman, Marcus Loew, who had an apartment on the opposite corner of his own on 111th St. and 7th Ave. Messrs. Loew and Zukor started to discuss the possibility of investing in "Penny Arcades," which came before nickleodeons.

In 1893, Zukor had seen his very first movie in Chicago, "The Kiss," starring stage comedienne May Irwin; now, a decade later came his second encounter with a more for-midable motion picture, Edison's production of "The Great Train Robbery" (1803), cinematically de-veloped by director Edwin S. Porter, without the use of captions. The 12 minutes of watching the film unfold gave impetus to Zukor's desire to become a part of the new medium.

Zukor was worth between \$100,entertainment venture together with Max Goldstein ta nephew of the Zukor clan), his former boss Morris Kohn, and two Buffalo men, Mitchell Mark and Wagner, establishing joint headquarters on South Union Square in New York.

Gradually, "Penny Gradually, "Penny Arcades" showed increased profits and began to absorb more and more of Zukor's business interests. A subsidiary firm was formed in association with Marcus Loew to bring movies from the peep-boxes of "kinetoscope" parlors to the screen of "5c store shows," "Nickelodeons," the forerunner of today's motion picture theatres. In 1905, Zukor sold out for \$250,000 to form a partnership with William A. Brady in the operation of "Hales Tours," the scenic roller coaster Tours," the scenic roller coaster devised by Fred Thompson and Skip Dundy, and first presented at the next five years will bring as the Buffalo World Fair as "A Trip many innovations in camera and to the Moon," now expanded to a chain of imitation railroad carriages which jolted and creaked, while pictures flickered across the

screen to create the illusion of a only truly beautiful if they comswiftly moving vehicle.

As interest in the novelty waned, dispensed with the train gimmick and revitalized his 5c store shows throughout east coast communities. In 1910, the Loew Co. was formed with Marcus Loew as president and Zukor as treasurer and general partner. As an exhibitor, Zukor constantly campaigned for a better grade of pictures. He became convinced that narrative films of greater length should replace the cheaply-made flickers to the advantage of distributors and public. But the "Trust" of that era, monopolizing production of movies in New York, New Jersey and Illinois, refused to depart from the practice of grinding out two-reel subjects, primarily slapstick comedies and endless chases.

During a luncheon meeting in the Paramount commissary early in 1967, Zukor told a few details about the genesis of the French movie, "Amour de la Reine Elizabeth" by Louis Mercanton, starring Sarah Bernhardt in the title role, the first film with an European stage personality to reach these shores. At that time, Zukor had already bought a feature-length epic from Germany, the photographed stage production of the Oberammergau "Passion He had viewed excerpts of Sarah Bernhardt's earlier film "Camille" (which was shown only this year at a retrospective screening at UCLA) but never met the actress in person.

#### La Bernhardt

It was in 1911, that one Joseph Engel of Rex Co., a firm engaged in the distribution of foreign pictures, approached Zukor to finance a film version of "Loves of Queen Elizabeth," then designed to preserve for posterity the crowning work of Mme. Bernhardt's long ca-

Zukor agreed to advance for the production one-half of \$60,000, which included the star's fee of \$0,000 and pay the balance upon delivery. To raise funds, Zukor set up a special company, Enghan-dine Corp., with Daniel Frohman as partner, and a young man by the name of B. P. Schulberg as touter. The print arrived in New York by mail steamer on July 12, 1912, and Zukor arranged for a Broadway theatre to give it a glamorous frame. Yet, "Queen Elizabeth" played only matinee performances and the evening remained reserved to the regular stage production. Zukor now reveals, chucklingly, that audiences flocked to the theatre in the afternoon believing they would see a "live" performance of the great French actress—unable to conceive the idea that someone could put the countenance of La Bernhardt onto an ordinary celluloid strip and ship her across the ocean in a tin can.

Bernhardt "in the flesh" came to the U.S. during a World War I Liberty Bond junket, at which time the entrepreneur proudly went backstage to introduce himself. Up-000 and \$200,000 when, at the end on seeing Zukor, the "divine" Bern-of 1903, he started to invest in an hardt asked him, "Young man, you get your money back on the picture

Zukor said that he did, and on the strength of his initial success, during the same year, founded with Frohman, "Famous Players in Famous Pictures," a label that stuck with him for many years. His competition in the entertainment field thought him a hopeless optimist; people would not go for that highbrow stuff, the gossip said. But the public enjoyed it.

Zukor sees nothing wrong with today's status of the entertainment industry, but insists that filmmakers should study more carefully the tempo of our time and the temperament of the audience. He thinks that television has not yet been developed to its fullest. (Paramount was the first major studio to go into tv. He is convinced that

bine good looks with brain-otherwise they just remain an empty, pretty face.

A patriarch in a real sense, Zukor has sired a huge clan. There is a son, Eugene J. Zukor, and a daughter Mildren, who married Arthur Loew, the son of his old partner Marcus Loew; four grandsons, James R., Adolph 2d and Eugene Zukor Jr. and Arthur Loew Jr.; a granddaughter (the daughter of Mrs. Mildren Z. Loew), Mrs. Jane Shelton, and last not least, eight great-grandchildren, Lynda, Michael, Kendall, Tyrone, Karen and Susie. And a great-great-grandson (the grandson of Mr. and Mrs. Shelton) Scott Zukor Morse born in May of 1966.

Zukor, of delicate constitution physically, mentally has remained giant, is well-versed in world politics and in community prob-lems. He travels alone and stays at the Beverly Hills Hotel when at the Coast. On weekends, he often goes to Arizona to visit his granddaughter and husband, the children, and his fifth generation offspring, a Zukor who is one and a half years old.

# **Britain's Charms**

Continued from page 9

Crisp, Judi Dench, Barbara Ferris, Julia and/or Norma Foster, Susan Hampshire, Ian Hendry, David Jones, Sue Lloyd, Millicent Martin, Daniel Massey, Morecambe and Wise, Derek Nimmo, Natasha Pyne, Charlotte Rampling, Vanessa and Lynn Redgrave, Cliff Richard, Oliver Reed, Barbara Shelley, Jean Shrimpton, Rita Tushingham, James Villers, David Warner, Carol White, Norman Wisdom, Michael York are a few of the many, to which should, among others, be added Prunella Rasome, Diana Rigg, and literally legions of more recently emerging male and female names with film and television and legit credits about which to boast.

In the field of direction, British theatre and television have spawned a similar wealth of talent, and it's easier to omit than to mention such names as: Albert Finney ("Charley Bubbles," his first pic as director). Peter Collinson ("Penthouse," "Up The Junction," the current "A Long Day's Dying"), Ken Russell ("Billion Dollar Brain"), Anthony Harvey "Dutchman," "A Lion In Win-"Dutchman," "A Lion In Winter"), Peter Hall ("Work is a Four Letler Word" and "Midsummer Night's Dream"), David Greene "Mister Sebastian"), Seth Holt "People Who Make Noise Are Dangerous"), Michael Winner [I'll Seth Holt Noise Are Never Forget What's 'is Name,' "The Jokers"), Erik Sykes ("The Plank"), Kenneth Loach ("Poor Cow"), Norman Cohen ("The Lon-Nobody Knows"). don Peter Whitchead ("Let's All Make Love In London"), Jerry Paris ("Don't Raise The Bridge, Lower the Rise The Bridge, Lower the River"), Saul Swimmer ("Mrs. Brown You Have A Lovely Daughter"), Philip Savile ("Oedious the King"), Kevin Billingston 'Interlude"), Joe McGrath ("The Bliss of Mrs. Blossom"), Fielder Cook ("Prudence and the Pill"), R'chard Donner ("Salt and Pepper"), Anthony Page ("Inadmissi-ble Evidence"), Christian Morahan "Diamonds for Breakfast"), Bob Freeman ("The Touchables"), John Krish ("Decline and Fall"), Joe Massot (Decline and Fall"), Gerry O'Hara ("Love in Amsterdam"), Mike Sarne "Joanna") and—you name them. Plus some of the young vets such as, to name only a few, Clive Donner "Here We Go Round The Mulberry Bush"), Bryan Forbes ("The Whisperers"), Jack Clayton ("Our Mother's House"), Karel Reisz ("Isadora"), and so on.

'67 and, most probably, for '68. | way for a government to treat a the theatre.

# 'Protectionism' Bad Medicine

Continued from page 7

war what would we stand to lose domestic film industry in whose in the United States? Our \$30 billion export market would be endangered and the 4.000,000 jobs dependent on this trade would be jeopardized. A nation cannot impede trade without inviting retaliation. Our trading partners do not lack the means to hurt us. America is strong but not strong enough to withstand such a blow without serious consequences.

What should concern uswhere—is not how to restrict trade but how to expand it. This policy leads to economic stability and national and international prosperity.

I mention the motes in our own eyes—specifically the proposed quotas—before I turn my eyes abroad to look at the rising tide of protectionism in motion pictures, both actual and potential. It is not a sight to give confidence to anyone concerned with the international wellbeing of the film
—not just the U.S. film but the films of all countries.

#### 54% From Overseas

Almost since my beginning in the Association, and with heavy concentration in the last eight to nine months, I have devoted attention and energy to international trading problems. The trade accounts for around 54% of the gross of our member com-panies. The U.S. market for films, the largest single one in the world, provides an accelerating amount of income for foreign distributors and producers, well into the multimillions of dollars each year. Foreign-made films are creasing in popularity here all the

The United States is a large overseas trader in films, no doubt Hemmings, Richard Johnson, Tom of that, but it does not follow that size alone gives Americans any special advantages in the markets the world, or that our companies are engaged in any way in activities inimical to the interests of others. It would be a foolish policy, and it could be only a losing policy, to try to curtail fair competition or limit trade. Our best interests, as equally the interests of all traders, lie in the op-posite direction — in expanding trading opportunities universally.

What is true of trade in general is no less true of the trade films. More film trade means more business for everyone—more income, larger audiences, better opportunities; a business which can sustain production and make profits for all its elements.

When this principle is disre garded in practice, it can only produce harm, and most of all for the countries which turn from competition to protectionism.

Now, I should like to mention some twists being resorted to by protectionists. I shall not name the countries spawning them, because I am optimistic enough to believe that common sense in the end will prevail, and these nations will turn back again toward a policy of liberalizing trading conditions. It is their salvation; their lifeline to economic soundness.

#### Many Practises

We are all familiar with the long roll of customary devices employed to hamper trade, such as quotas, taxes, censorship, import duties, subsidies, price-fixing, mandatory exhibition and distribution requirements.

What we are now witnessing is a refinement of all these, and more. This comes about through packaged film legislation of an agravated nature. Under such arrangements, governments arm their bureaus with almost life-anddeath economic power over the film business.

Thus we have governments setting up national machinery to restrict imports, levy special and discriminatory taxes, seize theatres, monopolize distribution, require importers to undertake such uneconomic processes as printing, dubbing, subtitling.

The result is to force foreign interests to submit to unnecessary. costly and unfair practices in order to do business at all.

The only kind of business that can be done under these conditions is dwindling business. A business that is going down hill drags These, and many more in all along the domestic with the for-fields, make up the UK roster for eign interest. There is no worse

I shall not cease to work with strength and resourcefulness to stem and reverse the moves toward protectionism in films, for it hurts the bystander as much as it does the offender. In this effort am encouraged by the knowledge that I shall be marching side by side abroad with many good allies. who also recognize in this trend a serious danger to the business as well as to the art of the film.

Finally, I would ask each of us to answer this question:

Do we want a world motion picture industry stunted and weakened by barriers to trade, or do we want an industry expanded and energized by fair and healthy competition?

How each of us answers this question will set the course of film trade for years to come.

# **Eugene Lyons**

🚟 Continued from page 17 🚍

film was released which, though it was filled with the official cliches, was a cut or two above the normal level. The result was that I reported it in extravagent terms.

On the basis of my enthusiasm, New York outfit specializing in imported pictures-at the Cameo Theatre, if memory serves--bought it at once, sight unseen. My brief review was blown up six feet tall in front of the theatre and the public flocked to see it-for a Then the awful while. dawned on everybody concerned. It was a lousy film, was soon removed, and the entrepreneurs took a loss and blamed VARIETY.

I was duly informed about the calamity. But how could I explain to Variety that the tastebuds of its Moscow stringer had been ruined by a steady diet of unpalatable Soviet fare? That I had lost my sense of proportion, so that even a half-way good picture seemed a minor miracle?

I had rarely read VARIETY before I departed for my Moscow assignment. Once on its string, I tried to ape its special picturesque style, with indifferent success. But perhaps the effort was not entirely wasted. At least one sentence of mine is enshrined in the paper's history. In a learned article on the unique VARIETY style, Gilbert Seldes cited as typically VARIETY a sentence in which I had reported from Moscow that the only love interest" in a new Eisenstein film was provided by the mating of a bull and a cow.

# SAN DIEGO SANCTION CARRIES EXCEPTIONS

New York Federal Court Judge Edmund L. Palmieri last week granted the petition of National General Corp. to acquire a conventional 1,000-seat theatre, the Cinema 21, in San Diego, California, subject to the following conditions.

Upon acquisition, NGC shall not, in any calendar year, play in the Fox. California, Loma, Valley Circle, Alvarado Drive-In and Cinema 21 first-run product of distributor-defendants in the Paramount antitrust case more than 208 weeks, in the aggregate, except those pictures for which competitors, who had had an opportunity to request licenses, had not made any offer or had made an insubstantial offer.

Any firstrun product of such distributor defendants played in the Alvarado Drive-In, which is offered for license to play simultaneously on firstrun in San Diego in two or more drive-in Theatres, shall not be counted as firstrun pictures in the aforementioned 208-week restriction.

In the event NGC should fail to file the application described above within the period set forth, or in the event the court shall not be satisfied and should fail to find that the acquisition and the per-manent retention of said theatre did not unduly restrain competition, then, and in either of these events, NGC shall divest itself of

By KERMIT A. KAHN

After Ronald Reagan became President of the United States and Shirley Temple assumed chairmanship of the Senate Foreign Relations Committee, it was only natural that a reaction should set in-or, rather, that the tide reversed itself. As a result, astute observers of the national scene were not surprised when Senator Dirksen announced that he planned to play "King Lear" in Lincoln Center Repertory (Leonard Lyons quoted someone that it was the day Lincoln Center was shot) and that he had engaged the William Morris office as his agent.

Not long afterward, Hubert Humphrey, as reported simultaneously in the Congressional Record and VARIETY through their joint syndicate, let it be known that he was involved in confabs on the Coast regarding his portrayal of Uriah Heep in a remake of "David Copperfield," which was then being planned by Metro-Goldwyn-Mayer. Adam Clayton Powell, then at liberty, also suggested through his agent, that he thought he was tailormade for the lead in the film based on "The Confessions of Nat Turner," which was being financed by the NAACP, as part of its long cherished desire to get into show business, where the action was.

Almost at the same time, Gov. Lurleen Wallace and husband George made public their desire to be the Burtons of the Bayou. Robert F. Kennedy took a leave of absence from the Senate to play Iago in "Othello," opposite Ralph Bunche.

# Czarina's Rasputin, No Mad Monk; Daughter Deplores Film-Made Rep

By COL. BARNEY OLDFIELD

onetime Hagenbeck-Wallace Cir-cus wild animail trainer. She's Maria self - proclaimed daughter of the notorious "mad monk Rasputin." Now 68, she



Col. Barney Oldfield

still comes out of her corner swinging in conversation, writing and interviews against the world's persistence in typecasting the 1871-born Siberian farmer who mesmerized the last Czarist court as a "bad guy."

Rasputin, as they used to say of Bix Beiderbecke, 'died of every-thing.' He was variously poisoned, bludgeoned, shot, and finally stuffed through a hole in the ice in Leningrad's partly frozen Neva river. One of many to write about him in times past was the recently deceased at 81 Prince Youssoupoff, who masterminded the murder, and the outpourings seem perpetual, as witness the 1967 book, "Nicholas and Alexandra," a History Book Club choice.

Maria dates from his farmerpeasant beginnings in Siberia, when he married, had two daughters and a son. It was at about age 35 that he began to feel a religious tug, and went off visiting Russian shrines and even ventured out as far as Jerusalem.

Just as Maria claims he was never a monk, but a starcts, or holy man, she also claims Rasputin was not lecherous, hard drinking, debauching or a charlatan but strict man, full of religious zeal, kind to her mother who was never jealous of him.

Meantime the late Lionel Barrymore, in "Rasputin and the Empress" (Metro, 1933), brought to the screen a straggly-haired. penetrating - eyed, dirty and evil creature of hypnotic powers reaching all the way to and towering over the imperial household.

Maria was 17 when Rasputin died. The morning after his murder, she says it was revealed to her the only articles of Rasputin's wearing apparel which didn't get consigned to the Neva River with him-his overshoes.

faith-healing brought Claimed him to Czarena Alexandra's attention in the hope he might save her hemophilic son. Maria avers that her father really did have curative powers, and that she, as a child, benefitted from them as did neighbors and farm animals which were brought to his door.

Maria Rasputin, herself, took part in the revival of her father as a monster when she was hired on by the late Ralph Clawson, who had the Hagenbeck-Wallace arm of American Circus Corp. in 1935. The circus billing was hardly reluctant in window card, three sheet, and 24-sheet references to Hat Area.

ancestry to play on the errantry What must surely be the longest running, single-handed, losing battle in defense of a hippie is being played out to the end here by of renouned courage, and she, once signed by the Ringlings, was converted overnight into den mother for a cagefull of Hagenbeck-Wallace cats. With no experience, she went into the arena and subdued the lot of them twice daily for that part of the season prior to winter quartering in Peru, Indiana— where she was badly mauled by a Himalayan bear. She went off to Europe for awhile, and returned to the circus in 1937 with lesser competition provided by the unlikely teaming of a lion and a horse. This didn't last long, and she married a second time (the first husband had been a Russian Army officer, with whom she had fled to Paris in 1920), this time an electrical engineer (since divorced in 1945).

In Los Angeles, she had a wartime shipyard task in one of the many "Rosie, the Riveter" classifications, and to this day she savvies lathes, drill presses, and such gadgets and if she had to, could

# SET SUBRUN PLAYOFF ON 'MAN OF SEASONS'

Los Angeles.

Limited multiple-run playoff plans have been firmed here by Columbia Pictures for Fred Zinnemann's production of "A Man For All Seasons." Lineup of nine hardtop and four drive-in theatres constitutes the first wave of measured subrun playoff. Mean-while, pic continues its long run at the BevHills Music Hall, where it is in a 54th week. In first year there, film amassed a b.o. of about \$730,000. House seats 720.

A limited multiple setup has prevailed on other recent hard-ticketers off their first run, and Columbia's plan similarly is designed to reap maximum coin.

Originally scaled at a \$4 top. Music Hall was on roadshow basis until Aug. 25, when it shifted to non-reserved seat policy and top two showings per night, and five showings on weekends.

Shift away from hardticket automatically reduced heavy house operating nut-five b.o. treasurers. extra boothmen, etc. Film continues there for several more weeks, possibly until day before the multiple break begins.

#### Films' Hard Hat Area

Washington.

The big hole is being dug for three levels of underground parking at the new eight-story Motion Picture Assn. of American building here.

A prominently displayed sign, intended for the workmen, is somehow laughable because the site is well known in Washington as headquarters

for the nation's film industry.

The sign proclaims: "Hard

# Fantasy of Show Biz To Come HAZARDS OF LOCATION SHOOTING, OR EVERY PRODUCER A MISSIONARY **DOCTOR TO HIS OWN NATIVES**

By CARL FOREMAN

Hollywood.

Through the years, aided and tion as well. abetted, doubtless, by motion pictionally presented as living sleepless lives.

summoned out of bed in the wee hours to minister to suffering humanity.

By the same

token film producers a r e usually pictured as living a life of Lucullan ease, in air - condi-



tioned office, braced by form-fitting chair, languidly supervising the destiny of their celluloid productions.

Wrong. All wrong.

I have noticed that the alarums and excursions so dear to Mr. Shakespeare inevitably happen to most producers, and certainly to me, in the middle of the night, and, oddly enough, usually have medical overtones.

This was brought home to me in Southern Italy on the first day of filming for "The Victors." The schedule called for some rough battle scenes on a narrow mountain path, which I later discovered was a well-travelled donkey trail. Our principals, including George Peppard, George Hamilton, Vince Edwards, all fired with "first day" enthusiasm, threw themselves into the action with such vigor and elan that at day's end all sported multiple cuts and abrasions.

### Cicil Word: Tetanus

As we were leaving for the night, someone observed that the trail was liberally sprinkled with manure, proverbial breeding ground for tetanus. The decision was made immediately that everyone whose open cuts had been exposed to this rich top soil should receive antitetanus shots. We summoned the nearest doctor from Salerno, and I left for the night.

An excellent day's work, I thought, as I drifted off into sleep. unaware that at that very moment fear was spreading through the ranks. Our production manager awakened me some time past midnight with the news that the victims had now escalated fear into downright mutiny, not tetanus, but fear of possible infec-tion from the local "quack." The good doctor, I might add, proved to be a well educated and per-sonable man, and, even by Mayo Brothers standards, completely competent.)

#### TV Degree In Medicine

But our group, with the exception of George Peppard, had refused to take the anti-tetanus shots, inspired, I suspect, by Vince Edwards, who was patently qualified in these matters, having spent successful most television. Soon after our arrival among the locals, some of whom proachful and visible, in the clear spoke a type of English which suggested that at one time they had not only lived in America, but had been deported from there. The only safe place to get shots, these gratuitous medical consultants had warned him, was at the NATO base in Naples.

I came into Edwards' room to find it jammed with local advisors and dissident actors. The locals departed meekly at my suggestion. Then I quickly explained that I had checked the doctor's equipment, that all the (U.S.-made) antitetanus shots were individually packaged, that each sterile pack contained the necessary serum and hypodermic needle, and if any fear might arise about contamination on opening these sterile packs, we would all descend to the hotel kitchen, boil water, insist the doctor wash his hands before and after each injection, and that I,

personally, would take an injec-add, were very decent about the whole affair.

We descended to the kitchen, to tures, doctors have been tradi- the surprise-ah, those crazy that maritime crisis, and some Americans!-of the kitchen staff. time later, I was in Kenya for Water was boiled in every avail- "Born Free," for which we needed able pot, the doctor dutifully three new-born lion cubs. Apart washed his hands, and everything from the difficulty of obtaining the went off in a psychadelic atmos- cubs-anybody seen a pregnant phere strongly suggestive of a Dr. lioness?-was the problem of pro-Kildare nightmare.

The mutineers disrobed partially, taking their shots below the belt line, a rather undignified spectacle, I thought—and I'd dearly love to know what the Italian staff thought. At last, all of them were Then, not too happily, I asked the doctor to prepare my injection, even though I had no bodily contact with the donkey trail. At this point the mutineers held a hurried conference, and in a gracious gesture decided to release me from my promise. It was three in the morning before they retired for the night, while the good doctor accompanied me back to my hotel room, where he proved to be as good a chess player as he was physician.

Another nocturnal crisis comes to mind, on a different location and a different film, when the desk clerk awakened me after midnight, stammering that one of our actresses was having a miscarriage. Why is it, in the middle of the night, that people think the producer is an M.D.?) Apart from the immediate physical complications. the incident was embarrassing, the lady not being married. However, alarums and excursions to the contrary notwithstanding, all's well that ends well. She is now happily married to a South African gold mine operator.

#### Sinks Greek Navy!

Still another inroad into sleep came during filming of "The Guns of Navarone" off the island of Rhodes. A key scene called for the use of a patrol boat, kindly loaned to us by the Greek navy. The boat, doubling for a German patrol boat, would approach the caicque in which our heroes were sailing, which point, thanks to our demolition expert, David Niven, the good guys killed the Germans and sank the patrol boat. The action called for the use of considerable explosives.

At an ungodly hour I was routed out of bed with the news that the patrol boat, thanks to some over-zealous pre-filming tests by the special effects boys, was slowly sinking into 50 fathoms of the Aegean Sea. I arrived just in time to see the boat slide slowly beneath the waves with the sudden shattering thought of the costly production delay and the immensity of a situation fraught with international repercussions. I was responsible for sinking a Greek warship!

The incident did not go unnoticed. The next morning hund-trapped crew and equipment. available craft to move out and in Italy, he had made friends study the sunken boat, lying, re-

The Greek government, I might

### **Bounty-ful Tourists**

St. Petersburg.

Souvenir hunters are being blamed by police for thefts of numerous items from MGM's HMS Bounty exhibit in this Florida resort.

Carted away have been can-non balls, Fletcher Christian's gold ink well, a brass paper weight, life rings, a swivel cannon and other objects.

Other items lifted by tourists include a paddle from an outrigger canoe, the rudder for the Bounty's 23-foot longboat, a clay pipe, signs describing Capt. Bligh's voyage, a three-foot Tiki ashtray and a cheesebreaker.

A few thousand miles south of duction timing. Luckily, we found a man who owned a lioness in an interesting condition, with delivery date ideally suited for our schedule. But as it would be manifestly unwise to separate the mother from her offspring, mother came along, too. (Here again there were medical overtones, the care of the young cubs calling for a veterinarian, a special nurse and attendant nursery equipment.)

It is the habit of lions, after dusk, to call to each other, mostly, I suspect, men talk, and when the male lions we had already col-lected began their nightly caterwauling, the new mother panicked, apparently not wishing another immediate bout with motherhood. And although the wire fences around our cages were 18 feet high, the frightened lioness somehow managed to jump over that

Once again, I was awakened, my first concern to gather the entire crew in the main house, for a lioness, frightened, loose in the pitch-black bush, is no domestic pussycat. We made plans, collect-ing flashlights, guns and courage. simultaneously making frantic calls to find the owner, who might have some rapport with his distraught animal. (Incidentally, the bar in the main house did a fantastic business that night.) I organized the men, split them into search parties, and we set out into the

We finally located the missing lioness at six in the morning, managed to corral her and trucked her back to the compound. And—just for the stockholders-we were filming three hours later.

#### Hazards of Location

More recently I was once again the victim of a night alarm and excursion in Utah, one of the four western states where we filmed Mackenna's Gold' this summer. We had been working in a narrow canyon, 50 miles from town, and after the final shot Cregory Peck, Omar Sharif and the rest of the cast had returned to town. Remaining behind, collecting and loading equipment on trucks, were some 30 Columbia crew members. It had stormed during the day, and thunder and lightning had played a running obligato to our drive

Late that night I was Informed that "one of our trucks is missing." A check revealed that many of our trucks were missing, and we sensed the worst-a flash flood must have

Once again, armed with flashlights, chains, ropes, coffee, sandwiches and alcohol—purely medicinal—we organized every four-wheel-drive vehicle in town. We finally got the men out at two in the morning, with the full story of how a four-foot wall of water had suddenly swept down on them, carrying tree trunks and debris. Fortunately, the men had managed to scamper to high ground.

It would be nice, reviewing this soggy crisis, to report that the gratitude of the rescued was 100%. However, one veteran crew member, feeling they were trapped for the night, had improvised a sleeping bag out of two camera pads. He settled down inside a truck, secure above the rushing waters and confident that no alarm clock would blast his sleep at dawn.

"It promised to be the best night's sleep of the whole location," he grumbled, "and then along come those clowns with chains and flash-



Ten years ago, this motion picture could not possibly have been made. Even a year ago, THE FOX could not have been made

...NOG GWite

this

WOLYJ.

Between

Ellen

and

Jill

came

Paul...

# SANDY DENNIS · KEIR DULLEA · ANNE HEYWOOD AS ELLEN MARCH



D. H. LAWRENCE'S



... symbol of the male..

FOR RELEASE EARLY IN 1968

# **Show Biz & Today's Morals**

Continued from page 5

Man and a Woman" is a decidedly more moral picture than a traditional Doris Day vehicle. There are signs of awareness that a maturing attitude toward films is now more rule than exception. For example, simply look at the Roman Catholic and Protestant film awards, mentioned above, which represent a significant new leadership in establishing criteria for film criticism as well as dening morality.

**PICTURES** 

What is happening? First, there is a move toward a single standard, in place of a double standard, in private morality. This is a major as-pect of the youth revolution itself. Youth is saying that what one professes to do, and actually does, should — and, more significantly, can — be the same. This is precisely why a number of older adults are shocked by certain student actions. "Shocking!," com-ment some adults. "Why must they be so public about it? It's vulgar! Well, students are inclined to say their actions are not, in fact, vulgar at all. What seems vulgar, they affirm, is the fact that they are being open and honest, in public. So it is a question, really, of appear-

"Appearances be damned," students are saying out loud. "What matters is integrity itself. Why must there be a double-standard in anything?" This brings up, of course, the old maxim that evil appears primarily in the eyes of the beholder. In other words, what is

In my book "Free To Live, Free To Die," I have included the following meditation:

"Sir, what is obscene? Filth. Filth. Filth is obscene. Sir, what is obscene? Dirt. Pirt. Dirt. Dirt is obscene. Sir, what is obscene? Desire. Desire. All desires are obscene. Sir, what is obscene? The body. The body. The body is obscene. Sir, minat is obscene? Sex. Sex is obscene. Sir, what is obscene? Life. Life. Life is obscene."

More significantly, there is emerging a postive affirmation that morality must include, by its affirmation very definition, public (as well as private) morality. This is also a major aspect of the youth revolu-The motion picture industry is leading the way, in an understanding of this, when it offers such films as "The Pawnbroker," "The Shop on Main Street, Man For All Seasons," "Bonnie and Clyde," "Nothing But A Man" "Bonnie and the devastatingly trenchant "The War Game." Thus, morality is racism as well as decolletage. war as well as a long kiss.

I remember, as president of the Television Producers Association of Hollywood this, before I entered a theological seminary in 1951), sitting in on a pioneer selfcensorhip code committee of the TV industry. It seemed to some of us that, in addition to bosoms we must discuss Chinese-pigtail portrayals in servile occupations and, too, the old drawling, shuffling "nigger" roles which drew cinema laughs and perpetuated tragic racial stereotypes.

#### De Sica and Fellini

Back in 1955, Vittorio de Sica, "Umberto D.," spoke eloquently to the question of what one might call the deeper morality in films (and, of course, life). His film con-cerned an old man and his dog. The man tries to exist amid desperate economic conditions. For a while he shares a place to live with a young woman who is pregnant but does not know which of the two young lovers she has taken is her baby's father. Already, simply following along this story synopsis, some puritans would be inclined to throw stones and shout "immoral." But, in describing the meaning of his film, de Sica was making quite profound observations about morality itself.

is at a dead end, when there is no film of the year; at the same time, more hope of getting help from I realize it is simply not a film for

ample, that a religious subject berto could have found a way out. does not necessarily make a reli-gious film. For many moderns, "A Man and a Woman" is a decidedly or three, together might solve their problems. Nothing of this sort happened. Human beings have this primitive, perennial, ancient fault of not understanding one another. of not communicating with each other."

Federico Fellini's "La Dolce was recognized, almost immediately, as a memorable piece of cinematic art of great sociological and theological significance. by many perceptive critics, professional and lay; but others could see only orgies to flail out against angrily. It is not the fleshly orgies which Fellini presented in his film tableau, but the decadence of the will underlying them which constitutes the real orgies, intellectual and spiritual. A decadence of the will characterizes our contemporary aristocracies—intellectual and social—far more than we have thus far permitted ourselves to admit. Fellini made a memorable statement about this.

Films are uniquely our contemporary conditioners of moral attitudes. Yet, when they are most effective, they do not preach. A certain, quite interesting amount of indirection is involved. For example. Antonioni offers us, in "Blow-Up," an anti-hero for a hero, and plunges him into involve-ment. Or, in "Morgan," we see funny, very funny moments, yet the film is not funny; it is about madness, human disintegration, the fate of nonconformities in 1984 (whatever the year), and separation between human persons; it is a lovely film, hard, rhythmic, fey, tender, and a finely controlled work of art about feelings which are uncontrollable. Or, in "Georgy Girl," in the guise of comedy, we are given a twisted, contorted, counterpoint view of life. Or, in Resnais' "La Guerre Est Finie," a sex scene is less a sex scene than a plumbing of the costs of a man's deep, desparate commitment to an old political cause.

Resnasis is trying to tell us, alike inside and outside a sex scene, that human relationships must fit into a supportive life structure; that success and failure meaningless terms having nothing to do with a self-accepted yoke of obedience; that freedom is only the freedom to keep going without succombing to depression or fear or to a naive enthusiasm about "results." In contrast to the flaunting of virility by the male American films, Diego, the middleaged Spanish revolutionary (played by Yves Montand), simply is masculine. Plainly it would never occur to him that he must prove his masculinity. He accepts himself naturally, whether he is arguing with the police, in bed with a woman, or taking part in a strategy meeting. From his viewpoint, being a man presup-poses certain things about the display of emotion in whatever situation, tender or dangerous,

The British Influence

Obviously, one cannot look at "Blow-Up," "Morgan," "Georgy Girl" or a number of other contemporary films as one might look a standard Hollywood starvehicle release. In the first place, one might look in vain for what used to be called a plot. Too, there is a new honesty, a kind of frontal approach to life. Recognizing this, a father of a 16-year-old girl told me: "I wouldn't mind her seeing 'Who's Afraid of Virginia Woolf?' but I wouldn't want her to see 'Blue Max.' The one is a deeply moral statement about life and she would understand that. The other very immoral and I believe it would confuse and likely hurt her

But what about censorship? Wanting the serious artists to have the necessary freedom to experiment, one does not subscribe to the theory that everybody has the emotional maturity to see every picture. A self-enforced classification system by the film industry might seem to be the answer. But classification is a tricky business. the drama of man's inability to communicate with his fellow man," he said. "When everything is at a dead end, when there is a major midwestern city the other day, I noted (in bold newspaper ads) that "Blow-Up" was in town, and listed "For Adults Only." I consider it the best single In a major midwestern city the

come to term "a family picture." I believed the newspaper ads con-cerning "adults only" until I passed an immense drive-in movie theatre. "Blow-Up" was showing there. I imagine most teenagers in town went to see it that weekend, and, quite obviously, any attempt at classification had broken down.

Hollywood must recognize that the role of film is a major one in the current public redefinition of morality. Neither the role, nor the redefinition, is simple or easy to understand. For example, "The Knack" is a film which, because of its very honesty about four young human beings and their sexuality, no doubt offended many moviegoers. Yet its honesty in depicting the human condition of three young men and a young woman.
and in portraying the kind of and in portraying the kind of modern urban culture they (and we) live in, is precisely what made this film a significant one.

"Zorba the Greek" definitions of morality from San Francisco to Savannah. Zorba kept affirming life rather than negating it. He saw its tragedy as clearly as any other man, but he experienced more sensitively. Zorba beheld the earth, smelled and felt it, and found it to be good. He accepted its blessing. Irreverent by pietistic standards, his reverence for life was so strong as to be demanding.

A movie full of laughs, "A Thousand Clowns," must be remem-bered as one of the most poignantly moral in many years. A seasoned nonconformist, who is determined to avoid the ratrace at almost any cost, finds he must pay a price for loving. He must assume responsibilities if he is to love. So growth and pain are called for, along with indulgence and joy. The nonconformist, unemployed by choice and creed, joins the crowd going to work.

Morality isn't worn on sleeve, anymore than piety is. A moral film shows us real, raw beings in actual life situa-The really immoral films offers us cardboard characters, the old star system, contrived situations and, always, happy endings. Let's have more morality.

# Italo Reverse Runaway

Continued from page 11 sociation with Jolly Film) called

"One Day . . . A Holiday" in which Henry Silva tops the cast.

Others Coming Over

Jolly Film partners Giorgio Papi and Arrigo Colombo have a hard and fast policy of filming all their product in the U.S.A. This approach has producer F. T. Gai's enthusiastic endorsement. All three want the American majors to accept their status as American filmmakers inside the Italian industry. Separately and jointly the two companies filmed exteriors last year in America for "Assassination," "Hired Killer" and 'Grand Slam''-all three going out in world release under the Paramount banner. On its upcoming slate. Jolly is sending director Giuliano Montaldo over to film the bulk of his production schedule for "Candy Leg" and through the next calendar year will expedite cast and crews for "The Double Crossers," "Blackmail" and "Sacco and Vanzetti."

Bv assault on from Sergio Leone and Euro International Films. Together they have set aside a kitty in excess of \$10,009,000 to film a big chunk of two epics stateside next year and the year after. "Once Upon a Time in The West" will roll in March with a big Hollywood cast halanced by Italian star Claudia Cardinale. Leone envisions a kind of "How The West Was Won' scope to tell his story of the West's vanishing frontier. In '69 Leone will direct "Once Upon A Time In America"—aimed at a big di-mensional view of the Prohibition Era and the golden age of crime.

At least two other pix are being projected for extensive stateside production. One is Sancro Film's "New Babylon" to be directed by Marco Ferreri (who also co-authored script) in New York. The second is an Alberto Sordi repeat, though the talented filmmaker will only star in an untitled sattric comedy about Cosa Nostra he and Euro International are turn-

# **Father Mayer Favors Youth**

Continued from page 5

youthful successors with a jaundiced eye though rarely with so young when they become too old to set them a bad example."

Actually, it is my impression that the hippies and the beatniks about whom American Inter-national has become an authority, represent only an infinitesimal percentage of our youngsters. Maybe (though I doubt it) motion picture buffs are a distinct breed differing from their fellows, but certainly the members of classes all the way, geographically, from Columbia to California and, ethnically, from Brandeis to Fordham, have, almost without exception, been of a singularly high calibre of intelligence as well as amazingly well informed.

They listen intently and respectfully to lectures delivered by the leaders of every phase of motion picture activities who are incredibly willing, in spite of the pressures of time and urgent daily commitments, to address them. Jack Valenti flew to Hanover even though he had to be in Hollywood the following day; Budd Schulberg came all the way from the west coast only to talk to our class; when his regular plane flight was cancelled, Cliff Robertson hired a private plane so as not to disappoint our students.

Even if we book three or four pictures a week we cannot meet the demand for more screenings. Many of the student reviews of these pictures compare favorably with those written by professional critics (maybe this is damning with faint praise). Some of the short subjects produced at Dartmouth under Maurice Rapf's guidance look better to me than shorts that I see in so-called art houses.

#### Grades

The grading problem is the most degrading that confronts a novice instructor. It is much as if the head of a sales department had to give every salesman in his employ a mark varying from A to E. When a student complained that he had received a C+ instead of a Bre-read his paper and re-graded it C.—. As I recall it in my college days the "in" thing was to be an "able C man." Today, however, with the pressure of the draft hanging over their heads the students are more eager for an A grade than to win their Y in football at Yale or their V at Vassar (in whatever fashion you win your college letter at Vassar).

few years ago in an advised moment I announced that I would not want to have any part in sending a young man to the jungles of Vietnam and that consequently all the males in my class would get A's. No teacher, however, hoping to be re-invited, can dispense top grades exclusively, so to obtain a suitable average the girls would have to receive D's. I argued that keeping all of the attractive young men home would more than compensate for their low grades but apparently the young women, at least those dedicated to motion pictures, are more interested in high marks than in hankypanky and they far the biggest Italian than in hankypanky and they unanimously disapproved of my proposal.

On another months after my course was completed I received an indignant letter from one of my students who had failed to submit a term paper and whom I had consequently flunked. He wrote to me stating that this was a grave injustice as he was still working on his paper and that I should immediately advise the university authorities that I was canceling his E and would pass in a more favorable mark at a later date. In reply I reminded the young man that in one of my lectures I had stated that chutspah (or its equivalent in any language) constitutes the quality most imperative for dustry. I assured him he need not the adaptation of Rachel Maddux' romantic novel.

Bob O'Brien's or Law Western and the specific states over Bob O'Brien's Bob O'Brien's or Lew Wasserman's jobs any time they were prepared to retire.

One of the major joys, as well

invariably regarded their picture education is the large number of young people who fall in love with the medium and who sharp a tongue. As LaRochefou-cauld pointed out, "The old begin viously planned to be mathemativiously planned to be mathematito find fault with the habits of the cians, anthropologists or even prosperous business men their manifest destiny had become picturemaking. I remember my dismay when I received a letter to this effect from a young man who gave promise of becoming a remarkably gifted writer. I immediately gifted writer. I immediately phoned him long distance imploring him to delay his final decision until I clearly explained to him the obstacles that confronted a prospective motion picture director-all to no avail. The joker in this story is that not long ago he completed his first directorial job for a major company.

#### Great Audience

Everybody who writes about film education invariably sooner later quotes Walt Whitman: "To have great poets you must have great audiences." To have good picturemakers (and I for one will settle for merit rather than genius) we must have good audiences, and to have good audiences we need classes in film studyclasses in highschools such those conducted by Tony Hodgkinson of Boston University; seminars for college freshmen limited to 12 students such as those held by Henry Mueller at the University of Illinois: large, popular lecture courses of the kind that Arthur Knight handles so effectively at Southern California. It is good news that "The Sound Of Music" is the sound of money flooding into the boxoffices of the world but it is heartbreaking that "The Sound Of Trumpets" was the sound of flowing red ink. I am delighted to hear "Thunderball" thundering its way to glory but desolated that "The Paths of Glory" led only to disaster.

Recently I read a piece by a learned and distinguished profes-sor in which he states: "Today it would be difficult for even the most rabid opponent of screen education to insist that institu-tions of higher education still pay insufficient attention to film and television." On the contrary, it would he difficult for even the most rabid proponent of screen education to insist that anything remotely resembling adequate attention is being given to film.

50 To 500?

Less than 50 colleges in the U.S. at the present time have movie courses. George Stevens Jr. is hopeful that by 1970 there will be 500 universities including such courses in their curriculums but even 500 out of a total of 2,132 is still a deplorably low percentage. I know at least a dozen colleges at the present time which are eager to inaugurate motion courses but, unfortunately, the expenses involved are far greater than for equivalent courses in literature, mathematics or French. Pictures must be screened and rental and shipping charges are unavoidable.

Film instructors, as I can testify, come cheap but compara-tively few of them are available. Obviously we not only need courses to teach film. We also need courses to teach teachers to teach film. This is one of the spectacular services that Rev. John M. Culkin of Fordham is presently performing but thus far he has had to concentrate his attack on high schools. Other equally hardy pioneers are imperative for the universities.

The fact that during the past 12 months I have conducted film courses in four institutions sup-posedly of "higher learning" and been invited to teach in four more should be convincing evidence of how low are our current standards. Here is a top prior ty job for the American Film Institute.

### SHOOT IN SPRING 1969

Stirling Silliphant's indie company, Pingree Productions, will produce "A Walk in the Spring Rain" for Columbia. Silliphant

Filming starts in the spring of 1969 on location in the West Virginia Appalachians, after Silli-phant completes a previous scriptanybody, it is just then that Um-children, or even what one has ing over to Luigi Zampa to helm. One of the major joys, as well ing assignment on Universal's the major worries, of motion "The Lost Man." metro-goldwyn-mayer presents a shaftel-stewart production starring

robert wagner · raquel welch · godfrey cambridge



with the participation of Vittorio de sica · edward g. robinson "professor samuels"

screenplay by Sy salkowitz · story by josef shaftel · directed by ken annakin · produced by josef shaftel

panavision<sup>®</sup>and metrocolor



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# Tax Law Discriminates Against Copyright & Literary Property Owners

By STANLEY HAGENDORF

The tax law is composed of on the copyright is to spread the limiting the effective tax rate bemany special interest provisions which enables favored individuals period of years. and groups to receive income at relatively low tax rates. However, owners of copyrights and other literary property are in exactly the opposite position. The tax law specifically discriminates against copyright and literary property owners whose personal efforts created the copyright or literary property.

An inventor who patents his invention can, through proper tax planning, limit his tax to 25% of his royalties. An author or composer on the other hand may have to pay a tax as high as 70% on his royalties.

Although the tax law discriminates against the copyright owner, there are ways to reduce the tax on royalties derived from copyrights. In order to fully appreciate what must be done however, the general tax patterns of copyright and literary property should be understood. income

#### How Copyright Royalties Are Taxed

The taxation of royalty income copyright and literary property depends upon the status of the person receiving the income.

The tax law specifically provides that royalties or other income derived from a copyright, a literary musical or artistic composition, or similar property is treated as ordinary income if paid to (a) the person whose personal efforts created the property or (b) a person who received it as a gift from the person whose efforts created the property.

This means that the income is treated the same as salary or compensation, as opposed to the treatment of capital gains. If it were treated as capital gains then there would be a maximum tax of 25% on the royalties. The tax specifically bars the capital gain treatment. Thus, an amateur author is taxed at ordinary income rates, the same as a professional.

For example, an actor who has never written before, writes his autobiography. All income received by the actor is ordinary income. If the actor had developed an invention, all royalties on the invention could qualify for capital gain treatment.

With respect to persons other than the individual who created the property, or a person who re-ceives a gift from the person who created the property, the tax de-pends upon how the person holds the property.

If a person holds a copyright as an investment, then the copyright royalties are treated as any other held for investment. Thus if such a person sells the copyright, he will report capital gain or loss on the sale. This limits his tax, in the event the copyright is sold at a profit, to 25% of his

If the copyright is used in a per-n's trade or business, and he has held the copyright for over six months, and is not engaged in the business of selling copyrights, the gain on the sell will usually be capital gain. If the copyright is sold at a loss, the loss is usually an ordinary loss. In other words, the copyright is treated in the same manner as any other property which is used in a trade or

If a person is in the business of selling copyrights, then the gain or loss on the sale of copyrights is treated as ordinary gain or loss in the manner of any other tax-payer making sales of inventory.

How The Tax Can Be Reduced A person whose personal efforts created the property is prevented from reporting his income as capital gain. This same rule applies to the gain if the person sells the copyright. Thus, the main method of reducing the tax

income from the copyright over a

The Federal income tax is based upon graduated rates. The rates start at 14% on taxable income up to \$500 and go up to 70% for single individuals with taxable income in excess of \$100,000. By spreading the income over a num-ber of years the tax paid on royalties can be reduced.

The spreading of income can be accomplished in at least three ways, a deferred compensation agreement, a sale of the copyright under the installment method, and the use of income averaging.

#### **Deferred Compensation**

A deferred compensation agreement is an agreement between the owner of a copyright, and the person paying the royalties, that payment will be made over a period of years. In this way the income reportable in any one year is limited, and thus the tax rate is kept at a lower level. Care must be taken however in the drafting of such an agreement that the desired results are obtained. An improper agreement can result in immediate tax even though the payments are spread over a number of years. An example of a deferred compensation agreement is as follows.

An author agrees to let a publisher publish his book. An agreement is drafted that the publisher will pay a certain percentage as royalties. The agreement also provides however, that in no event is more than a specific amount of money to be paid the author in any one year. Any royalties in excess of this amount are to be carried into subsequent years.

tax he will pay on the royalties by planning.

cause he will never receive more than a specific amount of income in any one year.

This type of agreement will be recognized by the Internal Revenue Service as a valid method of deferring income.

#### Installment Method

A second method of spreading the income is to make use of the installment method of reporting income.

The installment method allows a seller of property to sell his property and, if certain requistes are met, report his income only as payments received. This method can be used to sell a copy-

right, or other literary property.

The result of using the installment method is that the income is spread over a number of years thereby keeping the tax at a low

#### Income Averaging

The third method of spreading income is to use the income averaging provisions of the Internal Revenue Code. This method should be used by persons who have had low income in previous years.

Income averaging, in effect, spreads income earned in any one year back to the four previous tax years. In this way the tax rate in the current year is reduced to slightly above the average income over the five year period, including the current years.

#### Conclusion

capital gain, the alternative is to Under this arrangement, the author will only receive and pay a tax upon the amount actually received in any one year. In this methods of accomplishing this remembers to be the like the solution of the amount actually received in any one year. In this methods of accomplishing this remembers to like the solution of the way he has limited the amount of sult provided there is proper tax his seven kids and the cleaning

# Films Never Tell 'The Truth'

were man and wife.

To celebrate, we had no wedding cake so we cut up the sneaky preacher-for the newsreels. Fox-Movietone loved it. And everyone got a piece.

Everything was fine with Bonnie and me. We stole cars and wandered all over Missouri, Iowa, Illinois, Indiana, and Wisconsinknocking over bank after bank We shot banktellers, cops, news-boys, old ladies, old men, teenagers, schoolteachers, cab drivers, train engineers, hitchhikers, air-plane pilots (charter planes only) and pickets. It was marvelouswe killed people and we were in love. An unbeatable combination, according to Dear Abby.

#### Until Along Came Clyde

Bonnie was a wonderful wife. She could cook and sew and clean Thompson machineguns. I loved her very much and I thought she loved me until he came along, Clyde.

Clyde was tall and handsome and short and fat and all things to all women. Again, according to Dear Abby. Bonnie melted when she saw him taking a shower in the motel room next to ours we had bored a hole though the wall to make sure that nobody in the next room was boring a hole through the wall into our room. Later when we met Clyde parking lot he was tall and handsome and mildewedbecause he never took off his long winter underwear when he took a shower, but he had big eyes for Bonnie. He asked her to dinner and she went with him. Then he asked her into his motel Conclusion

A copyright owner whose personal efforts created the copyright cannot claim capital gain treatment on his royalties. Since he cannot reduce his tax by claiming capital gain, the alternative is to gun. This was too much so I woman and a meter maid, who

inals and in a few minutes we had just dropped in for a cigaret and shot of booze.

But this didn't do any good. Bonnie and Clyde were still in his room. She stayed there for the next three weeks. It was then that I knew she was trying to tell me something, so I went to J. Edgar Hoover and informed. I informed, but good. I told him that Clyde was a bankrobber and a murderer and a copshooter, and was parked overtime (with my

J. Edgar Hoover immediately called The Untouchables who were living it up in Las Vegas at the moment) and they surrounded the motel. They had great big arclights like they use at flop movie openings and also they had a P.A. system and quite a few bullhorns. Then the head Untouchable, who bore a remarkable resemblance to Frank Nitti got on the microphone and yelled: We know you're in there, Clydecome out with your hands up!"

Clyde stuck his head out the window and said, "What's goin' on here?"

The head Untouchable said, F.B.I." and showed him his showed him his badge.

Clyde said, "Wait a minute," and popped back inside to get a flashlight.

"We know you're in there, Clyde—come on out with your hands up!" The head Untouchable repeated.

"Wait a minute!" Clyde yelled back, "I wanna check your badge. How do I know you're with the F.B.I.? There's been a lot of phoney badges goin' around phoney lately."

"Okay, Boys." said the head Unouchable, and the boys answered with a round of machinegun fire plus a few small mortars and one bazooka with which they blasted

Clyde came right out-his long winter underwear dripping.

"I was taking a shower," said Clyde.

"In your underwear?"

"Yeah," said Clyde, "There's no hot water.'

"Good thinking," said the head Untouchable and put 36 45-calibre slugs into his belly. Clyde fell

This is the true story of Bonnie and Clyde-or at least of Clyde. He wasn't a bank robber or mur-derer or anything like that, He was a fertilizer salesman who just happened to stop at the wrong motel and saw my Bonnie and fell in love with her.

Bonnie and I went on to rob more banks, kill more people and ravage the countryside—which was a good thing because we picked up a lot of money which the Government doesn't know we have until they read this—and by the time they read this and figure it out, we'll be hippies in San Francisco, where we'll be safe. How they gonna pick us out?

# POST-MORTEMS OF 1967

By AL STILLMAN -

The new year started rather grimly: Hopes for peace were seen, but dimly; Graveyard diggers took a breather,-They didn't dig their wages, either. Some defended Adam Powell, While others put up quite a howell.
'Mid Strikes and Riots and other Bad News,
The Governors took their Cuffo Cruise; Between our money and their wives, They had, I'm sure, the time of their lives.

The Mayor forbade the use of topless Waitresses in our Metrop'lis, Depriving girls of their employment And us of innocent enjoyment. On the natal day of spring The snow came down like anything. Presidents, now, are Men of Means. The Sport of Kings returned to Queens. The Sweepstake Ticket allocation Was for bettor education. The P.B.A. got pretty hot at: "Do not shoot unless you're shot at." Unlike the "happy" days of yore, There are no war songs of this war.

Marriages won't be extant In a hundred years, said Cary Grant. Some believe he may be wrong,— Others just can't wait that long. Let herself in for quite a jar.

The war got warmer, to say the least,
As the Credibility Gap increased.

Some baseball managers got bounced. Though his peculiar brand of wit Romney (surprise! surprise!) announced Often wobbles quite a bit, One cannot say of Ustinov His plays are not produstinov. "The Bible" had a lengthy stay At 45th St. and B'way.

Provided Holidays for Scholars. The price of steel continued firmer Without much more than a White House murmur.

Politicos ruin my digestion With: "Sorry, that's an iffy question." The Arabs failing to bamboozle 'em, Israelis occupied Jerusalem. The S. I. Ferry's 5c fare Was the biggest bargain anywhere. At long last everything's serene: The Duke and Duchess saw the Queen.

The Draft Law proved in many ways A College Education pays. Some Hawkish House-and-Senate cats Pooh-poohed the needed war on rats. A phrase that I will never, never Tolerate is "or whatever," And with all my heart, I hate, too: 'Someone that you can relate to." Neither would I care to be Under the spreading "you know" tree.

We spent billions for offense. VARIETY went to 50c. The Talkathons we hold so dear Were radioHACKtire thru the year. Walter Kiernan had his say Re those who run the U.S.A.

Someone Up There should've called a plumber,—
We swam our way thru a leaky summer.

"Ulysses" showed the Blooms in bed At five bucks at 50c a head. That Body did its duty when it Censured the Conn. man of the Senate. Miniskirted ladies freeze Their highly unprotected knes.

The Senator-Dirksen-filled the nation's Record shops with Recitations. I'm looking forward to the day They do the life of F.P.A. The Yankees failed to effervesce For Loyal Fans and CBS.

'67 came and went,-Four seasons of our discontent; And that's why I can hardly wait For Nineteen Hundred and Sixty Eight.

# McBryde Vice Adams As Boothmen (150) Elect

Los Angeles.

Theatre projectionists Local 150. International Alliance of Theatrical Stage Employes, has elected a new slate of officers for the next year. Elected to succeed Albert R. Adams as prexy is Frank McBryde, while C. G. Hattenhauer has replaced Hugh Smith as veepee. Richard A. Wollrich takes over as sercetary-treasurer from Ted H. Pylet.

Re-elected as biz agent is Arthur C. McLaughlin, and Charles A. Vencill, who took over as assistant biz agent in the summer when Paul Mahoney went on indefinite leave of absence, has been elected to that post. Exec board members are Paul R. Cramer, Robert O. Stowe, Richard Decker, Cliff J. Bartlett and Stanley H. Miller, top five in field of 13 candidates.

Also elected were delegates to the next IATSE convention: Mc-Bryde, McLaughlin, Vencill, Smith, George O. Evans, Adams and Earl C. Hamilton. Defeated candidates include Nick Abdo, currently fighting the union in Federal Court over an internal union trial.





# If 'Variety' Wrote The History Books

(Who Writes the "McCalling Cards" Column in McCall's)

• If VARIETY, which records show biz history with each issue, wrote the history books of the world, it might have chronicled the parade of civilization this way:

The Garden of Eden event would have been headlined: SNAKE'S FAKES TAKE CAKE (Adam & Eve under New Acts.)

Noah's Ark's incident would have been captioned: SHOWBOAT TAKES TOWN BY STORM (But Starts on Twofers)

Daniel in the Lions' Den:

DANIEL CAGEY; LION GIVES TAME PERFORMANCE

Moses on Mount Sinai:
PROPHET-SHARING PLAN; MOSES HITS THE
HEIGHTS AND GETS THE MESSAGE

Samson & Delilah episode: LONGHAIR GENT GETS CLIPPED: CUTTING GIRL FRIEND HIS WEAKNESS

The Caesar-Cleopatra-Antony syndrome:

CAESAR SALAD NOT CLEO'S DISH; HITS NILE ON
THE HEAD, MAKES HER MARC

GOLIATH FINDS DAVID ON THE ROCKS GOES TO HIS HEAD; ENDS UP STONED

Columbus' little epic with Queen Isabella: CHRIS CRISSCROSSES ATLANTIC, PROVES WORLD IS ROUND AND HE'S NO SQUARE!

Paul Revere's jaunt thre "exington:

REVERE PAULBEARER OF NEWS FOR BRITISH;

AMERICANS SEE RED-COATS, MOST REVOLUTIONARY

Washington's Potomac sailing date: STAND UP BIT REAL GEORGE; WASHINGTON COMES ACROSS, WINS GENERAL APPROVAL

The Abraham Lincoln saga 100% HONEST AMERICAN FOUND; DOUBT HE WILL SUCCEED IN POLITICS

Edison's invention of the incandescent lamp:
PAY-AS-YOU-GLOW PLAN FLARES; WIZARD FINDS
SOMETHING TO MAKE LIGHT OF

Henry Ford introduces his first car and Variety cheers:
FORD'S AUTO SUGGESTION CLICKS; NEW MODEL
SUITS HIM TO A 'T'

TWA's launching of inflight films:

HOLLYWOOD DOES FIRST MOVIE ON A HIGH PLANE

\* \* \* \*

Actors Continue Trend Towards Political Careers: HAMS TURN TO BALONEY!

# That Hollywood Jackpot

### Compared to a Play's Indefinite Run **And Constant Royalties**

By GUY BOLTON

It's not easy work writing a play. I once asked the late Winchell Smith how long it took him to write one of his big hits, "The Boomerang."

"I wrote the first act in a week." he said, "and the third act in three days. The second act took me two

Off and on I had been working on a play for two years. And on the day after it opens I may find

that it is two years of wasted effort.

If it's a success one makes money, not the kind of money that would excite the envy of a successful businessman, and if it should, by some lucky chance, be a wow, Uncle Sam will demand a lion's share without allowing the author, as he would the owner of a factory,

a writeoff for depreciation.

Of course there are writers whose earnings are large that even the high tax-bracket they are in can't keep them from enjoying a certain affluence. Variety carried a banner headline many years back: "\$1,300,000 in Berlin's Christmas Stocking." This was Irving's cut on the picture "White Christmas" and, bracketed with that sum was an extra \$600,000 he received for his work on "There's No Business Like Show Business." His percentages on big films such as "Alexander's Ragtime Band" and "Blue Skies," the big sums paid him for "Easter Parade" and "Annie Get Your Gun" makes for "Easter Parade" and "Annie Get Your Gun" makes him the top money earner among writers. He also owns

a highly successful music publishing company including copyrights of all his songs and he is, besides, half-owner of that gem among New York theatres, the Music Box. Among playwrights, as distinct from musical comedy writers, there are a number of men whose industry and high level of success have earned them a lot of money. Such is John van Druten; such over the years have been

Robert Sherwood, Maxwell Anderson and in England Ferry Rattigan. Royalty is based on a sliding scale of 5%, 712% and 10% of the boxoffice receipts. The grosses are far higher oday than they were when I first started writing plays and they are still on the way up. Then, of course, there

tre film rights of which the author receives 60%.

All the same despite the large sums paid for film ights, it is questionable whether the playwright did not fare better before films came along and destroyed the stock companies and the touring shows.

I remember Charles Dazey, who died back in 1938 at the age of 85, telling me that he had lived for most of his life on the proceeds of his one play: "In Old Kentucky." Denman Thomson's, "The Old Homestead" ran through a lifetime and certainly so did "Ben-Hur."

Coming down to a later date the practice grew of sending out simultaneous touring companies and the total of the sums they earned was very considerable indeed. To revert again to Winchell Smith, he probably had more companies playing one of his shows than any other author. This play was "The Fortune Hunter" and the told me. other author. This play was "The Fortune Hunter" and he told me an amusing story concerning it. He and his wife were actors and like the run of actors of that day, they lived well while they worked, but once the show closed they were broke. Hence, after finishing "The Fortune Hunter" Bill decided this might be the chance to set up a rainy day fund to take care of his wife and himself in their old age. He came from Hartford and so to Hartford he went and made an arrangement with a bank there to receive all monies derived ment with a bank there to receive all monies derived from "The Fortune Hunter" and on no account, even if he came pleading on bended knees, to pay him one cent of the money for a term of five years. This, he felt, should cover the life of the tours, should he be lucky enough to derive money from this lucrative field.

#### Forced to Scrounge

To his joy the play was a history-making success, and Bill hung about the theatre and bought drinks for his friends and then found himself flat broke. He concocted a story about his wife's being ill, and journeyed up to Hartford, and explained that he must have some of his money. The flint-hearted New Englander refused to hudge "You said not a single penny and not money. The flint-hearted New Englander refused to budge, "You said not a single penny and not a single penny is it going to be." Making full use of his acting talent. Bill pleaded but it was no dice. The banker stood

So, with the country sprinkled liberally with theatres playing "The Fortune Hunter," its author was hunting not fortunes, but daily sustenance, borrowing small hand-outs from his uncle, William Gillette, an actor very care-ful of his money, and running up bills on the strength of his huge success. The borrowing wasn't too easy, he said, because, much as they may like you, there's a surprising lot of people who aren't ready to wait five years for the payoff. But the goal was finally reached and Bill pushed open the door of the bank, he found waiting for him a little over \$1,000,000.

Oh, those tours; I came into the theatre too late for the year, after year, after year tours, but "Sally," a musical I wrote in 1920, played 570 performances at the New Amsterdam and then went on to play 52 weeks of one-week stands, outside of Chicago, Boston, Philadelphia and the major cities, where there were runs. This was followed by a long tour the following year.

It's nice to sell your show to the movies, but give me the good old days.



He must have been one of the saddest men who ever lived, but what he was unhappy about you could never learn. He did not talk. Bert Lahr had less to say than anybody with whom I've conversed, in show business or out of it.

You could ask him questions-and after all that's what you were there for-and he either did not answer them or replied in a few monosyllables. He would sit there looking at you with such a glum expression on his face. He wore the mask of moroseness always. He was unlike any other entertainer I've ever interviewed because the others, and especially the comedians, come on strong and talk a lot and say amusing things and are very articulate, especially on the subject of themselves and that, after all, is why you're sitting with them because you have to get them to talk about themselves and they love to do it and you love to hear them doing it, otherwise you'd be in some other line of work.

But the recently late Bert Lahr was a different sort of person, completely different. He could sit there looking at you with that great big magnificently ugly mug of his and scowl at you and not say anything. He wasn't mad at you, either. He must have had plenty to say because his mind seemed to be churning all the time but he didn't say what was seething inside his bald head whose fore-head was creased with crisscrosses of worry wrinkles. He'd look at you out of his sensitive delft-blue eyes and every now and then a soulful sigh would come out of him. What was he sighing about?

He had a marvelous face and went beyond into a sheer perfection of ugliness that becam its own beauty. The deep wrinkled valley, those wo wrinkles descending from his nose alongside his mouth and ending in his chin, some master sculptor.

He was famous in show business as the greatest worrier and, for once, the legend was absolutely true. He was a brooder, a victim of neurotic depression, a prey to anxiety. He was constantly suffering from laryngitis, headaches, bronchitis, rheumatism, migraine headaches, heart trouble, stomach ulcers. Like any average American hypochondriac, Lahr was a student of medical books and recognized in his own body the symptoms of all diseases. He once read a book on the human kidney and phoned his doctor and said he was sure he had come down with nephritis.

"That's silly, Bert," the doctor said, "how can you be co sure?

"I'm sure of it, I tell you."

"But, Bert, in the early stages of nephritis there is no pain or physical discomfort."
"Well, those are just my symptoms—you hit it on the

While Lahr was starring in "Two on the Aisle," I was commissioned by the Saturday Evening Post to profile

the man. For almost a month, I was with him each day, at his home, in the theatre, at the Lambs Club, walking around town, going to auctions with him.

He loved going to auctions. He was a connoisseur of French Empire furniture, Beidermeier furniture and Meissen porcelain. He was impossible to draw out on

# Malice: Try To Prove It!

# Veteran Civil Rights Attorney Has His List Of Things That Worried Him During 1967

By MORRIS L. ERNST

The year 1967 has been an unpredictable one for me in terms of entertainment and communication. Here are a few samples of trivia that crossed my desk either in connection with studies for clients or connected with litigation:

(1.) The prohibitive tariff on book paper, as compared with free en-trance of newsprint, continues even though in our international discourse on trade with Canada an opportunity to reduce the discrimination on book paper compared to tabloid paper was passed up by the book in-

dustry.
(2.) The revival of film biz has had too little attention. Close to 300 new movie theatres have been built, most of them near shopping centres.

Morris L Ernst

(3.) The U.S. Supreme Court recent decisions have had already a decipheral effect on the increase of irresponsibility of reporting of political news. There is little malice in the mass media and what malice exists is nigh impossible to prove. So now, from dogcatcher to President, comments are increasingly libelous, relying on the fact that no libel action will stand unless malice is provabe. There is apparent a trend to extend the area of wrecklessness to famous or infamous distinguished eiti wrecklessness to famous or infamous distinguished citizens who will, I fear, soon be analogized to officeholders for free potshots in our press, radio and television.

for free potshots in our press, radio and television.

(4.) The theft in the New York City theatre business has been reduced. My estimate is that it went down from an estimated \$6,000,000 (some estimate (\$10,000,000) to \$3,500,000. Any time the theatre owners or producers want to get that \$3,500,000 into the theatre away from the racing stables, etc., of scalpers they can do so. In fact, premium prices for special service, such as last minute choice seats, are justified and the joke offered of allowing every seat at every show to find its dollar market value was probably only offered to prevent theatreowners. was probably only offered to prevent theatreowners, producers, investors, actors and others, who make the theatre, from becoming enriched. By catching the "ice" for the people of the theatre we might stop the present trend -which prices this sector of our culture out of the reach of young people.

(5.) Video and radio are still short 8,000,000,000 words for 1968. They have used up their word stockpile, that is, movies up to 1958, and the reduction of feature films from its top of about 600 per annum to about 160 will only climb to 350 by the year 1971.

(6.) Television continues to prophesy and perhaps induce violence and riots. 1967 continues to display about 8,000 murders on primetime on the three networks. This is several thousand more than in real life-and the excess are not, according to my survey, exclusively in the "Hamlet" and "Macbeth" families! Most of the modern words continue to come from stupid public to stupid interviewers. But it eats up "words."

(7.) The original rationale for the great First Amend-(7.) The original rationale for the great First Amendment to our Constitution was that in a marketplace of thought truth had a better chance to be found if there be competition of thought. 1967 was a sad year, not only for the citizens of New York City who read newspapers but for all others who seek truth—by entertainment or education via mass media. I suggest the reduction of competition has led to increased cynicism. The proportionate quantity of advertising space increases and the dependquantity of advertising space increases and the dependency of mass media tycoons is ever more on advertiser and sponsor dollars—not on users of news, editorial or entertainment content. All three of the New York City newspapers are close to being oldfashioned Shopping Guides—except we pay for them.

(8.) There is a chance that our theatre will copy the Korean Plan. A few minutes before the curtain goes up, tickets then unsold are sold—mainly to young folk mostly of highschool ages, at considerably reduced prices. This fills the house, gets the next generation into a theatre habit and, since all shows before final closing in New York—runs have empty seats, such sales even add measurably to the gross of the run. Remember Gray's Drug Store:

(9.) The most dramatic item in the mass media in 1967 was, I suggest, the proposal by Abe Raskin—one of the editors of the N.Y. Times—to establish an Ombudsman for the Press—to catch and correct irresponsibilities and gross errors. Of course the other papers, radio and television gave this brave and needed idea the silence treat-

any subject including Meissen or Merman Dickens. He loved the novels of Charles Dickens.

Lahr was a self-educated man and was well read. He simply was unable to enter into any conversational gam-He was impossible to melt. He was absolutely shy. withdrawn, introverted, melancholy-just the opposite of the majority of persons in his profession. It was very uncomfortable to spend long hours with somebody who seemed to be satisfied to just sit around and say nothing and glare into space and get into this detached mood where he seemed to be completely lost in his own thoughts.

I was in his dressingroom one evening and, as usual, we were drowning in silence. A staff photographer and reporter for a local paper were also in the room. They were working on a Sunday feature on the comedian. interviewer began throwing one question after another at Lahr and Lahr was hesitating, pausing, monosyllabling even on simple questions like what he liked to eat for breakfast. The pauses got longer and longer. The interviewer kept getting more frustrated and then, unconsciously, began whistling softly. Feeling hopeless, the reporter finally asked Lahr, "Well, listen, is there anything you care to say that maybe I didn't ask you about?

Lahr sighed. He screwed up his face. He was thinking this over. He thought a long time. He blinked his eyes. "Well, now that you mention it," he finally answered, "you shouldn't whistle in here. It's bad luck to whistle in dressingrooms!"

Anniversary

Joseph E. Levine

#### CAPITOL PUNISHMENT, LIVE AND IN COLOR

By ART BUCHWALD

Washington.

It has just been revealed at a radio and tv news-casters conference in Chicago that thanks to communications satellites we would soon be able to see live television coverage of the Vietnam war. This is probably one of the great break-throughs in tv. No longer

will we have to wait one or two days to see filmed reports of what has taken place out there. Soon we can sit back in our armchairs and relax and watch a play-by-play of the war as it's happening!

"Good evening, ladies and gentlemen. The Consolidated Broadcasting Co. is proud to present live and in color another great day in the Vietnam war. Our reporters are standing



Art Buchwald

by in strategic spots all over the country to bring you the on-the-spot fighting as it takes But before we go to the battlefield let's talk about real beer flavor . . .
"Well, we're back in Vietnam and Starkley

Heusen is wading through the rice paddies of the Mekong Delta. Take it away, Starkley." "Thanks, Jack. I'm with the 234th Lowland Brigade

and in a few minutes we're going to attack that village over there. It's believed to contain a company of Vietcong and our boys are anxious to clean them out. We should be treated to some pretty good fighting in the next few minutes. There they go. As you can see, they're moving up now with their flame throwers and machine guns. Let's ask this sergeant here how he sees the results. Sarge, would you like to make a comment on the attack?

Blankety blank, blank and blank."

"Sorry about that, folks, but that's one of the hazards

of broadcasting the war, any war, live on television."
"Excuse us, Starkley, we're going to have to break away at this time for a commercial. You know, folks, if you ever get a queasy feeling when you wake up in

the morning and . . .
"Now back to live action here in Vietnam. We've just received word that an air strike is in progress over Kumithi and Art Calgon is along for the story.

"Thanks, Jack. I'm sitting in the back of a dive bomber and as you people can see it's just beautiful up here. We should be in for quite a thrill as this is the first time in history that American television audiences will witness an actual bombing of a Vietnamese village, live and in color. So sit back and relax, folks, as we pour

"First we'll just buzz the village to show you how it looks before the bombing, and then we'll give you a chance to see it after the bombing. Here we go into our dive—one, two, three, four, bombs away! Look at those huts go up in flames. Now let's see that on the stop action instant replay camera again. That's what you call being in the cathird seat. Have we got time for a strafing run, Jack?"

"Sorry, Art, we don't have time for strafing today. Maybe we'll try it tomorrow. In the meantime let's talk about household insurance. Are you getting the best

"Well, we've just shown you two highlights of today's war. That should have done it, but we're in luck. Our Danang man, Jim Killian, reports the Vietcong have just launched a mortar attack on the airport, so let's see what that looks like."

"Thank you, Jack. This is Jim Killian, and as you can see, folks, we're under heavy attack from the Vietcong.

"Jim, could you get your camera a little higher? The viewers back home can't see too well as to what is going on.'

"I've got it as high as I can, Jack. They're lobbing them in pretty heavy."

"What kind of mortars are they, Jim? I'm sure that people would like to know." beats me." "Well, while you're finding out, Jim, we'll hear a few words about a laundry detergent that really gets clothes

#### Muscled Out of His Job

By HOWARD DIETZ

"Dietz is a man who writes shows on M-G-M stationery," said the too-soon late Ernst Lubitsch, the warm and witty movie director, who became noted for what is called "The Lubitsch Touch." The sentence about

the had "The Lubitsch Touch."

Despite the depression of the 1930s, Lubitsch had were not only respectable from a critical standard, but which also made money.

It is dangerous to be a big success in Hollywood, because if you're a success in one field, they widen your panorama to contain other skills, so Lubitsch was placed in charge of the entire Paramount studio. While bankers blinked, slapped both their cheeks, and made other gestures of despair, the great man moved in like a Vachel Lindsay poem, answerable to no one, excepting president Barney Balaban.

His tenure as an executive didn't last long however.

He learned about his dispensability in a most unusual

Jerry, a man with muscles, would make his BevHills-Bel Air rounds early before breakfast, to put the executives in therapeutic shape for the rigors of the day. While rippling his fingers over these expensive stomachs, he would spread the scuttlebutt like a fown Crier, or sometimes even like a verbal Typhoid Mary. He arrived about 6 a.m. at the Lubitsch gymnasium, just off the about 6 a.m. at the Lubitsch gymnasium, just off the swimming pool, and while pounding the heck out of his gifted client, said he felt terribly sorry.

"Sorry about what?" asked Lubitsch, whose pores were opening. "About your dismissal," said Jerry. "What about my ism ssi? It's news to defend the desired from Mr. Balaban's, "Well," said Jerry, "I just came from Mr. Balaban's,

and during the workout, he was on the telephone with Y. Frank Freeman and . . ." Lubitsch leaped off the table, threw on his clothes, one suspender dangling, and whirled himself off to the Paramount lot where, to his chagrin, he found out that Jerry's rumor was a fact.

#### **Play That Tune Again**

By STANTON DELAPLANE (San Francisco Chronicle)

In the windy city of Chicago, an enterprising radio station put two cows in a department store window. The cows had earphones. In one cow's ears, they piped soothing Muzak. The other cow got an earful of rock 'n'

Otherwise these cows got the same amount of hay. At the end of a week or so, they added up each cow's milk production. It proved beyond doubt that cows subjected to rock 'n' roll are rocking and rolling too much to give much milk

The cow on Muzak delivered like the morning mail. But the cow on rock 'n' roll was all churned up.

I don't suppose this is of much value to anybody-except cows. But it shows the power of music.

Well, this only gets around to the fact that we have planted the windowbox.

A few dwarf chrysanthemums. A sprig of ivy here. Some herbs-mint and basil and so on.

I keep a taperecorder in the room. And once in awhile I give these plants a blast of music. Music has great effect on plants. This was proved in experiments in India where a university professor got a veena player to play music to balsam seedings.

A veena is something like a guitar, I think.

You can wrap a lot of single-string hot licks out of a guitar. And I imagine you can sing along with a veena and get a lot of musical action going.

Anyway, the balsam seedings with music came up like payday in the Army. Whereas balsam seedings without music just lay around doing nothing and hardly stretching themselves to put out a leaf.

It is still too early to tell-have to wait until mint julep time in the spring-but I think the music will be good for

I am not playing them any jazz. No rock 'n' roll. I am giving these plants some recordings of Lindbergh

Over the ocean he flew like a cloud.

That sort of boy makes a mother feel proud. There are a number of collectors of Lindbergh songs. When "Lucky Lindy" flew the Atlantic in "The Spirit of St. Louis." the songwriters turned on all 88 keys. I don't know how many songs there were. But enough to collect.

#### Australia's Strength

#### QUALITY PICTURES KEY TO CINEMA'S SURVIVAL BUT 'SELL' MUST BE OF EQUAL MODERNITY

By KEITH H. MOREMON

Executive Director The Greater Union Organization Pty. Limited

Our industry is once more in control of its own des-The lessons and experiences of the lean, tough years have convinced us that the cinema has the strength to stand its ground against every other form of competition for the public's amusement money.

In Australia it has been a long-term battle to achieve some reasonable measure of stability. To a degree this has been brought about and now the emphasis is on the striving after what I would term dynamic stability, that is not merely to arrest but to raise the percentage of seat sales to a point which will far exceed the present percentage of unsold capacity

In the main, our theatres have been compelled over the past 10 years to adopt a policy of constantly adjusting admission prices to compensate for declining numbers of admissions sold and, of course, in so doing we have been following the procedure of theatre interests overseas.

The Logic of It Whilst this has been beneficial to a degree, at the same time it has had the unavoidable effect of making the public more selective and more demanding in their choice, causing them to pass over many pictures of reasonable enter-tainment content and confining patronage more and more to the blockbusters.

Nevertheless, there are strong signs that the time is at hand for a really big breakthrough. Already impressive gains have been made with topflight quality product, resulting in longer seasons and record takes. The task now is to consolidate these healthy gains with an increased flow of bigtime attractions. This, of course, falls squarely in the first instance upon the shoulders of the producers.

At the same time it is the philosophy of my organization that quality pictures must be matched by more progressive, more versatile methods of promotion. ourselves on being primarily a selling organization. Every film is regarded as a new challenge to find more effective ways of promoting a wider audience. The closest co-operation with our distributor allies has been and will continue to be a major factor in stimulating the kind of publicity best calculated to make each new release an important public occasion.

Then again, as a service organization, we have steadily pursued a pre-determined and vigorous policy of updating our showcase theatres, plowing considerable sums into reconstructing, redecorating, re-equipping and refurnishing to ensure the highest standards of comfort and pres-

This is not only practical evidence of our confidence in the future of the motion picture industry, but also a recognition of the need for a proper balance of responsibility as between producer and exhibitor.

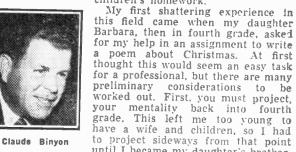
For in looking to the producer for higher standards of production we feel we must match these with the ultimate in modern theatre operation. Conjointly the effect must make for the creation of a new prestige image for

#### WHERE DID I GO WRONG?

- By CLAUDE BINYON -

Hollywood.

After more than 40 years of writing for a living I have concluded that the most hazardous, most treacherous venture a professional writer can undertake is children's homework.



until I became my daughter's brother. But I was still a male and couldn't write like a girl, so I projected sideways again until I became my daughter's

sister. Now I could help Barbara write a Christmas poem. This happened more than 15 years ago and all I can remember about the poem itself is that when I had

thought it was a good poem, written with the mentality and attitude of a talented girl in fourth grade.

The next day I had considerable trouble with the script I was writing, but by late afternoon I managed to become an adult male again. When I entered him become an adult male again.

to become an adult male again. When I entered my home

to become an adult male again. When I entered my home that eventing I approached Barbara with an almost patronizing smile. "Well," I said, "how did we make out with our little Christmas poem?"

Barbara burst into tears. "We got a big fat F!" she sobbed. I was stunned. "And not only that," she said, "the teacher said it wasn't even a poem!" Now I was shattered as well as stunned. I had failed in fourth grade poetry! What if people found out? My professional career would be destroyed in a tidal wave of ridicule!

grade poetry! What if people found out? My professional career would be destroyed in a tidal wave of ridicule! "Did you tell your teacher I helped you?" I asked quickly. Barbara said no, and this afforded some relief. "Did you tell anybody?" I persisted. Again a no from Barbara, and more relief. "Except one boy in my class," she added. "He saw me crying after school and said as long as my father was a writer why hadn't I asked him to help me—and I told him you wrote the near." to help me-and I told him you wrote the poem.

"Who? What boy?" I was shaking.
"Tommy Siegel," she said.
"Tommy Siegel?" I gasped. "Is his father Sol Siegel,

the producer?"
"I don't know," said Barbara. "All I know is he works at the same studio you do."
Came a night of sleepless agony and apprehension—which would have been alleviated somewhat if I had known that little Tommy Siegel was the son of Irving Siegel, in charge of office supplies.

The next morning, all confidence gone, I sat staring at the paper in my typewriter. Who was I, an ignorant juvenile, to compete in the cutthroat world of adults? Finally I could stand the strain no longer. I telephoned Barbara's school and spoke to her English teacher. I confessed that I had guided Barbara's hand more than a little in composing the Christmas poem, and inasmuch as I was a writer by profession I was anxious to know why I had received an F—and why my poem wasn't even a poem. The teacher seemed a bit flustered, and

said she would read the poem again and call me.

She didn't call. But when I got home that night
Barbara was jubilant. The teacher had changed the
grade on her poem from an F to an E, and had sent her to recite her poem before every class in the school!

I forced a smile. The teacher's message came through

loud and clear. Because of my age and position she would spare me the humiliation of being demoted to

#### Another Generation-But No Gap!

So Barbara grew up and acquired her own familyand I fell into the trap again. Her son Michael, an uncommonly bright youngster, came to me for help with his second grade homework. His assignment read: "Write a letter to a friend. Use your spelling words in the letter." The words were: fall, grass, spell, pass, egg, still, class, Miss, pull, dress and fell. Quite a challenge.
"I'll start it," said Mike. "Dear Katrina," he wrote.
"Who's Katrina?" I asked. "A girl," he said. "Now it's

"How about 'Our CLASS has been told to write a letter to a friend'?" Mike okayed that, but frowned as he wrote it. "If we just use one spelling word to a sentence," he said, "the letter will be too long. I need time to play."

time to play."

I concentrated with my second grade mind. "Next sentence," I said finally. "'MISS Brown said you FELL in the GRASS and got EGG on your DRESS."

"Hey," said Mike, "that's great!" Flattered, I really started cooking: "'I STILL PASS your house so next time you FALL CALL me and I will PULL you up."

Mike beamed as he wrote. "That leaves just one word," he said. "I'll do the last sentence." He concluded the letter: "'Did I SPELL Katrina right? Yours truly, Michael.'"

Michael.'"
I couldn't conceal my pride. "Do you realize we used 10 of the 12 spelling words in two sentences?" "You did real good," said Mike. "Thank you."
The next afternoon I asked him what grade he had received on his letter to a friend. "A hundred," he said

matter-of-factly.
"Wonderful," I said. "Did the teacher say anything

about using all those words in two sentences?"
"She didn't see that letter," said Mike. "Last night I

decided it was too silly, so Mommy helped me write a better one."

My own daughter.

the cinema and an enhanced appreciation of what it has

Side by side with this must, of course, come a proper balance of rewards for the producer and exhibitor. must be a two-way traffic in order to achieve economic success for the industry as a whole, the kind of economic success which can only result from a recognition of mutual interests, mutual responsibilities and also recognition of the cardinal rule that no one section can prosper at the expense of the other.

#### Filmland Fable: **Audition Awry**

By RAY RUSSELL

The rear windows of locked cars had been exploding all over town that day because of the heat, the searing wind off the desert, the dragon's breath called (no one quite knew why) the santa ana. It had reached 114 degrees in the Valley—stiffening nose-hairs as extreme cold does—but here in Beverly Hills it was somewhat cooler, 103.

Bruce Gant's eyes felt like two hot Cherries Jubilee in his nead. He would be home and under the shower in less than 10 minutes, but he couldn't take one more second of this heat, it had been hell all day on the set, he needed the airconditioned darkness of a bar and something cold to drink, he needed them now, right now, if he didn't get them he'd go off his rocker, so he pulled into the parking lot of a hotel. A minute later, he was seated at a little table in the blessed cool relief of the hotel cocktail lounge.

The waitress was low-cut and net-hosed but not topless. She was very pretty. It was too hot for Gant to have more than an academic interest in her, however, and he was dead tired and tense from a long frustrating day at the studio. Still, he smiled warmly, out of habit, as he ordered, "Something tall and cool with lots of ice in it. A vodka collins, I guess."

She recoiled. "What?" she said, too loudly. Several patrons turned and looked at ner.

"A yodka collins," he repeated "Your room?" she said, bristling. "I should say not!" She walked

quickly away.

Gant, struck dumb by puzzlement, felt every eye upon him as he sat, shrinking, at the table. What the devil is going on here? he asked himself. Is the girl stone deaf? He thought about getting up and leaving, but he was hot and parched, he sorely needed that drink, and besides, his curios-

ity was aroused.

The waitress returned with the vodka collins. As she placed the drink before him, Gant tried again. "Look, miss," he said softly, "I think you must have misunderstood something I said

"I don't like that kind of talk!" she retorted firmly. "What do you think I am?" She stamped indignantly away.

Gant's face turned a dirty white under his tan. Male customers of the bar were looking at him with dangerous loathing; women customers with cold scorn. He broke out in a sweat, he felt trapped in a dream, a bad and silly dream. He was terribly afraid that one of the huskier patrons would heave him bodily out of the bar, and the embarrassment of that, the humiliation, would make him sick, physically sick. I should get out of here, he told himself, just get up and go.

As he neared the door, he

sensed someone behind. Turning, their he discovered it to be the waitress, bankl walking rapidly toward him. Oh no, now what? Every occupant of the cocktail lounge had turned in their direction. He could feel them all, straining to hear her wordsvainly, for she spoke low:

The School of Dramatic Expression? And there's this special course in audience psychology

He began to say, "I'm afraid I

don't quite—"
"And we're studying group reactions right now. It's very important to an actor, you know. I was given this experiment by my instructor, and I'm making my report on it tomorrow. I do hope you're not angry."
"I see. You're an aspiring ac-

tress. That's interesting. I may be

able to help you . . ."
"Oh, really? You mean like an audition? Are you in the business,

sir?"
"Well, yes, I'm a tv director, but I wasn't thinking in terms of an audition. Something more in line with this experiment of yours. This,

#### CINEMATIC CONFLICT: PIX 'IN' OVER 75 YEARS By PROF. ROBT. GESSNER

(Author became Professor of Cinema, the first to hold the designation, in 1941, and con-tinues at New York University. The text below is extracted by permission from his forthcoming volume.—Ed.)

Movies have been "in" ever since Thomas Alva Edison's handyman, Fred Ott, was photographed in a phony sneeze. That was more than three-quarters of a century ago. Cinema, as the international groves of academe now call the moving image is "in" every morning when the kiddies are in highchairs before the tube.

the instant attraction? Storytelling involves conflict of some sort.

Here follows the initial introductory section of Chapter One of my "The Moving Image: A Guide to Cinematic Literacy," to be published by Dutton in the spring (Cassell in England):

a new art has been created uniquely capable of depicting con-The sharp mirror of cinema reflects the speed, compression. complexity, and fragmentation of our experiences in a way which makes it the art form of the 20th century. Both the depiction of conflict and an avoidance or involvement with conflict explain cinema as an appeal and a gratification, as educator and escapist.

In contemporary cinema the two general approaches to storytelling body—the producer's, if he was well might be called the impromptu and the plotted. Both deal differently with conflict. In the impromptu, which is less common. the shooting script serves as an elaborate outline. Artistically successful examples are Fellini's

(Continued on page 74)

#### 'COMING ATTRACTIONS' MUST BE A GOOD MOVIE, IT'S PLAYING AT ALL THE LOCAL THEATRES

By TED SENNETT

came a rabid film buff, I would often pass by a theatre and seeemblazoned above a multi-color poster next to the boxoffice—the sign reading "Coming Attractions!" No matter which theatre, no matter which neighborhood—there it was: "Coming Attracthere it was: "Coming Attractions!" And I was impressed. So impressed, in fact, that I told my mother, "'Coming Attractions' must be a good movie. It's playing at all the theatres!"

I was right. Whenever I accompanied my parents to the movies and long afterwards, I was en-thralled by the Coming Attrac-tions. They were almost as tions. exciting as the cartoon. And it occurs to me, in these days of artfully designed, subtle, sophisticated "previews", the "Coming Attractions" of 20 or 30 years ago more people have been killed and born than in any previous century.

a new art has been killed and enough to split were. they made you breathlessly anxious to see the movie. They went about their business shamelessly.

For example, take the "classic" stroyed an entire city!" approach, used largely by Metro-Goldwyn-Mayer for their "great films from great books." There it was on the screen, the same shelf of books, probably tacky from overuse. There was the same disembodied hand, reaching for one of the volumes on the shelf. (Sometimes the hand acquired a enough known.) Then the voice, (title of film)". (Shot of book cover) "Now the screen brings wovie. How wonderful it was. How every tender and powerful moment to glorious life!" (Shot of pages

to see the film, playing from "Sat. to Tues." As the final shot of the book cover filled the screen, you were convinced that the movie was "overpowering screen entertainment from M-G-M.!"

Even more exciting than the "classic" approach was what might be called the "See!" technique for Coming Attractions. Applied to epics and spectacles, this trailer assaulted the viewer with the mere hugeness of the film, the sheer genius of the Special Effects De-partment. Think of being 10 years old and watching the legends come at you relentlessly:

"See the princess Ka-Ka-May-Me (Dorothy Lamour) trapped with her lover in the heart of a raging volcano!

"See the evil tyrant Corruptus (Raymond Massey) lead 10,000 slaves in the Devil's Orgy!"

"See the tidal wave that de-

So what if the princess actually spent more time kissing than escaping from volcanoes. Or that the Devil's Orgy looked like a crowded square dance. Or that the papier-mache tidal papier-mache tidal wave only dampened two city blocks. It was the anticipation that mattered.

Another familiar approach of those years was the "personal touch." It began with a voice saydeep and awesome: "For almost a century, one of the best-loved classics of literature has been she was, lovely, serene, and very

As a child, years before I bears are a rabid film buff, I would ten pass by a theatre and see—
millazoned above a multi-color sector past to the boxoffice—the sector past to the sector past to all graciousness, inviting you to see—no, to shure with her—this "unforgettable experience." One variation of this "personal touch" was popular for mystery films.

Usually sameone like Sydney Usually, someone like Sydney Greenstreet (or was it always Sydney (Greentreet?) would appear out of the darkness, a sinister smile on his lips, and urge you to "come closer." "I have a tale tell-of murder and secret deeds and screams in the night!" You listened, and watched his oily with terrified fascination. face And the next week, you were there, eager to be frightened out of your wits. That was a trailer!

#### Her Reckless Abandon

For the so-called "ladies' films," there was a pattern to the Coming Attractions that was identifiable even by a disgusted boy who despised these films. First, loud, lirsh music, usually by Max Steiner. Then agonized closeups of the star: Bette Davis, Joan Crawford, Sylvia Sidney. Alone and betrayed. ("The desperate cry of every woman who has ever loved—and lost!") Embraced by George Brent or Henry Fonda. ("Every woman will understand the reckless abandon of her love!") Walking radiantly into the sunset. ("A thrilling motion picture for every woman—and every man who loves her!") Even if it wasn't Dish Night or Bingo Night, the theatre packed, and every woman sobbed.

Enraptured, I watched the mar-elous Coming Attractions for musical movies. As a devotee of Alice Faye, I was beside myself with joy when a trailer for one of her films appeared. "She was the musical queen who captured the heart of a nation!" "Coming with us to sunny Havana where love arrives to the beat of the rhumba!" And the songs! The titles poured from the screen, as tantalizing fragments of a few musical scenes were shown. "You'll hear such all-time favorites as . . ." Or "Ten scintil-lating new song hits!" Once in a while, the movie was almost as good as the trailer. Not often, just once in a while.

There were others, all irresistible to a rapidly developing movie Many of them featured fan. legends emerging in grandiose fashion from the bottom of the screen: "From the lusty, brawling days of the Old West comes an epic adventure drama . . ." "Of all the stories of the Great War, his was the greatest . . . He forged a legend of heroism . . ." And so

Corny and artless, true. But I'll bet everyone over 35 remembers when Coming Attractions was a good picture, playing at all the theatres.

Anyone for a Coming Attractions Festival?

#### ELSIE DINSMORE'S TRANSPARENT BUSTLE Or, How to Make a Really Modern Picture By EUGENE BURR

Hollywood.

grandmothers used to swoon over tures, a fictional dame named Elsie Dinsmore, who became one of the folk-

era. She was epitome the chaste, tender, up-right, inno-cent Victorian womanhood insufferaprig, whose sinless adventu r e s filled almost 40 volumes and made creator, Martha Finley, a

figures of the



Eugene Burr

bankful of beautiful, sinful money. I've never had the raw courage needed to read one of the things: but second-hand reports of ancient crones whose mothers oozed nostalgia over their antiseptic heroine indicate that the banal stories ad infinitum. Or ad nauseum, if "I'm terribly sorry about that, sir, but you see, I'm studying at tality to choke the writer of a soap were filled with enough sentimen- you'd rather.

> which, despite the abortions, basstill throw up gobs of dismally Dinsmorish gook.

> The major area in which the spirit of Martha Finley marches on is, believe it or not, the field of determinedly modern, hard-hitting, rough, naked, bawdy, freewheeling feature pictures.

> Think it over for a second before you go away. Sure, the maiden modesty of the Elsie-books is replaced by a choice array of bare on-screen behinds; chaste circumlocutions have given way to a pep-

become anywhere near as syrupy characteristically, with words as some of our most modern picculled from the walls of a parlor-Back in the 1880s our great-randmothers used to swoon over fictional dame named Elsie Dins-would have turned up their tip-

Even soap operas don't dare go so far along the treacle trail.

You can furnish your own examples, once you sweep away the bareness and the bawdry, and look straight at the unsmeared plots. An unattractive girl yearning for romance, like a fat ZaSu Pitts. Four ruthless desperados giving up \$10.000 so that Love in the Desert may bloom. The sentimental vicissitudes of a romance being followed through timebands. A parcel of foul and thoroughly evil fellows giving their all for Their Country. A photographer falling into one of the stalest cliches of television melodrama, inadvertently catching a criminal on a negative. Et cetera

opera.

Elsic, unfortunately, has her lineal descendants even today and not only in television serials

But . . .

Put back the bare bottoms and barroom epithets that disguise these dramaturgical chromos (and put back, too, self-consciously wayness) aged to offer sentiment without a continuately, it was written in out camera work that makes tards and bedroom brannigans method more important than mat-with which they're currently filled, ter, and often confuses the themes and stories of our modern masterworks to the point of complete obscurity ) and what do you have? Something that critics, both in and out of the industry, feel they must hail as the last word in modern filmmaking, on pain of losing what they consider their intellectual

#### Elsie, Avec Modernity

Going strictly according to the accepted formula, it's easy enough to make a really modern picture if you want to. Just pick the gooey-est Elsie-book plot you can find, slopping over with phony with this experiment of yours. This, what did you call it, group something?"

"Group reaction."

He threw back his head and lush, dripping sentimentality of laughed in loud derision. "Are you kidding???" he bellowed. "Fifty dollars! Forget it, baby!"

Is pering of words and phrases form-pering of words and then into a motion picture. The experiences of Bissell while revised and them into a motion picture. The experiences of Bissell while revised and them into a motion picture. The words and them into a motion picture. The pering of words and phrases form-pering of words and them into a motion picture. The pering of words and them into a motion picture. The pering of words and them into a motion picture. The pering of words and them into a motion picture. The pering of words and them into a motion picture. The pering of words and them into a motion picture. The pering of words and them into a motion picture. The

Introduce a scene, house privy. however foreign it may be to the tilted noses and called the stuff too quaintly oldfashioned for belief.

story, that displays Elsie, in the raw, tilting on the tufted fields of love with an equally epidermisclad juvenile. Add a similarly ex-trinsic view of Elsie's Mammeries and/or buttocks in the bath, boudoir or bordello. And, if you want to be really artistic, shoot the whole thing in a series of fast and disconnected intercuts, leaving on. the cash customers in a state of utter confusion.

You'll be hailed for your sparkling imagination, uncompromising realism, ruthless honesty, brave enlargement of esthetic and moral boundaries and brilliant invention of new techniques. No one-not even those who manage to see through all the abracadabra—will mention the poor, sickening little story with which you started.

Sometimes, if you get the right peephole-type publicity or enough critical caterwauling, you may even make out at the boxoffice. I picture was produced that managed to offer sentiment without sentimentality; it was written in dialog that failed to include a single unmannerly expletive; it showed for its visual kicks about showed, for its visual kicks, shots of mountains and ancient build-ings rather than unpastied exhibitionists; and it was photographed and edited so as to bring out the and edited so as to bring out the maximum dramatic effect and emotional clarity. Its name is "The Sound of Music," and it holds the alltime boxoffice record.

This being boring out the being being origin origin.

It makes you wonder. Maybe the customers don't really care the customers don't really care too much about our special brand of soggily sentimental, burlesque house-trimmed modernity. Maybe they're just peasants who want a good story contemporary in proof.

#### MAG-SCREEN-PAPERBACK PARLAY OF BOB THOM

One type of escalation which has paid off for a writer is Robert Thom's experience with what started off as a snort Day It All Happened, Baby," which was published in 1966 by American In-Esquire magazine. ternational bought the story and hired Thom to turn it into a screenplay, which was filmed as "Wild In The Streets."

Then Thom snowballed the screenplay into a novel which is being published as a paperback original by Pyramid Books, to be published as a tie-in with the

of course, isn't as suc-This. continued story cessful



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#### 1967 LINGO: 'CONGLOMERATE' & 'PSYCHEDELIC'

Continued from page 3 - TO - TO

moods and mores with former tabus.

"permissiveness" of new The screen standards, dating from the okay on "Virginia Woolf," opened cancelled "Never on Sunday" and a sex maniac" and others less "Harlow," film producers, with the ever omnipotent bead on the telever of the telever of the telever of telever of the telever of te vision payoff, were also examining the modus operandi of "covering" shots for too frank scenes or dialog. Otto Preminger, shilling his "Hurry Sundown," forthrightly Sundown," told a Jesuit college in Omaha that the impact of the National Catholic Office for Motion Pictures has 'waned" and, in effect, the former Legion of Decency has become most liberal.

Sexploitationers of a Poverty Row and sleazy budget origin have evolved into slick sexplicit celluloidiana, now no longer confined to Swedish origin, although "I Am Curious—Yellow" is admittedly Curious—Yellow" is admittedly the most revealing. Same might be said of "The Beard," an off-Broadway, two-character play, with its gutter dialog between "Billy the Kid" and "Harlow." and its unnatural sex-act climax: or mention the barebosomed hit in "Scuba Duba" and other kindred entries.

Films, from the minors to the previously impossible lingo and led to Rome as production sources. leers, ranging from "Blow-Up" "Hurry Sundown," from "Reflections In A Golden Eye" to "Barbarella," "Virginia Woolf" to "Ulysses," "I, a Woman" to "Portrait of Jason" (Negro male

prostie), etc.
While feature films out-Nielsened the medium's own program-ming concepts, and television was insuring its future with escalating prices for everything, the video networks still topped a billion in billings in the first nine months of When "River Kwai," \$2,000,000 for tv. got that boffo rating it automatically revised the values of Hollywood's inventory.

Television, while consulting the National Catholic Office for Motion Pictures on ratings, obviously is not being governed by them or anything else. The "C"-rated anything else. The "C"-rated "Never On Sunday" shown over NBC got top audiences as did "The Pawnbroker" (nudie shot). The na-tional Nielsens also toprated "Cat On A Hot Tin Roof," "The Apartment," "Under the Yum Yum Tree," "The Pink Panther."

A breakdown of feature films also points up that pictures are newer than ever on tv-one year clearance now in many instances. Kookie behaviorism on all social

plateaus reflected a psychedelicatessen of moods, mores and madness. Mod and mini and mad, the 1967 social revolution and sexual permissiveness have become part and parcel of the cinematurgy, dramaturgy and telementary scene.

Couturiers and boutiques on 7th era get as much billing in the social columns as self-proclaimed the "beautiful people" who wear them: Edith Head, Adrian, Charles LeMaire et al. in their palmiest Hollywood heydays never had it this good. The barber of those \$35 over their clients.

Pop music was a catalyst in catering to the teeners' protestations against The Establishment.
"Mind expansion" (LSD) segued

into contemplative pilgrimages. Sitars became musical obligatos to Indian lore. Gurus suddenly became a mecca for The Beatles, Mia (quondam Mrs. Frank Sinatra), Shirley MacLaine and a host of show biz personalities.

The Happenings

Electronic communication re-flected the happenings of the moment from the Sunset Strip riots to racial riots; turtleneck sweaters and paper dresses: the Pill, pot and LSD; barefoot dancing to the Boots; love-ins and dropouts; "God is dead" and "make love, not war"; flower power and the hippies: Black Power and the white blacklesh credibility and the white blacklash; credibility gap and generation gap (remember when all we knew was "Ruggles of

legiate espionage; psychedelic disand Negro grooms for a Canadian MP's daughter and Secretary of the telescreens to formerly ta-booed subjects. As some stations cancelled "Never on Sunday" and the plant of the production of the plant of the pla

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#### Hard Core Show Biz's Many Exec Changes

Amusement industry saw United Artists becoming a subsidiary of Transamerica, much as did the half-century-old Paramount go into "conglomerate," the Gulf & Western diversification.

RCA put millions into the Hertz driver's seat: a Seagram's scion became the dominant single stockholder in MGM; International Telephone & Telegraph almost acquired still technically balked by ABC. Uncle Sam.

Seven Arts bought control Warner Bros.; the Kinney parking system paid \$13,000,000 for a (Ashley Famous); talent agency book pub-CBS diversified into lishing (Holt, Rinehart & Winston) and other entities; publishing biz went through its own convolutions of mergers and sellouts; tv networks eyed major motion picture from the minors to the are today replete with discovered Britain and many roads

And so it has been, perhaps truer than ever this year, that there's permanent nothing more change—especially in show biz.

The historic reprise of the year's events contrasts reality with frivolity in startling shades.

As the production leverage swayed to Great Britain and the Continent, Hollywood, albeit underwriting much of the coproduction, became increasingly a state of mind. The crafts and unions continue to inweigh but in vain against "runaway" production. Hollywood also saw its vidpix

production veering afield to Britain and New York, while Gotham's Mayor John V. Lindsay further wooed major filmmaking against the New York skyline.

#### TV Into Film Production

Meantime, television, a prime market for feature films-its own creative flow having been found sadly wanting-started to eye its own brand of feature film production. Leonard H. Goldenson (ABC) hooked up with Cinerama Bill Forman, Seymour Poe). CBS wooed away from Stulberg Columbia Pictures to head its own theatrical filmmaking (ultimately onto tv) and, while not succumbing, the majors feared that NBC might be forced into like pattern. Actually, the National Broadcasting Co., via its Universal Pictures (MCA) hookup, has had "world films two-hour premieres" of shown first on tv, although eventualso slated for theatrical Ave. and Avenue Matignon in this exhibition. Last month MCA made a similar deal with CBS. CBS and ABC aver their entries will first fill the motion picture screens and only after their theatrical usage will they wind up on the home bijous.

much convoluted pending e haircuts vie with Kenneth intratrade hassle is the "tri-opoly" charges by Louis Nizer, special charges by Louis Nizer, special counsel for the Motion Picture Assn. of America, that the three networks would, if not curbed, "take over" feature film production. Actually, NBC has not gone into it—as yet—but ABC and CBS see nothing "illegal" in their "pioneering" moves to finance further matters mixture fortunates. ther motion picture feature production for theatrical and, eventually, telexhibition. The Dept. of Justice has gotten into the act sup-posedly "probing" the networks on overall "monopoly," the filmmaking phase included.

Bullish Amus. Stocks

Bull market interest ran in tandem with any financial cataclysm. Philip J. Levin's insurgency upped Metro; Gulf & Western already did that to Paramount; the mysterious Banque de Paris' "investment" in Columbia Pictures reacted favorably in like manner.

Edgar Bronfman, the Seagram's liquor heir, and Time Inc. bought in heavily on MGM, including

longtime Metro production veepee cotheques and the boogaloo and Bob Weitman has left Metro to swingaling; groovy behaviorism head Columbia Pictures' Holly-and Negro grooms for a Canadian wood studio, while Mike J. Frankovich veers into independent filmmaking, a longtime yen.

Gulf & Western designated Martin Davis as its executive veepee chief operations officer chairman Paramount. G&W Charles G. Bluhdorn assumed the Par presidency. The conglomerate continued adding to its portfolio with a speedy bead on \$1,000,000, 000 annual sales volume. Already totaling \$700,000,000, the takeover Universal of American Corp. Harry E. Gould and Francis S. Levien's stock control) with its \$225,000,000 annual volume, insures that billion-a-year for G&W.

Columbia Pictures' comeback was capped by "A Man For All Seasons" as the Oscar winner, ditto for its director (Fred Zinneman), male star (Paul Scofield), screen-(Robert Bolt), Separately, Elizabeth Taylor was the best actress "Virginia Woolf," (W7).

At year's end Abe Schneider moved up to Columbia board chair- is being groomed to succeed to the man, exec veep Leo Jaffe became presidency, much in the same president, Boston banker Serge manner that Bob Sarnoff is now Semenenko who figured in buying prez and chief executive officer

management" hands (Matthew Rosenhaus, Stavros Niarchos and two mutual funds) went on the board as vicechairman in charge of hoard anniversary and golden jubilee in electronics). RCA clocked its mergers and acquisitions.

Screen Gems, 87% owned by Col, also realigned its top management by moving exec veepee Jerry Hyams to the presidency, Schneider also upping to board chairman and chief executive officer.

Dick Zanuck's Pact

At 20th-Fox Richard D. Zanuck got a new seven-year pact as executive veepee in charge of production. Pere Darryl F. Zanuck, president of the company, and his family are the largest single stockholders now that board chairman Spyros P. Skouras sold out his holdings. Latter with son Spyros S. Skouras controls a vast fleet of tankers; the shipping business comes naturally to tycoons of Greek origin.

Co-exec veepee Seymour Poe left over "policy differences" with the elder Zanuck and it will come as no trade surprise that his son

church and schools concerned and Georgy Girl; Vietnam and is said to be "friendly" to the Bob back the Banque de Paris' huge of RCA, of which General David more on how to "square" modern campus cardburners; CIA and colors with the colors of incidentally, marked his golden

7 Arts' Warner Bros.

Seven Arts has fiinalized details for full acquisition of Warner Bros., Benjamin Kalmenson is WB prexy (cofounder Jack L. Warner became vicechairman and will also proindependently via W7) Eliot Hyman is chairman and chief executive officer.

W7 signed a two-step \$1,000,000 deal with novelist-director Elia Kazan for his bestseller. "The Arrangement," half for the property and half for his services to make the film version. In addition. Kazan will share 50% of the film's profits.

Here, too, it is seen "inevitable" that M. Kenneth Hyman, executive v.p. in charge of global production will one day been ne president of W7, of which Elfot Hyman, his father, is the topper.

Brave Nude World The brave nude world of Hollywood drew two "C" ratings from the NCOP in one week, one of them UA's "Beach Red" and American International's "The

bare-Trip." Argument that bare-breasted shots were not inserted for erotic effect was not accepted although the Catholic agency did okay "The Pawnbroker," a film that recently found its way to

American International's

home tv. "Beach

Red" is the antiwar Cornel Wilde film which originally got U.S. Marines' cooperation but which resulted in the U.S. Dept. of Defense asking the producer to remove acknowledgement of credit for the Governmental cooperation.

Paradoxically, Britain banned 'The Trip" and "The Love-Ins" (Col) because of its LSD themes and Italy briefly seized Metro-Carlo Ponti's "Blow-p" (Cannel Fest winner in '67) as "indecent," threatening criminal prosecution of producer Ponti (Michelangelo Antonioni directed) but later eased up on the charges.

The staid Radio City Music Hall (ruffled in 1967 by the Rockettes strike for more pay), despite its traditional "family" appeal, also "bent with the new taste," per prexy James E. Gould when booked 20th-Fox's "Two For The Road." Unique in Hall annals was "Suggested for Mature Audiences" tag, but Gould recalled that had the Motion Picture Assn. of America's label, which came into being with "Who's Afraid Virginia Woolf?", been in exist-ence two years previously, he would have so labeled Metro's "The Sandpipers" which did big b.o. at the Hall and without any audience reaction.

The National Soundtrack

Also punctuating the picture biz annals: the Mirisch Bros.' 10th anni the 40th anni of WB's Vita-

phone when Al Jolson's "The Jazz Singer" gave sound its chief im-Singer" gave sound its chief impetus. Jack L. Warner's last "personal" production, "Camelot," followed his smash "My Fair Lady," all of course now under the Warner Bros.-Seven Arts merged aegis, following J.L.'s \$33,000,000 sellout to the Eliot Hyman outfit.

Big and embarrassing cinema-verite hospital

N.Y. Times' Bosley Crowther be came critic emeritus Jan. 1 with

The Wind" tv run, instead reissuing it in rechannelled sound and amplified 70m, a laboriously frameby-frame blowup of the footage. Incidentally the National Catholic Office for Motion Pictures 20 years later removed its "condemned" rating.

Politicos and Show Biz

The upcoming 1968 political campaign sparked a Wall Street Journal cartoon captioned, "I remember when you could read all about politicians without buying

(Continued on page 43)

#### **Negro Talent, Riots & Video**

The summer of the Negroes' discontent erupted into civilian rebellion and partisanship that momentarily bordered on civil war and cost dozens of communities millions upon millions in looted, and ravished (mostly Negro-occupied) property, not to mention lives of both police and the Negro vandals and hoodlums. The responsible Negroes deplored such activities but Stokeley Carmichael, H. Rap Brown, comedian Dick Gregory, and others either fanned the flames or sought to draw parallel that "American freedom itself was born in violence" (the American Revolution).

Despite SNCC's anti-Semitic bulletin, which caused such liberals as Harry Golden and Theodore Bikel to resign and withdraw support under its present leadership, more responsible racial and interracial groups deplored this curious manifestation of Negro anti-Semitism. None the less the backlash is evident from whites of all faiths.

Then also in 1967 Thurgood Marshall, great-grandson of a slave, called by President L.B. Johnson "the best known Negro lawyer of the century," became the first Negro appointed to the U.S. Supreme Court. He succeeded Judge Tom Clark.

Secretary of State Dean Rusk's daughter Margaret Elizabeth, 18, married Washington Negro lawyer, Guy Gibson Smith, 22, on Sept. Also Roslyn Georgia Hess, 25, daughter of Canadian Conservative Member of Parliament George Hess, married Durwood Murphy Taylor Jr., 31, also a Negro attorney. Her father is a former Canadian cabinet minister.

Noble Sissle, 78, and Eubie Blake, 84, who coauthored the longrunning Negro musical "Shuffle Along," in 1921, presented the original mss. of one of its song hits, "I'm Wild About Harry," to the Harry S. Truman Library in Independence, Mo. Mrs. Clifton Daniel (Margaret Truman) accepted it in the former President's behalf. Otherwise, the Sissle & Blake archives have been given Yale's Collection of Literature of the American Musical Theatre

Caleb Peterson, who pops up periodically with his Hollywood Race Relations Bureau, talked "picketing" Broadway legit re Negro relations but Sidney Poitier continued not only as a top star \$300,000 or better per film) but unique in his broad boxoffice appeal.

While Negro athletes alleged their tv sports commercials and

other endorsements were fewer and at lower fees, virtually every tv network had Negro talent on its regular series almost every night. Martinique's Georges Aminel became the first Negro actor to join the Comedie Française in Paris: Maria Cole, widow of Nat King Cole, was set to cohost her own Hollywood tv strip; Diahann Carroll is set for her own vidseries (Hal Kanter-NBC-TV), a la Bill Cosby's marathon run as costar with Robert Culp in "I Spy"; and 20th-Fox homeoffice upped Claude P. Lewis Jr. to advertising manager, first Negro holding such pub-ad-promo dept. rank. Clyde Allene with Tyne Tees-TV, became England's first Negro announcer.

Dick Gregory For President

After the Chicago and Detroit riots Dick Gregory declared his chusetts politics was implicit in candidacy for President of the United States about the same time "Titicut Follies," cinema-verite that Mrs. Charles (Shirley Temple) Black, remembered for her macabre closeup of the Bridge-frown on the Frisco Film Festival's showing of the sexy Swedish water (Mass) hospital for the Frisco Film of the "Night Games," threw in her chapeau for Congress. She lost the criminally insane. nomination to succeed the late Rep. J. Arthur Younger (Calif. R.) who died June 20 while in office.

The riots of 1967 ruined b.o. even in the ghetto districts because a roving reporter assignment, sucthe decent elements feared braving the trip to the nabe cinemas, ceeded by Renata Adler (ex-New Detroit and its bordering cities of Hamtramck and Highland Park Yorker). closed their film and legit attractions, also niteries. Liquor sales were Metro nixed an apparently valid curbed in many cities as Gov. George Romney called on Federal \$10,000.000 for one "Gone With

troops to augment Michigan National Guardsmen.

Many in show biz asked where were the great Negro stars who might have been enlisted over radio and tv to "cool it" during the long hit summer, but some pop singers and managers sought to whip pop songs to assist in halting the racial violence. However, in the main, while Negro ghettos were aflame, the rhythm & blues

top pops failed to mirror the plight.

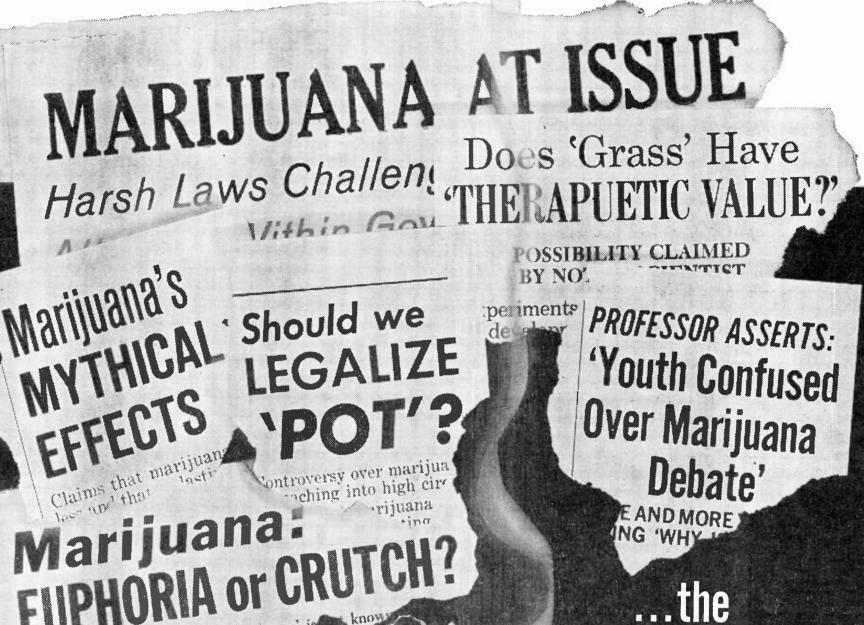
Television has been a medium for good and evil in reflecting and perhaps tempting violence in the streets by its programming, parading the whole scene of demonstrations and marches draftcard-burning

students, etc.)

The tv medium has even accused of "staging" and thereby provoking some of the violence, from Newark to Detroit and in between. It led to a more moderate exposure of telecameras in covering race riots on the theory it incites extremists and exhibitionists of which accusation, eventually Senator Warren G. Magnuson's commerce committee cleared tv of the onus, opining that the news medium was "properly restrained in its coverage. "But the Newark mayor still frankly spoke of "borrowing your Red Gap"?); tune-in, turn-on, liquor heir, and Time Inc. bought mittee cleared tv of the onus, opining that the drop-out, viz., Timothy Leary, Leslie Fiedler, et al.; Twiggy, Alfie acquisition of Levin's holdings, but blames the tv coverage for furthering the riots.

AMERICAN INTERNATIONAL...ALWAYS TIME WITH THE NOW SCENE!

For January Release



shocking **FACTS** behind the marijuana controversy!

The exact origin of the word 'marijuana' its Spanish-equivalent phonetic trans (or Mary Jane). is 'Maria Juana' snet wirin of the word 'ma

AMERICAN INTERNATIONAL PRESENTS

STARRING

FABIAN DIANE MCBAIN MICHAEL MARGOTTA

KEVIN COUGHLIN PATTY MCCORMACK

Produced and Directed by MAURY DEXTER Written by DICK GAUTIER & PETER L. MARSHALL. A MAURY DEXTER Production

@ 1967 American International Pictures

**\* PATHÉCOLOR** 

#### CAN'T TELL TV FROM A MOVIE SHOW

OHOLIO OHOLIO Continued from page 41 TOHOLIOHOLIOHO

say, along with the telexposure of Rocky, Romney, the Kennedys et al., impart more than a delicate show biz air to the political scene.

Comedian Pat Buttram is authoring much of Gov. Reagan's one-liners for his political speeches; and Mort Sahl claims that "father of the tribe" Joseph P. Kennedy first engaged him in 1959 to gag up the late President John F. Kennedy's campaign material, but later. Sahl found himself snubbed He ascribed his by the family. He ascribed his former \$400.000-a-year income dropping to \$19.000 as result of his subsequent anti-JFK comedy material and the resultant nonbook-

#### Reagan, Raft, Hughes

Reagan reissues vied with George Raft's on the late show. Howard Hughes' "buying out" of Las Vegas in 1967 (1) threatened

to chase the hoods, (2) bespoke a new Nevada industrial boom, (3) put spotlight anew on certain cheating casinos in Reno and Tahoe (crooked dice, etc.)

A Friday the 13th (Oct.) story. datelined Las Vegas, indicating 50 straight passes by one shooter who held the dice 2½ hours and a \$700,000 less to the Dunes Hotel, where it allogedly happened, recalled a yesteryear gimmick on the Riviera, When Monte Carlo, Nice or Juan-les-Pins cesinos found things dull, a story would go out that Rozsika (Rosie) Dolly, then married to Capt. Claude Grahame-White, "broke the bank"—and the tourists started coming again.

Life's mafiosa series, with accent on Nevada casinos, cued Gov. Paul Laxalt to "observe us as we are, claiming cleanout of "mobs." the same time the Incline Village Casino on Lake Tahoe and the once posh Riverside, Reno, were targets on crooked dice charges by the Nevada Gaming Commiss on. First casino shuttered for cheating was the Silver Slipper, Las Vegas, in 1954. London's thriving gambling found itself shunned by British insurance companies because of "gangster" tics. BevHills Friars Club, probed by the FBI for card-sharp and other cheating ousted 14 (unidentified) members. and other cheating, via its ethics committee, and comedians playing Vegas cracked, "A funny crooked game thing happened to me on my way to work,

I was playing at the Friars . . . . . USO woos talent for military installations but it's not generally known that the acts must pay their own fares . . . Frisco topless femme band, The Ladybirds, heretofere faking it to tapes, had to take music lessons in order to pass a test to join the AFM . . . Howard Hughes alone wasn't buying up Las Vegas posheries; Kirk Kerkorian, who already owns the land on which stands Caesars Palace, paid \$12,500,000 cash for Morris Lansburgh's Flamingo.

R'nglings' Switch
Judge Roy Hofheinz (Houston
Astrodome, Houston Astros) with the Feld Bros. (Irving and Isracl) of Washington, D.C., bought out the Ringling Bros.-Barnum & Bailey Circus control for \$8,000,000, in 1967. Separately, Medical Investment Corp. (Medicor), medical equipment leasing outfit in Minneapolis, bought the Shipstads & Johnson's "Joe Follies" for an analysis Johnson's "Ice Follies" for \$5,000,

Baseball-crazy Boston ignored shows but niteries, pubs, clubs and hotels boomed during the Red Sox-St. Louis Cardinals fracas . . . pro football displaced baseball looker-

ship in bars and restaurants.
PanAm's Inter-Continental Hotels, BOAC, Holiday Inns, Esso and Cigo gasstations, Sheraton, Loew's Hotels (Tisch brothers) and Eastern Airlines into international class and mass hotel fields.

#### The Miniwar: Dayan Spurns Any Biofilms

In 1967 London gave us the miniskirt; Germany the minibus and Israel the miniwar. The 6-Day war sparked a kingsize tourism boom for Israel. The devout were drawn to the Wailing Wall and the k dding-on-the-square jokes ("See the Pyramids, Come to Israel") lured tourists anew. Frisco hippies give grudging admiration; one of the bestselling psychedelic posters

with his renowned eyepatch, captioned, "Help the Handicapped."

Israel's Minister of War nixed any biopix, including one titled "Moshe Dayan-The Fox of Sinai" for which Paul Newman or Charlton Heston were mentioned in the title role. "Is Tel Aviv Burning?" was the first announced Arab-Israeli war film among a flock of others which got more space than filming. Dayan was also besieged for his memoirs but his authoressdaughter, a prolific writer with three novels behind her, brought out a fourth novel in November, published simultaneously with her "wartime journal." Married to a career officer, Col. Dov Sion last July, Yael Dayan lost their baby in London where she had journeyed, after a New York ballyhoo trip in behalf of her McGraw-Hill tomes.

Foreign Minister Abba Eban, also widely sought by American nublishers, signed with Random House (reported \$75,000 advance) for a book about his impressions of

#### Pot, 'The Trip,' Beatles, Brian Epstein, Et Al.

In the very midst of the miniwar, the Republic of Algeria paid over \$1,000,000 for the late Billy Rose's mansion in New York's East 23d St. as a HQ for the Permanent Mission to the United Nations. The Billy Rose Garden of Sculpture, with over \$1,000,000 in art treasures, overlooks the Hebrew Univ. in Jerusalem. The late songwriter-showman's Foundation his estate is estimated at \$25,-\$50,-000,000) earmarks revenues for educational, scientific and cultural purposes, Israel included.

NBC makeup man." Ronald Reagan, in the Haight-Ashbury belt is a 24- flected in permissive smoke-ins will go to the statesman's designated which in New York's East Village, not an addition he with his renowned eyepatch, capably Tompkins Park; pix like "The will be reimbursed \$8,400 legal fouls he called were phony but Trip"; vidfilms like Frisco's KQED-TV's "Drugs In The Tenderloin"; Chi's WBBM-TV News shots of a Northwestern Univ. "tea" party; a quickie indie pic, "Way Out," by and with former addicts, broke the house record at Loew's Bronx N.Y.) whose patronage is largely Puerto Rican and Negro; British singer Donovan (Leitch) whose "Wear Your Love Like Heaven" is an anti-drugs disk.

Brian Epstein, 32-year-old multimillionaire manager of The Beatles, whose death from a sleeping drug was ruled "accidental" in London, was an advocate of "soft" drugs, like marijuana, as against hard liquor. Beatle Paul McCartney's LSD revelation figured in a London Times ad proclaiming that law against marijuana is immoral in principle and unworkable in practice." The \$5,040 fullpage ad was signed by 64 notables from show biz, journalism, medicine, politics and included all four Beatles, Epstein, Kenneth Tynan, Graham Greene, Francis Huxley, Peter Brook, Jonathan Miller, Herbert Kretzmer, John Pudney, Wichael Hastings Anthony Blond. Michael Hastings, Anthony Blond, et al.

On the other hand more than 1,000 teenagers in Newcastle-on-Type paraded with placards protesting "Don't let Britain go to pot" and "the place for LSD is in the bank" (British currency sym-bols for pounds, shillings and

Another British rock group. The Move, got too free with Prime Minister Harold Wilson in a post-card promo to ballyhoo their "Flowers In The Rain" and were ducational, scientific and cultural "Flowers In The Rain" and were spectator sport—Americans don't supposes, Israel included. "Sued for libel. The estimated dig the European brand of "rug-The pot and LSD scene was re-\$20,000 profits from the platter ger"—and one referee blew the

Margot Fonteyn and Dame Rudolf Nureyev found themselves in the headlines as result of a Frisco police raid on a noisy hippie party during their local engagement, the cops arresting the British Royal Ballet stars on charges of "visiting a place where marijuana is kept." eventually released.

#### **New TV Season's Entries** Saw 74% Cancellations

Idea of the new vidseason's mortality rate is the 74' cancellations of the new starters, with beaucoup time reshuffling to succor some of the others.

Few new tv personalities asserted themselves and the trend to "specials" gave the top stars top showcasing, with respectable rating, but not always.

Johnny Carson's "sudden ill-

ness" was the highlight actormanagement hassle, escalating his \$15,000-a-week on the NBC-TV "Tonight" show to 20G not \$30,-000 as published) but the other emoluments figure him escalating to \$1,115,000 a year (payment for substitute hosts, the entire premium on his new \$1,000,000 insurance policy, etc.)

Fred Friendly's earlier resignation from CBS-TV News because he was overruled on broadcasting live a subcommittee hearing from Washington in favor of a rerun made headlines as did PBL (Public Broadcasting Laboratory) at year's end. In between soccer was having trouble as a video

had to be, in order to intersperse

the commercials.

Ollie Treyz's fourth network,
United didn't ride the crest of the
aborted Bill Dana "Las Vegas" vaudeo show and loss to investors was pegged at \$2,200,000.

Joey Bishop's ABC-TV competition to Johnny Carson started out like a missout but suddenly reversed in his favor.

Sports as a network bulwark is pointed up by the \$180.000,000 peak web gross from posts, putts, pucks, bats and balls, not to tion the anticipated \$20,000,000 from this year's Olympics.

AFTRAites crossed picketlines twice, once during the latter NABET (technicians) strike and earlier when Chet Huntley spearheaded certain AFTRA thinking that newsmen should have their own Guild and not be cataloged as "artists."

So diffused were the legal, regional and technical issues that the 16th annual convention of the National Community Assn. last June found CATV ON A HOT TIN ROOF, as the VARIETY headline summed it up.

#### Color TV Abroad

Britain incented color tv and so did France and Russia later in the

With John Chancellor returning to NRC, John Charles Daly vamped CBS-TV for the Voice of America top spct. The vet commentator-newsman-panelist was long the mainstay of the marathon "What's My Line?" but with the Goodson-Tedman package finally exiting the network he was more footless than ever. Incidentally. the "game show hit machine" known as (Mark) Goodson & (Bill) Todman Productions also decided to go their separate ways after a Knox jacknot from successful panel and game shows, latterly down to but two.

Bennett Cerf. incidentally, longtime permanent panelist on "Line." was slated to exit the show regardless because of conflict of interest now that RCA (parent of NBC) had acquired his Random House (\$33,000,000 deal) and he was a director of the electronic.

Ginger Regers related by marriage (she and Phyllis Cerf are cousins), joined the publisher ranks as heard member of Bartholomew House Ltd., book publishing subsidiary of Bartell Media

#### Controversial Plays: Off-B'way and Overseas

Rolf Hochhuth's "The Soldiers." which slurs Winston Churchill, was banned in England and it was also booed by German audiences at its Berlin premiere. Hochhuth's Deputy" previously had bl previously had blamed Pope Pius XII for failing to help the Jews against Naziism.

Harold Pinter's "The Homecoming" and "Cabaret" copped the Tonys as best play and musical ... "Fantasticks." off-Broadway longrunning champ (nearly years) clocked \$585,306 profit on a \$16,500 investment . . . last season's off-Broadway witnessed 60 new productions of which four hits ("America Hurrah "MacBird" and "You're were "Eh?," Good Man, Charley Brown").

Broadway theatres experimenting with computerized boxoffice selling technique

German-Swedish play wright Peter Weiss who came up with 'The Persecution and the Assassination of Jean-Paul Marat as Performed by the Inmetes of the Asylum at Charenton and Directed by the Marquis de Sade" (cut to 'Marat/Sade") is topping himself with a 45-word title, scheduled for next March. It's an anti-Vietnam war play and the full tag is "Discourse on the Piclude and the Course of Protracted War of Lib-eration in Vietnam as an Example of the Necessity of Armed Combat of the Suppressed Against Their Suppressors, and on the Attempts of the United States to Destroy the Basis of the Revolution." Stock-holm's "International Tribunal on War Crimes." organized by British pacifist Lord Bertrand Russell,

(Continued on page 45)

#### 1967 Passing Show of People and Places

O'Neill was honored on his 79th helicopter from a ridge as the birthday with a \$1 U.S. postage Vietcong suddenly attacked. stamp while Ingrid Bergman came back to Broadway in an old here-tofore never produced (except in Sweden) O'Neill play, "More State-

ly Mansions." On Ed Sullivan's 20th anni in tv, CBS renamed Playhouse 50, the onetime (Arthur) Hammerstein legit theatre, in his honor. With Brooks Atkinson and Mark Brooks Atkinson and Mark was a Hellinger, he's the third news- aides. paperman so honored.

Walter Winchell split with King Features after 40 years and is syndicating his column now via Me-Naught.

The 11th (and last) Mrs. Tommy Manville was willed the bulk of the asbestos heir's fortune; the quondam playboy died at 73.

Cary Grant receives the 15th annual Milestone Award from the Producers Guild of America "for historic contributions to the Mo-tion picture industry." Like Frank Sinatra-Mia Farrow and Sammy Davis Jr.-Mai Britt, the "father of the year" Grant and his actress-wife Dyan Cannon are in on-off splitsville.

nedy, made headlines on her Chi legit debut in "Philadelphia Story" (voted "not a bad actress!") and back, in London, where she resides, she called in the press to explain her Garboesque dodging the press in the U.S., adding that because she "is very serious" about her show biz career she would like their understanding and cooperation.

Actor Werner Klemperer, so typed as the stuffy Nazi colonel of the PW camp in tv's "Hogan's Heloes" vidseries, had to be cancelled by the Portland (Ore.) Retail Trade Bureau's Thanksgiving Day Fairy Tale Parade because of indignant letters from public and the ex-Prisoner of War Assn. of the Northwest.

Martha Raye got the "USO Woman of the Year" award also from the Marine Corps League) for her warfront entertainment and on her nth Vietnam tour she fainted from the heat as she finaled "Hello, Dolly" and I d to the bestselling psychedelic posters be carried from the stage. Later

playwright Eugene in 1967 she had to be airlifted by President Johnson

Pearl Bailey and Cab Calloway, heading the all-Negro company of "Dolly" raised the roof.

Vet vaudevillian George (Doc) Rockwell, now 78 and long in retirement in Southport, Maine, disowned his son, American Nazi leader George Lincoln Rockwell, in death as he did in life. Latter was assassinated by one of his

Geraldine Chaplin barred by Equity as an alien (although native-born) for the "Little Foxes" revival at the Vivian Beaumont Theatre but will do show when it moves to a Broadway house.

Author Dorothy Parker who never met the civil rights leader left the bulk of her \$10.000 estate to Dr. Martin Luther King.

Sir Laurence Oliver, a victim of cancer, had to cancel bookings at Britain's National Theatre of which he is director but later toured in Canada.

Pablo Picasso's play, "Desire Caught By A Tree," showed a scene during its St. Tropez stand that used to be seen only on the Lee Bouvier (Princess Radzi-well), sister of Jacqueline Ken-famed artist's play it's done by a femme.

George Hamilton's Lynda Bird Studios.

Some Negro athletes would boy-Johnson romance escalated his show biz and marquee values, but the President's older daughter N.Y. Athletic Club meets (because ultimately married Marine Capt. Charles S. Robb last month. Meancasting ranch, owned by the Johnson family interests, Pat Nugent was learning the executive end of radio-ty business as he and Luci's first-born son made the Johnsons grandparents.

Howard Hughes' Las Vegas acquisitions, now in excess of \$100,-000,000, continue apace (Desert Inn. The Sands, New Frontier) a tv station, the lesser airport, but hundreds of acres of realty around the major airport, and e'sewhere
... and the "skimming" probe
and crooked dice exposes make
the gamblers casino interests even more nervous.

sistant on consumer affairs by ston Hughes poem.

screen star Antonic Moreno's \$1,100,000 estate to his two step-

children.
Ethel Griffies, at 88, celebrated her 86th year as an actress; at age two she was touring with her parents in "East Lynne." Frank Sinatra made news with

his boffo b.o. on concert; his walkout on The Sands, Las Vegas, after 16 years, to align with the competitive Caesars Palace and his Mia Farrow marital split after 22 months.

Sinatra also spearheaded the Italian-American Anti-Defamation League aimed to upgrade the of Americans of Italian image extraction. The 76-year old B'nai B'rith's Anti-Defamation League was forced into litigation for court ruling on the conflict of title and ethnic association, but came off the winner.

The Eddie Fishers (Connie Stev-ns), "secretly married in Puerto ens), Rico," became parents of a baby girl... Elvis Presley got married. Beaucoup galas in the U.S. and France planned for Maurice Chevalier's 80th birthday in 1968.

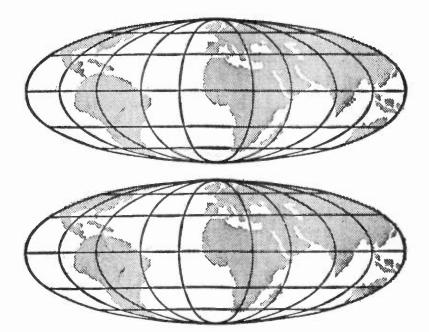
Lucille Ball's \$9,000,000 sellout of her Desilu Studios (Hollywood) to Gulf & Western which owns the Paramount

of no-Jewish, no-Negro member-Charles S. Robb last month. Mean-time back at the Austin broad-Dick Gregory. But Jesso Owens. 1936 Olympics gold medalist (in Berlin) among prominent colored athletes opposing the idea. Jackie Robinson, at first agin' it, has ex-pressed himself as "now not so

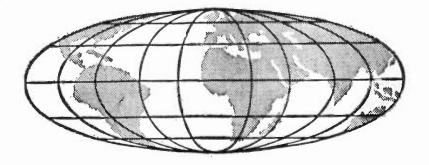
Dr. Bob Hope's favorite adopted alma mammy, Southern Methodist Univ.. made him a Doctor of Humane Letters, the third SMU honor for the comedian.

Death of poet-playwright Lang-

ston Hughes recalled his "Mulatto," in 1945, was the longest-running Broadway play of Negro authorship until Lorraine Hans-berry's "A Raisin In The Sun" broke the record in 1959. Inci-TV's Bettty (Elizabeth Mary) broke the record in 1959. Inci-Furness ("you can be sure if it's dentally, the late Miss Hansberry's Westinghouse") no cd: 'as-play title was taken from a Lang-



#### FILMWAYS



SUBSIDIARIES

FILMWAYS OF CALIFORNIA
SIGMA III
ACME FILM & VIDEOTAPE LABORATORIES, INC.
CINEFX, INC. OF CALIFORNIA

Continued from page 43

#### OF FASHION: TALENT GOES NEVER

with Jean-Paul Sartre et al. in the scored LBJ for Vietnam.

Holiday Inns of America, motel chain, adding dinner theatres . . . "America Hurrah," banned by the Lord Chamberlain from London's West End, resumed in a private legit theatre . . . Paris' 62 legiters (versus 35 on Broadway) booked solid, many with Anglo-U.S. plays . . . the Nederlanders of Detroit, owners of the Palace and Henry Miller on Broadway, bought in 50% on the Brooks Atkinson Theatre. Neil (Doc) Atkinson Theatre. Neil (Doc) Simon, the playwright, also ac-quired the Eugene O'Neill Theatre.

The Pulitzers stirred a hornet. Edward Albee accepted the 1967 Fulitzer Prize for "A Delicate Balence" but recalled his snub for 'Who's Afraid of Virginia Woolf?" (1962-63) and warned that the annual awards were in danger of losing distinction. The St. Louis Post-Dispatch, published by Joseph Pulitzer. In granden of the Pulitzer Jr., grandson of the founder of the awards and chairman of the advisory committee, editorially scolded for failing to give the prize for international reporting to Harrison E. Salisbury, an assistant managing editor of the N.Y. Times, for his North Vietnam coverage. The Christian Science Monitor's R. John Hughes got the nod over Salisbury, a 1955 Pulitzer Prizewinner for his USSR cov-

#### **Legit Investors Share** In Pix Soundtrack Coin

the precedental ruling giving management and investors in "Sound of Music" a cut-in on the royalties from the RCA Victor smash from the RCA Victor smash selling LP of the 20th-Fox film version's score. While Richard Rodgers and (the estate of) Oscar Hammerstein 2d had reserved the legit album rights, impartial arbitrator ruled that the film sound-track rights were part of the film sale. Having sold over 8,000,000 albums, with accrued royalties of \$1,076,795 involved, this is no small profit item to the original backers plus the Leland show's Hayward & Richard Halliday man-

agement.
The "Sound of Music" decision keyed 20th-Fox to retain the soundtrack rights to "Hello, Dolly" for its own disk label. The Zanuck company paid \$4,500,000 for the Bregman, Vicco & Conn music publishing catalog to beef up its ASCAP performance income. Company also retained the soundtrack rights to its "Dr. Dolittle" and "Star" (Gertrude Lawrence biopic).

Bros. - Seven Arts, Warner already heading a music empire (Reprise Records, Warner Records, the mammoth Music Publishers Holding Corp. cartel) paid \$17,000.-000 for Atlantic Records, plus its Pronto affiliated Cotillion and Music pubberies . CBS and others reportedly offered \$40,000.for the international music publishing empire called Chappell & Co. (plus subsidiaries and affiliates) and other bids also pend.

McGraw-Hill, book house, got into the disk biz via distribution takeover of London Records-Argo Sight & Sound Ltd., a wholly owned subsid of British Decca . . . was also build meantime own Uni label, coined from Uni-versal Pictures, also owned by Serious Business." a bestseller on versal Pictures, also owned by MCA and last month bought out Kapp Records . . . Don Kirshner's acrimonious exit from Columbia Pictures' music and disk activities saw him tieing with RCA Victor as an indie diskmaker, and among his new label contractees were Steve Lawrence & Eydie Gorme. Kirshner and the late Al Nevins had sold their Aldon Music to Screen Gems-Columbia Pictures for \$1,500,000. Incidentally, the latter's Colgems has also made a separate tie with RCA Victor for distribution.

#### Paramount Also

In like manner, under the Gulf latter's exec veepee Martin Davis put Arnold D. Burk in charge of its affiliated Dot Records (former prexy Randy Wood is going indie) and likewise is beefing up the Famous Music and Paramount Music pubberies. RCA Victor for

investor in legit, notably David Merrick and Richard Rodgers musicals. RCA also has been eyeing the chappell catalog.

#### Phasing Out Monaural

Phasing out of monaural recordings started with ABC-Paramount Records going 100% stereo Jan. 1. When and if tape cartridges will phase out stereo is conjectural . . . Columbia's \$100 pricetag for the limited edition of the 14-LP set of "The Nine Symphonies of Gustav Mahler," by Leonard Bernstein and the N.Y. Philharmonic tops the previous high, some years ago, when RCA complete Beethoven performed by Artur Victor's sonatas, Schnabel, a 13-album package, was listed at \$80. It was a sellout . . . Hippies are credited for giving Ravi Shankar, from Bombay, India, in particular and the sitar recordings new-found sales impetus. Indian melodies' mysticism stirred a new cult among the hippies who adopted Shankar as their guru . . . Rock groups never had it so good as the psychedelic vogue escalated salaries in a flourishing market . . . Music biz still plagued by flagrant diskleggers, including top label forgeries along with the bootlegged recordings . . . Disk sales last year hit \$700,000,000 volume, up from \$675,000,000 year before; European In Pix Soundtrack Coin

Value of soundtrack rights to legit investors was pointed up in \$33,924,275 gross (\$26,534,394 net) for the first eight months of upped from \$31,823,426 preceding period . . . Senator Everett Dirk-sen ("The Gallant Men," a Capitol record bestseller) joined ASCAP as a standard composer, as did Los Angeles' Mayor Sam Yorty, now moderating his own tv show, who authored "Take'a Me Back'a Tony," and qualifies as a popular author.

#### Pop Music, Pot and LSD

British show biz was studying if pop music personalities' endorsement of pot and LSD and their recordings' hidden meanings, expounding "getting high," "wasn't pushing kids into the drug habit' . Lawrence Welk squarely proceeded to hit a new \$4,500,000 high from his music enterprises . . . Joan Baez's alleged references to the Vietnam and the Nagasaki atom-bombing got headlines in Japan because a CIAgent purport-edly pressured the Japanese "interpreter" to softpedal that phase of her remarks . . . Rep.-Rev. Adam Clayton Powell's "Keep the Faith, Baby" Roulette album a disappointing seller. Mrs. Esther James, fellow Harlemite who was awarded \$164,000 against Powell for defamation of character, rebutted with her own platter, "No Man Is Above The Law—I Have Kept The Faith," also a nonseller.

Lee Harvey Oswald and UFO Audio Fidelity Records issued "Lee Harvey Oswald Speaks." LP produced by the Information Council of the Americas, interview by New Orleans reporter William K. Stuckey with Oswald. It followed Capitol's "Controversy" lowed Capitol's documentary, and attorney Mark American Decca (MCA subsid, and no link to the British company)

Lane's platter, "Rush To Judgment," derived from his book. On plateau, newscaster another tonical Unidentified Flying Objects, disked excerpts from the book for RCA Victor . . . the Kentucky Human Rights Commission petitioned the state over "My Old Kentucky Home," named the Kentucky Home," named the official state song in 1928 when "darkies" in the lyric of the Stephen Foster classic didn't have

the racial overtones of now.

The Dirksen Watusi? Senator Everett Dirksen con-Senator Everett Dirksen con-tinued his Capitol recordings and Vice-President Humphrey wrote ing his Canadian state visit. This Vice-President Humphrey wrote the liner notes for a 1967 "Stay In School" album (Stax-Volt diskof Memphis) wherein Otis Redding, Carla Thomas, Sam & Dave, Booker T. & The MGs, Wil-

the first time went into music publishing, with affiliated ASCAP and BMI firms and, under the RCA-NBC umbrella, has been a giant Letter To My Teenage Son." The disk editorial got wide play in L.A., where the platter took off, and Dick Clark rebutted with an 'Open Letter to the Older Generation" on the Dunhill label (subsid of ABC-Paramount). Clark felt Lundberg's "disk editorial" was not complimentary to the younger generation, and this was 'answer."

New N.Y. 'Music Row'

With RCA Victor's move "up-town" into the 43d-44th St. new skyscraper going up in the rehabilitated Avenue of the Americas, 6th Ave. looms as the new Music Row. CBS with its Columbia label, ABC with its Par and ABC labels, Capitol with Capitol, MGM with MGM, Verve, etc., already are on 6th Ave. And the other film- and tv-affiliated diskeries (WB-7 Arts), MCA (Decca, Uni, Kapp) likewise are in the midtown orbit. Victor, of course, moves close to its RCA parent, the first in the Rockefeller Center orbit.

The issue of a new copyright bill is still a stalling thing in Washington which, however, comes up with persodic one-year extensions pending the finalization of a new statute to embrace and anticipate -literally-out-of-this world (viz., existing and future electronic and telstar) protection. Not the least headache, also, is CATV.

Expo 67 a Click
It was inevitable that with Expo '67 clocking almost 10,000,000 admissions during its first five weeks that the tourism influx would create a housing jam, with Mon-treal hotels-motels, particularly the newly erected motor inns, very much on the gyp 'n' take. It top-ped 50,000,000 admissions, only 2,-000,000 behind the two-season run of the N.Y. Fair, and might have topped that but for the transit strike which caused Montreal solons to berate local labor for Montreal breaking its pledge not to disrupt tourism via any unscheduled wage demands. At year's end Montreal decided to do an "encore" Expo in '68. And San Antonio was gearing for a Texas-style HemisFair.

(Continued on page 47)

#### Sometimes Not So Fun City **Woos and Wins More Filming**

New York's Mayor John V. City Planning Commission came Lindsay, who helped cool it by going into the ghetto streets of Harlem and Spanish Harlem, the other planned midtown office South Bronx and Brownsville, has not been as potent in keeping big business from fleeing into the suburbs. Pepsi-Cola started it to Westchester and the American Can Co., and Olin-Mathieson have new sites in Connecticut.

Hollywood's rediscovery of Gotham as a film locale-after the Riviera was virtually a standing set for so long—saw nine features being shot in New York earlier in the year and 13 all told slated for Manhattan backgrounds. Lindsay's pledge for better cooperation seems to be the answer.

But some of the happenings in Mayor Lindsay's Fun City were unfunny in recent weeks with midtown muggings during early evening hours including an assault on bandleader Meyer Davis, a politico, a newsman, and an adman, among others. The summer festival nonsense, from Central Park songfests, Prospect Park wed-ins, Bryant Park learn-ins, to Tompkins Park love-ins, punctuated the Gotham scene. The East Village site was also strongly suspected of a permanent smoke-in of pot.

Times Sq. Facelift The Times Square periphery long overdue for facelifting and urban renewal, will see sky-scrapers in the heart of and ringing the theatrical sector (razed Hotel Astor, converted Paramount Theatre, soon-due Hotel Claridge) and also a new legit theatre with-in the new 50-story office building Uris Realty plans on the Capitol Theatre site. Meantime it's continuing as a Loew's firstrun.

Rockefeller Center continues spreading in all directions includ-ing new Standard Oil (New Jersey) and McGraw-Hill office buildings. This means razing the 40-year-old Plymouth Hotel (16 stories), the Playhouse Theatre and a number With Miami Beach's new Statler of well-established restaurants.

When Mayor Lindsay and the

buildings, Lawrence Shubert Lawrence Jr. demurred. As head of the 18 Shubert legiters (and there are as many independently owned) he argues that what Broadway needs is more new playwrights than playhouses. The Shubert Foundation has playwrighting fellowships on some 48 campuses. However, the rank-and-file legiters

die theatreowners, are for it.) When the new World Trade Center debuts in 1971, the nine tv stations in New York will shift from atop the Empire State Bldg. (102 stories) to the still taller twin 110-story buildings.

(writers, producers, craftsmen, in-

#### New Madison Sq. Garden

Sol Hurok's imported Welsh & Scots Guards debuted the new (Irving Mitchell) Felt Forum, 3,-642 seats (can be expanded to 5,-200 capacity) in the New Madison Square Garden, New York, above the Pennsy RR sky rights. It marks the third Garden in Manhattan and, with the death of showgirl Evelyn Thaw, over whom playboy Harry K. Thaw took a shot at Stanford White, it revived the old joke about "they shot the wrong architect."

The New Garden complex will include 48 bowling lanes, a 500-seat cinema and, of course, the 20,000-capacity new Garden for sports events, the circus, etc., plus the office skyscraper. In all it's a \$125,000,000 venture on an 81/2acre mid-Manhattan site which, vicariously, has already boomed many a rundown hotel and restaurant in the Penn Station periphery, much as Lincoln Center is doing.

#### MANPOWER PROMOTION AT NATIONAL GENERAL

Hollywood.

Series of theatre managerial promotions and shifts has been disclosed by William Hertz, division manager for National General Corp. Advancement to bookertrainee status for Jack Dabbs, formerly manager of the Academy who had more than a few thousand singers and dancers to be part of at Pasadena, and Phil Garfinkle, ex-Fairfax theatre manager has cued some of the shifts. Emmett Shane is NGC's head film booker in Southern California).

Fred Hinton, currently assistant manager at the Criterion, Santa Monica, moves to manage the Fairfax; Terry Salo, from El Portal assistant to Guild manager; Paul Frisbey, Rialto assistant, upped to manager there: Ole Frandson, asstirred London, and a German sistant at Loyola, Westchester, becomes Cinema Club did SRO showing comes manager of the Inglewood; comes manager of the Inglewood; Milton Hawley is new manager of the Park, Huntington Park.

Just as some of the Nazi accent Lester Pollock goes from man-as elided from "Sound of ager of Lamar at Manhattan Beach Lester Pollock goes from manwas elided from "Sound of Music," later said to be unauthorizedly, for showing in the Bavarian belt, accent on the radical right (neo-Nazi) terrorists in "The Williams and Manhattan Beach to run the Fox Northridge theatre, replacing Elmer Haines who shifts to Calgary, in Canada, where he will manage the New North Hill Ciperama Theatre, part of NGC's was also Cinerama Theatre, part of NGC's developing Canadian circuit.

Harry Lane moves over from manager of the Imperial, Long Beach, to Fox, Venice, replacing Mark Hecht who is moving to the Culver. Ray Duff, formerly at latter house, shifts to the Iris in Hollywood, from where Cal Gerlach moves to Alex at Glendale. Scott Brown, in turn, moves from the Alex to the Criterion.

Don Boxwell moves from Rialto at South Pasadena, to the Academy, Pasadena, and Sotos Kappas, of the Guild, moves to manage the State, Pasadena. Ken Petee shifts from Inglewood to Lamar, and Bob

#### Show Biz & Foreign Policy

Melina Mercouri was one Greek | set up a troupe of 250 Russian words for it, meaning the military Lincoln Center's summer festival. junta in her native country, with resultant move there to strip her of Greek citizenship on the grounds she was hurting Greek tourism and otherwise impairing her native Kingdom's image abroad. While starring on Broadway in "Illya, Darling," sundry Greek-Americans of such prominence as Spyros Skouras, deplored her partisan slants, opining "the country would have gone Communist otherwise." At year's end Greece's King Constantine fled the country, in protest against the junta.

The new Athens regime denied "censorship" of standard Greek plays, explaining certain "postbecause the cor aposer thereof was allegedly of "known" Communistic persuasion.

The Russians and some English groups cancelled Athens bookings and, despite assurances to the contrary, Greek tourism suffered but not as costly as to France. Paris and the Riviera admitted upwards of 25% dip in tourist traffic. mostly American, and the most ardent Francophiles wavered as General DeGaulle continued putting his malice into the souffle. was voted a "fiasco" by the French press and le Grand Charlot repeated his political bumbling in Poland and, even worse, following

After one postponement he was hit with a total cancellation. It's believed ticket refunds ran to \$300,000 or more. Meanwhile the USSR duly fullfilled its contract with Montreal's Expo 67 by sending there a company of 400 with 105 tons of scenery

Churchill and the Neo-Nazis

Parody of Sir Winston Churchill UA's "How I Won The War" in UA's Nazi period pix to teenagers with discussion panels thereafter.

Quiller Memorandum" was also removed. As a sidebar, the Passion Play to be done in Oberammergau in 1970 will still retain its 1850 anti-Semitic text intact despite protests anent Deicide and "conspiracy of the Jews."

And Russia in 1967 produced 127 features and 1.000 shorts, all homegrown, to annual viewing count of 4.500,000,000 via 150,000 projectors (not all theatres), being portable equipment into the hinterland republics that comprise the USSR.

Haiti, Caribbean island of which President Francois ("Papa Doc") Duvalier holds virtually dictatorial control, got into the show biz

## ENIVERSAL DELIVERS THE BIG ONES!



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CAROL CHANNING
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Kirk Douglas Sylva Koscina Eli Wallach ''A LOVELY WAY TO DIE"

Don Knotts

1n "THE SHAKIEST
GUN IN THE WEST"

James Garner Eva Renzi In "THE JOLLY PINK JUNGLE" Richard Widmark Henry Fonda Inger Stevens 1n "MADIGAN"

Robert Wagner
Mary Tyler Moore
in "DON'T JUST
STAND THERE"

Charlton Heston
Maximilian Schell

"COUNTERPOINT"

David Warner
Cilla Black
WORK IS A FOUR
LETTER WORD"

Rod Taylor Claudia Cardinale In "A TIME FOR HEROES"

Elizabeth Taylor Richard Burton

Vanessa Redgrave
Jason Robards
James Fox

1n "ISADORA"

Tony Franciosa Anjanette Comer In "IN ENEMY COUNTRY" Phyllis Diller

""DID YOU HEAR
THE ONE
ABOUT THE
TRAVELING
SALESLADY?"

Hayley Mills Trevor Howard Shashi Kapoor MATTER OF INNOCENCE"

> Simone Signoret James Caan Katharine Ross in "GAMES"

#### Recrology of 1967

Benjamin Abrams Irving Actman A. L. Alexander Henry (Red) Allen Don Alvarado Stanley K. Anderson John R. Andrew Laverne Andrews Jimmy Archer June Astor Mischa Auer Eugene Auerbach Isabelle Austin Marcel Ayme

David A. Bader Buster Bailey Katherine Bainbridge George Baines Cora Baird Harry Bannister Jeanne Barr Richard Bartell **Bud Barsky** Bruce Barton Anne Bauchens St. Clair Bayfield Jerome Beatty Charles Beaumont Jack Bell Joe Bennett Wilda Bennett Nicole Berger George Bernard Herman Bernie Charles Bickford Little Billy Gus Bing Burk Bivens Carol Bjorkman Hill Blackett Jimmy Blaine Martin Block Edwin M. Booth A. M. Botsford Charlie Boulanger Malcolm Stuart Boylan John W. Braun Richard L. Breen Jack Bregman William J. Brennan Aileen Brenon James Brockman Pauline Brooks Leon Brooks Randy Brooks
Thomas D'Arcy Brophy John Brown Vera Bryner Smiley Burnette Hope Williams Burnup

Orville Caldwell Arthur Cameron Jimmy Campbell Herbert Carlin Monte Carlo Martine Carol Cassandra (Sir W. Connor)
Jay Franklin Carter James Cavanaugh Anne Morris Chapin Liza Chapman Herman Chittison Johnny Clark Henry B. Clay Chief Thunder Cloud Andre Cluytens Andy Clyde Frederic Cohen

Saul Colin Martin Collins John Coltrane Robert T. Colwell Phil Cowan Tom Conway Alton F. Cook Forest W. Cooke Philip Coolidge Donald N. Cope Duffy Cornell Senor Cortez James E. Coston Phil Cowan Ida Cox Jack Cummins Samuel Cummins Grace Cunard

Jane Darwell Eddie Davis Toto (Antonio De Curtis) Anatole De Grunwald Sylvia Dee Cino Del Duca Reginald Denny Victor De Sabata Julio Di Benedetto C. Stafford Dickens Ludwig Donath Francois Dorleac Edward Duryea Dowling R. J. Dowling Wallace Downey Sam Downing Dave Dreyer Louis Drevfus Arthur F. Driscoll Bob Duncan Emma Dunn James Dunn Julien Duvivier

Richard Eastland Joseph L. Eckhouse Nelson Eddy Eric Edgley Jody Edwards Frank Edwards Lajos Egri Antony Ellis Mischa Elman Maurice Elvey Jules Epailly Brian Epstein Stuart Erwin Margaret Ettinger Percy Essick Greek H. Evans Ross Evans Judith Evelyn

Mrs. S. H. Fabian Geraldine Farrar Laurence Feldman Frederick F. Fisher Anna Fitziu Michael T. Fitzmaurice Martin Flavin Joseph R. Fliesler Helen Flint Mrs. F. M. Flynn Arthur F. Foran Dick Fortune Franklin Fox Mrs. Harry Fox John Victor Fox George Freedley Howard Freeman

Howard Freeman Letty Freeman Miriam Freeman Louis Freiman Georgia Fuller

Dick Gabbe George P. Gable Mary Garden John W. Gassner Robert Gaston Marion F. Gates Heino Gaze Hugo Gernsback Gibb Siamese Twins Eddy Gilmore Irving Gitlin Bert Glennon Oscar Godbout Ben Goffstein Judge Jonah J. Goldstein Henry Great Gordien Sigmund Gottlober Jay E. Gould Elaine Gray Syd Green Henry J. Griffith Walter Gross John Gunn Woody Guthrie Hal Hackett

Edmond Hall John F. Hamilton Edwin Poodles Hanneford Mrs. Otto Harbach Gordon Harker Kenneth Harlan Will J. Harris Edward Harrison Lili Hatvany George Haves Ernest Henderson Sr. Al Herman Ben Hersh Jean W. Hight Heinz Hilpert Harry Hines Karl Hoblitzell<mark>e</mark> Vyvyan Holland Stella Holt Ken Hopkinson E. Mason Hopper Charles Horner Harold V. Hough Miriam Howard Langston Hughes Benita Hume Kenneth Hume Peter Hunt Josephine Huston Herman Hyde

Connie Immerman Thomas Jackson Joseph Jacobs John Jarratt Claude Jenkins Andrew Jergens Albert Johnson Oliver Johnston Pete Johnson Paul Jones Collins Jordan Henry J. Kaiser Michael (Mike) Kavanagh Patrick Kavanagh Sidney Kaye Harry S. Keeler Frank W. Kelly Margaret Kennedy

Continued from page 45 — OHO

Joseph Kesselring Richard D. Kilbride Mrs. Owen Kildare Ruby Kolod Vera Krupp

Bert Lahr

Alice Lake Jimmy Lake Jack Landau Ken Later Leonid Lavrovsky Reginald Lawrence Cloris W. Leachman Barbara Leap Thomas R. Leap Jr. Scott Leeds Vivien Leigh Victor Leighton Leonid Leonardi Harold A. Levey Benjamin Levy Raoul Levy Murray Lewis Hal I. Leyshon Rudolph L. Liberace Adolph Linick Emanuel List Mortimer W. Loewi Hanns Lothar Joan Lowell Mrs. Ed Lowry Henry Luce Alfred E. Lyon

Willy Maertens Stanley McCandless John McClain Joseph A. McConville Gertrude McCoy Carson McCullers W. Stewart McDonald Owen McGiveney William J. McNally Harry McNaughton Joseph MacCaulay Douglas Mac Lean Emil W. Maass Bruce Macfarlane Walter Macken Duncan Macrae Will Mahoney Tommy Manville Anthony Mann Ned H. Mann Jayne Mansfield Charles Margulis Blain Mathe Rutherford Mayne John Meehan Jr. William F. Melia Sidney Meyer Virgil Miers George Middleton John H. Mills

Norma Mitchell

Martin Mooney

Lillian Moore

Manolo Moran

Ralph Murphy

Harry Nelson

Frank Norris

Joe Novelle

David T. Nederlander

Joseph J. Newman

Lord Normanbrook

John Moses

Paul Muni

Antonio Moreno

Hugh O'Connor Geoffrey O'Hara Frank Overton Hugh Owen

G. W. Pabst Dorothy Parker Dan Parker Barbara Payton Nat Pendleton Jack Perrin Rollo Peters Sidney B. Pfeifer David Poleri Richard J. Powers Sid Plummer Cameron Prud'homme Leon Quartermaine

Tony Quinn Jack Radcliffe Edward C. Raftery Claude Rains Dirk Rambo Jack Ramsden Amanda Randolph Albertina Rasch Basil Rathbone Otis Redding Joe Reddy Florence Reed James F. Reilly Frank Remley Albert Remy Elmer Rice Roy Rice Katherine Witchie Riggs Tommy Riggs Carl Rigoletto Cyril Ring Douglas Ritchie Percy Robinson John R. Roche

Ernest Rogers

Robert Rothafel

Barney Ross

Rudy Rudynoff Sig Rumann Michel Safra Sammy Sales
Carl Sandburg
Jules (Sarry) Saranoff
Sir Malcolm Sargent Harry Sauber Matt Saunders Marion Castleray Savery Armand L. Schaefer Elza Schallert John T. Schilling Mrs. Arnold Schoenberg Philippa Schuyler John J. Scully Fabien Sevitzky Harry Seymour
May Davenport Seymour
Victor M. Shapiro Oscar Shaw Al Sheehan Henry Sherek Ann Sheridan Alex Shniderman Paul Short Milton I. Shubert Louis (Doc) Shurr Frank Simon Lee Simonson Allie Singer

Jan Smeterlin Stuff Smith Willie Smith Rene Snepvangers Mike Spanagel Muggsy Spanier Morton A. Spring Marian Squire Robert St. Clair Mabel Stapleton Martin Starr Elliott A. Stewart Rex Stewart Wayne Stitt Billy Strayhorn George E. Stone George R. Swope Hulebrt M. Taft Jr. John Tainsh Max Tak Luigi Tenco Evelyn Nesbit Thaw Buddy Thomas Kenneth Thomson Sherley Thompson Lillian Evans Tibbs Heinz Tietjen Alice B. Toklas **Emerson Treacy** Spencer Tracy Sidney Trucker Brandon Tynan Kurt Ulrich Robert M. Ungerfeld Michael Uris Laslo Vadnay Daphne Vane Karen Verne Christian Voechting Mary E. Vroman Anton Walbrook Eugene Walton Guy C. Wallace Major Albert Warner Ann Watkins Kitty Watson Franz Waxman Hilda Veith Weaver Harry E. Webb George Webber Jaromir Weinberger David Weisbart Hanni Weisse Joe Wells Ernest Westmore Ray Weston David B. Whalen Maureen O'B. White Paul Whiteman Betty Sully Whiting Charles Wilcox Betty Williams Eddie Williams John K. (Jack) Williams Molly Williams Jack Wilson Frank Wisbar Harry Wismer Chalmers Wood Douglas Finch Wood Woody Woodworth John Wesley Work Sam Wurtzel Ted Yates Lloyd E. Yoder Robert Yost Ernle Young

,

Alex Freeman Mosze Nudelman 

#### POP MUSIC: MODERN CHILDREN'S CRUSADE

the \$17.50-\$20 ratio range additionally. The Waldorf-Astoria broke the price barrier with a \$7-\$8 couvert for the Eydie Gorme-

Steve Lawrence booking.
Caesars Palace broke the Las Vegas barrier with peak bids to Harry Belafonte, Herb Alpert & Tijuana Brass, Andy Griffith (50G) and Tony Curtis, latter two marking their Vegas debuts.

The Factory
Hills' The Beverly Hills' The Factory eclipsed The Daisy; New York's Factory Arthur and Cheetah vied with Electric Circus as the beat went on. And with the bugaloo, swingaling and newer manifestations of exhibitionistic dancing, the paperdresses also added to the changing styles. The miniskirts got more styles. The miniskirts got more minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of minimal and the men, even when effecting the turtleneck in lieu of mini

long has had that as a beverage or cover charge, with dinner tabs in facility and floating hotel, the British ruler launched the new Queen Elizabeth II, surprisingly named for her and not Winston Churchill as was one favored name in the UK betting pools. The present SS Queen Elizabeth, due for retirement this year, again has New York's Mayor Lindsay interested although NY City's \$2,400,-000 bid for the QM was topped by the City of Long Beach's \$3,400,-000. A Honolulu syndicate is reported offering \$10,000,000 for the 83,673-ton luxury liner QE for use as a tourist hotel and convention centre.

Perhaps no historical book in recent years had the advance trailer that William Manchester's

loomed, a la Miami Beach, which its Long Beach (Calif.) destination pressure from the Kennedy family (pros and cons on "Jackie trying to rewrite history," etc.) was so widely quoted in news stories that little that was supposedly private was not made public.

Mrs. Svetlana Alliluyeva, daughter of former Soviet Premier Josef Stalin, repudiated her native country, also figured in a big book ballyhoo under legal auspices of Greenbaum, Wolff & Ernst. Her autobiog has grossed over \$2,500,-000 so far (of which she donated \$340,000 to welfare funds, international Russian charities and the bulk, 250G, for a 30-bed hospital in the native Indian village where her late husband, Brajesh Singh, had lived). Walter Winchell got \$150,000 advance (75G each from McCall's for the mag serialization and Doubleday, the book pub-

with Earl Conrad's unauthorized "Billy Rose: Manhattan Original."

Lou Singer

Dr. Albert Sirmay

More Short Shots: Move to endow the Sam Spiegel Chair of the Cinema at Brandeis Univ. . . . Move to rename Shea Stadium the Casey Stengel Stadium, Brooklyn, N.Y. . . . King Edward VII letters to actress Mrs. Lillian Langtry ("the Jersey Lily") fetched \$1,050 via a Boston Book dealer . . . Johnny Weismuller, now 64, the original MGM "Tarzan," may be back in the swim as the "father" of the aurrent Tarzan. current Tarzan . . . New York State's new \$1 lottery tickets incepted but sales disappointing. Five of Bernard Geis' book publishing partners (Cowles, Esquire, Goodson-Todman, Art Linkletter and Groucho Marx) withdrew from the book publishing setup because

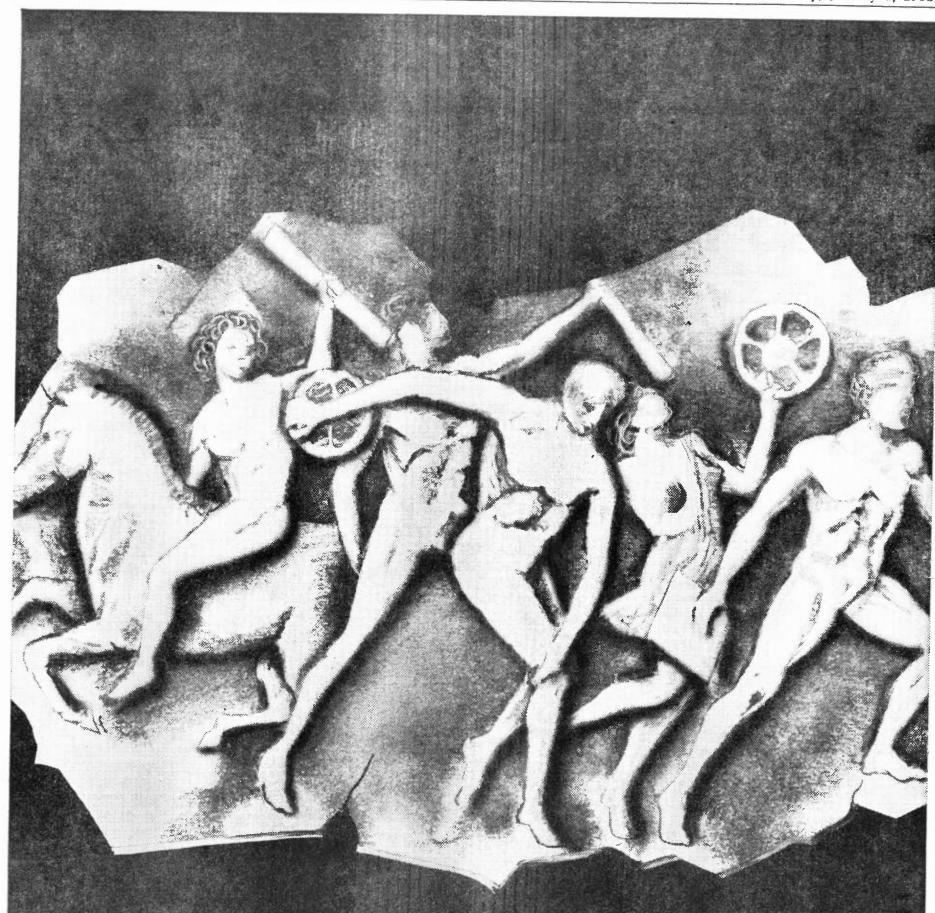
Hilton Hotel (Jackie Gleason talent consultant) topping "Las Vegas salaries" in bidding for names, the Gotham hostelries were also in the talent race. A \$10 convert to the Queen Mary's final voyage to leased to others, omitted under to the Queen Mary's final voyage to leased to others, omitted under to the Queen Mary's final voyage to leased to others, omitted under to the Calify destination topping "Las Vegas after his death, and sister Polly (Mrs. Alex) Gottlieb, got a Ralph Edwards, John Guedel, Mrs. Alex) Gottlieb, got a property from the Look, which had the U.S. serialization rights and sub-the suband Ritz Tower in New York and the Beverly Wilshire in L.A., paid \$16,000,000 to City Investing for the Carlyle, quondam "New White House" for JFK, the Tru-man family and LBJ, and subsequently, in a \$10,000,000 deal, Sharp acquired the Astor and Victoria theatres and the entire 45-46th blockfront on Broadway.

#### BRIT. VARIETY'S \$1.5-MIL

London.

The Variety Club of Great Britain raised an all-time record total of \$1,540,000 (post-devaluation) for children's charities. Figure is some \$340,000 above the previous top figure, set in 1966.

Disclosure was made here dur-ing the Variety Clubs' traditional years-end luncheon for the press and media, held at the Savoy Hotel, by the 1967 Chief Barker, Sefton



Naturally,
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NATIONAL SCREEN SERVICE, 1600 BROADWAY, N.Y.C. AND 18 BRANCHES THROUGHOUT THE COUNTRY.

#### Over The Top At 8:40

Continued from page 3

stock gave the downbeat to his pit orchestra, and the curtains F. D. R. enjoyed himself so much pit orchestra, and the curtains pared to reveal 200 GI's, massed that afternoon that he insisted on onstage, singing:

You thought that many many

years ago, You saw the last of every soldier show.

But here we are, yes, here we are again!"

—down through a series of sketches and numbers which involv d such talents as Sgt. Ezra Stone, the late great comic Pvt. Julie Oshins -who can forget his great ad lib putdown to a bossy sergeant, "Go ahead—break me—make me a civilian!"—Cpl. Burl Ives, Pvt. Henry Jones, Sgts. Jus Addiss and Hayden Rorke, Cpl. Alan Manson, Sgt. Gary Merrill. On it went to a second-act climax when the lights came up to reveal the tiny figure of Mr. Berlin himself, in 1918 uniform, backed by a line of grey-haired vets from his original "Yip, Yip, Yaphank!" He stepped forward to sing the verse and two choruses of his own classic "Oh, How I Hate To Get Up In The Morning,"—and the audience cheered and cried. In the words of George Gobel, you don't hardly get next-to-closings like that any more.

#### 'TITA' Battle Fatigue

If I ever get around to a fullscale history of the two years' tour of DEML (Detached Enlisted Mens' List) TITA, it will be the zaniest World War II reminiscence ever published. What other task force ever opened to an SRO crowd at the Broadway Theatre on July 4. 1942,-went on to tour the country, to play hospitals and camps, made a film in Hollywood, and then toured battlefronts all over the And in the process, raised over \$10,000,000 for Army Emer-Relief — some of which gency money was still being used two decades later for the benefit of soldiers who needed help?

We were actors, writers, musicians, singers, dancers, stagehands, technicians, all of us doing the job that we knew how best to doentertainment. TITA was a selfcontained military unit, with its own cadre of officers. Neither before or afterwards has the Pentagon ever had to cope with such an What general exotic task force. ever had to figure out how to ship massive scenery and lights from town to town? Or how to handle three-block-long boxoffice Or where to house 300 GI's for a two-week run in Boston?

The Army went into show business the Army way. How else? It sent out a touring company of GI's who were told to feed and house themselves on an allowance of \$2.75 per diem. (How about that, Equity?) It was something of a rugged adjustment for of our performers, who had toured in civilian ilfe on a firstcabin basis.

Our opening night in Washington brought forth a parade of top brass. Colonels rushed to bu, soft drinks and programs for the wives of generals. Majors opened staff cardoors for their superiors. Gen-Marshall, our C.O., had fine pair of seats down in the fifth row. Behind him sat, according to rank, most of the Pentagon. Came Dick Bernie's first Then, a moment later, General Marshall gave out with a five-star laugh. On cue, his staff joined him. (You want to complain about playing to Walter Kerr?)

Several days later, by specific request of the White House, we gave a matinee performance for our Commander-in-Chief, F. D. R. himself. The house was packed with some 1.400 servicemen—his invited guests. Crouched in the orchestra pit, facing the audience, were a phalanx of Secret Service men. Not once during the show did their eyes ever wander onto the stage. (Prior to curtain time, they had searched the National with a fine-tooth comb, and had mounted machineguns on the venerable building's roof.)
Our cast, soldiers all, were re-

lieved of the bolts in their GI issue rifles. Cpl. Hank Henry-late of Minsky's—now signed up with his Uncle Sam, was divested of the meat cleaver he carried constage during Sgt. Larry Weeks' juggling act. (Being a resourceful say 'shut up' to."

the moment M Sgt Milton Rosen- making it the first time the Secret

reciprocating. A few nights later, after our show, we formed platoons and marched down Pennsylvania in the blackedout night, through the gates of 1600 and up the steps into the White House.

Mrs. Roosevelt The tireless Mrs. Roosevelt stayed up until all hours, acting as our hostess, aided by Harry Hopkins and Mr. and Mrs. Robert E. Sherwood. She went from room to room, chatting with each of us in turn. What a remarkable, wonderful lady—tall, graceful, hospitable. She made herself 300 pitable. conquests that night-men who immediately fell for her warmth, her wit and her thoughtfulness. As she entered our diningroom, she "Don't get up when I come into the room, boys-you know my reputation as a traveler!'

Souvenirs-matchfolders placecards and invitations-tucked in our pockets, we left the White House at 2 a.m.

Duty beckoned, Sgt. Tom Mc-Donnell and I caught the milk train for Philly, our next stand. (We were laboring as advance publicity flacks.) As we stumbled out of the dawn at Broad St. Station, pair of M.P.'s closed in on us. Crisply, they demanded to see our papers. We fumbled in our pockets for our Class A passes; the situation struck me as amusing. Midnight supper at the White Houseand now, harrassment by M. P.'s. I snickered. One of the M. P.'s glared—figuring I was obviously drunk and AWOL. "What's so funny, soljer?"

"Say, would you like to see my invitation to supper at the White House tonight?" I asked, inno-

He hefted his billy, "You tryinta be funny, soljer?" he rassed.

The world is full of critics. "Not me. sergeant," I said, meekly. Next, the Battle of Burbank

We wowed 'em all the way across the country—and then came our glorious movie career.

We disembarked from a troop train and marched through Burbank, California, some five miles across to Warner Bros' studio. The first and last time movie stars have ever walked to

At the studio gates a thin crowd of lady shoppers, kids on way to school, plus a few studio stenogs. briefly excused from their desks by J. L. Warner, cheered as we marched in.

"Cut-hold it!" yelled a Hungarian voice from behind a bank of cameras. "Looked lousy—ve do it again please, boyss!"
It was Mike Curtiz, our director.

He might have been more demandthan any drill sergeant we'd en-countered before, but we accepted it without complaint. Mike had a helluva lot more talent than any drill sergeant—as his many pictures will still testify.

The cast of the movie was expanded to include such Warner standbys as Joan Leslie, George Tobias, Alan Hale, Charlie Butterworth, and in the part of "Jerry Jones," an amiable song-and-dance man named Murphy, Subsequently he quit show business to go into California politics. Playing the part Jones." was Warner the Johnny He also left the business for

#### Yeh, Where Was Shirley?

(Looking back, it seems strange we didn't have a good part for Shirley Temple.)

Also added to the cast was the heavyweight champ of the world. Sgt. Joe Louis. Away from newsmen and photogs, out of the public eye, Joe was the direct antithesis of the tight-lipped, monosyllabic chap that p. r. men had carefully shaped as his image. He joked, sang. danced, argued, traded quips, sported and talked incessantly.

We loved him, and he loved us (we all wanted to be world heavyweight champs-and Joe obviously wanted to be in show biz) and if there were times when somebody

or the cash-to buy a few square feet of that Southern California realestate?) the Warner studio carpenters had erected a complete miniature Army post. Camp TITA, as it was named, consisted of 13 wooden-floored tents, a showerhouse and latrines, an administration building, a dispensary, a tiny telephone exchange, drill field. Smack in the middle of a suburban neighborhood, it was hot, dusty, and far from anybody's idea of Hollywood living.

To make things worse, our C. O with time on his hands, soon ordered up a complete course, complete with monkey walks, Tarzan rope swings, scaling and other such rigorous hazards. The Warner publicity department brought out a photog from one of the national magazines and he snapped two of our most agile dancers as they negotiated the obstacles, "SOLDIERS FIRST—ACTORS LATER!" was the stirring caption.

Both dancers needed extensive medical aid for bruises and lacerations, but that didn't stop our C. O. Carried away by his own dreams of glory, he declared his own personal war on the Axis. All EM were to report to the obstacle course Monday at 0800-to start training on it.

#### Terpsichore the Winnah!

There might have been a mutiny in Burbank. But when word of the Major's arbitrary order reached M/Sgt. Bob Sidney, Broadway hoofer, now choreogra-pher, who was hard at work renearsing the opening number for the cameras, he shrugged eloquently, "It's a very simple question," he said. "We're shooting this Tuesday morning. Have somebody go ask Mike Curtiz what he wants for this number-200 dancers-or 200 cripples?"

The obstacle course bumper crop of weeds.

was another one of our choreographers who, when pressed by one of LeRoy Prinz's assistants to cet his particular dance quence completed sooner, yelled, You go tell Miss Prinz and Miss Curtiz and Miss Warner they can jump in the Los Angeles River -I'm working for Aunt Sam!

The day came when the cameras scheduled to record next-to-closing high spot-Mr. Berlin singing his own "Oh, How Hate To Get Up In The Morning. Mike Curtiz gave the order to roll the cameras—Mr. B, in his 1918 uniform, stepped before the klieg lights. From a nearby loudspeaker, a recording of Mr B's high, reedy voice, accompanied by the Warner symphony orchestra, blared forth. Synchronizing the movement his lips to the playback, the little man with the melodies in his head the's still going strong as he pushes

80) began to sing: I've been a soldier quite

And I would like to state, The Army food is wonderful, The Army life is An IATSE Critic

I was standing a few feet away next to two studio carpenters who had suspended their work while the shot was made. In the middle Mr. Berlin's first chorus, one of the carpenters turned to his buddy. "Y'know something?" he muttered. "If the guy who wrote that song ever heard this guy sing it—he'd turn over in his graye!" it—he'd turn over in his grave

As soon as Mike Curtiz yelled 'Cut!" I ran back to the publicity department and tapped out the anecdote. Next morning, it was on fresh-looking young Warner the AP wire. The New York Times standby, now loaned back to the studio by the Army—Lt. Reagan Ever since then, it's been reprinted many times.

> Say down.

The picture was finished. We had a pienie at Camp TITA, and asked all the studio brass to be our guests. Nobody above the rank of producer showed-which disappointed our C. O. greatly. He had figured every Warner star would shine for him. He hadn't been in Hollywood long enough to know better. "Two Popes have I seen in my time," commented Pfc. Louis de Milhau of our ranks, "but not one Warner brother."

Our troupe was split up. The half of us who were physically fit went overseas with Mr. Berlin to tour the battlefronts. The rest of us flatfooted 1B's went on to other GI assignments - I to the fabled

comic then, as now, Hank substituted a turkey leg—which got a bigger laugh, and was kept in—

Behind the studio, in a vacant lit was a quarter of a century stituted a turkey leg—which got a Burbank city block (oh, why didn't before we ruptured-duck vets of bigger laugh, and was kept in— any of us have the foresight— the TITA tour got together en camp?

**Ex-Con's Play Authentic** 

Continued from page 3 =

prisoners without hope slump against the walls. Three live, if it

These comments on a brutally realistic play by an alumnus of San Quentin represent the views of an associate professor (Speech & Theatre Dept.) at Brooklyn College. -Ed

can be called life. The fourth has found his release.

This is not the sequel to "The Brig" or to "Fortune and Men's Eyes." Nor is it a previously unknown Jean Genet opus, though it moments of intensity and heightened language worthy of him.

This is "The Cage," a drama of prison life, written in San Quentin Prison by former inmate Rick Cluchey. It has since been given benefit performances at San Francisco's Ghirardelli Theatre-in-the-Square. Not only does it have the ring of truth in its writing—a distillation, Cluchey says, of 10 years' experience behind the gray walls-but it boasts an authentic cast. They are all ex-convicts, all trying to show "Square John" audiences what is really like on the inside.

The play has been previously shown by Actor's Workshop and on KQED television in San Francisco. This production is intended to raise money for and draw attention to the "Seventh Step Foundation." seven-step reform program designed to help former convicts find a useful place in society. With some similarities to the work of tion expands its work. Alcoholics Anonymous, the Foun- deserve interest and aid are the

and justice ebbs from him. Four fellow members on course, but to slump have each man help others

Cluchey's drama presents a frightening picture of a new man's introduction to prison life. That he is killed on his first night, for no apparent offense, is not as Hatchet, might seem. Cluchey interprets him, is a habyfaced Irish killer whose calmer, kindlier moments are invaded by insane visions of Catholic rituals and judicial processes. His celland judicial processes. mates Al (Micil Murphy) and Doc (Ernie Allen) humor him to contain his rages. Jive Ed Rand), protesting his innocence of his sweetheart's murder, find himself being tried all over again by these strangers, minutes after he is thrown into the cell by cynical, sadistic guards.
"The Cage" has some very ef-

fective moments in its writing, and the performers are, amazingly enough for untrained players, uncomfortably real in their roles. They have lived what they play. They have learned about prison in a way that Stanislavski never required. Murphy was aud'tioned in San Quentin by Actor's Workshop, and he is now in the training program of San Francisco's American Conservatory Theatre. directed by William Ball.

Though Cluchey's main purpose is to win public support-financial and emotional—for the Seventh Step Foundation, the most powerful impression he makes is that of an able, vital actor and a writer of talent. It is good that a man of his energy and obvious sincerity is so determined to help pa-The phrase refers to the rolees find jobs, and reestablish contact with the outside world. That certainly deserves nationwide interest and aid, as the founda-What also dation not only seeks to keep its talents these men show onstage.

#### **Surviving N.Y. Film Fest**

for it, just like a Russian chess how and when to make quick trips team trains for a match with a U.S. team (they guzzle Coke and have garet smoke blown in their faces).

About two weeks before the event I try to catch at least three screenings a day, concentrating on those which run 191 minutes or preferably without an intermission. In addition, each day, frequent the Museum of Modern Art to catch, say, a retrospective of the films of Mike Nichols, and, in the same auditorium two hours or so later, one of their Short Series, such as "The Short Film of Rwanda" or "Shorts from (the sandy sheikdom of) Qatar." Next rush to the Gallery of Modern et, including the Huntington Hartford Collection on Columbus Circle hoping to catch an early 'down'' "down" elevator to the elegant little auditorium where Raymond to Busby Berkeley, Fatty Arbuckle, he said, Levine or some other worthy Industry figure. If I'm lucky some historical TV shows, such as "Jacqueline Kennedy's Tour of the White House," "Two Childhoods -Humphrey and James Baldwin," will also be presented on the large screen. If at all possible, I also try to squeeze in a commercial screening (usually held at the Johnny Victor Theatre) on such intriguing

By now I have also figured out

masse again—last July, at Sardi's in New York. By now, we're most of us married, parents, balding solid citizens—a far cry from that gallant band of conscripts who wowed 'em in New York and Boston . . . and London, and Italy, and points East. And in the cold light of what our youngsters are going through in that improbable Vietnamese mess, our so-called war, the Battle of "This Is The Army," may seem slightly pathetic, and more than a bit ridiculous.

But we did make an awful lot of people laugh, and cheer. And was in a damned good cause. Fort Roarch the Air Force 1st And sometimes I wonder if per-Motion Picture Unit—and that's haps a little dose of that same a whole other book of war reminiscences, believe me.)

It was a quarter of a century 1942—wouldn't hurt us all today.

Or am I merely being hopelessly

to the washrooms, what foods will most nutritiously sustain me durthe long viewing day, and ing which ones taste good even in complete darkness.

Crunch-proof (silent) foods have to be given preference and, without doubt, bananas are best.

By now I am ready to approach Lincoln Center and its Festival itself. About a week before the first press screening I get up early (I usually am on a late schedule), make my own breakfast, and rush unshaven, to Columbus Ave. and 90th St., with my stopwatch to check how long I will have to wait for a bus and how long it will take me to get to L.C. and when to pull the cord. I also have to take into account how long H'll take me to walk back to LC should the driver overshoot (Some day we must have that Bus Review Board!)

The first day of this "dry run"
I go right back to bed.
The second day. I repeat the procedure (this time properly shaved and combed) and ride again down to LC.

The third day (I now wear a necktie and am properly buttoned up) I start to check nearby eateries for prices and speed of service. At each meal I sit with a different waiter or waitress to see how quickly they can fulfill my needs. subjects as "The Pickling of Steel After picking out the most efficient in Eastern Pennsylvania."

After picking out the most efficient waitress and inquiring about her (if any) days off, I practice sprints (still fully dressed) to get across the street to Philharmonic Hall without getting splashed by those unpredictable water fountains or looking at high school girls in miniskirts who sit, like statues, immovable around the fountain

Once inside, I train myself to learn to differenciate between male and temale) ushers and male and female) members of our Armed Forces on a tour. One art in Philharmonic is reaching your seat in the dark, safely, and this

requires practice too.

These are my tried and proven training methods and you're invited to emulate them. (Eventually they may be published in expanded form—lavishly illustrated and possibly with a foreword by Joe E. Levine—in paperback under a suitable title, such as "Screen-O-Metrics."

#### 'White' Media Challenged

than an official's endorsement of a message from your own colleagues.

**PICTURES** 

What we learned during last summer, as NBC's television documentary made clear, and as Detroit's progressive and conscientious Mayor Cavanaugh himself has said, is that we had known virtually nothing of the extremes of poverty, suffering, and - as it turned - outrage, festering in the ghettos of our cities. For our ignorance all white Americans are in some measure guilty. As James Baldwin has scolded, white Americans have "no right not to know" the frightful conditions facing Distinguished Americans, urbanologist Pat Moynihan camong others) has said the same thing. But more than anyone else, the media are guilty. The incredible dearth of understanding lamented by Mayor Cavanaugh necessarily invites a hard look at the nation's image of its race relations — and at the sources of information which helped to shape that image. Despite all that has b: n said in the past few years in print and over the airwaves about our "crisis in black and white," not enough has been said. Equally important, the right things have not been

The disastrous summer of 1967 has provoked a belated concern with the role of the press in race launched, for example, by the Community Relations Service of the U.S. Department of Justice, by President Johnson's National Advisory Commission on Civil Disand by Senator McClellan's Senate Subcommittee on Investigations. I hope and expect these analyses, plus the internal soul-searching of the press itself, will produce constructive changes. For changes are long

Indeed, our racial crisis is so often called the product of "a breakdown in communications' that it is a wonder people are only now beginning to take that meta-phor seriously. The understanding gap, the breakdown of communications between the Negro and white has reached crisis proportions revealed in a recent poll by Louis Harris: 45% of whites consider "outside agitation" a major cause of riots, but only 10% of Negroes agree; 49% of Negroes cite "police brutality" as a factor in the riots, but only 8% of whites agree, and so forth.

#### THE UNDERSTANDING GAP

	WHITE	NEGROES
CAUSE	BELIEF	BELIEI
Outside		
agitation	45%	10%
Police		/ 0
brutality	8	49
Joblessness	34	67
Inadequate		
housing	39	68
Inadequate		
education	46	61

More Walls Than Bridges

To date, the media have built more walls than bridges between the white and black communities of our cities. Though harsh, that presumption is necessarily raised by Harris' equally harsh statistics. It is also the judgment of a num-

ber of other independent observers.
Robert Conot, author of the
brilliant chronicle of the Watts
conflagration of 1965, "Rivers of Blood, Years of Darkness," reports that the Lost Angeles black population "had not expected that the news media . . news media . . . would present a fair and impartial report of the Negro viewpoint. They never had. That was one of the great and long-standing gripes." The Negroes of Watts, Conot says, think "the white press . . . ignores Negroes except when they commit crimes (and) slants what stories it does print . . ." The Community Relations Service of the U.S. Dept. of Justice has reported that, "In the opinion of some field observers, the media was the single most important factor in helping to build tensions in some communities . . ."
The report concludes: "The phrase, 'the white press,' must cease to come so easily to the lips of the Negroes. The challenge to the

discomforts of whites caused by

news media is whether it can do

more than chronicle the fears and

media themselves. I bring no more | zled by all this criticism. Many of them likely regard themselves as having been in the forefront of the fight to bring racial justice and harmony to a nation in which, as President Johnson once observed, "Emancipation is a proclamation but not a fact." And justifiably so.

In the early 1960's, the media, especially the tv networks, laid bare for all the nation to see the full story of racial inequality and repression in the south. Without the media the civil rights struggle in the south could not have seared the nation's conscience as it did. Birmingham and Selma would not have become symbols of national shame and catalysts of sweeping federal legislative reform.

Occasions like Birmingham and were moments of great service by the press — and great courage. For their bravery, representatives of the media earned the hatred of bigots. Cameras were smashed. Reporters were beaten.

But now the same people who watched their cameras smashed by white extremists in Mississippi, are getting the same treatment from black extremists in Watts, Newark, and Detroit. What does that prove? As a lawyer I would have to say, of course, that it proves nothing. But I think it is indicative of a pattern in the press coverage of race relations.

Okay Down There

When the racial crisis was cen tered in the south, the national media performed the invaluable function of "opening up" what one southern dissenter termed "the closed society" existing in communities all around the south. National magazines, newspapers, and especially broadcasts said to the nation and to southern communities themselves local media had no stomach to say. The results were spectacular.

When the racial crisis moved north, the national media, most of which operate out of New York and Washington, may have lost a bit of its appetite for getting to the truth beneath the surface of things, no matter how disturbing that truth turned out to be. Suddenly, the challenge was close to home. As James Farmer has observed, in what may be only a slight indulgence of the politician's license to exaggerate. "The northern press is favorable to demon-strations in the south and the southern press supports demonstrations in the north."

And so it happened that the national media performed, better in the south than the north, the function of informing communities of facts too disturbing for the local press to report or even to notice.

Some Exceptions

There have been many exceptions. There was a remarkable series of indepth studies of race elations in individual cities produced by the Wall Street Journal's enterprising staff over the past summers. There have shining examples of quality local coverage of the local racial situation; the L. A. Times caught with no Negro reporters on its staff during the Watts explosion of 1965, has since corrected that defect and consistently provided its readers with hard-hitting stories on the conditions in Watts. In since the 1966 riots Cleveland, there, WKYC-TV's news reporters and cameras have frequently been dispatched to the scene of com-In San Francisco, tv station KRON has run a series of docu-mentaries on race relations in the Bay area. There are many others deserving of commendation.

But by and large, the record of the media, both national and local. has been much less than it might have been. Each city which experienced an outbreak of violence during the past summers was in its turn altogether shocked by the event. Everyone said, "It can't hap-pen here." Everyone believed that 'we" treat Negroes well, whatever the case may be in the south or in other urban centers in the north. In my judgment the extent of surprise in each community is a measure of the failure of its news

Local editors may be indignant 

race problem" with at least impartial judgment. But as Chicago Daily News executive editor Law-Fanning has reminded us, the local editor will not protest so much when "he knows — if he cares to face himself with the fact that his own fashion page or his own society page almost never shows a Negro face.

It's not enough to report the Negro as "news" — as a "disturbance" — as a "problem." We need to have more studies lithe Wall Street Journal's series and NBC's Summer 1967: What We Learned. But even more than these efforts by national media, we need local self-analyses for local circulation. And even more than documentaries and essays we must blend into our daily diet of programming and news reporting the real-life trials and triumphs that tell the story of city schools, buses, tenements, public housing projects, and the offices of welfare officials. We have to do it every day, with 30 second and minute spots, with daily reports, and — yes — in serials and soap operas, on the fashion, society, women's and sports pages.

Ben Holman, formerly with CBS and now with the Justice Department's Community Relations Se.vice, has offered some specific suggestions:

"Have what it's like to be seven years old, and black, in a slum school? Have you ever tried to find out how a young, unskilled Negro husband tries to provide for his family? Have you ever thought about the aspirations of a Negro teen-Do you know what soul food is? What do know about the myriad block clubs and organizations in a ghetto community? What real ly goes on in ghetto pool rooms? Do attitudes of Negro youngsters about sex differ from those of whites? What is the meaning of the ritual of those store-front churches? What does a young Negro father tell his son about being black in America? Why are there seemingly so many tarerns in Negro neighborhoods? What are the latest in-group jokes in the ghetto? There is a fascinating world of humor, pathos. aspirations. tions, toil, heartbreak, violence and joy right under your

The import of this challenge is The media must get the Negro's side of a story — not just that of the Welfare Dept. or the Police Chief. The media must concider more self-education in the problems of the Negro: many, many more jobs must be made available for Negroes by "the white press." But especially must the media let the people their conditions speak for them-selves, not just through the "filter" of a responsible "spokesman" or reporter. If you talk to the leaders but not to the followers, you don't have the whole story.

For a riot, though mostly misery, is also a form of communication. A riot is somebody talking. A riot is a man crying out, "Listen to me, Mister. There's something I've been trying to tell you and you're not listening." But it is an expensive way of communicating. Last summer alone cost 130 dead, 3.623 injured, \$714,000,000 in property damage, and a quantum leap into the pollution of the atmosphere of race relations. There are other ways for the people of America's cities to talk to each othercheaper ways, happier ways. And those ways involve your micro-

Mr. Holman has spelled out a recipe for filling what NBC called "the greatest single need in America today" — the need for com-munication between blacks and whites. This is, as I said at the beginning of this article, a need only the media can fulfill. And, more precisely, it reflects an emergency which ultimately only local media can meet. The time has come to transcend apathy, pride, and even political pressures. It is, as Newsweek trumpeted in its sensitive & sensible 23 page editorial on the agony of America's cities, "a time for advocacy,"

Robert W. Selig chairman of the film industry testimonial for Sher-

#### **Puerto Rico's Casinos**

Continued from page 3 ==

mittee is headed by Gaspar Roca, have various contracts; the gov-Bank) and extends to his present casino merely pays a set gradu-involvement in the Dorado Hilton atcd fee for its license. association with the International Investment Co.

-all released to the pressstated without pulling punches that organized crime was already entrenched in Puerto Rico in the of prostitution and drug trafficking. It further suggested: We face a real impending danger" that such activities could well be extended to gambling as a matter of Mafia SOP (standard operating procedure).

#### 'New Gambling Law'

Shortly, therefore, as if to provide official governmental firmation, Fomento Administrator the hotel." Rafael Durand announced he had submitted to the Governor's office the draft of "a completely new gambling law" that would phase out licensed casino operations in licity Nevada gives its countless Puerto Rico. "This new gambling law, if enacted." he said. "would make Puerto Rico's gaming regu-lations the strictest in the world -even stricter.'

Durand went on to tell the press: "It would put teeth into the law of games of chance to prevent any possible penetration here by underworld elements . . Total duration of casino grants or licenses would be for 10 years and no more, under our proposed amendments," he said. "Licenses would after." not be renewable there-

(A new casino law is indeed being prepared for presentation to Commonwealth legislature early in 1968. But the idea of phasing out gambling here in a decade has been quietly abandoned.)

Soon after (March 17, 1967) the Commonwealth Senate's Commerce & Industry Committee stated publicly that its investigation proved there is "no evidence of infiltration by the underworld in island casinos." The Committee's report stated that there is. in reality, only a "grave threat of such infiltration in the future."

Meanwhile. negative tourism publicity linking Puerto Rico casinos with Mafia operations con-tinued to make "good copy," particularly in resort areas (such as Miami) competing with Puerto Rico for U.S. and Canadian tourists.

Three factors contributed to enhance the importance and the amount of space given this matter

in the press:

(1) The publicity and consequent pressure placed on criminal elements in the Bahamas and the Las Vegas gambling centres. There is some fear that these elements will look to Puerto Rico as an alternative base of opera-

tions.
(2) The swiftly developing economy of Puerto Rico. Tourism represents 25,000 jobs, a net income to our economy of \$60,000,and an investment of \$150,-000.000. These figures are linked to the fact that both gambling casinos and the Mafia make lively

(3) Casinos are a major element in the operation of the San Juan resort hotels.

Casino profits generally defray tions would soon phase-out Puerto Rico as the "entertainment capital of the Caribbean.

\$25-30-Mil. Annually

The Commonwealth Treasury estimated by tourism professionals who watch the wheels, the pasteboards, and the little cubes -week in week out—that the annual gross income of Puerto Rico casinos is between \$25-\$30,000,000.

All casino licenses have been issued to hotels with the exception of the Flamboyan, where the Flamboyan Club had a license be-fore the hotel was built and a separate operation continues to control the casino. In the case of the Caribe Hilton, the profit split for rill C. Corwin on Jan. 9 at the Beverly Hilton Hotel, sponsored by Los Angeles Variety Club, Tent 25. Chairman of the studio divithe casino is the same as for genal, one-third. Other hotel casinos motion pictures.

a dynamic business executive. His impressive career may be traced back to Fomento (he was director the government has no involveof the Puerto Rico Development ment, such as El San Juan, the

It is estimated that 95% of all onal Investment Co.

The eighth report in this series Rico cross the threshold of one of the dozen casinos now op-erating—"at least to take a look," officials say. Approximately 70% of all tourists step up to a table and actually play, according to unofficial estimates.

Director of the Gambling Division George Moll reports directly Tourism Hector Director Pineiro, who, in turn, reports to Fomento head Durand. Casino licenses are issued directly and specifically to the hotels. The casinos are considered "part of

Puerto Rico is the only place, other than Nevada, under the U.S. flag where casino gambling is legal. But unlike the splashy pubround-the-clock gambling parlors, Puerto Rico hotel operators are forbidden (by Gambling Law No. 221) to mention the fact that casinos exist here in their sales promotion brochures and/or consumer advertising. Word-of-mouth publicity is all the casinos get-by design.

makes the rounds of casinos regularly. But he assigns government employees clothes inspectors) to each of the eight San Juan casinos, two more in hotels in Dorado, and others

in Ponce and Mayaguez.
Three basic games are offered here—blackjack or 21, roulette and dice. Chemin-de-fer is permitted but is not popular in Puerto Rico. Slotmachines are strictly verboten inasmuch as they can be manufactured so that the house can regulate the payoff mech-

#### Strict Regulation

Inspectors start things rolling shortly before the eight hours of play which conclude at 4 a.m. Casino managers, assistant managers and croupiers are Government-trained and licensed, but employed by the hotels or concessionaires. Their licenses are renewed annually on the basis of conduct and health. Croupiers about 425 now working) take a half-hour break after every hour at the tables. They also rotate from game to game.

Casinos are required to have \$25,000 cash on hand when opening for the evening.

There have been no holdups in the casinos since they opened funder Government supervision) in 1948. Liquor is not served, and doormen will not admit persons carrying drinks. Cameras are also off-limits.

While inspectors have the authority to suspend or close a casino, it has never yet been done. Dice is the most popular game, but women prefer roulette. The limit at the dice table is \$30. The wagering limit for roulette is \$10 for individual numbers but various combinations are allowed. blackjack, the limit is \$100.

It is generally believed officials of both government and commercial interests in the tourism industry that the new gambling law being prepared "tighten the regulations ling plaints about housing, consumer practices, and other sources of practices of practice might conceivably slither into business here. It is specifically believed by Tourism Director Hector Pineiro that: "The revised and updated law will serve to re-Dept. refuses to release figures mind everyone of our determina-concerning casino profits. But it is tion or condition that would smear the reputation Puerto Rico has established as the most honest public gambling centre in the

#### Bartlett 'Stud' at Fox

Sy Bartlett has been signed to produce "The Stud" for 20th-Fox, the first effort at that studio for Bartlett in 17 years. The property, an original script by Bartlett and Harold Jacob Smith, is described as a "contemporary Western." Despite the provocative title, 20th

25. Chairman of the studio division is AIP prexy James H. Nicholthirds and the Hilton Internations subject not previously explored in

#### Cole Porter-He Was A Funny Man

By SAMUEL STARK

when his wealthy grandfather, who owned extensive holdings in Insmall boy to a high hill, and waving his hand, said, "Someday this all will be yours." To which, Porter, regarding the dour landscape, answered, "I don't want it."

Cole Porter had a great sense of humor, reveled in practical jokes and could toss off a one-liner, or write wit into his lyrics with the greatest of ease, but he was totally unable to tell a funny story. Down through the years that I ably, he got it wrong, fumbled the punchline and told the story so badly that he would give up in despair. The times, I was present, when he attempted a funny story to a group the outcome could be downright embarrassing, as he would blush, stammer, and quite often miss the point entirely. day, I explained that when he told a joke, I endured the same uneasiness as watching a favorite nephew enact the role of Macbeth in a highschool performances. He countered with, "Were you expecting John Gielgud?"

(In George Eells' bestselling biog on Cole Porter, "The Life That Late He Led" (Putnam's), the index shows that the songsmith's longtime friend Sam Stark is most pro-lifically quoted. This person-ality closeup on the Tin Pan Alley great reflects that intimate relationship.—Ed.)

However, on recounting true happenings, or telling funny anecdotes on the foibles of others, he could be superb. Also, natural humor developed between him and ssociates. On one occasion, ne wired his agent, Louis Shurr, for pernnission to use his name in a for permission to use his name in a lyric. Shurr, too well aware that his name rhymed with fur, wired back, "If you use it with dignity." Cole answered, "Forget it. I'll use Charlie Feldman." Shurr's quick reply was, "What rhymes with Feldman?"

No Subtle Kid, He

Often, his humor was bitter. friend asked if he knew a certain composer, to which he replied, "I know him well enough not to like him." Another time, when greeted him." Another time, when greeted by a well-known female columnist. who said, "Cole, we had been great friends, now you avoid me. Why don't you like me?" He replied, "I

don't know . .. I just don't."

Porter liked gags and gadgets.

At one time, I gifted him with a bowtie containing tiny bulbs that would light when operated from a button attached to a wire that ran down the sleeve. Watching the re-action of the beholder in a swank bar or restaurant gave him no end of fun and he used it endlessly, until we ganged up on him with this one, and at a certain dinner party, by pre-arrangement, we all wore bow ties that lighted.

When he complained that waiters in restaurants ignored him, his elaborate tombstone, on which, in wife, Linda, gave him a gold addition to the name of the dewhistle on a chain. He used it one ceased, was inscribed, in gold leaf, whistle on a chain. He used it one evening at the Pavillon, in New 'Died, age 17, on July 15, 1957' York, and later explained, "Soule and in equally large letters, "He did not think it funny and Laters." did not think it funny and I almost favorite table

Restaurant, in Los Angeles. The food was excellent, all at the table were old friends and with too many to Cole. A week later I received An unofficial Washington news cocktails and the wine flowing a telegram asking me to airmail everything was most convivial. Suddenly, I heard Porter say to a wire requesting 50 prints. I sent him the negative. complaining of the service." At once, our table received all kinds of unwanted attention. Later, I asked Cole why he had singled me out and his reply, was, "I wanted some butter."

Porter loved and practiced practical jokes. He once shipped, at and several weeks later he showed great expense, from Los Angeles, me some excellent portraits of five atrocious, life-sized. con-himself. I agreed that they were crete geese, with orange-painted great and Cole added, "Yes, but he bills, to Linda, in Williamstown billed me for them." (Mass.) along with a card bearing

San Francisco. (Cole Porter had me drive him there Surely, the first humor indicated and photograph him, in front of the Cole Porter had me drive him there said, "Wait. I'll ring for a servant." Cole Porter, must have been damaged house, along with some police who were on duty. He had the photo blown up to a 8 x 10 diana and Illinois, drove the then glossy and airmailed to Linda [Mrs. Porterl, in New York with a note reading, "Hope this won't embarrass you and your fancy friends, but the wire services picked this up when I called on Mickey to offer condolences." Of course, Cole didn't know Cohen.

Often his practical jokes misfired, as the time he sent to a woman friend, who was sailing for Europe, a bon voyage gift consisting of a more-than-life-size concrete knew him, when told a joke he en-joyed he would often say, "I need that for a dinner party tonight, space reserved for steamer trunks, I'll tell it back to you." Invari-but during a rough sea, the statue toppled over and broke the leg of the recipient.

> He enjoyed overplaying the playboy role. One afternoon we were driving to the beach, along Sunset Blvd., and passed several workmen resting on a bank, who had been engaged in landscaping the roadside. Porter glanced at them superciliously and demanded, 'How dare they not be working!

> This sort of thing amused him. One summer evening we were having dinner in the garden of the Huntington Hotel, in Pasadena. Suddenly, an arrogant and very drunken woman staggered to our table and snarled, "You're not Cole Porter." He regarded her cooly and answered, "You are quite right, madam," and pointing to me, "He is Mr. Porter." I stood up, while Cole calmly ate his dinner as I endured the ranting and mutterings of the woman until the headwaiter appeared and led her back to her table.

Quite another time, we were having dinner at a club in New Or-leans when a woman approached our table and gushed, "Oh, Cole Porter, I never thought I would ever get to meet you. May I have your autograph for our daughter? You're our favorite composer and we think 'Tea for Two' is the best song in the world." Cole handed his signature written on a menu and gallantly said, "It's my favorite too. I wish I had written it."

#### No Thomas Edison

There was a certain helplessness about Cole. He always claimed gadgets, locks, tools and zippers never worked for him. This led to all sorts of complications in his life. Fie called me late one evening to drive over for a nightcap. ing to drive over for a nightcap. It tried to beg off, but finally gave in until he successfully lured me with, "We'll have a smack." When I arrived the servants had all retired, but there was a open bow of cardings on the har. While presardines on the bar. While pre-paring our drinks, Porter had a curious smirk on his face. Finally, he said, "Aren't you going to ask me how I opened the sardines?" how I opened the sardines?' I admitted that I had thought of it. Well," he explained, "I struggled with the damned can until I finally had to give up, so I called for a taxi and when it arrived I paid the driver to open them for me.

If he enjoyed something, he wanted his friends to share it. I was in Acapanzingo, Mexico, about 10 years ago and one day while visiting a cemetery, I spied a rather Drove the Truck for Delaware Punch." When I asked the reason wire requesting 50 prints. I sent Johnson is considering an Under-

telephoned and asked whether he would be permitted to take pictures a culture center in Saigon, of Porter in his home. Cole agreed

-4

Invariably he asked friends to explain the New Yorker magazine cartoons to him and I used to annoy him by giving the explanation as though to a small child. I would say, "Moses means Robert The picture shows Central

ark. That's a rowboat, etc."
Porter was not at ease around children. His complaint was, when introduced, "They always stand on my freshly polished shoes." When he was living in Brentwood, Joan Crawford phoned and asked could she bring the children to meet him. He agreed and was seated by the pool when they arrived. "They were extremely polite and beautifully behaved," he told me later, "As they were introduced the girls curtsied and the little boy placed one hand across his chest and the other behind his back and bowed. However, when I indicated my little dog, Pepi, they curtsied and bowed to him also.

#### **Underarm Movies:** Pith of Things?

By SAUL KAHAN

Watch out, Hollywood! Back to the farm, Godard! America has finally come up with its own, home-grown, bona fide artistic-type cinema movement—Underarm Movies.

Underarm should not be confused with Underground, its fore-Underground directors sometimes used specific camera setups and changed lenses, in conventional subservience to technology. The Underarm moviemaker exercises a freedom heard of in film history. He simply straps a camera under his arm, turns it on, and goes about his daily routine, stopping only to re-wind and load film.

finished movie is shown unedited. The result is a cinema, freed from technical fidgeting. and free to capture the random mystery of life in motion, to express the existential meaning-lessness (i.e. meaning) of the everyday parade Underarm gets

to the pit or pith of things!
The habitats and habits of the filmmaker thus play a more important role than ever in this most intimate of all cinema schools. Places of work and play, home and hangouts, friends, family and sex partners are all before the ever-ready, chest-level eye of the Underarm lens.

Andy Poreon, the ingenious artist, has just made a film by playing cameras under each arm and running them simultaneously. and running them simultaneously. Both films will be showns at the same times, the left projected on top of the right on Mondays, Wednesdays, and Fridays, and vice-versa on the remaining days

of the week.

Time magazine reports: "Underarm directors have gone out on a limb to limn to the limit the musclebound banalities and lin.p ligamentality of the modern world."

Says Ramparts: "An inventive variation in Underarm shooting has been developed by Ronald Reagan, governor, actor, and leading artiste in the West Coast School of Reaction Painting. Crea-Another trick of his was to blame a guest. One evening, he gave a gala dinner at Perino's Postsurant in Los Angeles. The

> leak handed out at a recent press conference says that President arm branch of the American Film Institute, in an effort to reestablish good relations with U.S. intellectuals. A further rumor says LBJ will set up a branch of the

Walter Lippman, in his monthly cocktail chat, has voiced strong me some excellent portraits of himself. I agreed that they were great and Cole added, "Yes, but he great and Cole added, "Yes, but he Lippman says all overseas-under-timed me for them."

#### NATE SPINGOLD-SPUN GOLD

By RICHARD CONDON -

Locarno.

The world is not even. A bestselling novel is patronized amusedthe cognescenti who will eagerly pay scalpers enough money to set up a small neighborhood library for two seats to a bestselling play and enough to establish a good-sized town library to acquire a bestselling painting and yet here and the revulsion period for any am-not even a bestselling novel-

But, on the other hand, I am no longer a film company press agent and I do live in empyrean splendor 700 feet above Lake Maggiore and wear a watch which has a cog which waits four years to nudge the rest of the works to make them show February 29th on every Leap Year and, in a way, I owe this to a gentle man of elegance and wit who kept good nature within the fustian of the day-to-day fillum business; the late, memorable Nate Spingold.

Although he never knew it because, like almost all spiritual transmogrifications nobody (including me) recognized it when it happened, he commissioned what could be called in fillum terms, a preview of my attempts at a first novel.

As Lyndon B. Johnson told the nation on November 17, 1967, "It is essential that Uncle Sam must keep her word." For me, Uncle Sam kept her word. She hit me over the head with opportunity and reaffirmed that it was my turn to have a shot at the sort of thing which is known to happen "Only in America."

Mr. Spingold had retained my services as an independent contractor, apart from his staff at Colum-Pictures, to work far in advance on the merchandising of a fillum called "The Loves of Car-It starred Rita Hayworth and had been made perhaps because Miss Hayworth's appearance in another film having a bull-fighter, "Blood and Sand," had earned so much for another company. The film had been "adapted" (hehehehehehe) from the novel by Prosper Merimee so, in the course of my journeyman tasks, I rode a train to Cleveland, to call upon the Newspaper Enterprise Assn. which circulated among other things, 30-day serializations of the books of the day to more than 600 newspapers at the rate of 1,000 words a day. No one would care to estimate how many millions upon millions or dozens upon dozens read those 1,000 daily words but all of them, all millions upon millions of them, would be hit by the 30 repetitions of the title of the film which would run daily in 18-point type across the newspaper pages, and that was what our meanings were all about.

NEA agreed that Prosper Merimee had been a sound novelist. However such changes had been made in his work to achieve the film adaptation (heheheh) they had to have a novelization more consistent with the stills from our movie which would accompany the serialization. There was a solu-tion. If I could persuade a "name" novelist to novelize the screen adaptation of Merimee's novel, the newspaper syndicate would be happy to publish the result for 30 18-point days.
Nate Spingold was delighted and

I felt no shame at all to be chosen to offer this prize to some established moveliet. Several turned are bound to score at the boxlished novelist. Several turned me down. Hemingway and Faulk-ner would not answer the phone, women's service magazines at last agreed (I thought) to accept the commission. NEA approved the choice of Miss Kerr at once. Spin-gold was more delighted. Time, which passeth all understanding, passed.

One week before the newspaper syndicate deadline I telephone Miss Kerr to ask when I might pick up the typescript of the novel. "What typescript, honey?" she asked. I cleared my throat and reintroduced myself. I was the chap from Columbia Pictures whose offer of \$1,000 to write a novel based on a screenplay based on a novel.
"Write it, honey?" Miss Kerr answered. "I said I'd sign it for \$1,000."

Narang's philosophy is likened to the sign at in a saloon during

an 18-point title in over 600 newspapers a day for 30 days was a lot of advertising for our movie. He suggested that we persuade another novelist to write the novel. Even I demurred at the practicality of this because there was only six days before the deadline and novelist, no matter what we paid, would need to be twice that. "All right then," he sighed, "so you will write it."

I knew I hadn't heard him correctly, I was unable to close my gaping jaw and this must have signalled something so he ex-plained our position. "Miss Kerr plained our position. "Miss Kerr will sign it, right?" he asked. I nodded like a hand marionette. "But she won't write it. But we have a tremendously valuable opportunity for the picture." He touched the front of his \$400 suit gently. "I don't have the time to write it. And you certainly don't write it. And you certainly don't expect Harry or Jack Cohn to write it. Therefore, you must write it.

The odd thing about the fillum publicity business is that I cepted his reasoning as fair logic. It just made sense, that's all. If one had to write 30,000 words to get four words repeated in 600 newspapers' daily for 30 days then what could be more logical?

They gave me the boardroom and three expert stenographers. We began on Saturday morning. I sat with the script in my lap and dictated impassively. Every few hours a girl would bring a take back so that I could make the corrections which I felt Prosper Merimee might want made. stopped at 7 p.m. and resumed on Sunday morning. Despite the fact that one secretary had red hair and very good legs we finished at about 1 p.m. on Sunday afternoon. I never did read the final copy but I checked every one of the 30 days of NEA mat sheets to make certain that "The Loves of Carmen" was spelled out across the land-in 18-point.

There are other arts than just art, of course. In fact there are more arts than you and I have ever dreamed of, Sam.

#### India's Censors

Continued from page 4 =

be between Pussy Galore and Bond, or Krishna and Kamala, is forbidden on the Indian screens.

Narang and the entire Indian film industry feel that this is ridiculous. They want censors to begin allowing stars to begin with perhaps a peck on the cheek, then work towards a romantic kiss in later films.

The Indian film industry has been criticized by none other than President Zakir Hussain who complained there was too much glamor and not enough realism coming from the studios at Bom-

bay.
"I agree that films with a message should be made," Narang said. "We have famines, blackmarketing, hoarding, struggling al opportunism, and for political even fist fights in the legislatures in India.

office. But we are not allowed to truths and realities in our films. If we do, our pictures will never see the light of the projection machine.'

Narang takes exception to the criticism of the film industry by recent film forum seminars in Bombay and Delhi.

"I am baffled at the attack on filmmakers from journalists, critics and artists," he said. "They are supposed to know our film inintimately, and what

our problems are.

"Iney praise the experimental filmmakers on the Continent, but will they deny that these films present sexual relations frankly? The nude-wave is devouring filmdoms of the world, and it began with the

Narang's philosophy is likened a fictious name and a message that read, "These will be elegant the "Audrey says" or "Knock, around your pool."

The day that Mickey Cohen's mor. A friend once attempted a home, in Brentwood, was bombed, "Knock, Knock!" on him and Cole occupy the Paris Cinematheque.

The day that Mickey Cohen's home, in Brentwood, was bombed, "Knock, Knock!" on him and Cole occupy the Paris Cinematheque.

The day that Mickey Cohen's home, in Brentwood, was bombed, "Knock, Knock!" on him and Cole occupy the Paris Cinematheque.

The day that followed was one of the thousand examples of why Nate Spingold was a classy fellow indicated beyond the point of dispatching a battalion or two of film buffs to occupy the Paris Cinematheque.

The day that Mickey Cohen's more appreciated or understood the never appreciated or understood the U. S.

What followed was one of the thousand examples of why Nate Spingold was a classy fellow indeed. I brought him the news. He thought about it. He said that to blame the linding that the U. S.

The day that followed was one of the thousand examples of why Nate Spingold was a classy fellow indeed. I brought him the news. He thought about it. He said that the U. S.

# INTERNATIONAL FILM TV-FILM AND DOCUMENTARY MARKET

THE "5 CONTINENTS
TROPHY" FOR CINEMA FILMS

The International Film, TVfilm and Documentary Market (MIFED) will hold its seventeenth Cine-Meeting from 18 to 25 April 1968.

This Film Market is reserved solely for producers, renters and distributors of feature and documentary films for cinema and TV presentation.

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2 GRAND AWARDS FOR TELEFILMS

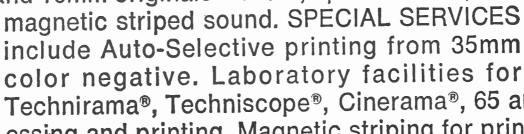


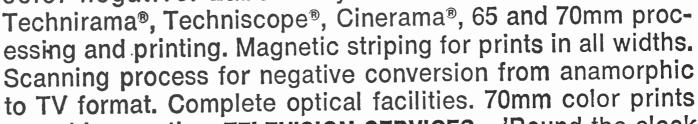
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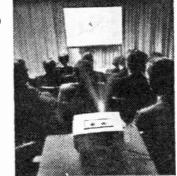
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Greatest Name in Color

#### Saigon: 'Paris of The East'

Continued from page 4

the boondocks in tab versions of Trouble is, he hasn't got the hips musicals or go on "handshaking" to swivel.) tours. In either case they are out where the action is and it can be rough. For confirmation check Bob Hope. Recently Martha Raye, touring with "Hello Dolly," arrived in a jungle outpost in the Mekong

These Orient Delta area when all hell erupted. She cancelled the show and spent long hours in the emergency wards as the wounded were brought in. The old bromide should be altered to read "have guts, will travel.

**PICTURES** 

The service men also get good movies, books, checkers, whist (you heard me), pingpong and similar fare to get their minds off Claymore mines, boobytraps, mortars and other presents designed by the Vietcong and Hanoi and donated to relax em forever. Not to mention lice, rats and malariacarrying mosquitos.)

#### Nothing Like a Dame

A lot of hardworking, self sacrificing people bring all this to our and the boys really appreciate it. However that Sea Bee with honest larceny in his heart, Billis, said it best in "South Pacific" as he and his men paced restlessly up and down the stage belting out that haunting refrain, "There is Nothing Like a Dame."

This "relaxing entertainment" lack is supplied my the several hundred bistros scattered throughout Saigon and environs. These traps refer to themselves as "clubs." The decor is some form of exotic Oriental with dim lighting and the inevitable jukebox swinging softly. What they are, are bars, And what goes with bars? Right! Bar girls.

These comely little dishes come packaged with mostly long black hair and soft black or brown eyes. They ply their trade with an air of unsophistication bordering on innocence. But there are no better B-girls in the world capable of separating a man from his cash, with a sixth sense for recognizing that the vein has played out and moving on to a new one.

The Saigon bar girls work day starts at midmorning because of the 11 p.m. curfew for Americans. You can see them just inside the door looking wistfully expectant, Later, as business becomes brisker, they are no longer used as a lure. The approach is, slip in beside the mark and say, "You make me lucky. You buy me a drink, please." That drink is tea, dubbed Saigon Tea and comes at \$2 a throw. The conversation is soft and warm. Just as the hapless imbiber of rotgut thinks he's getting some-where, the IBM machine working behind those soft eyes tells the doll it's time to move on.

It is possible after a few visits to meet one of these chicks after work, particularly if you've given the impression of more substantial resources. But this has got to be a calculated risk, with a more than even chance that you will wind up on the losing end of one of the many variations of the old badger game played with great finesse by these gals up to, and including, getting yourself killed.

The City Fathers a few weeks ago decided to close up the bars. The proprietors made no noise. They didn't have to. About 2 or 3.000 of the estimated 80,000 very gainfully employed B-girls staged a protest at City Hall, mostly in stretch pants yet. As of now, no word from the Hall.

#### Restaurants

numerous stops for putting on the feedbag. About a dozen are good. These serve either Chinese or French dishes, occasionally both. One of the very best is the Guil-laume Tell William Tell) a Swiss restaurant serving French food. You figure it out. All the gastronomical delights have astronomical prices which only the wellheeled 'locals," mostly wealthy Chinese, can afford.

Of the 30 or so night spots only about a dozen are worthy of at-tention offering Oriental enter-Nipponese, Philipine, Thai and Vietnamese which run to acrobats, jugglers, magicians and singers. The favor-East Asia Elephant Boy bills him-self as Elvis Phoung, after his idol. and garlicy. The theatres are not the industry!"

The top billing goes to the dancers. Never mind that a lot of the other acts are real pros. The bonifaces know what brings in the

These Oriental Torso Twisters are always advertised as "performing exciting dances." The ing exciting sensational sexy dances." The opinion of this Oriental Ogler is that this billing is on a block at the newspapers along with the name of the joint and only the name of the artistes is added. As of this reporting one of the clubs features "A Top Famous International Star from Germany" performing that sexy terpsichore. Her pix reveals that, addition to the sexy dancers' uniform, she works with an ostrich feather fan. Smart girl. It gets warm in the tropics.

Many of these acts double in two clubs and are duly advertised by both joints. One enterprising place has added a tea time Saturday and Sunday attraction.

The leading niteries are Quoc Te (International), Bong Lai Paradise), Van Canh and Maxim's. The latter is the top spot in town, hands down, with a very good show and better than average Chinese and French food. No cover and dinners are reasonable, at \$6.50. The catch is you get clob-bered with the drinks at \$5 per drink. And to Maxim's a drink is a drink is a drink. Coca Cola is \$5, Jack Daniels is \$5.

#### Film Houses

Saigon has several good movie houses playing mostly American film with a sprinkling of good French, Italian and Japanese product. Cholon, the Chinese sector, prefers melodramatic films turned out by the Indians and Chinese.

There are 16 legit houses in Saigon: six big ones and 10 smaller ones. When a show takes to the road it can play 14 houses throughout the Republic.

The leading playwrights in the modern vein are Ha Trieu and Thu An. Among other efforts they turn out a lot of comedies.

The two top actresses have their own companies. No. 1 is Miss Kim Chung and crowding her is Miss Thanh Nga. They present both modern drama and the traditionalstyle Vietnamese opera.

Which brings us up to the most popular entertainment in Vietnam -Vietnamese Opera. It is estimated that up to 80-85% of the populace prefer Viet operas. No theatrical company could exist without a big repertoire of operas.

They are beautifully and colorfully costumed and played in the style of the 10-20-30 melodrama. You have never witnessed such

scenery-chewing in your life. You can tell the good guys from bad guys by their eyebrows. The bad guys eyebrows go up at a 90 degree angle. Ditto the bad gals. The bad guys also feature, for positive identification, long mustaches that droop down at either corner of the mouth. A straggly beard is optional.

The sneers are haughty; the laughs chilling; the looks, fierce; eringing, soul-shaking: ering, oi vey; the figh suffering, fighting, somering, the dueling, loud stomping; the dying, drawn out; and the comedy, broad slapstick. The comics are adept at all the

tricks of their trade with some of the longest takes ever practiced and they milk those laughs.

At a recent performance, the top "The Paris of the East" has banana came on,worked through the scenes and exited like Ben Blue with that swift gliding dance, making with asides and bringing the house down. The villainess wreaked her vengeance on the heroine and used her not inconsiderable wiles on the hero a la Theda Bara; heaving bosoms and tearing of hair. She also had the sex appeal of that star of the

The theatres are packed and the performance runs four or five hours. If a couple of the players are mortally wounded, why there's an hour right there because they have an expository scene to get off their chests, to music yet. To fortify themselves for the long per-He warbler of Variety's South formance, the audience bring in East Asia Elephant Boy bills him- goodies and snacks, very peppery airconditioned. Smell-o-vision has been added.

Whether you understand the language or not the operas are a good evening's fun.

Show business in Saigon is played with a background of bombs, mortars, VC girls darting about shooting people and similar wartime sounds. It's been this way for 20 years and the shows go on.

#### It is to Laugh

Continued from page 4 =

top through the depression years. These are the easy-to-find items.

But there are dimensions to his character that won't be so easy to excavate from the dim mists of the

He was amused by his inability to shake the "yes-men" who in-evitably appeared around him. He often tried to show them he was aware of their timidity and reluctance to make decisions of their own until they knew his opinion of a film, a story or a performer.

In the sunset days of the silent era he had been concerned with a favorite player who was becoming less of a favorite with the fans. Thalberg decided a change of pace was needed. He abruptly switched a type of role for William Haines from the lovable juvenile to a brash, free-wheeling delinquent youth, an anti-hero, almost a vil-

The film selected for this experiment was a comedy, "Brown of Harvard" and when it was ready, he called his studio executives to his projection room to see it. He took a seat by himself in a front row. His staff spread out behind him, watching him as much as they watched the figures on the screen. He was silent, as his custom, concentrating. showing no visible reaction to the broadest comedy scenes. So, no one else in the room reacted, either, Director Jack Conway and titlewriter Donald Ogden Stewart, hoping for laughter bordering on hysteria, wished they were a thousand miles away — straight down!

#### First Half Good Too

Around the halfway mark, the The lights went on in the room while repairs were made. No one spoke, Slowly, Thalberg turned to the two suffering creators, "If the rest of this is like the first half," he said, deliberately pausing to look at the expectant faces hanging onto his words, "you fellows have got the comedy hit of the year."

When the picture resumed, the room rocked with laughter. Walking out after the screening. Thalberg winked at Conway and Stewart and said, "These fellows only seem to find the last half funny, but I liked it all the way!

He enjoyed ribbing his family of executives. There was the time when tennis champion Frank Shields tried acting and became a member of the studio's contract list. Among other things, it qualified him for entry into the annual Motion Picture Tournament. One noon, producer Bernie Hyman showed up in the executive diningroom attired in fashionable tennis clothes and breathless with triumph. Proudly, he announced that he had reached the finals of the doubles.

"Who's your partner?" asked Thalberg.

"Frank Shields," replied Hy-

The unanswerable question in this era of guts, guns and girls is whether the titans of the past could keep step with the present. Thalberg had a tolerance for violence and sex, with a dedicated desire for quality, "Audiences will reach to the sky for quality," he said, "but they won't stoop over." He emerged from a preview one evening after witnessing a film he felt to be in bad taste. The audihad howled at it but he sensed it to be an embarrassed response rather than one of en-joyment. However, the producer was ecstatic and approached Thalberg hopeful of getting compliments.

"Great, isn't it?" he asked. "You've got a smash hit," smiled Thalberg, then added, "A **Thespers Gone Politicos** 

Continued from page 4;

taken on a "theatrical" tone. The has given more freshness and un"primaries," for instance, are no derstanding of our way of life, different than "out-of-town" tryouts. New Hampshire matches

the lighting—and worse than all, the "dumb audience," which is now the "voter" to them, when 

'Be Themselves' For a Change

Then again, in all fairness, why shouldn't people of the theatre go in for politics? "Take the life a successful actor. Most of his adult life, in the theatre, he's always been "someone else" in his portraval of someone else. many cases, he's played some character far greater than he himself hoped to be. True, a false world he's lived in, because good actors really "live" their parts. True also that ordinary, untalented citizens think they are "Napoleon" but do not get paid for playing the part. Back to the point: Successful performers, whose lives, in the main, is the following of a script. When does he "become himself" and play that to the hilt? He seems to have found the answer-go into poli-

He certainly plays to a larger audience, even if he isn't a hit with the voter. And certainly gets to inhale more fresh air, speaking to outdoor rallies. One night club actor, who rarely saw the outdoors, took his first hike in the country. After he took a deep breath, one lung said to the other: "That's the stuff I've been telling you about!"

Campaigning for votes, to win a job in Washington, is a bit different than calling on agents, to get a role in a play. Hope that these actors, turned politicians, do not feel this about their political sponsors; how the actor felt about his agent when he wrote this in his will: "I want to be cremated and 10% of my ashes thrown in my agent's face!"

California performers have been hitten by the political-bug more than any other state. Murphy-Murphy-Reagan-Shirley Temple. of three winning is not a bad percentage. For Murphy and Reagan in office, it must be said that they are a credit to their high positions. Can never be said of them: "Don't call us, we'll call you!" But the citizenry did "call them"—and are proud of its choice. As Senator and Governor they write their own scenarios, for public approval. And get front-page press notices—and not in "theatrical" columns.

Comes the question—is there a trend? Will it really catch on? Columnists and even brother thespians are writing and kidding about this business of actors going into politics. In America anything can happen—and it is happening.
A few more performers making good as senators, governors and even president, and the "kidding" will halt. They can be taken seri-ously. That is, if they don't take themselves too seriously. start propounding ideas of how to run the world; and strut across the Senate floor, in Shakespearean stance—and revert to "actor" new life and vaster audience, that speech in Congress-and when he the maintenance-construction de-

woke up, he was. However, the days are over when they are. Many of these hinter-landers probably never read that line in Shakespeare's "Henry IV":

Strets Should Telman just what stream at the Metro Toursonic, has been appointed manager there.

Donald Emmert, manager of the Midland Theatre and downtown

tors have brought a new verve to nueva has shifted from the Emastagnant way of political conbassy to manager of Empire One, tinuity. Who, though not in office, Beckner's former spot.

outs. New Hampshire matches
New Haven or Boston.

Actors turned politicians sure
know how to put on a lambasting
campaign. What a training, in
their earlier theatrical days. Panning the producers, the orchestra
the lighting—and worse than all,
the "dumb audience," which is of interesting their constituents, they do not win. What they said about another actor, now goes for his political opponent. Dialog such as this: "To me, he's a pain in the trances."

who certainly need a lift these days. Yes, "all the world's a stage"—with more "exits" than "entrances."

#### **'Boy Meets Boy'**

Continued from page 3 a

ranging comments, with and/or without the shock quotient, but the fact remains that female impersonation, in Britain, commands a distant history, ranging back to selves to comedic effect, "Charley's Aunt"-nowadays a rather tame entry - has shocked people into guffaws for a number of years, and the spate of comedians who still bewig themselves for British video stints continue to surprise the casual visitor.

In British legit, the fine line of distinction-if that is the proper word-between drag stints in plays and homosexuality and homosexua impersonations has often been a tine one, and the works of remote and recent local playwrights offer eloquent, elegant but evident testimony up to this day.

There's more than one example on British television as well to ri-val the "Some Like It Hot" drag stints by Jack Lemmon and Tony Curtis, notably those by a talented Dick Emery, whose female emulations are providing the BBC with some of their more yock-ful seasonal moments.

sonal moments.
"Drag," as a National Theatre program explains, stems allegedly from the fact that costumes dragged along the ground, but the contemporary fact remains that such bisexual exhibitions are becoming on house became more and coming or have become more and more acceptable, and no longer is a James Fox singled out for scorn (or psychoanalysis) because of his distaff stint in "Thoroughly Modern Millie," while transvestite performers, such as Danny La Rue, have become London night belt luminaries with high laugh and entertainment quotients and nary a pruriently sensitive word directed against them.

For the casual visitor, the AC-DC aspects of certain segs of the British provide a vicarious offbeat thrill, but fact remains, as legions of moppets who are currently (as in the past) laughing at the bewigged and beskirted comedians impersonating the gentler sex in countrywide pantomimes of seasonal popularity with nary a Freudian second thought will attest, transvestism or whatever you call it is an ingrained and basically inoffensive facet of the local entertainment scene. What problems, susceptibilities and what not are raised in other countries are another mat-

#### **Durwood Shifts Execs**

Kansas City.

Durwood Theatres has made again. Or become bored with this some shifts in managerial assignments her "Lucky for you Louis Mayer didn't want to be in the tournament," said Irving.

he doesn't see, but who can see ing its city maintenance and construction office. James Leroy has shifted from the Metro Theatres, chipe's knob Remember the one without the chipe's knob Remember the chine's knob. Remember the one where he headquartered as suburabout the Congressman who dreamed that he was making a office with Robert Shuman, head of partment.

Russell Beckner has been shifted the actor and stage were held from the Empire One Theatre, in low estate by the hinterlanders. where he was manager and super-Not too long ago, by no stretch of imagination could they see an "actor" making the laws of the lambda of the laws of the laws of the lambda of these lambda

"Invest me in my motley, give me supervisor, also has taken over the leave to speak my mind."—the Jester speaks the truth, for his Moore, formerly with the circuit, Performers of note, whether they be comedians or dramatic active be comedians.

#### 'Heat' Wins N. Y. Critics Best

United Artists' race-angle murder mystery "In the Heat of the Night" was the surprise winner of the 1967 "Best Picture" award of the New York Film Critics, which was voted last Thursday (28).
Rod Steiger was chosen Best Actor for his performance in the

film, with the Best Actress nod going to Edith Evans for her playing in "The Whisperers" (Lopert). Mike Nichols was named Best Director for his work on "The Graduate" (Emb). Screenplay prize went to Robert Benton and David Newman for "Bonnie and Clyde"

1967's Best Foreign-Language Film was adjudged Alain Resnais' "La Guerre Est Finie," being released by Brandon Films.

#### Wonderful World of Show Business And Variety Clubs International

London.

It is my considered opinion that nothing is more calculated to projeot the image of show business than the work of the Variety Clubs International.

Variety is established in America, Canada, Mexico, Ireland, Israel and Britain, and in all these countries the aggregate membership of 12,000 is almost entirely derived from the entertainments industry and its ancillaries. All work to sick, handicapped, distressed and otherwise underprivileged children, pooling their personal resources and influence to achieve the common end.

The impression held by too many members of the general public is that show business is peopled peopled by loud-mouthed, publicity-seeking executives whose world is confined to Cadillaes, Rolls-Royces, private jet planes, a succession of wives and mistresses and champagne-drinking in a haze of cigar smoke, and who, one way and the other, indulge in an erotic, exotic and thoroughly selfish existence.

Variety is doing a fine job in eradicating this impression.

Through the work it is doing, it is demonstrating to the peoples of many countries that show business has a heart, that it is genuinely concerned with the welfare of the less-fortunate young, that it is compassionate in both thought and

As evidence of this, take a look at just a few of the things undertaken by Variety Clubs Int'l.

tained hospitals, orphanages, homes, playgrounds and summer camps. Over 200 "Sunshine specially constructed to transport handicapped youngsters, are in service to the benefit of scores of bhousands of boys and girls. Each year free film shows are provided for 110,000 children. Many new youth centres have been and are being built in working-class areas. Hundreds of thousands of dollars is given each year for research into children's diseases. Remedial pools for spastic and polio youngsters have been nanced. Surgery and artificial limbs have been provided for amputees, and surgery for hole-inthe-heart cases.

I would stress that in only one year—1966—nearly \$15,000,000 was raised by Variety Clubs for these and similar causes.

The Variety Clubs tour of Amera and Canada by the Duke of Edinburgh in March, 1966, not only engendered vast goodwill publicity but raised \$1,100,000 for the local charities of the centres Prince Philip visited.

Next March, with the help of Ralph W. Pries, president of Variety International, Earl Mountbatten of Burma is to engage on a similar tour. Lord Louis, an ex-Viceroy of India, a gallant and distinguished Royal Navy officer and an uncle of the Duke of Edinburgh, will visit Vancouver, Minneapolis, Pittsburgh, Philadelphia and New York. It is quite certain that his visit will create immense publicity and raise a huge sum for children's charities. The money will be devoted to local causes, bearing the imprint of show business.

Who can possibly deny that this doesn't help to give the entertainments industry a new and better image?

None of this would be possible without the help of persons of good will and good heart. Sherrill Corwin, president of NATO,

Bob O'Brien, of M-G-M, is to chair a dinner in his honor in New York.

Some time ago I visited Israel to establish locales for "She" and while there investigated the possi-bility of a Variety Tent being formed in that country. The result was that on Nov. 5 we inaugurated the Variety Club of Israel. Over \$250,000 was subscribed by show business personalities in America, Britain, Ireland, Canada and Switzerland to the new Variety branch, which in addition was given 23 "Sunshine Coaches" by wellwishers. Both money and vehicles will be at the disposal of Arab as well as Israeli children. In my view this may well be the start of a new understanding between the peoples of the Middle

While my production program for Hammer Films continues to grow. I still find the time-and am indeed delighted and privileged to do so-to preach the gospel of Variety. I believe this international organization, despite what it has done and is doing, is merely on the threshold of a breakthrough to vast projects encompassing millions of children throughout the entire

Through the columns of this publication, I make an earnest plea to producers, directors, exhibitors and distributors to join our ranks. If they do, I guarantee they will enjoy the same inner satisfaction as do all of us who work for this humane cause. At the same time, they will be striking a powerful blow for the industry, internationally as well as nationally.

I can find no better way of end-There are established and main- ing than by quoting Abraham Lincoln: "A man is never so tall as when he stoops to help a child."
Will you be one of Variety Club's tall men? coln:

#### 'Zhivago,' 'Man & Woman' And 'Blow-Up' Dominate

By GEORGE MEZOEFI

Swiss exhibitors and distributors had no cause for complaints in 1967. This has been the year of longruns and high grosses, although the fact remains that a mere handful of pictures is responsible for these heartening boxoffice results while a much larger number just tags along or dies completely.

This lucky handful, however, does better than ever. Take Metro's "Doctor Zhivago," for example. In little more than a year, this entry has been seen by almost 1,200,000 Swiss-which, consider-Switzerland's pop 5.700,000, is surely phenomenal. "Zhivago" ran for a total of over 150 weeks in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne alone.

Then there was Claude Lelonch's "A Man and a Woman," released here by United Artists. This may almost be termed the Swiss sleeper to end all sleepers. A modest-budgeted "artie" entry, it caught on through boffo word-of-mouth, coupled with fine reviews, and held on for a smash 40 weeks at the Wellenberg in Zurich, totaling 77 weeks in the five key cities.

Very impressive grosses were also registered by Michelangelo voonioni's "Blow-Up" (MGM) h even broke house records in

ie cases. Beside the boxoffice cleanup, this Cannes prizewinner accomplished another rare feat: Corwin, president of NATO, accomplished another rare feat: opened doors to us which hitherto it united the usually hard-tohad been closed. Jack Valenti has please Swiss scribes into a chorus now become familiar with Variety of sweet harmony, with unanimousand its work and I am thrilled that | ly rave reviews.

#### HIPPIES OF 1987 CAN'T SAVVY YOUTH By HAROLD FLENDER

When you get to the Haight-Ashbury section of San Francisco, you can't miss them. They are in the streets all over the district—hun-dreds of them, just strolling along. smiling at the sun, or sitting on stoops and against storefront windows, wearing beards, beads, sandals, kurtas, smiling at passing their underground psychedelic publications, or their beads, or simply asking the tourists for a handout.

Will it last - Hippedom? The phenomenon is only five years old. Will there ever be The Son of Hippie?

I couldn't help but wonder as I wandered among them what the scene might be like 20 years from

#### 20 Years Hence

So it's 1987. And we're still in the Haight-Ashbury section of San Francisco. And the older Hippie has grey in his beard and his Hippie wife wears sandals over her Supp-Hose. And coming towards them are a young tourist couple. But wait! They seem to know the Older Hippies. They seem to know them very well-very well, indeed! The young girl, conservatively dressed with a below-the-knees tweed skirt, says, "Hello, Mother. Hello, Father."

"It's hello, you mother," corrects the mother.

"This is my mother and father," cays the young girl to the young man standing alongside her. "We love you, baby," says Mama

Hippie.

"Love, love, love!" screams Papa Hippie. "We sure believe in love! You dig love?"

"Pleased to meet you," says the young man, extending his hand. Papa Hippie blushes, as though the young man had used foul lan-

#### Real Oblong

"What's wrong with you?" asks Mama Hippie of her daughter. "Look at the way you're dressed. You ought to be ashamed, wearing shoes. If you can't go barefoot, at least wear sandale."

"And where are your beads?" ks Papa Hippie. "And your asks

"My fiance," explains the young girl, looking at the young man, "doesn't like me to dress that way. important, I don't like to

dress that way anymore."

Mama Hippie faints, but Papa Hippie catches her before she falls and revives her by sticking her with a Leary-for-President button. "You mean you are engaged to that?" asks Mama Hippie.

Blow-Up' Dominate

Switzerland Pic Biz

ECORGE MEZOEFI

Zurich.

That "asks Mama Hipple.
"The mere idea of being engaged is so repulsive," says Papa Hippie. "And to a square that wears a suit and a tle!"
"To think," moans Mama Hippie, "how we worked and slaved to do the right thing for hom we worked."

the right thing for her-all the clothes we never bought her, all the baths we never gave her, the thousands of Rama Krishnas we chanted day and night."

"It's much too much for me," complains Papa Hippie. "Too much, too much, too much! I can't face it. I need a trip! Give me some acid, quick!" He turns to the young man. "You got any acid,

"We do use various acids in the

asks Mama Hippie, a hopeful grin

creeping over her face.

"Absolutely not." explains the daughter. "He means he uses various acids, such as sulphuric acid and hydrochloric acid, in his work.

He works as a chemist."
Father Hippie is crestfallen. You mean he works for a living? I can't take it! Do you at least have any pot? Can you give me a couple of joints?"
"I don't use any drugs," says the

young man. "Not even aspirin. "We don't take any stimulants," adds the young girl. "Not even

coffee or tea." "And no hard candies," comments the young man, "Bad for the teeth."

"And we're going to bring up our children the same way," says the young girl, "after we get mar-ried." ried.

"Have you no shame?" screams the father. "Must you mention the word 'married' in front of your l parents?"

#### Unique Capitalistic Yugoslavian Resort

By NEIL MORGAN

Sveti Stefan, Yugoslavia. The road twists along chalky cliffs as the Adriatic shimmers far below. There is a sweeping curve and then it is there below you: a medieval island village, its gray stone ramparts beating off the sea. its burnt tile roofs vying to surmount each other toward the bell tower of the chapel at its loftiest point.

This is Svetl Stefan, the most remarkable resort of Yugoslavia—and one that must rank on any world list of unique resorts. The island has become a hotel.

Connected to the mainland only by a narrow arc of beach, the village was built up in the 15th century with booty in one of Yugoslavia's occasional victories over the neighboring Turks.

For several centuries it served fortress. From its battlements, coastal residents fended off pirates. For a time it was captured by pirates, who used it as a base to roam the Dalmatian coast. Then became a quiet fisherman's vil-

1952 there were only families remaining on Sveti Stefan. In those days travelers could drive long miles over pitted Yugoslav roads without passing another car or finding a town large enough for good overnight accommodations.

Then President Tito, who had broken with Stalinism four years and was absorbing more than \$2-billion dollars in U.S. aid and even some advice, began to lay plans for promoting tourism in

On Tito's orders the state began to build homes on the mainland for the fishermen's families of Sveti Stefan. ("The island was in ruins," said Miso Brailo, the suave general director of the resort. "We for the first time.")

The restoration of Sveti Stefan took eight years. The cost and the frustrations must have been immense. But when the resort opened its doors in 1960 there was no exterior evidence to suggest that it was not a flawlessly restored medieval village.

Yet within the fortress walls the houses had been turned into 116 nearby Milocer. suites, each with private bath and telephone. Immense water heaters in each bath insure hot water, which only now is becoming commonplace in Yugoslavia's best hotels.

Because high tides flood the beach that connects Sveti Stefan with the mainland, a dike approach is just now being completed. But it will not accommodate cars. Sveti Stefan will retain its old island feeling.

#### The Hard Way

It is still relatively inaccessible. Americans reach Svetl Stefan most easily aboard one of the twiceweekly Pan Am jets to Belgrade, continuing aboard a Yugoslav Air Transport Convair to Titograd, and then taking a car for the final leg of the journey.

A porter lugs your bags up into laboratory," says the young man, the maze of stone stairways and fortress walls. The hotel office is ical Co. voted last Wednesday (27) "You mean you do turn on?" set inconspicuously in the low to approve a proposal to merge the house. are handed a massive key and the Herbert J. Siegel was named chairporter leads you around a wall and up a cobblestone path. Tiny numbers appear on great doors open-ing off the paths. The hotel is a steep one. Your porter is breath-

Orange trees, heavy with fruit, brighten nooks between the old houses, and geraniums bloom from terraces. Black iron light fixtures project from foot-thick stone walls to light the narrow paths. Shutters offer privacy and add to the scent of mystery. After dark you cross the island twice searching for your house, teased by dead-ends and roundabouts.

To the seaward are reefs and smaller islands. Behind, on the coast, is a wide sweep of mountains known as the Montenegrin littoral. At the lower levels they are rich green with pine and tall slender cypress. Higher, ghostly has assets of \$91,000,000; B-M has ash-colored mountains dominate assets of \$28,000,000, much of it all. "The color of a bruise," Re- Chris-Craft stock.

becca West once wrote of them. But then she amended her judgment to "no color."

Whatever their color, these are the towering mountains of old Montenegro, the stronghold for centuries of a people who have fiercely fought domination of any kind-from Roman to Venetian to German and even now to Russian.

Now one of the six Yugoslavian republics. Montenegro lost its valleys to the Turks but never mountains. For centuries these mountains were the only unconquered area of the Balkans. are inhabited by the largest men of Europe.

"If you send an army into those mountains." a German commander is reported to have said during World War II, "it will starve to death. If you send a battalion, it will be hacked to death."

#### Sophisticated 'Proletarian'

An incongruous remnant of prewar Montenegro near Sveti Stefan is Milocer, the summer place of the late Queen Maria. It is now a hotel, also under the direction of Sveti Stefan's Miso Brailo—who is a member of the Yugoslavian Communist Party.

At Milocer and Sveti Stefan. Brailo has played host to Sukarno and Sophia Loren, but Americans rank first in tourist numbers. Very few Russians vacation in Yugo-slavia: they feel more at home, Yugoslavians like to say, in Bulgaria or Rumania.

Brailo's operation here is socialist in origin but capitalistic in manner. His rates are the highest any hotel in Yugoslavia-up to \$28 double in season, as compared with Belgrade's best (the Metrowhich has a top rate of \$13.64.

Sveti Stefan offers drink, food were providing these poor families and service that are comparable with electricity and running water to that of firstrate Western European hotels. For dancing, during our visit, there was a trio from Belgrade that offered a modest approximation of The Beatles.

> Back in Belgrade the Communist Party flag flies. Up in the Montenegro mountains, tall worriors still pursue deadly vendettas over cattle or insults. Royalty is gone - perhaps forever - from

> But in the old walled fortress of Sveti Stefan, if you wish, you may sip American bourbon with a New York steak. If you care to listen, the Communist manager will tell you how his employee profit-sharing plan seems to him quite comparable with the U.S. stockholder system.

He is a rogue, you tell him, and Sveti Stefan always was famed for its pirates. He laughs in glee, and together you lift your brandies to toast all pirates everywhere.

#### Chris-Craft, B-M **Boards Vote Tie**

Boards of directors of Chris-Craft and Baldwin-Montrose Chemman and prexy of Chris-Craft and three additional B-M execs 'Lawrence Barnett, C. Leonard Gordon and David Linowes) were elected to the board of the boat manufacturer and tv-station owner.

Baldwin-Montrose had gradually accumulated 35% of the Chris-Craft stock over the past year, and Siegel and B-M prexy James Rochlis were already on the board. Baldwin is the former owner of talent General Artists Corp. agency, and was involved in an unsuccessful attempt to win control of Paramount Pictures prior to the takeover of that company by Gulf & Western.

It is expected that control of Chris-Craft by Siegel and his allies will lead to a major expansion into the leisure-time field, possibly involving pix production. Chris-Craft

#### Munich Films' Youth Angle

[They're Germany's Offbeaters]

कैकिकिकिकिकिकिकिकि By JOHN KAFKA की किकिकिकिकिकिकिकि

Munich.
Though filmmaking takes place all over West Germany, most of that done by the avant-garde group of young filmmakers is done in Munich and its vicinity. Of the Promoter Type of the Promoter T 20-odd pictures so far written, produced and directed by the so-"jungfilmers." most were made here. So will be most of the 18 avant-garde items which at the time of this moment are planned, being lensed or completed but unreleased.

A substantial number of these "angry young men" of the Ger-man cinema as well as the producers who back them (such as Houwer and Horst Manfred Adloff) have their actual as well as artistic home in this city. True, most famous company of young filmmakers, Edgar Retiz and Alexander Kluge's Akademie fuer Filmgestaltung (Kluge's "Yesterday Girl" was shown last fall at the N.Y. Film Festival at Lincoln Center), is actually located 150 miles away in Ulm. But many of their features are shot here, such as "The Seventh Army" and one with the tentative title of "Science Fiction One," which "Science Fiction One," which purports to view the country's youth through the eyes of someone from outer space.

Finally, Munich harbors the agency which is the most im-porant financial backer of the young filmmakers' movement. is Kuratorium Junger Deutscher Film, a governmentsponsored agency, which grants front money to the tune of \$75,000 in the form of a loan repayable only if the picture shows a profit. The balance of any film's budget must of course be raised by the producers, but a few films have managed to be made for less than \$75,000 and so have not had to go beyond the initial grant. The average cost of a "jungfilmer" pic, however, is more like \$200.000—still a rather modest expenditure and made possible only by their preference for shooting on actual locations, recruiting the cast from among promising newcomers, and cutting every conceivable corner. Incidentally, all but one of the films released so far have been able to pay back the \$75,000 to the Kuratorium.

#### Government Aid

To qualify for government aid, the proposed film must be "a young filmmaker's first try at a non-documentary full-length fea-ture." The word "young," however relates less to age (no applicant. in any case, has ever been more than 34 years old) than it does to a "young" view of life. Ever if this means advocating rebellious nonconformity, the Kuratorium, which is an outlet of the Federal Ministry of the Interior, will under no circumstances exercise any influence on a film's subject matter. Its declared aim is simply to foster a Grman "new wave."

Some of the pictures which have been backed include Kluge's "Yesterday Girl," Reitz's "Meals." Poland's "Cat and Mouse." Senft's "Tender Run" and Schaaf's "Tattoo." All but the Senft effort, which was generally considered. which was generally considered mediocre, have copped international prizes and made inroads on world market—two things which rarely happen to German films by older talents. Future projects to be backed by the by Rudolf Noelte of Kafka's "The Castle" with Maxilmilian Schell (Another backer of this is Yank distrib-exhib Walter Reade, whose Continental Films will handle in the U.S.—Ed.), Jean-Marie Staub's Bach film "Contata," Rainer Bach film "Contata," Rainer Erler's "General Frederick" and Herzog's "Fire Sign" and George Moorse's "Year of the Cuckoo." Kuratorium include the filmization

less") Schloendorff and picked up other of his w.k. previous films is roundings.
"Little Angel." He's doing seven Dromola

some of his past films are Ulrich Schamoni's "It," Franz Josef Schamoni's "It," Franz Josef Spieker's "Rough Rider Inc." and Adloff's own "The Golden Pill." On the immediate agenda is a utopic yarn, "The Gray Pope."

For the record, some other 'jungfilmer' achievements are, besides "Toerless," Peter Schamoni's "Closed Season for Foxes" and his brother Ulrich Schamoni's Again." Munich-produced films, though of lesser interest, are Michael Verhoeven's "Pairs," Eckhart hoeven's "Pairs," Eckhart Schmidt's "Super Girl" and May Spils' "Come to the Point, Darling."

spots have been closing down for those months. Bunratty is alone trying to span the year without a closing down.

McK answe be caught."

In Philderested after

If some of the films mentioned herein have garnered worldwide attention, it is not because their makers hankered after world markets or imitated foreign successes. Rather it is because they stated their own problems and those of their generation in a cinematic language which was relevant. There's wide variety of technique displayed in these pix—everything from outright realism ("It," "Toerless," "Every Year Again") to "Every Year Again") to stream - of - consciousness expressionism ("Yesterday Girl," Meals"). "Cat and Mouse" and Tattoo" are among the most complex: they show things on screen which did not, do not and probably will never happen but which their heroes subconsciously wish to happen.

Thematically, the "jungfilmers" display a common denominator: they are young people groping for way out. Out of what? This is what they do not know. Sometimes they assume it must be West Germany's social structure which they want to escape; sometimes, the world's warmaking tendencies; sometimes, their country's still-unconquered Nazi past. When a hero of one of these films discovers an exit, it is undoubtedly a "wrong" one: suicide ("Meals"), murder ("Tattoo"), narcotics, protest for protest's sake, complete nihilism.

It all sounds rather depressing. However, the insight, sincerity and professional skill with which many of these young filmmakers picture existing conditions usually give their work a strong and posi-tive appeal.

#### Shannon Airport

Continued from page 3

port Authority got into the act quickly, using it as a gimmick to attract tourists. "Live like a attract Lord," the ads read. Adding a bit of show biz, fixing air travel tickets so that a stopover in Shannon costs nothing additional, (with minimal charge for the castle drop-in) they found that they could lure enough customers to pay off.

doing pretty well. About 40,000 Lady!

customers this year tells its own story and explains why at least two more castles will be added

Lady!

My doctor states flatly that cigarets are deadly! Cites the case of a chain-smoker who broke his Also why Air France has just with cigaret coupons! added a one-a-day Shannon stop You could always on its Paris-New York hop.

Bunratty Castle, dating back to longer, and die laughing! the 13th Century, is the showplace, on a two-a-night basis. Fancy banquet is dished out in alleged authentic style at a \$7 all-inclusive fee. Seven gals and vision shows and the films "Good a boy, beautifully costumed in regal style, sing songs throughout, regal style, sing songs throughout.

Besides his Kuratorium-backed crop ("Tattoo," "Professor Columbus"), producer Rob Houwer has turned out the multiple-prizewinning "A Degree of Murder," directed by Victor ("Young Toerbess") Schloendorff and picked un like having their like havin

Dromoland Castle is the most Jan. 15.

has been turned into a hotel, with all possible modern comfort, though with the ancient walls and turrets carefully retained or rebuilt. No banquet or show here, but some minstrels in the "Abbey

Mark E. Andrews (a former U.S. Secretary of the Navy) owns Knapogue Castle, which dates back to 1450. Here he offers one of those fancy banquets, with of those rancy banques, entertainment consisting of a one-hour bageant, staged by Barry Idran Gozov's "Blood Craze."

Other Examples

As for Horst Manfred Adloff, ome of his past films are Ulrich

Hour pageant, staged by Barry Cassin of Dublin show biz. proproduction, lighting being especially good. Tabbed at \$8, all-

inclusive.
Danguaire Castle changes pace bit, show consisting of literary chat, reading of poems, reenactment of bits and pieces from Yeats, Synge, O'Casey, etc.

hotels in the vicinity new, including an Inter-Continental, all playing near-capacity during the antics of a woman driver," stopped only long enough to buy some medicine.

In West Warming the ing near-capacity during the season. That's the big rub, weather. months of the year and all of the spots have been closing down for

#### Air Pollution

Continued from page 4 =

on to complement the latest fashion-it's called mini-Mum!

Remember the good old days, when if a lady saw a mouse, she'd pull her skirts up?

The word "mini" is creeping into our vernacular. People in St. Paul now refer to their rival twin city as "Mini-apolis"!

Then there's the oil-rich Cherokee Indian who facetiously refers his backyard swimming pool as the "Mini-Tonka." But that gag was only good for a mini-ha-ha!

In this cold-and-sniffle season, harried doctors tell lady patients: "I'm a busy man; when you come for the flu shot, wear a mini-skirt!"

My wife's part English; ask her weight and she'll devaluate her pounds by 14%.

Shirley Temple lost! Must have been a Margaret O'Brien backlash! Weren't the Robbs Republican? LBJ isn't losing a daughter, he's

gaining a vote!

The LBJs are certainly getting involved in show biz; Nov. 4, "Hello Dolly," Dec. 9, "Bye-Bye Birdie!"

How can we be sure Geo. Lincoln Rockwell is dead? Maybe he's hiding out in Argentina.

Politicos like to pick running mates so that one has charm, the other, experience. Remember the Roosevelt days, when one man had

Gov. Reagan hired Pat Buttram as a gag-writer. If this is a trend.

Just saw a magician whose act is strictly up-to-date. He saws a woman in half, then the bottom half walks off in a topless evening gown!

my whe since I broke her aim on Jan. 5, 1950.'

In Clarksville, Tenn., Judge William B. fined his wife \$2 for driving without a license, fined his mother-in-law \$5 for driving with-

Dean Martin warns: "Don't drive while drinking! Today's traffic could sober you up!"

I'm writing a modern novel about a guy who stutters. Wait'll the Supreme Court sees those seven-letter words!

Hollywood wives are beginning There are now six authentic to think twice about divorcing an id-time castles in the vicinity, actor husband. They could be old-time castles in the vicinity, actor husband. They could be all offering entertainment, and all blowing their chance to be First

to the list within the coming year. neck while skiing. He got the skis fessional mindreader.

one that's one silly millimeter

#### FOX SIGNS PAIR

Jim Fritzell and Everett Greenbaum, cowriters of over 350 tele-Neighbor Sam" and "An Angel In innocent, explained to the judge: My Pocket," have been pacted by "I knew I did something wrong.

(most of them) like having their directed by Gene Kelly (who has ion of the Circuit Judge as he for the world by Universal. Anpicture taken in the ancient surother of his w.k. previous films is roundings.

"Hello, Dolly" to helm first). The
writers will report to McCarthy on
practice.

#### **Court Shorts**

Continued from page 4

better or for worse."

In Mt. Clemens, Mich., when police asked Melvin R. why he was driving his car on the sidewalk, he muttered: "I'm too drunk to be on the street."

age. Richard C., 21, said his wife told him she was 24 years old when to he married her but then he found out she was 10 years older than he was.

In Knoxville, Tenn., after their cars collided, William B. and Milburn II. were freed when they told the judge that the only drinks they had had were a couple of nips while waiting 45 minutes for the police to show up and investigate the accident.

In Toledo, ticketed for illegal parking, motorist Thomas B. explained that he had become ill

the judge to explain why he ignored a policeman's signal to stop It gets pretty rough about three and instead snapped off his carlights and sped away, motorist Paul McK answered: "I didn't want to

> In Phildelphia, Luther B., arrested after he escaped from the House of Correction, explained that when he had tried to get medcal treatment, the prison physician and said, "Get out!"

In Nashville, charged with drunkenness, Vernon S. was asked by the judge how long it had been since he was last in the city jail, promptly acquitted when he replied: "One year, six months, seven days, 12 hours, 10 minutes and three seconds."

In Denver, charged with stealing two suits from a store, Elmer B. explained that he had taken the clothes "to examine them under natural light," tried to elude a female store detective only because "I first thought she was my estranged wife."

In Detroit, when Bennie E. was hauled into police court for drink-ing whisky, insulting women and eating popcorn in a movie theatre, he indignantly protested: "I have never eaten popcorn in my life.'

In Tulsa, motorist Walter M. explained to police why he had smashed into a car driven by a woman ahead of him: "She signaled she was going to turn right, and then she turned right.'

In Laramie, Wyo., a college student waiting in court to pay a park-4, ing fine sat near a group of three Bye men, obediently stood up with them and raised his right hand at Judge Frank Collican's order, was thus sworn in as a new policeman.

In Mobile, Ala., barber Carl B., pleading for a weekend in jail, told police: "I've got a nagging wife . . . I've got ulcers . . . I can't stand the strain any longer . . . Please lock me up.

In Hackensack, N.J., Anthony A. 32, hotly denied his wife's charges that he had mistreated her, told a tip to all candidates: The man the judge: "I never laid a hand on who hires Goodman Ace will win! my wife since I broke her arm on

"Don't out proper license plates.

In Toledo, James H. got six months in the county jail after he was found guilty of hitting his mother on the head with the family Bible.

In Rochester, a jury acquitted William A. of a charge of illegal possession of a dangerous weapon after he testified that the blackjack police found in his desk was a memento given him by his mother 19 years before.

In Memphis, Bill M. was excused from jury duty after he told the defense attorney that he was a pro-

In Nashville, Frank S. M., You could always smoke the charged with drunken driving, appeared before the judge nine days late, truthfully explained why he had missed his first court date: To tell the truth, judge, I was

In Detroit, charged with forging a \$27 check, Dolores M. pleaded

In Chicago, Judge J. H. M. ruled corner.

because she had married him "for that a marriage can't be annuled because the woman lied about her age. Richard C., 21, said his wife

> In Bridgeton, N.J., an abandoned wife does not have to pay for the clothing which her husband wore when he left with another woman, a court has ruled. "Do I have to keep on paying for the very shirt and pants in which my husband ran away with another woman?' Mrs. B. B. asked the judge. "You do not," the judge replied. The suit was brought by a haberdasher.

#### **Berlin Nite Life**

Continued from page 3 🕳 cated in the Kurfuerstendamm

(city's Gay White Way) area. The Old Eden has a capacity of

2,000 and that's about the number of customers it attracts nightly. Like the other Eden spots, it remains open until 5 a.m. There are no closing-hours in this town.

It's a unique type of beatnik place with a variety of gimmicks, ranging from dance contests, striptease pix and all sort of jazz presentations. A big glass of beer just costs 50c and drinking is not compulsory. Eden encourages anyone to enter this spot. He knows, of course, that sooner or later the guest must order something for it's mighty hot and people are often packed like sardines in his saloon's six rooms. The interiors remind of an air-raid shelter during the war. Nevertheless, the whole thing has atmosphere and are always local celebs around.

For those who like night life a bit more on the refined side there is the New Eden Saloon, with upped prices and a necktie compulsory here. Spot features floor-shows and there's "a Las Vegas show" around midnight and a show" around midnight and a "sexy show" at 2:30 a.m. in addition to special striptease offerings in a separate (so-called striptease bar) room. Also, good combes play here and often beauty, singing, dancing, etc. contests are held. This one seats about 400.

#### Eden Playboy

The Eden Playboy Club is his most expensive establishment but local prices are relatively moderate compared to other European cities. Go-go girls and a bathing beauty show alternate with deejays' disco sessions. Recent presentations here had much to do with the current hippie

Biggest and just Big Eden is the local answer to Rome's Piper Club. Capacity is 3.000 but the number of seats is far less. This is primarily a stronghold for the kids who just want to linger and listen to beat rhythms.

Berlin has the enormous advantage of being much less expensive than London and Paris: compared to Paris it's about 75% cheaper unless, of course, one doesn't get into one of several clip-joints.

#### Wants Casines

Eden feels that much more can be done. They should allow gambling casinos. This would foster tourism enormously. could make Berlin a second Las Vegas. Airline tickets to Berlin could be reduced. Also a big variety theatre should be built here at the expense of the state, and so on."

Eden started here as a bartender in a U.S. soldier club some 20 years ago. His activities are manifold. He appears in films and has received, as an actor, fine press notices. He has appeared in local stage plays, is often seen on tv. has become a recording artist, plays the saxophone and piano and often joins his mus cians. He is a linguist, owns a racing stable and has set up his own soccer team, 1.FC Eden.

In all, W-Berlin, a city of about 2,200,000 inhabitants, is said to have about 4,000 night spots. If this number is correct, this means, percentage-wise, a world record. The number includes many of those pub-type beer restaurants ("kneipen") of which quite a few stay open all night. The city teems with these "kneipen" and visitors often show surprise that there seems to be a bierstube on every



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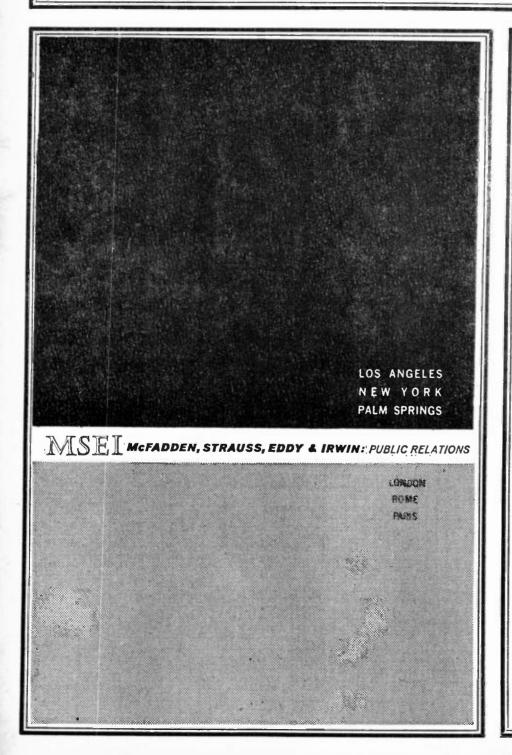
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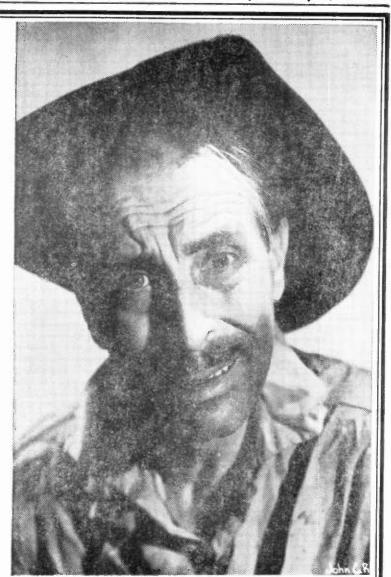
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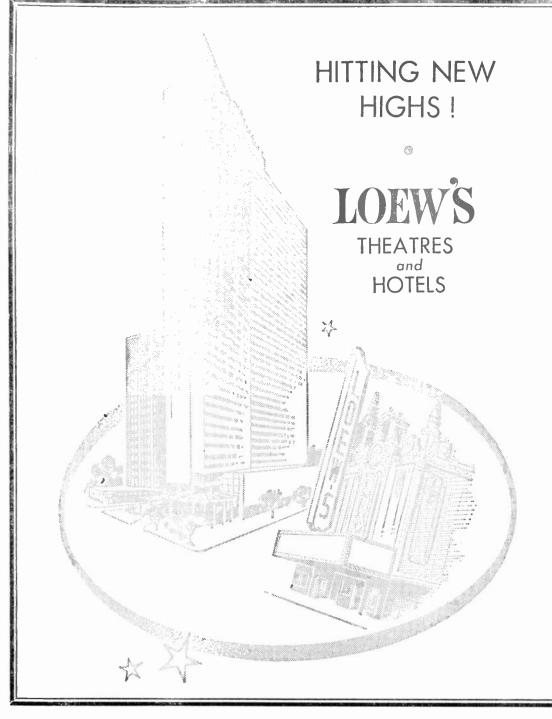
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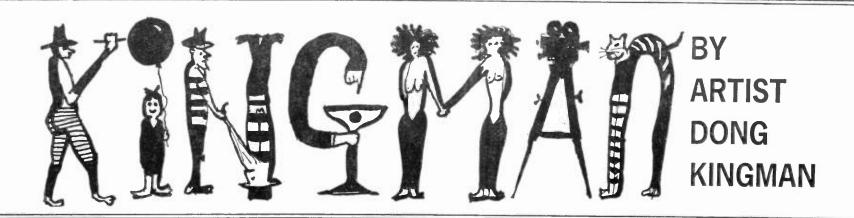
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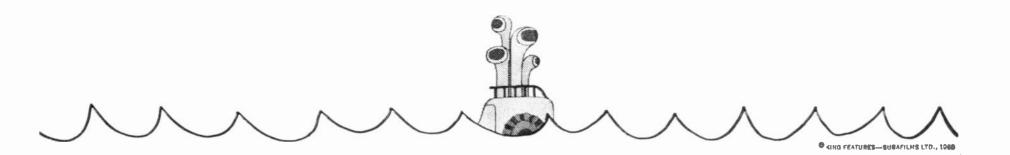
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#### **Gessner's 'Conflict'**

Antonioni's "L'Avventura" (1959), Truffaut in "400 Blows" (1958) and "Shoot the Piano Player" (1960), Godard's "Breathless" (1959), Resnais' "Hiroshima Mon Amour" (1959) and "Last Year at Marienbad" (1961), and others. Cassavetes' "Shadows" (1959) is an early American example of the impromptu approach. Richardson's "Tom Jones" (1962) was composed more on an editing table than a typing desk.

What characterizes such motion pictures is their low-key drama. based on slack character conflicts, though there may be high-key activity as in "Tom Jones" and "Shoot the Piano Player." The disengaged personality—the dissolution of character as a dramatic force—tends to render certain films unreal or abstract. Such passages are evident in Fellini's "La Dolce Vita" (1960), Antonioni's "Eclipse" (1962), "Red Desert" Lettipse" (1962). "Red Desert" (1964) and "Blow-Up" (1966). Robert Rossen's "Lilith" (1964). Arthur Penn's "Mickey One" (1965). Losey's "Accident" (1967). and others. Lucid many others. Lucid moments of exceptional realism and beauty evolve from the impromptu method, and often original experiments

The plotted approach is more commonly employed because character conflicts can be more readily related and intensified. Since cinema is expensive to prepare and produce, though scripts by them-selves don't make budgets, the plotted story is preferred by pro-ducers, actors and their agents, and by most directors. Writers who envision character motivaand interplay write plotted mann's "A Man

plotted pictures

for the universality of conflict. Our bodies are products of evolutionary warefare. "Wherever there is life, there is conflict," wrote is life, there is conflict," wrote is life, there is conflict," wrote implied, witnessed or sensed, in Eduard C. Lindeman, the social philosopher. "Where there is no conflict, there is death." The principles of Yang and the Yin encompass the positive and negative in the world in the principle in the world in the worl encompass the positive and negative in the world, a basic duality, such as time and space, process and form—all inseparable.

Deposition of condict in circumstance of condictions and space process and form—all inseparable.

Deposition of condict in circumstance of condictions are all inseparable.

The process are all of condictions and an end to conden. The process are all of conden. The process are

otted pictures.

Conflict to some degree exists presentation of theme or char- for cinema. This measurement of in both low-key and high-geared acters. Actions that can be photo- conflict is his attitude toward it, stories. There is a biological basis graphed and intensifications that even in contemporary

Depiction of conflict in cinema, his material. He needs place his order."



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READY FOR SCREENING FEBRUARY 1968

#### September Mourn in Retrospect

The Trite and Through—3 Bad TV Seasons In a Row

- By DAVE KAUFMAN

Criticism of made-in-Hollywood vidfilm series is at an alltime high. The criticism consists usually of

targeting Hollywood tv for its lack of originality and quality, and a generally lackluster sameness to the output. Midseason cancellations emphasize there is a basis for the criticism, and it's widely known in Hollywood that there would be many more January changes if the networks had replacements, and if they felt it economical to switch from one film series to another in midstream.

In Hollywood, leading industryites acknowledge that much of the criticism is deserved, but with some justification point out there is far more to the story than what's on that screen.

There are just three stores-the three ty networks. When they insist on ordering, on buying the same old trite-and-true formats, the sagebrushers, the comedies, action - adventure, cops-'n-robbers, the Hollywood producer or production company has a simple, if not happy, choice. He either delivers such product as best he can, or he is out of business.

Not - so - knowledgeable sources have suggested that if Hollywood's creators, producers or production companies came up with ideas for original, different and imaginative series in new areas, the networks would rush to buy them and quality of tv would be upgraded. This is an almost naive approach to the state of affairs in tv.

Hollywood's creators have found through repeated and bitter experiences that while networks may say they want something different, they don't really mean it. What they really want is another "Gun-smoke." another "Bonanza," an-other "Lucy Show," etc. So bereft are the networks of the willingness to gamble on new areas or formats, they repeatedly go into the past, trying to emulate one of the hits of other days.

#### Old Formats Reworked

This backward thinking continues despite the setbacks. the ever-lengthening list of can-cellations pinpoints the viewers' reluctance to accept as something new a revamped format of an old

"Dundee and the Culhane" was bought by CBS-TV last spring principally because it encompassed the bases of two old series—"The Defenders" and "Perry Mason." Take a lawyer show out west, and it's a shoo-in, was the idea. But the Nielsen family isn't that gul-lible, and "Dundee" was gone before the year ended. This imitative trend is by no means confined to Hollywood, however, since it's of network origination. ABC-TV bought "Good Company," a new version of "Person to Person," and that, too, was just a memory by "Company" was a originated series.

Back in the bonanza days of

radio, there was a good series hosted by Bing Crosby, called "Kraft Music Hall." Well, in the year 1967 Music Hall" appeared on NBC-TV's sked as a "brand new" entry. It is not doing well.

#### Networks Play It 'Safe'

the list could go on and on-would make it seem that imitation is the sincerest form of bankruptcy. But does this discourage the networks from clinging to traditional for-Not at all. Last year, one network had several hundred ideas and formats submitted for the 1963-69 season. All but a relative handful were rejected. Why? Because they were imitative and mediocre? No. Because they struck into new and different areas, and the network brass in New York didn't have the desire or willingness to try something other than the so-called "safe" and known formats. So it settled for the usual -cops-'n-robbers, comedies, oaters. This is by no means confined to any single network. It's true of all three, and judging from what is now being prepared for next season, there won't be much, if anything, that's different except for

last fall—a heavy toll for so short | tion in ownership of series, and the period, considering the season didn't start until September. Did a message penetrate to the networks from this? Well, one of the staples being prepared for next fall is the western. What else is being readied for the next 'new' season? Comedies, action - adventure, private eyes, cops, and a sprinkling of sci-fi, Familiar? Yes, and in this instance familiarity really breeds contempt.

#### Pix & Specials

Network chiefs in New York are aware of the sagging draw of series, even if they won't admit it's because of the sameness. So what has their answer been to the drop in ratings? Buying up of old theatrical films, and scheduling of a record number of specials. The specs-most of them-have proved not so special, and are a shortterm bet at best.

There is no endless supply of oldies, it might be added, and consequently the networks are buying time when they buy pix. They delaying the inevitable day of decision, of a return to original programming. What happens when they virtually empty the vaults is something the webs would rather not think about, even though that time is not too distant.

Because of the shrinking supply of pix, CBS and ABC have gone into production of theatrical films themselves, a move which has brought about an investigation of the situation by the U.S. Justice Dept.

So along with their dropping ratings and profits, the networks face still other potential migraines -investigation for allegedly monopolistic practices. In addition to the probe by the antitrusters, there is underway an investigation by the House Subcommittee on Investigations to determine if monopolistic practices are being followed by the networks, particularly in relationship to their participa- they don't think so.

increasingly untenable position of the indie producer in Hollywood today. Because an indie doesn't have the financial power to weather the rough shoals of vidpix production today, he has become a vanishing breed.

Whether investigations these Justice Dept. and from the Congress result in actions or not, the state of the tv union is not a good one. Hollywood's telefilmeries look to the three stores for direction, but they don't receive any, because network execs aren't at all certain about the future. There is a general uneasiness over conditions which bring about such mass mediocrity, but there has been no industry leader who has signified any new era, aside from the usual handout propaganda.

In fact, lack of leadership has been one of the glaring factors contributing to the present, chaotic state in tv. There are certain broadcasters of great prominence in New York who could have assumed such leadership long ago, but all seem to have preferred to let somebody else do that. And no one else has.

It's a complex situation, but not one which is going to be resolved by coming up with more of the same merchandise each year. TV has had three bad seasons in a row, as William Dozier observed recently, and the question is how many such seasons the networks can take, even with their unique three-store "triopoly."

What does Hollywood want? Some creative release from the stranglehold of the three buyers, an opportunity to prove the tv film industry can be creative, if given the chance. In addition, it wants a situation in financing under which the studios and/or producers would be paid for their product, for what they budget to make the film. Unrealistic? In Hollywood,

#### **Incubating Writers for TV**

Pose 'Consultancies' for Serious Writers to Draw Them Into the Medium as Contributors

Washington.

Television programming problems have reached almost crisis proportions, with motion pictures dominating the ratings and no new trends of popularity seeming to develop. In light of the apparently snowballing difficulties of attracting and holding viewers—and the obvious paucity of scripting talent-the industry might be wise to mine new fields.

The television networks spend considerable sums on scripts that very possibly are written by a roomful of monkeys trying to duplicate an edition of the N.Y. Times under a psychologist's supervision. At the same time, serious novelists often have to hold down straight jobs because their art doesn't pay enough to live on.

A step toward resolving this apparent contradiction in the American arts to the benefit of both the networks and the writers might be for the networks to establish literary departments to underwrite the authors and draw on their ideas. In the process, the stable of firstrate television writers might also be increased greatly.

Perhaps in cooperation with houses, a network publishing could pick 10-20 writers who show promise of developing into major talents. The writers selected each could be given a \$10,000 or \$15,000 contract for a year's "consultancy" -allowing a fellowship-type year concentrated work of the author's own choice.

The authors enrolled might be held accountable only for one film treatment—a story outline designed for adaptation into a web feature film or extended tv playand such story ideas as might be offered. Private sessions could be held with each author-and perhaps a seminar bringing them together-to go over his own work

for possible tv adaptation and for story ideas. Each would also be encouraged to submit tv scripts, for which he would be paid separately at regular rates. work would have first rights to tv adaptation of the author's completed work, but that would have to be separately negotiated. Reports also might be submitted and perhaps discussed at the seminar-on any general programming ideas that the novelists might like to see considered by the networks.

Wednesday, January 3, 1968

The opportunities for making money, along with being taken seriously as possible contributors to the improvement of the medium, would guarantee serious and perhaps enthusiastic cooperation from the writers, and the thought of a renewal for another years underwriting would be an added incentive.

The current scrambling after program ideas with so few resuts might be attributable at least in part to industry in-breeding. To whom does a network turn for ideas besides the same old sources? No one, right now, but an author underwriting program could have multiple benefits. Handled proper-ly, the program could fester valuable ties to the arts-ten or twenty young novelists would be sure to act as contacts with large segments of American artistic lifeand the interaction with television could be mutually rewarding. The closest a network has come to such a plan has been the A3C young playwrights program at Yale, but that is on a much smaller scalealthough the cost is by no means

Here's what a network would gain:

-Generation of new program approaches and story ideas, possibly including tv rights to literary material.

-Perhaps completed scripts and the infusion of new writing blood into television.

-Possible valuable ties to publishing houses.

-Public relations plusses for backing young novelists and demonstrating an openess to new programming ideas.

The program would obviously be something of a gamble, but it might well be worth the chance.

#### Paradox of U.K. TV Vis-a-Vis U.S.

By MICHAEL PEACOCK

(Managing Director, London Weekend TV Ltd.)

London.

I am not the first to suggest that the BBC should be regarded as one of the Wonders of the Western World. It is a truly remarkable institution which, since the mid-1920s, has exercised a continuing influence of major social and polisignificance not only in Britain but in many countries throughout the world. Its political independence, its financial strength, its leadership in a whole range of program innovations, its powers of cultural patronage, its technical achievements-these and many other things make it unique.

During the past 30 years the BBC's forceful advocacy of public service broadcasting has helped to spread the idea of noncommercial radio and television around the world. The moves to establish a Public Television Corp. in the Institute States can be seen as a radio and television around the United States can be seen as a tion of the achievements of the BBC.

And here we come to a paradox which was touched upon by Fred Friendly during his recent Granada lecture at the Guildhall in London. In the U.S. a number of professional broadcasters of high standing within the industry are leaving the commercial system to help establish a noncommercial public television system with the BBC in the public television system with the BBC in jectives similar to the BBC's; 13 years with the BBC in jectives similar to the BBC's; 13 years with the BBC in the public television system with the BBC in the key BBC program staff people, including myself-left BBC Television to work within the Inde-pendent (i.e., commercial) Television Network.

The key to this apparent paradox lies in the almost totally different organization of broadcasting in our two countries. I gather that to managing director of a brand Friendly's colleagues now working with the Public Broadcast Four western series were axed Laboratory left the networks be- ment, offices, staff-all the basic

ploring a whole range of program possibilities which were denied to them within a commercially based

There is no problem of this kind in Britain. Although there are fewer channels to choose from, both BBC and ITV offer viewers a wider range of programs than the U.S. networks. Neither side is in need of a talent transfusion. Both are in fierce competition in almost every program area.

Certainly I didn't leave the BBC because I was unhappy or frustrated in my work, and I am sure that the same is true of other BBC people, like Frank Muir, Humph-rcy Burton and Doreen Stephens, who are now with me in London in which the creative management would have a substantial stockholding and would therefore be able to play a decisive part in shaping the company's policies. It was that challenging prospect—linked with the feeling that after

And, of course, the gamble paid off. In June the Independent Television Authority awarded our consortium one of the two London franchises, and London Weekend

Television was born.
For me, the change from a senior position in BBC Television new company has been stimulating -to put it mildly! Studios, equip-

cause they saw the chance of ex- requirements for any television organization have had to be found. There are still problems, of course, but we shall overcome, doubt not.

The change from a noncommercial to a commercial system has not presented any difficulties, at least not so far! Costs are costs and a deal is a deal, no matter where one is working. Of course, it's early days yet, and we may run into a situation where good program intentions bring painful commercial consequences with them. However. I doubt whether this sort of situation will arise, since as a company we have a very important asset—a team of program makers of unrivaled talent and experience. In television, talent attracts more talent, and as long as we can maintain this position of strength, there should be no serious prob-

ating a new television company
from scratch: a company which prised me is the degree of differwould be commercially based and erce between the essentially fedyet would operate on general pro- eral structure of Independent gramming principles similar to Television and the much more the BBC's. It was to be a company centralized BBC. When I was in When I was in charge of BBC-1, I was running the BBC's national network, and in the final event, what I wanted happened.

My position as managing director of an ITV company is very different. London Weekend will be one of five major companies, and there are 10 more regional companies. No one company domi-nates the others, and certainly no one man runs the ITV Network. The companies may be in competition, but at the same time they rely upon each other. London Weekend will depend almost as much on other companies as on our own talents, and in the same way, they will depend on us. Interdependent Television would be as good a name as Independent Television.

Anyway, I like the change.

#### Writers' \$36.3-Mil Pix-TV-Radio Take

Writers never had it so good. Screen, telepix and radio writers, members of Writers Guild, have already grossed a whopping \$36,336.592 the past year, to top the previous record figure of \$32.876.681 chalked up in 1966.

Breakdown of earnings from Dec. 1, 1966, through last Nov. 30 shows that tv-radio scripters grossed \$22,879,446, and screenwriters earned \$13,457,146 during the same period. This is an over-all hike of \$3,459,911. For pix, earnings are up \$1.126,182, for tv-radio, the increase is \$2.333,729.

By way of comparison, the gross from Dec. 1, 1965, through Nov. 30, 1966, was \$32,876,681. During that period screenwriters earned \$12,330,964, while tv-radio writers grossed a handsome \$20,-

#### Hepburn's Oscarcasting

Hollywood.

Katharine Hepburn, who has never appeared on to except through old films, will make her formal videbut as part of the upcoming 40th annual Oscarcast. Miss Hepburn will appear in a film clip, along with Grace Kelly, Olivia de Havilland and Sophia Loren, to be shot on the set of her latest pic, "The Lion In Win-ter," now shooting in Ireland.

Miss Hepburn, nominated to date nine times for the Oscar, won it on her first time out, for "Morning Glory," which was released in the 1932-33 Oscar period, a 17-month span after which Oscar competition was, and is, on a calendar year basis.

#### Can TV Conquer The Movie 'Menace'?

The Race for Rating Points Has Led the Networks to the Verge of a Creativity Crisis -High Cost of Program Development and Lack of Success For Series Puts On the Economic Pressure

#### What's Wrong With The FCC

F\*\*\*\*\*\*\*\*\*\*By LEE LOEVINGER F\*\*\*\*\*\*\*\*

(Coommissioner, FCC)

Washington.

A current fad among a segment of that populous group of writers who pose as Washington gurus is telling the public in portentous tones that our communications systems is a mess, that the FCC is dead, and that if they don't like the Saturday night movie it's all the fault of those incompetents in Washington.

A recent article states boldly that our 20th century tele-communications system "is in a mess" and that its progress is "bogged down in a regulatory swampland." Except for a few colorful quotations - most of them anonymous — that express personal impatience and annoyance with unspecified official actions, no supporting details are given for these broad conclusions. Another critic says that the FCC "has made a virtue and a credo out of abdication of its responsibilities . . it is blind, deaf and unimaginative." Without specifying his complaints, he suggests that the FCC is responsible for the failure of television to achieve its "true meaning."

The logic of these supercrities is interesting. It goes something like this, if the FCC botches a job — as it is achieved to be designed in the headling of CAPV matters.

alleged to be doing in its handling of CATV matters then that shows how incompetent government bureaucracy is at regulating. On the other hand, if business botches a joi in the unregulated sector — as the networ's are accused of doing in providing shows to please the supercritics — then that shows how incompetent government bureaucracy is at regulating. The secret of this reasoning is to make up your own rules of logic so that you automatically come out with the desired conclusion without analysis; or so that you automatically win the bout without ever entering the ring. This mod mode or arguing makes the Marquis of Queensberry look like a dunce from Hicksville. As the French would say, "Formidable!" Or as Charlie Brown would put it, "The Bobbsey Twins don't have a chance against Supermouth."

#### Broad and Vague

Most of the complaints are so broad, vague, and unsubstantiated by supporting details that they do no more than express the mood of their authors. However, specific and concrete responses can be given. To begin with, those grievances which originate primarily in unhappiness with the quality of programming, particularly tv programming, are largely irrelevant. The FCC not only is not responsible for broadcast programming, but is expressly pro-hibited by the Communications Act from exercising any power of censorship over broadcast programming or promulgating or fixing any regulation or condition which interferes with free speech in broadcasting. Even the most ardent advocates of expansion of FCC power do not contend that it is the function of the commission to supervise program quality or insure that programming meets some particular standard of culture or quality.

By far the greater part of the commission's job has to do with a vast number of problems relating to broadcasting and other radio communications that do not involve any aspects of programming. Thus the commission must establish the frequencies on which FM, AM, VHF and UHF stations can operate, must choose between competing applicants for these frequencies, must provide for the location of antennas where they will not interfere with the paths of airplanes, must determine the power and propagation characteristics of broadcasting transmission, and must determine the times during which various stations can be permitted to operate. The Commission has a vast number of regulations relating to operation of broadcasting stations and their logs, provides for controls in order to insure that broadcasting stations operate within their specified technical limits, supervises numerous economic and legal aspects of the relationship between networks and broadcasting stations, limits the number of broadcasting licenses which can be held by a single enterprise or subject to common control, provides for use of broadcasting facilities in times of national crisis and other periods of danger to the community, enforces the statute which provides that political

ndidates must be given equal time on broadcasting facilities, and defines and applies the "fairness doctrine" which requires that fair opportunities be given for the presentation of opposing views on controversial public

The FCC supported the proposal for the establishment of a Corporation for Public Broadcasting, and is presently involved in considering proposals for the establishment of the considering proposals for the establishment. tablishment of domestic satellites to transmit programs across the country more cheaply and efficiently than by wire. It is also engaged in investigating the rates charged by the telephone companies for network and other broad-casting transmissions by wire.

In other fields the commission is presently conducting an extensive inquiry into the use of computers in con-nection with communication and their interconnection and interrelation by wire networks, is investigating the adequacy of the telegraph message service and the means of keeping it economically viable, is engaged in the most extensive investigation of telephone rates and ratemaking in history, is considering various proposals relating to the establi hment af satellite communications, the rates for satellite communication, the ownership arrangements for satellite ground stations, and other problems related to the development and utilization of communications satel-

lites both internationally and domestically.

The Commission is engaged in seeking means for providing greater facilities for socalled "land mobile radio," which includes such services as police departments, fire departments, taxi cabs, and various business services

(Continued on page 80)

#### By LES BROWN

Are motion pictures destroying the television business? Fifteen years ago the question went the other way, and nothing worse happened in the interim than that pictures got better. As a continuous grind of free escapist entertainment, video took over the instant star and the "B" picture and drove the filmmaker to a generally classier and more mature product. Far from wrecking the picture biz, tv only forced it to change its ways-and looking back, it probably did the older industry a favor.

Now it's the movies that are menacing the television business, and on video's own turf. In their reckless quest for rating points, the tv networks have turned themselves into neighborhood theatres seven nights a week, playing the yesteryear feature that used to unreel at the now nearly extinct Bijou. And in doing so they have not only put a crimp in their own economy-for it gets harder and harder to make a profit on pix as prices keep going up for the potent new titles-but they have found their own regular hour and half hour series critically anemic against the feature-length competition.

Thus the network wins but hurts for income when it's got the movie of the night, and fares even worse all the other nights when the competition has the pic and mows down practically everything against it. In a classic way, the webs are hoist with their own petard.

The worst of it is that video now has very little surefire product left that it can call its own. Most of the weekly series that are still going well in the ratings are established oldtimers like "Lucy." "Bonanza," "Andy Griffith," "Red Skelton," "Ed Sullivan," "Bewitched," "Gomer Pyle," "Jackie Gleason," "Dean Martin" and "Beverly Hillbillies"—and it is probably no accident that the webs stopped spawning new hits just when they went to two movies a week apiece.

#### Looking For A Cycle

Most formulas that tv programmers used to be able to depend on, for so many years, are failing. Westerns, that old reliable staple which came back in a bunch this year, got creamed by the movies. Situation comedy, with some spotty exceptions, just doesn't seem to wow that great mass audience anymore. All the fun seems to have gone out of the war cycle, and spy fiction is fading fast. The jungle cycle never materialized, and pathetically the webs are developing police shows for next season off the mere ability of "Felony Squad," "Dragnet," "Ironside" and "NYPD" to survive. In years before, such meager success would have been ignored, but now it's being blown into cycle for lack of anything else.

Only variety shows have been able to hold up under the new competitive conditions imposed on tv by the movies, and even that genre is losing its effectiveness from the use and reuse of the same guestar talent as the programs proliferate.

A ton of money gets burned up every year in program development, and another ton or two goes into the production of new series and specials-and the webs stand in danger of blowing all that unless they can come up with the answer to those theatrical pix that are making a mockery of their own best efforts.

And so last year's creativity crisis in television has turned into this year's economic crisis, and that's when the big corporations start taking the problem seriously.

#### Enter The Long Form

Typically, the tv webs are meeting the problem by mining the same old Hollywood lode of canned vidseries -with the same old situation ideas, out of the same studios, off the belilines of the same creative teams that used to make hits in the past-but with some differences. The movies have taught television's showmakers that (1) the public seems to show a preference for longer forms now, and (2) the worldly and sophisticated themes of pictures are potent factors in their Nielsen success.

So the new program lineups next fall can be expected to field several new series of 90-minutes' length with somewhat more daring and true-to-life storylines than video the past on all networks-either of the Universal "World Premiere" stripe or of the Talent Associates tape remakes via ABC.

With primetime movies now going into Monday nights next September, via NBC, it will be interesting to see whether CBS' "Andy Griffith" (spinning off as "Mayberry RFD" next fall), "Family Affair" and "Carol Burnett" continue to come up with the kinds of winning shares they've had this year against standard tv competition.

#### Economic Necessity

Actually, the webs will only be putting out feelers next fall in their groping for some way to conquer the movie menace and to reemerge from the shadow of another entertainment industry. Ultimately, television will have to become its own "thing"—not a "B" picture house or the end of the line for theatrical films, but something distinct, contemporary and widely important—if it is to maintain its commercial vitality.

What television did to the motion picture industry in the '50s, movies are doing to tv in the '60s, and with some luck the effect can be about the same. There's no real danger that this crisis will destroy commercial tv, but odds are that it will force the industry to change its ways. It may require a new kind of network leadership, a new concept of electronic entertainment communications and/or a new orchard of program sources. Whatever it is, economic necessity will make it happen, sooner or later.

#### '67: Radio's Year of Change

\*\*\*\*\*\*\*\*\*\* By STEVE KNOLL \*\*\*\*\*\*

Ever since television replaced radio in the American living room, the sound medium has been trying to adapt to the fact that 'amilies no longer "watch" radio as they did unti' the late '40s. The radio watcher has been replaced by the radio listener, the man in motion who considers the radio to be his unobtrusive assistant in the performance of everyday activities, but not — in the majority of cases - the exclusive object of his attention. This is not to say that radio listeners are not attentive (several research studies have proven the reverse) but rather that entertainment in the traditional sense has become the function of television.

There are of course many who mourn the loss of the "theatre of the imagination," the days when the radio dial opened the door to high drama and suspense and not merely news, weather and popular music. Yet realistically, old-time radio is gone, if not forever, at least for the foreseeable future, and one can imagine the amazed reaction if, back in the '40s, the radio broadcasters of that era were given a preview of the medium's sound two decades later. All knew that television was coming, yet virtually none could conceive of the revolution in radio programming which it would cause.

In terms familiar to the trade, the principal difference between pre- and post-ty radio has been the re-placement of block programming (15-, 30-minute and one-hour shows) with continuous formats. While each station attempts to place a stamp of individuality on a given format, there are only half a dozen or so categories, which added together comprise the new sound of radio as it can be heard in virtually every major city in the U. S. The "formula rockers" were the big thing in the '50s, and just when listeners in search of intelligent conversation were ready to abandon AM to the teenyboppers, talk come into voque, widening the sound spectrum in most cities. The talk can be serious or lighthearted, with or without studio guests and with or without telephones. Today, it's a solidly established fact that the smart AM (and, increasingly, FM) broadcaster succeeds by surveying his market and selecting a format which either has been lacking in his city or which is not being avhas been lacking in his city, or which is not being executed as well as he thinks he can do it.

Occasionaly, an enterprising (or desparate) broadcaster will try a new kind of format in search of that audience fragment whose tastes were not being fully served by the prevailing selection. Thus, in recent years, stations like Chi's WJJD and the New York area's WJRZ began spinning country & western music, crossed their fingers, and discovered that the music of the Ozarks, when programmed slickly enough, can find an audience in the big city. Likewise, several major market broadcasters gambled on all-news, found the long shot paid off, and in 1967 the all-news concept took hold as the latest form of specialized radio to be found in many larger markets. On the other hand, Gordon McLendon, who is widely credited with creating the boomchucker format of the '50s, experimented with all-want-ad radio in Los Angeles and found it didn't work.

If one can conceive of a "Rip Van Winkle" radio broadcaster who fell asleep in the mid-'40s and just woke up today, it's likely that, after sampling the medium's new sound, one of his first questions would be, "What happened to the networks?"

It would be tougher to answer that question than to explain what happened to local radio, for while the grass-roots operators have discovered their new identities, the networks have not completed their evolution from the old to the new. And 1967, which saw the latest stage in the continuing process of local specialization, also witnessed one of the most revolutionary developments on the network front since the days when the thundering hoofbeats of the Great Horse Silver were stilled and the final chapter of the final book of "One Man's Family" was written.

One day late in August, rumors flowing out of cocktail parties of a rival network forced the American Broadcasting Co. to unveil a new plan under which the ABC Radio Network as then constituted would be replaced by four new networks geared to "contemporary," "information," "entertainment" and FM formats. The four-networks-in-one concept was the brainchild of Ralph Beaudin, who had been ABC group veepee for radio since November of 1966 and before then served a highly successful tenure as president of ABC-owned WLS Chi-

Beaudin's plan, disclosed to the public even before affiliates could be briefed on its details, involved the more efficient use of network lines. After all, he reasoned, if ABC paid the telephone company for a full hour, why use up only five or 10 minutes of each hour? The ABC Radio News staff, it was disclosed, would be expanded so that four newscasts tailored differently for four kinds of local formats could be fed each hour. It envisioned that, ultimately, the new scheme would see the network's affiliate lineup more than doubled and revenues quadrupled.

Predictably, the revolutionary ABC Radio concept had little impact on the general public, which long ago had ceased listening to networks qua networks and tuned instead to stations. Indeed, that was one of the facts of life which prompted ABC's plan in the first place. Within the industry, Beaudin's quad-nets caused a minor earthquake. Many of the country's radio stations — over 600, in fact — signed up for one of the multinetworks, yet others, some in important markets, were reluctant to go along.

As the old year faded and four new radio networks

(Continued on page 120

#### VARIETY



"VARIETY is the mother of enjoyment?"

VIVIAN GREY, Book I, Chapter IV, Benjamin Disraeli



"VARIETY's the very spice of life?"

THE TASK Book II, THE TIMEPIECE, Line 606, William Cowper



"Not chaos-like together crush'd and bruis'd, But, as the world, harmoniously confus'd: Where order in MARIETY we see, And where, though all things differ, all agree."

WINDSOR FOREST, Line 13, Alexander Pope



"Age cannot wither her, nor custom stale Her infinite VARIETY?"

ANTONY AND CLEOPATRA ACT II, Sc. 2 Line 243, William Shakespeare



"No pleasure endures unseasoned by VARIETY?"

MAXIM\_460, Publilius Syrus

#### WEDNESDAY



"Where's he that died o' <u>Wednesday</u>? What place on earth hath he?"

FALSTAFF'S SONG, Stanza 1, Edmund Clarence Stedman



"Wednesday's child is full of woe."

MOTHER GOOSE



"Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphinchamber, at the round table by a sea-coal fire, upon <u>Wednesday</u>..."

KING HENRY IV, Part II, Act 1, Sc. 3, Line 96, William Shakespeare



"And if I loved you <u>Wednesday</u>, Well, what is that to you? I do not love you Thursday— So much is true."

THURSDAY, Stanza 1, Edna St. Vincent Millay



The Full Color Network

#### BITTER THT IN TV

RADIO-TELEVISION

Hard to Keep Cheerful as Morals, Taste And the Economy Keep Ripping Gears —Producer of 'Today' Show on NBC-TV Deplores Happy New Year Syndrome

#### By AL MORGAN

Despite the paper hats and tin horns, Guy Lombardo and the Royal Canadians, Ben Grauer at Times Square (which he once described, coast to coast, as the navel of the world) the mawkish strains of "Auld Lang Syne" and the indiscriminate swapping of kisses (and hepatitis), New Year's Eve is, to me, the most depressing holiday since Arbor Day and an open invitation to slashed wrists and resignations from jobs and the human race. By tradition, we are supposed to glance back and see where we've been. That is almost bearable but how about the other necessity of looking ahead to where we're

I once wrote a book because I found it cheaper than hitting the couch. Some 12 years later, allow me to employ the same dodge to, at least temporarily, escape that great national institution, the 50-minute hour.

It seems to me that everyone I know has lost a little

faith, a little hope, a little love and a large supply of that mental penicillin—the belief that things are going to get better. This may be the year we face up to the very real possibility that maybe they won't.

For the sake of space problems, let's not even discuss politics. After all, I wouldn't want to run over into that funny essay by Art Buchwald proving that pixies still outnumber paranoiacs along the banks of the Potomac. Let's just take a look at that small world that concerns all of us in our pursuit of a living, if not peace and tranquility. It seems to me that claws are coming out of all the paws this year.

This has been the year when several of our mildly

talented, inoffensive, bust-oriented syndicated columnists have been trying on for size the rather tattered mantle worn so gloriously by the byliner who departed this world with the kind of sendoff reserved for the departure of the really great ones. Hitler, Terrible Roger Touhey and Attila the Hun. Slipped into their regular chaff of pointless anecdotes about their betters, the details of their witty domestic life, admitting what Albert Einstein whispered to them on his deathbed and the relative measurements of two reformed call girls delighting the out-of-towners at a bar that regularly picks up their tabs, are the kind of prurient, scandalous blind items that their Dear Departed Patron Saint raised to the level of an art form. Really gentlemen. Back to your

dull decency.

This may be the year, too, when the last illusion about the May and December mating fairytale has been ripped away. We have used up all our warmth for the aging folk hero who found true love with a miniskirted, shorn, young lady of 14. Or is love just a relative term after all? Or a euphemism?

It's been a year when the playwrighting wrist has gotten limper, the black tie has been replaced by the white turtleneck sweater, and music has finally thrown in the sponge to amplified bedlam.

It's been the year when no single bodily function has not been shown on the stages on- and off- Broadway, and the scripts of some of our successful avant-garde plays read like they've been copied verbatim off a fence or the tiled walls of a lavatory.

It's been the year when the self-appointed saviors of the television industry decided to show the old com-mercial-ridden hacks how to really serve the public, fearlessly and brilliantly. The promised explosion turned out to be merely a belch. And it is also the year when too many people with their amplified brains and ears mistook the belch for a boom.

It's been a year when the beleaguered publishers of hard core pornography couldn't compete with what passes as the modern novel.

It's been the year when we have been privileged to watch, in full color, sons and husbands dieing in the hills of Vietnam.

It's been the year when "Bonnie and Clyde" replaced Ike and Mamie as national symbols.

It's been the year when rudeness and bad taste have become chic and the great hope of the American theatre is the fact that planes arrive from London 8 or 10 times a day.

It's been the year when we deplore slums, violence and poverty and cut appropriation after appropriation designed to do something about slums, violence and

It's been the year when we no longer believe what we've been told, and more important, no longer care.

It's been a lousy year for decency, honesty and Hope. It's been the year when we all stand a little less

As if all this is not enough, It's been the kind of a year when you can't even turn to the Anniversary Issue of VARIETY and read a little valentine to the wonders of

As they used to say in Brooklyn. Wait 'til next year.

#### What's Wrong With the FCC

\_\_\_\_ Continued from page 77

with mobile communications needs. The commission is, and has been for some time, engaged in research in the propagation characteristics of various types of electromagnetic radiation. The commission has established the Citizens Band radio, a service which has become so popular that the licensees are fast approaching the 1,000,000 mark. This has created unusual and unanticipated problems which are also the subject of commission consideration and investigation. The commission conducts literally tens of thousands of investigations of radio interference each year and reports the facts to the appro-

priate parties or authorities regarding each of these. The Commission handles nearly 1,000,000 applications and issues near 1,000,000 licenses per year, and, in addition, handles millions of pieces of correspondence and other documents related to its activities. Few agencies have aver a visted anywhere either private or public that have ever existed anywhere, either private or public, that have handled as much important business with such limited resources of staff and money.

But it is not simply that the commission is handling an immense load of work. It is today directing attention and efforts toward the very matters which the impatient writers of the popular press regard as most important. It has not produced, and does not promise to produce, any instant or perfect solutions. However, it has been considering and is considering the problems of most significance and interest to its critics.

#### No Mess Here

Furthermore, it is utter and demonstrable nonsense to refer to the communications of this country as a "mess." This country has, by all odds, the greatest, most efficient, most prolific, most economical, and all around best communications systems of any country in the history of the world. We have more telephones than all the rest of the world. We have about one-fourth of all the tv stations and about one-third of all the radio stations in the world. Ninety-five percent of our households receive tv service and the American public owns more radio sets than there are men, women and children. We have communications facilities for all kinds of land mobile uses—although not nearly as much as as many as our economy and industry require. Of course, the communications system is not perfect—if anyone can say what that elusive concept means. However, it is a system that not only is serving this vast nation exceedingly well but that is constantly growing and improving.

Of course the FCC can't take credit for producing the communications system. However, it can be said that the FCC has not inhibited the growth and development of a vast and effective communications system. This does not mean that the FCC itself is perfect or beyond criticism. Quite the contrary, I think it has a number of faults and should be criticized, and I have not hesitated to criticize the commission when it seems warranted.

#### Criticisms

For example, I thought that the procedure followed by the commission in the AT&T rate case was inadequate and I pointed out the inadequacies specifically and in detail in a series of lengthy opinions which are a matter of public record. I have also thought that the substantive theory of ratemaking followed by the commission is in need of reconsideration and I have proposed new, and arguably better, theories both in opinions and articles which are matters of public record. The course taken by the commission in its regulation of CATVs has seemed to me to be erroneous in a number of respects. These views have been specified in a series of published opinions and I have given testimony to the House Commerce Committee on this subject Committee on this subject.

#### New Procedures

In numerous matters the commission has been responsive to such specific suggestions or criticism. For example, the commission is now holding periodic meetings to consider its workload which it did not do at the time I became a member of the commission) and is examining long-term statistics to observe its own efficiency and control its backlog. The commission has adopted automatic data processing for handling some of its licensing work and is doing advanced work in the adaptation of automatic data processing to the indexing of opinions and cases. The commission is now publishing and printing reports of all significant decisions and orders. The commission is holding executive sessions for the discussion of policy and similar matters. The commission has reserved Channel 37 in the spectrum for radio astronomy and scientific use. The commission is expanding and specifying the authority of its hearing examiners and is discouraging interlocutory appeals in order to improve the efficiency of the hearing process. The commission has recently undertaken to try new procedures in tariff rate cases. The commission has simplified and improved the program reporting forms for broadcasting stations, both radio and television. These, and a host of other measures, have all been undertaken within the last couple of years as positive progressive steps by the commission to continue to adapt its procedures to the problems of contemporary communications.

It must be conceded that even now the commission is far from solving — or even knowing — all its problems, and undeniably it makes occasional errors. There are times when my colleagues fail to perceive the wisdom of my arguments and perversely insist on doing things their own way instead of my way. These are all duly recorded in the minutes and are infrequent. Some such lapses are certainly inevitable in any agency composed of human beings. But despite these few lapses in commission operation, the telephones continue to ring (too often); the radios blare forth everything from Bach to the Beatles; tv bares everything from Vietnam to Carnaby Street; planes, ships, taxis, policemen, firemen and others comand greatest system the world has ever known operates with incredible complexity and efficiency.

Why, then, do some writers issue such hypercritical hyperboles about communications and the FCC? Probably because the broadstroke, unfounded, sensational charge is easier, more fun and more attention-getting than the specific, informed and significant criticism. So the instantexperts who write of the FCC this week, of atom-smashers next week, and of Polynesian politics the week after, really can't afford the time, effort or thought required to be specific and accurate in a complex and technical

#### Specifics Please

That the FCC deserves and needs criticism - as do all human institutions — goes without saying and needs no emphasis. What does require emphasis and reiteration is that the FCC deserves and needs specific criticism, directed to faults and shortcomings that can, in the course of human events, be corrected or improved. The kind of ill-informed, slapdash, broadbrush attack of the "FCC is Dead — Communications is a Mess" variety is not fair, responsible or accurate. Above all, such attacks are simply not true. The FCC is a functioning, struggling, imperfect organization, overworked and understaffed, not as effective as it should be, much more effective than it might be, more vital and effective now than it has been

#### **No Fiction Shortage**

By KAY CAMPBELL

Los Angeles. Television program producers here mean it literally Television program producers nere mean it interary that there is a dearth of story material. While often suspected of paying "lip service" to the importance of the script, video executives are surely sincere in terms of what they see of the kind of literary material they usually "recognize."

Kay Campbell

suggestions.

Actually there would appear to be almost endless untapped contemporary fiction, whole series of novels with established followings and millions of readers, which goes begging as source material for either television, and/or theatrical feature, use. These books are not by geniuses and their fame is special, though well-

material they usually "recognize."
Maybe this is only a reflection of the
limited perspective of agents and
package peddlers who "bring in" the

known to librarians and book trade types.

What appears to be the case is that the readers of pop fiction in our day and the peddlers and buyers of scripts for tube or screen are living in two different spheres of emotional response. In any event, it must be remarked that while the cries of story dearth are raised book sales are at new high, paperbacks are a runaway success. The smallest branch library in the Los Angeles lending system puts out 3,000 books per month, buys 300 new volumes every month and this for a total of 3,000 cardholders.

Except for current bestsellers, books have been largely ignored as a source of film material for features or tv. Many of the best-read books and authors are never within a glimpse of the bestseller list. "Mrs. A," which never stayed unborrowed on library shelves long enough to collect dust and was serialized in Ladies Home Journal, appeared nearly 15 years before the film version with Julie Andrews, "Star," was born; "Gideon" collected thousands of readers before winning the Emmy Award, and "Stay Away Joe" was published 14 years ago.

Jack Chertok, who has had his share of successes, including "Fellow Martians," "Private Secretary" and "Cavalcade," pondered recently. "Why was Dr. Dolittle overlooked all of these years?" The answer to that is another question, "why have so many other popular children's classics been ignored?" True, many would not fit in with today's hip philosophies, i.e. "The Rover Boys," "Little Colonel," and "Elsie Dinsmore." But one young heroine, popular 40 years ago, has a waiting list at the libraries popular 40 years ago, has a waiting list at the libraries. One suspense writer, whose books rank with Wilkiee Collins' "Moonstone" as classics, has never been tapped. America's best-known legendary hero is an unknown to

Pancho, the Gordons' "Undercover Cat," and "Lassie," that gorgeous hunk of collie, are not the only beloved fictional animals. There's that dreamy, unforgettable dolphin, for example, whose name was not "Flipper."
Hot, topical subjects are frequently portrayed better in fiction than in factual books. "Uncle Tom's Cabin" is a prime example of this. But many contemporary tomes are significant. "Sand Pebbles" depicted a phase of "China tation" historians. are significant. "Sand Pebbles" depicted a phase of "China station" history; a recent story concerning Malaya is so popular that booksellers have difficulty keeping it in stock; and South Africa's apartheid philosophy is carefully expounded in another popular series. John Ball's "Virgil Tibbs" ("Heat of the Night") is not the only popular

The trend, they say, is to cops and private eyes. Thus Ross MacDonald's "Lew Archer" was purchased, recently, for a new series on video. But nearly every nationality and neighborhood has a renowned fictional cop whose next adventure is eagerly awaited by thousands of readers. Nearly every profession and walk of life is represented by at least one favorite sleuth. And one private eye has sold 40 million books.

The pop cops range from a little New England village to Brazil, Australia, Scotland, Holland, and metropolitan American cities. They come all types—worldly as David Niven, rugged as John Wayne, humorous as Cary Grant, homespun as Andy Griffith, and handsome as J. Barrymore. Favorite sleuths range from little old ladies with knitting bags to crackpot professors with time on their hands and fishing on their minds as well as Jewish attorneys, Irish priests, reporters, archeologists, and scientists. Private eves run the gamut from Hercule Poirot to Mickey Private eyes run the gamut from Hercule Poirot to Mickey Spillane, but the majority of those with 10-40 titles to their credit are normal, business-like individuals with colorful personalities, a la the Lockridges, concerned only with solving crimes and mysteries, not with creating

And don't overlook the adventurous scribes, who get a heavy play from book addicts. These may not be Conrads, nor Londons, but their tales of the sea, of smuggling, of perils in strange lands are stirring enough to collect a widespread audience including the "young adults," who make up a large proportion of movie and tv followers. (Oddly enough, few of the "young adult" fave authors have ever been filmed).

What this industry needs is a good book sleuth.

in years and slowly coping with a multitude of complex problems. The FCC is not, and should not be, primarily responsible for the operation and efficiency of the communications system. However, if it is to be judged by that, the conclusion is inescapable that the FCC is doing very well indeed, for the American communications system is the best the world has ever known.

One of the main things that is wrong with the FCC is that it is being attacked by the wrong people for the wrong reasons and on the wrong grounds, and is thus being goaded to turn its attention away from its proper and pressing problems. It is not so important that criticism be "constructive" as that it be intelligent, and well informed. By this standard there is much less wrong with the FCC than with some of its critics.

Probably the most appropriate conclusion is a paraphrase of Mark Twain. We must always remember that the members and staff of the FCC are human beings and that is the worst thing that you can say about anybody.

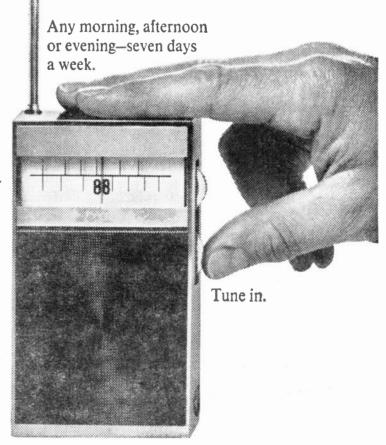
# ALLTHE NEWS. ALL DAY. ALL EVENING. ALL WEEK LONG. WCBS NEWSRADIO 88 NOW 7 DAYS A WEEK.

There's something happening every minute on NEWSRADIO 88. In the morning, between 5:30 and 9:30, we bring you twelve traffic reports from our two helicopters. Seven sports reports by Pat Summerall. News of business. Continuing forecasts from **NEWSRADIO 88's** Weather Center. Reports on bus, train and subway conditions. News summaries on the hour and halfhour and the top stories as they develop.

All morning long, anchormen Steve Porter, Charles Osgood and Lou Adler cover the tri-state area, the country, and the world as they bring in reports from our own News Bureaus in Albany, White Plains, Trenton, Fairfield County, Garden City and Washington, D.C.; reports from CBS News correspondents at home and abroad; on-the-scene coverage from our three mobile units wherever and whenever news breaks.

Plus theatre and film reviews by David Goldman. Myra Waldo on food and travel. Book reviews and column digests by Dick Reeves. Dr. Rose Franzblau on human relations. And lots more.

Tune in. This morning. Tomorrow morning.



#### 'Smash-Cut' & 'Sun-Spot' Epidemic May Give Way To 'Slow Dissolve'

Adman-Humorist Explores the Fads and Foibles Of Filmed Commercials

By STAN FREBERG

Los Angeles.

RADIO-TELEVISION

In a recent discussion with writerdirector Billy Wilder, he made a profound observation. We had been discussing the "smash cut" technique recently driven into the ground by everyone from Richard Lester and Antonioni to most of the hairspray and soft drink companies and all of the underground filmmakers. "One day," Wilder re-marked, "they will discover the slow dissolve." The problem is, of course, that once advertising has, we will be up to our earlobes in slow dissolves.

Most agencies have always been reluctant to allow their art directors and tv producers to originate anything in commercials, but only too quick to make them follow a trend and beat it to death, or to emulate a style, once it is deemed to be "in." Perhaps emulate is not the proper word. Perhaps "steal" is the proper word. It seems to me that television commercials have even stolen the idea of stealing things, from the programs they interrupt.

cutter and turn television into the garment industry with Old Testament overtones." and The Bay ment overtones. "...and The Beverly Hillbillies begat Petticoat ...and The Beverly Hillbillies begat Petucoat Junction, who begat Green Acres, who begat Pistols and Petticoats: and The Addams Family begat The Munsters, and The Batman hegat Captain Nice who begat snowbound in a January bizzard, you need not worry that spring

Say a certain humorist one day decides that advertising is taking itself far too seriously and decides to hand-carve a satiric trail through the stuffy jungle of Madison Ave-nue. After a while, it dawns on the agences that not only is this a breath of fresh air, it seems to move the product off the shelf. The next thing you know, people are running a superhighway through where a Jungle trail once stood, without the slightest consideration as to whether or not a superhighway of humor is too much of a good thing. Apparrently they are operating on the theory that "to interject an occasional humorous commercial into advertising is human, to glut the market divine." In the ned, if humor in tv advertising ceases to be effective, it will be killed by ineptness working hand in hand with bulk; crushed to death by an avalanche of Peter Paul's Caravelle

#### Saul Bass Beats Drum

that gets overdone in commercials. It is more frequently the graphic look an art director has created, or a photographic tec'inique, that gets borrowed, multiplied and driven into the ground. Nour three years ago, the movie titles innovator Saur Bass created a f bu for Fasiman Kodok for the N.V. World Fair, in which he photographed a magnificent shot of a bird in flight, which dissolved into an cimb as in flight, to draw the analogy of God-made flight, and run-mode flight. It wasn't long before Young & Rubicam, who know a good thing when they see it, give Eas'ern Airlines the bird. It could be a coincidence, of course, That it it could be argued that Bass' bird was a seagull and Eastern's is a chicken hawk or something. But it's the same old sun that Bass shit into, that Eastern is shooting into, that American, United an Pam Am are shooting into. If the sun is not available to shout into these days, you cannot make an airline commercial. I could, of course, If my ex-client, Pacific Airlines, hadn't gotten bogged down in a merger,

Thus a viewer comes closer to the day when he will be forced to use sunglasses to watch airline adwrtising, and Murine afterwards

I was planning to shoot into the

moon.)

from the strobe-like effect of the \* fast cuts in everything else.

Hairsprayed In Mid-Swing

Finally, along with the smashcut and sun-shot epidemic, television stands in danger of being freeze-framed to death. I first became aware of it being used to good advantage in a Thunderbird Wine spot, which begat a hairspray commercial. This beautiful brunet came running down a flight of steps in the wind, with her more natural unlacquered hair swinging in the breeze, and then Bang! She freezes with her hair in mid-swing. Very effective. Before I knew it, everybody's hair on television was being freeze-framed, with the possible exception of Everett Dirksen. The technique abounds in the programs on tv as well as in the spots.

"The Monkees," a weekly tv phenomenon currently riding high, has congealed into what appears to me to be 30 minutes of freezeframes, interspersed only occasionally by moving footage. Before it went on the air, I was invited to be the guest star in one of the first episodes. If on the set it seemed to me that they had given Programming men have always waited for the other guy to think of a new approach, and then if it works, jump in with the cookie and turn television into the cookie in for a jolt when I finally saw it weedless to say, with the on tv. Needless to say, with the Monkees, all passages of time are handled with smash-cuts. Saturday night's rock session is one begat Captain Nice who begat Mr. Terrific"—who wasn't. And if Screen Gems can find an angelic perkyfaced girl who works well in an aqualung, can "The Swimming Nun" be far behind? Thus it is with commercials.

I predict that we have not yet seen the end of the frenetic com-mercial since, as I have pointed out, television never knows when to stop beating a trend to death.

#### Frenetic Pace Anew

Commercials in 1968 will probably accelerate in frenzy, in an effort to smash-cut and freeze-frame their way into the subconscious of the young consumer, desperately trying to end up where McCluhan says it's at baby. What all those "now people" in advertising fail to realize is that with the space age kid, a fad lasts about an hour and 20 minutes. Mod was

a print. They were about to hold a seminar for their creative people and wished to run it so they could study it. Although he had not seen blinding shots into his flashlight it personally, the man calling said you have ever seen.



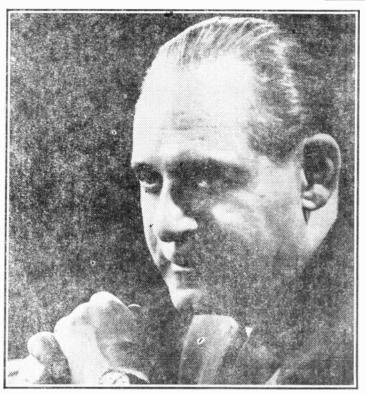
HAPPY 62nd BIRTHDAY MEL BLANC

he understood that it employed some "revolutionary technique." Dumbfounded, I finally relented and sent it to them. It was one continuous shot of a man sitting and talking with no cuts whatso-ever. For 50 seconds he rambles on about how he hates prunes because of the pits and the wrinkles. When he is told that Sunsweet has removed the pits he concludes, 'They're still rather badly wrinkled though." From the time I

faded in until the words 'Today the Pits, Tomorrow the Wrinkles
. . . Sunsweet Marches On!!!"
appear on the screen I never moved my camera and I never cut once.

the time, of course. Only when the advertiser's problem seems to call for simplicity and quiet directness of approach. But it's too late. Even as I write this, that agency has no doubt spotted this as a "brave new direction" and turned out a barrage of spots in which a large man sits quietly talking in limbo, and the camera does not move.

If it develops into the next new trend in television, and I am not given one whit of credit, it matters not to me. I will shrewdly be standing by with a spot featuring an ear ,nose and throat doctor hour and 20 minutes. Mod was Early in 1967 I produced a commercial for Sunsweet Pitless Prunes. One of America's largest proposition of somebody's cough medicine, complete with little



BEN GRAUER NBC

## Municipal Television And Its Role In the Future of Communications

\*\*\*\*\*\*\*\*\*\*\*\* By ROBERT E. LEE \*\*\*\*\*\*\*\*

Washington.

State Building in New York. It is the transmitter that proved to the world that television could work in ultra high or UHF band and bring excellent service to a city like New York. It was here that the Federal Communications Commission conducted tests beginning in 1960 which lasted almost two years and consumed nearly \$2,000,000 in Federal funds to demonstrate that the bad things said about UHF broadcasting were not so.

The work required the services of scores of engineers in design, construction, field testing and data analysis. At the completion of our work, we found ourselves stuck with a transmitter and a specially designed antenna which would cost approximately \$200,000 to dismantle. We did the only logical thing; turned the transmitter lease over to the city's Municipal Broadcasting System and gave them the antenna for good measure.

The city fathers looked somewhat dubiously at the merit of the gift for it takes money to keep a station in operation. After giving the station a careful going over-kicking the final amplifier—the New York Board of Estimate gave its approval and the station was transferred without a day loss of air time.

Regretfully, this procedure can-not be repeated in every large mu-nicipality in the country. Our business was to prove that UHF works: it does!

As a by-product of the tests, WYNC-TV, came into existence to fill a large void which previously existed. It provides a service which other large cities can scarcely afford not to duplicate.

Municipal broadcasting is hardly a new thing to Gotham. It started I wouldn't recommend this all in 1922 when the Board of Estimate appropriated \$50,000 to establish a municipal radio station which went on the air in 1924 with a power of 500 watts. Full credit must be given to the late Grover Whalen who was responsible for original resolution.

Upon receipt of an appropriation by a unanimous vote of the Board of Estimate, the station was assigned a license by the Dept. of Commerce. Its purpose was to serve "as an adjunct to the Police and Fire Departments and such other departments as many require or use such service."

First With "Fairness"

In the course of its history, WNYC was perhaps the first sta-tion to invoke the "fairness doctrine" by affording the station's critics equal time on the facilities. A number of court decisions held that the station could not be used for the private use of either private or public officials but must be used for city purposes. It developed in 1930 when Mayor Walker, Democrat, defended his administration against Republican charges of corruption, he offered the station's facilities to a Republican of-ficial who stated "he had never used the station politically but did use it in all instances to protect the good name of the city.

Since 1962 the ty public service station has had an outstarding record of public service performance without spending a nickel on program production. One of its outstanding contributions to society has been the televising of important events such as complete coverage of the United Nations. The New York populace obtains first-hand knowledge of city spending by the station's carrying of budget hearings before the Board of Estimate. On occasion, water fluoridation hearings held the station on the air from one morning into the wee hours of the next day. Legislative hearings, matters before the State Senate, provide the electorate with first-hand information for intelligent voting.

During a transit strike tying up ew York City for 12 days, the station suspended all routine programs and televised critical news related to the strike, including press conferences held by Mavor Lindsay, statements of mediators and labor leaders and in all, over public interest."

200 hours of continuous informa-I have a warm spot in my heart tion was broadcast. The station's for a transmitter which operates on Channel 31 from the Empire and also provided live to other New York stations.

Not as dramatic but equally important is the fact that the station serves the needs of the community by offering its facilities to all the city's departments and related agencies. Outstanding among their programs have been nursing, firemen and police training programs wherein the students gather in hospitals, firehouse and police pre-cinct quarters to study. New York City is not the only fortunate recipient of such service. As a mat-ter of fact, 60 other surrounding cities are beneficiaries of the WNYC-TV firemen training pro-

An immediate need for educa-tion of the police, necessitated by a change in penal laws relating to the apprehension of criminals, was met by this station. In addition to an estimated \$1,000,000 saving, tv is found to be a far more effective and efficient teaching medium.

#### Police Line-Up

WNYC-TV made history when it commenced broadcasting the police lineup of suspected criminals. These pictures were scrambled in order to protect the station against potential law suits. However, tha precinct station houses had devices to "unscramble" the picture. Victims of crimes were enabled to identify the criminal. This system has since been abandoned; New York no longer has a police lineup and the computer has taken over. By a description given the computer, a picture is drawn in a matter of seconds and broadcast, giving the viewers an opportunity to help fight crime.

Considering that WNYC-TV op-erates on a \$1,400,000 budget, and performs myriads of other services, it is simple to conclude that the police training servics alone almost justifies the operation, not to mention the broadcast of a series called "staff meeting of the air". Commissioners of various departments appear on cam-era, while their employees, scattered throughout the city, watch and telephone questions to be answered on the air. Physician programs under the auspices of the State University of New York and forums on clinical science spon-sored by the New York Academy of Medicine have known singular successes.

Although these are only highlights of the station's operation, it is clear that municipal broadcasting is a vital broadcasting to work for a municipality is a failure to make the most of an instrument for good city manage-ment. Not all cities will be able to convince themselves that they should go into broadcasting on such a large scale.

WNYC has shown the benefits that can be realized through municipal television at a time when few if any channels are available in larger cities. Under FCC rales, municipalities are not eligible to operate stations on channels reing. Had the commission had the foresight, I am sure it would have reserved some frequencies for this use. However, it is apparent that both educational and commercial tv stations could fill the void by carrying municipally produced programs designed to fill administrative needs. Bold new financial concepts bulwarked by federal funds available through the Public Broadcasting Act are critically in order.

When the citizens and elected officials, responsible for improved city government, take careful aim to assess the part municipal tele-vision could take in civic affairs, they will wonder what took so long o realize the proper importance of this medium. Section 303 g) of the Communications Act provides that the Commission "study the new uses for radio, provide for experimental uses of frequencies, and generally encourage the larger and



In America's top markets People to People Radio Makes things happen...

WABC NEW YORK ...

KOVPITTSBURGH ...

WXYZDETROIT...

WLSCHICAGO ...

KGO SAN FRANCISCO ...

KABC LOS ANGELES ...

#### ABC OWNED RADIO STATIONS

PEOPLE TO PEOPLE RADIO

National Representatives: WABC, WXYZ, WLS, KGO-Blair Radio/KCV-Robert Eastman & Co./KABC-The Katz Agency

#### New D.C. Step, The Liberal Split, Perks To Old Familiar FCC Waltz

By LARRY MICHIE

Washington. that exist between liberal intellectuals and radicals — divisions issues such as the war in Vietnam field, at least.

The panel members, entirely uninfiltrated by a conservative voice, generally decided that the FCC isn't a vast wasteland, although it radicals in attendance seemed to think that the commission doesn't even qualify as terrain.

The scene: The Institute for Policy Studies, a kind of radical mixing bowl for ideas that is located in an old townhouse near hippie-haven Dupont Circle in Washington. The second-floor room was crowded with folding chairs on which were perched the far from homogenous members of the audience. The only noticeable decoration: three bright symbolic paintings, obviously done by a . . or perhaps the wife of an employee of the Institute.

The Lineup

The panelists: Nicholas Johnson, youngest member of the FCC and a decided foe of the status quo: former Commissioner Clifford Durr (1941-48), an Institute lec-turer and an old liberal crusader: Ted Meyers, a Peace Corps aide who helped Newton Minow stir things up whon the latter was FCC head; and John Banzhaf 3d, the young New York lawyer who single-handedly got the FCC to apply the fairness doctrine to eigaret advertising on the airwaves. Moderator was Lawrence Laurent, radio-ty columnist for the Washington Post.

The earnest panelists adopted a constructive, educational tone, generally suggesting closer public scrutiny of broadcasting and a more active role for the public in complaining to the FCC. There were several suggestions for local organizations in each city with radio-ty stations to keep tabs on programming and advertising.
Meyers also hinted that it might
be a good idea if educational
broadcasters would be allowed to at least partially finance their operations with advertising, and Banzhaf plugged for an independent organization to promote anti-smoking spots. He said that cur-rent groups have been afraid to alienate broadcaster

Although the panelists advanced their arguments confidently, they were in for something of a shock The radicals in attendance already had their minds pretty well made up; they wanted to air their own ideas without the boring limita-tions that might be imposed by experience in the broadcast or regulatory fields. As the arguments developed, there were unlikely scenes of Laurent defending television programming and Banzhaf defending the FCC. Both panel and audience agreed that the individual needs more of a role in determining what goes over the air; there also seemed to be a general agreement to hold current television programming in contempt, and a certain amount of pride in being anti-establishment was frequently expressed. But, oh, the

disagreements.

Perhaps the best known antagonist was Paul Coodman, who apparently showed up only for the questioning and, unexposed to the statements from the nanel, seemed to think that Banzhaf was a member of the FCC. Goodman did not indicate concern with trivia — he spoke confidently, if vaguely, of a student sit-in at NEC and he advocated, apparently, FCC censorship of television news. He didn't linger long over the fine points of

, best known for his book "Growing The deep divisions in thinking Up Absurd," the controversial Goodman is an associate fellow of that are becoming increasingly the Institute and was in town for prominent in debates on public the then-looming protest march on the Pentagon. A determined and race relations—were vividly illustrated recently at a panel discussion of "Radio, Television and the Consumer: Is the FCC a Vast Wasteland?" The topic may seem unlikely and the application generally to the liberal-radical split amounted to about one-seventh. erally to the liberal-radical split amounted to about one-seventh of the manuscript), he was especially upset over television cover-interested in ideas of government regulation had the opportunity to see just how the "new left" and related thinking diverges from more standard liberalism in one lead. He picked a good town to he said. He picked a good town to make the argument in. For months, even years, Administration officials have complained that radiotv stations allot a disproportionate isn't a vast wasteland, although it amount of time and emphasis to certainly needs cultivating; the those who walk out of speeches or picket because of the war in Vietnam. Goodman's counter-bitter-ness would win little sympathy from them, but he suggested that the FCC wield the fairness doctrine with approximately the same daintiness that King Arthur showed swinging Excalibur. Perhaps television stations should Administration and anti-Administration representatives coequal editors of all news shows.

Pooh on boring old complaints to the FCC, pooh on standard individual initiative in trying to right wrongs. Goodman said. The FCC never listens to individuals. "What about me?" Banzhaf asked. but Goodman apparently still thought he was on the FCC. As an triumphant over big business. Banzhaf logically should be a radical hero; probably because he succeeded, he is not.) A few months of organization, boy, and Goodman could get thousands of students to sit-in at NBC. He didn't explain what that would prove or accomplish; it seemed to be an end in itself.

Some of the radical students present were less lucid than the more mature Goodman. The general trend was not to ask questions, but to improvise lengthy essays and then wait for com-ments from the panelist. One youth was interrupted repeatedly by Laurent, who asked him to come to his point, but he accurately claimed he could go on for hours ("... as McLuhan profoundly pointed out ... I have to envision my television set as a monstrous gaping mouth trying to swallow me . . .") and finally Laurent just called on someone Laurent just called on someone

Probably the best points were made by Marcus Raskin, co-director of the Institute, who has had practical experience in govern-

(Continued on page 90)



RALPH CAMARGO ANNOUNCER-ACTOR-NARRATOR

#### TALENT TAKING ON NEW 'EXEC' **STATUS**

London.

One of the major developments in British television is the new 'say" which creative talent now exercises. In gradual development, and having become ever more apparent in the past few months, the creative elements are moving up in status to match accountants, businessmen, administrators.

Situation is probably most aptly demonstrated with the award to London Weekend Television of the franchise to operate in the capital from next July. Board of the new contractor, which successfully bid more business - based groups for a place in the nation's premier video market, London, has 30% creative membership. unique among British tele stations.

By this act alone, the Independent Television Authority con-doned the swing towards more creative elements controlling the medium. And, following the raising of the point in Parliament, the Authority itself is seriously considering the inclusion of a creative "voice" to sit alongside the diverse interests now represented on its 12 member panel. Hints abound that the ITA is seeking someone of the stature of Lord (Ted) Willis to sit on the Authority, though it is strenuously denied

(Continued on page 90)



JACKSON BECK

his arguments.

A noted social thinker and middle-aged radical gadfly, perhaps

ACTOR—ANNOUNCER—NARRATOR
Best wishes on your 62d Anniversary. Sparkling brighter than ever.
Management: FIFI OSCARD, 18 E. 48th St., New York City. HA 1-4650.

Power. So, with their backs to the

#### Urge Adv. Lift India's Loss

The All-India Radio network is still in the red to the extent of nearly \$22,000,000 every year, since its revenues from radio receiver licenses total up only a little over \$10,400,000. The annual expenses of the network, including depreciation, interest charges and capital costs work out at \$32,000,000.

Part of this annual recurring loss could be made up by revenue from commercial broadcasts, which are now limited to three Medium Wave Stations at Bombay, Poona and Nagpur for 45 minutes in the evening. The demand for advertising time is growing, and this may be used to make the system self-sufficient in 1968.

#### The Anti-Hero of Mad Mad. Ave.

By CARROLL CARROLL

Once upon a time, when the wall, the motormakers jettisoned world was young and an advertiser tried hard to make his product look irresistible, a hero was a hero. Whether in the library, on Broadway, or in the flicks, you knew darn well that if the fellow with the big part happened to get into trouble, and things looked pretty black for him, it was only because he was framed. Or maybe he honorably took the rap for someone he loved. Anyway, you knew virtue would triumph and everything would come out all right in the end.

Today it ain't necessarily so.

The rise to stardom of guys like James Coburn, Michael Caine, Lee Marvin and Steve McQueen, and the appearance of such fictional characters as Alfie-in short, the coming of the anti-hero—has changed everything. Today the fascinating fellows we follow lead us to discover where the yellow went. Far from being noble knights in shining armor, they wear tattle-tale grey sweatshirts, sometimes with obscene numbers on them.

This new flipflop that dramatic writers have taken came as a blow to the average theatre and moviegoer and caused tv commercial writers to give themselves a complete brainwashing, or Romney shampoo. They forgot what they learned in their evening classes on Advertising & Marketing, that a commercial is supposed to praise, create desire for, and sell a product.

Then they went to work. Nobody minded much when the word was passed to "Promise her anything but give her Arpege." Nobody recognized this as a frontal attack on the honesty and integrity of our young American manhood. Nor did anyone stop to consider what such deception was apt to do to gentle, guileless American woman-

A few years ago it would have been preposterous to think that a responsible company would go before the American public at Christmas time and attempt to sell its product with an advertising slogan that recommended deceit. Yet this snide suggestion that some cleancut young American boy promise his trusting sweetheart something magnificent beyond belief and then welch on his promise and give her a couple of bucks' worth of scented alcohol has been going on for several years.

The awful thing about this dastardly attack on our ingrained ethics is that many a dastard did as he was instructed. On the other hand, some real American antinever went through the deception. They discovered it was more fun to drink the product in a tall glass of 7-Up than to waste it on some simpering bird who was scratching for a bigger worm.

Then came another effort to torpedo true American thought and, perhaps, subtly plant a kernel of discontent that would grow into insurrection. The third largest automaker in the United States came along (while we were fighting an ugly war in Vietnam) and suggested the Dodge Rebellion.

#### Artful Dodgers

Fortunately, the idea was presented when a lot of our young men were busy dodging something else. As a matter of fact, the Dodge Rebellion had trouble competing with the action at Berkeley. Ultimately, Dodge had to scrap it and come up with something that sounded a little less like Black their curvy blonde, got a cute brunet and turned to germ war-

Wednesday, January 3, 1968 ...

Dodge Fever began to attack our young athletes, striking them into catalytic immobility at the most crucial point of the big game. Jockeys, about to boot home a longshot for a pile of loot, were stricken while still in the gate. Tha prospect caused national knees to turn to rubber and military stomachs to turn to lead. It caused many tv viewers' stomachs to turn, too. What if Dodge Fever hit the Marines in the DMZ? The CIA saw it as a distinct possibility. No one cared to contemplate what would happen should the germs of Dodge Fever fall into the hands of SMERSH or KAOS.

Now there are rumors that another epidemic could be in the advertising air, the ad-game being contagious as it is. Unfounded reports, most of them squelched by the Department of Health, Education & Welfare, have it that iso-lated cases of Ford's Disease have already been diagnosed. disease causes a sudden deafness to all advertising but Ford's. Scientists feel it could spread to other forms of special pleading.

#### Cures For Automotivitis

Reports seep down from upper Michigan about mild cases of a new malady called the Buick Syndrome. A secret report from the Health Department of the State of Iowa says it has been forced to quarantine several people found wandering around suffering from a viral form of kleptomania called Chevrolitis. The Nevada health people claim that a man who lost all his money one night in Las Vegas was forced to undergo an emergency Cadillactomy.

And that's not all the sickness there is in dear old Videoland. Some sort of bug is infecting ons advertising man after another with a strange form of amnesia that causes him to forget that the name of the game is to sell the product by making it look good and advantageous to the buyer.

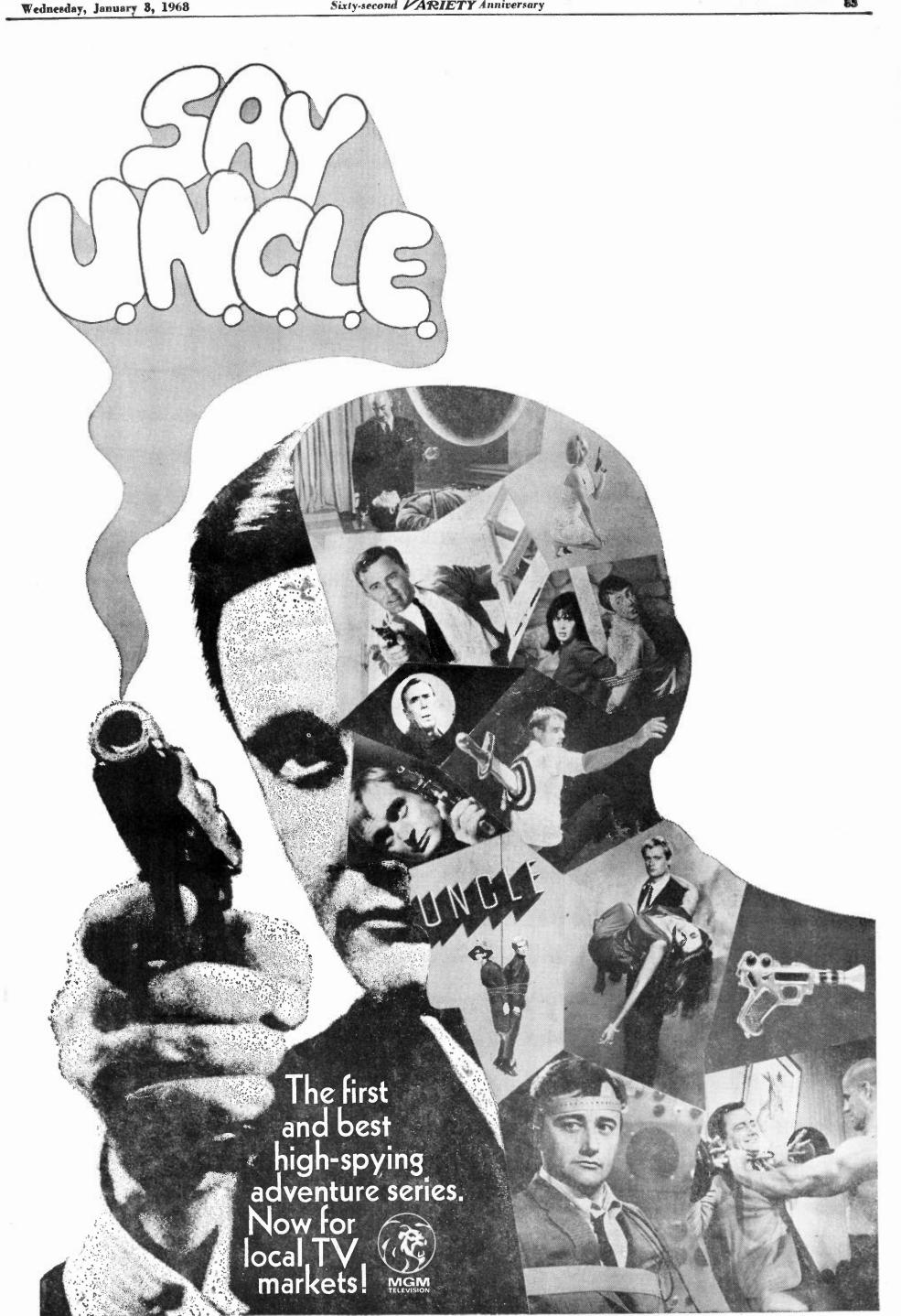
When suffering from this new brain-blocking infection the copywriter becomes very clever, takes a drama and films, and casts his product as a brother, a bore and a thorn in everyone's lives. Thus, Benson & Hedges launched its 100millimeter cigaret by demonstrat-ing what a nuisance it could be.

Chesterfield contracted a more virulent version of the disease, added a millimeter to the length of its new cigaret and then spent millions of dollars calling it a silly millimeter and implying it really made no difference. It would be merciful not even to mention the cigaret which advertised that its name was not important and hardly mentioned it. This could be a terminal case. Fortunately, some scientists feel that this form of dementia might slowly be cured by daily doses of commonsense.

A strange form of the infection struck the Gillette Razor Co. when they came up with what they thought was the best blade they ever produced. How did they present it? Not as something shavers would be happy with but as A Spoiler.

Another serious mnemonic aberration to hit commercial writers is the interesting case of whacky creativity suffered by Qantas Airlines. Instead of showing the product and demonstrating its potential superiority to prospective visitors to Down Under, they beguile the viewer with a teed-off little koala grumbling because Qantas is bringing big bunches of

(Continued on page 88)



#### BBC Radio—Overnight Hit In Brit. As Neo-'Pirate' In Mod Clothing

In terms of British broadcasting, revolution is usually brought about by evolution, rather than by some drastic policy aboutface. On this side, changes usually creep in so discreetly that they have become established practice by the time outsiders are aware that they have taken place.

All the more surprising, then, that BBC radio, which for 40 years had borne, not without some pride, the "Auntie" tag, should ditch her hustle bustle, loosen her corsets and reemerge almost overnight as the mod, miniskirted mother of Radios 1-2. For while the corporation's tv operation had blasted away successfully at the noncontroversial foundations of the BBC image, the radio setup was rarely involved in public hullabaloos and adhered faithfully to broadcasting the Queen's English, while all around, from other sources, the air was jammed with frantic, high pressure deejaymanship. In fact, radio remained very much the sleeping partner in the entertainment alliance.

But beneath that dignified shell. which outwardly maintained a con-descending and superior attitude toward what was happening at sea outside the territorial limit, piracy of the airwaves which began as a painless pinprick, developed eventually into a more pointed thrust, which revealed that the BBC had a vulnerable centre.

#### The 'New' Audience

Notwithstanding a bitterly fought rearguard action, the free radio stations were, with one exception, silenced last August by government legislation. As a result, the BBC was able not only to beat 'em but also to join 'em, after a suitably decent interval had elapsed for mourning pop fans to recover from the inevitable end of their much admired "pirate."

But "pirates," in spite of their intrusion, or more probably be-cause of it, made it clear that broadcasting here was in need of drastic re-think of approach. The "pirates" success, on a much wider scale than had ever been expected, seemingly uncovered a new audience for radio, for BBC audience research teams claimed that listening figures had not been milked to any significant extent.

Obviously, BBC was loath to miss out with the emergent millions, but to grab them by a similar buccaneering format was undoubtedly a suggestion that met with considerable opposition within the oldguard ranks at Broadcasting House, where change appeared to be a condition to be resisted rather than encouraged

#### 'Private' Updated

But change was undoubtedly necessary and the new guard overcame the opposition, silenced the Light Program and plunged the Light Program and plunged in September headfirst into a new pop format so closely allied to "pirate" methods that in many quarters it brought forth a cynical remark that BBC itself was the new pirate. This brought the tart reply that since the whole concept was American in origin, anyway, what was all the fuss about.

Although there wasn't much in the kitty to pay for the new services-for BBC radio has to finance perations from its \$3 share of license revenue-controller Robin Scott and his team, by means of some agile fiscal juggling, plus streaml ning of expenditures, managed to increase the number of program hours per week from 12 to over 53 on the same basic budget. Actual extra cost of the new program time worked out at just under \$160 per hour "above

Despite needletime restrictions, which effectively prevented the mounting of a fully-operated all pop service geared to disks, Radio-1 and its middle-of-the-road fellow traveler Radio-2, have succeeded to a degree which boosted listening figures by the million, although occasional outbursts of critical sniping remain.

Local Radio Approach

Having taken one immense pro-gressive step, BBC strode pur-posefully on a few months later

radio stations, nodding once more in the direction of the "pirates," who had often expressed their willingness to come ashore and subject themselves to the law of land, if given facilities to broadcast in a limited local area.

However, whereas Radios 1-2 were assured of success, with no opposition to contend with, the eight stations included in the initial two-year experiment are likely to find public support more difficult to come by.

If there were misgivings attached to the establishment of noncommercial local radio in Britain—for it is by no means cer-tain that a demand for such a service exists—then the whole operation does not shorten the odds of its chances of survival by having to transmit on VHF wavelengths, owing to the nonavailability of medium wavebands.

In Britain, it is estimated that there are upward of 30,000,000 radio sets, but of these only about 5.000,000 are able to receive VHF transmissions. Therefore, if local stations are to make out, creditrestricted Britons are going to have to bring about something of a boom in the sales of these substantially more expensive sets. But with the parochial output of Radio Leicester and its successors restricted to a mere four hours daily for the rest of the 17 hours on the air, selected items are taken from the BBC's four services, it is difficult to foresee where lies the incentive for the locals to shell out hard-earned cash on luxuries like VHF radios.

#### Financial Headache

Although Postmaster General Edward Short has confidently predicted that in five years the nation will be spanned by 200 such stations, arrangements for financing their weekly operations could also cause problems.

At present, after the BBC has taken responsibility for establishing the stations, domestic running costs are taken care of by contributions from the city's coffers amounting to some \$150,000 yearly. Although in itself a small enough amount—in Leicester equivalent to a 1c rate-ratepayers are noticeably reluctant to con-tribute toward something from which they derive no direct benefit. It would therefore come as no surprise to find householders adopting the attitude that since broadcasts are being enjoyed only by a select minority, it is unfair to expect the populace at large to subsidize the service.

If local radio is to become a permanent feature of broadcasting in these islands, it seems essential that alternative sources of finance are uncovered. The simplest, but one which would cause the biggest outcry, would be commercials.



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#### Tint Video Goes Slow in Germany

German color television would stop showing old American films and come up with some original color productions and more news, the public would be more enthusiastic," commented a high-ranking German video of-ficial here recently. His problem, and that of the two existing German color stations, is that the German people aren't snapping up the costly tint receivers as rapidly as had been hoped.

Color got off to a highly-touted start here on Aug. 25—with a "privileged 6,000" homes. By year's end the total count was about 50,000 color sets.

Meanwhile, it's estimated here that due to skyrocketing costs for color shows, higher taxes, higher salaries for the 16,000 personnel, the networks will be about \$150,000.000 in debt by 1970 unless there's some drastic action.

Several suggestions are being considered — raise the monthly \$1.25 fee paid by all set owners, monachrome or tint, an unpopular theme with the general public; increase the daily 20 minutes of commercial time alloted to each station, a project that would de-light the time buyers (since it's almost impossible for a namebrand manufacturer to book as much commercial time as he would like in this tightly controlled medium) but a notion which causes considerable objections from the newspaper and magazine publish-



gressive step, BBC strode purposefully on a few months later by setting up the first of its local by setting up the first

#### 'Bolster The Blurbs'

- By BILL MORROW -

Hollywood.

Say what you want against television, it brought back motion pictures. And also in theatres and drive-ins.

Whoever thought that mortal would rescue mortal enemy enemy?

detergent commercial, let's ques-tion and answer the situation, and see if we can come up with some clues on how to save it.

Q. Where did television

A. It's just possible that it never went right.

Q. What is television?

A. A gigantic merchandising medium that is based on the proposition: "If it's in color, the public will go for it."

Q. Does this hold water?

A. It holds neither water nor

Q. Then television is a waste of

A. Hardly. The stations and the networks get paid rather handsomely.

Q. What is tv's greatest fault? A. It is not creative; it only creates imitations.

Q. Then in all these years, tv has come up with nothing—no art form it can call its own?

A. Just one thing-and the very thing, incidentally-that can save ty's neck.

Q. In the name of Nielsen, Trendex, William S. Paley, and General Sarnoff, what is it? A. The commercial blurb.

Q. The commercial blurb can be tv's salvation?

A. Very definitely.

Q. Would you mind explaining

A. Gladly. You see, the advertising blurbs are what television does best. Viewers love them; hate the shows often, but love the blurbs. This is the handwriting on the wall. Bolster the blurbs!
Strengthen them; lengthen them
to 10 minutes—make them into
complete shows, with story and
commercials tied together. Then tv will have something it can point to with pride!

#### The Whole Bit

Please understand I'm not talking about integrated commercials. I'm pushing something entirely different. In this scheme, story and commercials are linked like Siamese Twins. The straight drama, the western the comedy, the detective story, the spy story whatever-hangs unequivocally on the product and the sponsor's message. The commercials aren't dragged into the plot; matter of fact, they drag the plot in.

These 10-minute productions will be ideal for tv. They'll energize the business, they'll cut costs, and nobody can knock them, because they are over before anybody can get stomach upset.

I call them Zip Shows. Motto: 'Snap tv out of it with Zippies.' I'll zip through one, to illus- the roofs. trate what I mean:

FADE IN: A STYLISH COUN-Young people, in TRY CLUB. summer formals, dancing. THE BOY and THE GIRL are really swinging. Suddenly, THE GIRL has deodorant failure! THE BOY faints from the fumes; THE GIRL cracks up. A nasty, spiteful chick sneers to THE GIRL: "Why don't you use a dependable deodorant?" THE GIRL runs out into the night, screaming.

Next, we find THE GIRL on the roof of a downtown skyscraper, about to jump from the ledge. A priest, a fireman, a policeman, and young meditation cultist from India are trying to coax THE GIRL back to safety. All offer her various deodorants (the one from India is curry-scented), but THE GIRL moans she's tried them all, and is going to jump! Just then, THE BOY dashes in, brandishing a neat little package. THE GIRL wants to know what it contains. THE BOY shouts: "BULL'S-EYE, the deodorant that never misses!"

priest, the fireman, the policeman, and the meditation boy choke with emotion. INSERT: BULL'S-EYE DEODORANT PACKAGE. MUSIC WAILS. THE GIRL takes the package from THE BOY and hugs it to her bosom. She smiles, and says: "Drive me home, dar-ling, so I can rub this on." THE ling, so I can rub this on." THE BOY smiles and answers: "Rub it Tv is in trouble, so, before it on here, baby, let's take no goes down the drain in one great chances." They embrace. The END.

There you are! Does that get the job done, or not? By the way, I have several ZIP SHOWS. various product-plots, ready to shoot. If any sponsors, ad agencies, production companies, or networks are interested, please contact me. No hard feelings if I don't hear from anybody—I'll don't hear from anybody—I'll understand that I'm ahead of my

#### 'Filthy ½ Dozen' Attack the Rater

By AL SCHWARTZ

Carl Sheldon, one-man Mafia and master of violence, brooded his current assignment. He realized it must have been cleared in the very top echelons of com-mand, but even he would never have suspected the combined tv networks of coming up with it. It was a desperate measure, and completely unorthodox; six prisoners doomed to be executed; train them in the dirty business of behind-the-lines operation; parachute them down for the sole purpose of destroying the Nielsen Rating Complex, and permanently putting them out of operation, down to their bottom decimal

The success of the mission depended on picking the right men. There was no margin for error. He had to have his last underling killed because he had blown up a folksinger and actually cracked his guitar pick. It was unforgiveable, a sloppy performance.

After weeks of searching, Sheldon came up with his six men. He then trained them and drilled them until each was a fine fighting machine. He then spent long hours memorizing detailed maps revealing the very core of the Nielsen dynasty down to its wir fences, power lines, telephones, and other communications.

The attack was to be swift, merciless, atotal annihilation. As in all previous Sheldon op-

erations, events proceeded right on schedule. The night of the invasion arrived, dark, and foreboding.

The "Filthy 12 Dozen," laden down with rifles, ammunition, and hand grenades stood poised in

their prearranged positions flanking the complex.

#### Zero Hour

All that remained to set off the attack was the signal from Carl Sheldon perched high on one of

With supreme confidence, Sheldon lit his flare, and waited for the

Nothing happened. lit asecond flare. Still nothing.

Exasperated, he looke down at his men through a pair of binoculars. A strange figure was running among the "Filthy 12 Dozen" waving a sheet of paper, and slapping them on the back. Sheldon watched bewildered as his men tossed down their weapons, and seemingly appeared to be con-gratulating one another.

He could stand it no longer. "Attack, you fools!" he screamed down at them.

"You haven't heard the good news yet," one of them yelled back, We just found out our whole project has been televised from coast

to coast by hidden cameras."
"Better than that," called out another, "The Filthy ½ Dozen just beat out Andy Griffith, and we are now No. 1 in the latest Nielsen Rating."

# 

# ...the most respected call letters in broadcasting

#### WGN CONTINENTAL BROADCASTING COMPANY

- Chicago: WGN Radio, WGN Television, WGN Continental Productions Company
  - Duluth: KDAL Radio, KDAL Television Denver: KWGN Television
  - Michigan and California: WGN Televents, community antenna television
  - New York, Chicago and Los Angeles: WGN Continental Sales Company

#### Whither Television and CATY? **New Markets Opening New Fields**

**RADIO-TELEVISION** 

By HERMAN FINKELSTEIN (General Counsel of ASCAP)

Television is the most profitable communications medium of our time, but it has been criticized for not furnishing sufficient variety programming for the home viewer. In the hope that competi-tion for access to the home tele-vision set would produce the needed variety, the Federal Communications Commission, pursuant to an Act of Congress, sought to encourage new UHF stations by requiring that all sets manufac-tured be keyed to UHF channels as well as to the 13 VHF channels. Thus far, this has not produced the desired result Few new UHF channels have been developed for meaningful commercial television.

In the meantime however, a relatively new medium, CATV, holds out the possibility of bringing many additional programs even to the most remote home television sets.

Naturally one asks about the views of the FCC with respect to this CATV activity. Will it be en-Naturally couraged as a desirable development, or left to its own devices in the open competitive market? Or will the FCC feel that it has a responsibility to protect the investments of existing telecasters against effective competition by CATV through regulatory limita-

To complicate the picture a little further, there is the ultimate off the air (from television broad-prospect of domestic communica-casts) without authority of the tion satellites, waich will be able to bring national and regional programs to an even wider audi-There is much turbulence in this area—more economic than meteorological. 'There is even a new and powerful entry—the recently enacted statute providing for public television.

#### Vast Service

The home television screen is a device capable of vast service to the entire family, one which can become the most useful and most rewarding of home appliances. It has already been de-monstrated that the set can be used to deliver at least 20 programs so that any viewer regard-less of his taste in entertainment or his wish to explore new fields of knowledge can find fulfillment

by turning the appropriate knob. Programs can be delivered from great distances without any distortion.

New movies as well as old can be made available to television viewers if there are no restraints other than those imposed by the economics of free competition.

Even the morning newspaper can come in on one of the channels. Other channels can be keyed to computers in which practically all of the world's knowledge can stored electrically and be recalled selectively by pushing the appropriate buttons,

Will the public schools key their courses to a maximum use of such stored material? Will department stores and supermarkets arrange to have their wares displayed on the home set and ordered via closed circuit? All this can be done by CATV, originally a community antenna service for isolated areas. but now a cable television enterprise threatening to dominate the home television scene.

the differences between the powerful owners of CATV rivals be resolved by common ownership? Will one swallow up the other? Or can both live and prosper as healthy competitors or fellow workers in the very pro-

fitable communications domain? We have already seen some straws in the wind. Broadcasters own 40% of the existing CATV systems. The percentage is increasing. Last year broadcasters repesented 46% of all applications for CATV francises. In several areas the television stations and CATV systems are under common ownership and control. On a national basis, it is likely that several CATV systems may be fused into regional and national CATV networks. In addition, the existing television networks may feed both their present television affiliated stations and the CATV systems as well. The two largest television networks, NBC and CBS, have already offered to do this.



JOE TEMPLETON ABC-NEWS TELEVISION AND RADIO Chicago

institutions that will have considerable say in the matter—the courts, the Federal Communications Commission, and Congress.

Two parts of the CATV puzzle are now before the U.S. Supreme Court—one, relating to the liability of CATV to copyright owners whose programs have been taken copyright owners; the other re-lating to the power of the FCC to regulate CATV. In the copy-right case, the decisions of the lower courts represent complete victory for the copyright owner; in the FCC cases, it was held that the FCC lacked the power to regulate CATV.

tems assert that they are entirely willing to pay for the copyrighted works they deliver to their sub-scribers—at least with respect to musical compositions, considering that they are available to all users on a nonexclusive basis. assert, however, that they should have freedom to originate programs, or to deliver them from remote areas-activities which the FCC has sought to limit, and which the CATV systems oppose as an invasion of their right to compete for access to the home television screen.

Telecasters assert that they may suffer irreparable injury if this kind of competition is permitted. Yet ours is a country in which competition is encouraged, except with respect to public utilities, whose rates are determined by public bodies as a condition for granting monopoly powers. It may be noted that the rates charged by telecasters are not so regulated. The fact is that healthy com-

petition between television and CATV may profit both. We are all familiar with many other fields in which this has happened.
It is argued by some CATV op-

erators that payment to the copyright owners for the copyrighted works which are included in felevision broadcasts may interfere with the public's access to a wide variety of programs. Actually the greatest assurance of such a variety lies in giving opportunities to authors to find new markets for their works. Because of the many markets open to our authors, the U.S. is second to none in the freedom of expression extended to its writers. Their numbers have increased, and their output accounts for some of our most sub-stantial exports.

Let us not limit their domestic is as it should be. Rewards enate CATV. courage new enterprises. That ap-The owners of most CATV sys-plies to writers as well. They too for writers.

"THE RICH KID"

Direction: William Morris Agency

need a financial incentive to do their best work and to attract additional writers to the fold. There should be proper encouragement to writers to compete for access to the consumer. If CATV pays for its uses of copyrighted works, we may find a vast im-provement in our present televi-

Writers have had to adjust to the new worlds of the phonograph, markets. Science and technology sound films, radio and television. have provided a new market in the form of CATV. Its rapid growth is accounted for by the great financial return to those who invest in these systems. That challenge and an opportunity New markets open up new fields

#### New Horizons For British Television Journalism

By SIR GEOFFREY COX (Editor, Independent Television News)

> British television journalism has entered a new phase with the launching last summer by ITN, the networking news organization of British commercial television, of a half hour-news show on weeknights at 10 p.m., and with the announce-ment by the BBC that from Jan. 1, 1968 they will extend their "Newsroom" show on BBC-2 to half an hour and place it at 7:30 p.m.

These developments mark not only a lengthening of two of the three main news programs but a significant change in their character. The extra time will go only partly for giving extra news. An important part of it is likely to go for analysis of news. ITN has used much of the extra time allocated to it not only for reporting some stories at much greater length than before, but for adding a considerable element of analysis. The same trend, which is already apparent in the present 20-minute version of the BBC's "Newsroom," may well be followed in their new longer version.

London.

Last July, Independent Television decided to experiment with a half-hour news program—"News at Ten," which would blend together the former mid-evening news bulletin and the partially networked "Dateline," and one of the network's three main weekly news-indepth programs called "Reporting" '67." This rapidly proved popular '67." This rapidly proved popular with the viewers, and has held a strong position in the ratings ever

This development has demonstrated that there is a strong public appetite in Britain for fuller and deeper reports on the day's news. I believe that the day of the old quarter-hour news "bulletins" is finished, and the day of the halfhour news program is firmly with us. I foresee indeed this time being extended in a year or two to about 40 minutes a night, as satellites become cheaper and more widespread. Moreover, a half-hour news program forms such a significant platform for television performers that these programs will be con-stantly strengthened and enriched by the new talent which they will develop, so that they will be able to hold and expand their audiences with increasing certainty.

I am sure also that as soon as we in Britain are released from the main clamp on our television activities—the limitation of hours to 50 a week (which means in effect to late afternoon and evening broadcasting)—news will soar ahead.

One area where such expansion has already been significant in Britain has been in regional broadcasting. In all areas regional news programs have expanded steadily over the past five years. Both regionally and nationally, news in British television now faces wide and attractive horizons.

#### **How We Saved Television**

[NEXT YEAR]

By CHARLES ISAACS

VARIETY: New York. April 12, 1968

Nielsen ratings show a drop of 27% of sets in se. Though it's the beginning of summer reruns, there is no reason why this figure should be so far below that of one year ago. Nielsen is discussing the situation with network heads.

VARIETY: New York. May 17, 1968

Summer reruns are drawing 32% less audience than a year ago. The trend, noticed one month ago, seems to be continuing to plummet downward. The three networks are having joint staff meetings.

VARIETY: London. June 1, 1968

BBC disclosed today that television viewing is off an alarming 40%. Interviewing people at random, Eamonn Andrews, Irish star of television in Great Britain, found that many former viewers have stopped watching because they have other means of entertainment. "They are strangely evasive in their replies," he said.

VARIETY: Versailles, France. June 24, 1968 Pierre Duploy, a young club comic, who used to be seen by American tourists at Paris' famous Le Crazy Horse strippery, is creating a problem for the French postal system. Seldom seen the past five years, Duploy's mail draw is puzzling both the authorities and the entertainment industry. He gets

10,000 letters per week. VARIETY: New York. July 2, 1968

"TV VIEWING DOWN 60%"
Panic-stricken network executives, Arthur Nielsen, the Arbitron, Trendex, the Harris, Roper and the powerful owners of CATV systems and their broadcasting tomorrow. British, French, German, Italian, Australs has resolved by common tralian, Japanese, Chinese, Russian and South American broadcasting representatives will also attend the meeting to be held in the United Nations GHQ. The site was chosen because Hanoi has requested permission to send an envoy. Apparently North Vietnamese viewing has fallen off alarmingly, too.

VARIETY: Paris, France. July 5, 1968 A small group of nudists have turned to a new form of entertainment. They sit in a small apartment on the Left Bank and sip wine, but don't talk. They are now devotees of Extra Sensory Perception. They are observed to rock to and fro as though listening to music and at other times a chuckle or a smile breaks their trance-like posture. by a staff writer posing as an ESP devotee who was able to infiltrate the group by formerly posing as a nudist, they were apparently receiving entertainment via ESP. So far he has not found that nudity

brings better reception.

Variety: New York. July 7, 1968

The international crisis meeting wound up today with a plan to interrogate viewers to see if there is a clue as to why they have stopped watching tele-

VARIETY: New York. July, 10, 1968 Apart from the contending According to the Wall Street Journal, the Small financial interests, there are three Business Administration reports 700 failures of tw According to the Wall Street Journal, the Small

repair businesses and 1,000 tv rental stores out of business in the last three months. This is accredited to the drop of over 60% in tv viewing as reported by VARIETY.

VARIETY: New York. July 17, 1968

First reports on interviews bring no conclusive evidence but the polltakers cautiously expressed that a phenomenon exists they feel is too fantastic to believe. The answers of several aged people in upper New York State indicated they stopped viewing because when they sit and meditate they are entertained sufficiently.

VARIETY: Versailles, France. July 20, 1968
"FRENCH COMIC WOWS ON ESP"
Charles DeVille, French journalist, reports that he has solved the television phenomena. Studying the popularity of Pierre Duploy, club comic who draws thousands of letters every week from all over the world, he stumbled on a secret that could change the world of entertainment. Pierre Duploy is send-ing out patter and song via ESP and fans are writ-ing him from all over the world. They are so They are so enthusiastic they send money—possibly in the thou-sands of dollars—which has enabled Pierre Duploy to retire from regular performances. He is understood in all countries because he apparently projects subtitles in 10 languages.

VARIETY: Paris. July 21, 1968

The discovery that Pierre Duploy is sending entertainment out through ESP is believed a clue to the avant garde gatherings and subsequently the drop in tv viewing. The Paris staff writer who posed as a nudist to get the information, reports that many fully clothed people are now watching Pierre on

VARIETY: New York, July 22, 1968
Reaction to the discovery that Pierre Duploy is broadcasting on ESP has been swift and sharp. Dr. Frank Stanton of CBS said: "It should be used for educational programming only." Leonard Goldensen of ABC said: "It will have no effect on ABC's Wide World of Sports. You'll never get 18 men on two baseball teams able to send out ESP waves simultaneously, so at best an ESP viewer would only get bits and pieces of a game." Mort Werner of UBC said: "It understand the action is to without the programming and the said of the said." IBC said, "I understand the color is terrible." VARIETY: New York, July 27, 1968

"NETWORKS STOP SUBSCRIPTIONS TO NIELSEN"

Nielsen reports almost no tv viewing this week and the loss of revenue has caused the company to reduce their sampling. They will not get their statistics from 64 sets around the country. Nielsen defends this small sample by saying, "When there were 80,000,000 viewers we had only 1,100 sets and not too many minded."

VARIETY: Versailles, France, Aug. 3, 1968
"DUPLOY RUNS THE STORE"
Lastfogel, William Morris prexy, landed quietly here today, but VARIETY staffers recognized him. He is here to try and sell packages to Duploy (Continued on page 90)

#### The Anti-Heroes

🕳 Continued from page 84 💳

people to the Out-back where they will stand and stare and flash cameras at him, upsetting his calm and disturbing his meditation. His privacy is shot and so are his nerves. Does Qantas then obey the rules and show the product? Not even part of a wing. Do they sell anything at all? Nothing except the beef that bugs the bear.

Is there any cure in sight for these infectious happenings? None seems likely, according to informed sources, as long as existing un-sanitary conditions continue to be tolerated in what has often been called a dirty business.

How, biologists ask, can you stamp out Epidemic Creativity, the generic disease from which all hereinbefore mentioned derive. when J. Walter Thompson keeps trying to kiss Mary Wells, and David Ogilvy goes out of his way to drink from a Doyle Dane Bernbach glass that has been Tinkered with by Leo Burnett?

The outlook seems Grey. The epidemic will just spread and spread and it is probably no coincidence that it struck only a very short time after Dr. Kildare and Ben Casey hung up their sterile suits and retired from advertising.

## ESSERIAL A

in the lives of the citizens of a great metropolitan area



"The Voice of St. Louis"

A CBS Owned radio station • Represented nationally by CBS Radio Spot Sales

#### Monkees Fans Are the Craziest

RADIO-TELEVISION

B'cast Exec Witnesses Concert of Pandemonium, And Learns the Hard Way What TV Hath Wrought

By H. T. (Bud) VADEN (Triangle Broadcasting Co.)

Philadelphia.

Every broadcast executive in the country should be made to do it once because, more clearly than anything else, it reflects the tremendous impact of the broadcast industry on America. This summer I did it. I went to a Monkees

In the same hall that a month earlier had housed the Metropolitan Opera Company's production of "Otello," the Monkees put on a show, or, more accurately, Monkees fans put on a show, the likes of which had never before been seen or heard in staid old Philadelphia's staid old Civic Center auditorium.

I paid \$30 to take my three preteen children, and for that price we were privileged to sit in the first row of the balcony. I knew from the beginning it would be worth it, even though, on a pure dollars and cents basis, I was paying \$3.50 for every word I would later hear and understand from the performers onstage.

We hadn't been seated 30 seconds when the first roar went up from the crowd. It started in Section P, in the back, and rippled its way toward the stage, reaching maximum force as it rolled across the footlights and bounced off the cyclorama at the back. It was the sound of thousands of teenyboppers, all whom suddenly thought they had seen one of their idols peek out of the curtains. It was the first of 23 such false alarms before the show started.

continuous procession of young ladies somehow managed their way past the 76 policemen and the 16 other uniformed guards stationed a aisle intersections and up to the foot of the stage, where they hurled tribute to their ty idols—stuffed pandas, bunny rabbits, humpty dumptys, and strange animals one wins at carnivals and fairs, slowly building into a size-able pile right in front of the drum Micky would later frantically attack.

I counted the loud speakers. There were 21 of them rigged top and bottom across the full width of the stage. Plus five amplifying units on stage. Enough sound equipment to broadcast live and direct to Europe, without the aid of satellite transmission.

Outburst of screams ith applause continued. young ladies cheered and screamed at anything that moved on stage. Sound men adjusted microphones to an ovation which would do justice to the Queen of Eng-Maintenance men cleared away debris amid wild cheers.

At 8:33 p.m., an official sounding voice from offstage blared out over the 21 loud speakers to another crescendo of cheers, screams and moans. The voice asked for silence, then in precise order ticked off the three rules by which the concert would be conducted, much in the fashion of a fight announcer reviewing the

#### New D.G. Step

ment-he was a White House National Security Council aide under President Kennedy. Also significantly, he drew the least argument from the panel. Raskin said that much of the current problem with the individual being unable to influence programming is the pro-tection the networks have from Congressional friends who are ready to chastise the FCC when it gets too ambitious. The reaction from the panel was discreet, but no! contrary. He also made an articulate statement of the need for federal agencies in general to relate to the individual, as the public interest requires, rather than to the industries they are supposed to regulate.

Near the end of the evening, a lady who is program manager of a local educational FM station stood to say that those who dismake their most meaningful op-position by supporting educational broadcasting. Everyone cheered. but no one passed the hat.



RUTH BUZZI

Currently appearing as a regular on George Schlatter and Ed Friendly's new Laugh-In television series starring Dan Rowan and Dick Vartin series starri Dick Martin.

Series replaces The Man From

Ruth will also be seen as a guest on The Carol Burnett Show soon.

Marquis of Queensberry Rules. Rule One: Don't throw anything on the stage. Rule Two: Don't stand up in your chairs. Rule Three: Don't smoke (as if the 44 "No Smoking" signs were really fooling). If we all agreed & understood the rules, the concert would

It did. But it wasn't the Monkees. It was the "warmup" act — the Sundowners, a "hot" West Coast musical group whom the Monkees had selected to accompany them on the nationwide tour. They warmed up for 45 minutes. We must have gotten over-warm, be cause when they were through, a 20-minute intermission was called

After the intermission the Monkees, without the slightest introduction, burst onstage in a frenzy of color and animation. The roof blew off. The teenyboppers let out all the stops. HouseBut I could see the audience as if it were high noon on a smog-free day at Hollywood and Vine. The house was lit up like broad day-light from thousands of flash bulbs popping off teenybopper cameras. It was to continue for the next 40 minutes.

I was sure my eardrums would burst, and I began to have fears the patients in the University of Pennsilvania Hospital across the street would all go into shock, fearing the bomb had burst. It kept up for 11 minutes by my watch. The Monkees didn't help it any. Their electronic instruments everything seemed to be wired to an amplifyer except the tambourine) were producing feedback in the sound system. It finally turned out that one of the guitars (the one shaped like the state of Rhode Island) was turned up too high.

Beyond the first number, "Last rain To Clarksville," I'm not Train To Clarksville," I'm not sure what they played. Their presentation was informal, as if they knew we couldn't hear anyway. Micky, sitting at the drums, picked up a Humpty Dumpty doll and kissed it. Double pandemonium. Davy (who won the battle of the "I Love You" signs in the crowd, two to one over runner-up Micky) sat on the edge of the stage to sing (shout?) a few bars of one number (super double pandemonium).

Everything they did brought increasing response from the volatile audience. When Peter poured coke over one of the sound technicians—to thank him for eliminating the recurring feedback-and when Davy got down on his hands and knees to mop up the mess. Micky later carried away, abandoned his drums, and wrapped himself around a micro-phone. He could not finish his number, he was so overcome with the emotion of it. Mike came from the wings to carry him away. A girl in the audience fainted. Micky wrestled free from Mike, and staggered back for a final chorus, finally falling over his drums to an even greater ovation of shrieks.

The king-size projection screen (which earlier had shown selected snapshots of the Monkees' personal life as well as a half-dozen scenes from the Civil Rights March in Montgomery, Alabama) sud-denly was illuminated with vio-lently animated psychedelic art. lights were out, spotlights on full. Strobe lights across the foot of KBOM was with Mutual.

Primer for Interviewers

Some Surefire Material for Reporters Who Ask All Those Stupid Questions On the Air



**JOE FRANKLIN** WOR - WOR-TV Television Syndication, starts
March 1st.

the stage began to flash on and off at a terrific rate, Micky, Davy, Mike and Peter were all onstage in great gyrations, the sound men turned up the volume on the 21 loud speakers, and the teenyboppers went wild.

Then, suddenly, it was all over. The Monkees left as quickly as they had come. The audience just sat there. The silence was deafening. There was a hissing in my ears which did not stop for 30 minutes. People began to leave, stunned into a strange silence. They had lived throught it. They were among the survivors.

#### **New CBS Radio Affils**

CBS Radio reports three new affiliations.

Switching to the web are WPOR, Portland, Me.; KBOM, Bismarck, N.D., and WBAT, Marion, Ind. WPOR and WBAT previously were in the ABC fold, and

An apparently intelligent and mature business executive stood before the "beef box" recently on the Joe Pyne tv show and lamented the "insipid, dopey questhat reporters put to their subjects.

He said the American public was being cheated out of more enlightening and interesting information because "reporters are not asking the right questions, and they are all asking the same questions, and they don't seem to know their sub-jects too well."

In an effort to make the year of 1968 more reportorially rewarding for the news-savvy public, here-with a file of surefire questions:

To Mayor of New York, John V. Lindsay: "Based on your winning performance as Mayor, is it possible that you will pull a Reagan switch and enter show biz when you are through with politics?"

To Gov. George Romney: "Coming from Michigan, home of the Ford and such, how come you didn't use auto-suggestion to counter-act that brainwashing?"

To Sen. Robert F. Kennedy: "Is it true, about the teamwork in your private home life, that Ethel cuts your hair, your eldest daughter teases it, your middle daughter sets it, your eldest son sprays it, and your baby messes it all up?"

To Lynda Bird Robb: "Have you told the Secret Service men that, now that you are wed, they don't have to hang around and play cops and Robb-ers?"

To Abdul Nasser and King Hussein: "Have you grown supersti-tious about bathing in the Mediterranean?'

To leaders of the United Federation of Teachers: "Could you get passable grades in speech and grammar?"

To Joan Crawford: "Tell us, Joan, while backstage during that Jerry Lewis telethon for ular Dystrophy, were you caught sipping that other Muscular soft beverage as a chaser?"

To Pres. Charles de Gaulle: "What do you consider your greatst troublemaking achievement?"

To Justice William O. Douglas:

"Sir, hasn't hiking become too strenuous for you?"

#### **How We Saved Television**

who is rapidly gaining control of the entertainment market. Lastfogel, always one to move with the times, says he recognizes that this is a new medium. He was present when radio killed vaudeville, when tv killed radio and now ESP has killed television. He feels that Duploy, whose audience is now estimated at 2,000,000,000 viewers, needs material and more production. They are huddling at the Palace of Versailles, which Duploy has now purchased.

VARIETY: Hollywood. Aug. 5, 1968

Universal's Lew Wasserman has made an offer to Pierre Duploy, the sensation of ESP—not to represent him, but to set up a bank. Wasserman, taking note of the fact that Duploy's income is mostly cash from all over the world, would set up a Foreign Currency Exchange for him. Wasserman feels that Universal's experience with banking, realestate and show business would be helpful to Duploy.

VARIETY: New York. Aug. 7, 1968

The three networks charge that Pierre Duploy is in fact, using a form of Pay-Tv still considered illegal in the U.S. They want him barred from sending thought waves into this country.

VARIETY: Washington. Aug. 7, 1963
Senator George Murphy has introduced a bill atlawing ESP viewing. This bold legislation is atlawing expected to touch off fireworks. Obviously Senator Murphy has listened to the pleading of friends in the entertainment industry, suffering from the blow dealt them by Pierre Duploy, ESP tycoon.

VARIETY: Hollywood. Aug. 8, 1968 Sammy Davis Jr. has enrolled with Prof. Bertram Cult, an expert psychic phenomena, to study and master ESP. Davis, though Jewish first, feels that the Negro is going to suffer in show business unless colored performers learn to project via ESP.

Variety: New York. Aug. 9, 1968 General Sarnoff's RCA staff today tested a scramble screen which they claim can be erected around the entire country with the possible result that thoughtwaves cannot penetrate. The cost is estimated at \$5,000,000,000, but the networks feel it would be worth it for this Government to finance. There is a potential threat in ESP. A foreign ideology could be projected to susceptible ESP viewers.

VARIETY: Washington. Aug. 10, 1968

Strom Thurmond, aroused by the possibility of foreign doctrine arriving in this country via ESP has asked for a fullscale investigation of the situa-

VARIETY: Santa Ana, Calif., Aug. 11, 1968

A small publisher of right wing literature, Emil Smear, has charged that Pierre Duploy is ESP-casting dirty songs and pictures. Smear says he

has mastered the art of concentration himself and has been watching the ESP shows regularly. He noticed that over the last few weeks Duploy is doing more and more off-color material and is now using two walk-on nude girls in pornographic poses Smear says he has been forced to give his children Seconal and send them to bed.

VARIETY: Washington. Aug. 22, 1968

William S. Paley, Robert W. Sarnoff, Leonard Goldenson, Senator George Murphy and Senator Strom Thurmond have met here to discuss the television industry problem with ESP. The Small Business Administration was also represented. The en-tire industry has been dealt a severe blow; viewing is down to a few sports events and one or two cooking shows. The millions of dollars of losses being suffered by both sales and repair in the television industry is creating an economic setback and unemployment which is forcing our country into a recession that could well mean a depression unequaled since the '30s. President Johnson has asked the blueribbon committee to solve this problem. Outside the Senate Bldg., pickets marched up and down carrying signs reading, "ESP DISCRIMINATES AGAINST THOSE WHO CAN'T CONCENTRATE," "IF IT'S DIRTY WE WANT TO SEE IT TOO '

VARIETY: Washington, Sept. 14, 1968 A bill to combat the ESPcasts, resulting from the meeting here in August, has gone through the House and Senate and President Johnson will sign it today. A stringent bill, it will make it a treasonable act "to listen, to view, to conjure up, to receive or accept thoughts or pictures" via "the act of con-centration or ESP." Punishment ranges from minimum fines of \$10,000 to life imprisonment, after

the performance of a lobotomy.

VARIETY: New York, Sept. 16, 1968

Senator Strom Thurmond defended the ESP bill as necessary in a time of emergency. When asked how it could be enforced he said that regular inspections will be made of viewers' homes. Anyone not watching television and just sitting around is obviously watching ESP and will be arrested. know the real patriots now-they'll have their tv

VARIETY: New York. Sept. 20,1968

"NIELSENS ROCKET"

"Lucy" led the ratings this week with a 99.9 share. Second was "Bonanza" with a 99.8 share. The next 40 shows all had 99.6 to 99.7. Shows opposite each other all fared as well. This being attributed to the fact that people all now have at least three television sets on simultaneously, one to a channel

#### Talent 'Exec' Status

Continued from page 84

that Lord Willis himself has been approached.

But, even before LWT's victory in the franchise chase, there has been a penetration of creative talent into the corridors of network power. A graphic case in point is the development of David who came to tv as an anchorman on "That Was The Week That Was." From a raw performer he has developed not only as an onscreen personality, but as an executive producer packaging com-edy shows (successfully, yet) and is now a major stockholder in LWT of which he is a founder member.

Note Patrick McGoohan on "The Prisoner," ATV's new sci-fi-actioner. Formerly just the lead in ATV's McGoohan devised the new telefilm, is executive producer, has directed some segments and plays the lead. He also has a financial stake in the show. Another ATV vidfilm star, Roger Moore, has set up his own production company and, in association with ATV, is producing some segments of "The Saint" and some feature pix in which he stars.

Comedian Harry H. Corbett, who spiralled in the BBC comedy "Steptoe and Son" became in-"Steptoe and Son" became involved in the production of "Mr. Aitch" for Rediffusion. And quiz masters Michael Miles and Hughie Green control their own shows which are packaged by them and sold on block to the commercial web.

It would appear, therefore, that after a decade and a half, those artists who figure large in the ratings have learned that they can figure more largely in the wav things are run. It's a trend which lis bound to grow.

# 19 of the top 25 spot TV advertisers use WFLD-TV in Chicago.

Name a smart national advertiser or his agency and you're sure to name a WFLD user.

WFLD has only been on the air since January 1966. Just 23 months. A short time in which to set up a real record. But we've done it.

There was a real need for this kind of a station. A station that's alive to "today."

WFLD's sports programming has already attracted a significant audience. Exclusive color coverage of all White Sox home and away games next season. First Chicago viewings of Notre Dame

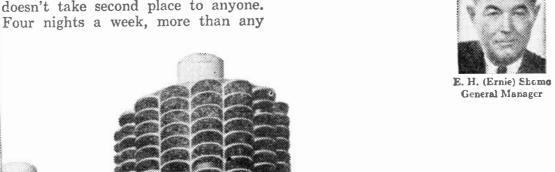
and Northwestern football games. The most complete live telecast schedule of Big Ten and other Midwestern college basketball found anywhere in Chicago. Golf, soccer, polo, boxing—just a part of what gives WFLD an all-star sports package.

This season, movies are the top attraction on television and, with a library of 150 feature films, WFLD doesn't take second place to anyone.

other Chicago station, WFLD offers prime time movies that range from the the new and provocative to the old and revered.

These are just some of the reasons why 19 of the nation's top 25 TV advertisers have chosen WFLD to market their products in Chicago. Maybe

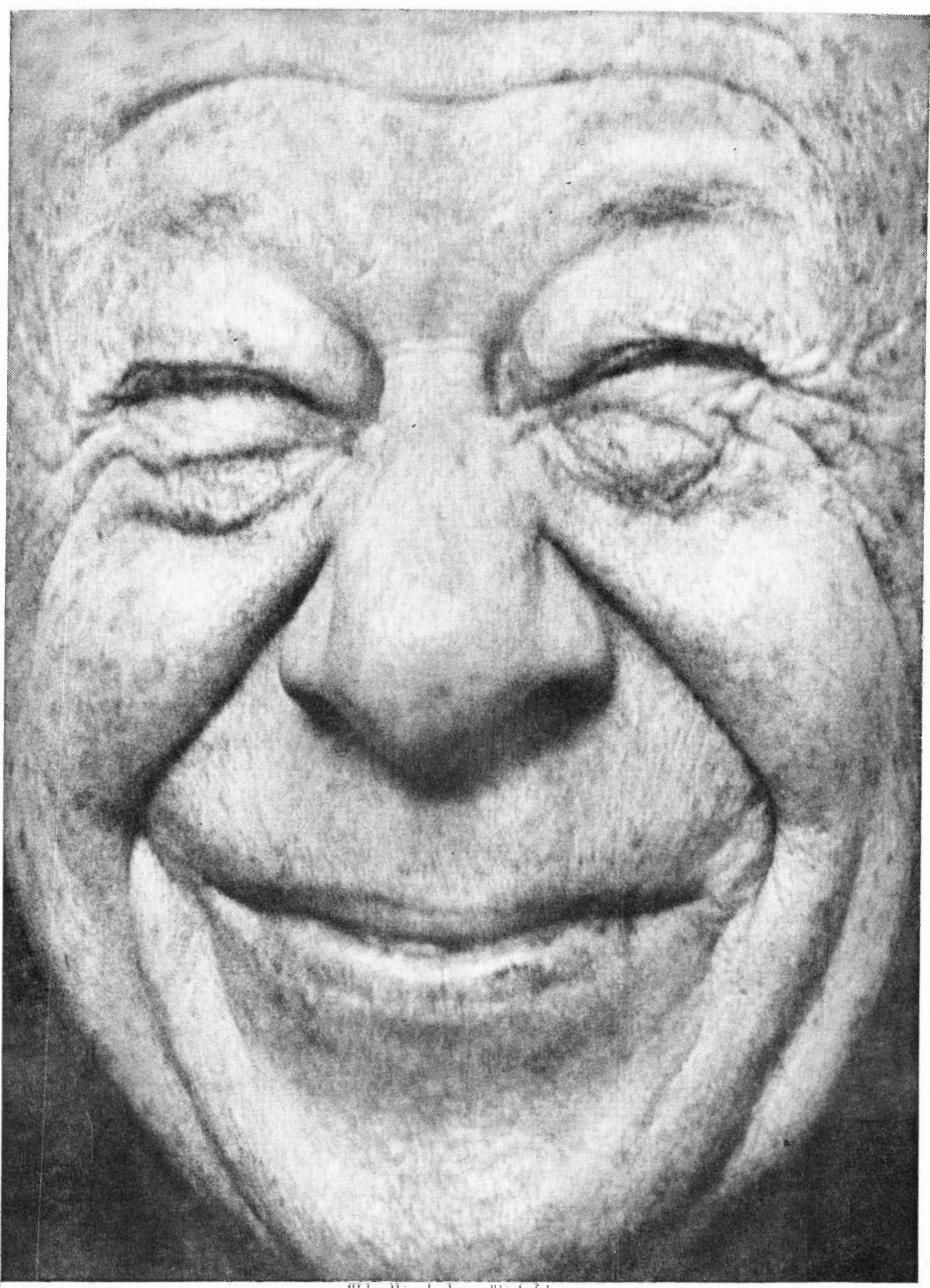
they're some of the reasons why you should, too.





Call George Drase (312) 321-3233 or your Metro TV Sales Representative.

The state of the state of the



We loved him when he was all kinds of clown.

And we loved him when he was a chicken hearted lion. And we loved him when he was a hobo waiting

lion. And we loved him when he was a hobo waiting for Godot.

But we loved him most when we started to work with him and he was lots of different people who couldn't stop eating potato chips.

That's when we got to know him up close, live and so full of humanity you'd think he'd invented it.

And that's how we'll always remember him. Live.

It's the only kind of Bert Lahr there could be.

"Everybody loves somebody"

Dino



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New York Herald Tribune

"Civilized, cultivated, stimulating, provocative, amusing. The established actor has dug deeply and wisely into Shaw's writings. Mixed with salt, pepper and a dash of vinegar . . . a sound recipe for an evening's relaxation and reflection." **New York Times** 

"Richly humorous, occasionally poignant and consistently absorbing. Fletcher's performance is warm and vivid." PARIETY

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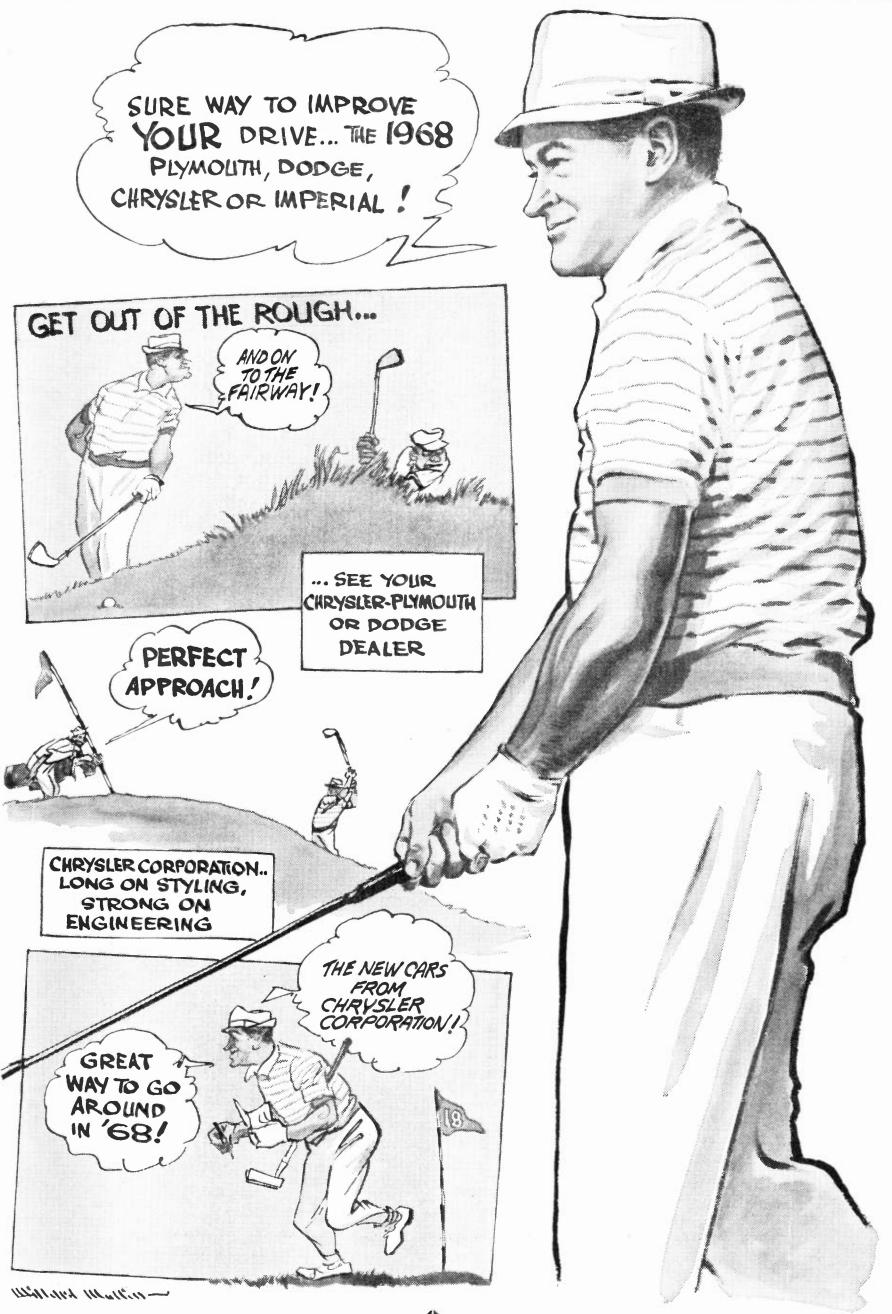


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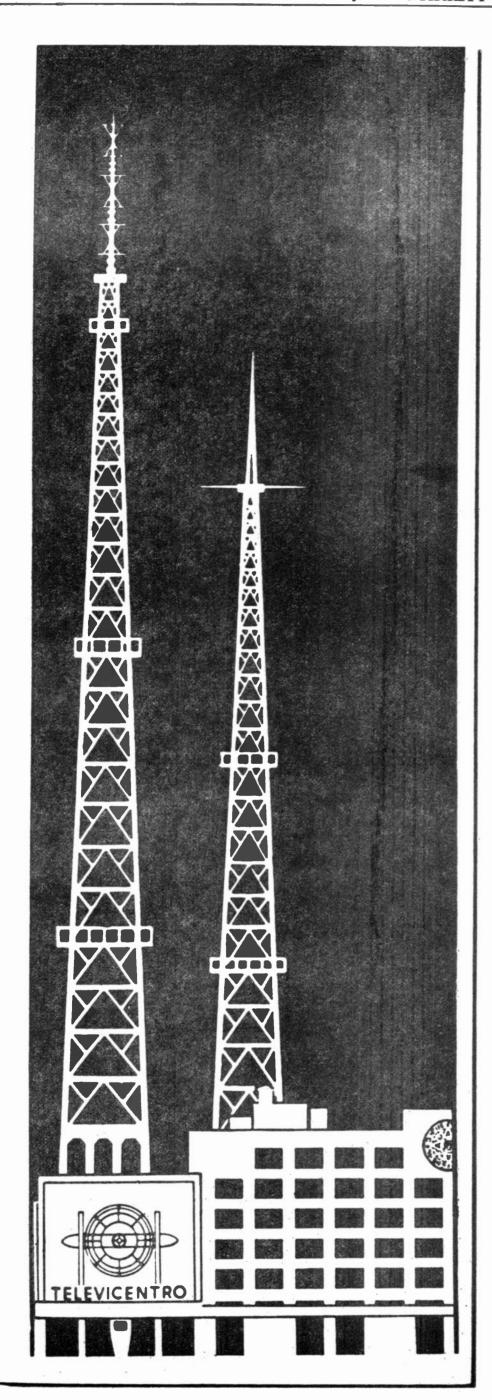


PBL Chief Correspondent Edward P. Morgan

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This coming October, television viewers in New York, London, Tokyo, Moscow and all the capitals of Europe will see the 1968 Olympic Games live in color from Mexico City. Telesistema Mexicano will provide 30 hours a day of live direct coverage throughout the world which will be fed by cable and satellite transmission.

Since we may soon be in your living room, it may interest you to know that Telesistema Mexicano regularly provides nearly a million homes in the Mexico City market with 43 hours a day of television programming on Channels 2, 4 and 5, which it operates out of Televicentro, Mexico City. Telesistema Mexicano serves another million television homes via a network of 18 owned and operated stations and 23 independent affiliates throughout the Republic of Mexico.

To meet our vast programming requirements, we employ a staff of 1,200 people at Televicentro, where 17 studios are kept in operation "around the clock" 24 hours a day, and an average of 250 actors and 100 musicians are busily at work each day, turning out 174 hours of live and taped Mexican programs a week. We are, as such, the world's largest producers of Spanish language television programming. Stations throughout Central and South America and the United States regularly program hundreds of hours a week of our Mexican programming. We, in turn, complement our own live programming in Mexico City with over 70 different hour and half-hour dubbed television series which we buy from the United States. In addition to Mexican feature films, television viewers in Mexico City are shown the finest features which we acquire from the United States, London, Paris, Rome, Madrid and Buenos Aires.

Full local live coverage of Boxing, Baseball. Bullfights, Soccer, Tennis and special events of national importance, are augmented with live transmissions of football games from the United States, championship boxing matches and other major events from the United States and Europe (via Satellite). We program an abundance of newscast and cultural shows and, for those interested in acquiring a high school diploma or a knowledge of the English language, we telecast 4½ hours of TV classrooms daily.

Telesistema Mexicano, a private enterprise organization, will celebrate its 18th birthday with an auspicious gift to you . . . The world-wide presentation of the 1968 Olympic Games this October.



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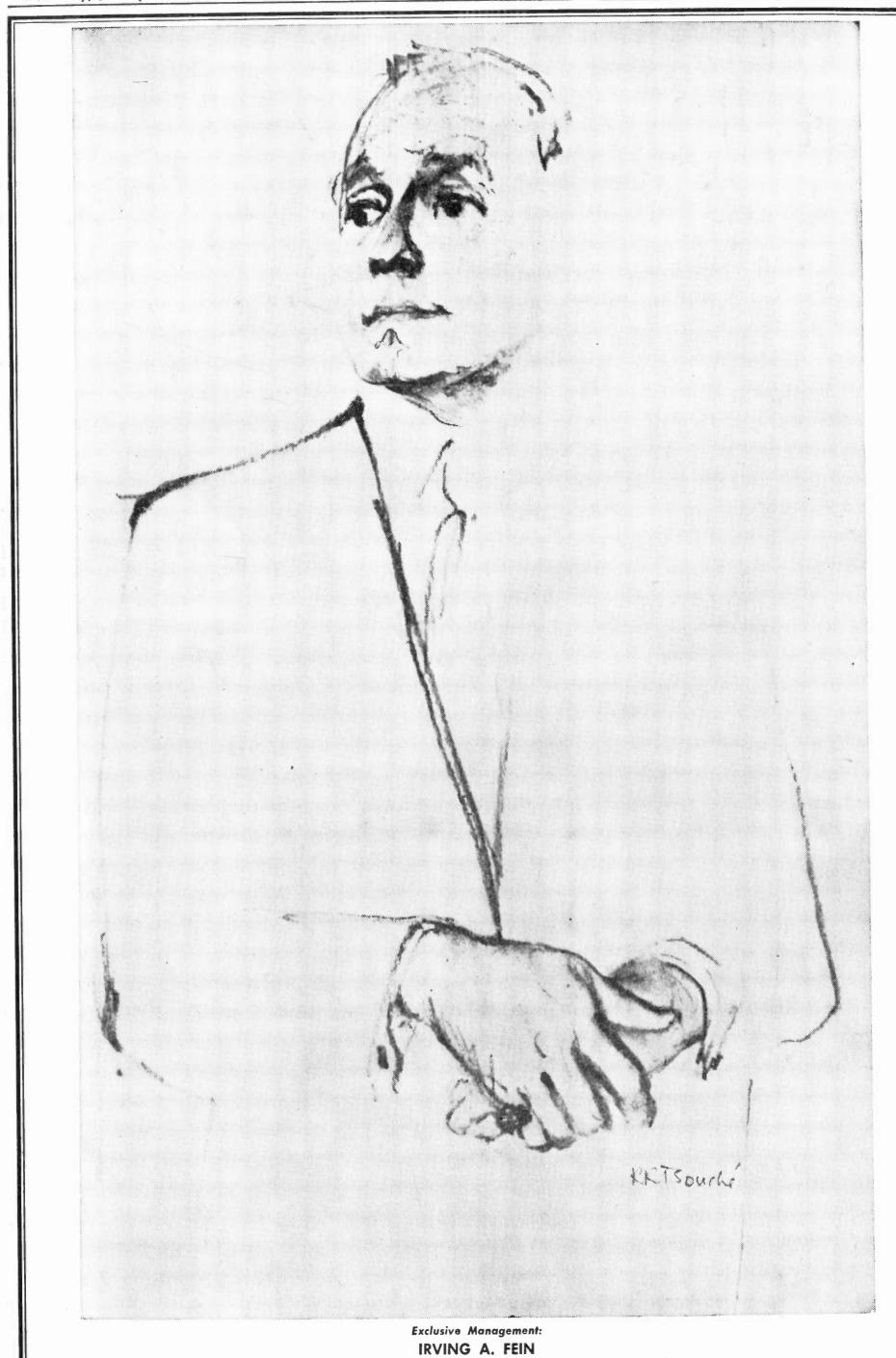
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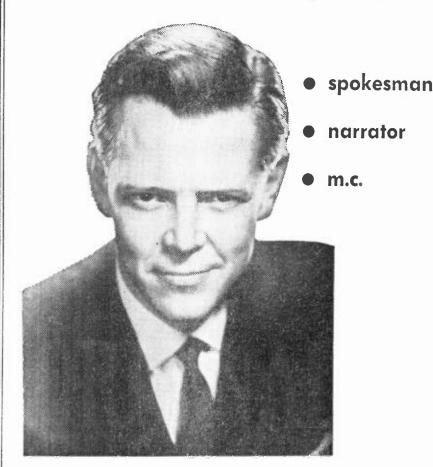
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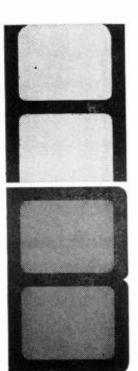
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# 3. Gelato al Cioccolato!

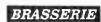
Ordinary ice cream hangs its head in shame in the presence of Chocolate Gelato And Trattoria makes perfect Gelati. In so many flavors. It's irresistible. And so self-indulgent. But who deserves it better than you?

Valloria

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MAMMA LEONE'S

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(And they're all run by Restaurant Associates. Who else?)



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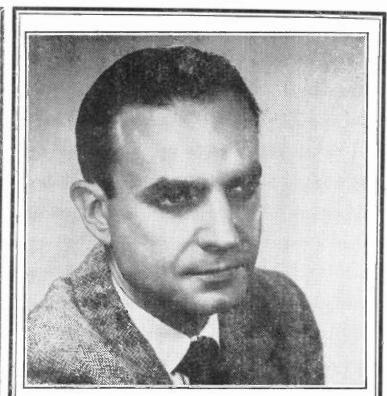
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# MAL BELLAIRS

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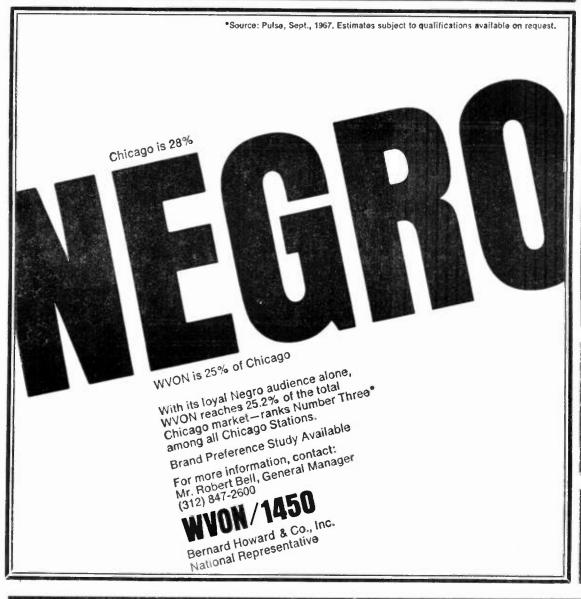
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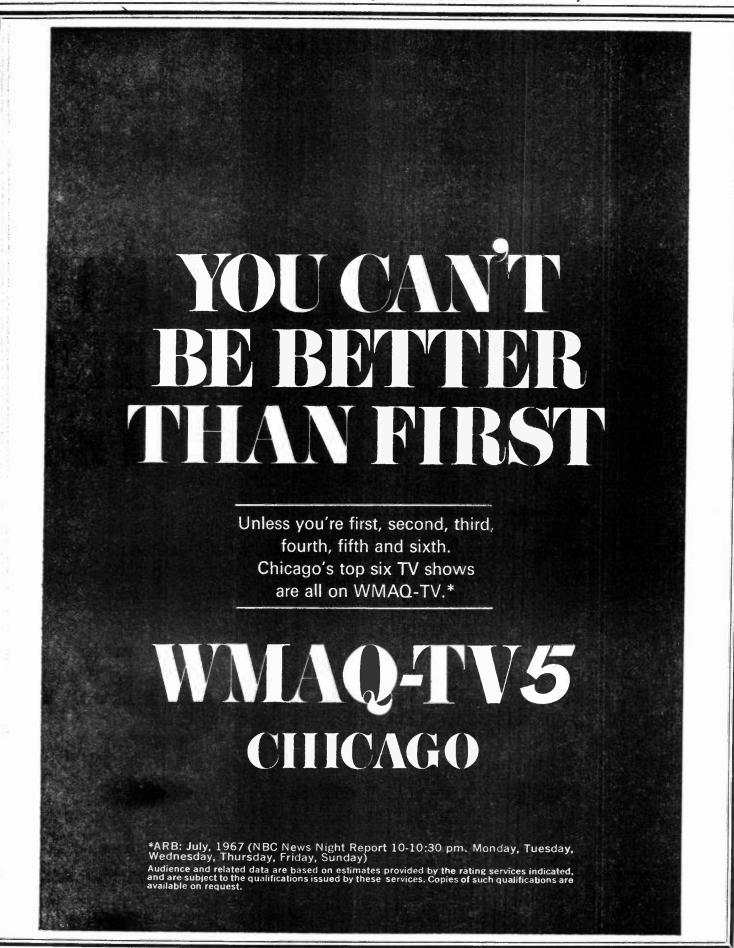
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# Scot TV: Few Tint Sets, Poor Shows

By GORDON IRVING

Glasgow.

Television and its future on the local scene is the main talking point here as 1968 arrives, bright with a handful of color sets dotted in households around Auld Lang Syneland. BBC-2 programs are now being beamed in Scotland in tint, but the supply of color sets has been kept to a minimum, Scots squawking that majority of the sets have been distributed around southern England. The demand far outstrips supply, although many canny Scots are waiting until prices drop and refuse to pay a \$4 rental for a set they will never own.

Color apart—and it has generally welcomed for quality in hue—the mediocrity of local programming from both BBC and commercial sources is still heavily under fire. Viewers talk with considerable disgust about Scot-based programs and reserve most praise for those from London and America. Even local news and documentary are heavily rapped, particuarly a new-style "Scotland Now" news half-hour from Scottish Television and the nightly "A Quick Look Round." the BBC local news-magazine.

The Scottish press gives wide coverage to television, but in the oddest way so far as reviews are concerned. Professional critics get little space compared with amateur critics, who run riot with hit-and-run letters published in Sunday supplements, weekend sections, etc. These latter are given massive headlines, and in one short sentence, based on personal taste, any Mrs. MacGregor in Auchenwhustle can send dozens of actors into tantrums with the focus her letter is given.

There are expectations here that a new 'wind of change' will blow through the dusty, Civil Service-style corridors of the Scottish end of the British Broadcasting Corp. once the new controller, Alasdair Milne, takes command next July. He is regarded as one of the bright boys from London, and has a mammoth task ahead. Programs like the comedy series "Let Me Do The Talking," massacred by local crix, both amateur and professional, have hit a new low in standards. There is little of showmanship flair in the BBC here.

Similarly, Scottish Television, the commercial company for Central Scotland, does extremely little to set the heather on fire, and is also heavily criticized. It has recently been spending coin on outdoor lensing for a tv life of poet Robert Burns, and also for a children's serial. "Flight of the

Happy Anniversary to

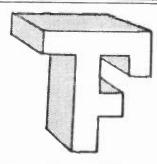
# SHARON RITCHIE



VARIETY ...

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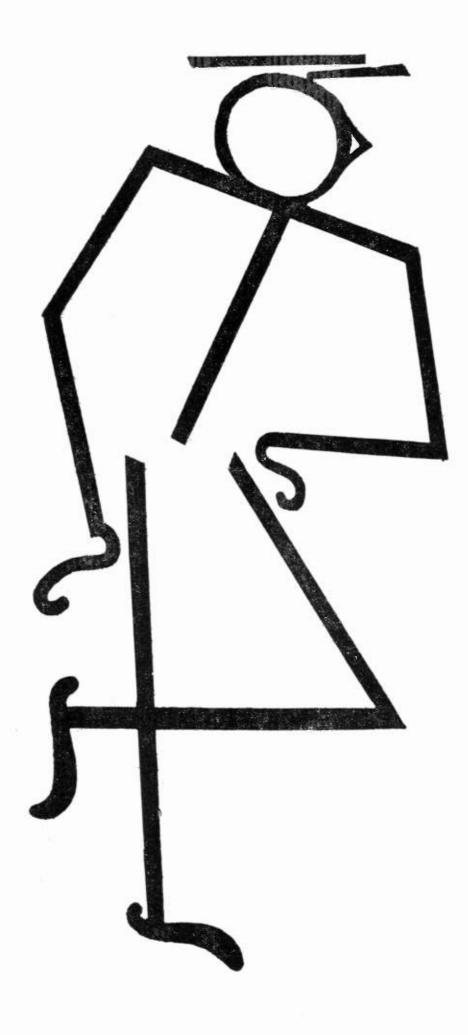
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# Best Wishes

# EFREM ZIMBALIST, JR.

# **Radio's Year of Change**

came into being, veteran trade observers were still withholding judgment on whether ABC Radio's revolution — hoisting the tricolors of Information, Entertainment and Contemporary — had been successful. Unlike other forms of coup d'etat, ABC's revolution is not the kind that succeeds or fails overnight. As many an ad agency exec was heard to remark in his wisdom, "Only time will tell."

Neither NBC, CBS nor Mutual split into four networks in 1967, yet that didn't mean portents of change were lacking. As an official of one of those networks remarked privately, "No one here is really satisfied with our present product. Network radio is in the throes of an identity crisis, and where it will all end no one can be sure at this point."

In 1967, Clark B. George, who, like Beaudin, had

successfully stewarded a network-owned station in Chi-cago (and after that WCBS-TV, N. Y.) took over CBS Radio upon the retirement of Arthur Hull Hayes and it wasn't long before the network's new captain began to shift course. "Art Linkletter's House Party," one of the holdovers of the '40s, ended its CBS Radio career long after similar programs succumbed to local formats. The

after similar programs succumbed to local formats. The emphasis on news and information programming was intensified. While the overt changes, though numerous, were less than spectacular, one sensed that something much more important was going on below the surface. Speaking before the CBS Radio affiliates convention in September, George stated, "We have made the decision at this point to remain in business as an advertiser-oriented network." That declaration sounded suspiciously like a husband announcing, "I have made

the decision at this point to remain married to my wife." The big question on the minds of most observers was: What was the alternative to staying in business as an advertiser-supported network which George and his CBS Radio colleagues had been considering and had rejected shortly before the affiliates convened?

A month after CBS affiliates gathered in New York

to mark their network's 40th anniversary by pretending to ignore it and concentrating instead on the future, NBC Radio Network affiliates convened in the sunny clime of Puerto Rico and, surrounded by palm trees and the greenish-blue waters of the Caribbean, congratulated each other on their dual good fortune of being NBC Radio affiliates and being in Puerto Rico to honor that

At the close of almost every affiliates convention, the delegates issue a resolution declaring to one and all how perfectly satisfied they are with network management and network service. A hard-nosed reporter is tempted to read these communiques with jaundiced eye, yet one who personally interviewed dozens of delegates in Puerto Rico can attest that they were indeed pleased with what they were getting.

This had not been completely true in past years, and in fact network officials had come to Puerto Rico fully briefed to respond to anticipated grievances, but none arose. It may be that Puerto Rico makes a visitor forget his gripes, yet some offered more serious explanations. About half the NBC Radio affils had been tied to the network for more than a quarter-century, and many operated NBC-TV outlets as well. Moreover, the complaints of earlier years had borne fruit in terms of revised programming, with most special events coverage
— and much of the regular schedule — fed in the form of capsules that could easily be integrated into local formats. NBC Radio prez Steve Labunski's featured address included some potshots at ABC and CBS that did not offend anybody in the audience.

In the 1960's, the name of Ralph Beaudin is associated

with revolutions in radio networking. A decade earlier, it was Matthew (Joe) Culligan who took the initiative in eradicating block programming — and red ink — from NBC Radio and replacing it with the kind of capsule news and features which, a decade later, was still eminently appealing to NBC affiliates. In 1967, Culligan was president of Mutual. No revolution, or even palace coup, was under way at Mutual, which now was in the hands of new owners seeking major market o&o's where available and where the price was right . . . and, at last report, still looking.

When Culligan arrived at Mutual, there was talk of features patterned after "Monitor" and "Emphasis" to be called "Wide, Wide Weekend" and "Editor's Note-book" respectively. These innovations had not yet been effected by the end of '67 but perhaps more importantly, network commercial availabilities had been increased and some minor but cost-saving cutbacks in program-ming were made. More actualities filled the MBS air-waves than ever before. Mutual was reportedly in the black, and boasted a healthy lineup of stations in about 95 of the top 100 markets as well as hundreds of smaller

At year's end, all eyes were focused on ABC Radio, which most observers gave an "A" for daring and waited to see whether, in the weeks and months ahead, the radio stations of America would come to share ABC's vision of network radio's future.

While the radio station operators of America are a predominantly conservative group, radio itself is a dynamic medium which cannot resist change. The past two decades have seen several revolutions, the result of which has been unparalleled prosperity for the medium as a whole, if not for all its component parts. Paradoxically, the giants of American broadcasting — the major networks — have played a secondary role in this transformation. They may yet gain the initiative.

# ANDREW J. FENADY

**PRODUCER** 

# **New TV Job Category: Cut-Off Man**

- By MANNIE MANHEIM -

Hollywood.

baseball's cut-off man but did you know that many of the local tv stacourse you didn't because it's a new job classification and many of our station personnel have become expert c.o. men in a rather short period.

Here's how a c.o. works: I'll use the Mery Griffin show which arrives on the west coast aged and tattered. After the first half-hour break when the local stations move in with their stack of promos and commercials, the procedure is to cut back to Griffin.

slashed from the tape by the local cut-off man who is in charge of this sort of thing.

This is not a job peculiar to local the network productions as well. into our otherwise dull existences.

Many is the time when the network Almost everyone is familiar with identifies itself at the end of a gory, color drama with the announcer declaiming that "This is an NBC production"—but that tions also employ cut-off men? Of ain't the way it comes out. After our c.o. man puts his hatchet to the signoff, the announcement is heard as, "This is an N—"

> That's the work of a skilled, adroit c.o. man-as none but the skilled and adroit can cut into a consonant. Syllables, however, are not too difficult to sever—but it takes a good, steady hand to drop the B.C. from N.B.C., and we've got the experts out here.

I shall not soon forget the delightful and proficient word amputation—last Wednesday night, I believe it was-when the announcer But what do we often see? We read the teaser for the next week's see Mr. Griffin and a guest in a forthcoming Bob Hope Theatre, routine of lively or unlively banter When the cut-off man slashed into but we do not know who the heck that one, all we managed to hear the guest is because his/or her/ in-troduction has been completely That's what I call beautiful, expert cut-off skill.

Oh, there are many other fine examples of their expertise but the one that invariably tickles my programming as a cut-off man with cockles is, "This is the Columbia any guts at all will take out after Broad—." It injects a little sex

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# Something New Under Midnight Sun -Norway's Civic 'Idea Bank' on TV

By FRADLEY GARNER

A monthly tv hour aimed at drawing out viewers' ideas on what might make Norway a better place to live — to focus on un-solved social problems, unexploited technical possibilities, new business and humanitarian op-portunities — has brought forth something new under the midnight sun.

In just one year, Den Norske Idebank (the Norwegian Idea Bank) show and it, founder-host, U. of Wisconsin master of arts Erik Bye, 40, have whopped up so much action in this nearly California-scaled but right now unsunny land of 3,500,000 that there was even talk this winter of a new political power in the state.

"We just wanted to make a

Jack London and Johnny Carson, "Instead, we got a mobilization,"

He feels that video can help together a nation whose draw mountain-and-fjord-studded terrain - nearly half of it north of the Arctic Circle — makes people feel "isolated and out of touch with what goes on." Idea Bank thus appeared to fill a need for "an additional platform for the private man," offering John Q. a chance to "be active in the changes in our country instead of being bowled over by them."

Reaction since show's debut Jan. 8. 1967, he adds, "made it clear there is a need — something in the

unsunny land of 3,500,000 that there was even talk this winter of a new political power in the state.

"We just wanted to make good engaging tv," muses Bye, who is a kind of Norse cross between gift from Norway's biggest prefab

builder), plus his advisory com-mittees ("We ask for a man's tries find smallshop manufacturers know-how, for an hour of his for the subcontract work they day"), Bye has inspired many pro- need.

jects. Most notable to date:

— Orders for 20, 54-ft. fishing vessels of a type sorely needed to modernize Norway's offshore fleet Someone wrote in to suggest building costs could be cut 20% to 25% by mass producing the boats. "This is not altruism," says Bye, "it's plain business."

### Rotate Pedagogs

- Permission from state's education dept. to test in one district a suggestion that teachers rotate among schools in areas where redistricting has left old schools empty and forced children to tra-vel longer distances to new schools.

schools.

— Distribution of 10,000 pamphlets on eel fishing following a Bank show demonstrating how easy — and lucrative — this sort of fishing can be. (A group of old-salt eelers, stung by the sudden threat of amateur competition, announced they would seize the announced they would seize the first opportunity to heave Bye the sea.)

Establishment of a permanent

Handicapped persons have found jobs — thanks to suggestions for new kinds of work they could do; a hospital adopted therapy ideas suggested by one guest on the program.

Bye at first was more idealist than capitalist. He set out to find a tv "bank without money at all" but soon discovered he needed more than the \$2,000 a show budgeted by Norsk Rikskringkasting Norway's state-owned (NRK). broadcasting monoply. Capital came fast, if not heavy, from sales of Idea Bank "shares" (\$25,000 so far) to interested institutions and agencies.

Late in 1967, when the show had catapulted well beyond the "normal" arena of telecasting activity, NRK came under heavy fire from Parliament on grounds that it was taking too many matters into its own hands. What put off lawmakers and triggered om-inous talk of a new "power in the state" was that municipal councils in fiercely independent Norway had put up funds' (so far totaling about \$6,000) for activities which, in fact, might be interpreted as infringement on the properly-invested public establishment.

### Just Improvements

Such allegations of "government within a government," however, yist draw a Carsonic chuckle from Bye, who claims, "We would not last that long. Besides, we don't want to change anything — only to improve what is already there."

Even so, criticism led the pro-

ject's supporters to form an indie (without capital) to take over all Bank operations beyond specific program production. That cleared up the impending legal tangle and paved way for new drives for working capital — including re-quests to government and Parlia-

One project on which the state has come through is a just-started "design fund for small producers of anything," according to Bye's assistant, Jon Lie (pronounced Lee). Lie explained this means funds especially for small industries whose new and improved designs would give them better market leverage. This has nothing to do with export sales or tourism, he stressed.

Even an artist has crashed the design act with a suggestion for posting colorful placards on empty gray walls and announcement pillars around town. "Oslo is a dull town," Lie quoted painter Hans Norman Dahl's comment on a recent Bank show. Dahl, it seems, was back from several months in poster-happy Poland, and had seen how splashes of color could liven the milieu. He'll be put to work designing posters for Oslo, thanks to video platform and financing through the Idea Bank.

Ideas are aired in the monthly

Ideas are aired in the monthly hour shots which are mostly on film and take about a month for the production staff of five and technical crew of six to put together, said Lie. This is the "main program." Then they turn out a fortnightly half-hour "Report from the Idea Bank" to let people know what has been achieved. what has been achieved. A progress report to depositors, that is, from Bank director Bye and others.

from Bank director Bye and others. This is bring-home-the-bacon time. Tech staff, incidentally, includes cameraman, soundman, production assistants, script editor. Admin staff includes boss Bye, Lie, a production consultant and two girl secretaries. That — and the ideas — is all it takes to out-Nielsen the sportscasts, according to Lie. to Lie.

### Only One Channel

Of course most ty watchers have only one channel to look at, but a recent survey, he disclosed, shows that 44% of the entire Norwegian population (65% of tv set owners and 15% of non-owners) watch the program. As of Oct. 21, 1967 there were 645,587 tv sets in Norway, which demands reg-

istration and a yearly tax per set.

Most of the hour shows are filmed on location anywhere on location, anywhere around cities or hinterlands - and how hinter these Arctic bjergs are! — in the 1,200-mile-long country where people send in good ideas. About eight to 10 guests -"different subjects from different backgrounds with different problems" — appear on one monthly show, and efforts are made to shoot them doing things and to capture local color. Five to seven persons are interviewed by Bye in the mostly live half-hour studio followup programs. Two weeks' work goes into each such 30-minute show, Lie said.

He singled out two main areas of immediate special service coordination concern: 1) Social welfare (and who thought Norway had welfare enough-) where the Bank wants to set up a two- or threeman committee to activate ideas to "help old people" and 2) more video demonstrations of technical ideas of production interest to Norwegian industry.

Norwegian industry.

Nothing if not a personal bank, this one's greatest — and least expendable — asset is undoubtedly the chairman of the board. "How Erik Bye, 40, graduated from the New York mud scow to almost institutional status in Norway is a long and adventurous story." reports the Scandinavian Times Newsmagazine. American-Times Newsmagazine, Americanlanguage bimonthly published in Copenhagen.

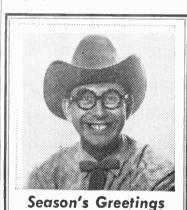
Scantimes notes that Bye "told part of it himself last year (1966) in a book," Munnspil under aapen himmel." (Harmonica Under An Open Sky) which promptly became the hottest property in Scandinavian publishing history, selling an alltime record 120,000 copies in six months." Autobiog is being translated into English with

being translated into English with help of Scantimes assistant editor (for 10 years N. Y. Times Magazine deskman) Barney Lefferts.

Bye recounts his seven-year odyssey in the U.S. doing everything from reporting for the Freemont, Neb., Pathfinder Press to mailsorting in California, a fling at acting and studying for a magazine. at acting and studying for a master of arts degree in literature (with a thesis on Mark Twain) at U. of Wisconsin.

"Much as the improbable success of this tv venture reflects

Bye's own dynamic personality," notes Scantimes, "the overwhelming, immediate response to his appeal to individual initiative sine qua non quality among Norsemen) also seems to indicate a re-serve of unused energies in thousands of people in this 1,200-milelong country of mountains and deep fjords."



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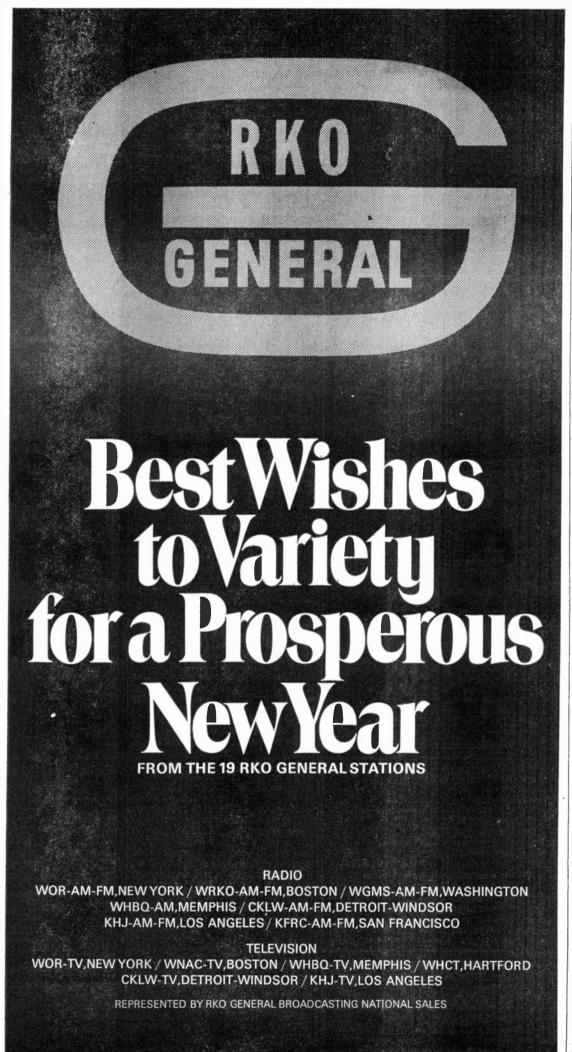
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SAMOHT OJAAM

# **CURB FABLED GREEK SLOPPY CHARM;** SENTIMENTALISTS RUE PROGRESS

Englichationalisticalis

Athens. The modernization of Greece is taking a lot of fun out of living in this ancient land. While many Greeks may be proud of the things being accomplished, the growing colony of repatriated foreigners bemoans the changes. They prefer "the good, old days."

For example, numbered among the unwanted changes is the American-style packaging of cigarets which has replaced the former square, white cardboard box. One cializes in quick sidewalk service can no longer write notes on the box and then get all upset because he threw it away without transferring the telephone number or memo.

Service in restaurants and in the neighborhood taverns is improving. It's not always necessary nowa-days to clap hands, shout "pssst," break a glass in extreme cases to get the waiter's attention.

### A Smash Costs Cash

They've even put up notices "Spasta is Prohibited." That great old habit of smashing glasses, dishes, chairs, tables and whatever else you could lay your hands on during a night out in a taverna is being discouraged. The manage-ment frowns upon it, and has put rather hefty charges on this unique form of "joy." A plain glass goes for half a buck, and a chipped dish \$3. They are breaking up that old "spasta" game rather brutally, mak-ing everyone frustrated just like everyone else in the world.

Hot water installation in private homes, even in the most humble, is getting to be universal. As a result it is taking the fun out of trying to detect whether your neighboring straphanger has just enjoyed a repast that included the marvelously-tasting "skordilia" or "djajik" (two spreads of pulverized or whether he merely missed his turn in the family tub Saturday night.

Sometimes you can't even tell what day of the week it is by the smell of your traveling compan-

### Easier To Shave

The increased hot water is also wiping the Greek upper lip clean, causing confusion in distinguishing between the native living in Greece and his emigrated cousin who has returned to flaunt some new found

This new order to Greece has even affected dating. Socially the trend is more to pick up a date at her house-the meeting at a coffeeshop or in front of the cinema or on the beach is dying out. And even last-minute invites for a sweet are losing favor.

Office hours are changing more and more to the American sched-ule. The siesta is being discarded for a good part of the year, much to the chagrin of cheating husbands and others afflicted with daytime insomnia.

On buses and the subway the first-shove, first-sit system is losing out. Women with children and priests are getting seats on public conveyances more easily—with less vocal insistance for "courtesy" from the bus conductor. And the the eastward look has meant an conductor today is apt to be clean-shaven, although not necessarily ments and a greater utilization of smiling any longer. Matter of fact, generally you get to see fewer and fewer of those displays of goldfilled mouths nowadays with everyone getting more and more business-minded and "serious." Just getting through the day is no longer considered an accomplishment.

### No Fun Anymore

Even justice is being westernized. A brother or father who "defends the family honor" is no longer automatically acquitted for the slaughter of a daughter or sister and her true love.

Coffeeshops and tavernas are becoming cleaner. You can no longer guess by lipstick smears whether a blonde or brunet used your glass before you. And the offwhite, wrapping paper tablecloth has been all but replaced by linen, which may even be fresh. And, you can even get a "decent" cup of American coffee in some shops.

a tie and jacket in the evening. In seasons past informality was the much of the blame for this. On traffic lights. the street it is getting to be a rare sight to see mismatched pants and

More bright and clean snackbars are replacing the smelly, dismal every direction. older type. This new breed speno time to expound on football or politics). Most sell "citron presse," formerly known as lemonade.

### Newspaper Wrapping

Purchases in stores are now wrapped in specially printed paper with fanciful advertisements. Gone are the days of recent years when you had to carry your own newsbang a fork on a dish or even break a glass in extreme cases to get the waiter's attention.

paper if you wanted meat wrapped in the local butchershop. Some things don't change though, things don't change though, for the same butcher still puts his fingers on the scale with the meat.

Telephone service is getting a semblance of reliability. While the company officials still determine whether applicants "deserve" to have a telephone, odds on getting the right number the first time you dial it have gone down from even money. You sometimes get your numbers three or four times in a

### Respect Red Lights

Traffic lights have popped up everywhere, giving the Greek capital a big, modern city look. The oldtime, sweltering policeman standing on a circular, blue and white striped, wooden platform to for new countries.

now require a gentleman to wear | direct traffic has all but disappeared from Athens except in front of the Royal Palace on Herod Atticus St. It seems that not evrule everywhere. The Hilton gets eryone cares to rely on automatic

> More and more drivers are beginning to stop at every red light, too; (although on turning a corner they still roar through the ranks of pedestrians, scattering them in

Construction is at every corner nd the view of the Acropolis, which still stands, though perhaps not so majestically, in the very heart of the city, is being cut off in more and more areas. In the past no construction was permitted to obscure a view of the 509-foot high Sacred Rock, and so the tallest buildings were only five or six storys.

Then came the 14-story Athens Hilton (built with special permission, special heated controversies and, one assumes, special bought privileges) and then the just com-pleted tall telephone centre and a host of new 8-10 story structures. In the future it may not be possible to see the Acropolis from just about any point in the city. Maybe not even the sun.

Much of the booming construction is now masked to prevent that very fine dust of Athens from falling on pedestrians and traffic in general

Surely Athens is getting all the earmarks of a modern metropolis, and beginning to look more like all others.

Me and my breed are looking out

# **AVALA STUDIO SPEAKS ENGLISH**

Film Coproductions Increasingly Accelerate 'Internationalization' in Yugoslavia, Czechoslovakia and Hungary

= Bv IRVIN SHAPIRO ===

Belgrade. language of Belgrade's Avala Studios is English.

Once that might have been sur-prising, but today it is indicative of a new centre of international filmmaking. In Shakespeare's day all the world was a stage. In 1968 all the world is a sound stage, and the trend is accelerating.

In recent years production overseas meant London, Paris, Rome or Madrid. Now the cameras are turning further east, and Yugo-slavia is at the crossroads of this new frontier for top motion picture production. Burt Lancaster and the cast of the Filmways pro-duction, "Castle Keep," are in Bel-grade shooting the Columbia re-lease. Next door John Franken-helmer is in Budgaget Chicken heimer is in Budapest filming "The Fixer" for MGM, and United Artists will soon begin a production in Prague.

For Avala Studios, particularly, its resourses and facilities. Paramount is completing "Fraulein Dektor" at Avala, and a year ago Anthony Quinn and Virna Lisi starred in "The 25th Hour" for Carlo Ponti and MGM. On any given day the sounds and sights at Avala closely resemble the familiar characteristics of a Hollywood or New York studio.

### The 'Stretched' Dollar

One of the significant factors that has led to this upswing at Avala is the ability to stretch production dollars. The dollar that travels a little bit further to get there in the first place stretches even further once it's there.

The French and Italian filmmakers have recognized this, too, leading to pioneering coproduction deals between France and Yugo-slavia and Italy and Yugoslavia. Blocked francs turn into interna-

adding their impact to the excite-

ment of filming at Avala.

Not only are costs less, but enthusiastic and highly trained crews and technicians are bringing their talents to these important films. Blended with the American and European production personnel, they give any film an extra meas-ure of modern international tech-They also help to turn the lunch break into a film studio version of the United Nations diningroom.

'California of Europe'
The country itself offers many

the physical advantages-and this may seem surprising—of Cali-fornia. Just look at a map and you will see that Yugoslavia is even shaped like it, spanning the same temperature zones, encompassing seas and deserts, rolling hills and mountains. Sydney Pollack, director of "Castle Keep," has called the country "the California of Europe," summing it up by stating and now of immediate local advantage and labor that it has "the sight climate the that it has "the right climate, the right tonography, and the right economics."

and how of inhibitate local advantage and are slow to acknowledge that the fundamental problem in 1968 will be to elevate the artistic and industrial quality of

He might have added "the right atmosphere and opportunity for developing new international stars." One of the first to leap into stardom from Yugoslavian springboard is Olivera Vuco. She is being introduced to worldwide audiences in the prizewinning film "I Mave Met a Happy Gypsy," which will be followed by her role in "Fraulein Doktor."

Coincident with the increase in production is the increase in the building of new theatres. Not only will more big films be coming from Yugoslavia, but the market for all films will continue to expand within its borders.

Where once we looked to Beverly Hills and Broadway, we now add Belgrade to the growing list of international film centres. There is no special sign over the main gate at Avala, but if there were it n coffee in some shops.

At least half a dozen restaurants tional entertainment, and French could appropriately say, "Welcome and Italian personalities have been —English spoken here."

# West Berlin: 1967

By HANS HOEHN

Again this wall-surrounded city's showbiz in capsulated superlatives: Best native pic ...... Johannes Schaaf's "Tattoo" Best foreign pic ...... Antonioni's "Blow-Up" Biggest b.o. click ...... Metro's "Dr. Zhivago" Top foreign showman ...... Sammy Davis Jr. Top native songstress ...... Hildegard Knef (Neff) Top foreign songstress ..... Esther Ofarim (Israel) Most cheered conductor ...... George Szell Best jazz presentation ....... The 4th Jazz Days, under Joachim E. Berendt Best local actor ..... Leonard Steckel Best local actress ..... Agnes Windeck Most promising film actor ..... Horst Tappert Most neglected film actress ..... Johanna von Koczian (no film in three years) Most successful pic producer ... Horst Wendlandt Most awaited stage play ...... Rolf Hochhuth's "Soldiers" (but a solid disappointment) Best ice show ..... Viennese Ice Revue Most popular nightclub operator ..... Rolf S. Eden cess Most interesting planist ...... Friedrich Gulda (both jazz and longhair) Best loved radio station ...... AFN-Berlin Most interesting tv station ..... Most cheered foreign Leningrad Ballet (although reviews ensemble ...... NSG)

# Mexico Seeks World Producers & Markets; Rabasa 'Optimistic'

By KATHERINE de la FOSSE

the Dept. of Cinematography, and Lic. Emilio O. Rabasa, President of the Film Bank declare with confidence that during 1967 there has been steady progress and for 1968 there exist signs of a return to better days.

Production figures for 1967 amount to 32 features all in color, as against 53. (This does not in-clude 36 Estudios America half hour segments and 108 television episodes). There is an increase in foreign coproductions: four with the U.S.; four with Spain; two with France. U.S. interests shot five here. Then there has been the steady output of "Tarzan" tv series -48 since June 1966.

Strike which lasted over three months, the motion picture union, STPC., against the Assn., of Mexican Producers, was resolved with prolongation of existing agreement for a further two years. This hurt native enterprise though strike officially exempted Yank or other outside producers.

There has been no increase in labor costs, a point which Rabasa stresses. And Moya Palencia says: "Fundamentally it becomes more attractive to make coproductions here, owing to recognition abroad of the great diversity of natural scenery, quality of Mexican technicians and generally favorable conditions existing for filming here, including lower production

slavia, Scandinavia. Meanwhile there continues efforts to form a triangle trust of Mexico, Argentina and Spain to more fully exploit the Latin playoff in which U.S. product remains dominant.

# Film Bank Credits

From January through November 1967 the Film Bank here authorized credits amounting to \$4,475,800, or \$81,369.00 each for a total of 55 films; approximately five films monthly. No increase in the Bank's capitalization of 10 million pesos (\$800,000) is anticipated for 1968.

Around 90% of investment is rebution has bettered but devaluation and other economic factors have diminished actual income. Cimex, distributors are endeavoring to open markets for Mexican early in 1968.

Mexico City.

To many an eye the Mexican the world, and has appointed a representative for the Middle and film industry seems very sick. But Far East and Africa. A more aggressive distribution policy has been Mexico's principal goal during 1967.

Frozen Admissions

No rise in the ceiling admission prices (32c) is foreseen in the near future. There has been a healthy increase in admissions during 1967, due to better quality and distribution of pictures. A number of cinemas have been renovated, two new ones have been built, the Tlatelolco and the Cuitlahuac, but the independents still feel the squeeze of increased taxes and inability to pay Authors' Rights, which the overnment owned chain, Operadora de Teatros, has finally agreed to do.

agreed to do.

Censorship

Two films thought likely to fall foul of Mexican censorship, Antonioni's "Blow-Up" and Bunuel's "Belle de Jour" were actually passed without cuts. Moya Palencia, who also hade the Film Censor. who also heads the Film Censorship Bureau, states that no film, Mexican or foreign, was prohibited during 1967 on the grounds of obscenity, or because it was "de-grading to Mexico"—latter a most sensitive area. Some 179 film scripts were reviewed-78 foreign. 101 Mexican, all of which were passed, six only being returned for revisions, i.e., more exact interpretation of Mexican history or sociological conditions. In television no Mexican or foreign film was turned down, but since cen-sorship must necessarily be stricter costs in comparison with the U.S. than for commercial cinema, mour-countries, a factor which the U.S. than for commercial cinema, mour-fications were requested for violence, sex, and ideological tensions. dencies shown.

Mexico's Production

Both Moya Palencia and Rabasa

feel that the fundamental problem of the film industry is a boon to artistic and industrial quality of smaller nations, per Spain, Yugo-Mexican films, to aim at the conservation of the natural markets in the Spanish-speaking countries, and the opening of new markets in the rest of the world. Both feel that a positive step forward has been realized by the opportunity given to younger directors who emerged from the First Experimental Film Contest. Most of these have preferred to produce at lower the Estudios America, controlled by the rival union STIC, and have actually constituted a threat to the well established, government owned, STPC controlled Estudios Churubusco, a factor which has led to open warfare between the two unions. While cuperated in Mexico and Latin Estudios Churubusco lay idle for America. In the latter field distriover three months the America was working full time as its eight stages, with two more in construction, and their own processing laboratory will go into operation

# **English-Fractured French Persists**

Rene Etiemble, a professor on the faculty of letters at the Sorboone here, is continuing the fight to keep Anglicisms out of the French language. He has written a book, "Parlez Vous Franglais?" That mixture of words from both tongues which is mocking le Academie Française continues to spread and it is doubted by those most familiar with presentday fraternization of cultures that Etiemble can reverse the tides.

He did detect a ray of show biz help in sketches on the subject done by Jacques Fabbri at a nitery and comic Fernand Raynaud's routine about a little Frenchman haplessly trying to order in Le Snack Bar which has mainly les hamburgers, les hot dogs, le banana split etc. At the end he admonishes "soyons Francais."

(let's be French).

The professor went to the nitery to see Fabbri and laud him for helping his cause by kidding all the English in French these days. But all this seemed to do was amuse people and the newspapers. Fabbri thought that many English words are not quite clear

to the French who use them. For example he felt women would not use sweater if they knew it literally meant for use when sweating. And some people queried on English words now common in French did not always know what they meant. But this show made them clearer and thus showed their meaning even if Etiemble thought they would work against it. Some people talked to on the spot were asked what "lunch"

meant since it is everywhere on snack bars. One thought it meant manhandling Negroes in America. "On the rocks" was translated as using a twist of lemon, a folksong, the song of the elite. One felt that English words were used as euphemisms with doping, keeping out the French word for drug when some horse or athlete was found full of the stuff.

Everybody knew what "le western" was, simply an American

cowboy film, which are popular in France.

Le closeup, la script girl, voix off (off-screen voice) and other technical terms are in general studio use here.

Mosk.

# Sans Permission, Royalty & Orchestra, Seoul Had a Run of 'Man of La Mancha'

Seoul.

surprised: the author of the play, Dale Wasserman, the composer of the music, Mitch Leigh, and the producers Albert Selden & Hal

James, since no permission was asked or needed and no royalty paid authors. Korea knows nought of the international copy

Perhaps the biggest surprise of all is that it was a spanking good production, by and large.

The show was put on by the Sil Hum Kukjang (Experimental Theatre Group) at the downtown National Theatre for six days, two-a-day, with the matinee ending less than two hours before the evening curtain rose. (No wonder some of the actors were a bit hoarse by the end of the run.)

As Don Quixote, radio actor Na Young-sae showed fine authority and verve, if not much singing voice; while the Sancho Panza of Sae-young-his first starring part—was not far short of brilliant in its comic inventiveness. The sets and direction by Huh Kyu were thoroughly professional and the large cast worked together smoothly. (Koreans are so volatile and naturally theatrical that even a skimpily rehearsed show will usually exhibit fine er work and thoughtful bits.) ensemble

Producer Kim Eui-kyung, who is also executive director of the Korea National Drama Assn., explains: "We obtained the printed script of 'Man of La Mancha' and translated it, while a clever musician copied down the songs from the original cast recording. Of course we couldn't afford an orchestra, but had to make do with offstage piano and onstage plus parts of the album, such as the overture and dance scenes, broadcast in the theatre by loudspeaker.

"Legitimate theatre is a losing venture these days in Korea, and if we had to pay royalties to foreign authors we simply couldn't do new shows. Our actors and technical staff work for little or nothing, just for the love of it. They make their living in radio, tv or film work. I myself am a radio producer, for instance. For 'Man of La Mancha' we rehearsed

every day for five weeks.
"I don't regard this production as fully successful either artistically or financially. It cost a million won (about \$3,700) to put on, and we made back two-thirds of this at the box office. Program ads helped eke out the returns to near break even. The theatre seats 800. but you can't charge more than 100 won per ticket (about 40c), and still get an audience.'

The Experimental Theatre was Israel entertainment.

founded in 1960 and has given 22 It may come as a general sur- shows, of which their 'King Lear" prise that there was a 12-perform- is considered by Kim the artistic ance run of the American musical top and the non-musical version "Man of La Mancha" staged in of "Fanny" the biggest box-office Korean here in Seoul during hit. There are now seven or eight October. Among those possibly similar companies in Seoul, not all as active as this one.

# Greater Jerusalem's Cultural Shows Cross Barriers of Language By DORA SOWDEN

Jerusalem. Jerusalem is flowering into a culture centre that may, in its own way, rival Tel Aviv for interest. various community groups are coming forward with their own types of entertainment - and eventually, the visitor may be able to do a whole round of shows that demonstrate the remarkable variety of Israel life today.

Rina Nikova, for instance, is re-iving her "Biblical Ballet." The viving her Armenian Young Men's Athletic Club has staged "The Prodigal Son," the first serious play in the Son," the first serious play in the 30 years' existence of the club. Druse dancers joined in the "Youth Entertaining Youth" night in the big National Hall (Binyanei Ha-Ooma) where Young Israel showed what it could do. A new entertainment centre in an old "khan" (inn) will open with theatre, variety and refreshment in January. And all this besides the regular goings-on in music and theatre in the various excellent halls.

Rina Nikova's name has long been associated with folk entertainment in Israel, and even before the State was founded. Her Yemenite dancers toured Europe in the '30s. Her "Bibical Ballet" took part in the inaugural celens of nearly every place in Israel-such as the amphitheatre on Mount Scopus. Two years ago, friends of her ballet built the Rina Nikova House in Jerusalem at a cost of 500.000 Israeli pounds. Now that Jerusalem has become Greater Jerusalem she plans to present again her programs based on research into authentic folk dance and on Biblical stories.

The Armenian play was produced inside the Old City, in the beautiful Armenian monastery, in which the club took refuge after the Jordanian occupation of Jerusalem in 1948. Two of the characters—the Prodigal Son and his father-were so exceptional that they carried the impact across the barrier of language (Armenian).

The Druse dancers showed another facet of Israel life, excellent in movement, original in music, opening wide new possibilities in

# **Vet So. African Showman Traces** Schlesinger Growth Since 1906

By CAPT. JACK H. STODEL

Capetown.

What was happening in show biz Reeve. 62 years ago in South Africa when VARIETY was born? The war between the Boers and the British Hippodrome (open air), 200 horses had only recently ended. Distances between the major cities had to be measured in terms of a thousand or 500 miles-transport very primitive and many's the concert artist, miniature vaudeville comand dramatic companies who travelled between showplaces by ox-wagon and the popular twohorse Cape carts.

The theatre scene was not unrelated to the early days in the U.S.A. and in this country, village halls, barns etc., were more the rule than the exception. At that time there were a few travelling cinemas but no electricity, depending on gas tanks for illumination.

VARIETY is wellknown to showpeople in South Africa and, asked what performers they could recall around 1905 and 1906, they came up with some real vintage names. At the Tivoli Music Hall, Capetown, the Bill comprised the "Kaufmann Troupe of Cyclists, first appearance in South Africa of the talented American artist, Miss Valeska Suratt," Howard & Harris, "the funny and original American comedy artists," George Ripou, 'London's favourite comedian, Howard & St. Clair, "singing, dancing and patter," Diavolo "in his great act, looping the loop.")

Touring South Africa were Sass & Nelson's musical comedy com-pany in "Belle of New York." At the Empire, Johannesburg, were the Three Sisters Florence, "three American beauties introducing new novelties in song & dance." Also touring South Africa was Joseph Ashman & Co. in "Charley's Aunt" and during that year the famous Spanish dancer and vocalist La Tortajda, and on the legit stage Tolstoy's "Resurrection" and Handel's Messiah.

outstanding world-re-

Touring South Africa in 1905/6 was "Hall's Huge Horse Show & American Bisons (buffalo) with a grand finale spectacle "Red Indians Attacking the Stage Coach."

In 1910, with a population of about 1,000,000 whites, the old showmen, courageous as they were, really struggled to find the money they paid to bring out artistes from

Until his recent retirement, Capt. Jack H. Stodel, who has authored two books of personal memoirs, keyed to his global show business ties. was for the farflung Schles-organization of cinemas, erator inger restaurants, hotels, insurance companies, plantations, etc.—Ed.

overseas. In the entire territory there weren't more than 100 cinemas, many in church halls and Masonic lodges and quite a few in hotel diningrooms. About a dozen theatres with stages were scattered around the country and these "doubled" with stage shows and cinema programs.

It was at this period that a young citizen from the U.S.A., Isidore William Schlesinger conceived the idea of forming an entertainment company to operate a chain of cinemas and theatres around South Africa and with this in view he came down from Johannesburg to Capetown to invite another old showman, my father, Harry J. Stodel, to join him in founding the company. Harry Stodel owned a few theatres and cinemas and also had film contracts with about 30 cinemas to whom he distributed films.

They got together and formed the African Theatres Trust Ltd., taking over about 100 independent nowned variety artistes were Alice Lloyd (sister of "the Queen of Variety," Marie Lloyd, and "the world's sweetheart and greatest after floating two public com-

stage comedienne" (so billed), Ada panies, one for theatres, the other for distribution of films and the making of films, the business developed into a nationwide institution of considerable wealth and influence.

Schlesinger's policy of erecting tremendous 2,000-seater cinemas in all the big centres had the effect of keeping out competition, for at that time none of the major producing companies cherished pouring millions into big buildings in a country of such limited population.

Many local entrepreneurs who challenged Schlesinger saw their money go down the drain. But time altered this and gradually MGM and Fox and Kinemas Ltd. came into the field, erecting beautiful houses and importing their own product with successful results and remaining to progress along with the advent of the "talkies" and the erection of drive-ins, the climatic conditions of South Africa specially favoring attendance at the latter.

### Important Byproduct

An extraordinary development took place as a result of the cash receipts in African Theatres African Films. These resources created the availability to exploit the selling of refreshments in all forms in the cinemas and resulted in the formation of a new company which exploited all of the cinemas and theatres and erected top-class restaurants, milk bars and soda fountains throughout the country.

Schlesinger meanwhile utilized his cash resources from theatre, film and catering, plus his borrowing powers, to promote real estate, insurance, farming, advertising on screens, top-class hotels and the

growing of citrus. Today the citrus estates ship nearly 4,000,000 cases of oranges each year to Europe and Asia. They also have a working agreement with "Minute Maid" orange juice of the U.S.A. and have erected a giant orange juice factory far in the wilds of the Transvaal, next to the Animal Kingdom of the Kruger Park. Here grow over 1,000,000 orange trees fortified by specially created water supply dams, in which crocodiles abound. In the packing season 1,000 women go to work filling the

The hardest aut to crack in show biz has been the wearying struggle to entice the Coloreds and Africans into the cinemas. Prices of admission have been reduced from "white" prices to figures that don't constitute a difficulty for the pockets of these people. But it is of no avail. There's a potential in 14,000,000 Blacks and Coloreds, but it's tough, and they're earning five times more than they've ever earned before. Maybe it will come right but it's going to take a long time—they're just not cinemaminded enough.

export cartons.

The white Afrikaaners are also a large part of the writeoff in cinema and theatre business. Trying to increase the Afrikaans-speaking attendances has been heartbreaking. The best supporters are the Continentals and Jewish clientele.

No TV a Big Break

Showmen have been lucky be-Tweed." Also the Wolf-Ferrari cially invited audience including cause the S.A. Government frowns on the introduction of television. The man who could say OK to tv is Dr. Albert Hertzog, the Minister of Posts & Telegraphs, but he ridicules its values and contends that it would have a very bad effect on the morals of the younger people and wouldn't under any circumstances allow the Coloreds and Blacks to see it.

Schlesinger was an extra-ordinary individual. A gentleman to his finger-tips, he conducted himself in all situations with the fullest dignity. As veteran performer Ted Lewis is known for his black bowler hat, fly-away collar and ebony walkingstick.

His sense of humor was a byword. At the time the 2,000-seat Alhambra Theatre was nearing completion in Capetown, Schlesinger went on a tour of inspection of (Continued on page 144)

# **NEGRO SHOWMANSHIP** IN SOUTH AFRICA

By ARNOLD HANSON

Capetown.

"The Minstrel Scandals" revue, conceived and produced by Louis Burke and Joan Brickhill, is about the biggest success ever in the theatrical annals of this republic. It clicked 475 performances, new figure for what is basically a white vaudeville entertainment. It was staged by African Consolidated Theatres.

The Cape Performing Society, also white, arranged 1,000 performances in some 200 settlements during the year. Touring City Hall to a mixed house. "Lashows included "Satin and Traviata" was presented to a opera, "Inquisitive Women," with the Minister of Coloured Affairs in Angelo Gobbato and Evelyn Dal-

The year's schedule at the Hofmeyr Theatre here started in January with "Gigi" by Anita Loos, which ran for five weeks, followed in April with Michael Drin's "Portuguese Match" and in May and June by C. Boynard May and June by G. Bernard Shaw's "Heartbreak House," which was the greatest success of the

In July the Society produced "The Beaux Stratagem" by George Farquhar "Winter Journey" by Farquhar "Winter Journey" by Clifford Odets in August, and "The King's Mare" by Jean Canolle in November, The final effort of the year was the Barrie pantomine 'Peter Pan."

As an experiment, lunch hour shows were staged at the Hofmeyr and this proved a very successful venture.

The Society imported Hans Partner, and Les Regens Puppets.

Hotter, the German bass with the Austrian concert pianist Walter Klein as accompanist, and Yonty Solomon, a young South African pianist who has settled in Eng-

Eoan Group, consisting entirely of nonwhites, continued their enterprising showmanship with two productions, "Oklahoma" at the Alhambra Theatre to white audiences, and in September 1,000 "Madam Butterfly," "La Traviata" settle- and "L'Elisir D'Amore" in the the So. African Government.

David Bloomberg, a trustee of the Eoan Group, brought off a coup when he visited New York during the year by obtaining the group rights to perform "South Pacific," "Annie Get Your Gun" and "Carmen Jones" in the Republic of South Africa.

Pieter Toerien and Basil Rubin toured Peter Nero, Tony Martin & Cyd Charisse and Russ Conway with supporting bills and Maurice Chevalier, Quibell Bros, presented longhair satirist Anna Russell, Horst Jankowski, the Barry Sisters, Bob Monkhouse, Max By-graves, Nina & Frederik, Edmund Hockridge and Audrey Jeans. The African Consolidated Theatres arranged a return visit of Marcel Marceau and presented the Matt Monro Show with Frankie Holmes, the building and the works man-Rod King, D'Angolys Junior & ager said, "We're ready to install Monro Show with Frankie Holmes,

# Yugo Still Reasonable; Beaucoup Show Biz-and The Price Is Right

(Author of this article is the U.S. legit pressagent who has lately been working on film unit publicity chores for Paramount Overseas.—Ed.)

Belgrade.

haps not. But in the Yugoslav capital of nearly 1,000,000 on the Danube there is plenty for the entertainment-minded to seek out. And Yugoslavia still rates as one of the most reasonably-priced countries in Europe. With the abolishment of the tourist visa and the completion of its coast highway from Rijeka to Ulcinj, there may be a flood of tourists here-

There are five first-class hotels in the capital. The 200-room Metropol has singles from \$6 to \$8, doubles from \$9 to \$12.50. The Majestic (86) runs to \$9.50 double, the Excelsior (69) to \$9, the Palace (75) to \$8, and the new 16-story Slavija (330) to \$7. Service and taxes bring the prices slightly higher. All hotels are always crowded, and "reservations" aren't always honored. So that can be annoying.

Many Yugoslavs now have automobiles—VW, Renault and Fiat have franchises here. Many high-rise apartments and skyscraper glass-aluminum office buildings have shot up, particuarly across the Sava River in Novi Beograd.

Dress is informal, anything from open-shirt and leather jackets to dark business suits. There a few miniskirts in evi-

Belgrade ("belo"-white; "grad" -city) was devastated by German bombing and in 20 years has been completely rebuilt into an attractive modern city with many broad treelined boulevards and parks. The city's life pulsates along Ulica Marsala Tita (Marshal Tito St.), the Trg Republike (Republic Sq.), and the Bulevar Revolucije (Revolution Blvd). The main shops are on the Terazije (Terrace) and Knez Mihailova St. Leather and suede clothing are the most popular buys, and the tourist dollar earns a 10% discount on purchases.

Yugoslavs work from 6 a.m. to 2 p.m., or from 7 a.m. to 3 p.m. They take an early breakfast, a heavy lunch, and after a siesta emerge about 5 p.m. to throng the shopping streets and many open-air cafes and plan their evening. Theatres and film houses are crowded, films showing from noon until 10 p.m. Theatres, opera, ballet and concerts start at 8. The streets are deserted at 11 p.m.

Meals are as exotic as you wish, Serbians like grilled meat. Veal and pork are most common, although you can find good beefsteaks, chicken and liver, occasionally lamb, even suckling pig. Danube river fish is tasty. Try "cevapcici" and "pljeskavice" (grilled minced beef and pork, highly spiced), and "raznjici" (shishkeba) skewers of veal or pork. All are served with chopped raw onions. The "Srbskisalat" (Serbian salad) is an experience—tomato, onion, garlic in oil, with abound green services. with chopped green paprika pepper which temporarily paralyzes the mouth; or "ajvar," a combination of hashed baked paprika and eggplant, with a dash of garlic. Sweets lean to light, flaky apple strudel or "baklava" and "pita," flaky pastry with nuts and honey. Fruit in season is plentiful; especially good right now are the sugary, plump purple Hamburg grapes and the firm apples. Wine, the "belo" of the region, is especially recommended. A dinner for two with wine, followed (or preceded, or both) by the local favorite "slivovic" (plum brandy) and Turkish coffee, runs to \$3-\$4.

There are no public dancehalls or discotheques. The Majestic and the Palace Hotels and restaurants like the Skadarlija offer music with meals, generally a mixture of force accounts for their production Strauss or Kalman operetta airs or Serb-gypsy folksongs. For the business it is mortal hazard. lateminded (mostly tourists) there are a couple of cabarets, also singers in the "Gangster's Cave" in the Pecina Night Club in the Prague Hotel and a roulette casino this late in the 20th century. They ship with Indonesia politically, it is in the Majestic Hotel. There also, often literally ruin those who proand in the Metropol, you can catch | mote and produce them.

scription, but are mostly individ-Swinging Belgrade? Well, per-ual turns by bulky blondes or exotic brunets in native costume, intermixed with none too original "striptease," the whole loosely organized. The tourist pays a 3,000 dinar entry fee (\$2.50), half of which he can consume in drinks. Yugoslavs prefer expensive imported Scotch or gin, but the local "vinjak" (brandy), slivovic and white wine are worth a try.

### 80c Legiters

Belgrade is rich in theatres. The National, a handsome modern European oval-shaped opera house with several balconies, has a top price of 1,000 dinars (80c), and offers a varied repertory.

In recent weeks you could catch "Aida," "Il Trovatore," "Lucia di Lammermoor," "Boris Godounov," "Traviata" or "Tannhauser," often "Traviata" or "Tannhauser," often with guest stars from abroad. Or Strauss' "Fledermaus," or plays like Moliere's "Don Juan," an adaptation of Tolstoi's "Anna Karenina." For d's Elizabethan "Tis a Pity She's a Whore," even John Arden's difficult Scots-dialect "Armstrong's Last Goodnight" "Armstrong's Last Goodnight." One night a week and on Sunday afternoons the theatre's ballet troupe performs. This observer caught a very good "Romeo and Juliet" to Prokofieff music, choreographed by Dimitrije Parlic with an entrancing Juliet in Dusica Pavlovic and a bouncing Mercutio in Dusan Trainic; and "The Legend of Ohrid," a throw-back to 19th century reportions. back to 19th century romantic fantasy ballet, a combination of "Swan Lake" and "The Firebird." "Swan Lake" is a recurrent favorite.

The Contemporary Theatre (1,-000 dinar top) offers plays by Yugoslav authors and operettas that would delight J.J. Shubert—Offenbach's "La Vie Parisienne," Kalman's "Gypsy Princess," even advertised the Merrill-Stuart "Carnival" and Roggers & Hammerstein "Oklahoma!" On the night your correspondent planned. night your correspondent planned to catch "Carnival" a film was substituted and it hasn't been announced since. He did see a "Merry Widow" with a dazzling blond whose voice was a bit reedy and a Danilo who looked more like a middleaged diplomat-and whose performance in the famous would make Balanchine blush.

The Yugoslav Drama Theatre offers contemporary Yugoslav drama, and varies it with European and American fare. Recently on the bills: Pirandello's "Henry IV." Wilde's "Importance of Being Earnest," Shaw's "Heartbreak House," Sartre's "Red Gloves."

There is an adventurous small-capacity Atelje 212 where Al-

"The Balcony," Kopit's "Oh, Dad, Poor Dad . . ."; Arthur Miller's "After the Fall," and Feydeau's "Cat in the Bag" are alternating current fare.

### Films At 25c

Belgradians are very film-minded, and films are very reasonable (300 dinars-25c, for an evening performance.) But all seats are reserved, and have to be negotiated for in advance. As with the popular operas and plays there is a flourishing "black market" in tickets at the last minute on the street, where eager students who have stood in line will sell you impossible-to-get last-minute reserved locations for a slight markup, generally 200 dinars (20c).

# Crete Avers 'Zorba' **Hurt Tour Glamor**

By COL. BARNEY OLDFIELD

Agios Nikolaos.

While the name of this village on the island of Crete translates into St. Nicholas, the nearest thing to the Santa Claus legend coming true remembered here was the nearby location for Walt Disney's "Moon Spinners" production of

The local bank participated in the movement of some 27,000,000 drachmas into the neighboring economy in three months for onlocale costs, and ever since, the island has dreamed of ways to lure production crews again. One old man is around to tell anyone he can catch and get to listen that he got 300 drachmas a day as an extra and his burro, 350!

Obviously, cinema action is viewed from here as good for both man and beast. Since the latter can be grazed at roadside and is too stupid to handle money, assump-tion of this chore by the beast's owner is only right-and the profit, a respectable 100%.

Film and tv haven't really made that much difference to Crete's tourism so far, but the hope is high that the future might be different. In the economic development plans for Greece and this 140-mile long island portion of the Hellenic Kingdom, with its 1,200 miles of breathless coastline), film

production figures in the thinking.
"Zorba, the Greek," made near
Chania, might have won its share of Academy Awards and gobs of arty chatter while fattening the tills of the outer world, but it didn't make Crete happy. Tourism proponents think it branded the

(Continued on page 146)

# HOW OSCAR SOWED HIS WILDE QUOTES By TOM DEL VECCHIO

It is not given to many of us to say the right thing at the right time. Certainly this gift is even more precious when it asserts itself during the last hours of one's

Young Nathan Hale managed it with his regret he had only one life to give to his country. Socrates did it with his apologia, which made reason king and courage the friend of death.

Most of us remain mute or incoherent in times of crises. Or we say something seemingly so out of character the words might well be those of an utter stranger.

Not so with Oscar Wilde, from whom the usual was the expected. A man who could wittily observe that he could "resist everything except temptation," and mordant-ly remark that "nowadays people the value of nothing," would be expected to die with distinction.

Wilde died an outcast in Paris

on Nov. 30, 1900. He dictated his last letter to a friend from a deathbed in an unpaid room in the Hotel d'Alsace in Rue des Beaux. He had every reason to be bitter but, apparently, bitterness could not long be part of his nature. In younger and happier days he had exclaimed that "it is always spring time in my heart."

He had spent two years in prison for homesexuality, which today is no longer a crime in England. In prison he was roughly treated. His hands swelled and bled from the hemp. The food sickened him. He had nightmares. He wanted to die.

Falling in a faint in his cell, he injured his ear, which thereafter incessantly pained him. The injury necessitated the operation which preceded his death. (Frank Harris mentioned venereal com-

plications.)

Wilde was at the height of his fame when he brought his action against the Marquis of Queensberry for criminal libel. The action, ill-advisedly encouraged by the Marquis' alienated young son, Lord Alfred Douglas, boomer-anged. Wilde found himself in the dock, the accused rather than the accuser. Stripped of his family, his manuscripts, his income he was mercilessly condemned from the bench and given the maximum sentence.

He never again wrote witty plays, but his essential nature re-mained unchanged. As he lay in the grip of his final illness, he could remark: "I am dying as I have lived—beyond my means."

### Quadrangle Life

Wilde's personal life became basically a quadrangle of himself, his wife, Constance, Robert "Robbie" Ross, and Lord Alfred "Bosie" Douglas. Wilde's wife, under family domination, secreted their sons, Cyril and Vyvyan, and changed their names to Holland.

The pre-prison rivalry between bee's "Who's Afraid of Virginia island as such a backward place it Robbie and Bosie continued after Woolf?", Schisgal's "Luv," Genet's (Continued on page 148) (Continued on page 148)

# In Spain the Eye Hath Not Seen A Lot of 'Art' Pics

By JOAQUINA CABALLOL

It is not news the fact that Spanish Censorship is one of the most rigid, known in Spanish argot as of "narrow sleeve." This has made it impossible for our audiences to see pictures of Brigitte Bardot, of Italian directors such as Pasolini, Fellini, Antonioni and so on. Consequently all those parties who wished to enjoy a "dirty" pie would simply take the car on Saturday to spend the weekend in Perpignan (France) close to the border, and once there would stuff themselves on "cinema cochon" presented as something very artistic and would return to Spain whispering and laughing. Naturally these pilgrims were mostly masculine.

Sometimes the picture was not worth the long trip, but on such occasions they kept this reaction to themselves.

The Festival is an open door for some of the otherwise unbelivable pics and at (1) San Sebastian or (2) the Week of Color Cinema in Barcelona certain so-called "art" features are allowed to be screened. Resultantly there is a race to obtain tickets (at very high local prices, \$3-\$4).

The idea circulated that Spanish Censorship was opening its "sleeve" and would allow some heretofore banned product in what Americans called "art" houses.
Ours would be "Art and Essay."
At different small cinemas and clubs some of these pics were exhibited, but only one screening and usually by invitation, no box-

(Continued on page 146)

# Curb Fun Spending In New Zealand; Helpful To Radio, Video, Disks By D. G. DUBBELT

Auckland, N. Z.

It was hardly a vintage year for showbiz here. No major overseas shows were touring New Zealand in 1967, and there was no local feature film production. Name concert artists did jet down this far into the South Pacific to good wicket response. Herb Alpert and the Tijuana Brass and Peter Paul and Mary both cleaned up. J. C. Williamson's musical "Oliver," using an English-Australian cast and Sean Kenny's original set, did good business in the main New Zealand centres. But it was a year of economic belt-tightening, with Government measures aimed at cutting down pullargely succeeding. public spending

Television continued on its upward spiral, with advertisers queneing to get time during peak viewing hours from the New Zea-land Broadcasting Service, the corporation ferent "Hollywoods," not one, in sistence by the South of India on the country's one-channel system on a monopoly basis—a monopoly challenged at the radio end-so far successfully-by a pirate station transmitting from a small boat anchored outside the threemile limit in Auckland's Hauraki Gulf. Station is not powerful enough to be heard nationally, but lives off local advertising, spacing commercials with pop records. Hitting at teenage market. Radio Hauraki has moved into live pop show promotions in and around Auckland.

Partly due to increased radio airing of local pop artists on disk home-grown talent in this field has had a mild boom. Most successful has been a Polish-born exschoolteacher named Bogdan Kominoffski who, calling himself Mr. Lee Grant, zoomed to the top in the tennybopper stakes during the year and carried off, on popular vote, the Golden Disc which a

(Continued on page 148)

# India's Poverty, Usury, Silly Films

(BUT CALCUTTA SHOWS GAINS)

By N. V. ESWAR

Madras.

India and film production: this survives, very much as the population bay and Madras studios and their survives, despite every disadvantage. This is a land of grinding poverty and, not by coincidence, of usury beyond the wildest imagination of American loansharks operating under Mafia control.

The exorbitant cost of capital combines with lagging technology in the studios. One can only account for the singularly large number of films made here annually by saying that a kind of mystical since by the common standards of

Many films, yes; many flops, more accurately.

Westerns can scarcely credit the silly sort of film still made here

a floorshow. The latter defy de- There are, of course, several dif-

It's been stated here before, it bears repetition now with regard to tically a continent. Distinctions must be drawn between, say, Bomrespect average product.

Calcutta Studios have managed to attain a greater amount of realism in their approach. Quite a number of films produced in 1967 made a lasting impact of their purposefulness in the viewing public. So, to a degree, Bengali flims have succeeded in cutting off from their old moorings and come close to a true reflection of Indian life. Revenue on Indian films ex-

ported to overseas markets has not gone up. Yesteryear markets have slipped away in Indonesia, Africa and Ceylon to some extent. ness from the Middle East has been the only promising note. With restoration of better relationperhaps possible to foresee some earnings there again.

the retention of English as Additional State language, has helped business done by Hollywood flims. Often the Hindi language films have been shed in deference to Hollywood films.

In the City of Madras alone, some five theatres switched over to a policy of exclusive foreign films, in addition to the previous existing five foreign picture houses. Revenue from foreign pictures is naturally almost double in the South and 40 to 50% more in the other The middle and the upper middle classes have not yet started chiseling their entertain-

ment budgets.

Conversely, in some areas of
North India, where the demand for
abolition of English is strongest, patronage for English track product has declined.

The slow rate of increase in the number of film theatres stimulated arnings there again.

A language quarrel, with a innearly 35% in the last year.

Very best for 1968
Variety
And all American Show people.

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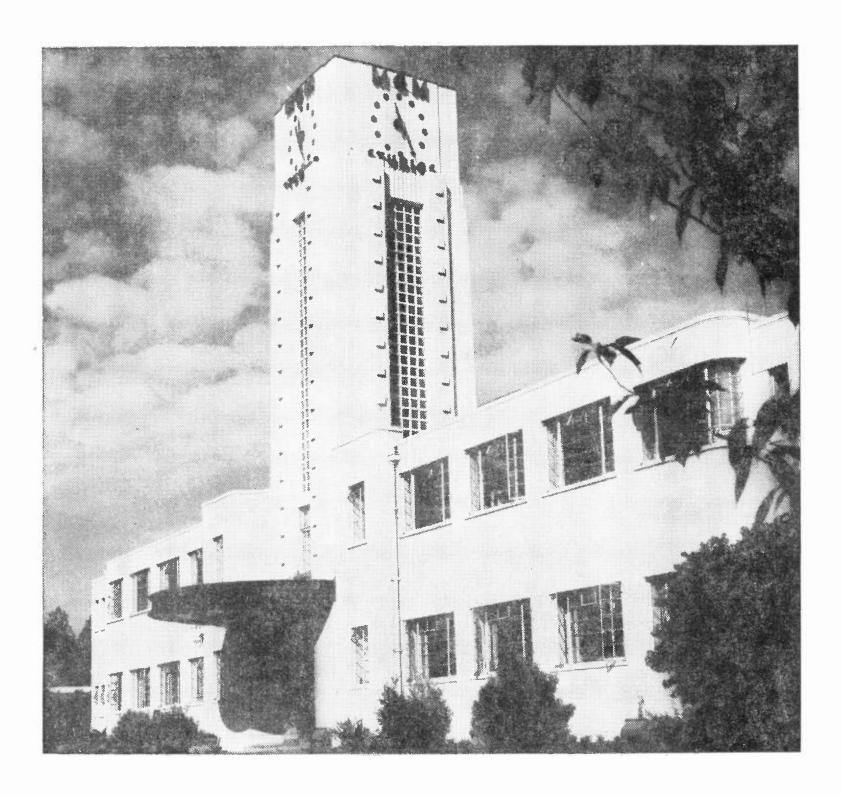


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lan Holm, Nicol Williamson and David Warner, Screenplay by John McGrath, Directed by Jack Gold, Produced by Otto Plaschkes & Robert A. Goldston.

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Starring:

Richard Widmark, Directed and Produced by Jerome Epstein.

# THREE INTO TWO WON'T GO

Starring:

Rod Steiger, Claire Bloom, Screenplay by Edna O'Brien, Produced by Julian Blaustein.

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Starring:

Richard Burton, Screenplay by George Tabori, Directed by Joseph Losey, Produced by John Heyman, A John Heyman/Richard Burton Production.



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Vanessa Redgrave, Jason Robards, James Fox, Screenplay by Clive Exton and Melvin Bragg, Directed by Karel Reisz, Produced by Robert and Raymond Hakim.



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# **WORK IS A FOUR LETTER WORD**

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# THE NIGHT OF THE FOLLOWING DAY

Starring:

Marlon Brando, Richard Boone, Rita Moreno, Pamela Franklin, Screenplay by Hubert Cornfield, Directed by Hubert Cornfield, A Jerry Gershwin/Elliott Kastner Production.



# completed

## I'LL NEVER FORGET WHAT'S 'ISNAME

Starring:

Orson Welles, Oliver Reed, Carol White, Harry Andrews, Screenplay by Peter Draper, Directed and Produced by Michael Winner.

## **CHARLIE BUBBLES**

Starring:

Albert Finney, Colin Blakely, Billie Whitelaw, Liza Minelli, Screenplay by Shelagh Delaney, Directed by Albert Finney, Produced by Michael Medwin.

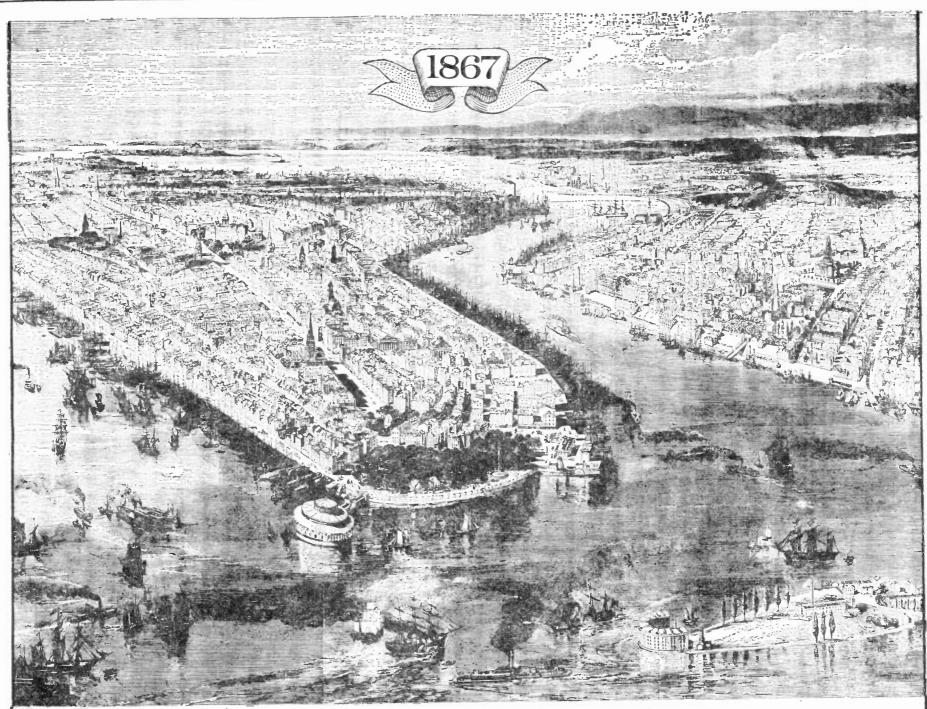
### **OEDIPUS THE KING**

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Christopher Plummer, Orson Welles, Lilli Palmer, Richard Johnson, Screenplay by Michael Luke and Philip Saville, Directed by Philip Saville, Produced by Michael Luke.



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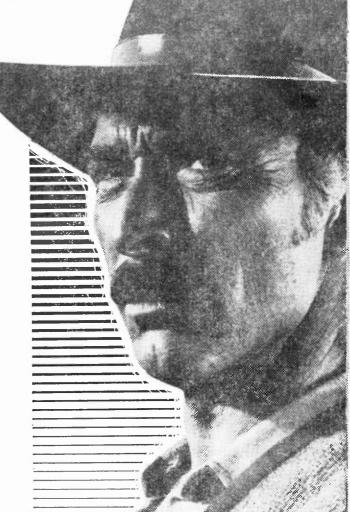
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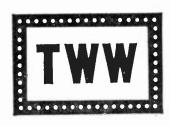
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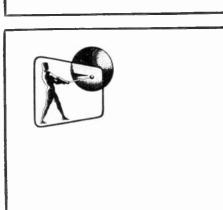
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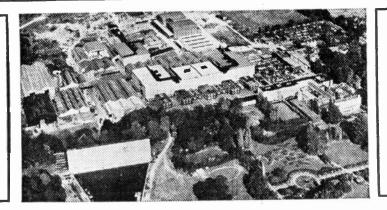
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# Australian Legit Big: Niteries Pay U.S. Name

shows the Anzacs wanted to see.

Major operators here are J. C. Williamson Ltd., Aztec Services, Phillip Productions and the Edgley-Dawe combo, run by the family of the late Eric Edgley, which imports class Russian troupes. Late this year latter offered a repeat season by the Moscow State Circus and other Red shows.

Kenn Brodziak of Aztec Services is generally associated on big talent deals with Williamson, Phillip Productions and Edgley-Dawe. Brodziak is also active in the pop scene in association with Stadiums

On The Roof," "Half A Sixpence,"
"Oliver" and "There's A Girl In
My Soup." The Elizabethan Theatre Trust hit a b.o. gusher with a

Acts Up to \$2,000 Wkly.

By ERIC GORRICK

Sydney.

Sluggish at the outset the legiti
Standard Season of grand opera, followed by a sellout with ballet.

Shows anticipated in 1968 are "Mame," "I Do, I Do." "Man Of La Mancha," "Wait a Minim," "Folies Bergere," "Illya Darling," Black and White Minstels Budprest Sluggish at the outset the legiti-mate theatre of 1967 came back, as Its habit, with the arrival of new Danny Kaye may repeat in mid-

U.S. and British talent will find plenty of dates available over the plush suburban clubs' loop uns season. Clubs, run by key sporting associations, pay as high as \$2,000 weekly for top imported ity U.S. product remains the big fave with Aussie viewers.

The key nightclubs are Chequers, using strictly overseas' talent, and the Chevron-Hilton, likewise featuring imported fare. This year should be a solid one for top talent in the niteries, with added reviews. enue available via teevee dates.
There is no governmental hinof \$6,700,000, an increase of \$1.-

Commercial television here is riding high financially. The two key Sydney stations, TCN and ATN, each came up with over the \$1,000,000 profit mark. Interstate and country stations outfits all hit a solid profit margin.

Middle of '67 saw the end of the product price "war" between Aussie commercials and the U.S. guls insist, however, that 50% of each commercial station's programs must be locally-made and telecast over a gain span.

federal government will not sanc-tion the introduction of color teevee for at least another two, may-

Commercial radio does well, too. Figures released show that the 114

# Schlesinger Growth Since '06

the seats but we would like to be Los Angeles, Artur Rubenstein,

reply came like a shot from a pistol, "Backsides!".

South Africa is 7,000 miles away from the centre of Europe but whereas in the old days it wasn't easy to persuade a world celebrity to make a tour, the modern jet age has done miracles in bringing these people out. Audience taste is for the very best—be it theatre, musicals, or films, and thus showmen in this neck of the woods can quote with pride some of the names of the greats dating back to Sir Harry Lauder, Galli-Curci, Richard Crooks, Pavlova, Maurice Chevalier, Danny Kaye, Benjamin Gigli, Lauritz Melchior, Johnnie Ray, Marlene Dietrich, Allan Sher-Gobbi, Tito Schipa, Victoria de rities of the film

guided by you in regard to the upholstery. What would you like them covered with?" Schlesinger's wells Ballet, Dame Nellie Melba, reply came like a shot from a Ignace Paderewski, Jose Iturbi, Ruth Draper, Mischa Elman, Josef Szigeti, Mark Hambourg, the Szigeti, Mark Hambourg, the Marcus Lovelies, Ballet Russe, Carl Rosa Opera, Antonio Spanish Dancing Co., Luisillo Spanish Dancing Co., Gonzalez Opera, Gladys Schwartzkopf, Maurice Moscowich. "Oklahoma," "Annie Moscowich, "Oklahoma," "Annie Get Your Gun," Moissewich, Ivor Novello, Noel Coward, Eileen Joyce, Trini Lopez, Max Bygraves, the "Crazy Gang," Cail Hertz, Marie Lloyd, Lowis Vorona, is big Marie Lloyd, Lewis Verona & his Cuban Band, George Robey, Don-ald O'Connor, Anne Shelton, Vera Lynn, Vivien Leigh, Sir Thomas Beecham, Malcolm Sargent, Sophie Ray, Marlene Dietrich, Allan Sher-man, Jan Peerce, Barry Sisters, Power, Tommy Trinder, the "Folies Some of the top clicks of 1967 drance on dollar takeaway Down dollar takeaway Down and still running include "Fiddler" Under.

| And governmental limit of sports, location of the celebrated frame on dollar takeaway Down dollar takeaway Down dollar takeaway Down frame on dollar takeaway Down dollar take



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# 'Zorba' the Crete

could only interest an archaeologist as a theatre proprietress, but was with pick and spade, or a ship-wrecked sailor to which any land tions, her drive, financial savvy, would be preferable to sinking in the briny. As it now stands, showing what a very long way Crete has to go to overcome this and all. other impediments, there are only 1,200 hotel bedrooms on the whole island at this time, and most performers, resident or visiting, get their drachmae via the kitty.

The Kapsi Co., whose head is the energetic business woman, Marica Kapsi, owns five Athens theatres, and a string of hotels. The latest hotel construction on Crete, the Astoria in Heraklion now in its first season, is a Kapsi project. There is another combo hotel-

and commercial bent now descended on Crete raises hope that there is film or tv hope for Crete after

Recent survey teams on Crete have lent credence to it becoming a "dish" location for a communications satellite ground station, a \$5.000,000 project in itself. This would mean that the Middle East, which has not been a lesser landscape for the violence that makes news and drama, could be sprung instantly to US. Western Europe and Far East TV without having to rely on Rome. Paris, or London

development believe they would have a clamp on a film future, however modest.

that he worked too cheap the first time around, he has already de-cided to ask for 500 drachmae a encouraged the small houses that day for his burro next time his did not do much business, and now price will remain the same, just as long as the burro continues to be stupid and lets him take care of ALL the money).

# Spanish 'Art'

Continued from page 126 =

office affair. The overflow audience that very often could not obtain admission must have innow called "Cines de Arte y Ensayo," after having obtained the necessary permit from Censorship.

"Arte y Ensayo" house presenting "Repulsion" by Roman Polanski, MERGER OF CEA WITH The most illustrating comment is And so many people have told that Polanski's pic is in program the old man here at Agios Nikolaos since last June and there is no saying when it will be withdrawn. we have the Arcadia, Maryland. Balmes, Studio Atenas and the Savoy which have all become art houses where pics such as men-tioned "Repulsion," "Saturday Night, Sunday Morning" and the Japanese "Red Beard" are doing big business. The way these houses are flourishing and holding over their program week after week speaks for itself.

It is evident that people enjoy dirty pies, otherwise no one would spired someone to open what is now called "Cines de Arte y En-Publicinema. It is curious to know

that the audience is 75% feminine. Studio Atenas, which use to have ordinary programs and did little

# AIC FAILS TO COME OFF

Projected amalgamation of the Cinematograph Exhibitors Assn. with the Assn. of Independent Cinemas is now cold turkey. CEA general secretary Bob Camplin has informed AIC chieftain Hugh Orr that a link cannot be forged on the basis of AIC proposals and the unavailability of a breakdown of the association's membership. Nor is CEA putting up any counterproposals

Thus ends an affair which started as a AIC proposal of "marriage" and which was later commuted to a proposed joint committee of independent theatre owners from both camps.

Before entering into any such There is another combo hotel-marina-sports development in the Kapsi-making 20 miles west of Heraklion at Aghia Pelagia.

Since Marica Kapsi was not always focused on film exhibition

The rely on Rome. Paris, or London which are time consuming film hauls to the west.

The natural thing would be a processing capability on Crete as always focused on film exhibition

The natural thing would be a processing capability on Crete as always focused on film exhibition

The natural thing would be a processing capability on Crete as always focused on film exhibition

The natural thing would be a processing capability on Crete as always focused on film exhibition

The first one to start the new ordinary programs and did little business under the name "Atenas" of AIC membership in order to ascertain how many non-CEA is always focused on film exhibition with trend was the Publicinema whose opening date goes as far back as 1932 and was a newsreel place up to last summer (1967) when it suddenly changed and became an is also doing big business.

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### Oscar's Wilde Quotes

Wilde's release. It was to reach mention of the manuscript was a deadly climax which, curiously, was preceded by an indiscriminate sharing of accomplices, drawn from both the dregs and highest level of British society.

Ross, who became Wilde's lite-rary executor, worked behind the scenes and in liaison with the unsuspecting, distraught Constance.

He saw to it that Lord Alfred did not visit Wilde in prison, and tried to keep them apart after Wilde's release. When the friends were reunited Constance and Ross advised Wilde that her small annuity to him would be cut off un-less the alliance ended.

At the same time Lord Alfred's mother also threatened to discontinue her allowacne to him. Financial pressures combined with diminishing interest, and the two parted.

At the heart of the rivalry between Ross and Alfred was a masterpiece which Wilde had written in prison. It was given to Ross with instructions that a copy be sent to Lord Alfred. This was not with Wilde's downfall. done.

made to Lord Alfred. It was not to have been published until 50 years after Wilde's death. But Ross, eager to salvage Wilde's estate, published an edited version soon after Wilde died.

It became known as "De Profundis."

What the world and Lord Al-fred did not know until many years later was that Ross' title and editing concealed what was actually a literary testament addressed to Lord Alfred. Into it the imprisoned poet and dramatist had poured his stirringly am-bivalent love and hatred for the young nobleman he blamed for his imprisonment.
Actually, it is one of the

world's longest and most profound love letters.
When Wilde died all the sheen

and distinction vanished from his tawdry circle, but his rivals continued their bitter feuding. It culminated in a libel suit based on a book in wheih Alfred was charged

one.

During Wilde's last years no Alfred learned of the true nature

the manuscript to shatter and defeat Lord Alfred.

Ross and his circle looked after Wilde during his final days. Wilde's last letter was dictated to one Maurice, and addressed to Ross:

"How could I have written to you during the last three months considering that I have been in bed since last Monday? I am very ill and the doctor is making all kinds of experiments. My throat is a limekiln, my brain a furnace and my nerves a coil of angry adders.

"I am apparently in much the same state as yourself . . .

"My doctor has been trying to cure me with arsenic and strych-nine but without much success as I became poisoned through mussels. So you see what an exacting and tragic life I have been leading. Poisoning by mussels is very painful and when one has one's bath one looks like a leopard. Pray never eat mussels.

"As soon as I get well I'll write you a long letter."

Here, as in all of Wilde's works, and to the very last, the "spring shines through. After all, it was only Wilde's body which had transgressed; and even here the act of an erratic Parliament has ironically transformed him from miscreant status.

Wilde's rare talent and nature, his bubbling wit, have been dis-embodied. Only the essence remains, unique and enduring, outliving obloquy.

### **New Zealand**

Continued from page 1?6

toiletries manufacturer awards annually to New Zealand pop artists. Singer built up fan following both big and highly vocal, facing mobbing scenes outside theatres which recalled the Beatles tour of some years back. Mr. Lee Grant gained national exposure through 'C'mon!' a 'Hullabaloo'-type TV raver on which he was the fea-

of Wilde's manuscript, with its tured singer. Excellently produced by having Downes' solicitors write stunning, alternating explosions of by Kevan Moore, an independent the publishers a stiff note threat-admiration and accusation. Ross who sells his package to the NZBC, ening legal action. had sponsored the book and of-fered the unpublished portions of among older age-groups who put up with pop-rave music for sake of show's brilliant design, fast pace and expertise.

> Almost all tv critics, normally tough on local productions, agreed that 'C'mon!' was superior to any imported pop show. Moore is currently fashioning a weekly variety series, 'The Late Show' which, like the same producer's pop series, is transmitted live. On this, musical numbers are spaced by interviews of a controversial nature—an airways pilot explaining why he is a convinced believer in flying saucers, a doctor watching an Indian 'mystic' act involving beds of nails and sword-swallowing and then explaining, in cold medical language, how it is all done, and so on.

Moore is known to have a great protective regard for artists appearing on his programmes and diligently follows up what he believes to be unjust criticism. When the tv columnist on the Auckland evening paper stated that Arthur Downes, the 'Late Show' resident vocalist, sang out of tune, Moore extracted a handsome result of the columnist of the columnis

Meanwhile, back at the screenhouses, bigger attractions like Universal's "Thoroughly Modern Millie" and Metro's "Dr. Zhivago" clocked up long runs, though none caught up with previous year's "The Sound of Music" from Fox. One result of tv has been to make film-buffs more vocal and, like a militant sect fighting for its rights, more inclined to discuss the merits and demerits of current films in public. The country still does not have the large arthouse networks of overseas centres, but film has become more consciously selective in recent years. Though figures are not published, the better films are taking more money than ever.

### French Film Week

The Fifth Week of French Film in Spain, patronized by the French ambassador and organized by Unifrance, has ended with the showing

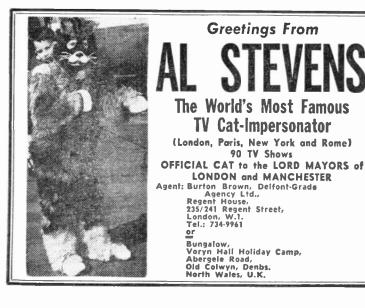
### IT IS COMING SOON FROM KINGSROAD FILM PRODUCTIONS, LTD.

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YVES MONTAND

### Looey, Pride of the Brill Building: **Greatest Electronic Songwriter**

By ARNOLD M. AUERBACH

One day in 1973, I was strolling past the Brill Blgd, when a Rolls-Royce honked at me. Waving at me from the back seat was a stout, friendly-looking gentleman, wearing a vicuna coat and smok-ing an enormous cigar. His face was familiar, but I couldn't place

"Want a lift, Mr. Auerbach?" The hoarse voice was a giveaway. It was Looey, who'd been the handyman in my apartment house back in 1968.

"Well, well! Looey! This is a surprise!" His chauffeur had stopped the car, gotten out and was holding open the door. I climbed in.

The aroma of Looey's cigar
mingled headily with the fragrance of his cologne and the car's upholstery.

"Things have—uh—sure picked up since I last saw you." I said, trying not to look too puzzled.
"They sure have," he said

"They sure have," he said smugly. Then, noting my confusion: "I'm Lou Ziegler." Seeing the name meant nothing to me, he went on: "Ziegler. The songwriter."

"Songwriter? I never knew you were musical."

Looey laughed the rich, throaty laugh I remembered from around the lobby just before Christmas. "Me musical? I don't know a diminished chord from a trombone."

"Then you must be one of those naturals, like Irving Berlin. What do you do, pick out the melody with one finger?"

"What's a melody? And who's Irving Berlin?" I looked more baffled than ever, so he explained patiently. "Look, my friend: this is 1973. Them cornballs who wrote notes are out of style. Today the only hit records are electronic songs. And that's where I come in. I'm a genius at electrical effects."

I could readily believe this. He'd always been an expert with wires, a positive virtuoso around a fusebox. And with records tak-ing over the music business and electronic effects dominating records, it all began to add up.

"I've had 10 Golden Records in three years," Looey was saying. "Every minute of the day, some jukebox or disk-jockey is playing one of my numbers. The sun, like they say, never sets on Looey Ziegler." He eyed me with hurt pride. "I'm surprised you didn't reckanize the name."

"I've stopped listening to pop music." I said apologetically. "I'm one of those nuts who likes a tune."

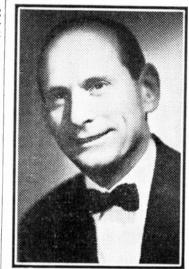
Looey smiled indulgently. "It takes all kinds." he said. "I understand some of the older folks

"How did you get started in the music business?" I asked.
"Lemme see now." Looey leaned back comfortably and blew a smoke-cloud in my face. "I quit the apartment house job back in '68. Some o' the tenants were kinda light in the tipping depart-ment." I looked guiltily out of the window as he continued. "I got a handyman job in a recording-studio. One day a folk-rock group the Mother-Haters—were rehearsing, when their airconditioner conked out. While I was fixing it, I accidentally crossed A funny sound came out-kind of a cross between a squeal and a whine. Luckily the engineers had left a mike open, and they taped the noise. When they played it back, everybody flipped. They put in some words, played it backward for the second chorus, revved up the speed for the last release . . "Looey looked at me reverently. "That number was 'Pot Party on Bushwick Avenue.' Sold 300,000 copies the first month."

'Amazing," I said.

"People called it a fluke," he said. "They said Looey Ziegler couldn't do it again. But I knew better. I knew any man as handy as I am with a pair of pliers had a hundred hits in him."

improvising: sticking the cat's tail the occasional single, also.



LESTER LANIN

Internationally famous orchestra leader whose records with Audio Fidelity, Philips and Epic Record-ings are The Top selling dance albums throughout the world.

novelty number for power-mower and toothbrush.

"Are you the biggest AC-DC songwriter in the business?" asked.

"Watch yer language," snapped Looey.

"I meant writing-wise," I added hastily.

Looey considered. "I'd hafta say Norbert Ganzenbury is top man. He can cross a wire better than anyone I know. He got his trainwith Consolidated Edison. His voice dropped respectfully. "Norbert's the guy caused the blackout back in '65."

"An all-time great," I said.
"Norbert has only one handicap.
He's not completely tone-deaf," said Looey. "But he makes up for it by having no sense of rhythm."

The Rolls was approaching Korvette's Discount Luncheonette, where I had a date with a 39c hamburger. "This is where I get hamburger. off," I said.

Looey signalled the chauffer to stop and began fishing in his pocket.

"Please. Things aren't that bad. . ." I began. But he'd merely taken out a tiny taperecorder. Now, as the chauffeur opened the door, Looey held out the gadget and recorded the street-sounds: horn-honks, a tire blowing, a pneumatic drill.

"I never know when a theme'll hit me," he said. "Like the New York Times put it: 'Music is in the air everywhere. But only Ziegler hears it." He waved goodbye. To my sur-

prise, the chauffeur waved, too. He was an alert-looking chap with a looked strangely beard, who

"Say! You look a lot like Frank Loesser," I said.

"I am Frank Loesser," answered the chauffeur, "A guy has to make a buck some way." He got back into the car, and he and Looey disappeared in traffic.

### **Ballads Beating Back Rock Sound** In Brit. Market

As with most trends in the record business, the precise causes of the current British yen for sentimental disks and the partial swing Dec. away from beat music are diverse. It may well have something to do Dec. with the broadening of musical taste among former teenyboppers who may have retained the disk buying habit while shedding the need for wild musical stimulation. It may well be traceable to the welter of ballads put on by some as I am with a pair of piters had hundred hits in him."

"That was good thinking."

Always Creating

"The trick is never to stand still," he said. "I'm all the still, "he said. "I'm all the said. "I'm all the said." and buying the said. "I'm all the sensional single sticking the said."

### Gold Records of 1967

(Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1966 up to Dec. 19. To qualify for an RIAA gold disk rating, a single record must sell 1,000,000 copies while an album must gross \$1,000,000 on the manufacturer level. Record listings marked with an (S) refer to single disks; all others refer to albums.)

> Monkees Guardsmen

Donovan

-	RIA	AA gola	l disk rating, a s	single record must sell all others refer	i
	DATE AWAR				
1	19		LABEL	TITLE	
	Jan.	6	Columbia	Just Like Us	
- 11	Jan.	6	Colgems	More Of The Monkees	
- 1	Jan. Jan.	12 19	Laurie Epic	Snoopy vs. The Red Baron (S) Mellow Yellow (S)	
	Jan.	19	A & M	S. R. O.	
-	Jan.	19	London	Got Live If You Want It	
- 1	Jan. Jan.	$\frac{20}{20}$	Карр Карр	Till Songs of the Fabulous Fifties	
ľ	Jan.	20	тирр	Part 1	
ı	Jan.	20	Карр	Songs of the Fabulous Fifties Part 2	
	Jan. Feb.	20 7	Kapp Monument	Roger Williams' Greatest Hits Yakety Sax	
	Feb.	7	Reprise	That's Life	
	Feb. Feb.	16 22	Capitol Mercury	Lou Rawls Live! The Two Sides of the Smothers	
1			171C C CULY	Brothers	
	Feb.	24	London	Between The Buttons	
1	March	8	Colgems	A Little Bit Me, A Little Bit You (S)	
	March	20	Columbia	Midnight Ride	
1	March April	20 3	Capitol Reprise	Penny Lane (S)	
	April	7	Decca	Sugartown (S) Thoroughly Modern Millie	
1	April	10	RCA Victor	The Best of Mancini	
	April April	$\begin{array}{c} 10 \\ 12 \end{array}$	RCA Victor Capitol	An Evening with Belafonte Best of the Beach Boys	
	pril	14	MGM	There's a Kind of Hush (S)	
	pril	17	Dot	Winchester Cathedral	
	April April	17 19	Columbia Reprise	Spirit of '67	
	pril	20	Dunhill	Something Stupid (S) Mamas & The Papas Deliver	
A	pril	24	Карр	Born Free	
	April Nay	28 1	Liberty London	This Diamond Ring (S)	
	lay	4	White Whale	Ruby Tuesday (S) Happy Together (S)	
Ŋ	lay	14	Columbia	Mame	
	May May	19 19	Colgems	Headquarters	
	Iay une	19	RCA Victor Atlantic	My Cup Runneth Over Respect (S)	
	une	1	Stax	Green Onions (S)	]
	une une	1	Atco Atco	Stranger On The Share (S)	]
	une	13	Atlantic	Stranger On The Shore I Never Loved A Man	3
	une	13	Atlantic	I Never Loved A Man (S)	
	une une	13 15	Atlantic Capitol	Groovin' (S) Sergeant Pepper's Lonely Hearts	-
·	unc	10	Cupitor	Band	1
-	une	23	Atco	Sweet Soul Music (S)	1
	une une	28 30	Kapp Warner	Man of La Mancha Revenge	(
	uly	6	Columbia	Parsley, Sage. Rosemary & Thyme	1
	uly	6	Columbia	Born Free	
	aly aly	7 14	Kama Sutra Columbia	The Best of the Lovin' Spoonful Themes for Young Lovers	I
	ıly	14	Columbia	I Walk The Line	J
	ıly	14	Colgems	Pleasant Valley Sunday (S)	I
	ily ily	14 24	Warner Bros. RCA Victor	Windy Surrealistic Pillow	1
	ıly	26	Laurie	Little Bit O' Soul (S)	7
	ug.	14	Capitol	Georgy Girl (S)	S
	ug. ug.	16 22	London United Artists	Flowers A Man and A Woman	
A	ug.	24	Decca	Ebb Tide	S
	ug. ug.	24 25	Decca A & M	Blue Midnight Sounds Like	E
	ug. ug,	25	A & M		S
	ug.	25	Columbia	Sounds of Silence	S
A.1	ıg.	25	Columbia	Paul Revere & Raiders Greatest Hits	P
Αı	ıg.	25	Columbia	Discords on Discords	В
	lg.	25	Columbia	Highway 61	B
	ıg. pt.	25 5	Columbia Atlantic	Bringing It All Back Home Baby I Love You	B
Se	pt.	11	Capitol	Ode to Billie Joe (S)	AB
-	pt. pt.	11 11	Capitol Elektra		В
-	pt.	11	Elektra		T
Se	pt.	13	Philips	Can't Take My Eyes Off You (S)	F
	pt. pt.	13 25	Philips Mala		T
)(	t.	9	Capitol	Ode to Billie Joe	T B
	t.		Liberty	Come Back When You Grow Up (S)	В
J(	t.	17	Columbia	Tony Bennett's Greatest Hits Volume III	т
	V.		Epic	To Sir With Love (S)	L
Vo	v.	2	Colgems	Pisces, Aquarius, Capricorn and	
Vα	v.	14	Colgems		M M
٧o	V.	22	Stax	Soul Man (S)	S
	v.		Reprise	Sinatra at The Sands	F
	v.		Warner Bros. Warner Bros.		T T
_	c.		London		D L

Never My Love (S) Their Satanic Majesty's Request Release Me Herb Alpert's Ninth Magical Mystery Tour Hello Goodbye (5) Merry Christmas to All Incense and Peppermints (S)

The Rain, The Park and Other

Things

trend to sentimental sounds. The dynamic rise of Val Doonican since his BBC-TV series has seen him hit the top 10 waxes with "If The Whole World Stopped Lovin'.' Another tele performer who has emerged as a click disker is comedian Des O'Connor who successfully exploits a Dean Martin type

purveying sweeter sounds on tv. who feel the trend is a "thing of contrast." Far-out music has had a sustained run and, maybe, the sweeter, more sentimental music is set for its turn as the predominant factor in the sales index. Certainly former rockers such as Cliff Richard, the Tremeloes, Rocking Berries, Tom Jones, and Herb Alpert and Tijuana Brass Rolling Stones Roger Williams Roger Williams

ARTIST

Paul Revere & Raiders

Roger Williams Roger Williams Boots Randolph Frank Sinatra Lou Rawls

Smothers Bros. Rolling Stones

Monkees Paul Revere & Raiders Beatles Nancy Sinatra Original Soundtrack Henry Mancini Harry Belafonte Beach Boys Herman's Hermits Lawrence Welk Paul Revere & Raiders Frank & Nancy Sinatra Mamas & The Papas Roger Williams Gary Lewis Rolling Stones The Turtles Original Cast Monkees Ed Ames Aretha Franklin Booker T. & The MG's Mr. Acker Bilk Mr. Acker Bilk Aretha Franklin Aretha Franklin The Young Rascals

Beatles Arthur Conley Original Cast
Bill Cosby
Simon & Garfunkel
Andy Williams
Lovin' Spoonful
Percy Faith & hig 6 Percy Faith & his Orchestra Johany Cash Monkees The Association Jefferson Airplane Music Explosion Rolling Stones Soundtrack Earl Grant Bert Kaempfert Herb Alpert & Tijuana Brass Sergio Mendes and Brasil '66 Simon & Garfunkel

Paul Revere & Raiders Bob Dylan Bob Dylan Bob Dylan Aretha Franklin Bobbie Gentry Beatles The Doors
The Doors Frankie Valli The Four Seasons
The Box Tops Bobbie Gentry Bobby Vee and The Strangers

Tony Bennett

Monkees Monkees Sam and Dave rank Sinatra The Association The Association Rolling Stones Engelbert Humperdinck Herb Alpert & Tijuana Brass Beatles Ray Conniff Strawberry Alarm Clock

The Cowsills

switched to a smoother formula There are some industry leaders and the flower power movement has brought with it a measure of melodius waxes.

What ever the causes, the local diskeries are producing more bal-lads than ever before. This stems not only from the recent hit parade successes of the Englebert in the Mixmaster, plugging my electric razor in the TV . . . right now I'm doodling around with a in some measure towards the Is My Song," is also currently many others have successfully the Jim Reeves, the Ken Dodds.

6

15

15

19

Dec.

Dec.

Dec.

Parrot

A & M

Capitol

Capitol

UNI

MGM

Columbia

# A VIEW FROM THE 125th YEAR

N.Y. PHILHARMONIC CANNOT RAISE ADMISSIONS FURTHER—AND MEN NOW PERFORM MAXIMUM NUMBER OF CONCERTS ANNUALLY - SIDEMEN AT \$14,000 MINIMUM -MANAGING DIRECTOR'S CLEAREYED VIEW OF PRESENT 20% INCOME GAP AT CAPACITY

By CARLOS MOSELEY

harmonic in recent weeks as its Anni-125th

approached. Along with the roseate glow which surrounds such a festive time, however, the moment has brought also some sobering reflection upon the uncertain and haz-



ardous road which great symphonic organization faces for the future.

Some of the projects celebrating the occasion were set in mo-tion even prior to the Philharmonic's move to Lincoln Center in 1962, and some developed as The Day approached. An entire year of programs involved with the Orchestra's history has been scheduled; some 20 composers from various parts of the world were commissioned to write new orchestral works I emphasize 'orchestral" since the list involves those whose most recent creative work has lain outside the realm of the symphony orchestra); Howard Shanet was persuaded to write a new and spirited history of the Philharmonic based upon his immensely interesting re-search on the subject; special recording issues were planned; a \$10,000,000 125th Anniversary Endowment Fund drive was launched involving not only the board of the Philharmonic but numbers of its friends—new and old; several television programs about the Philharmonic itself are in the making, some for local showing and some for national and international networks; and, a climactic moment of celebration, the Society scheduled an extraordinary reunion and concert at Philharmonic Hall on the exact anniversary date, duplicating the first program of Dec. 7, 1842, to which the Society invited

tle and excitement behind the who have played a part in Philscenes at the New York Philharmonic programs over the years, who have played a part in Philwell as former members of as the Orchestra itself.

It obviously was a time for the Philharmonic to review with justifiable pride a career that has helped carry forward the tides of music history in this country, that has involved the great names of music for generations, that has directly affected the lives of countless persons of the music world and touched the lives of litterally millions. And it has some from such activities are recording. literally millions. And it has come a time when the Society has had to wrestle with swift expansion; a changing, broader and less predictable public; and economic problems that chill the bones of orchestra management.

It is the economics of the situation at this anniversary point that forms the body of this report to VARIETY, but a quick glance at the expansion of the Society, particularly in the last years, is a necessary prelude.

In the early years the Philharmonic gave four concerts a year, each attended by some 500 people. Today the Orchestra gives some 180 concerts annually and plays to live total audiences of 800,000 a year, with the total attendance at its 12 summer parks concerts alone being as great as the entire population of New York City in 1842.

Just in the last 15 or so years it has practically doubled its ticket-buying audience, has added new subscription series, added many nonsubcription concerts and youth concerts, and literally invented a summer season—"Prom-enades." special summer festivals, special summer festivals, outdoor concerts that could be moved from borough to borough in a 60-ton concert shell. For its Orchestra players it has increased the weeks of guaranteed employ-ment from 30 weeks a year to 52 weeks and has doubled minimum weekly salaries.

During the first 60-odd years the members of the orchestra shared profits, such as they were, as honored guests several hundred from the concerts. Each player

during the first year and \$225 in the opportunity of making several cities here and abroad. It may be the 49th season, (This system led major tours abroad. Other extenin 1909 to the voluntary ending of cooperative financing and the organization of a board of directors to manage and finance the concerts).

By 1950 a minimum player in \$3,500 per season from the Society. more and more upon other financ-In the current year a minimum ing. The Society has also had from such activities as recording and television he will probably earn more than \$15.000 (not count ing fringe benefits). Some 93 of the 106 members of the Orchestra engaged at more than the minimum rate. In 1950, with an operating budget

of \$1.032,300, boxoffice receipts amounted to \$521,700 and total earned income to \$829,400. In 1966-67 ticket receipts passed the \$2,200,000 mark, which I believe is the highest such figure for any orchestra in the world, and total earned income produced 80% the operating budget of \$3,400,000 -one of the highest percentages among major U.S. orchestras.

### Income Gap

Until now the income gap has een covered by contributions com some 3,000 contributors been covered through the annual campaign of the Friends of the Philharmonic. from directors of the Society, and special purpose from Highly important in the growth situation was a \$1,365,000 matching grant made by the Ford Foundation in 1963 to help underwrite new summer projects over a seven-year period (the grant expires in 1970). It made possible, among other things, the initiation of the popular-priced "Promenades" and the orchestra's popular-priced summer festivals.

### **Corporations Help**

Of great importance too were major grants from a few corporathe Jos. Schlitz Brewing Co. tionsgrants which made possible the concerts in New outdoor free York's parks; CBS, Trans World Airlines and

There has been a particular bus-conductors, soloists and composers received \$50 for his total services grants that gave the Orchestra equally apparent in many other major tours abroad. Other extensive foreign tours were financed trend is for the State Dept. to offer considerably less assistance for such projects, which means orchestra was guaranteed that future touring must depend invaluable financial assistance from Lincoln Center in developing educational projects.

Which brings us to the 125th Anniversary Year. Though a re-trospective view of the long road and the rather heady recent climb leading us to this plateau is un-doubtedly cause for birthday doubtedly cause for birthday pride, I for one cannot help but feel we have reached a rather

precarious perch.
The 20% gap between operating costs and income in our case now amounts to some \$700,000 annually. The Society, which has had real endowment heretofore, will be dependent upon the success of its \$10.00.000 drive to hold the line for its present commitments, even assuming no further substantial cost increases and no drop in ticketbuying. It has no inating a valuable part of the public, and even then it is questionable whether higher prices could be sustained. It is no longer possible to add to the number of concerts, for the orchestra is now used virtually to the full amount permitted in the year, and in fact the trend among orchestra per-formers today is toward a reduc-

### tion in services, not an increase. Capacity, But-

We also cannot ignore the fact that even this \$700,000 gap can widen. We are financially geared to capacity audiences, but we function in the most active and highly competitive city in the music world, and one in which dwindling audiences for many musical events are becoming generally noticeable. This situation is Ford Motor Co. not limited to New York, but is versary.

indeed be a temporary situation. in whole or in part by the Depart-ment of State, but the present trend is for the State Dept. to also affect the Philharmonic, an audience drop of even 10% could play havoc.

The move toward fulltime employment for orchestra musicians seems to be nationwide, and with it a number of orchestras are almost overnight adding weeks or months to their seasons, developing summer programs, experimenting with new venturesoften before there has been time to develop steady audiences.
Coupled with the advent of quite a few new performing arts cen-tres whose calendars must be filled, it has put a strain on the reservoirs of noted performers who can help sell tickets in "offseason" and make these new developments sufficiently successful to warrant continuing local support. As the Supply and Demand inevitably goes into operation, higher artist fees shake the already quivering budgets.

It comes down to the fact that the Philharmonic is more depend-ent than ever before upon the means left open to it to increase outside support it receives, upon its concert earnings. It cannot the generosity of friends, and raise prices further without elimterest in helping the arts. And it must depend upon this in New York where the competition for contributions to institutions and to charitable causes is even greater than the competition for attendance at artistic events, and where most corporations in the past have been reluctant to move. And it must be dependent upon this at a time of economic uncertainty, where adverse circum-stances could substantially affect voluntary contributions.

Happily, even though it is costly, the New York Philharmonic is committed to outstanding artistic excellence. In a world where quality has become an increasingly scarce commodity, I believe the dedication to that goal lends it its strongest chance for survival until another Important anni-

### **New Wave of British Cleffers** Score In Music For Films

If, now, Britain is an established source of acting talent so far as American film production is concerned, the new area of talent development here is in cleffers. And at a time when British film protion in Europe is causing Yank producers are taking their music more ducers to look more closely at crea-

The flow of composing talent to films has been significant. Now, there are a couple of dozen cleffers the British composing pool. who have made their mark in local productions and who are shaping un to follow the lead of a John Barry, Don Black, Leslie Bricusse, or a Lionel Bart who have estab-lished themselves as "name" composers in the States.

copped the Academy Award for the best rong and Barry won a second medium, Barry may, in fact be in pix.

Oscar for the best film score. An- taking a year off from film writing other British Oscar winner was Ken Thorne who adapted for film sical which could emerge by the the score of "A Funny Thing Hapend of the year. pened On The Way To The Forum."

an ability to make with disclick fers of the stature of Henry Man-material. Barry spiralled to goldisk status for his "Goldfinger" sound-Lai. On the home front, he has bers in pix.

track album. Indeed, all his Bond been international scores have commercial hits.

Don Black, who shares with Barry the distinction of writing one of the most recorded numbers ever ("Born Free"), was also responsible for the lyric of "To Sir, With Love," which rocketed to No. 1 in the States last November. Number served to establish both Lulu, who seriously, the U.S. hypo of produc- sang it, and Mark London who wrote the music, in the U.S. and with that kind of success, pic producers have become more alert to the potentialities which lie in

### Turn Down Jobs

Barry, as can be expected, is sloughing off three times more commissions than he is accepting. He is currently working on four films, in various stages of development, which will take care of his Most successful from a film scoring and songwriting point of view have been Barry and Black.
Teamed for "Born Free," they and "The Lion In Winter." Notwithstanding his success in the to concentrate on a Broadway mu-

But in some ways more important than prestige, the leading British writers have demonstrated stance, is now working with clef-

collaborated with Mark London, Patrick John Scott and others. Since he collected his Oscar last April he has been commissioned to write songs for more than a dozen major films.

Under the direction of publisher Harold Shampan, who is a specialist in film music the worked for many years as music coordinator for the Rank Organization before setting up as an independent publisher), the cleffing careers of Scott and Malcolm Lockyer have become predominantly based in

In less than two years. Scott has scored nine features including "The Long Duel" and Tockyer has more than a dozen to his credit in the past three years, including lier Than The Male." Most Most prolific of all, however, is Ron Goodwin who has penned close to 50 features scores in his career. His most notable stint of late has been the "Magnificent Men In Their Flying Machines" music.

Other names such as Hal Shaper, Johnnie Spence, Johnny Keating, Johnny Dankworth, Laurie Johnson, Norman Newell, Malcolm Arnold, Frank Cordell, Norrie Paramor, George Martin, Phil Green, Charles Camilleri and several others have come to work regularly

In addition to the academic scoresmen, the newer pop talents are also involving themselves in end of the year.

But as Barry may be easing off in this direction, other composers way" and Manfred Mann and Mike

### The Big Band Cavalcade—A Study In Changing Sounds & Economics

By ABEL GREEN

The band business then and now | K. Dieterle, violin; R. Crozier, sax; 20, 1928 which totaled \$7,400, including the top salary of \$575 to his arranger, Ferde Grofe (now 75).

Marty Malneck, v The next two top salaries of \$350 went to manager Jimmy Gillespie and musicians Henry B. Cullen, and of course the three Busse, trumpet; Wilbur Hall, trom-bone; Chester Hazlett, Bros May-man, \$125, and stage manager M. sax, and ranging down to \$50 hew. W. Black, Whiteman's valet. The "king of jazz" probably got twice the payroll for his Mosque date, or \$15,000 for the week 'estimated), out of which came commissions, promotion, etc.

The payroll is a show biz muscum piece considering the personnel which included Bing Crosby, merely billed as "vocal" at \$150 the was one of the three Rhythm Boys, and partners Harry Barris, piano, and Al Rinker, who also doubled at piano, both got the same \$150). Bix Beiderbecke, trumpet; Jimmy Dorsey, sax; Chester Gaylord, violin; Hal McLean, sax; Charles Strichfaden, sax; Al Young, banjo; Frank Traubauer, sax; and W. Rank, trombone, were all in the \$200-a-week class.

Banjoist Mike Pinitore, always a surefire showstopper for Whiteman, was down for \$300 a week; as was pianist H. Perrella.

The \$175 weekly musicians were Red Mayer, sax; S. Brown, bass;

is pointed up by a Paul Whiteman N. McDonald, drums; Mike Triffipayroll at the Mosque Theatre, Newark, for the week ending Jan. trumpet; G. Challis, arranger. Getting five bucks more was accor-

Marty Malneck, violinist, was in man, \$125, and stage manager M. Lorenzen completed the payroll.

On another plateau, songsmith Irving Caesar recalls these Bands of the 1920s: Art Hickman who started at the Hotel St. Francis, San Francisco, in 1913; Ted Lewis' first musical group in 1916; Paul Whiteman, Hotel Fairmont, Frisco, 1918 (in 1928 he was crowned "King of Jazz"); Jan Garber and his four-piece band, 1918; Abe Lyman, Hotel Ambassador, Atlantic City, 1922: Red Nichols & His Five Pennies, 1923: Ben Bernie ("yowza! yowza!"), 1925: Kay Kyser, Joyland Casino, 1926: Isham Jones, Hotel New Yorker, N.Y., 1926; Ted Fio-rito, Oriole Terrace, Chicago, 1927; Ben Pollack, 1927, who had Benny Goodman and Glenn Miller in his Chicago band: Anson Weeks, Palace Hotel, Frisco's Mark Hopkins Hotel, with Navier Cugat, Bob Crosby and Carl Ravazza in his band: Duke Flington at the Cotton Club. In York's hey-hey

(Continued on page 168)



### Italy's Tin Pan Alley in Milan **Booms Via Close Ties With TV**

Hub of the Italian music and record industry is the Galleria, an arcade passageway behind Milan's multi-spired cathedral in the dead centre of town. Entrances in Galeria lead to the three big music and record labels-Messaggerie Musicali, Curci and Ricordi. They also lead to dozens of other companies all active in an industry that pushes \$50,000,000 worth of records across the counters every

Milan is the industry seat. With the exception of Rome-based RCA Italiana (which in recent years alone accounted for 20-25% of the annual turnover) and CAM, just about anything on wax or sheet music originates in the capital city of Northern Italy. Reasons for in-dustry concentration in Milan are

Historically, this metropolis of industry and commerce has always been a crossroads market place for European merchants. The climate, as one music exec put it, is more conducive to the grim goal of industrial growth and mercantilism than it is in the sunny South where tempo, color and tempera-ment provide the lyric inspiration that becomes an end product in Milan musical counting houses.

Another explanation is that Milan has always been able to af-ford the best of Italian and foreign culture. This proximity to the opera, symphony and ballet first helped develop Milan as the seat for music publishers. Ricordi, Curci and many others established solid industrial roots during the past century to handle Italian and foreign composers. This aspect is still a potent one today though overshadowed during the past 20 years by parallel disk activity that has seen the sale of platters rise from 5,000,000 in 1945 to 30,000,-000 last year.

### Close To Vests

Unlike the film industry, where most activity is or becomes known to the trade and public, music-record moguls play it close to their vests. Object is to withhold as much information from other companies and government tax specialists as it is possible to get away with. There is an inner in-dustry organization, called SEDRIM, that keeps a professional check on all disk royalties but it is so constituted as to give each company only its share of vital inforation. SEDRIM figures, in a showdown, are sometimes disclosed to substantiate Golden Disk awards or special trophies—national or foreign—and basic company ledger

There are no precise statisics on the number of companies within the industry. Thirty-two of the major labels belong to the Associazone Fonografici Italiani (AFI) in turn a member of the Interna-tional Federation of the Phonog-raphic Industry. Outside the AFI there are approximately 130 in-dependent companies and an untabulated number of semi-legal or candestine outfits.

The AFI is a loose organization headed by secretary general R. A. Frachetti. A respected industry exec with long years of top level service at SEDRIM, Frachetti is nonetheless beholden to an executive board composed of company presidents still too wary of each other and without enthusiasm for closely-knit association. AFI has been partially instrumental in clarifying the public domain status of musical works, engages in a running battle to lower luxury taxation on industry product, neg-otiates year-in year-out with Italian radio and tv networks to maximum exposure for talent, creative music pop music and platters and, finally, achieves collective bargaining har mony within the industry.

Big three of the industry are Messaggerie Mus.cali, Ricordi and Curci. Disk activity is one of several and includes diversified operations, but the record companies this trio operate are among the leaders. Messaggerie's topper, Ladislao Sugar, has CGD and CBS Italian within his empire. David Matalon is the Curci exec running Carosello CEMED diskery while Ricordi waxes under its own name. Behind the three music-record

(Continued on page 172)



STANLEY PAUL

THE TOAST OF THE JET SET His Piano and Orchestra now in third season at the World Famous PUMP ROOM of the AMBASSADOR EAST HOTEL, Chicago.

### **Italian Singers** Sour Re Imports

Legal action instituted by a small independent union of pop music singers and combos (LACIOM) last fall has since mushroomed into a soul searching dilemma about what to do about employment of foreign performers in Italy.

LACIOM prexy Tino Vailati petitioned the courts in Milan to prosecute the Italian telenet RAI-TV for violation of labor laws affecting employment of foreign help or talent—citing in particular laws a dealing with entertainers. clauses dealing with entertainers

(Continued on page 166)

### SAN CARLO FOUNDER'S LOOKBACK, AGE 90

By ROBERT J. LANDRY

Fortune Gallo, born 1878, and thus on the verge of age 90, has written his memoirs. It is reasonably intriguing stuff though he may have waited too long, human memory being a faulty instrument. Still, nobody should begrudge an old showman his note via recell old showman his nostalgic recall.

Gallo was a producer of many legit plays but was essentially known as founder and master of logistics for the San Carlo Opera It might have been a better book had he really explained how he kept that opera troupe on the road something like 50 years. At no point does he ever give a cost sheet or reveal what he paid his tenors and sopranos in the days of \$1 top and \$2 top travelling uproar. Absent, too, is any significant

data on the long tenure of the San Carlo at the Center Theatre which once faced Radio City Music Hall. It is rather annoying to have small anecdota substituted for real facts. But even so Gallo had an interesting career and it is good that he has put much of it into prose. Should a biographer ever attempt to trace the full story, this will serve as a handy memorandum.

There is the usual Horatio Alger

aspect since Gallo came over as a poor lad from Italy and worked himself up through the immigrant banks of Manhattan before drifting into show business via the management of travelling brass bands, once an important branch of show biz. The title of his book, "Lucky Rooster," is a literal translation of the meaning of his name. It is published at \$6 by Exposition Press

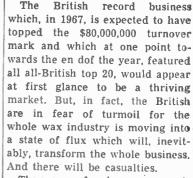
Gallo namedrops like crazy, including Pope Pius XIII and J. P. Morgan, Otto Kahn and Sol Hurok. even drags in the name of Rudolph Valentino, apparently to please the publisher. Some of the insights are beguiling and the reader does obtain a sense of an active life, a happy marriage and a resourceful showman.

Gallo was in San Francisco during the earthquake of 1906. He probably produced the first operatic film, "Pagliacci," in 1929.

### British Disk Biz Tops \$80,000,000, But Storm Brews as Yanks Are Coming

By ROGER WATKINS

London.



The reasons for change are manifold. The most immediate of all is the influx of American record companies which are snapping their old ties with the major British record companies to go it alone in U.K. The Yanks are convinced that with Britain now firmly established as a market in which new, internationally saleable talent can be grown, their presence here

Some British industry leaders, such a Pye Records' Louis Ben-jamin, fear that the inrush of American companies may severely damage the market. He questions whether they have explored their entry thoroughly enough. His view is the market has about all it can stand at the moment; if the Americans come in with the idea of massive weekly releases the market will be badly overburdened.

There are problems here-and big ones-about effective exploitation and distribution. With the "pirate" stations gone (save for Caroline) diskers are complaining that there is no way in which concentrated airtime exposure can be With even more product achieved. on the market, the chances decrease.

### Exec Talent

Another area of worry for the loal diskeries are the high fiscal enticements put up for both recording and executive talent. Salaries three or four times greater than those they currently com-mand are being offered to top marketing, promotion and exploitation men. The majors have un-dergone some intensive staff raids by the Yank outfits and they do not feel able to compete with the "unrealistic" paychecks being handed out by the Americans.

In the case of artists, too, the advances and incentives for established talent have been jacked up to an unprecedented high. Again, the majors have been held to ransom on several occasions and have had to up the ante to protect themselves. Not helping the majors' position is the fact that independent producers have "taken over" the hit parade and, as in-dies, they can flit from one com-pany to another. With this increase trend towards indie production, the majors, only five years ago the dominant force in production as well as distribution, now run the very real risk of becoming just distribution houses.

Also on the horizon is the threat of resale price maintenance being removed from the disk industry. If this price fixing practice is stopped—and the waxeries are fighting it -then the British record business is expected to lose a great measure of its profitablity. Cutprice retailing, with the American companies no doubt setting the pace, will become the order of the day and for the first time a high volume-small profit status will per-tain in the U.K. market.

While there are those here who figure someone must get hurt over the next couple of years with six or more American outfits squeezing into an overflooded arena, a more optimistic view is taken by other companies. RCA, for instance, is to open up here in a big way. It is to build its own pressing plant, etc. and is taking the movein seriously. Reason is, seemingly, that the company believes that not only can more records per capita be sold, but that the 3% of population which currently not involved with the current spread of American labels setting up in this country, but was for particular campaign.

# A Toast to the New PRS Computer

By SIR ALAN P. HERBERT =

Most of your kin are vulgarly content To serve mere Business—or the Government: But you were destined for a nobler part, To mother Music and the Metric Art. Who else could calculate how much is written, How much is won, by Beatle or by Britten? Or reckon justly what the earnings are of (A) an organ, (B) a group guitar? The poets too will pester you as well Who write the songs the music-makers sell. Nor, like your brothers, will you sit and smile At the conundrums of a single isle. All round the globe, wherever people play A song, a symphony, a Suite in A, You'll open wide the ear that never shuts, The sound will penetrate those cunning guts, And you will whisper—or perhaps you'll whinny—That A.P.H., in Spain, has earned a guinea;
Or you will click 'Let twenty shillings go
To Tikorak the Top Pop Eskimo.'
All round our coasts, on fort or frigate, still The Pirates use our work without our will, And you, reluctantly, will have to treat The Conscience Money some of them secrete. But pray remind them, as you count the pence, That these do not diminish their offence.

But now, a word of warning. If 'tis true There's hardly anything you cannot do, That, well instructed, as you will be soon, You'd write a lyric or compose a tune, Here is the Council's adamant decree 'You'll have no copyright—and get no fee." Your benefits, no doubt, will be abundant, But you are not to make us all redundant.

Madam—or Lady—for you have to be, With so much craft, and such insides, a She, The Muse of Music has no special name And I propose we christen you 'The Dame'. Dear Dame, I've never toasted a machine, But now I raise the blushful Hippocrene. Enter the happy regiment of The Pen: May all go well in that weird abdomen!

Be proud that you pursue, across the Earth,

The due rewards of Melody and Mirth.

Welcome you wonderful unpatural toy Welcome, you wonderful, unnatural toy, To this august Society's employ! Without your like, it seems, this Age can't act:
No Bank can add—though they can still subtract.
Our minds are still as mighty, rather more, But everything's more muddled than before, And we present our lives to a machine Simply to ask it what the Hell they mean. Yet, lest Conceit exceed its proper span, Always remember you were made by Man.

Unveiling the Performing Right Society's new computer, author and wit, Sir Alan P. Herbert, composed an ode to the machine.



SAMMY KAYE

Current Decca Album—
"Dance And Be Happy"
Personal Management
DAVID KRENGEL

**Indie Units Key To** Brit. Disk Market

Future success in the British disk market will lie, not so much the independent producer, but with independent units, according to Norrie Paramor, one of EMI Records' senior diskmakers. In February, he will quit his job of handling the company's interna-tional recording and publishing ac-tivities to enter the highly competitive indie field.

It is Paramor's contention that for major diskeries to hire a&r men nowadays is "a little out of date". The "absolute freedom" which a producer requires to work successfully is not, in his opinion, available within the big company structure

Now that an artist is so dependent from a career point of view on disk results, it is essential, he thinks, for the producer to spend more time in an advisory capacity and to attempt to develop a closer personal link with the artist.
Although Paramor relishes the

prospect of his forthcoming freedom, one trend he does not intend to follow is that of spending in-creasing time in the studio to finish a recording. He feels that much more use should be made in the planning stage of rehearsal rooms, rather than utilizing expensive stu-

dios for that purpose.

After 17 years with EMI, as an artist, musical director and producer at various times, Paramor admits that for the past 18 months he has been mulling the prospect of a return once more to the creative side of his work. In the past his talent has produced some of EMI's biggest hits, including eight disks whose individual sales each topped the 1,000,000 mark.

During his stay with EMI, Paramor built the Columbia label into one of the most successful pop outlets in the country. Perhaps his most successful proteges have been Cliff Richard, the Shadows and Frank Ifield. At EMI's request he will continue to handle their

In setting up his own operation. Paramor will be following in the steps of other members of EMI's top creative echelon, like George Martin, John Burgess, Ron Richards and Norman Newell, all of whom have established successful indie companies in recent years.

An additional departure from Fall avec linear will be that of

EMI exec lineup will be that of former managing director Geoffrey Bridge, who leaves the end of December. Bridge switched from helming the disk operation at the beginning of 1967 to return to the firm's overseas division of which he was joint general manager.

Bridge, who worked in shipping and engineering, before his eightand -one-half-year term with EMI, indicated that his departure was up in this country, but was for "personal reasons."

# MUSIC BIZ'S BUY-IN-THE SKY

### AILING JAZZ HAS A NEW DOCTOR

By LEONARD FEATHER

of Jazz in the '60s")

Hollywood.

Jazz came down with a mysterious virus during 1967. The diagnosis was malnutrition of the pocketbook, aggravated by anemia of the night club and shortselling of long-playing records.

There was only one solution: turn the patient over to the hands of new doctors. Jazz being no baby, the physician who came to the rescue was not Dr. Spock but Dr. Sponsor. The treatment he recommended was a nice long

"Get away from it all," said an-American Airways, "Try the Pan-American Airways. fresh air in Europe. It'll do you a world of good."

And so, with the official help of Pan-Am and the cosponsorship of the United States Travel Service and the U.S. Department of Commerce, George (Newport) Wein took 40 men and a girl (Sarah Vaughan) on a whirlwind two-week tour of nine countries, splitting them into two or three units and playing 30 concerts within two weeks. Everyone was along for the lucrative ride, from Monk to Miles to Archie Shepp.

The "Newport Jazz Festival in ," as the pilgrimage was integrated itself into a nine-day London festival billed as "Jazz Expo '67." The following week it became part of a fourday German bash, the fourth annual "Berliner Jazztage." As VARIETY reported, both events were stomping, stunning triumphs; so were all but three of the .concerts in 18 other cities.

The irony of it all is that while such mass communications media as commercial television and radio been consistently inhospitable to jazz, public performances have leaned with growing success on some type of sponsorship during the past couple of years. ("Without some kind of subsidy," Wein said, "we could never have made that European tour, because costs for talent and everything else have gone sky high.")

### Suds Sponsors

has been particularly resourceful in arranging tieups of this kind. Beer company sponsorship saw him through several U.S. festivals in 1967, as well as the first of the four nights at New-Other impresarios seeing Wein clean up have gotten into the act. Last spring an intercollegiate jazz festival was partly underwritten by a shirt company.

If you want to go even further back, there was a time when Joe Glaser arranged for Louis Armstrong's troupe to embark on an African tour jointly subsidized by the U.S. State Dept. and a soft drink outfit,

The question arises: why are such arrangements necessary?

First, as Wein pointed out, it is becoming economically suicidal to tour the top-money jazzmen, domestically or overseas, on a purely speculative basis.

Second, there is the fact the jazz world shrinks from, but is now forced to face: America's proud art form has yielded ground, untold acres of it, to the pop-rock-raga-s h o c k syndrome. Those in the age group that a decade ago might have been drawn into the orbit of Chico Hamilton, Gerry Mulligan or Dave Brubeck are now being tempted by The Monkees or stirved by The by The Temptations, bitten by The Monkees or stirred by The Cream.

Yet if they are exposed to it, and participularly in areas such as Europe where the opportunities come in fits and starts, they accept it with happy hearts and open ears. (Free concerts, such as those held in Central Park, have been particularly valuable in luring young converts from rock to

What next? Here are a few little hints that might profitably be picked up by other sponsors looking for goodwill projects:

A gigantic bossa-nova package

(Author of "The Encyclopedia on a goodwill tour of the States under the sponsorship of a coffee company cartel.

Quebec-born Oscar Peterson making the rounds in France (including a command performance for De Gaulle) backed, of course, by Canada Drv.

Don Ellis' big band, with its music in 5/4, 7/8, 29/16 and other metric oddities, sent out to the colleges with the good wishes of I.B.M. General Electric could kick in its share for the display of all those amplified horns.

Gary Burton, his orange jacket and Veronica Lake hair-do and mod sidemen, subsidized on a U.S. tour for the United Merchants of Carnaby Street.

Toshiko, the brilliant pianistcomposer, could tie in neatly with ing on the piano of the same

Melle, whose Electronic Gil Jazz Quartet appeared at Monterey playing (and I quote) "a three-part improvisation programmed by an automated computer," is a natural for a worldwide hegira under the aegis of Control Data Corp.

Sounds impossible? Well, they all laughed at Wilbur and Orville too-but dig Dr. Pan-Am today!

### Viennese Barrel-Organ Not as N.O. Barrelhouse Vienna.

Franz Radosta, 85, 70 years a barrel-organ player, has "retired" to the country side with relatives. There is no guild, sick insurance or pension for organ players, and there never was. He was the last one in Vienna and very likely is the last one in the world.

He told VARIETY that his friend, who retired a year ago sold his barrel-organ to an American souvenir hunter for \$700. Radosta says, "Mine is more valuable, because it plays nine pieces as against this eight; five waltzes, among them 'The Blue Danube,' two marches and two wine songs.''

Radosta spent all his life wanderin the Grinzing wine gardens.

By HERM SCHOENFELD

The music biz can look forward to another year of corporate con-solidation and artistic innovation. will be a continuation of the two major trends which defined the music scene during 1967

On the business front, indications point to the end of the 10year cycle of independent disk labels. Steadily increasing costs of production and distribution have been squeezing the smaller operators out of the business while some of the more successful indies have been making favorable deals with larger disk entities.
Artistically, the pursuit of nov-

elty is still the key to the sound Yamaha, commuting between of the combos. In fact, there is so shows by motorcycle and perform-much "originality" that the music biz has become stale with innovation. As before, The Beatles remain the Pied Pipers of the younger generation and whither they goest, so do the rest.

The Beatles, still the hottest selling act in the pop business whose supremacy has been challenged only by The Monkees, have gone to the boundaries of the possible, and then beyond. Leading the pack, the British combo in their songs has moved from playing around with drug themes ("Lucy In The Sky With Diamonds" was understood as a code for LSD) to dab-bling with oriental gurus.

### Pioneered Sitar Trend

When The Beatles discovered the sitar, an ancient Indian instrument, to which Ravi Shankar has devoted his life, the other pop combos fell over themselves in a rush to buy their own sitars. It took about two weeks before the sitar was available in an electrified version, all the better for ear-shattering sound effects.

The fundamental shape of the music biz, however, was being shaped in 1967 by the trend toward mergers and acquisitions. Warner Bros.-Seven Arts bought Atlantic Records for \$17,000,000 in cash and stocks three months

Added to the WB-Seven Arts Records operation, the Atlantic Records gross of about \$20,000,000 ing from square to square in Vienna. Only for a short time he interrupted his "route" and played in the Grinzing wine government of the Grinzing wine governme (Continued on page 172)

### P.D. Means Plagiarism Domain, Cleffers' Land of 'Inspiration'

- By DAVID EWEN ---

tude not to his wife, or producer, or coworkers, but to Beethoven. Brahms and Wagner. He explained that without their help his awardwinning music could not have been written

As often happens with satire, there is as much truth as humor in what Tiomkin said. Through the years, composers of popular songs have paved the road to their success with the music of the masters. This practice was already so prevalent in the early part of this contury that the-then celebrated lyricist, Vincent Bryan, told an interview for the New York Herald in 1905: "Filching is the only thing that counts in the songwriting busi-All you need to compose a song that will sell is a good me-mory." Still another distinguished lyricist of that period, Will D. Cobb remarked wryly: "It's a wise song that knows its own father." And Herbert H. Taylor published in 1903 a little verse explaining how to write a popular-song hit.

for the music, you'll Asmanage that easily, Get a few songs that were written before, Swipe 'em and change 'em and

have 'em sung breezily, Gct an arranger, and you'll want nothing more.

There was more than one notable example in the closing decades of the 19th Century of popular-song the 19th Century of popular-song composers reaching into and lifting out of musical classics choice melodies. "Johnny, Get Your Gun" (1886) sounds as if its composer, Monroe Rosenfeld, remembered "The Arkansas Traveler." Joseph J. Sullivan's "Where Did You Get That Hat?" (1888) consciously or otherwise takes a left motif from otherwise takes a leit motif from Wagner's "Lohengrin." Percy Gaunt's "The Bowery" (1892) and the Neapolitan folk song "La Spagnola" have a family resemblance.

The practice of tune lifting went into high gear in Tin Pan Alley in the 1910s. "Marcheta" by Victor Schertzinger, the hit song of 1913. borrowed its melody from the main

In 1955, Dimitri Tiomkin relatheme of Nicolai's Overture to ceived an "Oscar" for his score for "The Merry Wives of Windsor." "The High and the Mighty." He Harry Carroll achieved the greatmade a brief and by no means typical acceptance speech in which he expressed his profound grati- Chasing Rainbows." which sold over 1,000,000 copies of sheet music and over 1.000.000 disks in various recordings. Carroll never tried to hide the fact that he found his melody from Chopin's Fantasie Impromptu in C-sharp minor. This was the first instance in which the conscious lifting of a melody from the classics yielded such a finanbonanza. But an even more profitable exercise in tune lifting was done in 1921 when Sigmund Romberg adapted melodies by Franz Shubert for all of the songs in the operetta, "Blossom Time." Romberg is reputed to have earned \$1,000,000 from this effort. The crowning paradox of this situation springs from the fact that, by contrast, during his entire lifetime all that Franz Schubert earned from all of his music was about \$500.

Epidemic In 1920s

As a matter of fact, a minor epidemic of tunelifting had broken Vincent Rose, out in the 1920s. with the collaboration of Al Jolson, took the aria. "E lucevan le stelle," from Puccini's opera "Tosca" for "Avalon." Jolson went on to make it a hit of hits. In this instance, at least, crime did not pay, for Rose had made the fatal mistake of having expropriated copyrighted material. A court action in 1921 brought Puccini and his publishers damages amounting to \$25,000, in addition to the confiscation of all future royalties. A small recording company, which had gambled all its assets on a disk release with the assurance that it would be a success, went out of business.

But this unfortunate incident did not keep other Tin Pan Alley tunesmiths of the 1920s from cultivating the fertile area of music in the public domain. Pieces like Rimsky-Korsakov's "Scheherazade," "Song of India," and "Hymn to the Sun"; Cui's "Orientale"; Ponchielli's "Dance of the Hours": Liszt's "Liebestraum"; MacDowell's "To a Wild Rose"-all were syncopated, abbreviated to conform to the 16-measure verse and 32-measure chorus of popular-song structure, and fitted out with lyrics.

"Paws off!" yelled England's influential critic, Ernest Newman, as he viewed this growing practice askance. The French Society of Composers issued a formal protest. And the distinguished music critic of the New York Times, Richard Aldrich, wrote in 1924: "One of the most successful and lucrative methods of writing a song is to take the ideas of some musician who has written something the world values, and change it just enough to make it seem different—and, of course, cheaper and commoner

The heyday of tunelifting came between 1930 and 1945. There was hardly a great composer of the past whose compositions did not become the happy hunting grounds of Tin Pan Alley composers and lyricists. This was the time when Tchaikovappearances on Hit Parade than Irving Berlin, Cole Porter and Richard Rodgers. Sigmund Romberg had anticipated this trend back in 1928 with "Lover, Come Back to Me" whose "Lover, Come Back to Me" whose release was taken bodily from Tchaikovsky's "June Barcarolle," for piano. In the 193Cs and 194Cs, songs like "The Things I Love." "On the Isle of May," "Concerto for Two," "Tonight We Love," "Moon Love," "Our Love" were jut a few of the many bit conges comments." of the many hit songs come out of Tchaikovsky's masterworks. This vogue for Tchaikovsky even in-spired the writing of a song entitled "Everybody's Making Money But Tchaikovsky.

The practice would not die. In the 1950s, Wright and Forrest profited from Alexandre Borodin the way they had done a decade earlier from Grieg, this time for the highly successful operetta, "Kismet."
"Musetta's Waltz" from Puccini's 'La Boheme'' became "Don't You

### TEEN BAND EXPLOSION: THE LEGAL RISK

■ By HOWARD E. FISCHER (Member, New York Bar)

Today's world is rapidly becoming the world of the teenager. We see this as a result of the tremendous purchasing power of teenagers and

the enormous advertising campaigns aimed at these Today they also have a major voice of our entertainment poli-



Howard E. Fischer

2 2, 000,000 teenagers in America who spend about \$12 billion a year, 20% of this on entertainment. It is also estimated that there are 16,000,000 teenagers who are record collectors. (Per The Teenage Market -A Research Report from Modern Talking Picture Service Inc. for Gilbert Youth Research Inc. 1965.) A significant portion of their expenditures is going to enrich those of their own age bracket mainly in the music industry.

We do not know how many thousands of new teen bands are organized each week. They play at par-ties, dances and for local organizations. Many develop reputations that interest personal managers, booking agents, music publishers

youngsters as a result of "today's music' has never been more visi-ble. However, one thing that has not been clearly seen by the music industry is the legal risk to such personal managers, booking agents, personal managers, booking agents personal managers, booking agents, music publishers and record companies, and also to music coaches are often employed to render servand teachers and music equipment ices to the infant in connection youngster's revocation of his agree- or the contracts for such services. ment with these parties on the These people who deal with infants (generally the ground of "infancy legal right of one under 21 years training the infant, promoting his

infant's contracts can be revoked diates his agreement with him after at the option of the infant during receiving benefits from them it his infancy (until he reaches 21 years of age) and within a reasonable time thereafter. This can be done with little or no disadvantage to the infant. Therefore, it can be seen that one dealing with an infant incurs the legal risk of the infant's disaffirmance of his obligations under the agree-

This common law (law developed from judicial decisions rather than legislative action; rule sought improvidence and inexperience, which the law presumed because of their age. The law, considering infant disadvantaged, imposed upon or exploited. However, in many instances it was the businessman who suffered. The

The enthusiasm generated in infant's privilege has been employed many times as a sword rather than as a shield. Loss of Investment

Record companies often sign inand music teachers or arrangers This is the risk of the with the services he is to provide usually spend considerabl

f age).
In New York, in most cases, an performances. If an infant repuwould obviously cause much loss

Law suits by personal managers against infant entertainers have usually resulted in no relief to the managers. Courts generally refuse to uphold the agreements on the basis of "infancy." The man-ager cannot collect his compensation for work performed and the infant is then placed in the advantageous position of having gained a reputation through the efforts of to protect infants from their own the discharged and unpaid man-This reputation is then used ager. as a tool to induce competitive bidding for the infant's services.

Furthermore, an infant who intempted to save him from being duces the execution of a contract by making fraudulent representations that he is an adult at the (Continued on page 170)

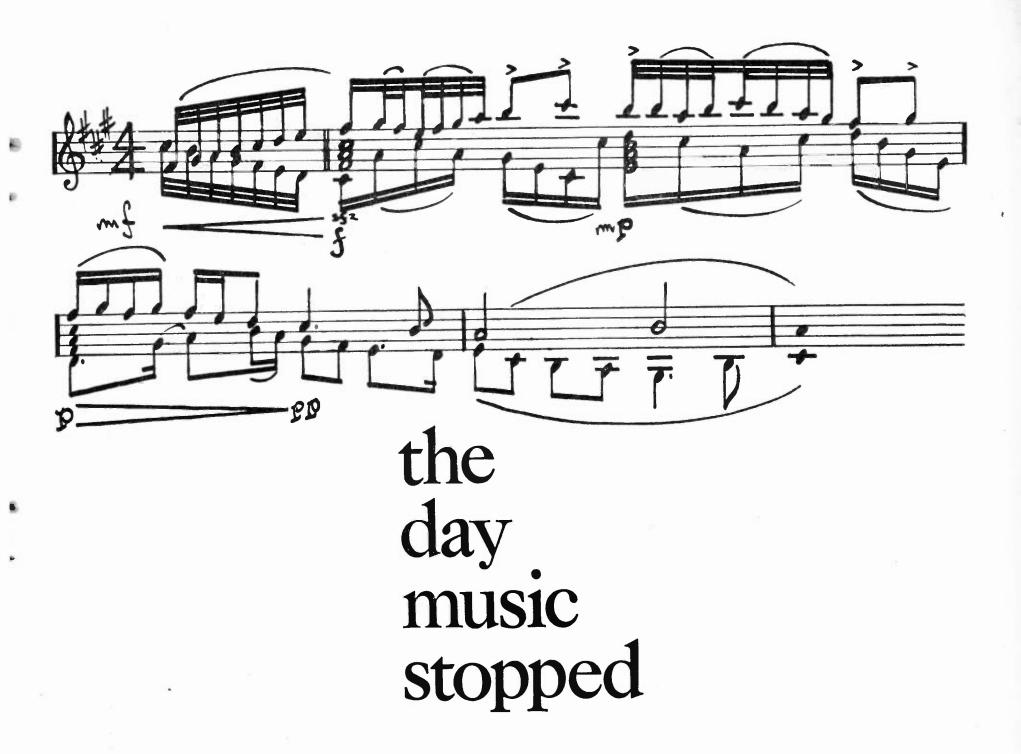
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theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

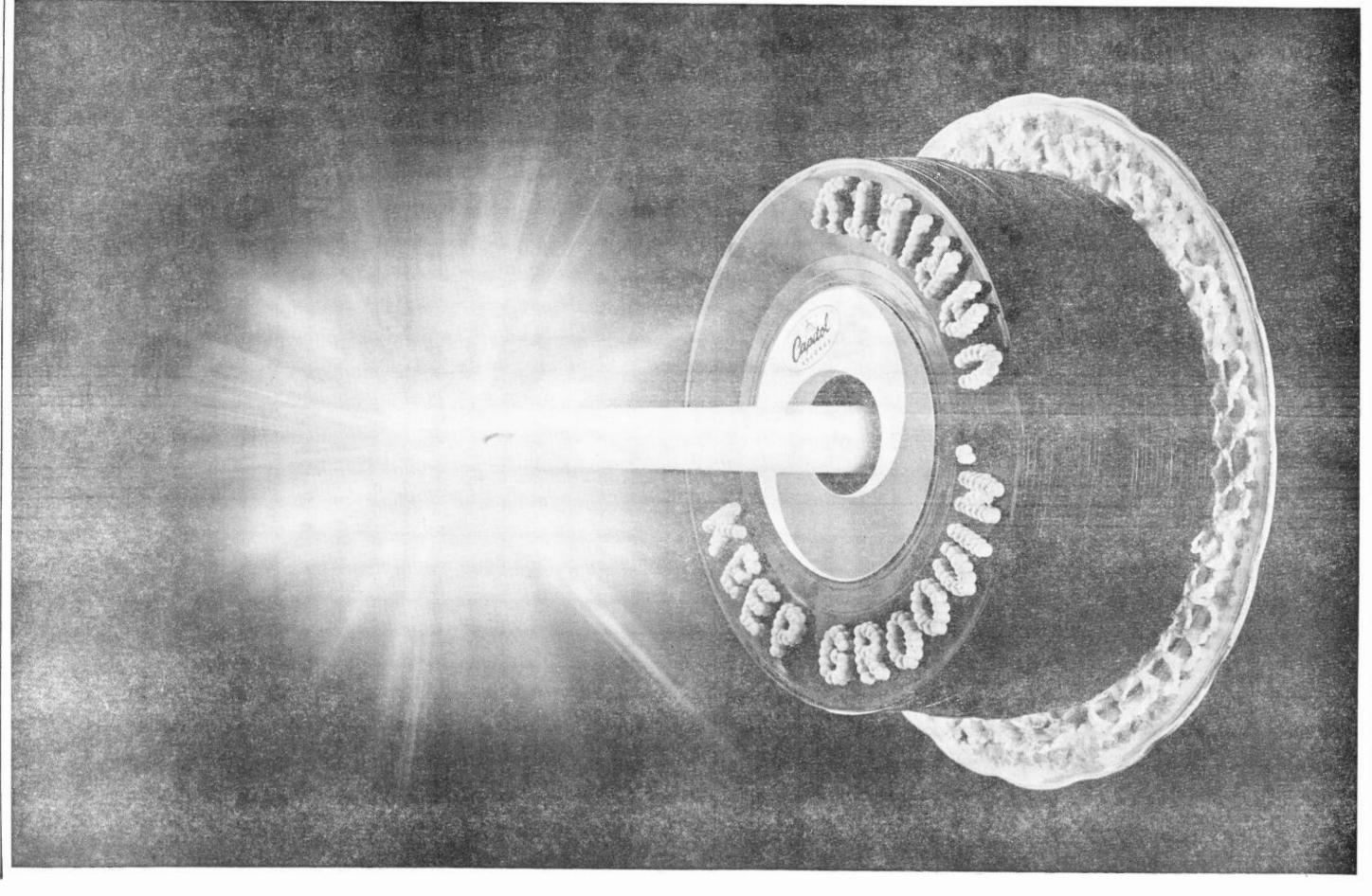
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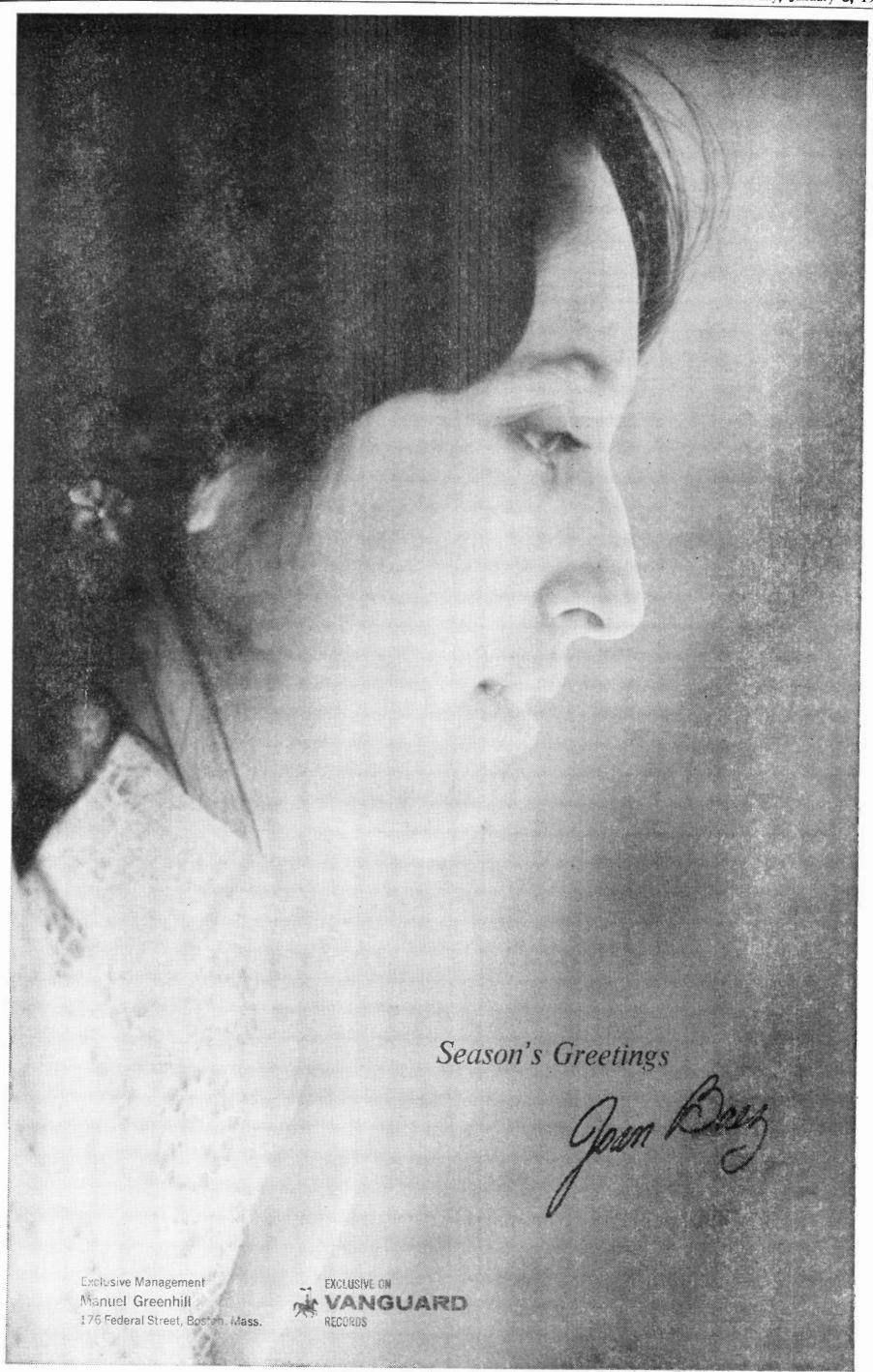
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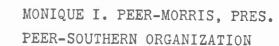
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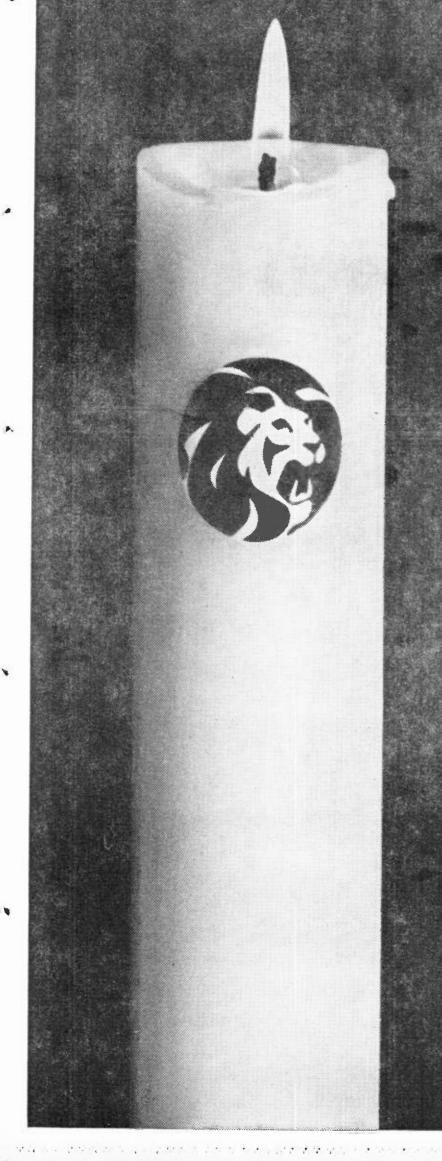
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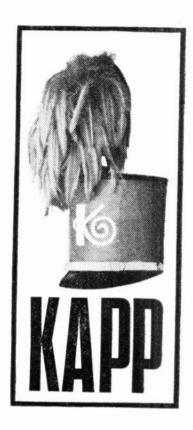
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### Italy & 'Imports'

who must first be registered and receive a sojourn permit. And within five days of entry, performers must provide police with all pertinent information relating to their temporary assignment in

Vailati mentioned by name such singers as Lola Falana, Rocky Roberts, Udo Jurgens, Anonio Prieto, Frank Sinatra Jr., Sandy Shaw, Petula Clark, Pat Boone and many others contracted for tv appearances last year on various musical programs in particular 'Partistissima'—the big Saturday night popsong contest for which 20 American song contest for which 20 Ameri-can and European artists had been signed for weekly stances beginning in October and winding on New Year's Eve.

On technical grounds the little On technical grounds the little Milanese performers' union has RAI-TV dead to rights though noone seriously expects RAI-TV to suffer incrimination or even a change in policy. The complaint surfaced a long-smouldering problem forcing many of Italy's leading lem, forcing many of Italy's leading artists to take a stand one way or the other.
Want Imports Restricted

In the course of debate, it became evident that many Italo pop came evident that many italo pop music celebs were adamant in denying foreign entertainers further access to a native spotlight. Some like Mina, Caterina Caselli, Gigliola Cinquetti, Dino, Tony Del Monaco, Claudio Villa, Lucio Dalla and others sided with the union and others sided with the union in a strong stand against the heavy participation of foreign artists on the "Partitissima" show. Group definitely was a side of the control definitely wants enforced restric-tions to deal with importation of foreign talent—especially of un-known foreigners using residence in Rome or Milan as a springhoard for quick fame and high revenue on ty or from record sales in the big Italo market.
A few like Domenico Modugno

and Adriano Celetano takes a position that pop artists are sorely in need of a union with same kind of ironclad control that exists in the U.S., England and France and until such a union is formed to be until such a union is formed, take a dim view of letting foreigners in at all since Italy is in no position to at all since Italy is in no position to negotiate reciprocal accords with other countries. Attitude of Rita Pavone and her manager Teddy Reno is to limit imports to only recognized pop music stars but singers like Johnny Dorelli, Jimmy Fontana, Patty Pravo and San Remo song festival organizer Johnny Dorelli are prepared to open

Remo song festival organizer Johnny Dorelli are prepared to open Italy's frontiers wider than the rest. When the shouting dies down. little change is expected. RAI-TV, which has a good track record in contracting bona fide outside entertainers, will probably attempt to sign more of the top American pop artists and restrict opportunities to artists and restrict opportunities to those who camp in Rome on the prowl for a good local promoter to help them make the grade. But anarchic conditions within the music and record industry will continue to thwart organization of several conditions. tinue to thwart organization of an

industry-wide union

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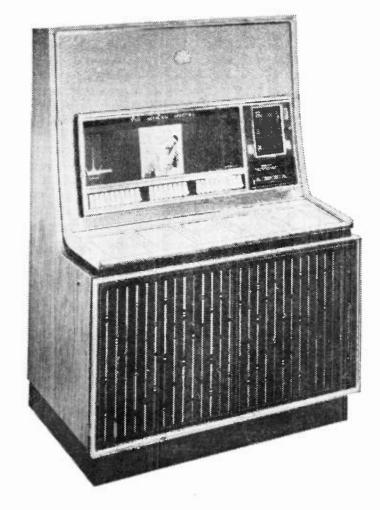
A "DEEP PURPLE" GREETING TO VARIETY

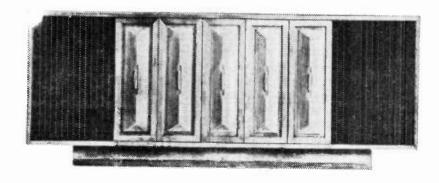
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\*€Reg. 656,755

### **Changed Economy**

Continued from page 151 = days in Harlem, 1927; Louis Armstrong, Chicago, 1927; Fletcher Henderson, Roseland Ballroom, N.Y., 1927; Guy Lombardo & the Royal Canadians, 1927; Leo Reisman, the No. 1 "society band," featuring a piano player, Eddy Duchin, who even then was booked for private parties sans the Reisman orchestra which was a fixture at New York's Central Park Casino, 1928, in the hey-heyday of New York's "Night Mayor" Jimmy Walker: Rudy Vallee and his Connecticut Yankees, 1928; Irving Aaronson's Commanders; Roger Wolfe Kahn ("from riches to rags") son of banker Otto H. Kahn, Le Perroquet. N.Y.; Bert Lown; Vin-cent ("Nola") Lopez, Hotel Penn-sylvania (now the Statler Hilton), sylvania 'now ine Statier miton, N.Y.; Paul Whiteman, the undisputed "King of Jazz" from the Palais Royale 'now the Latin Quarter site\*) on Broadway to a Universal filmusical of same name; Tom Gerun'ovich), Bal Tabarin, Frisco, 1928: Jean Goldkette, Book-Cadillac Hotel, Detroit: (Carlton) Coon-Joe Sanders, Kansas City; (Carol) Loftin - (Phil) Harris,

Jayhawks, midwest radio faves; Frisco and L.A. faves. The Great Bands of the 1930s: The Great Bands of the 1930s:
Cab Calloway, Savoy Ballroom,
Harlem: Gus Arnheim, Ambassador Hotel, L.A. twith the Rhythm
Boys now under his baton), 1931;
Phil Harris, St. Francis Hotel,
Frisco, 1931; and with Repeal of Prohibition, Jimmie Grier, Bilt-more Bowl, L.A., 1933; Sammy Kaye, Trianon Ballroom. Chi, 1933; Isham Jones with Woody Herman, 1934; Bob Crosby, Roseland, N.Y. 1935; Dorsey Bros with Glenn Miller at Glen Island Casino, Westchester County, N.Y., 1935; Herbie Kaye, with Dorothy Lamour and Bud Dante, 1936; Benny Goodman, Bud Dante, 1930; Benny Goodman, Palomar Ballroom, N.Y. and Paramount Theatre, N.Y., 1936; "Camel Caravan." 1936 with Helen Ward, Harry James. Gene Krupa, Lionel Hampton. Fletcher Henderson; Jimmy Dorsey, 1936, with Bob Eberle. 1936: Jimmy Lunceford, with Jonah Jones, Chicago, 1937; Count Basie ("One O'Clock Jump"), 1937; Woody Herman, N.Y., 1937; Glen Gray & Casa Loma Orchestra, 1937: Tommy Dorsey "I'm Getting Sentimental Over You", 1937; Artie Shaw ("Begin the Beguine"), 1938; Harry James, with Frank Sinatra, Atlantic City, 1939; Glenn Miller ("Moonlight Serenade"), Miller ("Moonlight Serenade"), 1939: Charlie Barnet ("Cherokee"), 1939: Claude Thornbill,

Webb, et al.

The great bands of 1940s: Tommy Dorsey, Astor Roof, 1940;
Jimmy Dorsey, with Bob Eberle and Helen O'Connell, Sherman Hotel, Chi; Benny Goodman, Bunny Berigan. Stan Kenton, 1941; Jack Teagarden & All-Stars, 1942; Glen Gray & Casa Loma, 1943; Alvino Rey with four King Sisters, 1943; Harry James, 1944: Glenn Miller, 1944 ("missing in action" in World War II): Les Brown, with Doris Day, 1945; Artie Shaw new band; large string section), 1945: Woody Herman ("big band jazz"), 1946; Gene Krupa, ditto, 1946: Charlie Barnet, ditto, 1946: Duke Ellington ("New Sounds of Great Negro Bands"), 1947; Count Basie, ditto, '77: Russ Morgan, 1949; Boyd Raeburn, Dizzy Gillespie, Tad Dameron, and Billy Eckstine.

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# Long Life To You

## HUGO FRIEDHOFER

### Teen Bands: Legal Risk

firming the contract. This further exposes those dealing with the teenager, since they may not have dealt with the infant had they known his true age and concomit-

the pendulum had swung to the other extreme and that the busisomewhat alleviated this situation.

Prior to the passage of this law,

time of contracting, is not thereby, contract, whether it was provident disallowed his privilege of disaf- and fair when made, whether the minor was of tender years or relatively mature, or whether the minor misrepresented his age. The minor misrepresented his age. new law provided that an infant over 18 years of age may not disaffirm his contracts on the grounds of infancy where (1) the contract In 1941 the legislature of the State of New York decided that the pendulum had swung to the able and provident when made. ness community required protection against the unrestrained exertine infant had to prove (a) the cise by minors of their legal priviage of the infant, (b) the infant's Recognizing that this right engagement in a business, (c) the of disaffirmance was operating to discourage people from contracting with an infant and thus barring ableness and providence when made. These would be questions of disaffirmance was operating to contract's connection with the busi-

However, this statute does not protect those dealing with young-sters under 18 years of age nor minors were permitted to disaffirm sters under 18 years of age nor their contracts without inquiry as to the nature or purpose of the infant to contract with the assur-

Cassidy March," "Mario La-O, ly of the Valley," "I Love You

ance that the contract will be enforced. Since he cannot rely upon the enforcement of the contract, a sound business decision will in many instances require that no agreement be entered into with a minor. The risk of loss of time and money would most likely pro-hibit this investment as against another in which there were lesser

Legal Revisions

In 1961 the legislature finally recognized that the above statute did not solve the problem with which they were faced. Its solicitude for the opportunities available to minors, the business con-tracts of minors and the disposition of the proceeds resulting from such contracts, led the legislature to devise a procedure for judicial approval of certain contracts of infants in the entertainment and professional sports fields. The new laws were prompted by the extraordinary earning power of talented infants in the entertainment and sports fields and the feeling of the legislature that special safeguards were needed to prevent exploitation of the infant's talents and dissipation of his earnings. They also felt that the infant should be permitted to make advantageous contracts with those who would otherwise be discouraged from contracting with him because of the legal risk involved i.e., the infant's right to arbitrarily disaffirm his obligations under the

Another situation which the legislators sought to remedy because of its harmful effect upon familial harmony can be described as

A parent would contract a personal manager, booking agent, record company or talent coach on his own behalf, promising to provide his child's services and satisfy the child's obligations. The infant would have no

right of disaffirmance since he is not a party to the contract; the parent would be liable if the child did not per-

Such agreements making a parent responsible for "delivering" the performance of his child were techniques used to evade the hardship of the law. At the same time they seriously conflicted with basic policy respecting parent-child relations, for they pressured the parent to compel the child's performance even if not in the best interest of the child.

The judiciary felt that public policy should permit parents to advise their infant children, unfettered by the prospects of contractual liability. To hold parents liable would detract from the maintenance of familial harmony.

Thus the new laws provide for the invalidity of parents' contracts described above. They also set forth a procedure for judicial approval of contracts of minors in the entertainment and sports fields, with the further power in the Court to modify or amend these contracts if the best interests of the infant are not being served thereby. Such approval abrogates the infants right to disaffirm the contract. This permits those entering into contracts with infant arter. into contracts with infant-entertainers to be able to rely on performance by the infant.

These laws are aimed at contracts made by infants or their parents whereby the infants services as a performing artist are employed. Contracts for performing Contracts for performing in films, the theatre, television or radio, night clubs, at concerts and for recordings are contemplated in this provision. Another category of contracts are with those who are to perform certain services for the Included are contracts with personal managers, booking tive, but more likely would be comagents, and vocal and acting mensurate with the amount of the coaches. A third category of coninvestment to be made.

tracts would cover agreements with lawyers and accountants for their services in connection with contracts for the infant's perform-

All contracts subject to Court approval must have a lawful purpose and for a term of not more than three years. Parental ap-Parental approval is required if the infant is under 18 years of age and the Court is empowered to provide a guardianship of a portion of the infant's earnings. Finally, the Court can revoke approval or require modifications of the contract at any time during the term of the contract, if it feels that the well-being of the infant is being im-paired or the best interests of the infant are not being served by performing under the contract.

Approval under these laws does not obviate the necessity of securing licenses, consents or authorizations for performances or services to be rendered in New York State nor does it dispense with any other requirement of law relating to the infant.

With the tremendous influx of teenage performers into the entertainment field in recent years, it can be seen that the legal risk to those dealing with infants will be-come more prevalent. Many peo-ple so dealing with infants are either unaware of the new laws or have not secured professional advice regarding these laws and the risk involved in failing to obtain judicial approval of contracts with such infants.

If a substantial outlay of time or money or both is to be made on behalf of an infant, or the expectations for an infant's success are great, serious consideration should be given to securing judicial approval of contracts with infants. The expense would not be prohibi-

Current autobiography: "Without Rhyme or Reason,"
"Jeannine I Dream of Lilac Time," "By Heck,"
"My Mother's Eyes," "This Is Your Life," "Hitchy Koo," "Mama Don't Want No Peas and Rice," "Are You From Heaven?" "Shades of Night" Rendezvous," t Me Dream."

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### Music Biz: Buy-In-The-Sky

behind Columbia Records, RCA may also wind up as a studio ad-Victor and Capitol Records.

shuffle via its merger negotiations with Audio Devices, a manufacturer of tape and tape equipment. This deal, as projected, involves an \$80,000,000 exchange of Capitol stock, which is over 99% owned by Britain's Floating \$60,000 exchange of the stock o

Also, coming at the end of the year, was the buyout of Kapp Records by MCA which already has extensive disk interests via its ownership of the Decca, Uni and Revue labels.

### Hollywo d's Musical Appetite

being spurred by the appetite which the filmmakers have developed for disk and publishing operations over the past few years. Early last year, one of the veteran ASCAP firms, Bregman, Vocco & Conn, moved into the Hollywood orbit when it was purchased by 20th Century-Fox Films.

At year-end, it looks as if Chappell Music, controlling one of the biggest catalogs internationally,

> THERE'S WORLD OF **EXCITEMENT** ON **CADET** RECORDS



Victor and Capitol Records.

Capitol Records, meantime, is for the Chappell empire, reportedly offering a price over \$40,000,-

Cameo supplied some of the fanciest fireworks on Wall St. by Britain's Electric & Musical Industries, for Audio Devices stock into a new company to be known as Capitol-Audio Devices.

Also around \$50 after being taken over by Allen Klein, manager of over by Allen Klein, manager of The Rolling Stones, Bobby Vinton, Herman's Hermits, Donovan and other top pop names.

The relationship between the film and music business has never been so close and so powerful. The move to consolidation is eing spurred by the appetite MGM, of course, was among the pioneers in this direction with its Big Three Music (Robbins-Feist & Miller) and its MGM Records sub-

### Par's Integration Program

Paramount Pictures, itself absorbed into Gulf & Western, has launched a new integration pro-gram for its Dot Records subsid along with Paramount-Famous Music, both under the aegis of music division prexy Arnold Burke, Col-umbia Pictures-Screen Gems Music has had a highly profitable payoff from its disk and publish-ing activities, climaxed by the impact of The Monkees, as a disk-

American International Pictures is also exploiting its teenage musical productions while the theatre chain, National General, is known to be seeking a disk-publishing acquisition among the ranks of the indie producers, notably Charles Koppelman & Don Rubin.

Koppelman & Rubin, Bob Crewe, Phil Spector, Micky Most, Bones Howe and a couple dozen other young producers may be eventually be a seeking to be seeking a couple dozen other young producers may be eventually as the couple of the

young producers may be eventually absorbed into bigger corporate en-

This group of producers, most of whom are under 30, has access to the vast pool of writing and performing talent which has struck removed from the contemporary pop groove.

The new generation of producers was once a foot-loose gang of youngsters who were glad to make a buck and happier still in discovering some new sound with an oddball combo. Nowadays, the happy-go-lucky attitude among the young hit-makers has already become part of the nostalgic past.

With success has come a fat-cat look, and all of the successful young producers are now eyeing greener pastures in films, and television under the financing wing of a paternal corporation. Still another generation of disk pro-ducers, part of the underground movement, and under 20, is now waiting in the wings to take their place at stage center and repeat the endless cycle moving from artistic revolt to corporate success.

The technological revolution in the music biz, which was heralded a couple of years ago with the introduction of tape cartridges and cassettes, has proceeded more slowly than anticipated in some industry circles.

But now a radical transformation in home entertainment, with an all-encompassing sight, sound and color package sold over the counter, is seen as on the immediate horizon, awaiting the market-But now a radical transformaate horizon, awaiting the marketing of the EVR (electronic video recording) system by CBS.

Meantime, the available tape systems are growing steadily, not spectacularly. Difficulties with manufacture of the cartridge-playing machines have held back growth of this tape market in both homes and automobiles. Another limiting factor has been the multiplicity of tape configurations, inevitably creating confusion among consumers faced with eight-track, four-track, cassettes and reel-to-reel packages.

The tape market is repeating the "battle of the speeds" which marked the advent of the 33 rpm and 45 rpm systems around 1950. But, at that time, the new systems were competing with the obsolescent 78 rpm disks that were ready to be scrapped. Currently, the tape field is facing a very vigorous disk industry with a sound reproduction quality which is at least as good as the best of tape. It remains to be seen wheththe teenage fancy. The more conventional artists & repertoire staf-whether some new development fers have been almost entirely will supplant both.

### Italy's Tin Pan Alley

Continued from page 152

combines are such Milan majors ing to trade estimates, there are as Durium, RI-FI, La Voce del Padrone. EMI. Decca Italiana, Clan, Phonogram, Ariston, Saar based and government-owned.

Adriano Celentano was the first pop artist to go corporate and his Clan label has been prospering ever since. Late last year, Mina organized her own PDU company in Lichtenstein and is now building a talent stable. The pop artist, however, will release through Durium on a straight percentage deal though Milanese circles say she is getting an annual guarantee of more than \$250,000 a year.

Milan's biggest ally for records and music is Italian television. TV cooperation is so extensive it is often subject to parliamentary de-bate. In fact tv critics often lament the amount of program time minimum of two prime hours on three successive nights and transmits to millions of Italian viewers. TV is also on hand for the Song Tour of Italy, the annual Song Tour of Europe, the Venice Song Festival and the Neopolitan Song Festival.

The cooperation is not all onesided. The record industry picks up the tab for talent (unless they can convince their performers to appear gratis) and there seems to be no dearth of vocal and musical talent the company could provide. Companies also dip into their own pockets to help RAI-TV pay for foreign talent.

### Cagey On Figures

Pop stars are as reluctant to talk about income as the record companies. Italian tax collectors might be listening. But there is an echelon the trade accepts for the echelon the trade accepts for the highly paid performers who most influence the industry sales of 50,000,000 records a year. Mina is Italy's First Lady of Song and rarely does one of her 45's go below minimum sales of 250,000. Rita Pavone and Gianni Morandi rate yeary high though Claudio Villa and very high though Claudio Villa and Caterina Caselli are not too far behind. Then comes a compact behind. Then comes a compact group of pop artists in high in-come brackets. These include Bobby Solo, Tony Del Monaco, Iva Zanicchi, Gigliola Cinquetti, John-ny Dorelli, Wilma Goich, Little Tony, Ornella Vanoni, Fausto Tony, Ornella Vanoni, Fat Leali, Don Backy, Jimmy Font Domenico Modugno, Al Bano, Lucio Dalla, Orietta Berti, Nicola De Bari, Fred Bongusto, Giorgio Gaber and Peppino Di Capri.

The music and record industry employs approximately 4,000 in Milan and Rome but dependents run very much higher. Accord-

thors & Composers. Stiff competion creates a buyer's market and and Carish. Fonit-Cetra is Turin- songs are acquired by the bushel in the hope of discovering one click song.

> Many are called; few are chosen. That's the grim tale of Galleria Del Corso where songwriters, singers and musicians gather under the arcades to mix with music-record execs, A&R managers and book-ers. It's the pop music melting pot of Italy—a colorful lane with all the characteristics of Broadway's latter-day Tin Pan Alley.

### Vance Forms Kon-ti-ki Label

Joey Vance, who used to record for Mercury under the name of Ali Baba, has set up his own disk firm, Kon-to-ki Records.

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### 1968 THE YEAR THE BIG BANDS CONTINUED THEIR COMEBACK

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# CIRCUS MANPOWER & MOBILITY IN INFLATION-HAUNTED PERIOD

Financially and otherwise, the the physical show is based on numbers. The performance, for a following the traditional date at founded in 1883. The Barnum &

The circuses visited this year range from the very smallest to the obviously largest although we must add that we did not see even half of the shows on tour this year. Information available from reliable sources does much to fill out the picture and provide sub-

stantiation of our opinion.

The basic problem facing any circus owner and/or manager is how (a) to get his show on the road and (b) keep it on the road. In terms of dollars and cents, this means don't overextend on equipment, staff, and/or performance but don't cut back on any of these three areas to the point where difficulties arise.

### Up From Back Yard

Dykes & Wharton came first, minded all his life. In 1966, he de-Wharton has been circuscided to provide a semi-permanent circus adjoining his Circus Restaurant at Centerville, Md., on the di-rect route from Washington and Baltimore to Maryland's eastern shore summer resorts. He obtained a small big top, some seating, ring curbs, and lighting, and hired acts for approximately eight weeks at the one spot with a few weeks of touring to follow. It must have atat least minimal success for this year Dave obtained two partners, Bill and Dick Dykes, and their new show took to the road!

So better this if you can: Dykes trailer, one straight-body truck, and an "Econoline" van which pulls the combination concession stand and ticket booth. Three or know of, headed by "King Charles" pulls the combination concession stand and ticket booth. Three or four essentially family groups put on the entire performance to the accompaniment of phonograph records. There are two or three men on concessions and there are men on concessions and there are two "working boys." The attractive little performance lasts about one hour. It takes about four hours to put up and only two hours to take down.

Local youths are hired to assist with "teardown;" since we weren't on hand for setting up, we don't know just what outside assistance is obpole, every piece of the bleacher-seat seating, and all the poles for the big top go on one semi-trailer which also carries the show's light

### Largest In Tent

The other end of the spectrum for "under-canvas" shows is Clyde Beatty & Cole Bros. Combined Circus, not only the largest tented show but the largest of the three shows owned by Frank McClosky

and Jerry Collins. Moving on a fleet of approximately 28 trucks, most of which are semi-trailers, this outfit normally fields a big top 300 feet long by 150 feet wide, a sideshow top, and a cook tent. For some bigger dates, separate sideshow and menagerie tops are erected. and menagerie tops are erected. Most of the seating unfolds from special "seatwagons" built especially for this show. Always included in its well-rounded performance are lions and tigers in the "big cage," three rings of elements single transce deimonts. phants, single trapeze, flying act, and both low-wire and high-wire acts. Its staff is most competent and all departments function with a skill which other shows hope to

An interesting, intermediate-sized show, new this year, is the Bartok Circus, owned and ope-rated by "Doc" Bartok, longtime operator of medicine shows. Using a one-ring format most effectively,

both indoors and "under canvas"—
has been about the same during these years and the customers and the money have been available, to show men who knew how to attract

arce varied, depending on the bookings of certain acts for fair or other dates, so what the people in one town viewed would differ show with the audience in another town would see. The show does own four elephants.

Mrs. vonderned determined that bookings of certain acts for fair or other dates, so what the people in one town viewed would differ show. The tents, trucks, elephants, etc., since have been up for sale.

When Von closed, the band dozen new locations were on the route for the first time in 1967. Comparisons of Ringling with any other show or with its earlier the sale agreement.

Plans for the 1968 Ringling-Barnum season had been set prior to num season had been set prior to there was a 4-horse Liberty horse act, a chimpanzee act, and a very nice dog act. There also were single-trapeze acts, a display of authentic Indian knife-andhatchet-throwing, and a plate-spinning act. Usually featured, dependent upon other bookings, is the Albert Rix Bears presented in a steel arena. Rix, was long featured with Ringling-Barnum, This show also carries a sideshowmenagerie top and has a canopytype cookhouse.

The 1968 version of Bartok's new seating. All seating, we were and offered the equipment for sale. told, will be typical "circus blues." that is the kind of seating the public calls "bleachers" but with track-side boxes featuring folding chairs. This would be most attractive and different than seating beneath big tops in the last 20

### Case of Von Bros.

Von Bros. is another attractive little show. Mrs. Mary Vonderheid had determined to stay out after the death of her show-owner husband, Henry, early in the spring and had shaped her operation into three main groupings—the office, the physical show, and the performance. Harry Hammond, a veteran of office wagons, took care of ticket sales, bookkeeping, etc. Jim Douglas, a versatile, capable, many-faceted performer, ran the Wharton moves on one semi- show and appeared in at least two

eircus season of 1967 appears to equipment and rolling stock for- circus of this size, was remarkably bave been very similar to any of merly owned by Hunt Bros. Circus. well rounded and provided a the past three to five seasons. The We were told that the perform- variety of talents. In mid-June, number of shows on the road ance varied, depending on the Mrs. Vonderheid determined that

By TONY CONWAY

joined Hoxie Bros. Circus, several sible; by any standard since this acts joined Dykes & Wharton, and most of the others found themagement, its staffing, and its proselves at High Point Inn, Mount Pocono, Pa., when inn proprietor George Colovos decided to provide summer visitors with a circus attraction rather than the menagerie of domestic and small native animals he had provided during four previous summers. Called High Point Society Circus, the outfit appeared in a 120-foot long by 60-foot wide big top which was one of the tents used by the Continental Circus at the recent N.Y. World's Fair. After some two Circus will again be in one-ring World's Fair. After some two format but with new canvas and months, Colovos closed the show

Polack's Indoor Show

Typical of indoor circuses and one of the older ones in its field is Polack Bros., Circus, now under exclusive ownership and direction of Louis Stern since the death on March 7 of his partner, Mrs. Bessie E. Polack, widow of cofounder Irving Polack. Stern is quick to give credit for the success of his show to longtime staffers Ross Paul, company manager; Henry Keyes, bandmaster; Barney (Soldier) Longsdorff, properties superintendent; and Opal Page, treasurer.

A cage presentation, elephants, chimpanzees and dogs usually are a part of the Polack presentation. Sometimes the "jumps" are all but impossible; for example, the show closed at Pomona, Calif., on Oct. 1 and jumped all the way to Baltimore for an Oct. 10 date.

Meanwhile, there always Ringling Bros.-Barnum & Bailey, railroading its 23 special cars literally from border to border and coast to coast. This year's tour

Buildings suitable for Ringlingduction numbers set it apart from other circuses before any reference is made to the number of acts appearing and other aspects of its

### The Big Sell

merely said, "So Everyone there's talk of selling 'the Big One' again." No one really expected anything to come of it all. So both the public and the people entertainment industry were taken aback the weekend of November 10th when it was disclosed that Rome's ancient Colisseum was chosen by John Ringling North as the site for the closing of the sale of "The Great-est Show On Earth" to Hoffeld Corp., yelept Judge Roy Hofheinz, owner of the Houston Astros baseball team, a soccer team, an ice hockey team and controlling interst in Houston's Astrodome; and Irvin and Israel Feld, owners of Super Attractions, the Super Music record outlets, and operators of Ampitheatre, John Ringling North remains as producer of the circus and Henry Ringling North retains his position as circus veepee.

Positions within the new circus hierarchy are Roy Hofheinz, chairman of the board; Irvin Feld, president; Israel, executive v.p.; and Fred Hofheinz v.p. and Treasurer. It is understood that while other titles of members of the executive group may change, the duties and resopnsibilities will remain the same.

The sale price was announced as \$8,000,000 and removes the last members of the Ringling family cently been picking up an increasing repertoire of circus-oriented Montreal's Expo 67 immediately ment) of the circus that was

New York's Madison Square Bailey title goes back to 1871, hence Garden. the show's derivation of 1970-1971 Barnum are springing up all over the country and at least half a is believed that the titles to other as the years of its centennial.) It

> num season had been set prior to the sale of the property. The show is in rehearsal at its Venice, Fla., winterquarters as the Anni Number appears on the street and is to open its new season in Ringling Arena, Venice, on Jan. 11th.

Morris Chalfin ("Holiday On Ice") and associates, including Art Concello, well-known circus executive, and Jake Mills, a coowner of the under-canvas Mills Bros. Circus which did not tour in '67, headed the American Circus which went to Moscow as part of the international exchange program which brought the Moscow Circus to Expo 67 and a half a dozen U.S. cities during the fall of the

### Manpower Problem

Through all of the preceding paragraphs concerning the circuses of the United States in 1967 there runs a faint suggestion that manpower is a problem and that under-canvas shows are finding increasing difficulty in locating "in town" lots on which to show.

With regard to lots for tented shows, two thoughts come to mind: First, "new cities" such as Reston, Va., and Columbia, Md. should include in their planning "com-mons" or parks where recognized, legitimate circuses could pitch their tents. Second, the major organizations of circus addicts such as the Circus Fans Assn., the Circus Historical Society, and the Circus Model Builders could take action to advise their various cities how parkland (which most cities suddenly realize they need to develop) could be used for circus appearances.

In our modern affluence, it is true that circus manpower is at a premium. But this also is true in other fields requiring physical abilities. Putting up and taking down a circus in 1967, whether in a building or beneath a big top, is not too far removed from the methods used 100 years ago when William Cameron Coup had not yet convinced an aging semi-retired museum operator and entertainment promoter named Phineas Taylor Barnum that the circus would be a good enterprise for him. The work is hard and the hours can be long. While on some shows the working personnel of the various departments change little year after year, on other circuses only the key personnel remain. The working types move from show to show or disappear into other types of work until the lure of the tanbark again becomes too strong and they return to the world of 3-rings and aerial rig-ging. In a world of bright lights and sparkling music, even a working man can feel that he, too, is an important part of that phase of the entertainment business known



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### TWO SHOWS FIRST NIGHT

Caribbean Cruise's Unusual Policy -Marilyn Ross Heads Lineup

When the S.S. Constitution pulled out last week for an 11-day over - holidays Caribbean cruise, it was booked solid. Result was that instead of skipping the usual first night at sea talent was impressed into service that night. Two performances were presented at the 7:30 and 9 p.m. dinner sittings. This is believed unusual procedure.

Charles Ryan booked a talent roster of five acts headed by Marilyn Ross and Larry Douglas.

# HEMISFAIR VS. CENTURY 21

# Man & Beast at Montreal's Expo 67

By GORDON HILKER

Festival of World Entertainment adjunct at last summer's Montreal Moscow arrived a day late from jots down some random notes for his future memoirs on scouting, contracting and flying in and out some 150 international troupes. In the process he and his Montreal associates had their private hotel for sleeping exotic visitors. Hilker is now con-tracted to manage the Vancouver Festivals for the next three years.

Montreal.

Elephants in Ceylon don't wear illights. That's why, at 2 a.m. careening down the narrow mountain road from Ratnapura to Colombo, our nine-year-old car (none had been imported for eight years to save foreign exchange) suddenly swerved left and came to rest with one wheel suspended over a six-foot ditch. We had missed by inches running into what looked like the largest elephant in the world. From then on, we passed elephants many times but reached Colombo in safety for we were prepared, now, for the way a dark grey hide shadowed by great overhanging trees blends into the dark Cevlon night.

Sitting in the smart bar-cafe of the Galle Face Hotel, the rest of which looks like something built before Somerset Maugham got caught in the rain, we listened to sharp little band and had difficulty believing that, only hours be-fore, our quest for artists for Expo 67's World Festival had taken us into the mountains to Ratiapura where we had seen some 5,000 (that's what the man said) in dress rehearsal for the National Day celebrations of Ceylon. It had been a weird experience, the interminable procession of dance groups pouring across the greater outdoor stage under the towering mountain that was topped by a huge Buddha outlined (42d St. take notice) in white neon. From across the valley, every pause in the drumming on the open stage was filled by shrill chanting of dozens of voices from some unknown source. An incredibly beautiful scene, exotic, ancient, and illuminated, I learned by shinning part way up a pole, by spots carrying the nameplate CENTURY! Foreign aid, I guess.

The Singalese were charming to me and my associate artistic director, Gilles Lefebvre, and in due course, some two years later, the National Dance Ensemble of Cey-lon arrived in Montreal to rep-resent its nation in the World Festival at Expo 67.

But organizing festivals these days, calls less for missing ele-phants and more for avoiding poli-When we would frantically call the wire services and shout "How's the election?" we were not referring to voting in Canada or the United States but, rather, to the results of balloting in any one of 65 foreign nations in which a starting lengthy negotiations all over again. And when the Arab-Israeli war (1967 vintage) erupted, we broke out in a sweat; but, except for the Tunisian Folkloric Ballet arriving one day late because of transportation complications, the artists and companies kept arriving right on schedule.

The incredible fact of the World Festival was that with over 150 companies from all parts of the globe, practically nothing went Besides the late arrival of the Tunisians, the Ethiopian Company went home a day early be-cause Emperor Haile Selassie invited them to share his DC8; one artist died; and the Four Seasons postponed because of illness but played later.

countless other duties, had to flags. The rapidly changing polisupervise the Hotel des Artistes tical situation in Africa presented Montreal's experience, and this with 650 beds. Imagine the scene the major problem here.

(Herewith the Barnum of the when the planes to move the Bolshoi Opera's 480 people back to Cuba, so the Russians were still in the rooms when the over 400-strong Vienna State Opera contin-gent arrived. Fortunately good humor eventually prevailed.

### 90,462 Bed-Nights

The housing operation ended up handling 90,462 bed-nights using the Hotel des Artistes, seven commercial hotels, 20 other lodging establishments, and four military camps (France, alone, sent 780 gendarmes for a Stadium Spectacular). Thousands more, operating under commercial contracts, secured their own accommodation.

Housing the animals was as much fun as housing the artists. Amphitheatre Producer Dave Dauphinee constructed a stable on the peri-meter of the Stadium marshalling area and, during the run of Expo, 1170 animals were accommodated.

Stabling for horses alone accounted for 12,513 horse-days. Seven stableboys and four vet-erinarians undertook this formidable task which included handling 351 tons of feed.

Performers in the World Festivals totaled 62,965, of whom 22,-983 were professionals and 39,982 were amateurs. Professionals only were used in the theatres, the Stadium and the Garden of Stars. All continuing free entertainment on the site was also completely professional, and included a continuous series of outdoor attractions in the La Ronde amusement park under the supervision of Gilles Dignard. The amateurs appeared for one or two-day stands in the five bandshell areas on the site where admission was free.

### 18,509 Performances

Professional artists gave 16,491 performances while amateurs gave 2,018 for a total of 18,509. The performance total needs qualification, as it makes no distinction between 732 performances of The Timber Show, free in the amusement park area, and 15 performances of the Bolshoi Opera.

Since major shipments of scenery and costumes were sent by boat well ahead of the companies, substantial storage area outside the theatres was necessary. Two armories were used throughout the run plus a carpenter shop and hardware storage and a big top setup on the side plaza of the Place Des Arts Theatre complex, totaling in all 44,300 square feet. For La Scala and the Bolshoi, David Haber, who handled all theatre presentations, rented an additional area, bringing the total storage to 78.800 square feet The Bolshoi. alone, shipped in 193 tons of equipment, including over 4,000 costumes. To facilitate sorting, which was complicated by the range of languages in use, symbols were established and affixed to each item before departure from the home land. For example, Prince Igor was identified by a sword; Boris Godunov by a crown, etc. Containerization was utilized by the Hamburg Opera, the Royal Stockholm, and all the French, Italian and English attractions.

The early planning stage, organ-ized by John Pratt, involved a vast amount of complicated administration, including the find of an outof-print dictionary of stage terms in eight languages (two of which were English and American!) which then had to be updated, with each large company adding many special words. Still, seventy-five interpreters were needed during the season.

The World Festival was not limited to strictly theatrical presentations. National Day ceremonials, Special Events Producer under Roger Garland, were an enormous task and included, among count-It wasn't all that easy on the organizational side. Administrative director Jean Cote, among and repair hard-to-secure national

By ALFRED STERN

On April 6, upcoming, San Antonio's HemisFair 68, with Category II International Bureau of Expositions sanction, will open its sixmonth run.

(Montreal was Category I). Approximating Seattle's profitable 1962 World's Fair (Century 21) in area and expense, Hemis-Fair predicts comparable attendance (Seattle played to 9,300,000).



Four months prior to Seattle's premiere, it was effectively publicized in all media, but for the general public, HemisFair remains an underground movement. Conschedules are lagging struction and HemisFair's replica of Seat-tle's Space Needle will admittedly not be ready by opening day. Foreign and industrial participation is modest. However, due to the proximity of the LBJ Ranch and his close relationship with Texas Gov. John Connally, the Federal Pavilion, architecturally a fairly faithful reproduction of the Ford Rotunda at Chicago's 1933-1934 Century of Progress, is budgeted at approximately \$8,000,000, and LBJ himself effectively encouraged the participation of those Latin American governments which will be present

Martin Stone who was Robert Moses' director of exhibits for the 1964 N.Y. World's Fair and launder that disadvantage with disappointing results, has had his contract terminated except for continuing Texas-generous percentage participation in concessions he arranged. Performing arts have, for the most part, fallen into the same Las Vegas-type star

(This is a fifth appearance in a VARIETY Anni Edition of expo expert Stern, who calls 'em as he sees 'em, and has been very accurate. Stern is consultant to the Boston's U.S. World Bicentennial Exposition, U.S. Dept. of In-terior, National Park Service's American Museum of Immigration.-Ed.).

trap of occasionally spotting tv and recording names behind highpriced hardtickets, instead of presenting unique attractions which cannot encounter visitors elsethus repeating the one vulnerable Expo 67 error.

HemisFair attendance projections, prepared by Economic Research Associates, predict attendance comparable to Seattle. The population of both cities is about the same, but Antonio has a large percentage of low income American Mexicans and includes thousands of military personel in its population figures, while Seattle, predominantly, has a stable middle class economy. Graphic evidence is the fact San Antonio's telephone directory is half the size of Seat-

Still, much of residual value will result from HemisFair. Its legacy will include a permanent though architecturally pedestrian Civic & Convention Center, which otherwise would have taken years to achieve, and while a far cry from the 1936 Texas Centennial in Billy Rose's effulgent period, Hemis-Fair will be a suitable regional commemoration of San Antonio's 250th Anniversary. Only classic Texas chauvinism, which solidified resistance to outside adventure-some concepts, in antithesis to the basic philosophy essential for international expositions, has pre-vented the realization of Hemis-Fair's original ideals and integrity, and therefore, reduced the project's potential.

Osaka's Expo 70, on the other (Continued on page 188)

Moving, Feeding, Housing, Stabling LOW INCOME OF They Were Original: From **Lauder To Liberace** 

By GEORGE JESSEL

Hollywood.

in the amusement business, and with time to relax only on air-planes, I see through my closed eyes a passing panorama of peo-ple who were definitely original. These were the performers who brought something new to the eye and ear of the audience.

While I do not live in any capsule of the past, the sameness of today's performers makes their originality stand out like a Ziegfeld girl walking between a hippie

and Phyllis Diller.

I'll go back to when I was a very little boy, even before I started singing in a nickle movie house with my partner, Walter Winchell. I was nine and he was a little older, but not much. The great Sir Harry Lauger, under the management of William Morris, was appearing at the American Music Hall in New York, where today, if one wishes to view a triple set of horror movies, one's life is in danger, not from the movies but from those who might be sitting in close proximity. Lauder was a Scotsman, who despite the thickness of his brogue sang his own Scotch songs like "Roamin' In The Gloamin'" so articulately people of all nation-alities flocked to see him, and as he walked off stage with his knotted walking stick and his kilts flying, audiences begged for more He did his encores with the audience singing his Scotch songs along with him, and people from the Bronx and Brooklyn found themselves speaking with a Scotch accent to the great wonderment of their relatives at home.

At Percy Williams' Alhambra in Harlem, one of the great vaudeville houses I saw these original performers. Eddie Leonard, blackface, wearing a handsome white-satin, full-dress suit with a flowing colonial tie and white silk hat. He sang "Ida" and "Roll Dem Rolly Boly Eyes" year in and year out and he danced gently and gracefully in noiseless beauty.

Perhaps on the same bill would be the famous minstrel man, Lew Dockstader. When his minstrel show closed, he would wash the cork off his face and appear in vaudeville made up as President Teddy Roosevelt, and talk about topics of the day.

### Bert Levey

Then perhaps I would see Bert Levey, whose face and beard reminded one of the portraits of Shakespeare. Levy would sit at a small table and make pen portraits of lovely girls or of other people on the bill. A screen pro-jected the little pictures to lifesize and as he drew them, he would whistle beautifully, the tunes of Victor Herbert.

The next week in the same theatre the star would be Eva Tanguay, who reigned as the madcap of show business for more than 30 years 'I made a movie about her career with Mitzi Gaynor). Eva astounded audiences appearing in tights and beautiful longlegged stockings as she ran about the stage singing "I Don't Care." Later, she even dared to do the dance of the Seven Veils, a la Salome.

Then there was Julian Eltinge, the original female impersonator, billed, "The Most Beautiful Woman In America Is A Man." With his wigs, dresses and makeup, many people mistook him for the great American beauty of the day, Lillian Russell.

The original sexpot was Mae West. She sang the sweet songs and soft ballads of those days in such sexy way, and with a cat-like snarl, there was the promise that years later she would "Come Up And See Me Sometime."

There was Nat M. Wills, the tramp comedian who did a monolog about a hobo, and then sang clever parodies with a lovely soft baritone voice.

Two original acts were Henry After more than a half century Lee, who did his makeup and costume changes within moments as he portrayed Lincoln, Washington, Paderewski and other greats. The other was the Italian quick-change artist, Bernardi; he played seven characters in a one-act play, changing his makeup and costumes in a matter of seconds.

### Will Rogers, Jack Benny

One of the great well known original acts was the immortal Will Rogers. He started off doing tricks which included the lassoing of a horse running across the stage. He became original when he started to talk about important people and issues of the day as he twirled his rope. He endeared himself to audiences as he spoke in his soft and slow drawl.

Jack Benny, with his great timing. He first appeared on the stage with his violin and talked as he played. He later was able to leave the instrument in the trunk.

Two of the original Negro comedy teams were Bert Williams and George Walker. Williams, soft spoken, reciting songs like "I Ain't Ever Done Nothin' To Nobody" and then doing a poker game in pantomine. His partner George Walker, tall and handsome like a beautiful piece of ebony, strutting the cakewalk and singing "Bon Bon Buddy The Chocolate Drop.

Then the satirical musical shows of Weber & Fields. Must have been 10 or 11 when I first saw these Dutch comedians with their pillow-stuffed tummies and oldfashioned German clothes. These two greats soon became producers and theatrical managers, and they produced satires of all of Broadway's big hit shows.

There was McIntyre & Heath in the makeup of gentle southern Negros. They blossomed from a little vaudeville act to become great stars of Broadway, appearing in such hits as the "Ham Tree" and the "Georgia Minstrels." Partners for 40 years. They never spoke offstage for many years.

A great original act was Joe Frisco, the Chicago song-and-dance man. He would do his famous shuffling dance smoking a cigar and was widely imitated for his dancing and his keen wit offstage.

Not too far back, Bing Crosby nd Rudy Vallee. Crosby capand Rudy tured audiences by crooning in a style different from the bombastic belting of songs so much the custom before. Ditto Vallee, the originator of singing through a megaphone.

### Tinney, Ted Lewis, Soph

There were Frank Tinney, with his Philadelphia accent, telling old stories in such a way that made the critics think he was kidding but most of the time he wasn't. The great Ted Lewis with his clarinet in one hand and his high silk hat that is still ageless, rensilk hat that is still ageless, rendering songs like "When My Baby Smiles At Me," in a manner and tone used by Shakespearean actors reading a soliloquy from "Hamlet." Sophie Tucker singing songs of philosophy and later reciting sexy songs unheard of before her time Harry Housling who fore her time. Harry Houdini who had people from the audience come onstage, handcuff and tie him, seal him in a milkcan only to emerge free within a few minutes. Before playing a theatre date, he would appear on the steps of City Hall and have a number of local citizens lock him in a strongbox which was then thrown in a local river. Of course, he emerged before a tremendous crowd in a few minutes.

Original comics like Ed Wynn and Bobby Clark with their particular and special style of comedy which became their trademark, Joe Smith & Charlie Dale,

(Continued on page 186)



### **Acts That Played the White House;** Wide Talent Range Under LBJ

By LES CARPENTER

**VAUDEVILLE** 

Extensive professional entertainment was offered during 1967 by President Lyndon B. Johnson and his wife to their guests at special White House functions. This has become standard operating procedure in recent years, but once rare indeed.

Here is the 1967 diary of White House entertainment:

Jan. 17—Condensed "Hello, Dolly" with Carol Channing at with Carol Channing at dinner honoring the Vice President, Speaker of the House and Supreme Court Chief Justice. (Restaged by Gower Champion.)

Jan. 31-Readings from "Sunrise at Campobello" by Charlton Heston, Mary Fickett and Anne Seymour, with Dore Schary as moderator at the unveiling of Eleanor Roosevelt's portrait in the White

9—Jose Limon dancing "The Moor's Pavane" (based on "Othello"), with Pauline Koner, Lucas Hoving and Betty Jones (music by Henry Purcell) for dinner honoring Morocco's King Has-

Feb. 14—Richard Tucker and Nedda Casei, accmpanied by Alexander Alexay, sang at dinner honoring Emperor Haile Selassie of Ethopia.

March 18-Condensed "Guys and Dolls" with Hugh O'Brian, Vivian Blaine, Anita Gillette and Joey Faye (presented by Jean Dal-rymple; directed by Gus Schirmer; choreography by Betty Hyatt Linton) for the dinner honoring the nation's governors. (With another east, O'Brian took the same version later to Vietnam.)

April 3—Sarah Caldwell's Opera Company of Boston gave scenes from "The Voyage to the Moon" by Jacques Offenbach at the dinner honoring Turkey's President and Mrs. Sunay.

May 24-The National Symphony Orchestra played a White House concert for music students of Washington area high schools invited by the Johnsons. The program was televised from educational tv stations.

June 1—The Manhattan School of Music sang hits from U.S. musicals in a "Salute to the American Musical Theatre" (featuring David Wayne as narrator and Linda Bennett, James Hurst, Barbara Williams and Harry Danner as soloists; produced by Roger Englander and written by Stanley Green) at dinner honoring Australia's Prime Minister and Mrs. Holt.

June 2—Repeat of "Salute to the American Musical Theatre" at dinner honoring British Prime Minister and Mrs. Harold Wilson.

June 27-The North Texas State (University) Lab Band played jazz for the jazz-loving King and Queen of Thailand,

Aug. 15-The National Gallery Orchestra (Richard Bales, conductor) played at dinner honoring West German Chancellor and Mrs. Kiesinger.

Aug. 22-The American Ballet Theatre danced Agnes deMille's "Rodeo" (Kenneth Schermerhorn, conductor) at the dinner honoring the Shah of Iran.

Sept. 19-Condensed "Man of La Mancha" with Richard Kiley, Har-Lembeck Anthony DeVecchi and John Connell (conducted by Peter Geiger) at dinner honoring Italy's President Giuseppe Saragat.

Sept. 26-Violinist Jaime Laredo and pianist Ruth Lardeo played at dinner honoring Niger's President and Mrs. Diori

Oct. 26-Herb Alpert & the Tijuana Brass played at dinner honoring Mexico's President and Mrs. Diaz Ordaz.

Nov. 1—Charles Byrd (with Gene Byrd, bass; William F. Reichenbach, drums; Mario Darpino, flute: and Harold Posey, trumpet) played at dinner honoring the King and Queen of Nepal.

Nov. 14-Tony Bennett (with Charles Andrus, bass; John Bunch, piano; Corky Hale, harp; Joe New-Eisaku Sato.



BEN ARDEN

Musical Director
EMPIRE ROOM, PALMER HOUSE Chicago Now in 11th Consecutive Year

### Elks Started As Show Biz Club A Century Ago

America's largest fraternal or-ganization, the Benevolent and Protective Order of Elks—with 1,450.000 members—was founded in 1868 by a 21-year-old singer and entertainer. He was Charles Algernon Sidney Vivian, who had been a success in London music halls and who came to New York to seek his fortune.

Young Vivian's first success in New York was at an off-Broadway theatre, John Ireland's Star Chop House at 51 Lispenard Street. He gave an impromptu performance from his repertoire of comic songs, which received an enthusiastic reception from the audience. Robert Butler, manager of the nearby American Theatre, noted Vivian's talents, and signed him for a long

Vivian and a group of hi: friends connected with the theatre formed a small social club called the "Jolly Corks." From this original group From this original group grew the national organization that today has nearly 2,100 lodges in the 50 states, the Canal Zone, Guam, the Philippines and Puerto

Besides Vivian, who was elected Exalted Ruler of the Order, the 15 founders included Richard Steirly, pianist at the Star: William Carleton, variety entertainer, song-writer and playwright: Henry Vendemark, singer; William Lloyd Rowron, theater musician; Thomas G. Riggs and George F. McDonald, actors; John T. Kent and William Sheppard, minstrels; J. G. Wilton, wood turner who doubled at night as a song and dance man; John H. Blume, operator of calcium lights; Frank Langhorne and M. G. Ash, photographers who specialized in theatrical photos; E. N. Platt, thought to have been a member of the Dodsworth Band; and Harry Bosworth, a clerk at Brocks Bros. Clothiers.

Famed impresario Tony Pastor, father of vaudville was one of the Elks' most active and influential members during the Order's early days. Pastor, who is credited with the discovery of stars including Lillian Russell, Pat Rooney, Jerry Cohan, Nat Good-win, Gus Williams, Jeannie Yeamans, Ray Templeton and others, was elected an officer of the Order in 1871. His younger brother. Fernando Pastor, was also an of-

Reflecting its founding by show business personalities, the Order today numbers among its members such names as Jack Benny, Lawrence Welk. Irving Berlin, Pat O'Brien, Andy Devine, Phil Harris, Gene Autry and the late Buster

The Elks conduct a vast program of benevolent, educational and patriotic works. More than \$10,man, trumpet; and Al Voight, patriotic works. More than \$10,grams) sang at dinner honoring
Japan's Prime Minister and Mrs. 000,000 spent since 1880.

### Salamone New Prexy Of Realty Hotels Corp.

Alphonse W. Salamone has been elected president of Realty Hotels Corp., succeeding Harry M. Anholt, who is retiring after 13 years in that post. RHC, a subsidiary of the New York Central R.R., operates the Barclay, Biltmore, Commodore and Roosevelt Hotels, all in N.Y., which are built over the railroad's tracks under Park

Salamone, prior to joing RHC last July as executive vicepresi-dent had been managing director of the Plaza Hotel. Arthur Dooley succeeded him at the Plaza.

### **U.S. Minstrels** Started in 1840

By A. L. CLARK

The New Christy Minstrels, by their very name, are paying tribute to the original New Christy Minstrels of 110 years ago. The new Minstrels are carrying on a truly American entertainment tradition that got its start in New York City six years before the California Gold

Rush began in 1849. "Negro" minstrelsy — early-day minstrel men blackened their faces and hands with burnt cork originated in New York Jan. 31, 1843. Later in the same year Buckley's New Orleans Serenaders toured the eastern and southern States.

As early as August, 1849, minstrel shows were staged in the diningroom of the Parker House, San Francisco—on Kearney St. facing Portsmouth Plaza. The troupe was headed by William H. Bernard and admission was \$5.

The following April, H. Don-nelly's Ethiopian Serenaders gave several performances at New Hall, Sacramento. This early-day place of amusement was located at Front and M Streets.

Several other minstrel troupes gave performances in the San Francisco Bay Area in the early 1850s. Then, in the summer of 1854, the original Christy Min-strels arrived from New York, via the Isthmus of Panama.

The Christy Minstrels had held forth at Mechanics Hall, 472
Broadway, for seven years before sailing to California. Members of the original group were: E. P. Christy, Earl Pierce, Jerry Bryant, J. R. Dornicker, Ton Christian J. B. Dornicker, Tom Christian, Louis Meirs, Tom Vaughn, S. C. Campbell and Eph Horn.

The troupe opened at Platt's Hall on Montgomery St., between Pine and Bush, and did a thriving business during the fall and win-The troupe then disbanded and all returned east except Bry-ant. Campbell and Horn. This trio then organized the San Francisco Minstrels, including W. D. Corrister, P. Stanfeld, A. Morgan, W. M. Abbott. The new troupe gave its performances at the Metropolitan Theatre on Montgomery between Washington and Jackson St.

On Aug. 3, 1855, the San Francisco Minstrels joined forces with a rival troupe, the Charles Backus Minstrels, for a gala benefit performance prior to the latter group's sailing for Australia. A feature of the performance was a jig-dancing "contest," in which Mike Mitchell and Otto Burbank, competed for a prize of \$500. Burbank, a celebrated jig dancer of the period, was declared the win-

The Backus troupe returned to San Francisco in 1856 after a highly successful tour "Down Under." In 1963 the troupe sailed westward again, this time to China, where it gave performances in Shanghai and other coastal cities. In the group at this period were Charles Backus, Frank Hussey, W. H. Smith, George H. Coes, W. D. Corrister and Joe Taylor.

Heydays of Minstrelsy

All through the '50s and '60s, San Franciscans were entertained by the Christy Minstrels, the San Francisco Minstrels. Maguire's California Minstrels and the Eureka Minstrels. Names emblazoned high on the rosters of these companies included R. M. Hooley, Samuel A. Wells (basso profundo), Edwin Deaves, George Demarest, Frank Hussey, Frank Medina, Master Lewis, Joe and Harry Tay-lor, Charles Nickerson, Tommy Bree, David Wambold, T. F. Barnwell, Walter Bray, George Christy, far Billy Birch, Jake Wallace, Johnny St.

### DIALECTICS GAIN RECOGNITION, MOSTLY DUE TO SHOW BIZ USE

By ART MOGER



JACKIE MASON

"I want to wish me the best of luck on Variety's 62nd ANNIVERSARY ... I hope this year will be the kind year I should have had last

### **Scot Vaude Still Okay But Comics Cling to Cliches**

In Scottish vaude, a new injection has been given by Howard & Wyndham's season of fortnightly Startime" "Startime" shows, with leading London comedians like Harry Secombe and Max Bygraves, and top singers like The Bachelors, Frankie Vaughan, The Seekers, etc. This firm, which owns the downtown Alhambra in Glasgow, spends much coin on its lavish revues.

The Logan family, led by comedian-actor Jimmy Logan, continues to flourish at the Metropole. Glasgow, where the longrunning "Scotthe Brave" revue opened. Ditto the Lex McLean Show and the pantomime "Hi-Deedle-Doddle," at the Glasgow Pavilion, helping to keep live vaude alive.

But the Scot comedian is his own worst enemy, and thinks, fondly, that he is still catering to an unsophisticated customer from a poor tenement home, unware of the wider outside world via tv. This would have been true two decades ago. New high-flat living and nabe estates have brought modern living to thousands. As a result, the old-style domestic comedy, lacking in sophistication, is almost on its way out, and the pity is some local vaude comedians who ought to know better don't realize it.

Ballet and opera shows are well patronized, as witness recent seasons at the civic-owned Kings
Theatre in Glasgow. The Citizens' Theatre in the Gorbals of Glasgow continues with high standard, but is in a wrong situation for easy access from the more fashionable areas of the city. It also lacks the commercial touch in outlook.

The Pitlochry Festival Theatre flourishes in the heart of the Highlands, and has wisely concentrated on being a tourist draw.

comedians are on the way up, or even in training, to take the place

DeAngelis, Lew Rattler, Johnny Thompson, Billy Sheppard and many others.

York, where they opened, in a hall at 585 Broadway, as the San Fran-cisco Minstrels. They played night-

The new Random House Dictionary of the English Language excites me because my favorite word chutspah" appears on page 265, third column, fifth word down. As author of a successful non-book, "The Chutspah Book," which made its appearance early in 1966; many personal tv appearances, newspaper interviews, magazine articles and other media of exploitation, and other media of exploitation, made the word a household byword. Its constant use by comedians on "talk" shows; Johnny Carson's discourse on same with Alan King; Mery Griffin's references, and Mike Douglas mispronucing the word has had a pronouncing the word, has had a profound impact on millions of ethnic and non-ethnic TViewers. However, Random will learn

however, Random will learn here, for the first time, that it misspelled the word. It is spelled either "c-h-u-t-s-p-a-h" or "c-h-u-t-z-p-a-h." The new Random House Dictionary has omitted the last "h" and it appears as "Chutspa." Possibly the editors used the "Reformed" spelling, which is not acceptable to Conservative or Orthodox spellers, like myself. If, according to the editors, it took seven years of editorial research and over \$3.000.000 to produce, the more than 350 world-famous consultants and lexicographers directly contributing to this monu-mental dictionary "goofed."

It is remarkable that the same dictionary includes the world's longest English word "supercalifragilisticexpialidocious." (all 34 letters), from Walt Disney's "Mary Poppins." without a flaw. But, a simple 8-letter word, "chutspah" comes out as a 7-letter word. Its definition is correct, however meaning "unmitigated effrontery" or "impudence."

This Yiddish word is but one of many used frequently by such comedians as Jack E. Leonard, Jack Carter, Phil Silvers, Milton Berle, Buddy Hackett, Jan Murray, Jackie Miles, Jackie Mason, and even Bob Hope. Red Skelton and Ed Sullivan. Many experts are powerless to explain this phenomenon, namely that Yiddish, a language and a culture bordering on the brim of oblivion, has quiet-ly infiltrated the American lexicography and scene. Within the past few years. Harder to explain is that more than 5,000,000 Ameri-Jews cannot support two Yiddish dailies.

Much has been written under the heading of "The Yiddishization of American Humor." made popular by such books as "The Jewish Madame," "Beetman and Rubin," Sol Weinstein's "Loxfinger' and its Israel Bond agent, Oy-Oy 7, and our own "The Chutspah Book," I have appeared with Mason on the Griffin Show and Merv refers to himself as "mayven." which is a Yiddish word meaning "expert." Jackie begins: "So I'll tell you what keeps me out of politics—I talk too good!"

talk too good!"
The success of such books as "The Fixer" by Bernard Malamud, and Broadway plays such as "Fidand Broadway plays such as dler On The Roof" and "The Investigator", all with Jewish themes, have contributed to the popularizing of Yiddish expressions among Jews and non-lews.
Even Hollywood has seen fit to

infuse some scenes with Yiddish

expressions, to wit:
Once a white hunter, it is told, One sad fact is that no new star and amid the Swahili, a familiar "Zei gezund!" could be heard. ("Zei gesund" means "Stay well!") of the present contingent. The ghosts of Sir Harry Lauder, Will Fysie, Tommy Lorne and many more must be turning in their tartan graves at the thought. Lack of Allied machinegun invasion. It is the content of the con training grounds, and the overriding growth of the soulless ty
monster, controlled by commercial
mit murder, and his last words of
instruction were "Kum baald instruction were "Kum ahaym!" ("Come right home!

Such an expert as writer Wallace Markfield, in a recent magazine article, substantiated our findings when he wrote

In March, 1865, Billy Birch, David Wambold, William H. Bernard and Charles Backus sailed for New started to pop up with increasing "chatspah" (there's that word, again—but spelled correctly by cisco Minstrels. They played nightly at this location until 1872, when they moved to a new theatre farther up Broadway, around 27th comedy writer as "a mad rushin' to "mama-lushen." ("native tongue".)

# NITERIES IN TRANSITION

### A New Zealand 'Night Life' Possible NAME ACTS VS. As Booze Hours Lifted to 10 P.M.

By SIR ROBERT KERRIDGE (Kerridge Odeon Corp. Ltd.)

Auckland.

Hitherto visitors to New Zealand have been either intrigued live performance and in recordarchaic liquor laws which enforce a mandatory closing of public bars coffee bars and the like, where at 6 p.m. and permit the serving of liquor, after that hour, only to hotel guests or to diners in the relatively few licensed restau-

With mounting public pressure for more realistic regulations, a referendum was held on Sept. 23; and by a substantial majority "extended hours" carried. So, bars will remain open until 10 p.m.

This fundamental change and the gradual amelioration of liquor controls which must necessarily follow, will have far-reaching repercussions on the entertainment scene-affecting cinema attendances; and as in Australia, en-couraging the innovation of "live talent" in hotel bars and lounges.

Introduced in 1961, television here is the monopoly of a government-owned corporation. It has now attained complete coverage of the country on a one channel service; and in the populous areas, full saturation of receiving sets has been registered. With a high standard of programming comprising, predominantly, filmed series from Britain and America, filmmaking. There is no pessiviewing ratio is extremely experimental because a population of 2.500,000 people is the modernized and rationalized setup of the cinemas in this country—neverthenical managements of the confidence which is based to the modernized and rationalized setup of the cinemas in this country—a confidence which is based to the modernized and rationalized setup of the cinemas in this country—a confidence which is based to the modernized and rationalized setup of the cinemas in this country—a confidence which is based to the modernized and rationalized setup of the cinemas in this country—a confidence which is based to the contraction of 2.500,000 people is the modernized and rationalized setup of the cinemas in this country—a confidence which is based to the contraction of the cinemas in this country—a confidence which is based to the contraction of the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in this country—a confidence which is based to the cinemas in the cine been created.

pressed in an exceptionally high standard of "pop" talent-both in annoyed by New Zealand's ings; and there is an ever-increasvariety of teenage clubs, ing natural exuberance gives vent in

the modern idiom.
These elements the contemporary pattern of living have naturally been strongly diversionary to motion picture patronage. The effect has been the same as in other countries, in the closure of superfluous and redundant houses and the concentration of seat sales into the larger population centres.

Drive-ins are prohibited under the government licensing regula-tions which comprehensively control motion picture exhibition.

The industry has responded to the challenge of current times, by the adoption of the latest presentational techniques, improvement of physical standards; and intensive marketing of product. So, in more compact and dynamic format, the film exhibition business continues to be highly effective: and retains its significance in the field of mass entertainment. Our public and our screens are enthusiastically receptive to the calibre of the major producmism in the thinking of leading ex-Local production is still hibitors—rather, confidence in possibilities for the continuing less, some very good material has on the vast production program of big pictures which are either in On the teen scene, the vitality active preparation or scheduled of New Zealand youngsters is ex- by the major studios.

### TIVOLI IS TERRIFIC

By THEODORE PRATT

Copenhagen.

The range of the place is perhaps the most impressive thing about it. There is everything from a 55-piece orchestra to slot machines.

The concerts by this orchestra, in a beautiful modern concert hall with perfect acoustics, are free after a minimal entrance fee to the whole place. There are three one-hour concerts each evening they are presented. Every per-formance is packed. Many attend all three in one evening.

The regular weekday entrance Tivoli to 2 p.m. is 75 ore, about 10c. After that it is one and a half crowns, 21c. Weekend and holiday evening entrance fee goes way up to 35c.

For this you get into a 20-acre beautiful park filled with trees, flowers, little lakes, fountains, and delightful exotic buildings, and at night lighted like a fantastic fairyland. Among the further free shows are:

A big-time outdoor variety performance on a large stage.

Two smaller outdoor orchestras The attractive outdoor Peacock Theatre which every night presents the famed pantomime and the Tivoli ballet.

A parade of the Boys' Royal Guard.

Nightly fireworks.

For paid admissions there are various attractions, including a midway that roars every night with long lines waiting to get through the many gates; the Music Hall, where the top for such stars as Marlene Dietrich or Louis Armstrong, is 19 crowns (\$2.66); a dancehall with continuous music that really swings (admission 14c.

—28c, on Saturdays), and many smaller affairs such as children's amusements. Often there are half a dozen things going on at the same time, and in the middle of them the precise Boys' Guard

Band strikes up and marches around.

There are 23 restaurants, where you can get everything from gourmet meals to the Danish variety of a hot-dog, although it's impossible to get into the better places without reservations. You can even get good popcorn, dry native, or American style with butter. There are 2,000 chairs and tables for people who bring their own food.

When you get tired there are 3,100 handy other seats, chairs. and benches where you can sit down and just look at and listen to everything going on about you

One special thing about Tivoli is that you don't have to ask attendants if they speak English, you just speak it and get English back.

It is the spirit of fun in the place that is its greatest feature. Here people are having a good time, really enjoying themselves, whether it be at the flea-circus or pumping a slotmachine. These are for very small coins and are available anywhere you turn. The Danes love their Tivoli and love to have you, a foreigner, love it

It took a few years to build this spirit in the place. Opening day was in 1843, when it opened at six in the morning and 3,615 attended.

No credit cards work here: such would be too complicated for the small sums involved, and even in the higher-priced restaurants they don't monkey with them. Just plunk down the ore and crowns.

The true galety of the place cannot be realized unless it has been visited, and then not once, but at least half a dozen times. Entertainment people from the States who have experienced this have thought about establishing such a thing at home. But after trying to visualize duplicating it they usually forget it.

Tivoli is terrific.

By JOE COHEN

Nightclubs today are in a state of transition. The industry is suspended between the inroads of the contemporary and the traditionalists who refuse to let go. Sometime this year, according to the bonifaces, they're got to start making the cut that will lead them into today's markets and today's tastes.

The inevitability of going into contemporary music, even if in a limited way, has hit the nitery owners with greater impact this year. The cost of doing business with traditional talents—the established stars—is getting to be higher, and there are times when the returns are less. They now know that it won't be any less expensive to operate with new groups-the ones they dismissed as the "un talented and the unwashed" just a short time ago, but that seems to be the direction of the new wave that is rapidly engulfing the stand-

Representative niteries such as the Copacabana, N.Y., and the Latin Casino, Cherry Hill, N.J., are already sprinkling rocker bills on their schedules. The Supremes and The Temptations have done as well, if not better, than many of the older established turns.

It won't be easy for the bonifaces to break into the new coin and the new audiences. The world that the adult audiences made are not the environment for the youngsters. The money that they the get isn't there. The groups score more on the one-nighter route. What's more, they travel with tons of equipment, some have to have their own trailers, and most carry own elaborate sound and light systems. Their rejection of everything that has gone before them in the entertainment sphere seems total.

Beaucoup Loot

Many are writing their own material, many have become involved in their own publishing houses, and many have started record production firms. In their short span, they have accomplished very much, financially as well as artisti-

More important, perhaps, is the fact that they have established standards of performance and writ-ing. By degrees, the new elements have come in. The persistence of beat has been deaccented. Poetry has intruded, the songs reflect contemporary thinking and are based on today's needs of the

The sentiments they voice are shocking to the elders, true, but so is the world that was made for them. They have gone off on their own, even to the point of rejecting much of that which has preceded them even in the rock movement.

What must come as a shock to them lies in the fact that they are being accepted by elders on the lines that they have rejected. Capitalistically, they have proven out. The groups are making more money than most of their older artists. Perhaps that's making the cafe owners sit up and take notice. It is ironic that the disdain for the money that was a criterion for their elders should accrue to them in amounts that make the rest of the world sit up.

Tall Coins

Today, the groups are hitting as much as \$10,000 nightly. They may take a lower figure but, with overages, the getaway money zooms way up. The cafe owners know they can't compete with that and neither is the prospect of being admitted to the chromeplate nitery world something that the youngsters have fervently prayed for. However, some are ready to make their way to the niteries, having been persuaded to go in on missionary lines to admit the adults to their world and let them know what the score is.

Otherwise, they may start their own entertainment spots. The Beatles are already contemplating a chain of discotheques in the U.S. Some of the early rockers have (Continued on page 186)

### San Francisco Originality **Uses Many Sites & Ballrooms**

By RICK SETLOWE

Five separate one-story high plaques outside the ornate new Purple Onion Two nitery nostalgically proclaim "Kingston Trio-Discovery '54," "Phyllis Diller . . . '57," "Smothers Brothers . . . '58," "Barbara McNair . . . '54," and "Gomer Pyle—Discovery '59." Which means that Purple Onion has not showcased any bright new "stars of tomorrow," as they say, in almost a decade.

The hungry i, the celler "discovery club" that set the trend in the boite biz for a dozen years, has been only slightly more enterpris-The action and the future has shifted elsewhere.

The San Francisco scene-traditionally the bellwether of the nitery business—is undergoing a great transition. The Fillmore Auditor-Avalon Ballroom, the ium and psychedelicatessens that nurtured the hippy rock groups and light shows, have now evolved into the combination discovery clubs, big band ballrooms and concert halls.

The San Francisco Sound in rock always had its roots deep in traditional jazz and folk music. Now Count Basie plays the Fillmore with a light show and veterans of the Negro chitterling circuit like Chuck Berry and Bo Diddleylong ignored by regular night club operators—are folk heroes here. Berry recorded his latest album at the Fillmore, backed by the Steve Miller Blues Band, one of the better new rock groups. On the same bill was Charles Lloyd, the classically trained exponent of the new amorphous modern jazz. The catholicism of the tastes of the young adults today ranges from stomping around to the old down-Nashville beat of Flatt & Scruggs at the Avalon to listening with rapt pindrop silence to the mystic ballads of Donovan at the Fillmore the same

Informality The Keynote

The Fillmore, Avalon and, more odestly, the Haight-Ashbury's modestly, new Straight Theatre are not night clubs in the traditional sense of booze, floorshows, table and chairs, maitre d's and suit-and-ties, but they are the most flourishing form night life in San Francisco. Within the "total environment" of light shows and music, the young people freely sprawl about or sit crosslegged on the floor in front of the bandstand listening intently, as at a concert, to the Jefferson Airplane or jump up and dance to a musically cruder but driving group like the Quicksilver Messenger Service. Or they just wander about munching apples or sipping coffee and talk, all as if at some large but informal private. very large but informal private The scene represents the generation gap between concepts of "entertainment."

Within this casual context new stars with large followings have developed like Grace Slick and Marty Balin of the 'Plane and Janice Joplin of Big Brother & the Holding Company. Cream, the outance at the Fillmore unheralded in the press, but their underground reputation was immeasurable. The crowd the very first night and the subsequent two weeks of the Cream's engagement stunned the most successful and knowledgeable bistro operators.

"That's where the kids are now," admits Enrico Banducci, impresario & of the hungry i. "They simply sti of the hungry i. "They simply aren't interested in the traditional night clubs." By "kids" Banducci means those old enough to drink and young enough to date heavily, i.e. the crowd that lined up to see ade ago.

account trade and on-the-towners, and the smaller profits.

those above the legal age for Serutan who want known acts that play the Hollywood Palace and the tv late shows. He is currently building a new hungry i, a large supper club that will be in direct competition for acts and clientele with the Fairmont's classy Venetian Room, away from North Beach in the thriving redevelopment area of North Point, adjacent to Fisherman's Wharf.

### Strictly For Tourists

Otherwise Banducci runs the risk of the doldrums afflicting the original Purple Onion, Finocchio's and Bimbo's-all of which are now supported almost entirely by guided night life bustours. Paradoxically, the out-of-towner taking the ride sees not a cross-section of San Franciscan night life, but a special slice created for and supported by the tourists. Finocchio's revue is literally a drag, and the audience for female impersonation is strictvisiting firemen. Bimbo's recently switched from Las Vegas-style girlie reviews to a "name policy," i.e. Las Vegas lounge acts whose names are primarily nostalgic or minor. The original Purple Onion is now just a busstop, and as owner Keith Rockwell readily admits, "tourist don't discover any-

Rockwell also operated a highly successful cabaret-theatre, the On Broadway, in an active location in the centre of the North Beach top-But after two plays "Under the Yum Yum Tree" an original bedroom farce "Once Over Nightly," with a combined run of some half-dozen years, he ran out of promising properties and converted the club this summer to the Purple Onion Two, also playing the bus circuit. With the winter slack in the tourist traffic, Rockwell found another script, "High Mass," a psychedelic play by John Alioto, the hip son of the new mayor of San Francisco. With the combined draw of politics and psychedelics, the P.O.Two again reverts to drama and drinking.

The Committee Revue's brand of improvisational, topical satire has proved to a substantial success over four years and the group this year opened a second cabaret, The Committee Theatre, where "Amer-ica Hurrah" enjoyed a healthy run in the black. Now a professional repertory company of a dozen-and-a-half players, it is developing its own new talents, such as standup comic Larry Hankin and Chris a comically gifted young character. Peter Bonerz played the title role in "Funnyman," John John Korty's independent feature film which revolved about the company. The Committee is now the only attraction in the North Beach nitery area that consistently draws the hip young audience.

### Peek-Easies Passe

The surrounding topless peekeasies are experiencing their est winter since Carol Doda first standing English blues group, flung abandon and bra to the launched their first U.S. appear-winds. A few are not expected to A few are not expected to last until the spring thaw of tourists, but others will probably re-main open as long as men are still entertained by the unfrocked fem-inine form. However, a topless go-go dancer is no longer enough, of an attraction by herself.

Miss Doda now shares star billing at the Club Condor with George Teddy, two rock singers with a strong local following. Little Richard, not the topless amateur contest, is the larger draw at the Peppermint Tree. The Off Broadway show featuring Yvonne D'Anger has expanded into an ela-Mort Sahl, the Kingston Trio and borate production number. The Limelighters at the "i" a dechas grown stale-i.e. once you've Now it's an exceptional act that seen two, you've seen them allbrings the kids to North Beach, and now marginal club owners are being squeezed out between the higher costs of real entertainment. and now marginal club owners are

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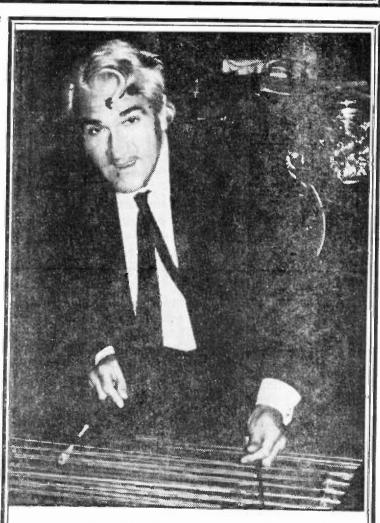
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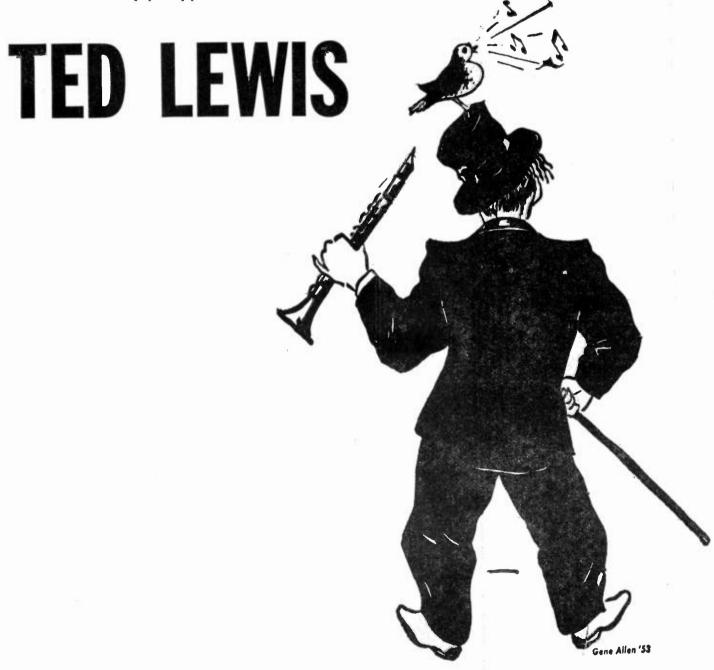
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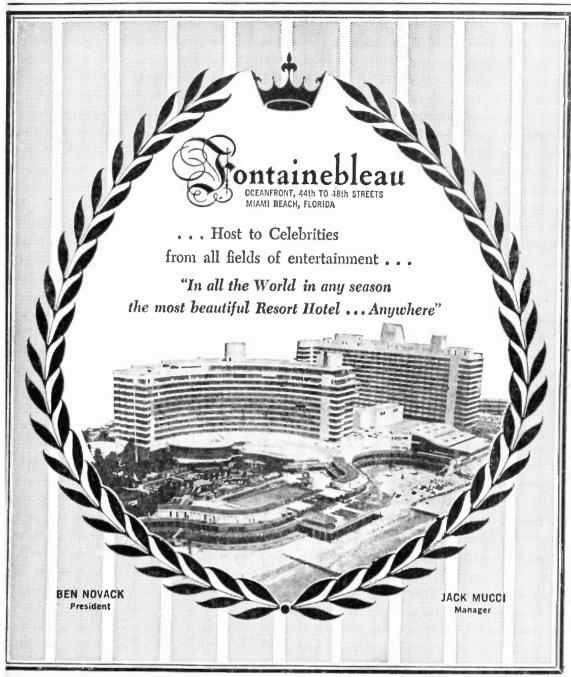
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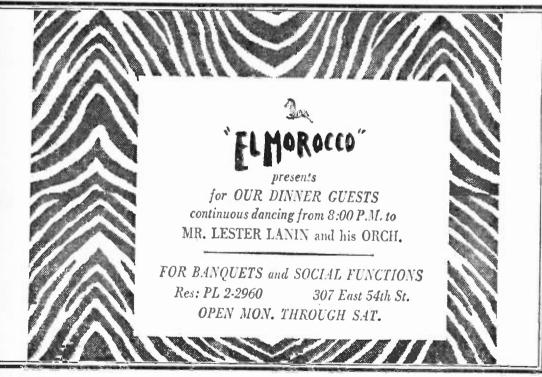
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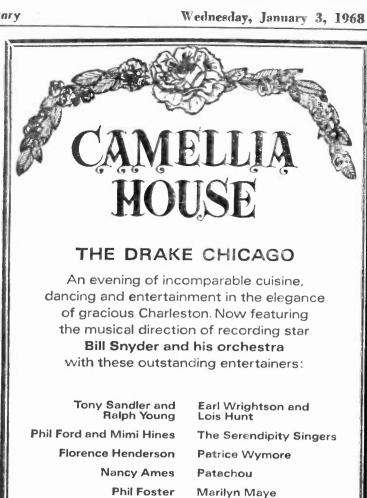


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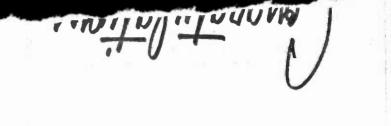
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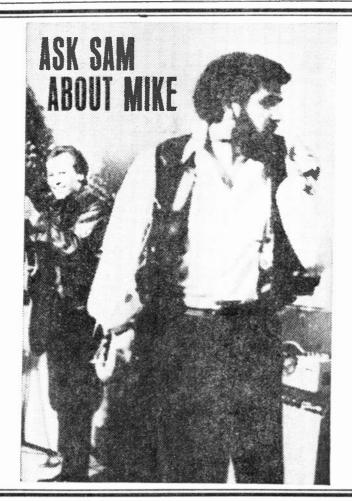
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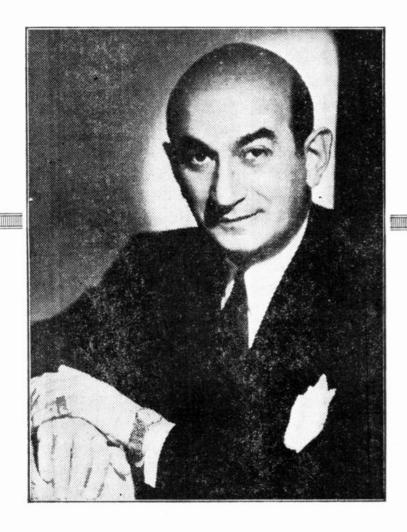
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### Jessel's Vaude Pantheon

Continued from page 175

with their Avon Four Quartet Flag," "Yankee Doodle Dandy," school act. They would sit at children's desks, beared old men learning in class and the first the control of th learning in class and then join their Avon Quartet for warm harmony.

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There was Ted Healy, who came onstage without jokes or any pre-pared material and actually de-pended on anything that would come to his mind. The more the audiences laughed the more he seemed to despair.

Talented and warm Jimmy Durante made illiteracy propel him into being one of the best loved personalities. Singing songs to his own accompaniment and mispronouncing words just as if he was still singing in Coney Island or the Bowery.

"Satchmo" Louis Armstrong selling millions of records and delighting audiences with his hoarse voice while paying no attention to the original melodies.

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Liberace, who dared to brave the world wearing outlandish dinner jackets, sit at a piano upon which there were enough candles to light a church and then tell jokes and do a piano recital.

Cantor, Jolson, Cohan

And, of course, my only stage partner, Eddie Can'or. He originated the idea of running around the stage clapping his hands as he sang. In addition, to being a great entertainer he was a true humanitarian.

Al Jolson, another original who made popular songs sound like opera and captivated audiences with the motion of his hands and body. He dared to pause in the middle of a musical play, tell the audience the rest of the plot, send the cast home, and stay on the large transfer of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot of ground opposite the Riviera Market of the plot 
He wrote musical plays, dramas, ace who will head the new venture, and comedies—and appeared in Al Dobritch, a circus and fair and comedies—and appeared in nearly all of them. He made the world want to see New York because of his famous song "Give My Regards To Broadway." He has been because the participant it the gaming tables. Opening is slat-

Yes, they were original, and for those who can remember them they are truly the theatrical im-

#### Niteries 'Modernize'

Continued from page 177

opened their own cafes on the earnings during personal appearances.

The nitery owners have come to a conclusion that they've got to listen to the new voices or else they'll open their own. It therefore becomes a matter of their own salvation to take them seriously. The penalty is to fall so far behind the times as to make the cafe business obsolescent.

The cafe owners who have frowned upon any political or re-ligious comment expressed from the floor may find themselves furnishing a platform for serious so-cial comment in future years, Films have been forced into that phase. and cafes may not be exempt. The niteries have to furnish more than a place to entertain. Today's kids want a platform as well.

Otherwise, the paths of the big money that have accrued to places that play The Jefferson Airplanes, The Doors, Bob Dylan, Simon & Garfunkel, The Grateful Dead, Ian Janis and many more, will continue to remain on the one-nighter cir-

It's true that the cafes have been dipping into the new sounds and new voices. The entire spectrum of Motown talents have been door-openers for them. Nancy Wilson and Dione Warwick, The Supremes, Aretha Franklin and others are doing extraordinarily well in many cafes. They haven't taken the final dip yet by booking the talents spawned in the hippie movement. They may have to if they're to maintain niteries as a going institution.

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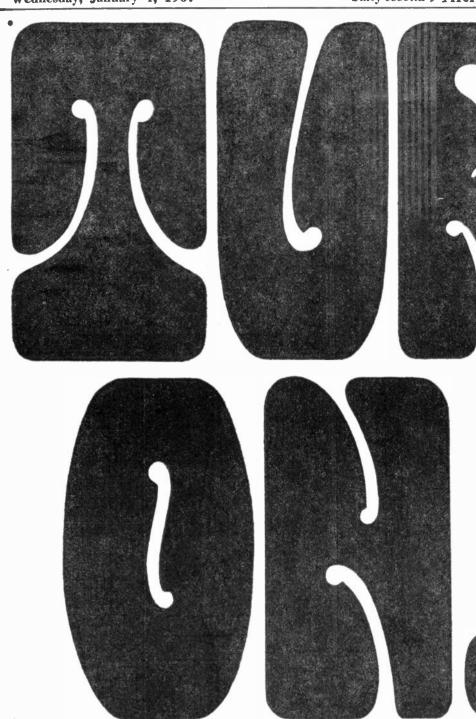


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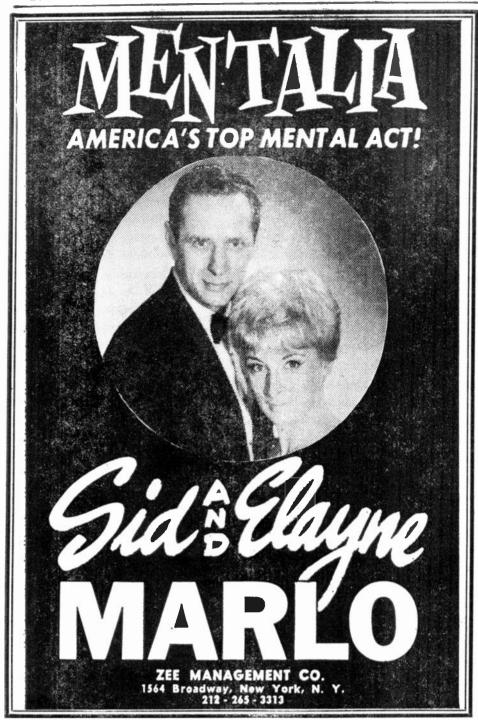
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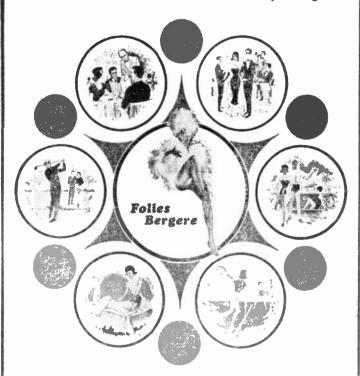
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Montreals Expo 67 was a brilliant success. It may be said to have sponged off the egg left on the face of Moses' near-fiasco N.Y. World's Fair. Much was against him, such as the failure of international participation, the great gapping realstate left without building or landscaping when deals fell through. On-grounds transportation was one of Moses' own blunders, the cause of endless squawks. Moses, too, has to bear the guilt for the amusement section disaster, he having insisted upon its isolation and its dullness of content.

This astute reversal of seeming 'trend'' by Mayor Jean Drapeau and his team means that Montreal is the new standard. Of course it much larger and in an entirely different class from San Antonio or Seattle.

It is permissable to say that Montreal's Expo 67 realized all optimistic predictions made in last year's Anniversary issue, four

first Oriental (Category I) Expo months prior to Expo's opening. Expo authorities determination to avoid virtually every pitfall of the 1964-1965 N.Y. World's Fair crass commercialization, obviously paid off in word-of-mouth acclaim and recordbreaking attendance, particularly repeat visits by Montrealers.

Expo's single area of costly failure was their only encore of the Flushing Meadows formula, the

extravaganzas which audiences are accustomed to see for nothing on tv cannot hope to survive behind a double tariff—front-gate admis-sion plus a hard ticket, especially in competition to often inspira-tional multi-media free exhibits.

In contrast, Expo's animated La Ronde amusement area grossed \$7,700,351. Expo's frequently thought-provoking and educational exhibits proved outstandingly successful as did the best of the off-site international performing arts attractions and the superb onsite fine arts exhibit, reaffirming public interest in cultural, even lofty features. And, of course, the vast appeal of the close-to-70 for-Flushing Meadows formula, the presentation of a variety spectacular and "Hellzapoppin" which, together, may have lost close to \$1,000,000, repeating the misfortune of Meyer Devis & Leon Leonidoff's "Wonderworld" at the 1964 Fair. Presumably in these days of tv spectaculars, such vaude



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## Producer Ponders If He'll Ever See A Play Where the Leads Dress 'Neat'

By MAX GORDON

in which the leading man wears a dress suit and the leading lady an evening gown. Is it possible that nothing dramatic or funny ever happens in an apartment on 5th Ave. or Park? Or do all people live in cellars?

Of the important things worth talking about in re legit is the alleged resentment against the high prices charged for shows plays as well as musicals. I produced a number of plays and musical shows and it's quite true that since my first productions of "Three's A Crowd" and "The Band Wagon." the prices at the box-office have doubled—for both plays and musicals. But so has everything else doubled and tripled; the dollar is valued at 46c compared to its value 15 years But here's a thought; let's assume that the price for plays stays at an average of \$7.50 and the musicals at \$10. There are about 10 big hits produced a year. If the theatregoer were to put \$2 aside every week for shows produced in the legitimate theatres, he could see all the hits.

Let's go back to the cost of production in the 1930s, "The Band Wagon" cost about \$150,000 to produce and I don't believe that it could be duplicated now for \$800,-000, "The Great Waltz" cost \$246,-000 and would cost at least a million to produce now. Plays like "Dodsworth" and "The Women" each cost around \$60,000 and couldn't be produced for six times that amount now And so in the that amount now. And so, in the present situation, "Great Waltz." "Dodsworth" and "Women" would not be profuced.

When "The Women" opened in Philadelphia it played to \$3,400 on the week and lost \$5,987. It then played a second week in Philadelphia and by that time was looked upon as a sure hit— it played to \$8,206 and lost \$4,449 It took eight weeks before the show sold out. On the 8th week it played to \$23,-278 and made \$7.796. Interesting to note is that "The Women" got bad notices. Dick Watts kept panning it almost every day and I finally told him I wish he'd stop trying to send it to Cain's! The night that Heywood Broun wrote an editorial practically calling it the worst show he ever saw, "The Women" sold out and continued to be sold out for two years after-

Another important point about the '30s is to remember that advance sales were unknown in those days, so runs were limited. A classic example was "Show Boat" which ran a little over a year and "Band Wagon" which ran only six months! Take the case of "Roberta"; the first full week on the road it played to \$13.-000 and lost \$2,000. The second week it played to \$11,000 and lost \$2,700. The third week it played to \$9,800 and lost \$4,600. It then opened in New York and it took 10 weeks before it sold out. The capacity was \$27,520 and on that gross the show made \$6,800 a

#### The Great Playwrights

There is no doubt that the Golden Age of the Theatre was the period between 1930 and 1940.

It had Kaufman & Hart at their tops and the same went for Lillian Hallman. Propert Sherwood Fig. 1997. The same went for Lillian Hallman Representations and the same went for Lillian Hallman Representations and the same went for Lillian Hallman Representations and the same went for Lillian Hallman Representations are the same with semsational new discovery from Samilla Wasted No Time tops and the same went for Lillian Hellman, Robert Sherwood, Eugene O'Ne'll, John van Druten, Aldou Lindsay & Crouse, Elmer Rice, Clifford Odets and others. Most of these playwrights went

to Hollywood for a couple of months a year but they stayed in the theatre and wrote at least one play a year.

In the musical field we heard from Rodgers & Hart, Jerry Kern, Irving Berlin, Vincent Youmans, Cole Porter and Sigmund Rom-In the last 20 years tragedy befell the musical greats; we lost Oscar Hammerstein, Larry Hart, Kern, Youmans, Porter and Romberg. They will not be easily replaced. I only hope that Fritz Loewe has not left us permanently.

3 'Live' ('asualties There are more theatregoers now than there ever were because the fact is that the legitimate theatre the only form of live show

entertainment in America. I've seen three forms of live



ROBERT Q. LEWIS

y Appearing in "Odd with Dana Andrews—now American Theatre, St. Louis.

shows wiped out; The Burlesque Circuits, consisting of the Western Wheel an dthe Columbia Circuits; the two-a-day vaudeville; and the popular priced Stair & Havlin Circuit.

Yet more money is made in show business now with hits than there ever was. Never in the history of the theatre has a musical or dramatic hit played to so many people. Every night thousands of people want to see shows—but after they've seen the few hits that are around there just isn't any place for them to go. An average play hasn't any chance to find its audience because the expense of running it and the guarantee to the house makes it practically impossible. It's impossible for the theatre to keep a straight play un-less it does around \$20,000 a week and they tell me that the average musical show breaks even at around \$45,000. In the '30s you could go backstage and cut salaries and other expenses because people could live handsomely on a hundred a week.

Hollywood took a generation of playwrights and now, of course, television has made serious inroads. New buildings don't enterroads. New buildings don't entertain audiences and there are
plenty of new theatres being built
with repertory in mind. It is my
hope that new authors will write
the plays that will be produced in
these theatres.

To me, the most important per-

To me, the most important person in the theatre is and always has been the author—and I think and ask him to name some of the that I can say in all modesty that plays of Clyde Fitch. I've had a fairly important career

as a producer. But to this day I don't know how the scenery gets to the theatre; I was never interested in anything except the play itself. Oscar Hammerstein 2d always quoted my saying that when two characters meet on the stage they'd better say something. And I regret to say they're not saying very much of interest in most of the plays that are being produced today. Only the writer can keep the theatre alive.

And in conclusion I would like to say it's my firm conviction that God created Shakespeare 400 years ago to make sure that Hollywood wouldn't get him!

## What'll Legit Be Like Come 1988 Like Come 1988?

+++ By NOEL MEADOW +++

What will the theatre of America be like 20 years hence? Will there be more theatres then, or What will be the dominant character of plays addressed to adult audiences? From what ranks will the "disappearing" list of playwrights be replenished? What plays, players and ploywrights of the current season will survive? If there will be less theatres, what will be done with the outmoded ones? Of all the producers in the public eye within the past decade, which ones will survive?

Will some of the types of plays now in favor go to the scrapheap of other now past but once popular forms. Where will comedy fit into the 1988 scheme of things? Will it have gone the way of the old time minstrel show-the way of the almost forgotten panto-mime, or vaudeville?

noted the existence of the race, few indeed have been the ones whose footprints have survived the obliterating effects of time.

Who of all the people of the theatre of this century will have endured? Who can name a single potential?

A hundred playwrights whose works held audiences spellbound within the last quarter or half century are now fading memories. Of plays and playwrights of the past, say between 1925 and 1967, many can the theatrically erudite oldtimers recall? Run your eyes down the list from an old theatrical record and ask your-

Will Bernard Shaw's output dropped out of the scene.

# Lack Young Directors and Managers

**Municipally-Subsidized German Legits** 

LANNY ROSS

Best Wishes for Another Happy Year 322 E. 57th St., New York, N. Y.

survive two decades? Literature and drama reflect the conditions and emotions of the people they are written for and the years they are written in. Will Shaw be outdated then because of the radical changes that may have occurred? The jargon crack, "nothing is as dead as a dead actor" may include a "dead playwright."

But enough of such questionings. Take a look at some facts. once prodigally publicized playhouses of Belasco, Erlanger, Ziegfeld, Klaw and Cort are no Since the records of humans more than names, names which are gathering dust. Is there any lesson for budding off-Broadway and on-Broadway producers to learn from the failure of so many and the variable success of com-paratively few?

At an informal meeting of producers several seasons back, a then highly successful producer of newer school remarked that picking successful plays was a gift, an innate sensitivity composed almost wholly of vision and the ability to prophesy what the public would like; that he had produced a number of plays, all hits, to prove his contention that he, the man with this gift, was incapable of selecting any of the material his fellow producers had chosen and flopped with.

Almost before this statement had time to become cold, this gifted man came up with three or patron of the theatre during the four flops in succession. From a first half of the present century bankroll that rated seven figures at the height of his career, when he made his boast, he has since By HAZEL GUILD

You can't assure genius by subsidies. The same problem that confronting the German film bush

ness, of how to produce more effective features, is now hitting the West German stages. Last year's financial grants

from cities, states and other sources added about \$75,000,000 to the coffers of the major German stages. Yet box office receipts have been falling off, the legitimate is having a harder time coming up with productions that appeal to the pub-Sales of season tickets are At the same time spiralling costs for personnel are driving many of the houses deeper into

"German legit is going through a 'change of life'," commented a top drama critic here. He noted that almost no outstanding young di-rectors have turned up on the boards in the post-war era, that most of the top posts of general managers of the municipal playhouses are held by men in the over-60 age group. Even with money, where do you find the right young talent to lead?

In 100 German-language theatres, it's noted, 43% of the top jobs, of general manager, are being changed in the three years of 1966, 1967 and 1968—and most of the replacements are more than 40 years old, several edging onto the compulsory retirement age of 65.

Frankfurt's highly competent general manager, Harry Buckwitz, who ends his contract with the three Frankfurt city stages this year following many squabbles about financing with city officals, is 63. Ulrich Erfurtn, former UFA film director who replaces him, is Erfurth is also heading the Bad Hersfeld Summer Festival held outdoors in the old Stift Church Despite his career as a director, Erfurth has been forbidden by the Frankfurt city fathers to do any staging himself for the first few years in his new job-apparently in fear that he might set up a theatrical dictatorship.

At Berlin, Boleslaw Barlog who heads the Schiller and Schloss Park Theatres, is 61. Gustov Rudolf Sellner of the German Opera at Berlin is 63, Karl Heinz Stroux who masterminds the Duesseldor Schauspielhaus is 60, and so are Helmut Henrichs of the Bavarian State Theater in Muinch and Gerhard Hering who is the general manager of the Darmstadt Land

Most of the men moving up to new general manager slots this year have headed for larger stages where the pay is better and the prestige greater. Claus Helmut Drese moves to Cologne from Wiesbaden from Muenster, Peter Massmann to Aachen from Osnabrueck and Juergen Brock to Osnabrueck from Castrop-Rauxel in this year's game of theatrical chairs. All are over 40, and hence their work in the German stages dates back to the pre-World War II era.

## Lola: She Gave Entertainment A Bad Name & Queen Victoria Fits 2 By JULES ARCHER

"When you met Lola Montez," Aldous Huxley observed, "her reputation made you automatically think of bedrooms." Albert Vandam, a Paris wit, said that she had neither talent nor manners-'only her beauty and her impudence."

An Irish Trollop

Born Marie Dolores Eliza Rosanna Gilbert in Limerick, Ireland. in 1818, she eloped at 15 with Lt. Thomas James of the Bengal Infantry. In India, where he seemed to have shared her with his regi-ment, Lola was rewarded by Gov-ernor General Lord Auckland with a pink silk gown and a trip to Kurnau on her personal ele-phant. Tired of the mongoose bit, she split the scene and wound up with a lover in a London pad.

His feelings hurt, James won a separation decree. Lola went to Spain, where she picked up a footstamping routine with castanets, bodyguard, and expressed a de-hypnotizing Lord Malmesbury of sire to see the beautiful Lola

dancing discovery from Seville." Victorian Age

On opening night the scene was jumping with royalty, led by the Queen Mother in the Royal Box. A great hit, Lola was smothered in flowers until Lord Ranlagh, a fop she had scorned, remembered where he had seen her before. Rising in his scat, he cried fraud-ballerina Donna Lola Montez was plain Mrs. Thomas James, an Irish girl convicted of

adultery two years earlier.

Driven off the London stage, Lola turned up next at a Berlin horse guard spectacular to honor visiting Czar Nicholas I. She rode her own horse straight across the parade ground. When horrified troops tried to drag her out of the limelight, she beat them off with her riding crop, like any normal dancer. "Lezahn shah!" cried the admiring Czar to his

Three hours later she became his mistress, replacing his com-mon-law wife. When he took her to Bonn for an international royal happening, Queen Victoria protested at sharing the same hotel roof with "the notorious Montez woman." Lola was booted out. She struck back by invading the royal banquet, dancing on the table for Prince Albert.

Even after Liszt and Lola broke up, he kept returning to her. "Don't ever think that it is you who are conquering me," she told him haughtily. "It is always Lola who is conquering Liszt!" This girl really had pizzazz.

Going to Paris, she was booed. Sticking out her tongue, she pulled off her tights and flung them at the audience. Then they applauded. That, they could understand.

Theophile Gautier, reviewing (Continued on page 208)

#### MENOTTI OPERA HOUSE LOOMING FOR HARLEM

Gian-Carlo Menotti, composerlibrettist-stager, is prospective head of a possible new small "opin Harlem XX's gro district. It would be part of a real estate project involving various "edifice complex" promotions uptown.

Menotti apparently has in mind a new kind of opera. He is henceforth to be free of the husiness administration burdens at Spoleto, Italy's Festival of Two Worlds, which he founded 10 years ago.

Latter event continues, but with new artistic director, Massimo Bogianckino, from Rome Opera, relieving Menotti of his heavy bur-dens. This has already freed the Italo-American talent for staging various of his works this winter in Paris, Geneva, Hamburg, Lyons,

#### Sked 'Way of Life'

Murray Schisgal's new play, "A Way of Life," will be presented on Broadway next season by Edgar Lansbury and Marc Merson. The play will be s.aged by .Ulu Grosbard.

## Australian Legit Scene Sparke By Melbourne Theatre Co. 7

By RAYMOND STANLEY

Melbourne.

An era of the Australian theatre finished on Dec. 23 when Melbourne's Union Theatre Repertory Company rang the curtain down on Feydeau's "A Flea in Her Ear." new era will be heralded in on Feb. 12 when the curtain rises next on the first performance given under the company's new name, The Melbourne Theatre Co., of Arthur Miller's "The Cracible."

Originally the UTRC was the baby of Englishman John Sumner, appointed in 1952 theatre manager of Melbourne University's Union Theatre by a board of selectors that included Tyrone Guthrie.

Sumner longed to establish the sort of professional repertory he had known in Dundee and was disgruntled that the theatre was only used by students five months of He accordingly apvear. proached the university authorities who agreed to the formation of Australia's first professional repertory company—and also to underwrite losses to the extent of about \$3.375 per annum.

In 1955 Sumner was appointed Australian Elizabethan Theatre Trust to manage its newlyopened Flizabethan Theatre Sydney and Ray Lawler became his successor. Lawler wanted Sumner to return to stage one production and the latter agreed providing it could be a play of his own choos-Lawler concurred, unaware what play was to be selected. was Lawle"'s own "Summer of the Seventeenth Doll," Summer having earlier read the script, and thus took place by the UTRC the very First staging of the play that later was to become internationally synonymous with Aussie playwrit

The Trust took up "The Doll." it toured Australia, and eventually Lawler and Sumner went to England with it and the production later to New York). Lawler so far never has returned Down Under.

Wal Cherry, who had staged a much talked about production of Williams' "Summer and Smoke" during the Lawler regime, now be-came director of the UTRC and remained for three seasons. His first production was the controversial "The Troublemakers" and controversy became the kyenote of quite a number of Cherry's productions, with Sumner returning to stage yet another Aussie first-the musical "Lola Montez.

Then came a reshuffle. Sumner came back as administrator of the company, which was now underwritten by the Australian Eliza-bethan Theatre Trust as well as Melbourne University. Cherry later founded his own Melbourne theatre and company—the Emerald Hill-but after many artistic ups and downs and much struggling this finally wound up at the end of 1966 when Cherry was appointed Professor of Drama at Flinders University in Adelaide, South

In 1960 one of the UTRC's big drawbacks-of only having a theatre available for five months of the year-was eliminated with the opening of the Russell Street Theatre, owned by the Council of Adult Education.

1965, taking in theatre everywhere he went, and as a result made a hind the scenes at Stratford and Theatre, he deavoured to do the same with the UTRC insofar as finances would allow. He brought back to Australia actor-singer and mime expert George Ogilvie, who gives mime classes to the company, and keeps an eye upon their stage move-ments, as well as staging plays him-self. A vocal coach also was en-gaged. In addition Sumner had In addition Sumner had an apron stage erected (although this means a loss of seats in the already too small Russell Street Theatre), and later still staged his productions further and further into the auditorium, knowng this to be the overseas trend.

The newly titled Melbourne Theatre Co. is to get an outright subsidy of \$5,625 a year for the next three years. This has made it possible for Sumner to plan what can only be considered the nearest equivalent to an Olivier "National Company" Down Under. Down Under. More actors will be placed under yearly contracts, more actors em-

ployed generally. Producti play simultaneously in both Union and Russell Street T tres for part of the year.

It is now the ambition of every serious minded Aussie actor to play in Sumner's company, and gradually he is drawing around him the cream of Australia's acting talent. Although few classics are performed, the hest of international contemporary drama is regularly presented (frequently for the first time Down Under)—but Sumner admits to difficulty in finding overseas plays likely to appeal to Aus-Also, whenever possible, Aussie plays are staged—on an average of two a year-but again good locally written plays are hard

to come by.
With the University of Melbourne and the Australian Elizabethan Theatre Trust underwriting losses to a certain extent and the Melbourne City Council making an outright subsidy, Sumner is still wondering whether further subsidies are possible from other quarlers, perhaps from overseas foun-dations. "Subsidies," he says, "buy standards." and adds practidations. he says, "standards help to build

## **British Dramas** Now Beat Yanks In Switzerland

By GEORGE MEZOEFI

British influence in fashion trends, pop music and new living styles has not stopped before the gates of heretofore stolid little Switzerland. Whether coincidental or not, fact remains that for the second consecutive season, Swiss legit schedules reflect a distinct majority of plays by British authors, at the expense of American plays which have dwindled considerably as compared with previous seasons.

For instance, during the 1965-66 season, 15 plays by 11 U.S. authors reached an impressive total of 350 performances, the following season shows American plays taking a dive a meagre 77 performances of only six plays. And the current season does not look much better: 10 U.S. plays are lined up, including "Hello, Dolly" and Edward Albee's "Tiny Alice" and "Delicate Balance," all at the Komoedie in Basle, and the Tennessee Williams "Orpheus Descending," at the Schauspielhaus in Zurich.

In 1966-67, 16 British plays totaled an unprecented 423 per-Beside the usual Shakespeare revivals, they included such modern plays as the late Joe Orton's "Loot," Frank Marcus' "Killing of Sister George," Shaffer's "Royal Hunt of the Sun," Frederick Knott's "Wait Until Frederick Knott's and Shelagh Delaney's "Taste of Honey."

During the current season, at Sumner went on a world trip in least 25 plays from Britain, as against 10 from the U.S., will be staged in Switzerland. Among number of radical changes upon his them are such titles as: "Unknown seeing what went on be-Soldier and His Wife" and "Halfway Up the Tree," both by Peter Ustinov; "Homecoming" (Harold Pinter); "The Staircase" (Charles Dyer); "Black Comedy" (Peter And that's just what it turned out Shaffer); and "Ride A Cock Horse" (David Mercer).

Here as in other countries the chronic affliction is rising costs. Tight budgets depend upon cantonal (state) as well as city government handouts in order to just barely make it. These grants and/ or subsidies may vary between \$186,000 per annum for a provincial house such as the Staedtebundtheatre Biel-Solothurn, and \$1,800,000 for the Zurich Opera House whose yearly expenses amount to \$2,550,000, of which 26% are covered by boxoffice sales. The Schauspielhaus in Zurich, Switzerland's top legit house, receives about \$520,000 subsidies a year, out of a total expenditure of \$1,300,000, of which 64% are covered from ticket sales-an amazingly high percentage for a reper-

tory house.

Just close tralia, despite of counte tion as the cinema, televi hotels, restaurants and clu are now presenting cabaret-significant entertainment on a large scale to gether with food and drink. Whilst there are no figures at this particular time, there are probably more people now attending live theatres in Australia than ever be-

This patronage does not stem from the general public as such, as it once did, but from a myriad of minority groups who attend live shows throughout Australia in parties of anything from 20 to 500 or more. This pattern has been so developed in recent years that even the strongest of shows requires this kind of support to enable it to survive and meet the ever rising costs of production and theatre operation which, as America and Britain, plagues show

business out here. This year J. G. Williamson Theatres Ltd. celebrated its 93d year of continuous operation in Australia and New Zealand, Probably, we are the only theatrical enwithin their own organization have their own workshops, wardrobe departments, scenic departments, for the making and building of world-class productions. This success.

at Christmastime worth again directed and starred Aussie femme lead, Tont Lamond.

It is worthy of note, that the stars of all these productions, with the exception of "La Mancha" and 'Oliver," were Australians or Australian residents. Hayes Gordon, who plays "Tevye" in "Fiddler," is, of course, an American but has been resident here since Williamsons brought him to this country for "Kiss Me Kate" 16 years ago. Charles West and Suzaine Steele were brought from London to star in "Man of La Mancha" and Wordsworth also came from London to play "Fagin" in "Oliver" and direct the play for us. The remainder of the casts of all these shows. principal artists, chorus and ballet musical directors, choreographer, etc., were all Australians.

Jill Perryman, who had been trepreneurs in the world who own with Williamson for a number of their own chain of theatres and years playing featured roles and with Williamson for a number of understudying overseas leads, was given the s'ellar role of Fanny Brice in "Funny Girl" and Brice achieved a tremendous personal

The American cometics. Flower" and "The Odd Couple. were presented by us in 1967, and also "There's a Girl in My Soup, was presented in our theatres by Aztec Services and Phill'n Prod-uctions, "Soup" was easily the most successful of these three plays and is still current.

Audiences for straight plays in Australia have diminished, no doubt due to the competition of television, and it does require star names to get audient s have into the theatres to see them. Pessibly the reason for the big specess of 'Soup" was that it s ared Australia's Ron Randall who returned to this country after many years overseas, and also the sclendid impact that was made by Amanda Reiss from London, who received rave notices for her performance.

In association with Edgley & Dawe, entreprenduis d' Western Australia, we also pre-sented national towns of the Csipov and Balalaika Russian Or bestra of 65 together with stars of the Polshoi Opera and Russian ballet; The Great Luisillo and his company of Spanish singers, dancers & musicians, in the spectacular "Festival of Spain"; and the Mazewszo Pelish Dance Company from Warsaw.
In association with Azice Serv-

ices and Phillip Productions, we presented Anna Russell for a brief season at Her Majesty's Theatre, Melbourne.

We also presented 'The Great Franquin," a hypnotist and entera hypnotist and entertainer who had been out of show business for some years but returned to play to espacity houses in Brisbane and Sydney. Unfortunately, the laws of the state of Vic-Unfortuntoria prevented him playing Melbourne

During the year, highly successful seasons were given by the Flizabethan Theatre Trust's Grand Opera and the Australian Ballet in our theatres. For the first time, ticket subscription system introduced for Opera and Ballet with much success.

June of this year, following the demise of the old established Tivoli Circuit (Australia) Pty. Ltd., theatrical entrepreneurs Company acquired control of the Tivoli Theatre in Sydney, which gave us a third theatre in that city, the others being Her Majesty's and the Theatre Royal.

On Feb. 10, we will open London's longest running comedy-"Spring And Port Wine"—at the Comedy Theatre, Melbourne, with the original Lordon str. Alfred Bill Naughton who written by and "The Family Vay." Others scheduled for production next year are "Mame": "I De. I Do" and "She Loves Me."

In association with Fagley & Dawe, we will prosent The Great Messew Circus: The Presi Iun-agrien Gypsy Orchester: and Messeyev Russian Departs Our Iccal Opera Company and ballet will again give seasons.
Pofore leaving 1007, I would like

to draw attention to the magnificent work done by Mrw Yorker Int work done by Mew Yorker Fred Utbert who was responsible for the direction of "Cactus Flower": "The Odd Couple"; "Funny Girl": "Sweet Charity"; "Half a Sixpence"; and "Fiddler on The Roof," and also to our own Australian chereographer and casting director, Betty Pounder, who We have always had a longing was responsible for the choreo-

### 'HAMLET'

- By CAPT, BILLY BRYANT -

Pompano Beach, Fla. Building our first little show- he said. boat, The Princess, at Point Pleasant, West Va., in 1907, with a lack of funds, had been a struggle for the four Bryants. During high water runouts my dad would row out in the river and catch logs which he then sawed into lumber to go into the construction of the When it was finally completed the box-like auditorium was still minus seats and lights so we had a handbill printed requesting those who attended the performance to please bring their own chair and a lantern.

Naturally we wanted the premiere of our first showboat to be semething special and away from the usual run of the floating the-atre attractions such as "10 Nights in A Bar Room" and "Over The Hill To The Poorhouse." However, when a friend of ours, a teacher of English, suggested that we pre-sent Shakespeare's "Hamlet" it startled us. We knew that most of the natives in the villages down along the river, as well as our-selves, were not familiar with the 'This play" he said, "will Bard. be a sensation on the river, the talk of the inland streams."

edy?" With a shudder, he mur-mured, "Hamlet is a tragedy." And that's just what it turned out to be the night the Bryant family. a magician, two deckhands and Harry the cook fought our way through the immortal classic.

We should have known better and called the whole thing off when we were unable to locate any proper Shakespearean costumes. Tights were scarce in those days and often considered vulgar among "nice people." Summer union suits dyed pink had to serve. Shall we say the entrances and exits were awkward?

With our small cast everyone was compelled to double several parts. I played Bernardo, Rosencrantz and a gravedigger. My wife played the Queen and doubled piano. We cut out Polonius and

knowing the meaning of one word

At Smithers, West Va., a typical coalmining town on upper Kanawha River, the audience was 90% foreigners in 1907 and after the performance of our "Hamlet" that night they left the boat as if they had been gassed. When they bombarded the boat with rocks, we realized that something had to be done about Shakespeare before he ruined our reputation on the river.

To put more life in the show we eliminated Hamlet's long "to be or not to be" soliloquy and had the magician saw the Queen in half. In Ophelia's mad scene, when she sang "Come, Come, There's a sang "Come, Come, There's a Knocking at the Gate," she danced. And in the churchyard scene when Hamlet said, "May this not be the skull of a lawyer?. Horatio answered "It's thic thick enough to be the skull of a judge. changes really gave the show a big lift.

The one great drawback we had in playing "Hamlet" was, we could never seem to find the end of it. We would get into the graveyard scene and couldn't get out of it. We kent going over and over the same lines. Finally we realized that the King, Queen, Laertes and the original London Director, Allan Ophelia were all dead. Only the gravedigger and Horatio remained Bill Naughton who wrete "Alfie" so, when Horatio murmured Goodnight sweet Prince, may flights of Angels wing thee to thy rest—" I hit him over the head with a club and jumped into the grave after him. As there were no more actors left on the stage. the audience naturally assumed that it must be the end of the shew so they all went home.

We played "Hamlet" en our showheat during our 14 years' stay

at Cincinnati where it rearly started a war among the Queen City lovers of the classic. We presented a revised version at the Cort Theatre, Chicago where it ran for six months. Lloyd Lewis, of the News, said he liked it but didn't knew why, and Ashton Stevens said, "It's another 'Hellzapeppin' without music."

never missed him. The magician to play our authentic river version graphy of the musicals. This prodplayed Hamlet and was pathetic. His voice trembled as he fumbled alas, like poor Yorick, we never through the lines of the Bard not made it.

### a Ahead-Beware!

'y' as Boobytrapped Paradise the Colleges' Role In the New **Battle for Theatre** 

■ By BERNARD A. GROSSMAN ■ ■

nad to be

igh fundraising campaigns, individual donations and matching funds from the City of Pasadena, they were able to meet these debts before taking off a padlock which had been placed on the mainstage theatre by the Internal Revenue

In addition, some \$90,000 has

production season totaled about were a similar figure. So, although

McCleery surrounded himself with a pro staff who all seem to

members have had to stave off a movement within the board to turn the mainstage into an amatheatre while separately. choosing plays to please the majority of theatregoers; keep up with the "professional-to-campus-in-residence" movement and rebuild prestige the Playhouse had enjoyed for some 40 years before

re \$33.000 in ors Equity pension fund.

been paid to suppliers, utilities and in back salaries. Of the \$165, 000 in donations received, part went toward meeting the operating deficit of the college, while the mainstage operated on pay-asvou-go.

Boxoffice receipts for the six-\$195,000 and operating expenses the mainstage did not mal money, it didn't lose any either.

have the some purpose—save the Playhouse.

Winston O'Keefe, dean of the college, has contributed his bit by revamping the curriculum and adding courses in television and film with a limited graduate course which he hopes to expand next year. When he took over it was not certain there would be a school year and prospective students avoided matriculation like the plague.

But 115-about half the normal enrollment-did show up for the new program of training which consists of instruction courses and actual staging. For the 1967-68 school year, 160 have enrolled and Dean O'Keefe is confident that by next year full enrollment will be

McCleery, O'Keefe and certain

diminishing over the last decade. In his first public statement, McCleery said, "We haven't any money but we have a roof and a stage and fine facilities.

Unce-Famous Playhouse

scared, she helped me with the questions and interviewed herself).

burlesque at the Galety ("There

skate on that pond in the Public Gardens"); Bea Lillie ("They say

we look alike; you are much younger than I and have a much 'bettah' nose"). Otto Kruger, Fred

Stone & Family; Jack Donahue (Boston's own), Fred Allen (dit-

to), Queen.e Smith, the Groodys,

Louise and Helen; Leslie Howard

(the best of interviews, for he took me to a tea dance and we

foxtrotted to my questions; Philip

self tickets at the Shubert box-office before his show. The incom-

parable Bert Williams, bronzed

like an Indian, no burnt cork, did the same for his "Broadway Brevities" at the old Majestic.

Lively talks with George Jessel,

Frank Fay, Mrs. Minnie Maddern

Fiske (never the theatre, always S.P.C.A, and animals), Mrs. Leslie Carter, Kit Cornell, James Cag-

ney (the straight shooter who said

what he meant and no nonsense); shy Helen Hayes in "What Every Woman Knows" for George Tyler; Edward F. Albee (the playwright's

grandfather) in blue smock placing

nude statues in proper corners of his new Keith-Albee Theatre

and murmuring: "I wish these were alive and I were 25." No ra-

dio or tv exposure then. Only the

printed word for which pressagents

fought. Five full drama pages to

The Advance Agents

agents in the 20s covering Boston was unique. There were about 10 legitimate theaters all going full

blast from early fall until late

spring (and the old Tremont usually had a Cohan musical that

ran all summer); six of 'em Shu-

bert houses, and four Klau & Er-

John Luce (publisher of the first

editions of Yeats and Synge in

country) represented

Shuberts and every Tuesday after-

noon he and his troop of agents would make the rounds of the

then nine Boston newspapers. There would first be a liquid call

on Charlie Howard of the Boston

Globe for cups of tea well laced with rum. E. H. Crosby, across the street at the Boston Post,

came next, where it was custom-

ary to leave a bottle as a token of

esteem. On they wove to the Re-

to drama critics Eddie Harkins and Nick Young.

After many toasts and anecdotes

and salty yarns about the theatre,

they'd come weaving into my office very late in the afternoon, most of them much the worse for wear. Some grandiose, others in

a tearful stage and since it was

their last stop they were more than generous with their time! Denny

Shea, the Klaw & Erlanger man,

always called on me very early Tuesday afternoon with his quart-

et of agents and, since I did not

serve liquor, their calls were brief and business-like but not nearly

as much fun except when we per

suaded Denny to do his superb imitation of Barry Fitzgerald.

What a group those agents were: Will A. Page, Sylvester O'Sullivan

(who left me a box of candy once with this tender note: "Dear Anne Ford, I like the mugg on

you"); Tom Kane with John Golden's shows; that wonderfully

cord-American in Wint

procession of advance

fill.

langer.

Al Jolson in whiteface liked to

Hale did not approve).

Later I "did"

Bozo Snyder in

- Bv BILL EDWARDS -

Pasadena.

should be no bums, there's work for all who wants it"); George M. Cohan ("Josie and I used to Opening the 51st season at Pasadena Playhouse last September, producers were faced with more than the normal problems in scheduling seven plays that would nly please the public and backers—in this case a board of directors-they had to succeed or fold.

Executive producer Albert Mc-Cleery, knowing the first show could decide the future of the theatre and knowing he was decided to forced to gamble, gamble in a big way.

Still rocking from the financial disaster which hit 20 months ago when the internationally known college of theatre arts and professional theatre came near bankruptcy in the face of \$500,000 accrued debts, nearly anything McCleery tried had to be considered a gamble.

He chose a relatively unknown (though successful in London) English musical, the bawdy farce, Lock Up Your Daughters," last-minute substitute for "South-ern Comfort," whose star was whose star was called to Broadway.

McCleery was working under greater odds than just selecting an unknown show. His experience with musicals was less than happy, having bombed last season with "Lady in the Dark." And his budget was so limited, he couldn't even advertise the opening.

The new regime under Mc-Cleery had paid off a \$100,000 debt (\$73,000 before Playhouse could open its 50th season), so the success of "Daughters" was not the whole story. But a hit gave Pasadena administrators something on which to base their future campaigns for funds and subscriptions.

It was essential that the Playhouse create an updated image. Caution necessarily continues in-



PAUL FORD

Season's Greetings

Just concluded starring on B'way in "WHAT DID WE DO WRONG?"

Co-starring in the film "THE COMEDIANS"

Where will subsidized theatre end? As new forces shape it, how will theatre change?

Will it be regulated in favor of

the greatest number, or for industry, or for humanity? Will it be used for domination over people and ideas, or will it, as Lee Loevinger recently pleaded, be used to create a common, contemporary culture?



Bernard A. Grossman

tolerance and a taste for anything. Until all eat and think alike, nameless men and women, in nameless places, will continue to be different. What theatre has to say to them about Man and God, and about Woman and fallen angels will exert an influence on some of them; and what the church has to say about theatre will influence others. But there will be common agreement on what constitutes a good goal: the only dispute will be over the means of attaining it, and not about the end.

We are now in an era where "take it easy" follows closely after "hello"; where the old 40-hour work-week is on the way down to 30 hours; and where, mirabile

Past president Federal Bar Association of New York, New Jersey & Connecticut, author was chair-man of its Committee on the Law of the Theatre.

dictu, man's mental work as well as his physical will soon be done by machines.

This will be the death of many of our sacred epigrams about the nobility of labor. Average-man, in ever growing numbers, will no longer do any appreciable amount of work. He will have a heretofore

unimaginable leisure.
Yet behind this "idyll" there will be uneasiness and tensions. Man will not find it easy to live in a society in which he has few of the old responsibilities; where the task of improving himself is optional, and a citizen can opt to do little or nothing, or sit on a park bench.

The idea and the appeal of subsidies to the theatre is based on world-to-come. Government and industry are planning to solve the inevitable. It is their aim to fill the work-week with a substitute of social significance.

Plants Versus Plays

Since the start of this decade they have helped to establish many new college-theatre facilities per year. They may even try to build a star-system into college theatre. based upon the expectancy of an adequate joint college and community audience.

This activity includes artistic buildings, with artistic rehearsal halls, impressive scenery shops, dressing room, expensive dressy technical equipment, the latest type office space—but! few, as yet. fessionalism. To paraphrase a berevert to the old admonition that "The Play Is The Thing."

Some 40 new, resident, professional theatres have been established as far the present decade: a third of them in the past year. Local arenas, amphitheatres, and festival theatres have increased in this decade from two to 60. They are paying up to \$250,000 for a 1,500 seat outdoor theatre. College theatrical facilities, too, are costly. Harold Clurman, commenting in one of his talks, observed that regional theatre is beginning to suf-fer from an "edifice complex." In the last 10 years, Ford

Foundations has granted \$15,000,-000 to strengthen American Theatre. The National Foundation on Arts has added another \$10,-000,000. The Institute of Outdoor Drama beats the drums for local funds with bonds in popular denominations, throwing off theatre tickets as dividends, instead of in-

The fundamental theory behind this is good. My own Committee on the Law of the Theatre of the Federal Bar Association of New York, New Jersey and Connecticut supports it in principle. But much of the preliminary experimentation -too much of it-has been thea-

tre with an impressive frosting.

The problem in this "stimulated growth" has been that subsidies has been that subsidies have been creating a kind of theatre that shows next to no evidence of becoming self-sustaining. Regional colleges, too often, have been engaging in what looks like busy-work, to fill out those happy years at a co-educational school, calculated to close with a certificate of marriage to a fellow-stu-But how? There are people with dent similarly steeped in what might be called cultural insignificance. The fear is that continued subsidies will only produce more of this "patter

Actors Equity has set up a special division to help inject "professionalism" into these endeavors. The United States Institute For Theatre Technology has made itself available for technical advice. The question still is: has all this produced knowledge for doing, or only knowledge for "Smart" conversation?

No Snap Victories
Yale Drama School tried to face
the problem in this way: it sought
to acquire the Long Wharf Repertory Theatre in New Haven,
and added professional actors to its drama activities. The Pittsburgh Playhouse split internally over charges of lack of "professionaland of undistinguished opism. eration. A substantial minority of its directors resigned. Minorities in other areas spoke out against a lack of quality in theatre, and a lack of ideas, and against vapid plays, old and new. In a recent piece based on a na-

tional tour of inspection Howard Taubman wrote of these local uprisings as a battle brought on by differing views of what constitutes theatrical progress. Theatre that was, and theatre that was coming into being were both challenged as failing to meet the public interest, convenience and necessity. The term "visionary" meant something in short or over-supply, depending upon the emphasis.

Certainly proliferation alone, does not create an industry. In the present decade, the primary "ideal" has been to develop local, cultural activity, spreading "prod-uction" from the two present culcenters of its Hollywood for films, and New York for stage.

Hopefully, our U.S. poverty programs will no longer be directed at low income, but at low culture; colleges will continue "adopt" theatre as an inseparable part of education. However, the campus role in theatre is still a highly debatable one, because of relative failure in it so far. Till now they have been advertising a glamor course of study, pri-marily; and they have furnished education in it that has not been adequate to merge the graduate into professionalism.

The future, in short, will be a loved actress of another decade: that's all there is to it; there isn't any more.

#### Royal Shakespeare 6-Wk. Stay in L.A., Then Home

Los Angeles.

The Royal Shakespeare Co. will open a six-week engagement Tuesday (2) at the Ahmanson Theatre with "As You Like It," with Dorothy Tutin as Rosalind.

The London troupe will present "Taming of the Shrew" Jan. 5, and will then alternate the two com-

will then alternate the two com-edies in repertory. At the conclu-sion of the run, the company will return to London.
Miss Tutin, however, will go to

New York, where she is to star in Broadway edition of "Portrait of a Queen," opening Feb. 28 at Henry Miller's Theatre, with Den-nis King and her husband, Derek Waring in leading roles.

### B'way Legit B.O. At Year's End

Because of the early deadline Mary Martin and Robert Preston for this issue, last week's grosses as costars. are not reported in this story, but the previous weck's figures and the recent boxoffice pace of the respective shows are indicated. The previous week of pre-Christmas was of course, abnormally

Next week's issue will report the grosses for last week and this week, that is, the respective weeks ending Dec. 30 and Jan. 6.
Estimates for Last Week
Show classifications. (C) com-

Ndy, (D) drama, (CD) comedydrama, (MC) musical comedy, (MD) musical drama, (R) revue, (Op) operetta, (Solo) solo show. (Pant) pantomime, (Rep) repertory, (DR) dramatic reading, (FL) foreign language, (MB) multiple-

Other parenthetic designations refer, respectively, to the opening date, number of weeks played, top prices (where two prices are given. the first is for the weeknights and the second is for Friday-Saturday nights), number of seats in the theatre, potential capacity gross and players with recognized boxoffice draw.

APA Pheenix, Lyceum (11-30-67; 5th wk) (Rep) (\$6.25-\$7.25; 995; \$35,000). Previous week, \$33,392.

Has been playing to near-capacity with subscription.

Birthday Party. Booth (10-3-67; 13th wk) (D) (\$7.50; 783; \$37.200). Previous week, \$12.236.

Has been just about getting by.

Must vacate the theatre Jan. 27

for the incoming "Avanti."

Brief Lives. Golden (12-18-67;
2d wk) (CD-Solo) (\$6.90; 799; \$35.

755) (Roy Dotrice). Frevious week, \$4 108.

Scheduled for a limited run, but is a questionable prospect to sur-

Brigadoon, City Center (12-13-67; 3d wk) (MC) \$4.95; 2.935; \$91.-00) (Edward Villella). Previous week, \$40,834.

Was due to close last Sunday night (31).

Cabaret, Imperial (11-20-66; 58th wk) (MC) (\$12: \$1.452; \$91,872). Previous week, \$91,775.

Has been selling out. Cactus Flower, Revale (12-8-65; 107th wk) \$7.50; 1 124; \$52.261). Previous week, \$15.960.

Has been grossing around \$30,-

000 recently. Den't Drink the Water, Morosco (11-17-66; 59th wk) \$7.50; 1.099; \$47.880) (Peggy Cass). Previous

week, \$16.955, with twofers. Moves Jan. 22 to the Barrymore Has been in the \$20.000-\$25,000

bracket recently, with twofers. Everything in the Garden. Plymouth (11-29-67; 5th wk) (D) (\$7.50-\$8 25; 1.085; \$55.287) (Barbara Eel Geddes. Barry Nelson).

Previous week, \$27,566 Has been in the \$35.000-\$40.000

Fiddler on the Roof, Majestic (9-22-64: 171st wk) (MD) (\$9.90; 1,655: \$99.862). Previous week, \$88.987.

Has been grossing around \$90,-000 recently.

Halfway Up the Tree, Atkinson (11-7-67; 8th wk) (CD) (\$7.50; 1.008; Previous week, \$17.875, with parties.

Scheduled to fold last Sunday

Halleljuah, Baby, Beck (4-26-67; 26th wk) (MC) (\$9.90; 1,280; \$80,-393) (Leslie Uggams). Previous week, \$34,271.

Has been grossing about \$40,000

Hello, Dolly, St. James (1-16-64; previews last Friday night (29) at the regular scale. Opens Jan. 000) (Pearl Bailey). Previous week,

Has been near capacity in recent weeks.

Henry, Sweet Henry, Palace (10-23-67; 10th wk) (MC) \$9.90; 1,723; \$94,962). Previous week, \$38,320,

Was scheduled to close last Sun-

Was scheduled to these last Still-day night (31).

How Now, Dow Jones, Lunt-Fontanne (12-7-67; 3d wk) (MC) (\$9.90-\$11.90; 1,500; \$100,000). Pre-vious week, \$66.823, with parties. Has been over \$80,000, with parties.

How to Be a Jewish Mother, Hudson (12-28-67; 1st wk) (C) (\$8; 1,000; \$60,000) (Molly Picon, Godfrey Cambridge).

Was scheduled to open last

wk) (MC) (\$9.90; 1,442; \$75,494) (Gordon MacRae, Carol Lawrence).

Illya Darling, Hellinger (4-11-67; 38th wk) (MC) (\$9.90-\$11.90; 1.581; \$104,700) (Melina Mercouri). Previous week, \$26.899, with twofers. Has been grossing around \$50.-000 a week with towfers. Miss

Mercouri's contract expires in Little Foxes, Barrymore (10-26-7; 10th wk) (D) (\$7.50; 1.089;

\$54.062) (Margaret Leighton). Previous week, \$45.024. Was virtual sellout at the Beau-

mont. Closing Jan. 27, to tour. Mame, Winter Garden (5-24-66; 84th wk) (MC) (\$9.90; 1,479; \$94,-009) (Angela Lansbury). Previous week, \$82,239.

Has had few non-capacity weeks. Man of La Mancha. ANTA Wash. Sa. (11-22-66; 110th wk) (MD) (\$8.50; 1.115; \$56,842). Previous week, \$56.842.

Still a consistent sellout. Must move uptown soon to a regular Broadway house, as the present theatre is to be razed.

More Stately Mansions, Broadhurst (10-31-67; 9th wk) (D) (\$8.80-\$9.90-\$10.90: 1,200: \$68,000) (Ingrid Bergman). Previous week, \$54,201.

Usually sells out. Engagement ends March 9, when Miss Bergman's contract expires

Rosencrantz and Guildenstern Are Dead. Alvin (10-16-67; 10th wk) (\$7.50; 1.363; \$64.000). Previous week, \$63.849.

Has been a consistent near-sellout. Moves next Monday (8) to the O'Neill Theatre

Something Different, Cort 11-5th wk) (C) (\$7.50; \$49.000). Previous week, \$16.478. Has been just about getting by, the window sale has been premising.

**Spefford.** ANTA (12-14-67; 3d k) (C) (\$7.50; 1.214; \$58.308) (\$7.50: (Melvyn Douglas). Previous week,

Made a slew start in the pre-Christmas period, but has been low point. building an advance sale.

There's a Girl in My Soup, Music Box (10-18-67: 11th wk) (C) (\$7.50-\$8: 1.010: \$52.000) (Gig Young, Barbara Ferris). Previous week, \$32.229.

Has generally been in the \$45,-000 bracket.

You Know J Can't Hear You. Ambassador (3-13-67; 42d wk) (CD-MB) (\$7.50; 1.126; \$53,485). Previous week, \$31,360.

Has generally bettered \$40,000 recently.

OPENING THIS WEEK

Saint Joan, Beaumont (D) (\$6.50-\$7; 1.089; \$44.900). Previous week, \$3.031 for a single preview at a \$5.50 top and \$38,000 potential weekly gross capacity.

Previewed last week. Opens

tomorrow night (Thurs.).
PREVIEWING

Before You Go. Miller's (C) (\$5.50: 940: \$36,000). Began previews Dec. 26 at a \$5-\$6 top and \$30,000 potential weekly gross

(apacity, Opens next Monday (8), Golden Rainbow, Shubert MC) (\$10.90-\$11.90; 1,453; \$98.500) (\$10.90-\$11.90; 1.453; \$98.500) (Steve Lawrence, Eydie Gorme). Began previews last Wednesday night (27). Opening date not defininite at press time.

**Staircase**, Biltmore (D) (\$7.50; 994; \$48,000). Previous week, \$4.143 for two previews at a \$5 top and \$35,000 potential weekly gross capacity. Continued previews last

week. Opens Jan. 10. **Happy Time.** Broadway (MC) (\$9.90-\$11.90: 1,788: \$110,000) (Robert Goulet, David Wayne). Began At

OTHER B'WAY THEATRES Abbott, Belasco, Hayes, Longacre, N.Y. State, O'Neill, Rose.

#### Fire Destroys Backstage Area of Toronto's Hydro

Toronto. Dennis Sweeting's enthusias-tically received revival of "Charley's Aunt" closed last week after six performances, when fire gutted the 275-seat Hydro Theatre. The blaze threw 14 actors and crew out of work on Christmas Eve, only a few hours before a soldout matinee.

Sets, costumes, props and light-Thursday night (28). ing equipment were destroyed though, no flames touched the boxoffice, and checks were merely charred around the edges. All cash had been removed the pre-

## John Wilkes Booth Gave Actors Bad Name; Panhandling, Ditto; How Actors Fund Took Over

📕 By LOUIS M. SIMON 🔙

of America, Louis M. Simon's credits included the executive secretaryship of Actors Equity (1949-53), also the Professional Training Program at the American Theatre Wing. For a time he opcrated the Mineola (Long Island) Theatre under a legitimate policy

With the close of 1967, the Actors' Fund of America completes 85 years of dedicated service to the people of the professional entertainment world; particuarly to those people whose own financial resources weren't enough to provide such essentials as food, shelter, clothing, medical and dental care, the infirmities of old age or even, at the very end, decent burial. In this long span of years, acceptance of "show people" as responsible citizens has come a long distance. The Fund can take pride today in the share has had in bringing about this healthy d'fference in attitude.

The founding of the Fund, in 1882, marked the beginning of a distinct change in approach to the problem of giving assistance deserving men and women of the theatre who were down on their luck. In that year, 17 years had passed since a man bearing the illustrious theatre name, Booth, had murdered a President of the United States, In those 17 years the general reputation of stage people had fallen to an abysmally

Even though the "respectable world" habitually called on actors to give benefits to raise money for hespitals, orphanages and a hest of other charities, whenever an unfortunate performer or his family turned to one of these same charities for help, more often than not the appeal was coldly rejected. Under these circumstances, the decade of the 1870s saw panhandling among actors reach alarming proportions. Theatre greenrooms and stagedcors swarmed with out-of-work actors seeking handouts from their more fortunate brethren who were working. Even generouly inclined managers and stars were put in embarrassing position of arbitrarily having to deny all anpeals for aid. There were simply too many and they had no means of discriminating between those that were worthy and those that

Self-Sufficiency

At a point when the situation had become completely intolerable, a conscientious group of the most prominent names of the day decided to take action. Among them were Edwin Booth, Joseph Jefferson, Lester Wallack, P. T. Barnum, Edward Harrigan and Daniel Frohman. These men were equally concerned with providing for the individual actor who was truly in need and correcting the unjustified aura of disrepute organization of the theatre would arise. Unlike the American Dramatic Fund (which had been founded in 1848, but which had by now lapsed into almost total inactivity) membership in the Actors' Fund would not be a prerequisite to receiving aid. Anyone, be he circus roustabout, opera diva, tickettaker, Shakespearean star or walk-on, usher or theatre manager, would be qualified for assistance if it could be demonstrated that the applicant was truly in need and that he had earned a living as a professional in some form of the entertainment business. Benefit performances would be regulated. Bylaws would be adopted which would "advance, promote, foster and benefit the condition of persons connected with the theatrical profession."

On this broad base, the leaders Has varied from around \$45,000 vious night for deposit in the bank. the public that show people were the profession; 43 cases having to \$60.000 since the withdrawal of The damage was set at \$140,000. self-sufficient, responsible citizens been supplied with amounts vary-

less fortunate companions and their families. They were firm in their determination to eliminate any applications to actors of the traditional epithet, "rogues and vagabonds."

These principles are accepted today in such a matter-of-course fashion that it is difficult to conceive of them as ever having been exceptional. Today, the Fund goes about its tasks so quietly, so efficiently, and with such profound concern for the personal and professional dignity of anyone receiving aid, that it is very difficult to dramatize its operations. wonder the question frequently arises: "But just what does the Fund do?"

Obviously its first job is to see to it that it has the money on hand to meet all legitimate demands made on it. Over the years it has acquired a substantial sum which today's accountants classify as "General Equity Balance." Most people would call it "Capital Assets." No matter what it is called. in plain dollars and cents the amount came to \$5.047.161.86-as of May 1, 1967.

#### Generated Income

This sum, in turn, generated income of \$273,450 from dividends. interest and rents for the fiscal year 1966-67. Additional revenue, derived from bequests, donations, benefit performances. Bread Basket Campaigns and membership dues was \$455.871.82 for the year. In the same year, the Fund spent \$477,172,48, of which \$388,-114.47 went for relief : nd \$89,-058.01 for general and administralive expense.

The difference between revenue and expense—\$209,799.85 added to the General Equity Balance, so that as this balance increases, substance can be given to planning for any needed expansion of present functions or new undertakings which may properly fall within the Fund's domain.

What services did this expenditure perform? A typical week's activity during the past year discloses that 225 members of the profession were given monetary grants; 35 were maintained at the Actors' Fund Home in Englewood, N.J.; 27 were cared for in nursing homes or hospitals: 42 received dental work and 127 were treated by doctors retained by the Fund. During the year the Fund also paid the costs of 34 funerals; burying 11 in the two cemeteries maintained by the Fund and 23 in various parts of the United States. Besides this, 932 pairs of shoes at a cost of \$12 per pair) were given to Equity members, paid for by the Conrad Cantzen Shoe Fund. This fund, a bequest made to Equity by Cantzen, is adminis-tered by the Fund at the request of Equity

Unique Blood Bank Another function is the operation of the Entertainment Induswhich surrounded the profession, tries' Blood Bank, a collaborative At a couple of action-packed meetings they formulated principles upon which a totally new bers of the profession who are hospitalized and require blood. For this particular service one needn't be in any financial distress-the only requirement being that the recipient (or member of his immediate family who is also eligible) be a resident of the greater New York area, even though at the time of hospitalization he may be far from home.

This blood bank is unique

in that a large proportion of its blood comes from the general public who nevertheless may not draw on it. Instead, donors are given a pair of tickets to a Broadway showcourtesy of the League of New York Theatres and the Shubert Theatres Enterprises.

On two days in August of 1966, the astounding total of 1,077 pints of the precious fluid was collected. This provided more than enough

(Before joining the Actors Fund who could take care of their own ing between one and 27 pints. The surplus balance found its way back to the public via the Red Cross Disaster Service and its service to the Armed Forces. Part of the phenomenal success of the past two years for the Blood is credited to Ed Sullivan because of his extraordinary efforts in providing the means, via TV, of publicizing the free-ticket offer. In recognition, the Fund presented Sullivan with the Actor's Fund Medal.

LEGITIMATE

#### Fame Out-Lived

All too often those who require the Fund's help are from among those who have at one time or another reached remarkable heights of fame and fortune. Several such are on the Fund's roster today. It is only because Florence Reed is no longer alive that the Fund discloses that for a period of several years before her death she was utterly dependent on it. Perhaps an inner conviction that the profession is an insecure one has prompted the truly great stars of yesterday and today to be gener-ous in putting their talents at the service of the Fund. But no matter what the reason, a great tradition of unselfish devotion has continued from its first president, Lester Wallack to Vinton Freedley who occupies that honored post today; from the fabulous Otero, premiere courtesan of her day, who lent her charms to an early "Actors' Fund Benefit," to Carol Channing, Mary Martin or Barbra Streisand who, in recent years have graciously given, not only one, but two or more of the extra Sunday performances d'etated by the Equity contract and have even consented to performances being given the day after their contract with a show had expired, when no other date could be arranged.

#### Book on Fund Due

There is such a wealth of fascinating theatre lore connected with the Fund, that the Trustees are arranging to have it gathered to be published as a book. Already Brooks Atkinson, Cornelia Ctis Skinner and Ruth Gordon have become intrigued with the and have promised to contribute their writing skills and knowledgeability of theatre to creating a kind of lively memoir of one of its steadfast institutions.

Also promising her aid in developing the book is Nedda Harrigan Logan, daughter of a founder and longtime member of the board of trustees. She has many reminiscences of her father's remarkable career, which was closely intertwined with Fund history. The same holds for Miss Skinner, whose father preceded her as a Fund Trustee.

#### Nursing Needs

There is an area of needed expansion of activity for the Fund which is now under consideration. This is in the field of nursing care. The Englewood Home is strictly a facility for the elderly who have retired from active careers but who are physically and mentally capable of living much as they uld in a pleasant hotel or That is to say, they must be able to go to the diningroom for meals. get exercise from short walks within the grounds, or even come to the city occasionally and pursue recreational activities or hobbies of their own choosing.

As indicated earlier, there are some 25 to 30 people, in any given week, whose requirements are for either hospital or nursing care. These cases must be placed in hospitals or commercial nursing homes in various locations in the greater New York area and even as far away as the Nursing Wing of the Percy Williams Home at East Islip. In these instances it is difficult for the Fund to control the quality of care given to its charges. Particularly with respect to nursing home care, it can only shop around and procure the best that is available.

### No Fresh Plots For B'way Musicals? So's Your Grand Old Opera

- By STANLEY GREEN -

(Author, "The World of Musical Comedy")

has seen fit to print photographic layouts covering almost the entire first page of its Sunday "Arts and films and plays that served as inspiration for current—or then current—musicals. In January, 1966 there were stills from six sources, sicals Come From?," with the 1966 Then last August, Time magazine, in surveying the possible theatrical fare for the current season, claimed that, with the exception of "How Now, Dow Jones?" "most 'original' musicals are cribbed from something else these days," and that their subjects "will be lifted from just about every source but the Moynihan Report."

Shocking, isn't it? Hardly anything original anymore. Shows being "cribbed" and "lifted" left and right. Sure isn't like the good old days. How could such a terrible thing come to pass? And on and

To all this handwringing, nosethumbing and fingerpointing, I'm afraid there is only one answer: Rubbish. Retelling a tale with music is simply not a diagnostic ailment of our musical theatre. What counts is not the origin of a musical but the musical itself. The finished product. And the im-portant question is not where did it come from, but does it work? Does it succeed on its own terms? Does it have stylistic unity? Has something been added to the original in terms of its emotional intellectual appeal to the audience? These are the true criteria not only in respect to the Broadway musical, but to all forms of theatre as well.

Operetta? Does anyone really care—or know—that the most celebrated of all, Lehar's "Merry Widow," was inspired by something with the burdensome title, "Der Gesandtschaftsattache?" Or that Johann Strauss' "Fledermaus" emerged through the mating of two plays, "Le Reveillon" by Halevy and Meilhac, and "Der Gefangnis" by Julius Bendix? It might even surprise some to know that Oscar Straus' "Chocolate Soldier" was based on a work— "Arms and the Man"—by the same bearded playwright whose "Pyg-malion" was the model for "My Fair Lady."

The subject matter of most operas also depends on previous works. Anyone for Puccini? His "Tosca" was based on a play by Sardou, his "Madame Butterfly" from a play by David Belasco, and his "La Boheme" from a novel, "Scenes de la Vie Boheme." "La Dame aux Camelias" by Dumas Dame aux Camelias" by Dumas fils furnished the plot for Verdi's "La Traviata," and Victor Hugo's "Le Roi s'Amuse" did the same for his "Rigoletto." Then, of course, we have "Falstaff," "Macbeth" and "Otello," all by Verdi, Nicolai's "Merry Wives of Windsor," Gounod's "Romeo and Juliet," and Samuel Barbar's "Antony and and Samuel Barber's Antony and Cleopatra," which all went back to Shakespeare. And Shakespeare was the master adaptor of all

#### No Questions

No one questions this. In these areas adaptations are accepted without qualms. The music department of the N.Y. Times would hardly consider it spaceworthy to have a photo display of, say, scenes from dramatic origins of the Met's current season. Only in the musical theatre — which, everybody knows, has enough legitimate shortcomings to worry about—is it somehow considered a sign of creative sloth to base a production upon another literary work.

This leads to a pretty sticky question. What is the difference between an original and an adaptation? Conceivably, a musical could be derivative without acknowledging its source, or another could be transformed into something en- Press: SAUL RICHFIELD

On two occasions within the past | tirely different from a source that two years, the New York Times is readily acknowledged. Abe Burrows has admitted that all he retained from the book, "How to Leisure" Section with scenes from Succeed in Business Without Really Trying," were the title and its general satirical slant. For "Can-Can," however, he went to Paris, in April of last year there were five. Both layouts had the almost identical title, "Where Do Muattended trials, and based his libretto on thoroughly grounded research. Yet only "Can-Can" is commentary opening with the sentence, "There is hardly a musical any more that has an original thing," Burrows once said, "is an adaptation. The only difference is that when you admit it, you have to pay someone."

Adding to the general confusion are some current musicals—
"Mame," "I Do! I Do!"—that stick pretty close to their origins while considerably. others stray "Cabaret," adapted from Christopher Isherwood's both book, "Berlin Stories" and John van Druten's play, "I Am a Camera," not only the atmosphere but the main dramatic thrust is achieved through the musical sequences which, in themselves, have little relationship to the actual "plot." And the story line, while it retains the principal female character of both the book and the play, has been considerably altered in its subsidiary characters and episodes.

Love Original

"Hallelujah, Baby!" is an "original" entry on the Broadway boards this season. Original? Its all-too-familiar rags-to-riches fable is told to the accompaniment of almost every black and white movie cliche found on the screen from "Imitation of Life" to "Pinky." What's more, its Comden-Green-Styne score even contains one song, "Witches' Brew," that has the identical melody of a num-ber, "Call Me Savage," salvaged from the team's last Broadway entry, "Fade Out — Fade In." Is this preferable to a "Fiddler" or a "La Mancha" or a "Cabaret" or a "Charlie Brown?"

Then there are always those pining for the good old days. Come now. First of all, many shows that we think of as original were actually adaptations. "No, No, Nanette," that quintessence of the giddy musical of the '20s, was based on a play called "My Lady Friends."
"Hit the Deck" was known as "Shore Leave" before Vincent Youmans added the songs, "Whoopee" had been a play "The Nervous Wreck", "Roberta" a novel ("Gowns by Roberta"), and Rodgers & Hart's "Peggy-Ann" an how made it work.

earlier musical comedy ("Tillie's Nightmare"). And when the musicals of the '20s and '30s weren't based on identifiable sources, they slavishly followed the formula of whatever musicals were successful at the time. The stories usually came last anyway.

As Ethel Merman wrote in her autobiography, a producer in those days would have a general idea for a musical, sign his stars and his songwriters, and then, finally, hire a couple of fellows to devise some sort of a plot to hold the whole thing together. And that was frequently enough to insure a successful run. But how many of these shows-no matter how great their scores—can be offered today in anything but concert versions? Usually just those—such as "Show Boat" or "Porgy and Bess"—that had firmer literary foundations than the average gerrybuilt songand-dance entertainments of the

#### Many Reasons

There are, of course, many reasons for adaptations. If it's the producer's idea, it's almost sure to be based on another source. Only the writers could be expected to come up with an untried story

Yet even they seem to prefer adaptations. For one thing, the diversity of the elements that go into the creation of a musical leaves plenty of room for originality to be expressed in a variety of performing arts. At least working with a known literary creation helps create — or it should — a stylistic unity.

And then there are the critics, dwindling but still potent. They are not musicians or composers. Their primary concern is with the structure of the story, the dialog and the performances, the same as it is with a nonmusical work. Although the songs are the distinguishing feature of the musical, it is this element that generally receives comparatively little attention. Frequently we read of this or that book being weak, but when was the last time a critic blamed a musical for having a weak score?

The challenge for the musical theatre writer today is not to choose between an adaptation and an original, but to choose the form that best expresses what he has to say. Some works are just not suitable for the musical stage—though admittedly the seemingly non-adaptable book or play can, in the right hands, be perfectly adaptable.

Other pitfalls understandably hard to resist, are those bestsellers or boxoffice bonanzas which everyone is sure will be socko musicals, but which gain nothing by their musical metamorphoses. "The Man who Came to Dinner" as a musical? Wow! A natural! So what-ever happened to "Sherry?" But this is also hard to predict. "Auntie Mame" as a musical seemed an almost too obvious development, and yet skilled hands have some-



#### HARRY GOZ

Star of "Fiddler On The Roof"
Majestic Theatre, New York
Personal Management: JERRY CUTLER
RICHFIELD Agent: MICHAEL HARTIG

Anne Nichols And 'Abie'

- By GEORGE H. MAINES -

Anne Nichols, author of "Abie's | the first talkie, "The Jazz Singer." Irish Rose", who made millions of people laugh, also made millions of dollars. She died in New Jersey, broke and forgotten.

Miss Nichols got her idea for writing "Abie" from a tent show called "Goldberg & Murphy." The laugh-provoking comedy featured a love affair and marriage between an Irish Catholic girl and a boy of the Jewish faith. She said she wanted to build good-will because she stemmed from families of both faiths. And she figured New York City would be a good showcase, as people of all religious persuasions were there, also visitors from everywhere.

Miss Nichols said she offered Louis Mann \$1,000 a week to play the role of the father of the boy (created by Hal Shubert on Broadway) but he refused it. The star said later that he always regretted not taking the role when he learned that Miss Nichols' idea was to help build good-will, especially from the scene between the rabbi and the priest.

After Miss Nichols divorced Henry Duffy, and when "Abie" got going, and had several road companies, in the mid-1920s, she made a "25% of the profits" contract with William de Lignemare. He was a handsome, but sometimes arrogant, European, with a royal background which he never forgot. He had a huge "family in his private office showing that his stock dated from a Rumanian king.

When Queen Marie visited the U.S., and the Ambassador Hotel, where she stayed, sought a large gilded bed with a canopy, they found two. One was used by Miss Nichols and the other by her general manager. Queen Marie slept in the playwright's bed, and her American escort and aide slept in De Lignemare's. The writer did p.r. for her American tour, and on occasion stayed in the queen's suite (which had five bedrooms).

#### Film Deal

When Queen Marie asked Miss Nichols for a copy of her book she had none. We had urged her to have one written about "Abie." She had only the manuscript. She commissioned one of New York's best newspaper men, Bruce Grant, to write a book called "Abie's Irish Rose". He did, and used her play for the contents. Karl Bickel, then presidents of United Press, bought the publishing rights of "Abie." When Miss Nichols sold the silent motion pic-ture rights to Paramount-Famous Players Lasky, Adolph Zukor, Jesse Lasky and Walter Wanger represented Paramount, Miss Nichols, De Lignemare, George Sharp, William Fitchett and the writer represented the Nichols' of fice at the signing of the contract. The sale price was \$2.000,000 Charles McCarthy, the Paramount p.r. man said he didn't think there was much publicity value in this deal. So Miss Nichols asked Zukor to allow this writer to handle the press release. We asked VAR-IETY founder Sime Silverman to let my friend Jack Pulaski (of the staff) help Bruce Grant and me prepare the story which broke the day VARIETY went to press. The Associated Press carried 500 words, and the story hit many front pages all over the world. Business sure picked up.
Both Grant and I were Hearst

newspapermen; he with the Journal, the writer with the N. Y. Mirror first, and then with the N. Y. American.

"Abie" could have been the first talking picture. We felt that a silent one would be a flop, and so informed Miss Nichols and her general manager. We had learned about the Fox Phonofilm from W. Durant, the founder of General Motors. Durant put together the original MGM company and had Louis B. Mayer drawing \$250,-000 a year salary, he told us. De Lignemare wouldn't consider this, and that's how Paramount got the picture rights. Warner Bros. opIn 1926, after promoting Lorenz Hart, Richard Rodgers & Herbert Field's first Broadway musical, "Dearest Enemy," with Helen Ford and Charles Purcell, we went with the Anne Nichols' organization to promote her productions, including "Abie." They wanted to keep the New York company going, and were having a hard time. Show had moved from the Fulton Theatre to Oliver Bailey's Republic near the corner of 42d and 7th Ave. at Times Square.

Bailey had a percentage arrangement. The average attendance had dropped to 100 persons. We were able to interest W. R. Hearst Sr., through Gene Fowler and the Mirror's managing editor, Phil Payne. We discovered that the press agents control the advertising budget for shows and nights

We made a deal to keep our newspaper job and to give 50% of our advertising to the three Hearst papers, Mirror, American and Journal. The balance was divided among the other eight daily papers. Vaniety, and the Fair-child Publications. Then we ad-vertised on radio, and used some newspapers in Boston. Detroit, Cleveland and Chicago.

"Abie" eventually had 11 companies in the U.S., Canada and in Europe playing at one time. The Broadway show ultimately drew capacity audiences, and remained there to set a record for five years. We went with the general promotion department for Hearst, and recommended a Ziegfeld p.r. for Miss Nichols.

De Lignemare made enemies with the Shuberts, threatened to slap Lee Shubert's face, and was barred from all Shubert theatres, as was "Abie." The only theatreowner to stand up to the Shuberts was a friend of mine from Detroit, David Nederlander, who owned theatres there.

Moses L. Malevinsky, of O'Brien, Malevinsky & Driscoll, Miss Nichols' attorney, backed her against some of De Lignemare's schemes. and she fired him and bought back his contract.

He later tried to make up when he went broke and his friends suffered losses during the early 1930's. She did too, but got some royalties when "Abie" would be revived.

De Lignemare couldn't take hardship. He ended his life at 43 by hanging himself in an attic in a small apartment on the west coast some years ago. Had we known his condition we might have

Nearby was his manuscript life story showing he was descended from a King of Rumania.

#### Inflation Curbs Hurt, Even So, Argentina's Legit Year 'Boomish' By DOMINGO DI NUBILA

Buenos Aires.

As already reported in VARIETY, 1967 was a good legit year in B.A. based on over 20 professional houses around Corrientes (local Broadway) plus another 20 or more off-Corrientes.

"Hello, Dolly," starring Libertad Lamarque, attained a near \$300,-000 take, almost as much as the piquant Maipo and Nacional re-vues, usually the highest grossers here, Brendan Behan's "The Hostage" off-Corrientes and a local vintage comedy, Malfatti-De las Llanderas' "Asi es la vida" (So Is Life), on Corrientes, were the biggest non-musical bits. Among new gest non-musical hits. Among new Argentine-written plays, 31-years-old Richardo Talesnik's "La Fiaca"

scored in year's last months.

Legit as well as film houses were hit by the economic program enforced by government to halt inflation. Argentines had to fasten their belts and were left with less entertainment money in their pockets. Attendance was below the level of previous years, but picture rights. Warner Bros. op-posed William Fox's patents, rais-ed money on Al Jolson's name, is finally achieved during 1968 it and Bryan Foy produced for them would greatly benefit both medias.

## Met Museum's Upcoming Erte 'Show' **Spotlights The Great Revue Period**

By ROBERT BARAL

Art made design history (of a sort) with such perky dash that the recently when it acquired nearly number ran away with the show. 200 costume and stage designs by



Robert Baral

ornate fantasies sparked many revues in London, Faris and New York during the 1920s and '30s. stillliving artist to be so recognized by the unique and

Metropolitan is a practically unheard of event in the art world. For those interested in The Great Revue Period it is a treasure house.

A fullscale exhibition is planned for early showing. Thomas P.J. Hoving, director of the museum, wants to make it a spectacular. The print division under the direction of John J. McKendry, associate curator, hopes to recapture the Erte chic with a background of feathers, ropes of pearls. lame, tassels and swags of flowers and birds. It is also hoped that an actual costume or two which dazzled New York during the era will turn up. Otherwise the staff will make their own-the drawings will at least be easy to copy. That's what they were created for in the first place.

Erte was avant-garde even during the First World War. Close bobs, sleek shellacked coiffures and tumbling hairfalls, all accent his models. Huge trains of furs fringe, even some lampshade hangings, complement his outfits. Mod paraphernalia at its wildest appears dowdy compared with Erte's art-nouveau-ish trappings. His paintings, done in gouache and metallic paint, are remarkable for their clean line and execution. Nothing tawdry creeps into his elegant exotica.

The collection, a gift of Jane Martin Ginsburg, actually numbers 191 designs. These range from the "Folies-Bergere" in to Ziegfeld and George White on this side. In between are some handsome opera settings, and a flock of original covers for Harper's Bazaar which first skyrocketed Erte into international focus. The whole effect of the collection is stunning.

#### Lammister From Steppers

Erte was born Romain de Tirtoff in St. Petersburg, some 70 years ago. His father rose to admiral in the Russian Navy, and thought his son might follow in his footsteps. Not so, he studied art with the Russian, Repin-and in 1912 headed for Paris. It was Paris of the demimondaine, promiscuous royalty, champagne restaurants and big spenders from many lands.

His first job was on the staff of Paul Poiret, perhaps the great dress designer of the day, whose ideas came largely from the imof Diaghilev's Ballet Russe and the color splashes of Leon Bakst. It was then that the young artist first signed his designs from the French pronunciation of the first two initials of his real name Erte) During his early days he designed gowns for haute monde Parisian society, and some not so haute. Mata Hari was one of his earliest customers

About this time (1913) he started painting covers for Harper's Bazaar, and added a double-spread story of fashion hints for milady. They became a trademark for the magazine which proceeded to run a new Erte cover straight through the 1920s and well into the 1930s. His covers dripped with sexy allure, all evoking the minuteness of icons and subtlety of oriental myths. Many thought them naughty and wicked a la Aubrey Beardsley But they sold the magazine and have never been topped as attention-getters on the newstands.

By this time Erte was busy in the theatre. He designed for the "Folies-Bergere," the Bataclan and Femima Theatres in Paris. George White was his most frequent employer in New York. For the Ashland (Ore.) Shakespeare Fes"Scandals" (1923) he dressed up tival since 1955.

The Metropolitan Museum of an otherwise routine Charleston For a later edition (1925) he ran Erte, the Russian - Parisian Blue" sequence in the "Birth of artist, whose the Blues" number. It was in Erte blues and worked up into a shim-mering cloud effect with showgirls in swirls of jeweled robes. When George White mapped out "Manhattan Mary," Erte designed the entire show—the wardrobe for the dancers and fashion models and also brought a new electric glamour to the New York skyline which figured in the show. His architectural vistas could well inspire some of the glass-wall dreamers today along Park Avenue and Fifth Avenue.

#### Ziegfeld In 1923

In 1923, Florenz Ziegfeld Jr. had a "Maid of Gold" number in the "Ziegfeld Follies." This was an undiluted opportunity for Erte to drape the stage in gold lame. did-miles and miles of it (Ziegfeld's order), to set off Paulette Duval, a French import in the revue. All of these designs are included in the Metropolitan's upcoming exhibit which is due later this month.

MGM sent for him in 1925, and he worked on "Dance Madness," "Time, the Comedian" and "A Little Bit of Broadway," all filmusicals. His most notable work was for MGM's production of "Ben-Hur," for which he designed Carmel Myer's wardrobe. Erte was not too happy in Hollywood at the time, and returned to Europe and his Mediterranean villa where he did most of his work. (It might be pointed out here, that Gabrielle Chanel, the French designer, was also imported to the Coast about this same time by Samuel Gold-wyn. She didn't like it either very much—at a cocktail party to intro-duce her, the dynamic designer turned up in one of her trim suits the Hollywood contingent wore picture hats, garden frocks and all their crown jewels. This may be another reason why Coco would like Katherine Hepburn to play her in the forthcoming Lerner-Previn musical).

"Folies-Bergere" natural for Erte's works. He interpreted just about everything from rivers of the world to Casanova's high jinks in a harem. Opera also used his designs. He created the costumes for Ganna Walska in the Chicago Opera Company when that comnany spent money like confetti. He also designed "Pelleas and Melisande" for the Metropolitan Opera in New York, Lucrezia Bori was another diva who asked for Erte when a new role was assigned

London shows included "In the ag" (1937) and "Symphony in Black" (1938) among many others. For mass appeal he gave a French aura to parts of the New York World's Fair and also Expo '67. Right now he is working on a new art form, a kind of painted sculpture, whose imagery is shell-like surreal. He still lives Europe but it is hoped he may be here for the museum show.

The revival interest in Erte stems mostly from "Les Annees 25" exhibition at the Musee d'Art Decoratifs in Paris, 1966. The ame vear ne also held one-man shows in the Galerie Perrin, Paris and the Galeria Milano, Milan. The Grosvenor Gallery in New York held an Erte show last summer which put the Metropolitan Museum on his trail.

#### Loper Leaving Stanford To Be Seattle Director

Stanford, Cal. Prof. Robert Loper, executive head of the Stanford Univ. Department of Speech & Drama and producing director of the Stanford Repertory Theatre, is quitting both posts to become a director at the Seattle Repertory Theatre next year.

He had been on a leave of absence from Stanford since June, and worked with the Seattle troupe last fall. He has also troupe last fall.

# Edgar Allan Poe As A Critic By EDWIN J. BARRETT

Cobb Island, Md. More than 120 years ago, W. Dinneford's production of "Antigin Gotham brought shouts from the house for the author, as had once happened in play was a travesty. Dublin on which occasion the manager informed the Irish audience that, unfortunately, Mr. Sophocles couldn't appear, having been dead—some 2,000 years.

Dinneford's Manhattan "Antig-ne" did bring forth a review banishing its perpetrator from the premises. The offending journalist wrote that if, instead of Dinneford, Mitchell had brought out the Greek tragedy, "with the under-standing that it was meant for a burlesque on the play as produced at London or Berlin, it would have been received with shouts of rapturous laughter . . . It's an unintentional burlesque."

This comment, which appeared in the Broadway Journal, was from the pen of one Edgar Allan Poe. Dinneford retaliated by striking his name from the free list of Palmo's Opera House.

An item in the N.Y. Herald of March 24, 1845, probably written by James Gordon Bennett himself, read: "Dinneford is a man of business, and activity, and is deserving of success." Another puff in the Herald, on April 18, 1845, described Dinneford as "indefatigable."

On April 2 the New York cor respondent of the Daily National Washington Intelligencer wrote (his dispatch appeared on April 4) "Dinneford, once manager of that the Bowery, has taken Palmo's Opera House" and "will produce the tragedy 'Antigone' of Sophocles. The experiment is dubious.'

On the same Wednesday, April 2, Poe wrote Dinneford that he wished to be accorded the courtesy of free admission "for the purpose of doing justice to 'Anti-gone'." "To this note the inhabitant of No. 8 Astor House con-descended to make no reply," related Poe in the Broadway Journal, in which journal Poe held a one-third interest. Later, he was, must briefly, sole owner; the magazine pages. It r

wrote Poe in the Broadway Jour-nal of April 12, 1845, Vandenhoff was a capital "elocutionist"--pallid encomium-but on the whole the

Poe didn't mention how he obtained admission to the theatre after finding he wasn't on the privileged roster. Dinneford claimed that Poe had been ear-Dinneford's Manhattan "Antig-one" did bring forth a review which provoked that producer into premiere.

On April 15, Dinneford addressed the Journal from "8 Astor House: Sirs!

In your note of the 2d inst. you request of me the favor of being placed on the free list of this theatre because (as your letter says) you were anxious "to do justice to 'Antigone'" on its representation and your name was accordingly placed on the free list. Your critique has appeared in the Broadway Journal, characterized much more by ill nature and an illiberal spirit than by fair and candid or even just criticism.

In justice therefore to myself, I have withdrawn your name from the free list. I am always prepared to submit, as a caterer for public amuse-ment, to any just remarks, though they may be severe. but I do not feel myself called upon to offer facilities to anyone to do me injury by animadversions evidently marked by ill feeling.

I am, sir, with very great respect,

Your most ob't servant, W. Dinneford

To Edgar Poe Esq. etc etc etc Author of "The Raven."

The Broadway Journal, published in a bare office in Clinton Hall, on the southwest corner of Beekman & Nassau St's., was a scrawny periodical whose editor must have had a task in filling its

It must have been the need for

As Sophocles' king of Thebes, copy which impelled Poe to publicize his feud with Dinneford.

Archly, Poe misnamed the the-

atrical manager, heading an article in the Journal "Reply of Quin-neford," which was written "in a passion" in "his suite of boudoirs at the Astor House." Dinneford was a "blatherskite, who failed first in answering our note and secondly in paying attention to the request has the audacity to find fault with us because we dared to express an unbiased opinion of his stupidity-that is to say, of the stupidity of a play gotten up by himself, Mr. Dinneford. Managers have the impudence to attach peculiar conditions to the privilege of the free list-No puff, no privilege, is the contract. That is to say, an editor, when admitted to the theatre, is to be understood as leaving his conscience in the street. He is admitted not to judge -not to criticize-but to adulate. On entering he is to content himself with standing where he canhis usual position being in the lobby, where he peeps as well as he may through the Venetian shutters of the boxes—for usually he cannot go until late and ro accommodations are afforded him—no seats reserved for his use. And for the honor of doing all this, he is complimented with what?—the privilege of entering the doors of the Temple consecrated to the Quinneford—the value of the privilege in actual money ranging from \$1 to 25c per night, admitting that the editor is so fortunate as to secure such a seat as he could procure for the 25c or the dollar paid at the door. Deducting the differences and inconveniences to which he is necessarily subjected, the privilege may be estimated as from 61/4c, to 121/fc, per evening—a price quite sufficient, we presume, in the opinion of the Quinnefords, for the conglomerated consciences of all the editors within the limits of Christendom."

Conditions for reviewers today, with their traditional pairs of fauteuils sur l'aile, have changed in a century and a fifth, but their integrity and dedication, we trust, remain intact. It's most unlikely that a Walter Kerr and colleagues would now refer to any "caterer" purveying to devotees of Melpomene, Thalia or Terpsichore as a blatherskite, which my dogeared, highschool dictionary defines as "a wordy, blustering, noisy fellow." At least, that epithet would hardly be set in type.

The aisle-ensconsed descendants of Edgar Allen Poe may not adopt publicly his billingsgate or devastating satirical style, but they do well to cherish his thesis as to the role of critic.

## The Countercheck Quarrelsome

-By HOWARD LINDSAY -

American actor, was well known in Clarke had worked himself up to his profession for the cruelly cutand sarcastic remarks he would address to members of his supporting cast. One season dur-ing a road tour, he had to make a One season durchange in his company and so notified his New York agent.

Creston Clarke was sent for and offered the engagement. Clarke was a gentle person, very sensitive, a nephew of Edwin Booth, and a star in his own right. Clarke hesitated about joining Mansfield's company. He didn't think he could take any insulting remarks from Mansfield, whom he knew only by his reputation.

He was persuaded that Mansfield would respect an actor of his standing and that there would be no trouble. He was put on the train for Pittsburgh, which in those days was a sleeper jump from New York. He did no sleeping but lay would happen between Mansfield and himself, what Mansfield would say to him, and what he would say to Mansfield.

In the morning he arrived at the theatre exhausted, nervous and fearful. He was met by the stage manager, who gave him the part he was to play and started a rehearsal. There were just the two of them. The stage manager was delighted with Clarke and let him know how pleased he was, so that Clarke's confidence returned and he began to enjoy what he was doing. Then, out of the corner of his eye he saw Mansfield seated in the front row of the theatre listening and observing, and not saying a word.

The rehearsal continued for an-Mansfield was going to say when the Canadian Club sign. As an inhe did speak. It turned out that (Continued on page 204)

Richard Mansfield, the great | Mansfield never had a chance to. a point where finally he came down to the footlights and shouted, wouldn't act with you if you were the last actor on earth!" The threw the part into the astonished Mansfield's face, turned, stalked out of the theatre and took the train back to New York.

Why a man he had never met should come all the way from New York to Pittsburgh to insult him Mansfield could never under-

### Mazda Lane, No. 1 B'way Longrunner By GEORGE FRIEDMAN

What's Broadway's longest-runawake all night imagining what ning show? "Life With Father"? A mere eight years. Artkraft Strauss Sign Corp., founded in 1897 above 'Gentleman Jim' Corbett's saloon at 1299 Broadway (at 34th St.), recently marked 70 years of lighting up the Great White Way with illuminated signs and billboards.

Septuagenarian Jack Starr, cofounder of the company and intimate of such luminaries as Florenz Ziegfeld Jr., David Belasco, Al Jolson and Mike Todd, still maintains a desk at AS' 12th Ave. plant. Coowner Ben Strauss died five years ago, and salesman Arthur Strauss is the only member of the family still with the firm.

The Times Square area, through which 13,000,000 persons pass per week, is the nub of the Artkraft output. Their most prominent conother 15 minutes, but Clarke was structions are the Coca-Cola sign now busy imagining what the silent overlooking 47th St. and, above it,

#### Saratoga Center Drew 773 for 1967 Season, **But Had 400G Deficit**

Saratoga, N.Y.

The Saratoga Performing Arts Center grossed \$773,000 for 59 performances last season. The respective figures were \$477,000 for 45 concerts the first year.

Despite the increased revenue, the 1967 season incurred a \$400,-000 deficit, a rise of \$100,000 from 1966. Gene Robb, president of the Center, which has a 5,300-seat amphtheatre, plus about 9,000 capacity on surrounding lawns at the State Reservation, revealed the data.

Robb, also publisher of two Hearst-owned Albany dailies, said the deficit had been reduced \$300,-000, through collections made among Board directors and the racing fraternity by a new Devel-epment Committee, of which John W. Haines is chairman. A regional group appointed to wipe out the remaining \$100.000 less is headed by Charles M. Farley, a local merchant, and Arthur J. Leonard, a former Saratogan new living in an Albany suburb.

Wet weather, and increased talent costs due to higher union wage scales affecting The Philwage scales affecting the riman adelphia Orchestra and N.Y.C. Ballet, the SPAC's two chief attractions, plus capital expenditures caused the deficit, it's explained.

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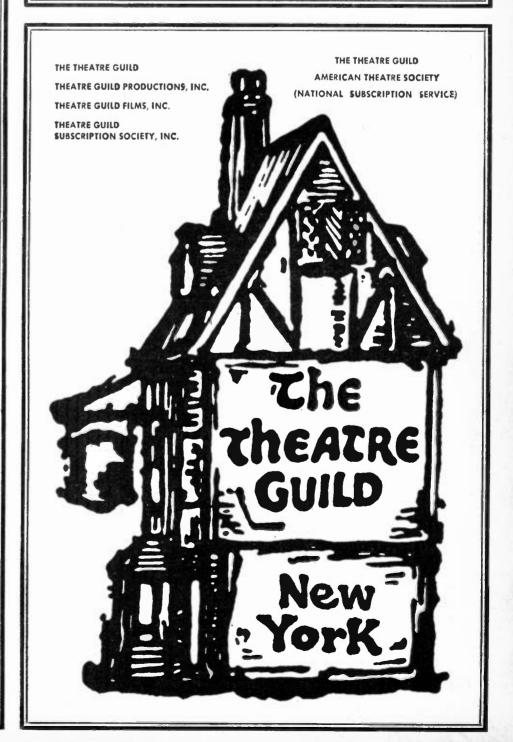
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**RALPH VOTAPEK** 

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JACQUELINE DU PRE **ANTONIO JANIGRO GREGOR PIATIGORSKY** MSTISLAV ROSTROPOVICH

**FLUTIST** 

**EL**AINE SHAFFER

**CLARINETIST** GERVAISE DE PEYER

#### **HARPSICHORDISTS**

RAFAEL PUYANA\*

**GUITARISTS** 

**JULIAN BREAM** ANDRES SEGOVIA JOHN WILLIAMS

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#### Mazda Lane

Continued from page 193

dication of the work involved in such projects, the Coca-Cola sign measures 3,000 square feet, weighs 15 tons, runs on 500,000 watts an hour, and contains 7,500 lights, 3½ miles of neon tubing and 150 miles of electric wiring.

and 150 miles of electric wiring.

Jack Starr thinks the glamor of the Great White Way has dimmed considerably since his earlier years in the sign-and-showbiz business. Where, he asks, are there characters today—except for possibly David Merrick—like Ziegfeld ("You could give him \$5,000 at 10 o'clock and by 8 o'clock he was broke again") or like Todd i"The man could owe you \$1,000,000 and you could still love him"?

But the past is not entirely gone, at least not at Artkraft Strauss headquarters. The rumpled brown couch in the ower office was Ziegfeld's own.

The 12th Ave. plant consists of two hangar-sized studios where a sign is developed from original conception to final construction. Artkraft Strauss' most recent project was the new marquee for the Broadway Theatre.

On a recent afternoon, artist Heinz Drude recalled the sign he painted in 1958 to advertise the film "Separate Tables," a drawing in which Rita Hayworth's eyes were nine feet long. It was also he who worked up the controversial—and later covered up—seminude portrait of Jane Fonda that peered down on Broadway two years ago, promoting the pic, "Circle of Love." In another spicy episode, Drude had to retouch his painting of the reclining nude blurbing "The Naked Maja" in 1959.

Other amusing incidents dot the Artkraft Strauss history. There was the year a derelict set up housekeeping on a roof behind a large AS sign (till he was found out). And, illustrating AS' domination of the midtown nighttime scene, there was the time of the East Coast blackout two years back, when Mel Starr's first, terrifying thought was that "we were causing it."

Artkraft Strauss also uses its handiwork for public service and public announcements. Within a few seconds, it can flash lighted messages across any and all of its Times Square signs, and during the extended newspaper strike of 1963, it gave midtowners the headlines through the cooperation of the then Journal-American.

It has provided illuminated welcomes to visiting kings, queens, presidents and potentates, and on Sept. 1, 1960, put out all its lights to mark the death of Oscar Hammerstein 2d.

Starr Jr., as a director of the Broadway Assn., takes an interest in the hoped-for rehabilitation of Times Square. Both pere and fils praise Mayor John V. Lindsay for his attempts to clean up the area.

## LAURENS MOORE

**Drew Raves** 



in the title role of "Jonah" at Stage 73, 1967:

"Star Almost Rescues An Imperfect Play . . . Laurens Moore is splendid."

-N. Y. Times

"... an excellent portrait of Jonah by Laurers Moore ... a first-rate impersonation." —Cooke, Wall St. Journal "Laurens Moore ... an effective Jonah."

-Watts, N. Y. Post

'... there are a few amusing stretches, most of them supplied by Laurens Moore in the title role, whose slight southern drawl makes Jonah sound like a quiet, dead-sure-of-himself preacher from Dixie."

—Oliver, New Yorker

Come to think of it, Laurens Moore always draws raves. (212) SU 7-5400



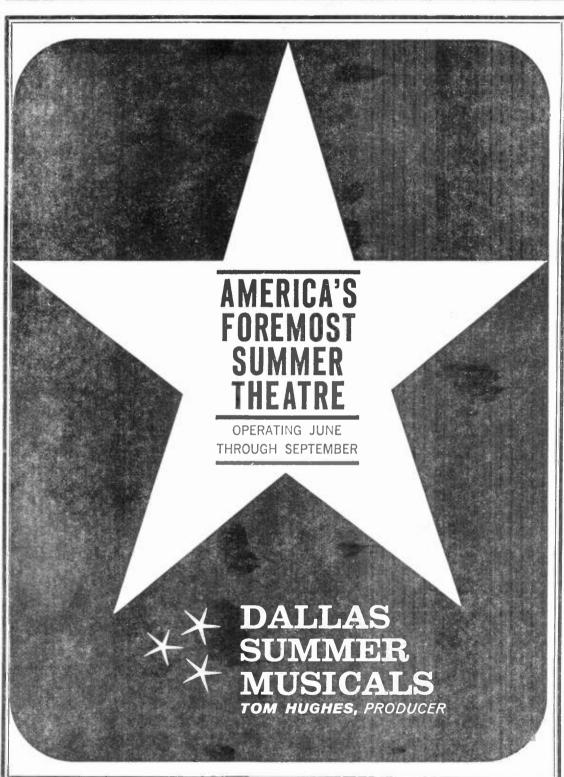
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Victor Borge

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## HERMIUNE GINGOLI

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### The Throbbing Road

and towns to advertise the show. We were hours getting there, a massive group of innocent shills.

Contrasts

More agents: scholarly and companionable Elmer Kenyon of companionable Elmer Kenyon of Pittsburgh; Ray Henderson, all dignity and thoroughness; Ned Alvord of the nasal "carney" show voice, always in a black frock coat; Alfred Head with Theatre Guild who hated to be reminded he once promoted Jack Johnson; Joe Elwan who liked gage such as Joe Flynn, who liked gags such as leaving a battered hat near a gut-ter with a brick under it. Passerby kicks hat, stubs toe, removes hat, finds underneath a suggestion he go to see latest Shubert musical in town. Gentle Arch Mc-Govern, and, who remembers the circus agent, Townsend Walsh, former drama critic with the old Boston Traveler?

Then there were the more sophisticated Broadway general a-gents who felt superior to the road agents and brushed us off

in a day.

in a day.

Next came my days of advance agent for the Theatre Guild from coast to coast with many hit shows. My first was "Strange Interlude," banned in Boston. We played Quincy and ran special "Strange Interlude" trains from South Stations to Quincy, Mass. How frightened I was on my first trip to New York to be interviewed by Terry Helburn for the job. I was Boston correspondent for Variety (Sime Silverman) and the New York Times drama desk (George S. Kaufman), and prided myself that I could switch styles. Stopped in to see Sime prided myself that I could switch styles. Stopped in to see Sime Silverman my first visit. There he was, seated at his desk on an elevated platform. White silk shirt, white hair, a fatherly beam and a "Don't worry, I'll call Teresa Helburn. Thanks for those good Boston notes." I was elated.

And the colorful local theatre

of Morris, in black fedora, polo coat, white spats and black cane, wow!

Smiling, youthful Joe Shea with the altar boy face; Charles Emerson Cooke who took us all on a picnic with the "No No Nanette" company (the Groodys) to Manchester-by-the-Sea. Unknown to us he put signs on all the limousines and routed them through cities and towns to advertise the show. We were hours getting there, a massive group of innocent shills.

managers. Harry Brown and his derby hat, of the Nixon in Pitts-burgh. Never removed it. He was bald. Steve Cochran who was "at home" at the National in Washington; Paul Beisnoan, "Mr. Efficiency", at the old American in St. Louis: Al Sheehan at the Tremont and later Colonial, Boston; Will Corris at the Lyceum, Rochester, and his wonderful lady treasurer. Hattie Lutt, who did the good seats in her apron pocket; Mrs. Lulu Clay Neff who kept her Lulu Clay Neff who kept her tickets in a shoebox, and her tooth-less office girl, Fanny at the Ryman Auditorium in Nashville. Fan ny could have stepped right out of the Grand Old Opry which origi-nated there. Francis Robinson of the Metropolitan Opera used to be head usher at the Ryman while attending Vanderbilt. A protege of Ray Henderson's.

Those wonderful local advertising agents. The one at the Cass in Detroit who used to play with Ward & Vokes and tapdanced as he spit tacks to get your half-sheet cards up.

It's a sign of age when you complain things aren't as they used to be. But they really aren't. No more choice of romantic railroad trains. No more ordering of "70 foot baggage cars in the clear."
The camaraderie has gone. The leisurely pace. The time for friendships. The caring. The getting involved when there was trouble.

That part of the magic has disappeared forever. Even the greasepaint and backstage odor have lost their pungency. Lace handker-chief, please. I wanna have a quiet cry. En avant.

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## "TAB FOR STARDOM SID GROSSFELD"

... KUP, Chicago Sun-Times

## SID GROSSFELD HIT IN "ODD COUPLE"

A New Player has entered the list of actors in peripheral theater and he has the appearance of a major talent. He is Sid Grossfeld, who plays the role of "divorced, broke and sloppy" Oscar in Neil Simon's comedy "The Odd Couple" in Candelight Dinner Playhouse.

Grossfeld has been in a number of Second City revues and that is already a recommendation, not only because those grueling shows are a wonderful training ground for an actor, but because he would not have been accepted in the first place unless amply gifted. Grossfeld is a big man, who gives an impression of vitality. Without being moody or self-consciously sensitive, he gives a hint of inner feelings in spite of the outgoing personality.

Grossfeld plays the several moods of Oscar relating them logically to the kind of fellow he is without making him a study in psychological reactions. He is in turn the lonely guy in the dumps, the affable fellow with a new roomate, and the irritated man driven to blow his top.

... ANN BARZEL, Chicago's American Grossfeld in his first full-length acting role—at Second City he did pantomimes and skits—is well cast. Tall, good-looking and booming in voice, you can't miss the idea of how perturbed his newly acquired roommate is making him. He blends well with the cast, never overacting or scene-stealing with aside glances or facial expressions.

... PEGGY CONSTANTINE, Chicago Sun-Times



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### Lola: A Fascinating Baggage

nificent dark eyes, small feet and shapely legs." But, he concluded ungallantly, "We imagine that By this time all Warsaw was maglantly, "We imagine that Mademoiselle Lola would do better on horseback than on the stage." Lola flew off in a huff to Warsaw. Where tottering Prince land sent a government censor to the scene velling "Down with the scene velling the scene velling "Down with the scene velling the scene velling "Down with the scene velling "Down wi land sent a government censor to catch her act and bluenose her out of Warsaw. Tipped off by an admirer, Lola stopped the show when some well-organized hisses broke out. Pointing to the censor sitting in one of the boxes, she denounced him as the villain of the piece and begged the audience for their protection. A bodyguard from the audience escorted her safely back to her hotel.

her act, paid tribute to her "mag- Lola would be a Pole with a hole.

the scene yelling, "Down with the Viceroy! Long live Lola Mon-

shared her nights with a handsome theatre critic named Dujarier until his place, but she was only in time to meet the incoming hearse. of Countess of Landsfeld.

When the censor showed up later with some fuzz, she produced a pistol from her handbag, predicting that the first cop to touch

her out, Ludwig got a good look fence, wielding her whip. Finally, at her and began building her a special palace. She was soon issuing official orders signed "Donna Lola Montez, Mistress of the King."

Jesuit officials at court sent Prince Metternich to her palace to offer her a fortune to breeze. Lola

with Lola's palace. She greeted them on her balcony, champagne in one Cutting out again for Paris, she other. Toasting their health, she hared her nights with a handsome showered them contemptuously with bonbons. The London Times he aws challenged to a duel. Lola praised her for "defying clerical rushed out with her pistol to take reaction." King Ludwig tried to his place, but she was only in respectabilize her with the title

Now 28, she began to think of some arrangement a little more permanent. Clicking her castanets shouting, "Lola and Liberty!"

King Ludwig was forced to agree to her banishment to save his

#### Wed an Annuity

Back in London, now 31, Lola married George Heald, a Cornet in the Life Guards. Ten years her junior, he enjoyed an inherited annuity of \$50,000 a year. "The Lola Montez marriage makes sensation," marveled ola's palace. She greeted them

Outraged religiosos marched on ola's palace. She greeted them mission in the Life Guards.

His outraged aunt hired private eyes to dig into Lola's past, learning that she was only separated. not divorced, from Thomas James. Bobbies swooped down on Lola to bag her for bigamy. Out on \$7,-500 bail, she persuaded her husband to escape with her to Paris.

The furious aunt posted a 300,-000-franc reward for any made-moiselle who could lure Heald away from Lola and bring him back to London. As hundreds of Paris tappins applied war paint to go on the man-hunt for her husband, Lola prudently dragged him off on a zizzag flight around Europe. If he didn't know by then that he had a tigress by the tail, he soon learned.

After losing most of their mon-ey at a gambling casino, Lola held out her hand for more. Outraged by his refusal, she punched him in the nose. "Learn," she said imperiously, "that he who has the honor to accompany Lola must always have money at his command!" When they quarreled over her refusal to return diamond rings sent to her by King Ludwig as a gift, she lost her temper and stabbed him. He finally decided that Auntie was right after all, and returned back to Lon-

His place was taken, in turn, by the Prince of Como, Count Blum, Michel de Coral, Savile Morton, Alexandre Dumas, Eugene Sue and Victor Hugo. Hugo was asked whether it was true that Prince Louis Napoleon was next. "Non-sense!" she laughed. "Louis Napoleon is small change to Lola Montez!"

That was when P. T. Barnum made the scene from America. begging the fabulous Lola to make a personal appearance tour of the United States. "I will have your path garlanded with flowers," he promised, "and your carriage will be drawn by human hands from hotel to theatre!" So at 33, a whole new and equally fantastic career opened for Lola.

But go see "Lola" for yourself

when it opens on Broadway. Music by Lerner and Loewe. Choreography by Jerome Robbins. Produced by David Merrick, Zero Mostel as King Ludwig, Robert Goulet as Heald, Richard Burton as Liszt, and Liz or Zsa Zsa as Lola. I can dream, can't I?

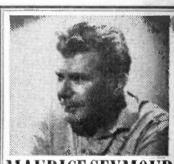
It's really inevitable. Whatever Lola wanted, Lola got. Dead or alive.



Patrice Munse

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them.

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curb?

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five times.

and acne!

for us to negotiate.

we

day but you can fry eggs on our

Hippies are very concerned about Southeast Asia—and anywhere else that grows poppies!

Fear is reading that list of the

10 Richest People in America-

and your bookkeeper is one of

An adult is someone who criti-

cizes kids for trying to avoid

reality-while ordering his third

God isn't dead. He's just waiting

Remember the good old days,

A specialist is a doctor with a

smaller practice but a bigger

I come from a very small town

outside of Boston. This town is so

strangler. We had a nudger!

couldn't

The big thing today is student

demonstrations. If you haven't seen one, it's like Bonnie and Clyde with books!

The average American is some-

one who deplores violence in the streets and has seen "High Noon"

Some people want to lower the voting age to 18 which is kind of

frightening. The next President of

the United States could have three

major problems: Vietnam, inflation

In summing up the world today,

I know a fella who's building an

Pay TV in UK

ark-and no one's laughing!

afford

when civil disobedience was a puppy who couldn't make it to the

#### **OBITUARIES**

for his play "Journey in The Dark,"
died Dec. 27 of complications following a fall in Carmel, Cal. More than 20 of his plays were produced

and he also authored five books. Born in San Francisco, he startproduced in 1923 and ran for more Claudette Colbert.

MARTIN FLAVIN
Martin Flavin, 84, who won the tronaut," "Horizontal Lieutenant"

and his mother.

MAX MILLER

Max Miller, 68, author of the 932 bestseller "I Cover the ed writing in 1905 at the age of 1932 bestseller "I Cover the 22, gave it up for a job as an office Waterfront," died Dec. 27 in La boy, but resumed writing 12 years later. "Children of the Moon" was for two films, one of which starred "Waterfront" than 100 performances. His next was based on a series of his

IN LOVING MEMORY

OF

#### HARRY and ALBERT **VON TILZER**

THE FAMILY

two plays, "Lady of the Rose" and | personal recollections as a re-"Service for Two," were failures. He was the hottest playwright one season with three shows on Broadway, "The Criminal Code, "Broken Dishes" and "Cross Roads." His last Broadway show, "Around the last Broadway show, "Around the Around Me," "The Town with a Corner" in 1936, was unsuccessful. Funny Name" and others.

Flavin also wrote the screenplays "Susan Lennox, Her Fall and Rise" and "Pentitentiary." His first novel, "Mr. Littlejohn," was Ida Barr, 85. vaudeville enter-published in 1940 and a year later tainer, died Dec. 17 in London.

porter for the San Diego Sun.

His books covered a wide range of subject matter. Titles included "The Beginning of a Mortal," "Fog

Survived by his wife.

IN LOVING REMEMBRANCE

#### BETTIE MacDONALD

"ZIEGFELD GIRL"

sic Hall.

and two sisters.

came "Corporal Cat," both of which | During a 70-year career, she be-

were praised.

Survived by a daughter and son.

#### KAREN VERNE

Karen Verne, 49, film-tv actress and wife of James Powers, former DAILY VARIETY staffer, died suddenly in her Hollywood home Dec. 23 following hospitalization earlier in week at Jules Stein Eye Clinic of the UCLA Medical Center.

Berlin-born and member of the Bechstein family, prominent for its musical instruments and concert management, she was a member of Berlin State Theatre before leaving for London, after refusing to sign a loyalty oath to Hitler. Prior to coming to the U.S. in

In Loving Memory

MAUD MARIAN BISHOP EDNA ESMERALDA

1940, she was in a number of British films, and in Hollywood had appeared in such pix as "King's Row." "Seventh Cross," "Ship of Fools" and "Torn Curtain." She starred in Players Ring production of "Diary of Anne Frank" on the Los Angeles stage. Widower and adopted daughter

survive.

#### LEE KRIEGER

Lee Krieger, 48, stage and screen actor, died at his Van Nuys, Calif. home Dec. Prior to going to Hollywood, he was on the

In Loving Memory

Mabel Esmeralda EDNA ESMERALDA

Broadway stage, appearing in such plays as "Mister Roberts," "Along Fifth Avenue" and "Viva Madison Avenue." He also toured the country as "Stewpot" in the na-tional company of "Mister Rob-erts."

Since his arrival in Hollywood in the early 1960s, he did both film and tv work. Krieger frequently was in such teleseries as "Big Valley," "Gunsmoke," "Get Smart," "Andy Griffith Show" and "The FBI." Among his motion pix were "Period of Adjustment," Won't say what my wife does all

and Men on Bering Sea," "Mexico

IDA BARR

came a star of Edwardian music hall. Through her association with

she brought back from an Ameri-

can tour and later sang to King

Edward VII, she was billed as the woman who brought ragtime to

At 80, she made a comeback at

charity concert to mark the clos-

ing of London's Metropolitan Mu-

CY BORUS

Cy Borus, 61, associated with Allied Artists both in N.Y. and

Hollywood for 25 years, died of

heart attack in Hollywood, Dec.

17. He was in the Gotham office

for 15 years and on the coast for

10, where he was in the contract

company when Steve Broidy bowed

Surviving are his wife, a son,

ALVIE MADDOX

Alvie Maddox, 34, a circus ring-master who previously had been

Kokomo the Clown, along with his

five-year old daughter Lori, were

killed during the collapse of the Pt. Pleasant (Va.) Bridge Dec. 15.

He had appeared in Alexander H.

Cohen's "The Littlest Circus" on

**Current Comedy** 

Continued from page 4

is anyone who stays overnight.

Won't say how insecure people

added two more numbers! Then

atheists. You dial a number and

aspirin!

for several Shrine Circuses.
He's survived by his parents.

for playdates. He left the

Oh, You Beautiful Doll," a song

Continued from page 3 🖛 okay to the "national release" of

pay tv. Rather it is felt that it will opt for a "second stage" trial, that is, a wider trial utilizing more areas of London in order to determine the finer preferences of audiences. On the trial at the moment, division of taste is about stage crew of a show, rushing off equally split between the sophisticated and the blood-and-thunder.

A more widely based experiment

#### Watchful Waiting

in public taste.

But Pay-TV Ltd. is not likely to undertake a widening of the experiment unless it gets some indication from the government as to the future of the service. If, in the next few months, the govern-ment says it is not against the concept of tollvision, the Pay-TV operation may well jack up its trial operation to breakeven proportions, i.e., developing the service so that enough can be taken in at the home boxoffice to forestall further losses.

On the eventual greenlight for feevee, it is expected that the government will appoint five contractors in different areas of the U.K. which are substantially wired up. In this way it is expected that thoughts of monopoly will not be applicable but, at the same time, a network can be formed as and when necessary. It is known that elements other than Pay-TV are interested in moving into the toll scene, though the pioneering company has the choicest of areas, namely, 14 London boroughs.

#### A Feevee Authority

Broadway and had been ringmaster It's commonly felt that if the paysee operation is approved and spread to national scope, the government will create a new broaddown to the draft board and takes off all his clothes except for a striped bowtie—and I'll show you a striped dowlet.

But those in- a star to work if he's not up to Civils in less off a half-dozen characters.

Night clubs called for night-go on," but dissents from forcing gowns in St. Tropez this summer. exhibitors who still see pay tv as goers. striped bowtie—and I'll show you a areas it touches. But those innude dude!

It's fascinating listening to all that the home bijou for films has observers and authorities areas it ouches. But those ina star to work if he's not up to Girls in long lace lingerie soaked it. "It's ridiculous to expect a perthat the home bijou for films has observers and authorities only a marginal effect on theatre for three hours." he says. Alling to get the "nuder than nude look." attendances. They feel, after extensive and consistent research, that they are tapping "lost" the deep blue sea. The star acts in the cool night air. coming back from Hanoi. There's a difference you know. An obthat they are tapping "lost" the deep blue sea. The star acts in the cool night air. cinema audiences — people who still like features, but who will is urging me to make him work. not go out to see them.

The star acts in the cool night air. One couple wore pajamas, but is urging me to make him work. It's a tricky situation."

The star acts in the cool night air. One couple wore pajamas, but is urging me to make him work. It's a tricky situation." server is a person who goes to North Vietnam—and an authority The world has so many problems, if Moses had come down from Mt. Sinai today—the two tablets he carried would be

### From Porter To Producer

Continued from page 3 =

in speakeasies and often at the Gilbert was called in. He admin-Palace. He worked by night, of By day, he was attending N.Y. Medical College. He shaved things so close that he often showed up for anatomy class still wearing his working tuxedo.

"Jimmy (Durante) got me started," he recalls. "He paid my way through medical school, and helped me keep at it. I'd study on our breaks, and sometimes I'd leave my notes in the sheet music. He got a big laugh out of that."

He graduated in 1930 and hung out his shingle at the Peerless Hotel on West 45th St., then a popular theatrical hostelry. Durante, appearing in "Jumbo" at the nearby Hipprodome at the time, persuaded him to look after ailing entertainers on a steady basis. That's how it all began.

The doc soon began looking after the patrons of several legit theatres on a regular basis. In the late 1930s, he became official physician for all the Shubert houses, and since then he's covered the whole legit field. The hotels, filmhouses, etc., came later.

#### Staff of 12

Today, the operation has expanded somewhat from the original oneroom in the Peerless with his wife, Anne, as secretary, Dr. Gilbert is still at the Peerless, since the theatre district hasn't moved, but his one room is now an eight-room clinic, with a staff of a dozen assistants—all licensed physicians, of course-on call 24 hours a day.

Dr. Gilbert's professional attentions are reserved equally for patrons and professionals, or, as he puts it, "From producers to the public to the porters." A typical day might find him or, more likely, now that his show has apparently settled down for a long run. one of his assistants) giving flu shots to the entire cast and backto a hotel room to care for an ailing guest, then attending a first night only to be called to the rear might determine more refinements of the theatre to treat another member of the audience.

Professionally, musicals give him the most business, since the tuners involve more sudden movement and exertion. Sprained ankles and bad bruises are commonplace, and broken bones not infrequent.

He also supervises the staging of scenes in legit shows which require medical knowledge, e.g. injections, and examines performers for insurance purposes.

About a half dozen times a year he is required to pronounce a patron dead in a theatre, usually from heart attack, and this calls for tactful handling, lest the spectators in the immediate vicinity of the deceased become hysterical. More often than not, the show continues while the body is removed.

Booze, Fore & Aft

The most common malady among Broadway playgoers, Dr. Gilbert has found, is pre-show alcoholic overindulgence, which sometimes results in unruliness to the point where physical ejection is called for, and in violent illness.

Speaking of the grape, the Doc says actors are no longer the legendary elbowbenders they are reputed to be, although the charge once had basis in fact. As a close observer of the profession for all those years, he says actors are more responsible than ever before. casting authority to administer the service. Probably one of the payment from thesps was a somethe service. Probably one of the toughest battles that authority would have to fight is against the payment from thesps was a sometime thing. last year the only stiffos he suffered were from play-

The point is likely to remain academic until the government makes up its mind one way or the other.

Particularly tricky was the time outcome in the new fashion for men. Chic.

The favorite new called the Arab etreat, scribed an "un jerk Chic. grasping at the chance, giving a Nasser." N.Y. Publicity Library spot- knockout performance and captivatin special exhibit which is on view through June 1. His "Buried Alive," written in 1913, will be seen as a Broadway musical, "Marto a saloon and fueled up. He arrived, minutes before the curtain, in a state of total inebriation. Dr. | who," asked the chief disor-ganizer, "would ever want to leave St. Tropez?" ou! seen as a Broadway musical, "Mar-won't say what my wife does all ried Alive," later in January. rived, minutes before the curtain, in a state of total inebriation. Dr.

istrated various sobriety-inducing measures, which were successful enough to get the souse onstage and able to mumble his lines. Things went well enough until the final scene, which called for the unsober actor to lie abed. He did the obvious thing, i.e. dozed off. To awaken him, the doc prescribed sharp pinches applied to the aft portion of his anatomy.

The show biz physician, trim at 63. says he has no plans to retire. As for his successor, he has no idea what will happen when he quits. He notes with pride that his setup is unique.

#### Frantic Antics

Continued from page 3

oldsters so named because they commute regularly between the bouncing Germain-des-Pres quarter of Paris' Left Bank and booming St. Tropez on the French Riviera.

One clan was kind enough to invite me along on its "rigorously disorganized tour to St. Trop!" The pilgrimage began in the bar of the Blue Train at 9 p.m. with four hours of smoked salmon, caviar, whisky, champagne and Zizi Jeanmaire as a chaser.

At 1 a.m., everybody tried to draw lots for "couchettes" in the private sleeping car. But both train and passengers were tootling so fast around the curves that even the lottery winners lost their tickets and fell into whatever compartment happened to be friendly.

Eight red Peugeot 204 convertibles met the train next morning in the Riviera sun. These cars, designed for two passengers, can hold four in a cuddle. Saints being what they are, six piled into each Peugeot.

Many got out at the port of St. Tropez to hitch free space aboard the millionaire yachts. The rest had their own money and checked into the Bybles, a new Arabian super-palace built by Prosper Gay-Para when he got tired of living next door to de Gaulle in Paris.

"This is an anti-hotel, a simple place that people can call home," said Mr. Gay-Para, showing off his solid gold statue, hashish salon, swimming pool with night club and such rare inmates as Darryl Za-nuck, Julie Andrews, Genevieve Fath and Sophie Litvak.

In the diningroom, which hangs its Persian rug on the ceiling so that guests cannot spill food on it, Zanuck was encouraging a pretty blonde to try an Arab dish. She hedged at "couscous."

"That sounds like something vul-gar to me," she said.

Some of the saints went to Mic Mac. a fashion boutique that is Gunther Sachs' plaything when B. B. is out of town, to buy "the latest indecencies.

Mao's writings were no longer being carried for shock appeal. Beach reading for summer 1967 is "The Love Book."

Mao cannot hold the Kandel Lenore." punned singer Denise Doris. "My English, she is better ameliorating from my new reading, no?"

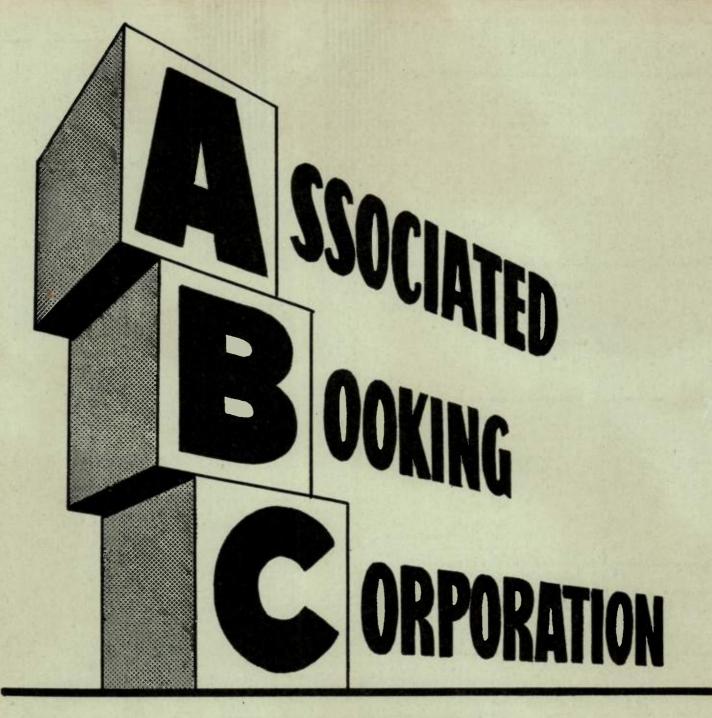
Supper was in the back room of the Cafe des Arts. Françoise Sagan did not seem to approve of an actress in Zanuck's dinner party

"She is fofolle but not very fut-fut." explained Mle. Sagan, who is completing a novel about Hollywood in which she will gleefully kiss off a half-dozen characters.

the bottoms in the new bare-bosom

The favorite new dance was called the Arab etreat, and was de-

Next day I discovered that my



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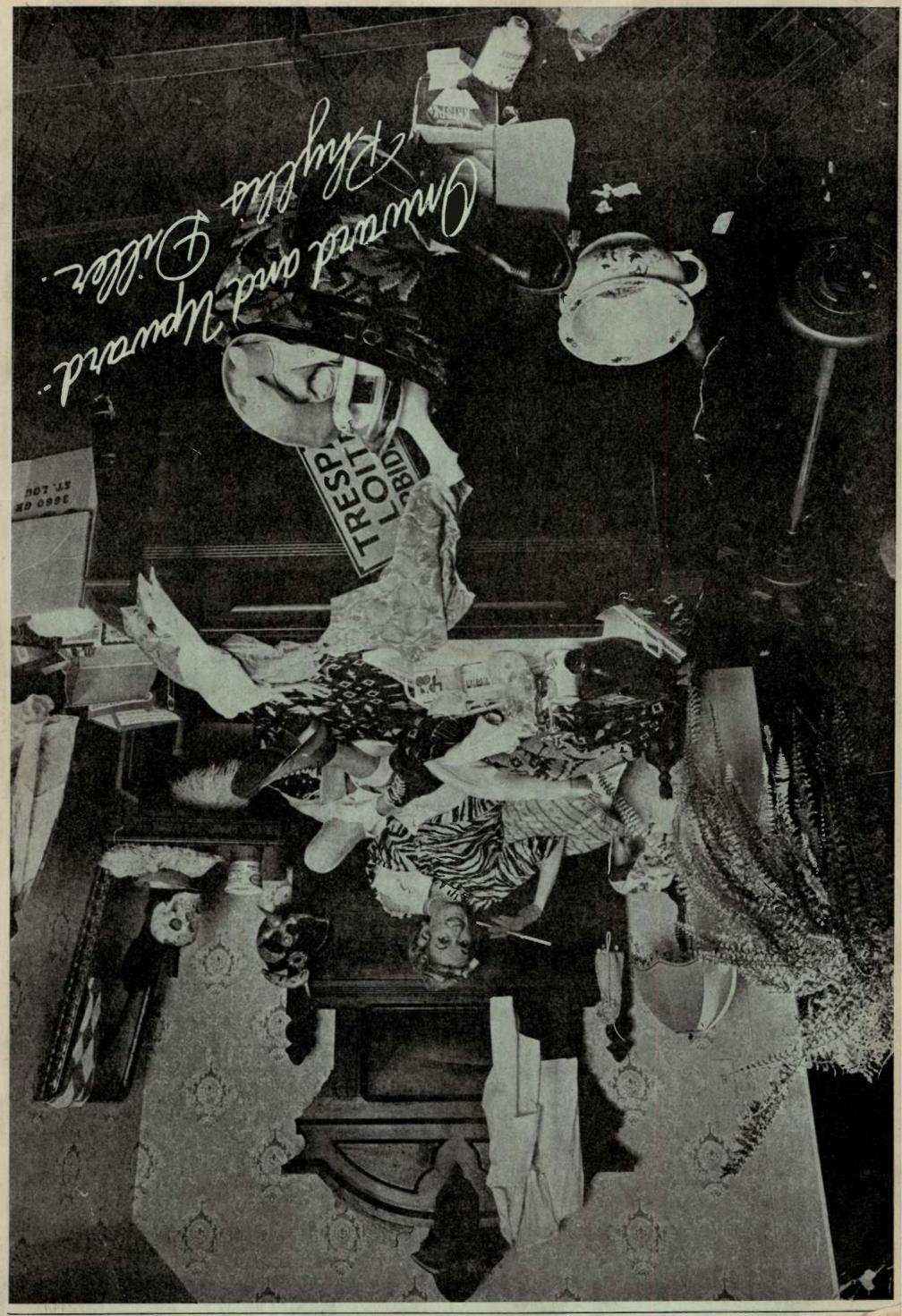
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