

**64th ANNIVERSARY EDITION**

# VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y. 10036, by Variety, Inc. Annual subscription, \$20. Single copies, 50 cents.  
Second Class Postage Paid at New York, N.Y., and at Additional Mailing Offices.  
© COPYRIGHT, 1970, BY VARIETY, INC., ALL RIGHTS RESERVED

*Abrams*  
#1.00

Vol. 257 No. 8

NEW YORK, WEDNESDAY, JANUARY 7, 1970

PRICE ~~50 CENTS~~ \$1.00

**National General  
Corporation**



**Leisure Time  
Financial Services**

Serving people  
with fine performance  
the world over.



NEW YORK  
BEVERLY HILLS  
CHICAGO  
LONDON  
ROME  
PARIS  
MADRID  
MUNICH

**WILLIAM MORRIS AGENCY, INC.**



The  
Agency  
Of  
The  
Entertainment  
World



# VARIETY

Vol. 257 No. 8

NEW YORK, WEDNESDAY, JANUARY 7, 1970

PRICE 50 CENTS

## B.O. DICTATORSHIP BY YOUTH

### TV Behind Prison Walls Keeps Cons Au Courant; 'FBI' OK, 'Mod' a Farce

By ROBERT E. GREEN

Leavenworth, Kan. Television for prison inmates is relatively new. It brings entertainment to men who once huddled in their cells at night waiting for the lights to be turned off. Most penal institutions now provide television, but the viewing habits of the inmates and what they prefer in programming has never been included in public polls.

Making television available for about 2,000 men rather than a privileged few was a problem, solving it brought about major change in recreation routine. Instead of locking men in their cells after the evening meal until morning, the prisoners now have a choice. They can view early evening television in an area set aside.

Furthermore, the media has turned out to be a useful disciplinary measure. Instead of harsh punishment for minor violations (Continued on page 64)

### Swinging Tokyo Where Checks Are Inscrutably High

By CONNIE SOLOYANIS

Tokyo. Tokyo is a fun town boasting the most plentiful nightlife anywhere which can also be the most expensive anywhere as well.

It doesn't take too long, nor too much indulging, to run up a whopping bill. A two-hour session of sipping (as opposed to the American gulping or chug-a-lug) and chatting with a hostess or two while being plied with exotic "charms" can cost over 100 bucks, American. And without a floorshow or any "special service."

The "charms" are the Japanese version of peanuts, olives or chips, which translate into paperthin slices of seaweed (rather salty, as one may expect), plum-dyed shav-

### Minis, Rock, Strippers All Part of Surprises In the Czech Capital

By HAROLD MYERS

Prague. First impressions can be so startling—and so accurate. The first thing that caught the eye on arrival at Prague Airport was a mini-skirted flower-seller, whose hemline would attract more than a second look in swinging London. And as one absorbed the scene, the sounds of current Western pop music came gently across the loud-speaker system.

This could have been any air- (Continued on page 36)

### KIDS AS TALENT AND CONSUMERS

By ABEL GREEN

Cole Porter's "Anything Goes" might well have been the theme song of the Sexational Sixties. What leavening the 1970s may bring is conjectural. In 1969 it was the Moonwalk, the Mets and the Moratorium. But basically the generation gap and sex license were pulling old criteria apart.

Events polarized the aggressive, with it, "now," young filmmakers versus "traditional" Hollywood—and Hollywood was the loser, as of 1969.

Off-Broadway versus the traditional Broadway legit also seemed stacked against Broadway.

For the last 15 years youth has (Continued on page 38)

### Word-of-Mouth and Producer's Guts Can Best Any Captious Drama Critic

By CLIVE BARNES

#### The Day Cape Cod Went Wild Over a 'G' Movie

By ART BUCHWALD

One of the problems of taking children on vacation is that there is nothing to do with them in the evenings. There is one movie house in our town on Cape Cod, and it shows a different film every night. Unfortunately, none of the children had been able to go because every film that they've shown has been graded by the Valenti code as "M" for mature audience only, "R" for restricted audiences only, or "X" which means you have

(Continued on page 48)

When VARIETY asks you to write something for its Anniversary issue it is both a privilege and an opportunity. Here is a blank space the editor has asked me to fill.

What can I tell you? Say I said that my business with the New York theatre would not be finished until I had kicked out an elegantly plump midwestern posterior from Broadway, way back to St. Louis? Peace, David—I didn't mean it, the first place, and the editors of VARIETY wrote it in themselves—believe me, they are just like Esquire, in the second.)

Or perhaps I could write about the man, the author of one of the more spectacular non-best-sellers of the year, who accused me, so far as I could tell, of being anti-American (and I ask you, who could be more American than an Anglo-Irish-Jewish immigrant?), anti-theatre and pro-homosexual. I (Continued on page 46)

### 1 Theatre Patron Who'd Rather Not Get So Involved

By HAROLD FLENDER

I swear if the theatre doesn't leave me alone, I'm going to leave it alone. And for good.

I'm tired of actors pulling me on stage to dance with them ("Your Own Thing"), sitting on my lap and caressing me ("Dionysian 69"), screaming at me to love them ("The Concept"), climbing over me to get to the stage ("Hair").

Time was when you could go to the theatre to relax. You got such inner happiness watching Eugene O'Neill's tormented souls because you knew it was all happening to them, not you. You could sit in the shadowed safety of your seat know-

(Continued on page 62)

### When Fitzgerald, Lewis, Faulkner Acted as If Slumming in H'wood

By BOB THOMAS

Hollywood. Here in Hollywood, the novelist's lot has never been a happy one.

That has been proven over and over again throughout Hollywood's history, and many of the great names of recent American literature bear the scars of their service in the studios.

I have come across several of them in my researches for the three biographies I have written about film moguls. For "King Cohn," I learned that James Jones spent some time at Columbia (Continued on page 36)

## Starlite 3

30 SELECTED FEATURES  
(19 in Color) including:



## Starlite 4

30 SELECTED FEATURES  
(16 in Color) including:



NEVER ON NETWORK TELEVISION

## WARNER BROS. TELEVISION

NEW YORK • CHICAGO • DALLAS • LOS ANGELES



## Lee Shubert, Wherever You Are, Come Back & Bring Joe Leblang With You

By JERRY STAGG

In those bad cold days of the Great Depression, it wasn't the people who were turned off, but the economy? In the sad old 1936, when FDR was running for only the second time, a 2c.-plain cost a penny. You didn't need an "exact fare" for a bus or a token for a subway. All you needed was a nickel. Cab fares were 15-and-5, cabdriver was grateful for a tip, no one had invented the Off-Duty sign, and a taxi would take you anywhere—even Brooklyn.

Colleges were unguarded, and students didn't picket; they went to something called classes. Policemen could be found walking a beat, twirling a club, not swinging it. And they directed traffic—and the Chevy or the Plymouth they were directing cost about \$650.

Drug addiction belonged to Sax Rohmer, and people used to go for walks at night! Broadway had theatres, not peepshows, and on the side streets, theatres had lights, their marquees had names on them, and inside, casts were working, mostly clothed.

Yet, this was the time of breadlines and soup kitchens, of the WPA and mass unemployment. It was the time of the nearly invisible dollar, when money was so tight even Billy Rose wasn't rich.

And the theatre, that year of 1936, was reeling under a multiple onslaught. The talking picture was still young, and theatre operators

(Continued on page 27)

## Through History In Song & Dance

By STANLEY GREEN

"Coco" is Coco Chanel, "Jimmy" is Jimmy Walker, and you can still catch Cervantes in "Man of La Mancha," and such founding fathers as John Adams, Benjamin Franklin and Thomas Jefferson cavorting in "1776." In the wings are possible legituners based on the lives of W. C. Fields, Al Jolson, Edith Piaf, Napoleon, and the brothers Shubert, Marx and Rothschild.

A new trend? Hardly. Musicals have long been receptive to song-and-dance fables based on the exploits of real people, living or dead, specified or suggested. As a rule, though, they've been either political leaders, performers or composers. Jimmy Walker, of course, fits into the first category and might even get by in the second and third (though not a composer, he was a pretty fair lyric writer having penned "Will You Love Me in December as You Do

(Continued on page 46)

## Napoleon's 200th Anni In '69, But DeGaulle Flunked

By TRUDY GOTH

Corsica.

Not only in France—also on the islands of Corsica, Elba and St. Helena—the 1969 Napoleon bicentennial was a splashy official event. The Ministry of Tourism everywhere started an "Operation Napoleon"—which was mainly to boost local tourism on the islands where "The Little Corporal" was born, first exiled and finally died.

Maurice Lambert, prefect of Corsica, arranged several celebrations of which the climax was on the Emperor's birthday (Aug. 15) including a "sound-and-light-show," a supper at the Emperor's camp and a costume ball (Napoleonic, of course). At a spectacular auction sale souvenirs were sold at fantastic prices such as an original hat for close to \$30,000 (original cost to Nappy about \$15) and a piece of his coffin for a bargain price (\$240). All of this should have been attended by Gen-

(Continued on page 48)

## Fame At Last Although It Took French 30 Years To Honor Bearded Lady

By MARY BLUME

(Int'l Herald Tribune)

Paris.

The tiny town of Thaon-les-Vosges in Lorraine has just opened a museum to honor its leading and only show business celebrity, Clementine Delait.

Mme. Delait was a devoted wife and mother, a skilled needlewoman plumply attractive in the turn-of-the-century style. She died just 30 years ago and has been almost forgotten, which is surprising for in her day Clementine Delait was the most illustrious and celebrated bearded lady in France.

Charles Grossier, now 90, has

(Continued on page 48)



ZACK NORMAN

Everyone keeps asking me "WHICH WAY DO YOU DIG?" My answer is always the same, "I dig VARIETY." HAPPY ANNIVERSARY.

## Paris Tolerates Sex Only When It's From O'seas

By HERBERT R. LOTTMAN

Paris.

"Boys in the Band" is done here in a grand boulevard house which is very much on-Broadway, as it usually hosts more top-heavy productions which go with the ornate interior decor of the theatre. The audience was the kind that shocks easily and giggles came quick that evening, but then one noticed there wasn't very much for a Frenchman to worry about. The scene was New York, the characters all had American names.

The play's adapter, a U.S.-based Frenchman named Bernard Giquel, had told a radio interviewer that the producers had thought about changing the locale to France, but the final decision was to keep it all very remote and foreign. That way it would go down easier with a French audience, which wasn't used to that kind of shock. The precautions didn't help with the critics. (One daily said the play

(Continued on page 36)

## The 64th Anniversary Question

With this, the 64th Anniversary Edition of *VARIETY*, the sexplicit '60s pose many questions for the '70s. Some of these questions are predictable. Most are intangible. Some may be insoluble. Many are holdovers.

Show business, in its transition from confined projection into the broad media, parallels the projection of the world around us by this same conveyor. The entertainment thrust usually aims at the lighter touch but such satire, wit and humor never obliterate the fundamental seriousness of the domestic and global moods and woes.

To what degree there will be a leavening of these circumstances in the '70s obviously focuses on the strife in the Far East, Middle East and domestic fronts.

This electronic age of show business has made for modern miracles in the immediate transmission of good news and bad. Specifically, television has been the key carrier. Its potency has sparked much concern in high political places. Moscow and Madrid and Cairo control it. Paris under DeGaulle tried to. Now echoes are being heard in Washington.

On the nitty-gritty side of the business of entertainment, the leisure time horizons and the "now" production values are in ambivalent accord. The future, with its sophisticated electronic gadgets (tapes, cassettes, home vidtape, etc.) are keyed to the prospectively shortened work week and the expanded leisure time potentials. The "now" values have seen Hollywood digesting costly celluloid, ditto expensive stage productions, while the immediate "now" film and stage entrepreneurs have cashed in prodigiously.

The 64th Anniversary question for *VARIETY* is to maintain its objective stance on the passing show business scene, interpreting concurrent values against the canvas of recent happenings, but with a visionary eye on the immediate future horizons. A capacity to assess future tastes has always been the showman's challenge. It is no less true of a trade paper like *VARIETY* to show some evidence of prescience. But, fundamentally, like the "now" events, the true barometer is to tell it like it is. Now.

## Yanks in London And Other Pix Locales: Expatriate Touters

By HALSEY RAINES

London.

By now umpteen scores of American touters and film showmen have moved into London, some for brief, some for relatively indefinite sojourns. London, of course, was at one point secondary to Paris as a European headquarters for U.S. film distribution. Meanwhile in recent years the

(Continued on page 36)

## Fake Film Jewels Pretty Expensive

By KAY CAMPBELL

Hollywood.

One woman in Hollywood owns more jewels than anyone else. She is Joan Joseff, who supplies more than 90% of the screen's glitter, most of it frankly phony, but it has garnered more space in periodicals, ranging from *Fortune* to fan mags and foreign publications, than many of the stars it enhanced, and has dazzled its way into posterity through the late, late shows on tv.

About \$30,000 of her "\$30,000,-000 collection" is real, but the designing greats of wardrobe departments—Adrian, Travis Banton, Edith Head, Walter Plunkett, Renie, Travilla, Eddie Stevenson and Jean Louis among others—created the fake baubles. Some are copies of heirlooms. And many of the phonies were copied with real gems in place of paste. Joan Crawford, for example, ordered a serpent bracelet, designed by

(Continued on page 32)

## The By-Liners In This Issue

Dora Albert	5
Jack Agnew	78
Jules Archer	111
Art Arthur	14
Sam Askinazy	109
Sergio Augusto	109
Paul R. Bartlett	69
Ted Baldwin	34
Clive Barnes	3
Claude Binyon	30
Mary Blume	4
Rev. Malcolm Boyd	30

Alan Brock	173
Art Buchwald	3
Eugene Burr	170
Kay Campbell	4
Carroll Carroll	69
Bennett A. Cerf	30
John Chapman	171
Tony Conway	150
Helen Colton	67
David Croninger	79
Rev. John M. Culkin	8
Stanton Delaplane	150
John E. DiMeglio	153
Howard Dietz	30
Robert Downing	168
D. G. Dubbelt	169
Domingo di Nubila	112
George Eells	154
Morris L. Ernst	10
Peter Evans	14
Jay Faggen	7
Finis Farr	6
Irvin Feld	153
Andrew W. Filson	7
Hy Gardner	45
Fradley Garner	28
Don Carle Gillette	43
Jackie Gleason	72
Harry Golden	171
Ralph Goodman	78
Sheilah Graham	8
Stanley Green	4
Robert E. Green	3
Stanley Hagendorf	6
Arnold Hanson	109
Rev. Gilbert V. Hartke	171
Hal Harrison	112
Peter Lind Hayes	14
Stockton Helffrich	72
Harry Herschfeld	7
Sol Jacobson	173
M. A. Khan	110

Ade Kahn	34
Jackie Kannon	150
Wolfe Kaufman	168
Arthur Kober	172
John Lehr	172
Evelyn Levison	68
Herbert R. Lottman	4
Ted Mack	78
George H. Maines	43
George Marton	25
Prof. John McCabe	8
Norton Mockridge	151
Art Moger	9
Keith H. Moremon	45
Harold Myers	3
Paul Myer	170
Clyde North	134
Dr. Lee Norvelle	170
Harry Odell	112
Robert Orben	23
Ben Pearson	8
Eugene Picker	5
Mrs. Harriet F. Pilpel (& Kenneth P. Norwick)	34
Aaron Pines	76
Henry G. Plitt	68
Gerald Pratley	23
Harry E. Purvis	30
Alf Racketts	134
Halsey Raines	4
Sam Rosey	134
Stanley Rothenberg	9
Ray Russell	172
George Schick	112
David Schoenbrun	28
Ray Seery	9
John J. Sheehan	23
Louis M. Simon	174
H. Allen Smith	28
Richard Souyoul	22
Paul D. Springer	43
Jerry Stagg	4
Paul Steiner	150
Alfred Stern	151
George Tashman	66
Bob Thomas	3
Dale Turnbull	6
Jack A. Valentl	5
Vincent T. Wasilewski	66
Herman G. Weinberg	34
Peggy Wood	169
Joseph S. Wright	68
Irving Zeidman	149
Maurice Zolotow	152

### Early Press Time

This 64th Anniversary Number went to press several days ahead of the normal Tuesday deadline, due to the size of the paper.

Certain news departments are combined and certain other departments are omitted for this week only.

**VARIETY**

### Subscription Order Form

Enclosed find check for \$.....

Please send *VARIETY* for ☐ One Year ☐ Two Years ☐ Three Years

To..... (Please Print Name)

Firm Name..... Title.....

Street.....

City..... State..... Zip Code.....

### Regular Subscription Rates

One Year—\$20.00 Two Years—\$37.50

Three Years—\$50.00

Canada and Foreign—\$2 Additional Per Year

**VARIETY** Inc.

154 West 46th Street

New York, N. Y. 10036

**VARIETY**

Trade Mark Registered

FOUNDED 1905

By SIME SILVERMAN

Published Weekly by *VARIETY*, INC.  
Syd Silverman, President  
154 W. 46th St., New York, N.Y. 10036  
(212) JUdson 2-2700

Hollywood, Calif., 90028

6404 Sunset Boulevard

(213) HOLLYWOOD 9-1141

Washington, D. C., 20004

784 National Press Building

(202) STERLING 3-5445

Chicago, Ill., 60611

400 N. Michigan Ave.

(312) DELaware 7-4984

London S.W. 1

49 St. James's Street, Piccadilly

HYde Park 4561

### SUBSCRIPTION

Annual \$20 Foreign \$22

Single copies 50 Cents

ABEL GREEN, Editor

Vol. 257 No. 8

Foreign	109
Legit	168
Music	132
Obits	47
Pictures	5
Radio	65
Television	65
Vaude	149

### DAILY VARIETY

(Published in Hollywood by

Daily Variety, Ltd.)

\$20 a Year \$25 Foreign



# A HIGHER REGARD FOR QUALITY

## Sister Fan Mags Bare Fangs in Fight To Scoop Each Other on Latest Tidbit

By DORA ALBERT

Hollywood. There always has been intense competition among the fan magazines published by different publishing houses; however, today, explosive competition also exists among the fan magazines which have the same publisher. Anyone who assumes that because Photoplay is published by the same firm, Macfadden-Bartell, that publishes Motion Picture Magazine, Silver Screen, Screenland, TV Radio Mirror and Inside TV, all these editors work in close cooperation with each other is simply dreaming.

True, Silver Screen and Screenland, both edited by Micki Siegel, are not competitive with each other, any more than TV Radio Mirror and Inside TV under David Ragan's editorship are competitive. But the competition between Photoplay and Motion Picture Magazine is intense. And at Sterling Group Inc., where the atmosphere was once free and easy and very friendly, each editor of their five or six magazines is now strictly on his or her own, vying with the others for the biggest sales.

About four years ago, when this writer visited New York, there was much more camaraderie among the different editors for the same house than there is today. Now that feeling of friendship on a business level has virtually disappeared, which seems to be a deliberate creation of the publishers or editorial directors. Suppose an exciting rumor hits Hollywood—that some big star is about to get married, divorced or have a baby. An editor hears it and goes after it. Editors who didn't hear of it may be called on the carpet. Most startling decision of Motion Picture Magazine to publish the most discussed fan magazine story of the year—a very explicit account by a young female written of her romance with a top Hollywood actor.

Whatever her motive may have been, the publication of her article in one of the top movie magazines was evidence of the extent to which competitiveness is driving editors in their search for exciting stories. Still debatable is the extent to which such disclosures build circulation. At most of the big publishing houses where several fan books are published, conferences are held at least monthly to determine which magazine sold best and what coverlines or covers contributed to those sales.

State of Grace. As one editor remarked, "We're in a state of grace this month. Our sales have been excellent." But conferences at which some editors are lauded and others criticized can have the deleterious effect of the old style steak-and-beans dinners. Some corporations hold special dinners for their salesmen—the top salesmen get the steak, while the salesmen who didn't meet quotas are served humiliating beans. Although the writer knows of no publishing house that does this, being compared with a more successful editor in your own firm might have the same effect. Then, too, in an atmosphere of intense competition, immediate month-to-month sales may become the main goal of editors.

Why do publishers encourage such intense competition between different editors in the same firm? Probably for the same reason the old MCA agency, in the days when it was a flourishing entity, used to follow a similar policy. They wanted to keep their executives on their toes. And publishers, knowing how fearful the competition is with other publishers, deliberately promote competitiveness. Fighting among themselves for scoops, the editors may be better equipped to meet outside competition. That must be the reasoning of the astute men who guide the destinies of several magazines.

And don't make any mistake about it. Competition among the

different publishers is more intense than ever. With fewer newsstands and higher postal rates, it becomes more and more difficult to run any magazines profitably; as fan magazines proliferate, the competition for newsstand sales grows and grows and grows.

Other Values. The danger is that if the immediate month to month sale is so important, other values may be lost sight of.

When magazines compete too intensely, vying with each other to see who can use the most provocative coverlines, the writer is the one usually caught in the middle. Though the writer rarely knows what a coverline is going to be, he is usually the first one blamed if a sensational coverline appears over his innocuous story. Sensational coverlines sometimes cut off the finest writers from the source of their material. When a star feels badly treated, he rarely has the sense to say, "I'll never give another interview to Such and Such a magazine"—he often extends his ban to the entire field of fan magazines.

Occasionally, an up-and-coming star is so hurt by a sensational title that he refuses to see any fan magazine writers after that. And yet any press agent who knows his magazines knows that the fan books have done more to build up young stars than any other magazines. Statistically, research has shown that the fan books influence moviegoing more than any other magazines do.

Sensationalism seems to be the order of the day—in movie ads, movies, books, plays, consumer magazines, and the titles in fan books. Will the situation ever change? Possibly the competitiveness among the movie and tv books may eventually reverse the cycle. Just as a Disney picture like "The Love Bug" outgrosses some of the pornographic and semi-pornographic films, so a clean magazine with upbeat titles may lead the way to a reversal of the trend. Already Modern Screen, one of the top fan books, tends to run less sensational titles than some of its rivals.

## PRINT SPRUNG, 'VIXEN' SUING FLA. SHERIFF; SEZ LAW FRACTURED

Jacksonville, Fla. Earlier, the chief law enforcement officers of Duval County (Jacksonville) were the plaintiffs in a case against Russ Meyer's "Vixen." Now they're the defendants.

The film was seized Oct. 3 by Sheriff Dale Carson on orders from State Attorney T. Edward Austin at Jacksonville's Five Points Theatre, a deluxe first-run hardtop.

U.S. District Judge William A. MacRae, however, ordered the return of the print to theatre owner Sheldon Mandell and further told police not to interfere with its showing until the question of its obscenity was heard in court.

Moving first, however, Russ Meyer and Eve Productions, and Atlanta distributor Jack Vaughn, have, through respective attorneys, requested that a three-judge Federal court review the constitutionality of the state's obscenity law. Hence became plaintiffs.

They ask that the defendants, Sheriff Carson and attorney Austin, be enjoined from enforcing the specific section of the obscenity law involved. In addition, they ask that the panel maintain jurisdiction in the case and declare the film not obscene.

Finally, they ask in excess of \$10,000 in damages.

The suit claims constitutionally guaranteed speedy hearings in the state courts are impossible to obtain and that the state's action against distributors denies freedom of speech and expression.

## COMMUNITY SETS ITS STANDARDS

By JACK VALENTI

Washington. Perhaps youth has a point in suggesting that life doesn't begin but ends at 50, if not 30 or 40. Pitkin, who created a flourishing literary career by embellishing the joys of living beginning with the fifth decade of man, remains a hero today only to frustrated and puzzled parents.

The difference between Marcuse, reigning if fading faddist of the young, and Pitkin, dimming consoler of the middle years, is the difference between the Great Chicago Disorder of 1968 and the Panty Raids of the academic days of the parental generation.

There is little doubt that youth dominates the current scene in almost all its aspects, from the home to hippydom, from the campus to the streets. The concern with youth and youth's concern with the future are the cutting edges which have ripped great tears in the social fabric of America and the world.

No institution, scarcely a value or a belief, have remained untouched, have not in some way been affected or eroded by the social revolution still surging in force.

We see it and feel it and are made uncertain by it in our own realm of the motion picture.

Who in the business needs to be reminded that 65% of today's audience is 24 years old and under? Or that those over 40 buy only 14% of admission tickets?

If Pitkin and Marcuse measure the distance between the young of the preceding generation and the young of today, then the film is also a yardstick of impressive significance. Compare "The Graduate," "Alice's Restaurant," "Bonnie and Clyde," "Midnight Cowboy with "Kentucky," "Captains Courageous," "The Great Ziegfeld," and "Cavalcade."

Mirrors The Times. A measuring rod is not a bridge and perhaps what we need most today is a bridge that will enable the young and the not-so-young to walk from the sides out into the middle, to meet, talk, and try to understand what the other is saying and striving for.

The difference between the films which the young today embrace and the films which parents and grandparents remember from their youth reflects the pace and distance of the social changes which have occurred in the country. And the difference reflects also the magnitude of a problem which confronts us in the film business.

A film which the young, with emergent new ideas on culture, mores, manners and morals, find completely inoffensive may appear to oldsters to be totally debased. The oldsters propose a remedy—the law. But that's not a remedy—it's a disease.

It is absurd, really, to put the judgment of creative works in the all-powerful hands of one man or a group of men. Personal opinion plays such a high role in the recording of taste that it is impossible for a small group to classify a work of art for their peers and make it the final measure. When it comes to judging what is socially permissible, Justice Potter Stewart of the U.S. Supreme Court put it in somewhat unjudicial but very positive terms when he said: "I cannot tell you what obscenity is, but I now it when I see it."

Avoid Extremes. If I have one point to emphasize it is this: No matter what the age or the era, the society that endures is the society that beware of extremes. Total freedom is as awful as total repression.

The answer, if there is one, lies with the community and now with the creators. The community will always determine what it wants and it will usually get what it deserves. Therefore the community (Continued on page 64)

## Let's Not Forget Older Mobiegoer

By EUGENE PICKER

(President, National Assn. of Theatre Owners Inc.)

It is certainly true that youth appears to have captured the limelight these days. Everywhere we look we are confronted with headlines blaring out the latest developments apropos of our younger generation: college sit-ins, anti-Vietnam moratoriums, drugs, an unprecedented nonchalance where sex is concerned,



Eugene Picker

and all the full coterie of events which have contributed to the development of the so-called generation gap.

Happily, our youngsters seem to have grown up with an unparalleled infatuation for the world of movies, too. Literally hundreds of academic courses or informal seminars on film appreciation are now a regular feature in virtually every corner of the land.

This vigorous interest in the cinema has, as we know, extended to movie patronage, too. Recent films attuned to the concerns of our young people—pictures like "The Graduate," "Easy Rider" and "Alice's Restaurant"—have been rewarded by outstanding boxoffice.

Any marketing man will inform you it is sound business to direct your major effort toward your most dynamic customer segment. And this, of course, is precisely what the majority of independent producers and production companies are doing today.

Few can quarrel with this strategy, so long as it is confined to sensible dimensions. However, there is a risk, it seems, if we forget in our enthusiasm for the patrons responding to X and R rated films that they represent as little as 5% of our sum total audience potential.

If the 5% figure noted above is authentic—and people who have given the matter considerable study believe it is—then there are millions and millions of additional people who should be patronizing our theatres each week—and are not doing so.

What are the reasons for this situation? What can be done about it? These are all-important questions which clamor for answers: not necessarily from exhibition only, but from all segments of the industry.

There was a time, not too long ago as years are counted, when motion picture entertainment was indisputably the favorite pastime of the entire family.

Certainly there have been drastic changes in American life in the past decade, and new competitive diversions have evolved to make severe inroads into theatre attendance. Yet we must remember that however the times have changed, people have not. The men and women of America past the 35-year mark, and the grammar school youngsters too, still have the same basic yearning for entertainment which will enthrall them, relax them, or merely give them respite from the monotony of daily existence.

These are the identical psychological "hot buttons" they have always had. Press them and establish contact, and they will respond.

I therefore intend to recommend to Jack Valenti of the Motion Picture Assn. of America as a basic initial step that a committee representing MPAA and NATO meet to analyze the present attendance picture in depth. It would hopefully have the assistance of a scientific survey utilizing the most refined research tech-

niques as a guideline for its deliberations. Only on the basis of sound facts can we render sound judgments for the future.

I have faith in the ability of our industry talents to lure these lost millions back into the theatres. It is perhaps the most vital task which confronts us. And if we succeed in this effort—as indeed we must—the era of the '70s can usher in an unprecedented industry prosperity.

## What Follows Fox After Exit From So. Africa?

By EVELYN LEVINSON

Johannesburg. South Africa buzzes with speculation as to the new ventures likely to follow the 1969 deal whereby the old 20th Century-Fox holdings here were acquired by a local combine, with the obvious blessing of the government. Hints as to plans are not confided.

Only significant statement indicating change was issued by new setup at end of October. It read: "Following the takeover by Sanlam and the Schlesinger Organization, of Twentieth Century-Fox interests in South Africa, it was announced this week that the name of this organization will now be changed, and will in future be known as the Kinekor Organization. The Kinekor Organization controls six spheres of operation... catering, exhibition, screen advertising, merchandising, production and distribution."

Added to this press handout was a statement from M. K. Jordi, Chief Executive of Kinekor, which said: "Now that we are a fully owned South African organization, we are out to make Kinekor one of the great names in showmanship and entertainment; It is most appropriate that the Group should seek to change the name and image, so that it will be identified as a forward-looking South African organization."

Kinekor had 123 outlets in the cinema field in South Africa and Rhodesia—22 alfrescoes and 101 fourwallers.

Sanlam-controlled Ster Films, which continues to operate as a separate entity, now has some 44 outlets throughout the country. Eleven new fourwallers were added in 1969, the company's tenth year of activity.

Longrunners for this group last year include Oscar winners like "Oliver," "Funny Girl" and "Lion In Winter," released for glitter prems of the new complexes in Pretoria and Johannesburg. The former comprises three theatres—a 1,000-seater Cinerama, 600-seater cinema and 50-seater preview house, plus outside oval-shaped ice rink with full amenities for staging ice extravaganzas; the latter, in addition to shopping arcades, three restaurants, coffee bars and a discotheque, has four theatres, a 100-seater Cinerama, 700-seater cinema, 300-seater art house and 100-seater preview theatre.

Soviet Russia's "War And Peace" launched Ster's twin 700-seater cinemas, Elite I and Elite II, which were incorporated into the large office block in Johannesburg taken over by the group from South African Associated Newspapers last year. Screened in two parts, "War" in one house, "Peace" in the other, this arrangement enabled patrons to view the mammoth opus at two separate sittings.



# DEBENTURE DAZE DECLINING; TAX REFORM VS. URGE TO MERGE

By STANLEY HAGENDORF

For the past several years show business has been infected by the merger bug. Recently however, the Federal Government has been looking with disfavor at the growing power of the conglomerate. One of the results has been an attempt to impose unfavorable tax treatment on shareholders and corporations through the tax reform act of 1969.

Prior to the growth of the conglomerate, a corporation was acquired in one of two ways. The corporation could be acquired by an outright purchase of either its assets or stock, or there could be what is called a "tax-free reorganization." If a corporation was acquired by an outright purchase, then the sellers would receive mostly cash, and the acquirer would operate the new business as it wished. One of the drawbacks of this method was the purchaser would have to raise the cash necessary to buy the company. In addition, the sellers would be faced with a tax gain (assuming a gain) on the sale and would have to pay an income tax on the sale. This tax would be payable generally at the time of the sale.

Under the second method, the tax-free reorganization, the stockholders of the acquired company would exchange their stock for either stock of the acquiring company, or a combination of stock and/or securities. If the sellers received back only stock, then there was no tax to them. If they received back stock and cash, or a combination of stock, cash and securities, there was a small tax depending upon various factors,

including the amount of cash and securities received. The important factor was that there was at most a limited amount of tax to either the company or the stockholders. A requisite of the tax-free reorganization however, would be that the stockholders would have to be given an equity (stock) interest in the acquiring corporation.

## Show Business and Taxes

Neither of these two methods provided any impetus for show business.

The key to the rise of the conglomerate was a combination of the need to diversify combined with the use of the tax laws. A prime target of diversification was show business, which suddenly became attractive to Wall Street. The means to accomplish diversification was the use of Uncle Sam's money to acquire companies. A further factor was that through the use of tax-saving devices and the acquiring corporation's own money a relatively small company (for example a theatre chain) could acquire an industrial giant many times its size, without any payment of cash.

Thus, these types of acquisitions depended upon the use of tax dollars. This was accomplished through the use of two provisions of the Internal Revenue Code, the interest deduction and the installment method of reporting gain. By use of this combination, the acquiring company can offer the stockholders of the target company the advantages of a tax-free exchange (i.e. no immediate tax) combined with a higher return on their securities. All this is achieved through the use of the

acquiring company's own money to make the acquisition.

The offer by a conglomerate to buy the target company is in the form of an offer to the stockholders of the target company to exchange their stock in the target company for a debt obligation of the conglomerate, or one of its subsidiaries. The exact terms of the exchange will depend upon how much of a sweetener the conglomerate feels would be necessary to entice the stockholders of the target company to make the exchange. Thus, although the offer is always in terms of debt, i.e. debentures, the offer could range between straight debentures to debentures plus warrants to acquire stock.

The end result, however, is that the acquiring company (the conglomerate) issues a debt obligation for the acquisition. Thus, it needs no cash to make the acquisition. The interest paid on this debt is tax deductible as interest. For the target company this means that rather than pay dividends to its shareholders from post tax dollars (dividend payments by a corporation are not deductible), the conglomerate pays these ex-shareholders tax-deductible interest. This allows the conglomerate to pay a higher price for the stock of the target company, and yet not have to raise any cash for the acquisition.

The acquisition by Loew's Theatres Inc. of the Lorillard Corporation, in 1968, is a classic illustration of how this operates.

Under the terms of the merger agreement between the corporations, the stockholders of Lorillard were offered in exchange for each share of stock of Lorillard, \$62 principal amount of 6 7/8% Subordinated Debentures due in 1993 of Loew and a warrant to buy Loew stock. The result to the shareholder was that he would receive interest on the Debenture of \$4.26 for each share of stock surrendered, as opposed to the \$2.70, the then current annual rate of dividends on Lorillard. This represented an increase of 58%, a very attractive offer. Loew could make this offer because the interest it pays is tax deductible.

In order for this type of acquisition to be successful however, the selling shareholders must be able to defer the payment of income tax on the sale. If this could not be done, then the selling shareholders would be faced with paying an immediate tax on the exchange without the funds necessary to pay the tax since they are receiving only paper on the exchange. It is at this point that the installment method of reporting gain is used.

Generally, under the installment method of the Internal Revenue Code, a seller can elect to use the installment method to report his gain (i.e. to report gain as his payments are received) on a sale of personal property (stock) if the price exceeds \$1,000 and there are no payments in the year of sale, or such payments do not exceed 30% of the selling price. Although this section was not enacted for the purpose of deferring gain on the conglomerate type of acquisition, the provisions of the tax law are broad enough to defer gain on these types of transactions.

For example, an individual buys a share of X stock for \$10. The Y corporation offers him \$20 face amount of debenture with interest at 7% for his share. Upon the exchange the individual would have \$10 taxable gain (\$20 amount received, less his \$10 basis in the stock). If the individual elects the installment method, however, no gain is reportable until he disposes of the debenture.

## Congressional Action

In order to deprive conglomerates of the tax advantages in the above types of acquisitions, the Tax Reform Act of 1969 attacks both the use of the installment method and the use of the interest deduction in these types of ac-

sitions. If the legislation is successful, i.e. without a loophole, it could have a severe impact on the acquisition of companies through the use of debt, a method that has been frequently used by show business companies. They still, two original methods of acquisitions, the purchase and the tax-free reorganization.

Only time will tell whether the era of the conglomerate is over, or whether new methods will be devised to achieve a takeover.

## Is Television Nixon's Medium?

By FINIS FARR

The other day I went to see a friend and found him laid up with a cast on his foot.

"Pretty early for a skiing accident," I said.

"It wasn't that," he said, "I broke my toe running across the living room to turn off Sammy Davis Jr. on the television."

"There's always that hazard," I said, "but according to what I hear, Sammy is the world's greatest bundle of talent."

"That may be," my friend said, "but he starts off so strong I keep worrying about what he can possibly do for an encore."

"You remind me of the time Joe Frisco played a benefit with Caruso," I said. "Frisco goes up to Caruso and says 'D-d-d-don't sing 'Darktown Strutters.' I u-u-u use it to c-c-c-close my act."

"I wonder how Frisco would do on television," my friend said. "And how about a drink?"

"Just a little of the Bell's on a cube of ice," I said, "and as to Frisco, to tell you the truth I never saw him work. But ask me anything you like about Rags Ragland, or Jack White, Pat Harrington, and Frankie Hyers at the old 18 Club."

"You remember the Atlantic City routine?"

"Certainly—the salt water taffy, in the one-pound boxeroo with the ribbonolla around the boxeroo, and CUT TO FIT THE KISSER."

"Word for word," my friend said. "And then Hyers yells, 'Hey, Jack—when you were in Atlantic City, what hotel did yah stay at?'"

"And Jack says, 'The Benjamin Franklin!'"

"And Harrington yells, 'That's in Philadelphia!'"

"And Jack hollers, 'I thought it was a helluva walk to the beach!'"

My friend said, "You must have plenty of time to look at television, if all you do is remember stuff like that."

"No," I said, "I look at it very little, almost not at all. In fact, a few years ago when I was in Atlanta gathering material for a biography of Margaret Mitchell, the author of 'Gone With The Wind,' I asked the hotel management to take the TV out of my room. I told them I'd prefer a radio, as I planned to hear me some of that country music over WAGA. And that's how I first got acquainted with Johnny Cash, 'Ring of Fire,' and 'Dee-troit City.'"

"I take it gospel singing and country rock are not new to you," said my friend.

"Hardly—not when I recall Red McKenzie and the Mound City Blue Blowers in 1925. Red was the first guy I ever heard refer to the central figure at a funeral as 'the loser.'"

"Your friend Johnny Cash is very big on television. You should look more."

"Yes, I've seen him," I said. "And I saw the people on the moon. Who says this isn't a great country? Never mind about the West Side subway. We got two men clear up to the moon. We even got Mr. Nixon up there—I saw him. And yet somehow I don't feel that television is Mr. Nixon's medium."

## Confidence: It Builds Theatres

By DALE TURNBULL  
(M.D., Hoyts Theatres)

Sydney.

The enthusiastic approach by exhibitors to the future of the motion picture industry in Australia can be no better expressed than by the building programme being carried out by Hoyts Theatres Ltd.

A multi-million dollar expansion, modernization and replacement, which was begun in 1964 by Hoyts, came closer to completion during the past year with the opening of four more hardtop theatres, one in Adelaide, and three in Melbourne. The February opening of the Paris Theatre in Adelaide completed a two-theatre development which began two years ago to replace outdated theatres with smaller, intimate style cinemas at first-floor level over a new walk-through arcade of shops. The Regent, opened in June, 1968 and the Paris have been immediate successes.

In Melbourne, Hoyts' \$4,500,000 Cinema Centre has just been completed. This complex comprises three movie houses, a restaurant and 10 floors of office space, situated in the heart of the retail and entertainment district of the city.

The three cinemas in this complex opened in June, 1969, and the office tower is expected to be fully occupied by this month (Jan.).

The Cinema Centre represents the first major excursion into multi-cinema complexes in Australia and is the largest of its kind in the Southern Hemisphere. The Centre is serviced by a common lobby at street level from which access is gained to each of the three cinemas by different entrances. Cinema 1 is reached by an escalator, Cinema 2 by upward stairs and Cinema 3 by downward stairs.

Wool carpeting throughout the foyers and auditoria is of a common design but the accent color within the pattern changes with each design but the accent color and pass-out checks are similarly colored so that once a patron has an admission ticket he can follow the color through to the required cinema. This system of color guiding has been extremely successful both from the management and patron point of view. The entire complex was designed to be as maintenance free as possible without losing aesthetic appeal. This has been accomplished by "natural" materials such as oiled timber, clay bricks and tiles, woolen carpet and off-form concrete.

The problem of providing front-of-house display advertising for each cinema was solved by the use of a 48' long by 4' high sign over the main entrance doors, which was made up of 36 vertical triangular sections which rotate every 7 seconds to present a completely different 200 sq. ft. display for each cinema.

Being so close to pavement level this sign had to be specially engineered so that the gap between the triangular vanes did not exceed 1/16". The vanes are manufactured from aluminum and the three faces of each vane are easily detachable to enable a change of display to be effected under an hour. This sign is a real crowd stopper and excites great interest in busy Bourke St.

Two hundred yards further up Bourke, Hoyts will open a dual-cinema complex later in 1970. This development, which includes a shopping arcade, will be similar in some ways to that in Adelaide with the exception that the two cinemas will have a common entrance at street level and will share foyer, toilet and concession facilities.

About the same time as these two open, a further new cinema will be launched by Hoyts in Perth to bring the total of new hard-tops to eight in two years.

During this same period, the drive-in strength of the circuit has increased to the point where Hoyts now own, or participate in, 35 drive-ins across the country.

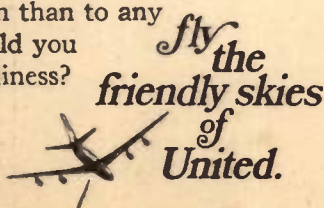
The immediate future looks particularly bright as Hoyts goes into the summer school vacation break in December/January with the best lineup of product for years.

In current release at this time are Fox's "Hello, Dolly," "The Lion in Winter" and "John and Mary," United Artists' "Battle of Britain,"



**We won't count  
your calories.  
We're friendly.**

This is part of what's for dessert with United Air Lines' Chef's Gourmet Service on selected long-distance flights. New York to Los Angeles, for example. Torte, Brontë Yorkshire Liqueur, Drambuie, Benedictine, are just a few of the things we've thought of to make our skies friendlier. And they must be: more frequent fliers return to United more often than to any other airline. Could you use a little friendliness? Or a lot? Come where it is.



calorie-counter's in my briefcase, and there it stays."



# URGE THINKING, NOT SLOGANS

## Fancy Publicity: P. R.

By JAY FAGGEN

Hollywood.

Public relations, often called a profession, is actually a dizzying complex of confusion and ambiguities.

It has no relationship to controlled, ethical procedures that prevail in accredited professions.

Its practitioners offer endless definitions of what it is and what it does. Rarely are there two alike.

The multiplicity and variance of definitions serve only to accentuate the fact that public relations is little more than quackery.

It has become a financial paradise for fakers!

Any person may freely call himself a public relations counselor.

He needs no specific education, no license.

There is no authoritative agency, legal or otherwise, to qualify him.

There are no regulatory laws or ethical codes.

There is a nebulous assortment of public relations clubs, societies and associations. Members are self-styled experts. The credibility of such organizations may be judged by the dubiousness of such membership.

The phrase "public relations" was born in the mid-1930s. Its creator, a successful pressagent, wanted to upgrade the public image of his craft, then held in low esteem and largely disdained by business and industry. His publicity campaign to supplant press agency did achieve notable success.

Doors hitherto closed began to open. Over the years the area of acceptance widened.

Today, 40 years later almost every aggressive commercial company has a public relations affiliation.

A government report indicated that the nation's business spent \$6,000,000,000 in 1960 for public relations.

In a field so utterly barren of accreditation there is wide open sesame to opportunists. Countless thousands have seized the opportunities afforded.

## French Cinema Biz Fairish;

## Make 85-90 Features Annually

By GENE MOSKOWITZ

Paris.

As "radical" as Paris and Cannes may have seemed in the French ordeal of 1968, that's how "conservative," or at least business-as-usual, it all seemed a year later. The Cannes film festival had regained its traditional decorum, accent on elegance, and the ideal of the intellectual bull session after a heady day and night of avant-garde unreelings did not materialize.

As for Cannes, the very people who helped shutter it in 1968 took part in a sidebar show of new films. This helped give the fest a more rounded and comprehensive air and made it a solid mixture of industry and art.

And what of other branches of French show biz?

Legit veered towards light escapist boulevard fare. Critics seemed prone to overpraise standard works. True, some rollicking revue takeoffs on the May Days and eroticism, Wolinski's "I Don't Want to Die an Idiot" and "That Is All I Think About," did well otherwise Parisian legit lacked and drew youthful attendance. But force, newness and needed new talents.

Vaude continued at the Olympia and Bobino though the former had its tax troubles and branched out into triple pronged shows via regular two-a-day, earlier and later concerts and underground music concerts for the young. Paris retains its aura as the one metropolis to support old music hall in a television age.

Video itself changed a bit due to the May Days and the retirement of President Charles De Gaulle. Though the incumbents are Gaullist they did grant a measure of freedom in news coverage and will eventually make tv more a nationalized industry rather than a governmental voice. This is fought by many Gaullists.

Films, after the slowdown during the '68 clashes, still managed to keep its 85 to 90 features per year level. Filmgoing continued to fall in France over-all but less than in other years. A tax cut will now give aid to exhibs, along with

state support going to producers and distributors.

It looks as if new Culture Minister Edmond Michelet is aiming at more censorship. He's hitting at drug and porno "glorification," also film advertising content. Thus, showmen are expecting more severity, less leniency.

Unifrance, the government-industry organization charged with aid to French pix abroad, will try for more "film weeks" and also more breaks in growing campus circuits, especially in the U.S. France has lost some momentum in late years, although more features with Yank names and English tracks are felt a good wedge to get coveted in-depth U.S. play-off as per the promising Radio Music Hall dating of "The Christmas Tree" made here with William Holden (which didn't turn out too well—Ed.)

## FILM TRADE WOES NOT 'SIMPLISTIC'

By ANDREW W. FILSON

(Director, Film Production Assn. of Great Britain)

London.

I see our industry floundering in the biggest storm which has hit it for over 20 years. This is not just one of those "downs" with a certain "up" to follow: there is no prosperity waiting for us unless we do something about it. This threat of decline arises quite simply from the simultaneous weakening of markets and rise in production costs. Fewer people want to buy what it costs us more to make and sell so it is no use lulling ourselves to sleep with the sound of music.

Now for some detailed gloom. Admissions have fallen in the established markets in the 10 years from 1957. They fell in the United Kingdom by 70%, in the six countries of the Common Market by 48%, and in Japan by 69%. And the trends have continued downward. Even the U.S. market is not so bullish. Of course admission prices have risen so it does not look so bad, but we should not kid ourselves to think that it is healthy to lose our public.

Many of us hoped that compensation would come from developing markets in, for example, Asia, Africa and South America, but look at what happens. In practice imports are limited, duties are imposed, trading terms are regulated, earnings are taxed and the meagre residue is unremittably frozen. There was a British politician who once said "exporting is fun," but he did not sell films to an emerging nation.

Of course there is always the eventual revenue from television, but to rely on a future, uncertain market is an unhealthy way of life, particularly when interest rates are so high. Many of the new chiefs are not wedded to the movies and have roving eyes for quicker and surer returns than can be expected from films which spend money fast and recoup slowly.

It is easier, as always, to diagnose than prescribe, but at least we can suggest a healthier regime for the patient. We should go on a diet and take more exercise. The diet? We must eat less money in production for costs have had a lunatic inflation. A love affair with large films has distorted costs for all films and some at the top have found it too easy to grow

(Continued on page 46)

## East Or West Coast

By HARRY HERSHFIELD

Your commentator of the moment may pay the penalty of his own protective philosophy, once inspired in an interview with President Calvin Coolidge, when he said: "If you don't say anything, you won't be called on to repeat it!"

However, your commentator will now repeat, without the slightest change, something he jotted down in 1937. Whether his viewpoint has changed since then can only be decided by the printed word itself. And as Jimmy Walker said: "What you say in print, you are always saying!" With lawyers' adding this: "It can be in Latin, so long as it's in black and white."

We now rehash the much discussed case of "New York vs. Hollywood." But first let us present the accusations hurled at one another. Before that, however, as a protective measure to both sides, let us preface it with the venerable yarn of the hinterland judge who made 30 decisions in one day. Interviewed on his remarkable achievement, he drawled: "I always listen to the plaintiff and then I make my decision." Asked if he ever listened to the defendant, he replied: "I used to, but I always found out that it befuddled me!"

### Proceed With The Case

New York: "What have you got in Hollywood that we haven't got in New York?"

Hollywood: The transients from New York. Will you please rehabilitate Broadway and keep some of your unwelcome visitors at home?

New York: And will you keep some of those exiled New Yorkers from returning to Broadway. They are not remembered when they return, which makes them even more bitter against the famous avenue. Now go ahead, Mister Hollywood and tell me all about your famous "sunshine."

Hollywood: For the benefit of making pictures and the cheering up of the daily arriving visitors.

New York: Must be for the new settlers, because films do not need sunlight anymore. In fact, you even light up your outdoor sets with powerful, artificial lights. Aren't you outsmarting yourself? Why can't a few more powerful lights be added, and give foggy London a brilliant, sunlight effect? Or shouldn't I have brought up the name of London, to your worried Chamber of Commerce? Remember, incidentally, that New York played around with the pic-

ture business, also, when it was in its infancy and we still give you a battle for Gotham-backed-grounded production.

Hollywood: Aren't you acting just a bit frustrated? Seeing that we have made an intelligent adult out of the formerly precious thing. You will admit we have done wonders with the original brat?

New York: Your ward should now sing: "You made me what I am today, but I'll be damned if I'll be satisfied!"

Hollywood: And what's wrong with our results? I notice you play and feature our product in New York. Your "legitimate" shows out here are chiefly in scenario form.

New York: Now I know the meaning of "the bad play of today is the worse moving picture of it tomorrow."

Hollywood: Now you know better than that, old pal. In nearly every case, the film presentation of a Broadway play has been a definite improvement. Millions deliberately shun Broadway plays, waiting for the cinema versions of it.

New York: I object, Your Honor; though true it's irrelevant. And it's the "irrelevant" that plagues us most. Anyway, I'd like to broaden the subject. About New York and Hollywood, in general. Meaning this, first. Hollywood boasts that there are hundreds of New Yorkers living in filmland, now. Forgetting that 100,000 of anything can leave New York and never be missed. For, while the main prop of Hollywood was pictures; New York is a metropolis of multiple endeavors. There you can never be "forgotten," because they do not know you are "gone." In this rivalry and bickering between Hollywood and New York we are losing a sense of something or other. Both should look for each other's qualities rather than their failings. Hollywood certainly must have other assets than that of discussion of the weather?

Hollywood: Ah, giving in a little, eh?

New York: Yes—plenty. I like Hollywood's growing sense of humor. Which is but another name for a sense of proportion. Hollywood is now not afraid to "kid" men high in the industry. Producers are now telling jokes on themselves. The "yes men" long ago learned the neck is so hinged that you can also move your head from side to side as well as up and down.

Hollywood: Anything else to our credit here?

New York: Yes. Your newspapers and periodicals are giving more space to New York events. Manhattan always gave space to Hollywood goings-on. New York always considered Hollywood an integral and important part of the United States. I am afraid that up to lately Hollywood considered itself a world unto itself. Not a healthy state! That jet from the Pacific to the Atlantic is making us more one family.

Hollywood: Now, how would you like me to say something nice about New York?

New York: Be careful! Remember what they say: "You can accuse the average New Yorker of anything and find him partly guilty." Hollywood is the proving ground for talent. Many of our former citizens have even outgrown obligation to both New York and Hollywood. They are "international" property and belong to the world. So what are we fighting each other for?

George M. Cohan once said to me: "When I cannot remember anymore why I am at odds with a man, I make friends with him again." So let's adjourn on this story of the Judge saying to the accused: "We have 20 witnesses who saw you steal that horse!" "Is that so, Your Honor?"—well, I can bring you 100 witnesses who didn't see me steal him."



## A Theatrical Lexicon

By BEN PEARSON

Hollywood.

Theatrical terms are usually "lost" so far as clearly known origins are concerned, and one explanation of how a term started, or assumed its later connotation, may be as good as the next. My own lexicon, herewith, simply represents what I have heard on derivations and meanings. Here are some of them:

**CAMP:** In the early decades of the century, there were a number of female impersonator acts, notably the celebrated Julian Eltinge, who headlined vaudeville bills everywhere. The Eltinge Theatre in New York was named after him. Karyl Norman, "The Creole Fashion Plate," was another great female impersonator. The Eltinge and Norman acts were described as "camp" then—the act of a virile man making like a sissy. The term has been in common use from early in the century, and had been applied to chorus boys as well as female impersonators. After all, such hardboiled heroes as Pat O'Brien started as chorus boys; Fred MacMurray and Allan Jones were also gentlemen of the ensemble. "Camp" was an inside word in show business, but began to fall into popular usage with Gorgeous George and Cyril Ritchard who, in certain plays such as "La Perichole" and "Visit to a Small Planet," occasionally exhibited camp gestures.



Ben Pearson

**JAM SESSION:** Paul Whiteman advised that when certain of the boys in his band of the 1920s played for pleasure, or improvised after hours, Mike Pingatore, his banjoist, referred to those sessions as a jam session. Whiteman said that Pingatore was the first he heard use this term. The boys from the band who improvised after hours were the Teagarden brothers, "Bix" Beiderbecke, and George Wettling. Whiteman's famous drummer who never read music. It was a puzzle to Whiteman how Wettling could set the rhythm for the band in such places as Carnegie Hall, on such numbers as "Rhapsody In Blue" and "American In Paris," and not read music, but he never missed a beat.

**SENDER:** Originally meant one who shouted encouragement from the audience or the dance floor. However, it has become popularly used today to describe someone who is very good or very beautiful. For example, a musician would describe Raquel Welch as a sender. However, the term presumably originated at the Glen Island Casino, in Westchester County, N.Y., where the dancers would stop and shout encouragement to such orchestras as Glen Gray and his Casa Loma band. Authority for this is Hoagy Carmichael, whose number, "Stardust," was a mainstay of the Casa Loma repertoire.

**KNOW FROM or KNOW FROM NOTHING:** This is an expression started by Jewish actors from the Yiddish theatre, who congregated around the Cafe Royale on 2nd Ave. in New York: Sara Adler, Boris Thomashefsky, Muni Weisenfreund (Paul Muni), Maurice Schwartz, Emanuel Goldenberg (Edward G. Robinson). Jewish actors of the first quarter of the century spoke a mixture of English and Yiddish—this was a natural derivation.

**GISMO or GIZMO:** This was a term used in the Weber & Fields act, and probably originated by Joe Weber, although it was also used by Kolb & Dill, another act that worked in dialect. Clarence Kolb, who lived well into the 1960s, stated that he thought that Joe Weber was the originator. Gizmo means any mechanical contraption.

**DRUGSTORE COWBOY:** This became a very popular phrase in the 1920s. Any young blade who hung around the drugstore to chat with fellows, or pick up girls, or while away the time, was called a drugstore cowboy, but actually the phrase originated in Hollywood on "Gower Gulch" or "Poverty Row" in the silent picture days. The cowboy extras would stand in front of the drugstore at Gower & Sunset each morning at a certain time, and the assistant directors would come along in a truck and pick out which ones they needed for early Westerns starring Tom Mix, Hoot Gibson, Jack Hoxie, et al.

**CROONER:** Singing in a simple, natural voice, as opposed to a trained voice. Rudy Vallee relates that the word "crooner" was originally applied to Charles Kaley, who sang with Abe Lyman's band on the West Coast in the early '20s. Kaley had a phonograph hit, "Who Do You Love?", from an early Earl Carroll's "Vanities," in which he "crooned" in soft, dulcet tones. The word was later used to describe the singing of Smith Ballew, a tall Texan, who fronted society bands in New York. Ballew, who was something of a Gary Cooper type, led the band with a stick, played no instrument, and vocalized choruses. Later it became identified with Bing Crosby and perverted into "The Groaner."

**LAYING AN EGG:** Joe E. Brown traces the derivation of this phrase. Brown, prior to World War I, had a vaudeville act with Marion Sunshine. The couple were on a bill with James Thornton, an early-day monologist who sat in an armchair throughout his whole act and told jokes. When a joke didn't go, Thornton often was heard to mutter, "Well, that laid an egg." The phrase was an integral part of his act.

**BALDHEADED ROW:** In the early part of the century the musical, "Floradora," had the famous sextet of girl singers who vocalized, "Tell Me, Pretty Maiden." Older men would leave their clubs and come in groups to see the girls. These clubmen would usually take an entire front row. Alan Dale, the leading critic of the period, described them as the "baldheaded row."

**FLESH PEDDLER:** The first actors' agent was George Foster, who opened his office in London in the 1890s. The Foster agency is still run by his son, Harry. George Robey, the great English comedian who appeared in

British variety for some 70 years, relates that he had hung the name, "flesh peddler," on his agent, Foster. George Robey appeared in an oldtimers' show that toured England in the 1950s with the American comedian, Buster Keaton, as well as British veterans Albert Whelan and George Wood. All of the members of this troupe had had more than 50 years' experience on the stage.

**BUTTER AND EGG MAN:** Harry Richman is the source for the derivation of this phrase. He states that Charles "butter-and-egg men." Later, in the Prohibition era, Dillingham originated the term. Dillingham was the producer of "Pink Lady." His attraction was Hazel Dawn, an earlyday glamor girl who introduced the song, "Beautiful Lady." Miss Dawn had a following of wealthy male out-of-townners who attended practically every performance. Dillingham referred to these Babbitt types as

**STAR:** The primary attraction in a show. Colley Cibber, the English actor-manager, 1671-1757, joined the Theatre Royal in 1690, and made a career of playing fops in Restoration comedy. He had one big hit, "Love's Last Shift," which played for several years beginning in 1696. Cibber was a conceited, very unpopular fellow, who was savagely attacked by the critics and even once denounced by the Pope. On the billboards he would put a star after his name, and his dressingroom was so marked. At the time, the star was considered a gesture of Cibber's conceit and, as usual, people laughed at him. However, this was the beginning of the term and the usage.

**STAND:** A place where a performance is given. This term emanates from the minstrel shows. Burt Swor, the minstrel man, reported that he first heard it used by Lew Dockstader, who told him that Christy had referred to the various towns as "stands." Al G. Fields and other minstrels used the term.

**SLAPSTICK:** Comedy supplied by rough stuff and dangerous activity. Low comedy. Buster Keaton advised that Harry Houdini had used this phrase during the days of the Keaton-Houdini circus in which Buster's father was partnered with the famous escape artist. Keaton Sr. himself was a slapstick comic. A portion of his act consisted of climbing on the underside of a table, monkey-style. Buster asserted no one before or after was able to do this. Slapstick was a term used in connection with Evans & Hovey's rough-and-tumble act that played the Columbia wheel toward the end of the last century. Buster described them as the first knock-about act. They were headliners and very well known during their day.

**TURKEY:** Joseph Santley, & (Ivy) Sawyer, the great song and dance act, advised that this term was originated by Dion Boucicault, the actor-writer-manager whose plays—including "Lights of New York," "After Dark," and "Rags to Riches"—were the sensations of the '90s. Boucicault did not have all hits; in fact, he once had

(Continued on page 14)

## Mature Film Copy Versus Folksy TV

By REV. JOHN M. CULKIN

(Director, Center For Understanding Media, New York City)

**THE AD IS THE THING OR TEDIOUS IS THE MESSAGE:** Movie ads call for "mature" copy. TV ads demand an appeal to the family audience. The content of the material is vaguely related to the content of the ad. It is a pure example of the fact that the medium is the message. (Another vintage proof of the McLuhan aphorism is the fact that Federico Fellini translated into English is Fred Katz.) A viewing of the films and programs thus advertised often leads one to the conclusion that the tedium is the message.

What is offered below are a few samples of a new game in which the "bold" style of the film touters is applied to tv programs and the "living room" rhetoric of the television log finds its way onto the movie page. Any number can play. This game is normally rated X after a few rounds and persons under 16 are not permitted to play under any circumstances.

1. THE WILD BUNCH . . . Leaving a trail of bruised fruit in their wake, a cluster of marauding grapes run amok.
2. THE KILLING OF SISTER GEORGE . . . A spunky nun is forced to choose between God and the stock market. She makes it big with both.
3. THE ARRANGEMENT . . . Leonard Bernstein explains in depth the ins and outs of harmony and discord.
4. THREE INTO TWO WON'T GO . . . The new math for the old folks at sunrise.
5. VALLEY OF THE DOLLS . . . Joe Namath confronts Heidi and her friends and the Alpine snows melt to their magic.
6. EASY RIDER . . . Two fun-loving and footloose kids get tripped up by a tricky insurance policy.
7. MONTEREY POP . . . A California widower marches to the beat of a different drummer.
8. ROSEMARY'S BABY . . . A devil-may-care mother tries to find corrective shoes for her hellion son.
9. GOODBYE, COLUMBUS . . . The discovery of America as seen from the boudoir of Isabella the Queen.

### TV SHOWS AS COMING ATTRACTIONS

1. FAMILY AFFAIR . . . It was too late when Brenda discovered her family was too close for comfort.
2. PETTICOAT JUNCTION . . . Where the lingerie ended . . . and the fun began!
3. THE FRENCH CHEF MEETS THE GALLOPING GOURMET . . . Sparks fly when the Queen of French arts meets a spicy range rider.
4. THE HUNTLEY-BRINKLEY REPORT . . . Makes the Kinsey report read like Billy Graham.
5. LASSIE . . . What happens when a Scottish b--ch goes looking for trouble and finds it?



Rev. Culkin

## Have Book, Will Peddle

By SHEILAH GRAHAM

It isn't the writing. It's the selling. As soon as I finish a book I start shaking. All the interviews. All the travelling. I wake up in the night, trembling. Oh no, I won't have to go through the bit again, I can't bear it. That's how I feel about the ignoble art of selling the book, on radio and it's worse on television.



Sheilah Graham

Somehow the radio interviewers find time to read what took you a year to write. But not on television. I believe they spend their spare time sleeping or playing golf. They couldn't care less about the content of the book, only that the author is ready, willing and able to appear on the show with the jugglers, the comics who keep interrupting so that you wonder if what you have written was a book of old jokes; the

singers and the glamor girls who sort of push you aside to shout the name of the cosmetic or film they are peddling. Me, I get so wound up, I often forget the title of the book I'm supposed to be selling. Like the last time I was on the Merv Griffin show, and this time I did not have my own book to talk about. It was my son's. And you know about proud mothers. I went on and on about how great the book was and how brilliant my son was, although conceding that some people might regard his wonderful honesty, as pornography. During the commercial, we were right up against the end of the taping. Zsa Zsa Gabor, bless her dear commercial heart, vispered, "Sheilah dollink, you did not mention the title of Robert's book." We had once discussed the possibility of Robert perhaps falling in love with Zsa Zsa's daughter Francesca and perhaps she was still hoping—mama that is, that it would happen—although it was Van Heflin's daughter Kate who caught the brass ring—actually filigree gold. So here we are. There's one minute left in the show. There are a couple of comedians bursting to tell last minute jokes. How to bring up the title from left field? "You ask me darling" I said in a low and desperate voice. "I vill" she promised. The red TV eyes are on. "Ask me, ask me," I implored under my breath as Merv went into a talk with his last guest. I thought she never would. But in her amazing Gabor accent, she spoke up. "Sheilah, Dollink, your son's book sounds so dirty and I luff dirty books, please tell me the title so I can rush out and buy it." Even so I had to shout the title over something a comic was screaming. Merv is kind and stood for it, although he had not been interested in having my son on his show to talk about the book himself.

David Frost, on the other hand, leaped into the subject, completely ignoring my book on Hollywood—I almost forgot to mention the title again—"Confessions Of A Hollywood Columnist," and asked at once, "Tell us about your son's book." This time I gave the title first—remembering Zsa Zsa's injunction. "If you don't give it at the beginning you get carried away and forget."

The worst times are when the interviewer on tv smiles falsely and begs, "Tell us what your book is about." You want to say, "It took me a year to write. I can't tell it in a few minutes." But you smile and play for time and try to remember what the hell you wrote, at least a year ago.

I have found the best peddling place for an author's wares is Robert Cronie and his "TV Book Beat" in Chicago. You are all alone with him and the cameras. He has not only read your book thoroughly, but digested it and his questions are interesting and that unloosens your tongue and you sound interesting too. The "Today" show is good too. The book has been read. I was told to beware of Barbara Walters. "She'll bitch you up," they said. She did not. She even kept me on a bit longer because she was deep in what I had to say and afterwards she apologized for not having me on longer.

Like I said radio people usually have read the book. Arlene Francis is very thorough but can't have you if you appear for Martha Deane first. Actually I prefer Arlene but this last time the publisher booked me with Deane who postponed me when Eisenhower died that weekend and talk of Hollywood would have seemed frivolous, I guess. I was postponed for such a long time that the talk, if it was ever used—I never heard it—did nothing to help the book.

The only thing worse than peddling a book in the U.S., is doing it in England. In the first place, being a Hollywood columnist, I had 20 strikes against me before I opened my mouth. Hollywood, ugh, is the nicest thing they say adenoindently. They fool you because before you go on, they are pleasant as pie.

There was someone who was interviewing me by remote studio control—I at BBC-TV in London, he in Southampton. They used a split screen for us but we were miles and miles apart, which was a good thing because I would have clobbered him if we had been sitting next to each other. "I loved your book" he gurgled on the phone before the show during which he called everything in it is obscene and cruel. He was also inaccurate about most of the stories he used to emphasize his point. I realized later that he had not read the book, just glanced casually at one of the Sunday papers which had used a centerfold to snitch the best stories in the book.

Then there was the bandit on a six o'clock tv show, all sweetness before the show, "Miss Graham, I'm pooped, you'll have to carry me." Boy did I fall into that trap. His first question. "Miss Graham, how many people have you ruined?" And on another show, "Miss Graham, which story have you written that you despise yourself most for?" Really !!!

How Jacqueline Susann does it, I don't know. I think while she isn't as tough as Truman Capote said she was, she is tougher than I am.

Oh yes I'm writing another book and, before I forget, the title is "The Garden Of Allah," the Western playground for the Eastern intellectuals of the '30s and '40s. Will I peddle it on radio and television? You bet I will.



# FILIPINO FLAG'S FOREIGN FIGHT

## What's The Big Idea?

(AMERICA'S GIFT FOR INVENTION)

By ART MOGER

Boston.

If you are an inveterate moviegoer you will recognize such pioneers as Lee DeForest, who patented more than 300 inventions which contributed to "the talkies"; Dr. Herbert T. Kalmus, who with his wife, Natalie, headed Technicolor which gave the screen new "color"; Laurie-Dickson, Thomas Edison's assistant who helped to invent the motion picture projector; George Eastman, who gave us the celluloid film; and the ingenuity of those who invented 3-D films, CinemaScope, stereophonic sound and you-name-it.

But what about Whitcomb L. Judson? Without his invention, in proper working order, the entire motion picture industry, as well as television and stage productions, would result in chaos. Judson is the inventor of the zipper! Patented in 1863, the original slide fastener was not developed into a commercially successful product until 1918. He had tired of lacing his high boots, and rigged up a fastener of interlocking metal stringers—the forerunner of the modern zipper.

Paul Revere, of Longfellow renown, was a silversmith, risked his fortune at 65 to build a rolling mill to make copper supplies and sheathing for ships.

A gunmaker, Eli Whitney Blake, was appointed to construct two miles of macadam road in Connecticut. To save time and toil, at this backbreaking job, he built a rockcrushing machine. Our nation owes its great network of highways and railroads to Blake's basic design.

About the time many Americans were rushing West for gold, a man named Walter Hunt stayed at home. In about three hours, he conceived the idea for a device and a handy gadget. It was the safety pin! Making a model from a scrap of wire, his invention was patented in 1849. There's a story that Hunt sold his patent rights for \$400 to pay a debt of \$15 which he owed to a draftsman who had worked for him. Hunt is credited with originating many of the basic devices in use today, including the sewing machine needle and shuttle, streetsweeping machine, repeating rifle and the tricycle.

George French came up with a secret formula (it still is) for his prepared mustard in a jar. That was in 1904, just in time for the St. Louis World's Fair and the frankfurter. The fragrance still lingers on, although mustard was considered to be a medicine until French made it more palatable on the hot dog.

## Updating Old Screen Plots

By RAY SEERY

If the classic films from the past were to be remade today, their themes or story lines would have to be updated to meet our present day moods and tastes. Have compiled a few examples of what I mean, adding a pinch of perception and a smidgen of subtlety where needed in order to avoid getting a punch in the mouth.

Imagine "Boys Town" with Spencer Tracy as Father Flanagan. The plot today might have Tracy trying to get his dimpled delinquent, Mickey Rooney, to give up smoking pot, at least in the dorm. At the same time he might be faced with the pressing issue of, what banjo numbers would be suitable for Sunday's rock-folk mass?

If they redid "The Invisible Man" would casting substitute Howard Hughes for Claude Rains?

In "Angels With Dirty Faces" James Cagney wouldn't walk the last mile to convince the "Dead End Kids" that crime didn't pay, instead he'd take his case to the

(Author is a freelance gagster whose clients have included Bob Hope, Steve Allen, Phyllis Diller.)

Supreme Court and get one stay after another.

"Cabin In The Sky" would have to undergo a title change due to Urban Renewal.

"Bells Of St. Mary's" would have Bing Crosby, as Father O'Malley, in a dilemma over whether to have a run-in with his pastor, Barry Fitzgerald, about upping the ante at bingo, or a run-away with Ingrid Bergman as the nun.

For a new "It Happened One Night" the "Walls of Jericho" would have to fall in the first reel or the pic wouldn't sell.

"Tobacco Road" could be redone with the printed warning appearing after the opening credits that "repeated viewing might be injurious to one's health!"

"Dr. Kildare" would burn the midnight oil, instead of the candle at both ends, trying to get his medicare forms in on time.

A mod "Snow White" would have an affair with each of the seven little men.

"Nanook Of The North" would

## TAGALOG FILMS ASK 'PROTECTION'

By AARON PINES

Manila.

Filipino film producers, as is typical of native makers in various lands, demand that their home government protect them from the competition of American and other foreign flag product. This issue sputters beneath the surface of intermittently rising pressures to enact laws or regulations to assure Filipino (Tagalog dialect) product screen time and to penalize the imports. This divides the circuits and exhibitors, who cherish "money pictures" from wherever they come and their ambitious compatriots of the local studios.

The argument, as repeated, goes: the Philippine motion picture industry is dying, because of competition from foreign films and government "protection" is obligatory.

Lately, and once again, Filipino producers are agitating for restrictions on the import of foreign films while representatives of the imported film exchanges bespeak the economic and cultural advantages of retaining Hollywood and European product and status quo.

Were all foreign films banned from Philippine screens, would this in any way benefit the Filipino motion picture industry? And if a total ban were imposed, would the Filipino fans themselves accede to it? There is no real answer, though there are instant emotional reactions to these questions.

Certainly two audiences exist in the Philippines: one that views only imported films, and the other that sees mostly or only dialect native features.

Those who belong to the first category are the professionals, students and matrons of the schooled level. Those who prefer the dramatic romantic Tagalog releases are usually the readers of vernacular publications, old women and certain housewives. The audience for the westerns, spy and

(Continued on page 62)

## No Priority On 'Napoleon'; Hard to Protect Public Figure As Title of Film, Play, Book

By STANLEY ROTHENBERG

MacArthur, Ty Cobb, "Ike" and other names and nicknames of public figures (past and present) can provide attractive titles for motion pictures, plays, books and other literary productions.

Many such names and nicknames which have been used readily come to mind. For example, among motion pictures, there have been "Julius Caesar," "Cleopatra," "Oliver Cromwell," "Wilson," "Patton," and "Che," to name a few. Amongst plays, there are many works which also served as the basis of motion pictures of the same title, such as "Julius Caesar" and "Henry V," as well as many more such titles which did not make an appearance on film.

Similarly, books, both fiction and nonfiction, bearing titles consisting of such names are legion. Military and political figures dominate the lists of theatrical and motion picture titles containing the names of historic figures, although religious (e.g., "Becket"), scientific (e.g., "Pasteur" and "Freud") and entertainment and sports personalities (e.g., "Jeanne Eagels" and "Jim Thorpe") are plentiful. Amongst books, military (including outlaws and gangsters such as "Jesse James" and "Al Capone") and political figures are less dominant, because the medium places less reliance on war and other forms of violence.

Thus, we are more likely to find titles such as "Charles Dickens," "Sinclair Lewis" and "Ernest Hemingway" as titles and books rather than as titles of motion pictures and plays, although there are such film titles as "Hans Christian Andersen" and "Oscar Wilde."

It is obvious that no one author can by writing a biography (fictionalized, interpretive or otherwise) of Napoleon (even if the author is the first to do so), hope to exclude all others from publishing a book on the same historic figure. Going one step further, if this "first author" entitles his book "Napoleon," can he preclude subsequent biographers from titling their books "Napoleon?"

Should it make a difference whether the historic figure is alive or dead? Does the first "Fidel Castro" book preempt the title? Since it is well known that there are many books bearing similar, virtually identical or identical titles concerning historical figures such as Napoleon, Washington and Lincoln, do we accord rights in such titles in inverse proportion to the importance of the historic subject? What shall be the measure of such importance? Should the legislature provide the judiciary with guidelines? Should the guidelines be uniform throughout the nation and if so does Congress have the constitutional power to legislate in this noncopyright/non-trademark area?

It is submitted that it is simpler and safer to declare that if the subject is in the public domain then the name of the subject for use as a title is also in the public domain. Decided cases to date appear to support this position. Twentieth Century-Fox Film Corp.'s film title "Young Mr. Lincoln" was held not to conflict with Robert E. Sherwood's play title "Abe Lincoln in Illinois" (173 Misc. 871, N. Y. Sup. Ct. 1940). In *Chamberlain v. Columbia Pictures Corp.*, 186 F. 2d 923 (9th Cir., 1951), the United States Court of Appeals sitting in Los Angeles stated, "We think the name Mark Twain is incapable of acquiring a secondary [non-descriptive] meaning in connection with literary property. The name Mark Twain, from a literary standpoint, indicates only the writings of Samuel L. Clemens, which is a primary meaning." In *Alexander v. Irving Trust Company*, 132 F. Supp. 364 (S. D. N. Y., 1955), which cited an article entitled, "Oliver Wendell Holmes-Psychiatrist" against a book entitled "The Psychiatric Novels of Oliver Wendell Holmes," the Federal district court at Foley Square held that the plaintiff's title was descriptive and therefore not protected against use by others. The court also stated that the defendant's title was descriptive. Thus, the difference between the two titles was not the basis for the decision. The difference between the titles was also not the basis for the decision in the Sherwood-Fox Film case.

The public interest in an unhampered flow of ideas and information is a tenet basic to our society, as Fox maintained and argued successfully in the U. of Notre Dame right of privacy case. ("John Goldfarb, Please Come Home"), 22 App. Div. 2d 452, affd. 15 N. Y. 2d 940, and as the United States Supreme Court, the United States Court of Appeals (2d Circuit) and the New York Court of Appeals have stated and restated in various contexts within the past few years. For a single disseminator of ideas and information concerning a public figure to claim exclusive rights in any medium of communication to the name by which the figure is known is violative of all of the sound legal principles evolved in the above mentioned cases of literary titles and copyrights, as well as in leading cases in patents, trademarks, unfair competition, right of privacy and libel.

In view of the foregoing, it is readily apparent that the title "Funny Girl" is infinitely more protectable than "Fanny Brice," and "Pride of the Yankees" and "The Magnificent Yankee"



SHIRLEY MacLAINE

"SWEET CHARITY" Universal Pictures



## In 10 Years, Film Costs Tripled

Hollywood. A check of the 1960s decade, now closed out, just in terms of basic work-time units, shows costs have jumped from 20% to 59% in various categories. Adding fringe benefits and other factors, it is estimated that feature film costs have nearly tripled since 1960.

Hollywood, of course, has not been alone in soaring costs. The combination economic and inflationary boom of the past decade (from which the country in general, and Hollywood in particular, is currently undergoing a hangover) is, at one and the same time, a tribute to the resourcefulness of collective bargaining; a positive testament to long-range optimism; and an almost necessary condition if the artisans of one profession or craft are to share in reciprocity the fruits of other lines of endeavor.

Still, cost-of-living reports continue in generally upward climb, and a recent U.S. Dept. of Labor compilation revealed that today's dollar is the equivalent of 37c in 1939.

Be that as it may, basic wage scales in the American film industry have risen sharply since 1960 by amounts that are as rewarding to the employee beneficiaries as sometimes alarming to employer benefactors. Taking the five major union groups and guilds that bargain for Hollywood film talent, a basic wage increase breakdown looks like this:

Directors Guild of America: increases as high as 59%, the lowest significant jump being just over 27%;

International Alliance of Theatrical Stage Employees: key craft billet wage increases from just over 33%, down to a low of about 22%; also, in the journeymen ranks, a leap of nearly 45%, which, upon reflecting fringe benefit employer contributions pegged to hours worked, escalates to over 51%.

Writers Guild of America: a flat 30% increase in top scribe scales for theatrical films, plus a 22.3% increase in similar categories for telefilm work;

Screen Actors Guild: Generally, a 20% hike in these scales for piz; in telefilms, increases run from 20% to a high of 36%;

American Federation of Musicians: an over-all jump of more (For a more detailed breakdown, see accompanying table.)

It is extremely difficult to determine the composite cost jump for any given feature film, since each pic has its unique logistics and other peculiarities. However, based strictly on film negative cost increases attributable solely to contractual scale hikes, a conservative estimate is that between 40% and 50% more money is being spent now, relative to a 1960 base.

### Fringe Benefits

Of course this is only part of the increase in film costs. Contractual fringe benefits (predominantly an employer expense though employee participation exists in several plans) enlarge further the cost of filming. Relative to a 1960 base, fringe benefits may be estimated to have increased at least 15% in employer costs with respect to scale increases. (Fringe benefit costs relative to earlier figures have doubled and tripled themselves.)

Thus, an estimate of between 55% and 65% may be conservatively made on the decade's jump in feature costs attributable only to scale wages and related fringe benefits.

Furthermore, there are added to this conservative estimate more expensive items: the temperamental and aesthetic fringe benefits; the dramatic escalation in prices paid for literary material from other media; the deliberate under-budgeting and the related overtime, over-sked costs; the over-scale payments to talent and craft "stars"; the never-seen location underwriting for outdoor piz; the leisurely, and therefore expensive, postproduction indulg-

ences, wherein some films, which are supposedly more "natural" than older "artificial" Hollywood pix, emerge as the most artificial ever made; and also the comparably higher cost of outside goods and services utilized in production.

Putting together all the factors, a feature film today may be considered to cost at least two, and in many cases closer to three, times its 1960 price.

Even assuming unrealistically that actual distribution costs did not rise since 1960, the logarithmic increase in the basic manufacturing cost of features flies in the face of economic reality: Theatrical

b.o. admissions at best have increased by a net amount of perhaps 10% in the past decade. And even that dollar increase is put in the shade by the much greater ticket-price hikes of the recent past. Further, the decade has witnessed even further erosions of feature films' share of the public's amusement dollar.

Any art form that becomes big enough to assume the necessary trappings of an industry will always be torn between the showman's inspiration and the limitations of his pocketbook. In the decade now ending, direct and indirect film cost increases have come home to roost.

## Veteran Foe of Censorship Sees Need For 'Limits' Within a Free Culture

By MORRIS L. ERNST

Some of our mass media have encouraged the campaign to "Abandon All Censorship." Out of the 220 nations on planet Earth less

than 40 have enough literacy and communication even to conceive of freedom of the market place of thought. In most of the world, dictators or tribal chiefs hold absolute control of the literary and pictorial diet of their people. One billion men and women over 15 years of age are illiterate in all languages. One-third of Africa has not as yet developed a written language. Hence Freedom of Expression, in our terms, is a rare experiment.

Recently in a half dozen literate nations a few reckless souls have urged Complete and Utter Freedom. Having happily fought our Governmental censors in the courts for more than a half century, I recall with fondness that such success as I had was no doubt due to the fact that I made clear that I was opposed to utter freedom. In political terms I contended that a treaty with the Communists could not be negotiated in a goldfish bowl. Nor would anyone have suggested that the bribing of a Nazi to get Leon Blum out of a Nazi prison camp should be exposed to the mass media step by step. Nor will I tell how to bribe a Russian official to get a book in or out of that dictator's land.

I have always favored drawing a line for public disclosure, whether the line be a little to the right or a little to the left. Surely instant publicity of Cabinet minutes would reduce honorable discourse, just as the stream of moneymaking books by intimates of President and Mrs. John Kennedy reduces the flow of knowledge to future presidents who are embarrassed in seeking confidential advisors who will not promptly kiss-and-tell-for-dollars.

In the field of obscenity utter freedom bespeaks a culture without the pleasures of Privacy. It is ineluctable that a free culture must constantly redraw the lines of permissibility of ideas or even words. Our literate and camera-directed culture may not always draw a wise line but who among us has the ultimate testing machine for such line-drawing. It is a totally different matter to urge the absence of all censorship. Such concepts as Taste, Art or Culture are befuddling words used by media critics.

### Necessary Guidelines

I prefer not to live in a society where sodomy is on stage at \$9 a ticket, or 9c, or free, for viewers in the meadows in Central Park. I have met no one who would not withdraw a tv license from a station that had a program of three hours every day of nudity and sexuality. I do not talk in term of

religion or morals or even right or wrong.

Even in the area of sex education I suggest both male and female are better off if not deprived of the adventure of exploring the great variety of approaches which create greater joys between private loving couples. Many current sex manuals for the young are so explicit as to deprive the readers of the joy of the use of imagination.

A popular magazine has made millions of dollars out of an accent on female breasts. Its defensive position is the same as that of some of our leading drama critics—"People will get bored, and boredom is our best educator." For my part I suggest boredom is scarcely the best instructor for changes in man's mores.

There are other forces at work in our society. We can watch with excitement the program of the movie industry giving advice to parents.

We can note with pride growth of 40% in the circulation of our English-language local weekly newspapers. We must be concerned by the sale of books by tv interview rather than by newspaper or magazine critiques. We can be proud of the vast new business of reprints of books, in copy-right, but long out of print. We can be confused when a network cancels a show because it does not meet the networks' standards.

But let us not confuse this by the word censorship—a power of the sovereign.

I wish more television networks had more editorial standards so that the public could distinguish editorial policies of the holders of these precious licenses which are the pipelines to the mind of man. Today our main problem is Prestige For Violence established by the video cameras. On this level we are happily moving to the point where the networks will not manage all news so as to black out the Good News of which our Republic is so full. The old slogan, No News Is Good News, has with evil been changed to Good News Is No News. I note a reversal of this trend.

Walter Lippmann expressed my greatest fear for the precious uses of the great First Amendment—the bible of our difficult experiment to have truth win out in a marketplace where ideas are presumed to compete to complete. Lippmann said, "Television is guilty of an awful lot of things in our lives and it is adding to the irrationality of the world. There is no doubt of that because it makes everything simpler or more dramatic or more immediate than it is. You, really, if you listen to television cannot find out what is going on in the world."

Maybe we are ready for a re-examination of our First Amendment Market Place. We have lost about 1,000 dailies and in many areas the only newspaper owns the only radio station.

Theatre in New York City is on the decline. If areas of our folkway become immune from cross-criticism, thus they must become more corrupt in editorial and financial terms. Criticism is the great corrector for all of us.



Morris L. Ernst

## Hollywood Talent and Craft Scales

—1960 AND NOW

(Work-time units—week, day, hour, etc.—are implicit if not specifically indicated. Fringe benefits are not included.)

	1960	1969	Per Cent Increase
<b>Directors Guild of America:</b>			
Unit Production Manager	\$ 425	\$ 550	29
1st Asst. Director	410	525	28
2nd Asst. Director	240	305	27
Director: Free-lance	650	1,000	54
<b>Writers Guild of America:</b>			
High-budget theatrical,			
Term 40/52	302.50	393	30
20/26	330	429	30
14/14	357.50	464	30
Wk/Wk	385	500	30
High-budget television,			
Story—½ hour	319	390.15	22
—1 hour	599.50	733.20	22
Teleplay—½ hour	951.50	1,163.72	22
—1 hour	1,804	2,206.36	22
Both—½ hour	1,210	1,479.88	22
—1 hour	2,200	2,690.69	22
<b>Screen Actors Guild:</b>			
Theatrical:			
Day Player (incl. stunt)	100	120	20
Free lance & Multiple (wk)	350	420	20
Stuntmen (wk)	400	450	13
Term Players—10/13 wks	300	360	20
—20/26 wks	250	300	20
Television:			
Actors (wk)	315	420	33
Stuntmen (wk)	380	450	18
Day Players—Single Stunt	90	120	33
3-day contract—Actors (dy)	225	306	25
—Stunt (dy)	225	306	25
Term—10-19 wks	300	360	20
Over 20 wks	250	300	20
<b>American Federation of Musicians:</b>			
Single session (under 3 hrs.)	55	72.67	32
Double session	110	145.34	32
<b>IATSE &amp; Related Crafts:</b>			
	1961	1969-70	
First Cameraman	\$ 523.71	\$ 640.94	22
Electrical Gaffer	278.34	358.75	29
Sound Mixer	373.10	463.81	24
1st Company Grip	278.34	358.75	29
Makeup Artist	285.88	364.03	27
Costumer	202.22	269.25	33
Film Editor	392.74	489.69	25
Journeymen (Various) (hrly)	3.37	4.87	45

## The Media & the Messages

(The Past Decade's Kaleidoscope)

By ABEL GREEN

Names, places, phases of the past decade telescope in endless montage. The big pop media cavalcaded nomenclature and events. This is but a sampling of a volatile decade. There is no intent at orderly sequence because it was an explosive parade of people and places. The happenings of the sixties will spill over into what many hope will be the leavening '70s, but ambivalently this is admittedly wishful thinking. By no means in order of impact or importance the following melange has provided an endless message to the media:

JFK, Martin Luther King, black power, black studies, the drug scene, psychedelic, Presley, Beatles, Rolling Stones, Maharishi, Nehru jackets, ponytails, boots, minis, maxis, peekaboo, see-through, hippie, yippie, blackout, pollution, transplants.

LBJ, managed news, HHH, Howard Hughes, Kirk Kerkorian, Bo Polk, conglomerates, Charlie Bluhdorn, Jim Aubrey, Avco, DeGaulle, French tourism, Pompidou, Harold Wilson, Moshe Dayan, Joe Namath, Joe Levine, Jacqueline Susann, Benjamin Spock, Elbridge Cleaver, William Sloane Coffin Jr., Billy Graham, Agnew, Huntley Brinkley, Cape Canaveral, moon-walk, Walter Cronkite, Neil Armstrong.

Allen Ginsberg, LeRoi Jones, Joe Valachi, Mafiosia, skimming, sex education, adult movies, Jack Valenti, Andy Warhol, Watts, Nixon, BB, Zsa Zsa, Raquel Welch, campus revolution, sexual revolution, black revolution, soul food, Mia Farrow, Vanessa Redgrave, the Pill, Fillmore, "Hair," "Oh, Calcutta," "Boys in Band," skyjacks, Castro, Tiny Tim, unisex styles, look-alike haircuts, topless, bottomless, groupies.

Joan Baez, Abbie Hoffman, Judge Hoffman, Mark Rudd, Danny the Red, Bobby Kennedy, Bobby Seale, Jackie Onassis, Joe Kennedy, Chicago 7, CORE, NAACP, SEEK, Head Start, peace, love, Bob Dylan, Afro-American, cosmonaut, astronaut, "trip," flower children, beach pollution, tapes, cassettes, Philadelphia, Miss., Gov. Wallace, Medicare, Medicaid, Vietnamization, Janis Joplin, Eugene McCarthy, uptight, putdown, write-down, writeoff, sit-in, lie-in, superstar, folk rock, country western, Newport, Woodstock, Fillmore, Tom Jones, Engelbert Humperdinck, jumbo jets, Albert Shenker, Albert Schweitzer, Bedford-Stuyvesant, "Che," cyclamates, DDT, LSD, ABM, UN, Viet Cong, Krushchev, stoned, SDS, soul and soul food,

groovy, Satellite, CATV, black is beautiful, hair.

Affluent society, Appalachia, New Frontier, Great Society, Peace Corps, poverty program, Vista, mod, pot, Carnaby, Liverpool, Berkeley, moratorium, segregation, integration, pigs, polarization, confrontation, S. I. Hayakawa, Columbia, Fordham, Detroit, Ben Franklin specs, Fu Manchu moustaches, Generation Gap, "over 30."

"Curious Yellow," Green Berets, Black Panther, white backlash, My Lai, Biafra, Belfast, Al Fatah, Smothers Bros., Cassius Clay, Pierre Elliott Trudeau, Barbara Streisand, "Hello, Dolly," DFZ, Songmy massacre, Mao Tse-tung, Ho Chi Minh, Dr. Christiaan Barnard, planned parenthood, inner city, urban renewal, Mayor Daley, Mayor Lindsay, Mayor Alioto, Mayor Addonizio, Jets, Mets, Met Opera, General Electric, transit, Jackie's judo, Burton's bauble, Onassis' \$15-\$20-mil. first year, Mary Jo Kopechne, minks for men, communes, popart, cinema-verite, Sharon Tate, East Village, Haight-Ashbury.

## 'Honor' Dallas Daily

Garland, Tex.

A "medal of honor" was presented to the Dallas Times Herald by the members of the city council in a resolution praising the newspaper's new policy of restricting advertising on X-rated films.

The local campaign against nude films is obtaining results with a fewer number of obscene films being shown. Full cooperation was extended to the city by McLendon Theatres following a letter sent by Garland Mayor Jim Toler to Gordon McLendon urging him to stop the showing of "obscene" films (none specified) at the local McLendon drive-in theatres.



# Films As This Century's Own-And Now-Medium; But All Show Business Is 'Hot' As Americana

By ROBERT J. LANDRY

Technological, cultural, political changes nowadays are too rapid for simultaneous analysis. We must wait for meaning to be verified. One curious side-development centers on the rising popularity of books about the entertainment media at a time of falling attendance for screen, stage and cafe attractions. Film theatres now sell about 16,000,000 tickets a week, compared to 80,000,000 in 1946, the final year of the "captive" gasoline-shy audience. The dramatic theatre is fragmented and furtive. Cabarets are distinctly risky ventures. There is not a chorus girl left in Manhattan, the Radio City Music Hall to one side.

The boom in books about show-folks, some self-written, and about the former glories of the amusement media exists while vaudeville, show boats, tent rep and minstrels are wholly defunct. The woes of the road are alongside the anguish of symphony orchestras and opera companies. Another paradox, of course, is that while theatre attendance for films is a mere shadow of former dimensions there is a veritable boom, spawned in the generation gap, of film buffs, never to be confused with the old-time and silly movie fans.

The fiction stream purporting to wash the shores of lowdown should be kept separate from the non-fiction books. Fiction invites speculation. Is this supposed to be Clark Gable, Frank Sinatra, Howard Hughes, Judy Garland or Jean Harlow? Contrarily, books for the buffs deal with more or less verifiable facts and names names. What price film colony sex athletes? Such volumes typically are written by a novelist over whose shoulder a publishing house editor is peering and cheering.

## Spread of The Buff

The proliferating literature of factuality as to the film medium, as distinct from the sexy hokum, is partly service to the buff who prides himself on scholarship and accuracy of record. He adores and he abominates just like a yesteryear fan but he intellectualizes both attitudes.

The buffs create cult-heroes, invariably directors rather than actors. They speak of a "pantheon." Many of the books catering to buffs seem esoteric. Just recently the University of California Press in the same week published Lotte H. Eisner's "The Haunted Screen" dealing with cinematic expressionism in Germany after the first World War and also David Stewart Hull's "Film In The Third Reich," a study of the perversion of the medium by Hitler, of which the foul-beyond-credence Veit Harlan film, "Jew Suss," was one of the more odious examples. The original Lion Feuchtwanger novel had been balanced; not the film.

The following titles of books about films published in the past three years hint at the profusion: "The Academy Awards" (Paul Micheal), essentially a compendium of date; "All Talking! All Singing!" (John Springer), a recollection of the screen tunepix by a boy buff who grew up to be a professional publicist; "The Birth Of A Nation Story" (Roy E. Aitken), a memoir by the octagenarian producer of the Griffith epic of 1915; "Conversations In The Raw" (Rex Reed), an anthology of the profiles in the sly style of a film celeb Boswell; "Film: A Montage of Theories" (Richard Dyer MacCann), a repository as the title suggests but characteristic of the academic interest of the "now" folk.

## Perennial Griffith

Griffith still makes copy as his classic "The Birth Of A Nation" still makes dispute. Lillian Gish's recent "The Movies, Mr. Griffith And Me" comes to mind. So does Homer Croy's exceedingly careless volume of a decade ago, about which many Griffith idolators become hotly indignant. Long awaited is the "official biography" from Seymour Stern. Boy and man, Stern has collected grist for his

mills but has been partially overwhelmed by the task he set himself and the battles he took upon himself. Griffith became a villain to the "Stalinists" in the 1930's because of "Orphans of The Storm," which pointed out that revolutions were predisposed to substitute one dictatorship for another, an odious concept to them. It is now three years since Stern's first long literary take on Griffith appeared in magazine form, a whole issue of Film Culture.

It might be wondered about reader interest in books about the semi-moribund legitimate theatre. Apparently, there is real curiosity about the past, some of it originating in collegiate study of drama or community efforts to foster regional theatres. At the present time, there is a fairly extensive breed of drama-lovers who despise Broadway's commercial plays and dream of (a) subsidy and (b) repertory.

## Foundation Financing

Of particular interest to professional writers is the fact that foundations will sometimes finance the research and preparation of manuscript in an area of dubious commercial publication interest. A notable example in 1966 was the 20th Century Fund backing of a scholarly study, "Performing Arts: The Economic Dilemma," by William J. Baumol and William G. Bowen.

Donald C. Farmer's "Producing On Broadway" carried a \$15 retail price. This is not uncommon for the big pictorial books dealing with stage or screen retrospective materials.

It follows that highly opinionated critics, and/or directors, like Eric Bentley or Robert Brustein, bring their pieces within book confine and, of course, most of the successful, and some of the non-successful, playwrights get published. Samuel Beckett actually is a "best seller" year after year.

"Stage Costume Book" (Berniece Prisk); "Stage Dialects" (Jerry Blunt); "Stages: The 50 Year Childhood of the American Theatre" (Emory Lewis); "The Stratford Scene" (Peter Raby) suggest the variety of volumes dealing with the legitimate.

Reportedly a sensation in London show business, a British press agent's memoir recently appeared between boards on this side with some chance of provoking a good deal of discussion here. In any event, "Olivier" by Virginia Fairweather unfolds a curious, rather sad, account of one who adored the great actor and lived to be fired, sans explanation, by him.

Mrs. Fairweather may nurse hurt and write from pique. If so, she manages a fair show of dispassion and it is only at the very end of the rather slight book that the unwarned American reader becomes aware that there is a kick in the lady's pants coming.

The British certainly did not invent evasiveness when it comes to sacking old hands without saying why. The author at first refused to "resign," as suggested, and made some attempt to get Olivier to confide the motivation. She never succeeded. Lady Olivier (Joan Plowright) hinted at "menopause," but the author states affirmatively that she was not in that female phase.

There is quiet and apparently conscientious detailing of all the episodes of her relationship to the Oliviers, at Chichester and at the National Theatre. What may be missing is awareness of, or disclosure of, some other insiders.

Divorced from the fact of her ultimate discharge there might be no memoir but actually up to that denouement account is quite interesting. This partly because it goes backstage and partly because British show business is much more influenced by and in fear of its consumer press than is New York. The London journalists are hardly less temperamental than some of the actors and directors.

Especially fascinating is Mrs. Fairweather's account of the

Olivier troupe's visit to Moscow, with the redtape and lingual hurdles. Although explicitly excluded from the contract, the Russians seemed determined to televise the actual stage performance opening night and the English almost did not perform to prevent it.

Olivier's perfectionism, his enormous vitality, his bravery when faced with cancer, and his undoubted love of the legitimate are all rather lovingly set forth. It is impossible not to appreciate and admire him. Yet there is the final hint of professional ruthlessness.

## 'Cellar' of Pop Arts

When television abandoned "daring" after its first "golden decade," 1948-1958, it was elected to occupy the basement of the pop arts which, in block booking times, had been assigned to movies. This is clear enough in the literature of the media. So, too, the rise of a "gourmet public" in the field of concert music has yielded an expanding library of commentary, of which Herbert Kupferberg's recent "The Fabulous Philadelphia" is a sterling example. A quiet work of much charm, "Best Regards To Aida," is the more unique because its author, Hans W. Heinsheimer, came to America in 1939 not speaking a word of English while now revealing a literary style of silken grace.

Books about radio and television are numerous, and many of them emphatically mediocre. A failure of careful research is here the abiding sin; that and the related tendency of one author to quote predecessor authors, thereby repeating primary mistakes. It is a truism of broadcasting that large segments of the record are lost forever. Networks and stations have pitched into the furnaces tons of transcripts to escape the expense of storage.

Whatever the significance, a good many of the founding fathers of broadcasting have never written their memoirs, or where such books were ghost-written they were unduly cover-up. The communication and entertainment media of greatest impact on the home consumer has been poorly "reported." There have, however, been several worthwhile tomes in this area recently. Erik Barnouw is doing a three-volume history, two of the books already out, both excellent; Wilson P. Dizard, who is First Secretary in the U.S. Embassy at Warsaw wrote "Tele-

vision: A World View," one of the most competently researched volumes ever seen by this writer; Fred W. Friendly's bitter after-taste recall of his feud with Frank Stanton at CBS, "Due To Circumstances Beyond Our Control," had some of the excitement of an "Executive Suite" type novel.

## Vaudeville

Vaudeville is an ever-blooming nostalgia, bringing a recent reprint of Douglas Gilbert's 1940 volume and sending the Abel Green-Joe Laurie Jr. volume, "Show Biz" into a third printing. Some months ago Marian Spitzer's "The Palace" had the merits of a fine prose and lots of digging, plus the happy coincidence that the author, as a girl, had been a staff press agent at that flagship of big time vaude.

Actually, the range of titles in the new literature of show business touches all sorts of subjects. Another re-printing after 25 years was Paul Benzaquin's account of the ghastly "Fire In Boston's Coconut Grove." Shortly before his death Neil C. Schaffner wrote his autobiography detailing 50 years in Missouri tent show repertory with the classic rural boob character that gave the genre its name, viz "Toby." There were once 300 "Toby" tent reps in the mid-west, almost as colorful as the also-vanished show boats, which in turn generated their own share of recall.

## Gallo Waited Too Long

The trouble with show biz books sometimes is that the principal waits too long. Fortune Gallo of the old touring two-dollar-top San Carlo Opera was on to 90 years old before he produced his book and the gaps in memory were all too obvious. Another danger is that an author may be less than skeptical, the sort who will actually believe that Anna Held bathed in goat's milk.

Nonetheless show biz looms large in Americana and as a kind of book that now can get published.

Once colleges turned filming into a classroom course, all sorts of textbooks were inevitable. Some are technical, dealing with the mathematics of light and sound. Hard going for all but the scientific-minded. Robert Gessner in his 1968 "The Moving Image" mingles philosophical points with a great deal of cross-reference between original author (novel or play) and the screen treatment of the same scenes. He focusses on conflict and

character, major ideas and major image, obligatory climaxes. Plainly one reads such a weighty tome for the embroidery as well as the grand design of cinema.

Gessner consummated 30 and more years of classroom experience with "The Moving Image" interrupted by employment as a Hollywood script writer and interrupted even more by the production of four novels and various other books. Indeed the paradox of Gessner, who was given the title of "Professor of Cinema" at NYU in 1941, practically pre-history collegiately, is that he was so busy writing outside his specialty that he delayed his book on filming and died in the very month of its appearance.

## Every Stalinist A Critic

"The Moving Image" has a broad sweep, written well before the recent surge of the X feature but taking the long perspective. It is rich in insights and data, and reminds us that films suffer peculiarly under dictatorship. Sergei Eisenstein's "battles with the Stalin bureaucracy . . . killed him by literally breaking his heart."

"For a man of Eisenstein's genius artistic integrity was indivisible. His scripts and production plans were repeatedly shelved by inferior mentalities." Gessner inventories these rejections: the comedy called "MMM"; the Turgenyev derivation "Bezhin Meadow"; "The Black Consul," intended to star Paul Robeson; a biography of the City of Moscow; a cavalcade of the Ferghana Canal in Samarkand. All were rejected for party line reasons.

Gessner remarks about "Ivan The Terrible" that Eisenstein "utilized the opportunity to revenge himself against his tormentors. By glorifying the tyrant in Part One, Eisenstein would be explaining Stalin, ironically, as 'the new hero' . . . Ivan's private army, the Oprichniki, paralleled the GPU, the secret police of Stalin."

Film critics have, in general, been anthology fare much less than drama critics, perhaps even less than opera critics. One to erupt spontaneously as an admired voice among the intelligentsia was James Agee, a good 10 years and more after Robert E. Sherwood was rather famous for his film reviews. In the present time an intellectually respectable voice, Parker Tyler, gains reputation because of a deceptively simple prose, but his fame in his early 1960's was distinctly limited.

Europe has exported to America an extensive literature in the form of elaborate studies of directors like Antonioni, Fellini, Visconti, Godard and others. These are revealing of the special vocabulary often associated with highbrow film critics, and happily absent in the writings of Sherwood, Agee, Parker and Dwight Macdonald.

Quickened internationalization of the screen medium in recent years enlarges incidental and in-depth commentary. It is significant that American film courses tend of late to a receptive, nay eager, policy toward foreign film directors able to lecture in passable English. This is all part of the cinema boom, of the fixed idea that the screen is the preeminent art form of the 20th Century, since television so often shapes up as triviality incarnate.

## Sandler-Burns-Marmer

### Developing 4 Features

Los Angeles.

Allan Sandler, president of Sandler Films, has joined producer-writers Mike Marmer and Stan Burns in a coproduction company, to be known as Sandler Burns Marmer Productions. Company has eight properties, of which four are being developed. All creative and business management, including property development, will be handled inside the company.

Most of early properties will have a comedy theme. Company will continue in production of television films.

## Film Festivals Due In 1970

[TENTATIVE]

January 28-February 9	Utrecht, Holland
February 26-March 5	Amsterdam (Cinestud 70)
February	Lyons, France (animated)
March	Gothenburg (animated)
March 5-15	Mar del Plata, Argentina
April 1-10	Osaka, Japan (Expo 70)
April 12-18	Oberhausen
May 2-15	Cannes
June	Sydney, Australia
June 5-20	Melbourne, Australia
June	San Antonio (HemisFilm)
June	Vancouver, B.C.
June 23-28	Mamaia, Rumania (animated)
June	Cracow, Poland
June	Atlanta, Ga.
June	San Sebastian, Spain
June 26-July 7	Berlin
July	Karlovy Vary, Czechoslovakia
July	Trieste, Italy (Science-Fiction)
July-August	Pula, Yugoslavia
August	Venice
August-September	Edinburgh
September	Cork, Ireland
September	New York City
September	Salonika, Greece
September	Sorrento (U.S. films)
October	Locarno, Switzerland
October	Mannheim
October	Great Britain (animated)
October-November	San Francisco
November	Chicago
November	Leipzig
November	London



(a random sampling of worldwide reviews of)

# "THE MOVIE SEEMS TO ME SEVERAL DOZEN

**"ONE OF THE YEAR'S TEN BEST. ★★★★★**  
**'Hello, Dolly!' is a super musical! Barbra Streisand glows like a great big star. 'Hello, Dolly!' is here and you had better get busy and get your reserved seats for a great afternoon or evening in the movie theatre!"**

—Wanda Hale, *New York Daily News*

**"The epitome of entertainment—Streisand, Matthau and Armstrong."**

—Judith Crist, *NBC Today Show*

**"Immensely, beautifully, effective! Gigantic beauty is achieved over and over again in this production, thanks to producer-writer Ernest Lehman. 'Hello, Dolly!' leaves one speechless, which is as it must be, for the sound and fury and color and panorama fill every ear and eye. Barbra Streisand has perched herself on top of another winner, and she has the look of one who will ride, ride, ride, feathers streaming from her head, gold all over, to victory, and the bank!"**

—Archer Winsten, *New York Post*

**"Dolly's got the lot and its all terrific, admirable entertainment smashing the eye with spectacle and assailing the ear with melody. It is lavish, funny, tuneful and warm hearted. Barbra Streisand dazzles the senses like an expensive firework!"**

—London *Daily Express*

**"A note of triumph with a superb bang, 'Hello, Dolly!' is grand. It is spectacular; It is lavish; It is sentimental; It is gay. It is untroubled; It is buoyant; It is swift! Walter Matthau—a figure of infinite charm and interest... Streisand—superb. The movie seems to me several dozen times better than the stage version. It has nothing to say but, 'enjoy-enjoy'...but it says it in majestic triumph."**

—Charles Champlin *Los Angeles Times*

**"What luxury! What grandeur! A super musical comedy that's sheer enchantment! Don't miss it."**

—L'Aurore, *Paris*

**"'Hello, Dolly!' Will be as popular as popcorn, hot-dogs, cotton candy and marching bands—which is to say that it will be very, very popular, indeed."**

—Winfred Blevins, *Los Angeles Herald-Examiner*

**"First rate! 'Hello, Dolly!' Has everything a musical should have, and Barbra Streisand is utterly magical."**

—Natal Mercury, *Durban, South Africa*

**"Magnificent! 'Hello, Dolly!' Is one of the most opulent, most luxurious productions ever placed on the screen. Breathtaking! See it!"**

—William A. Payne, *Dallas Morning News*

**"Streisand's performance is the most electrifying in the history of movie musicals."**

—Martin Knelman, *Toronto Globe and Mail*

**★★★★★ "HELLO, DOLLY!"**



the motion picture "Hello, Dolly!")

# TIMES BETTER THAN THE STAGE VERSION"

—Charles Champlin, Los Angeles Times

"'Dolly' is a blockbuster of a musical! Magnificently mounted and costumed... superbly acted. The film bursts with life!"

—Johannesburg Star, South Africa

"Barbra Streisand is one of the few, mysteriously natural, unique performing talents of our time, she has become a national treasure!"

—Vincent Canby, New York Times

"'Hello, Dolly!' again and it won't be goodbye for some time. We have had it as a straight play, we have had it as a stage musical but I now feel that we never really saw it until Barbra Streisand put her seal on Ernest Lehman's film version. Here is the definitive Dolly Levi and under Gene Kelly's brilliant direction the adventures of this match making widow have been gloriously galvanised into the definitive musical...as for the songs of Jerry Herman, they never sounded so melodious before. And when Barbra Streisand sings them the melody takes on a special magic. Something tells me that it will be a long time before we bid this Dolly goodbye."

—London Daily Mail

"Nothing is spared! 'Hello, Dolly!' is lavishly dressed, frantically choreographed, happily acted and merrily entertaining."

—Terry Kay, Atlanta Journal

"Barbra's 'Dolly' is a dazzling blockbuster! She rises like the sun. She does it with dazzling confidence and gives Dolly everything she needs. Grandly entertaining!"

—Stanley Eichelbaum, San Francisco Examiner

"The movie 'Hello Dolly!' is far superior to the stage version!"

—David Goldman, WCBS



20th CENTURY FOX PRESENTS

**BARBRA STREISAND • WALTER MATTHAU**  
**MICHAEL CRAWFORD**

IN  
ERNEST LEHMAN'S PRODUCTION OF  
**HELLO, DOLLY!**

AND  
**LOUIS ARMSTRONG**

WRITTEN FOR THE SCREEN  
AND PRODUCED BY  
**ERNEST LEHMAN**

DIRECTED BY  
**GENE KELLY**

ASSOCIATE PRODUCER  
**ROGER EDENS**

DANCES AND  
MUSICAL NUMBERS  
STAGED BY  
**MICHAEL KIDD**

MUSIC AND LYRICS BY  
**JERRY HERMAN**

Produced in  
TODD A.O.  
COLOR BY DELUXE

Original Sound Track Album  
Now available on 20th Century-Fox Records

**G** Suggested for  
GENERAL audiences

BASED ON THE STAGE PLAY "HELLO DOLLY!" • PRODUCED ON THE NEW YORK STAGE BY DAVID MERRICK • BOOK OF STAGE PLAY BY MICHAEL STEWART • BASED ON "THE MATCHMAKER" BY THORNTON WILDER • MUSIC AND LYRICS OF STAGE PLAY BY JERRY HERMAN • DIRECTED AND CHOREOGRAPHED BY GOWER CHAMBERS

# IS A SUPER-MUSICAL!"

—Wanda Hale, New York Daily News



# 'Lazybones' Sidesteps Minority Sensitivities, Uncorks Show Biz Novelty

By PETER LIND HAYES

"Lazybones" Johnson was depressed. The reason for his unhappiness was obvious to anyone who had ever been victimized by the "Cycle" phase of the theatrical profession.



Peter Lind Hayes

Character men, especially in motion pictures, are constantly fearful of the pendulum that swings them into prosperity for several months and then just as suddenly departs and leaves them on their uppers in the cardroom of an actor's club, "waiting for a call." At times a "cycle" will last long enough for a character actor to get \$11 in his own name. In 1938 and '39 several "gangster types" practically retired on the day checks they received from Warner Bros. A year later, men were having their noses broken in order to play punchdrunk fighters in gory spectacles about the prize ring. At MGM, several "English types" made so much money playing butlers they promptly went out and rehired their old ones.

"Lazybones" Johnson, however, had a different problem. He was a "Negro butler type" and it was no longer considered wise by sensitive casting directors to "take a chance" with a character actor that might offend a vocal minority group. "Lazybones" had been fine as Sam, the Pullman porter in "Murder Train", and who could ever forget that triple double-take he did the first time he saw the ghost in "House Haunting." The audience had literally screamed at his bulging eyes and trembling legs. Stepin Fetchit and Hamtree Harrington had both admitted that "Lazybones" was the best double-take man in the business.

You can't eat double-takes though and "Lazybones" was beginning to get hungry. He hadn't worked in over a year and he was pacing the floor of his agent's office and complaining bitterly about his future.

"Look Manny, I gotta make some money, man! I'm flatter than a flat top and you just gotta get me a job."

Manny impatiently flicked the ashes from his cigar and said, "Baby, if I tol' ya once I tol' ya a hundred times your type is thru in pichers. Now if ya geta act togadder I can book ya at the Golden Wheel in Columbus, Ohio. The boss is a fren of mine and if ya make good there I can book ya in joints all over the middle west!"

"But Manny—what am I gonna do? I ain't got no act and I ain't worked in a saloon since I was a porter 20 years ago."

Manny shrugged his shoulders and with his hands in the air said, "Wadda' ya' want from me, Baby? Ya' sing a little, dance a little, put it all tagedder and ya' got a act!, but remember it's gotta be a novelty . . . that's what sells t'day . . . novelties! That's what people want. Now if ya' don't cook up a novelty, I can't go out on a limb and send ya' all the way to Columbus, so now go home baby and cook up a novelty!"

"Lazybones" left Manny's office in a complete quandary. He had to think up a novelty. His imitation of a banjo was good but that had been done to death, his dancing was mediocre, and there was certainly nothing novel about his singing voice.

What could he do that would capture the imagination of an audience in Columbus, Ohio? All that night he sped frantically from one night club to another vainly seeking an inspiration for a "novelty." Finally he returned to his hotel room and fell into a troubled sleep. He tossed and turned the whole night through, but at nine o'clock in the morning he jumped from his bed and shouted, "I've got it! I've got it!" Quickly he put on his clothes and ran to the nearest drugstore, he purchased a large bottle of calamine lotion and from the drugstore he went to the grocery store and bought a two-pound sack of flour, on the way home he stopped in the dime store and bought a large box of chalk. Back in his room he concocted a strange combination of all three. He worked them together until they jelled into a sticky kind of paste. This he placed in a jar, and with spirits high, boarded the Sunset bus for Manny's office.

Manny was in no mood for an audition but at the insistence of "Lazybones" he lit a fresh cigar, sat back in his chair and said, "Well?"

"Lazybones" was beside himself with excitement. He was fairly shouting at Manny, "Manny, wait 'til you dig this man . . . this is it! . . . Now you just relax for a minute and you're gonna see the greatest novelty of the century."

At this point "Lazybones" disappeared into Manny's bathroom and prepared himself for the audition. He removed the lid from the jar containing the strange concoction and proceeded to spread the contents all over his hands and face. When this was done, he threw open the bathroom door and bounded into the presence of Manny. Before Manny could utter a word "Lazybones" was down on one knee and in a croaking voice sang, "NuaaaHaa MAMMY! . . . MAMMY! . . . the sun shines east . . . the sun shines west . . ."

Manny lurched forward in his chair, jumped to his feet and screeched, "What in the hell are you doing?"

"Lazybones," completely unabashed, stood up and with a big smile on his face said, "You wanted a novelty Manny and this is it . . . I was doing Al Jolson in white-face!"

## Sharon Tate & Roman Polanski

By PETER EVANS

(This essay, written before the tragic death of Miss Tate, is excerpted by permission from Peter Evans' just published "Goodbye Baby And Amen" (Coward-McCann; \$15), photographs by David Bailey)

The imperfect couple. They were the Douglas Fairbanks-Mary Pickford of our time: Roman Polanski and Sharon Tate. Cool, nomadic, talented and nicely shocking. Their Pickfair (Sharome?) was a movable mansion, a roomy rebellion.

Curious, unafraid, they helped demolish the ancient Hollywood image of what movie stardom was all about. They became part of the anti-Establishment Establishment. They became rich but never regal. They pursued the panaceas of the era from pot to LSD and knew the score. Exactly.

Polanski took three trips; two of them bad. "I have no desire to try it again; I wanted to know what it was all about and I know it damn well now." Says his wife: "It opened the world to me; I was like a very tight knot, too embarrassed to dance, to speak even. But I could never touch it again; now I think it would destroy me."

There is an honesty, it is almost naive, about the couple Polanski that few movie people ever achieve. Determinedly, they have challenged the citadels of censorship and cant. From Poland, he is especially sensitive about a person's right to freedom. "It is not my ambition," he says, "to throw more sex onto the screen than is necessary; I merely wish to show as much sex as the story demands and it usually demands a lot because it is part of life . . ."

They refused to allow their fame or their fortune to carry them on the ceaseless rhythms of applause into the rococo glories of the past. Anyone who is interested in the history of the Sixties and the Permissive Society must consider the Polanskis. They knew very well the excitement, the miseries, the happiness, and the fear of the times. "I wish I had the tolerance to let everybody have complete freedom," says Sharon. "To be able to take a man home and make love and enjoy it without some lurking puritanical guilt interrupting the pleasure . . . I get frightened, I get really frightened; mentally it's what I want, but emotionally it's more difficult to take."

They had a sense of morality that would have embarrassed and discomforted their sparkling predecessors in the world of Hollywood in the days and nights before the war.

## A Theatrical Lexicon

Continued from page 8

a lousy show that opened on Thanksgiving. He described it as his turkey.

\* \* \*

**BORSCHT CIRCUIT:** Sam Bernard, the great comic of the early '20s, was the first big act to invade the Catskills and the Adirondacks. He had his children in camp in the mountains, and various of his relatives spent summers there. It was Bernard who first organized entertainment on Sunday nights at such hotels as the Brown Swan Inn at Schroom Lake, New York. Other hotels at Lake George, Saranac, etc., had Sunday evening entertainment, and this was the circuit that Bernard called the Borscht Circuit. Grossinger's and the Concord came later.

\* \* \*

**G-STRING:** A cloth passed between the legs of strip-teasers, supported by a waist cord. Ann Corio advises that Carrie Finnell, who was stripping well into her late 50s, originated this term when a young ecadysiat. Presumably when Miss Finnell tossed the garment—if it can be called that—on her dressing table one night, it fell into the form of a G.

\* \* \*

**MASHER:** Sam Harris stated that Lillian Russell was the originator of this term. It was an appellation for fresh young men who stood at the stager door and tried to flirt with her.

\* \* \*

**SCALPER:** The term has come to mean anybody who sells tickets outside of the boxoffice, i.e., a ticket agent or an illegitimate guy who flashed tickets to customers outside Madison Square Garden. However, originally the term meant a broker who sold tickets at reduced prices. Such a fellow was Joe Leblang, who first operated out of Gray's Drugstore in the Longacre Bldg., on Broadway. Later it took on the reverse meaning, i.e. "hot" seat broker whoscalps theatregoers for \$20, and-up a ticket.

\* \* \*

**GATE CRASHER:** One who enters event or theatre without paying for the ticket. The term was originally applied to the famous "One-Eyed" Connelly who crashed the Dempsey-Firpo fight, various World Series, and other events hard to get into to without a ducat. During the same era, there was another well known gate crasher, Tainmany Young, who operated on a less grand scale, crashing into such minor sports palaces as the St. Nicholas Arena, and the various armories where fights were held in New York.

\* \* \*

**SHIMMY:** Gilda Gray advised that this term for the dance was originated to describe Little Egypt's gyrations when Egypt appeared at the St. Louis Exposition of 1903. Later, of course, Bee Palmer, Doraldina, and Gilda herself glorified the shimmy.

\* \* \*

**BOUNCER:** One who keeps the peace in a barroom, restaurant, club, or dancehall. There have been many bouncers who became famous restaurateurs, such as Toots Shor, who operated out of Leon & Eddie's, Billy LaHiff's Tavern, and Jack Entratter at other Broadway boites. However, the original bouncer was Chuck Connors, the Bowery character who operated various restaurants downtown or the Bowery, with various partners, including Steve Brodie of Brooklyn Bridge fame. It was Brodie who referred to Connors as "a bouncer."

## Yours Epigrammatically

Compiled by ART ARTHUR

Hollywood.

(Herewith some of my collection of insights, gathered along the way, and grouped under broad subject heads. This founds no religion, announces no philosophy, and clinches no arguments.)

### ON VIOLENCE

"Only art can cause violence to be laid aside."—Tolstoy.

"Excessive violence is the last refuge of poor writing, weak directing, lousy acting and bankrupt producing."—Leonard Freeman.

"Good taste is always an effective shock absorber."—Stanley Frank.

### ON MESSAGES

"Empty seats absorb no messages."—Kenneth MacKenzie.

"Messages are for carrier pigeons."—Howard Koch.

"I am not out to reform an audience. I am not out to better an audience. I just want to force an audience to drop its popcorn and listen."—Billy Wilder.

"The enemy is boredom."—Charles Champlin.

"If you ask me what I come to do on this earth as an artist, I shall answer you: 'I come to live aloud.'"—Emile Zola.

"Good drama always projects a writer's moral values. A dramatic plot is always the story of a moral struggle."—Reginald Rose.

"Great minds discuss ideas. Average minds discuss events. Small minds discuss people."—Herman Rickover.

"There's nothing so interesting as an interesting human being."—Orson Welles.

### ON ECONOMICS

"When you start thinking with your wallet, you're always wondering what you can't do instead of what you can do."—Mike Todd.

"There is nothing so scared as a million dollars."—Fred Allen.

### ON THE RIGHT BEGINNING

"You and I both know that judgment of basic material is life or death in our profession and one's fate is decided not in New Haven but long, long before."—Moss Hart.

"It is a truism of the theatre that when the basic idea is right, everything falls into place."—VARIETY critic.

"Last year's format is next year's doormat."—Oliver Treyz.

"Well begun—is half done."—Old Saw.

### ON FAILURE

"One big trouble today is that kids got no place to go where they can be lousy."—George Burns.

"There was and is no permission to fail. But without some failure, you can't have growth."—Faye Dunaway.

"Don't forget—even Babe Ruth struck out 3,147 times."—Anon.

"You're only as good as you dare to be bad. Only when you take the risk of falling terribly flat do you have a chance to be really good."—John Barrymore.

"Remember—even if you fall on your face, at least you'll fall forward."—Walt Disney.

"A smooth sea never made a skillful mariner."—Dunno.

"If you do something and it's not a success, the hell with it. You shouldn't have to take six months of basketweaving to recover from a failure."—Jean Kerr.

"Someone once said that the failure is not in failing but in not trying."—Frank Sinatra.

### ON WISDOM

"Even a clock that has stopped—is right twice each day."—Henry R. Luce.

"Every man has a right to his own opinion, but no man has a right to be wrong in his facts."—Bernard Baruch.

"Get your facts first—and then you can distort them as much as you please."—Mark Twain.

"A man is a prisoner of what he says—and a master of what he does not say."—Turkish proverb.

"Let the other fellow do most of the talking. The more you listen, the wiser he thinks you are."—David Ogilvy.

"The Lord chooses the foolish to confound the wise."—Richard Cardinal Cushing.

"Wise men learn more from fools than fools from the wise."—Cato.

### ON WRITING

"Nothing ruins a writer quicker than too much money."—Robert Morley.

"The occupation of writing is the closest you can come to legal vagrancy."—B. Pepper.

"Writing is a self-imposed sentence in solitary confinement."—Anon.

"Writing is a vice which should be practiced in secret."—Maxwell Anderson.

"When people ask me, 'What is your new book about?', I answer, 'About 150,000 words.'"—Al Dewlen.

### ON EDITING

"You put down the words in hot blood, like an argument, and correct them when your temper has cooled."—Ernest Hemingway.

"You learn to cut—which is the great ability."—Ray Bradbury.

"The main thing is to cut out all the inanities. It's better to say nothing. That's good writing—saying nothing when nothing needs to be said."—Carl Reiner.

"The author's best friend—is his wastebasket."—Thornton Wilder.



# Year's Surprise: 'Family' Films Did Best

## BIG RENTAL FILMS Of 1969

(U.S.-CANADA MARKET ONLY)

Below is *VARIETY*'s Anniversary Edition checklist on the big pictures of the year as reflecting domestic (United States and Canada) rentals accruing to the distributors. To repeat the standard explanation given every year: some pictures go into release too late in the calendar year and cannot be computed for inclusion. Some of the October-December features of 1969 were on the market too sketchily for inclusion now. They must wait for next year's compilation. ("Big" rental rule-for-admittance is a film domestically earning rentals of at least \$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 1969 in which they were on exhibition, are reported.

It will be noted that certain late 1968 releases which were not included in our last Anniversary Edition compilation are 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.

FEATURE	ORIGIN	RELEASE DATE	RENTALS TO DATE
The Love Bug (R. Stevenson; B. Walsh; BV; Jan., '69)			\$17,000,000
Funny Girl (W. Wyler; R. Stark; Columbia; Dec., '68)			16,500,000
Bullitt (P. Yates; P. D'Antonio; WB; Jan., '69)			16,400,000
Butch Cassidy and Sundance Kid (G. R. Hill; J. Foreman; 20th; Oct., '69)			15,000,000
Romeo and Juliet (F. Zeffirelli; A. Havelock-Allan/J. Brabourne; Paramount; Oct., '68)			14,500,000
True Grit (H. Hathaway; H. Wallis; Paramount; May, '69)			11,500,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; June, '69)			11,000,000
Oliver (C. Reed; J. Woolf; Columbia; Dec., '68)			10,500,000
Goodbye, Columbus (L. Peerce; S. R. Jaffe; Paramount; April, '69)			10,500,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; Dec., '68)			7,500,000
Easy Rider (D. Hopper; Pando/Raybert; Columbia; June, '69)			7,200,000
I Am Curious, Yellow (V. Sjoman; Grove Press; '69)			6,600,000
Where Eagles Dare (B. G. Hutton; Gershwin/Kastner; MGM; April, '69)			6,560,000
Lion In Winter (A. Harvey; M. Poll; Avco Embassy; Dec., '68)			6,400,000
Swiss Family Robinson (reissue)			6,400,000
Winning (J. Goldstone; J. Foreman; Universal; June, '69)			6,200,000
Impossible Years (M. Gordon; L. Weingarten; MGM; Jan., '69)			5,800,000
Three in the Attic (R. Wilson; AIP; Jan., '69)			5,200,000
Finian's Rainbow (F. F. Coppola; J. Landon; WB; Nov., '68)			5,100,000
Support Your Local Sheriff (B. Kennedy; W. Bowers; UA; April, '69)			5,000,000
The April Fools (S. Rosenberg; G. Carroll; NGP; July, '69)			4,500,000
The Undeclared (A. McLaglen; R. L. Jacks; 20th; Nov., '69)			4,500,000
The Wild Bunch (S. Peckinpah; P. Feldman; WB; July, '69)			4,200,000
Star (R. Wise; S. Chaplin; 20th; Jan., '69)			4,200,000
The Arrangement (E. Kazan; WB; Dec., '69)			4,000,000
Hellfighters (A. McLaglen; R. Arthur; Universal; Jan., '69)			3,750,000
Alice's Restaurant (A. Penn; H. Elkins; UA; Aug., '69)			3,500,000
100 Rifles (T. Gries; M. Schwartz; 20th; April, '69)			3,500,000
Peter Pan (reissue)			3,300,000
Horse in the Grey Flannel Suit (N. Tokar; W. Hibler; BV; Jan., '69)			3,300,000
Mackenna's Gold (J. L. Thompson; C. Foreman; Columbia; May, '69)			3,100,000
Secret Ceremony (J. Losey; J. Heyman; Universal; Jan., '69)			3,000,000
Night They Raided Minsky's (W. Friedkin; Tandem; UA; Jan., '69)			3,000,000
The Yellow Submarine (G. Dunning; A. Brodax; UA; Jan., '69)			3,000,000
If It's Tuesday, This Must Be Belgium (M. Stuart; S. Margulies; UA; May, '69)			3,000,000
Last Summer (F. Perry; A. Crown/S. Beckerman; AA; June, '69)			3,000,000
Daddy's Gone A-Hunting (M. Robson; NGP; Aug., '69)			2,900,000
The Stalking Moon (R. Mulligan; A. J. Pakula; NGP; Jan., '69)			2,600,000
Buona Sera, Mrs. Campbell (M. Frank; UA; Feb., '69)			2,500,000
Che (R. Fleischer; S. Bartlett; 20th; June, '69)			2,500,000
The Chairman (J. L. Thompson; M. Abrahams; 20th; July, '69)			2,500,000
The Wrecking Crew (P. Karlson; I. Allen; Columbia; Feb., '69)			2,400,000
Darby O'Gill and the Little People (reissue)			2,300,000
If (L. Anderson; Memorial; Paramount; Feb., '69)			2,300,000
Paint Your Wagon (J. Logan; A. J. Lerner; Paramount; Oct., '69)			2,200,000
Justine (G. Cukor; P. S. Berman; 20th; Aug., '69)			2,200,000
Once Upon A Time in the West (S. Leone; Rafran/San Marco; Paramount; July, '69)			2,100,000
Hieronymus Merkin (A. Newley; Universal; April, '69)			2,100,000
Pop! (A. Hiller; H. B. Leonard; UA; June, '69)			2,000,000
Prime of Miss Jean Brodie (R. Neame; R. Fryer; 20th; Aug., '69)			2,000,000
Battle of Britain (G. Hamilton; Saltzman/Fisz; UA; Oct., '69)			2,000,000
Rascal (N. Tokar; J. Algar; BV; June, '69)			2,000,000
My Side of the Mountain (J. B. Clark; R. Radnitz; Paramount; March, '69)			2,000,000
The Sterile Cuckoo (A. J. Pakula; Paramount; Oct., '69)			2,000,000
Me, Natalie (F. Coe; S. Shapiro; CCF/NGP; August, '69)			1,900,000
Staircase (S. Donen; 20th; August, '69)			1,850,000
The Lost Man (R. A. Aurthur; E. Mohl/M. Tucker; Universal; June, '69)			1,850,000
Inga (J. W. Sarno; D. Dennis; Cinematation; Nov., '68)			1,800,000
Angel in My Pocket (A. Rafkin; E. Montagne; Universal; Feb., '69)			1,800,000
Castle Keep (S. Pollack; M. Ransohoff/J. Calley; Columbia; July, '69)			1,800,000
Parent Trap (reissue)			1,800,000
Helga (E. F. Bender; Rinco Film; AIP; Jan., '69)			1,795,000
Salt and Pepper (R. Donner; M. Ebbins; UA; Jan., '69)			1,750,000
Hard Contract (S. L. Pogostin; 20th; May, '69)			1,750,000
Paper Lion (A. March; S. Millar; UA; Jan., '69)			1,700,000
Bridge at Remagen (J. Guillermin; D. L. Wolper; UA; June, '69)			1,600,000
Great Bank Robbery (H. Averbach; M. Stuart; WB; July, '69)			1,500,000
The Learning Tree (G. Parks; WB; Sept., '69)			1,500,000
Charro (C. M. Warren; NGP; April, '69)			1,500,000
Subject Was Roses (U. Grosbard; E. Lansbury; MGM; Jan., '69)			1,375,000
Return of the Seven (reissue)			1,300,000
Smith (M. O'Herlihy; B. Anderson; BV; April, '69)			1,300,000
Riot (B. Kulik; W. Castle; Paramount; Jan., '69)			1,300,000
Joanna (M. Sarne; M. Laughlin; 20th; Dec., '68)			1,250,000
Loves of Isadora (K. Reisz; R. & R. Hakim; Universal; April, '69)			1,250,000
Fistful of Dollars (reissue)			1,200,000
Fanny Hill (M. Ahlberg; T. Sjoberg; Cinematation; Oct., '69)			1,200,000
The Sergeant (J. Flynn; R. Goldstone; WB; Jan., '69)			1,200,000
Eye of the Cat, (D. L. Rich; B. Schwartz; Universal; May, '69)			1,200,000
Hell's Angels 69 (L. Madden; T. Stern; AIP; July, '69)			1,199,000
Those Daring Young Men in Their Jaunty Jalopies (K. Annakin; Paramount; Aug., '69)			1,125,000
The Conqueror Worm (M. Reeves; L. M. Heyward; AIP; Jan., '69)			1,101,000
Sweet Charity (B. Fosse; R. Arthur; Universal; Oct., '69)			1,100,000
The Savage Seven (reissue)			1,095,000
Angels From Hell (reissue)			1,085,000
The Oblong Box (G. Hessler; AIP; June, '69)			1,020,000
The Magus (G. Green; J. Kinberg/J. Kohn; 20th; Jan., '69)			1,000,000
Charge of the Light Brigade (T. Richardson; N. Hartley; UA; Jan., '69)			1,000,000
Number One (T. Gries; W. Seltzer; UA; Aug., '69)			1,000,000
Medium Cool (H. Wexler; T. Friedman; Paramount; Sept., '69)			1,000,000

**'Midnight Cowboy' Exception Among Releases  
Topping \$10,000,000 Rentals—Disney's  
'Love Bug' Leads the Nice Comedy Parade  
—Action Melodrama Looms as Standard  
Commodity—Year Further 'Deflated'  
Costly Stars' Boxoffice Value  
Proportionate to Their  
Off-the-Top-of-Budget**

By ROBERT B. FREDERICK

Business at the U.S.-Canada boxoffice in 1969 was good only in a few instances "sensational." If there was a surprise in the year-end check of the big business pix, it was that the real whoppers \$10,000,000 and above) were, with a single exception, what could easily be considered "family" fare.

Perhaps some of the dialog was a bit stronger than in the era of Louis B. Mayer et al, the amount of exposed skin a bit greater, the treatment of sex and morals a bit more liberal than in past years, but not excessively. There were really few surprises—another Disney film made it big; a couple of musicals hit the packpot (enough to probably encourage nobody counts how many flop copies), action (which, in the the American dream, has to include violence) was still popular, and true love, as always, had to overcome some pretty tough obstacles.

Otherwise, 1969 was not so significant as gossip. The only "non-family" effort to make the \$10,000,000-plus area was "Midnight Cowboy," whose sordid scenes of a male homo prostitute well earned the release its X rating. Some of the business was due to the film's undoubted appeal to sensational seekers.

Disney's "Love Bug" brought American audiences a lot of laughs and the Volkswagen a \$17,000,000 free ad. (The screen has now run a gamut in casting automobiles as stars, from the "bug" to "The Yellow Rolls Royce.") "Gone With The Wind" tacked on a few more bucks in 1969, but not quite enough to displace first-place "Sound of Music."

**A Streisand Year**  
Barbra Streisand's film debut in "Funny Girl" won her a shared Oscar (with Katharine Hepburn) and Columbia a \$16,500,000 tally to date. "Bullitt" brought in a lovely \$16,400,000 and made British director Peter Yates a "hot" property (belatedly, as he had already done a lot of the "Bullitt" tricks in Avco Embassy's "Robbery").

20th-Fox reports a fairly stupefying \$15,000,000 for "Butch Cassidy and the Sundance Kid," since the film has only been in release since October. (This rental figure in the U.S. and Canada is close to three times the gross business shown in *VARIETY*'s 50-Top Films chart based on a 7% sample.) If 20th's figure works out, "Butch Cassidy" must be setting numerous all-time film records in the southern and southwestern U.S., the two major unreported in *VARIETY* areas.

Franco Zeffirelli's "Romeo and Juliet," originally planned as a roadshow by Paramount, was then changed to regular run and dumped \$14,500,000 into Paramount's coffers and has, apparently, been seen at least twice by every teenage girl in the U.S. For months, those long lines at N.Y.'s Paris Theatre were made up of truant schoolgirls.

John Wayne's "True Grit," Dustin Hoffman's "Midnight Cowboy," Carol Reed's "Oliver" (also Oscar-laden), and Larry Peerce's "Goodbye Columbus" wound up the big list.

**'I Am Curious'**  
After the big-money pix, the nearest thing to a boxoffice sensation in 1969 was Grove Press's imported sex marathon, "I Am Curious (Yellow)" which managed to keep enough filmgoers curious to the tune of \$6,600,000 (and stirred up a lot of distributor interest in other Scandinavian skinflin, ad nauseum). While there seems a guaranteed profit in the still-to-come "I Am Curious (Blue)," the real cream was skimmed off by the first half of the Vilgot Sjoman piece of erotica (which someone described it as Sjoman's revenge on the non-acceptance of his "491" by Americans).

The middle-area product, in addition to "Curious" (\$5 to \$10,000,000), were a general assortment of exploitation ("Three In The Attic"); action and/or violence ("Easy Rider," "Where Eagles Dare," "Winning"); kid stuff ("Chitty Chitty Bang Bang," "Swiss Family Robinson"); and comedy ("The Impossible Years," "Support Your Local Sheriff").

Of the remainder, several on the chart were remarkable in that

they did no better than fair, considering their cost. These include "Star," "Secret Ceremony," "Yellow Submarine," "Stalking Moon," "The Chairman," "Justine," "Once Upon A Time In The West," "Battle of Britain," "Staircase," "Lost Man," "Castle Keep," "Bridge at Remagen," "Those Daring Young Men in Their Jaunty Jalopies," "Mackenna's Gold," "Number One," "Sweet Charity," "The Magus" and "Charge of the Light Brigade."

"Little" films (comparatively) that did large business included "Alice's Restaurant," "Last Summer," "The Prime of Miss Jean Brodie," "The Sterile Cuckoo," "Me, Natalie," "Salt and Pepper," "Paper Lion," "Joanna" and "Medium Cool."

**Stars Fell . . . Well, Dipped**  
The star system, if not completely knocked off, was given one terrific sock in the breadbasket in 1969. About the only names who did lend boxoffice strength to their successful vehicles were Barbra Streisand, Steve McQueen, Paul Newman and Robert Redford (the latter finally emerging as a "star" personality), John Wayne, Katharine Hepburn and Peter O'Toole. They were major assets in their films, plus the fact that the films themselves were better than average efforts. That they cannot, alone, carry a film to top boxoffice business was proven with Newman for "Winning," Redford for some smaller films, Wayne for "Hellfighters," Hepburn in "Madwoman of Chaillot," etc.

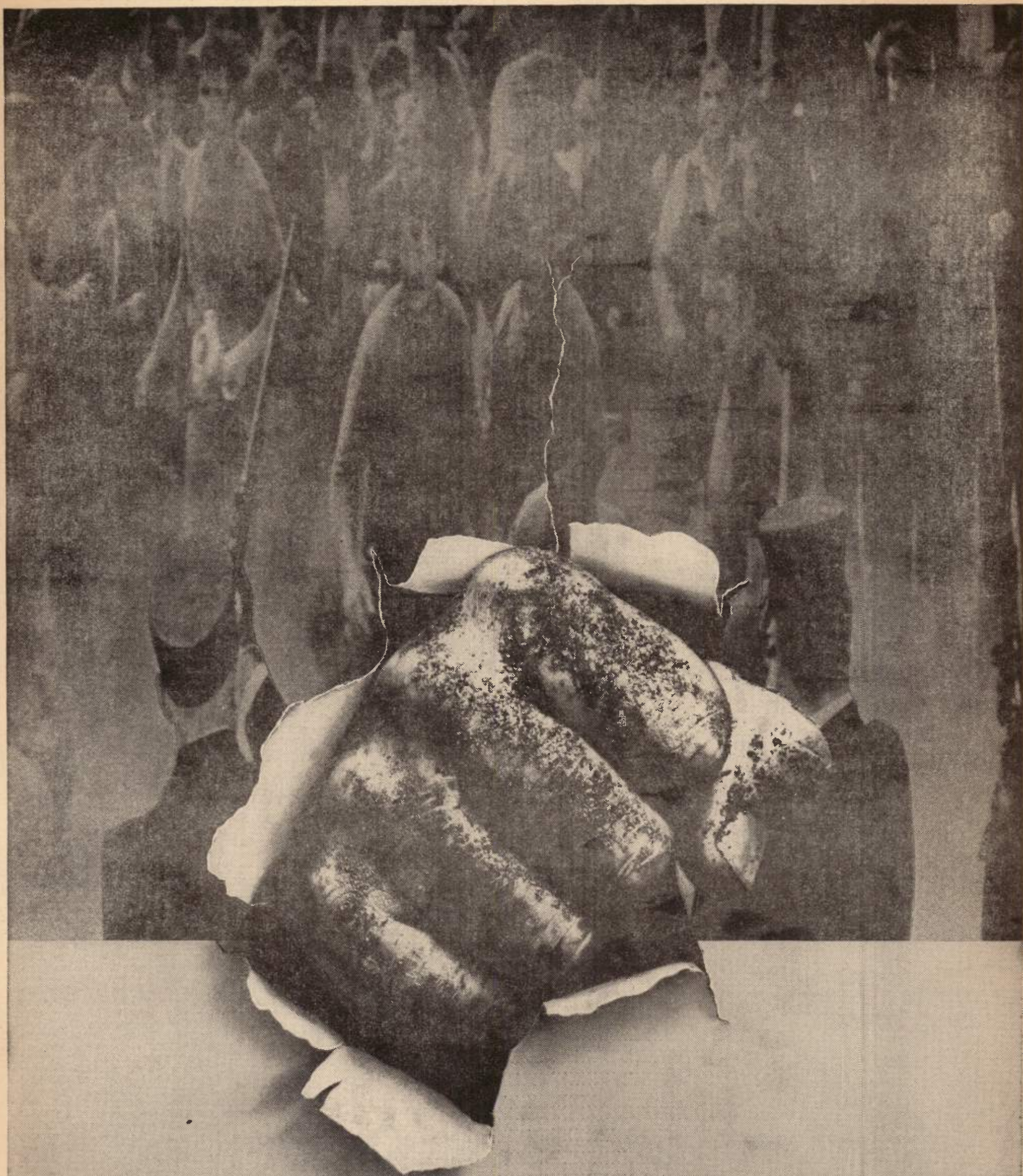
As the year ended, some strong starters which appeared to have plenty of lasting pull included "Funny Girl" (which has many of its regular dates to fill), "Butch Cassidy" (with most of its dates still unplayed), "Lion In Winter" (many regular run dates to go), "If" (still showing strength), "Paint Your Wagon" (much stronger start than expected), "Sterile Cuckoo" (if Liza Minnelli gets an Oscar nomination), "Goodbye Mr. Chips" (also, with any Oscar boosts), and some others.

Miss Streisand will find herself in 1970, for the first time in her career, competing with herself, now that "Hello, Dolly" is in release and with Paramount's "On A Clear Day, You Can See Forever" due to open, with possibility of late 1970 release also of "The Owl and the Pussycat."

**Paul Bougenaux Upped**  
Paris.

Paul Bougenaux, former concierge of the Hotel Plaza-Athenae, has been named director of the hotel, to replace the former boss, Jean-Jaques Marin, who has resigned. Move is in line with the decision of the new management of this hostelry, the George V and the Tremolle (the Forte chain from London) to make all new management changes from the ranks French.





PARAMOUNT PICTURES PRESENTS  
**RICHARD HARRIS SEAN CONNERY SAMANTHA EGGAR**  
 IN  
**THE MOLLY MAGUIRES**

A MARTIN RITT PRODUCTION

CO-STARRING  
**FRANK FINLAY** WRITTEN BY WALTER BERNSTEIN PRODUCED BY MARTIN RITT AND WALTER BERNSTEIN DIRECTED BY MARTIN RITT  
 MUSIC SCORED BY HENRY MANCINI PANAVISION® TECHNICOLOR® A TAMM PRODUCTION A PARAMOUNT PICTURE

PG PARENT STRONGLY CAUTIONED  
 SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN  
 UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN





**THE MOLLY MAGUIRES**  
SPECIAL INVITATIONAL PREVIEWS  
JANUARY 14, 8 P.M.  
FOR THE NATION'S EXHIBITORS.

CITY	THEATRE
Boston.....	Abbey Cinema
Detroit.....	Studio North
Charlotte.....	Cinema I
Dallas.....	Village
Milwaukee.....	Esquire
Atlanta.....	Fine Arts
Kansas City.....	Ranchmart
Indianapolis.....	Cinema II, Glendale
Cincinnati.....	Studio Cinema II
Minneapolis.....	Westgate
Los Angeles.....	Plaza
Pittsburgh.....	Manor
Washington.....	Fine Arts
Chicago.....	Carnegie
San Francisco.....	Bridge
Toronto.....	Ontario Science Center Theatre
Buffalo.....	Cinema
Seattle.....	Uptown
Philadelphia.....	Cheltenham*
Cleveland.....	Heights Art
St. Louis.....	Stadium I
Denver.....	Crest

\*Tuesday, January 13, 1970

IF YOU HAVE NOT ALREADY RECEIVED YOUR TICKET,  
PLEASE CONTACT YOUR PARAMOUNT BRANCH MANAGER



## Musso-Frank For H'wood Scripters Who Never Walked

By KAY CAMPBELL

Hollywood.

In her nostalgic article about Musso-Frank's back room, Lois Dwan, L.A. Times columnist, describes it as "the nearest thing Los Angeles has ever had to a writer's restaurant. The 20-year life of the back room has witnessed the most brilliant concentration of talent that was ever in any place at any time."

Here mustered Max Reinhardt, Franz Werfel, Lion Feuchtwanger, James Thurber, Dasheill Hammett, William Faulkner, John O'Hara, John Fante, Thomas Mann, Edgar Rice Burroughs, Horace McCoy, Jo Pagano, Heinrich Mann, Art Arthur, Gene Towne, Graham Baker, Lawrence Riley, Allene Talmey, Scott Fitzgerald, Gil Whitman, Nathaniel West, Bill Lippman, and the most prolific of all—Frederick Schiller Faust, better-known as Max Brand. They were the regulars.

Aside from fine food, many factors contributed to its success. It was in the centre of Hollywood and such major studios as RKO, Paramount, Columbia, UA. Musso-Frank's was a hop, skip and jump from all of these. It is said that 20th-Fox, MGM, WB, and Universal installed their fine eateries as self-protection against loss of time when writers left the lots. Situated next door to Stanley Rose's bookstore, where authors could view their bestsellers in the window displays, it also was surrounded by the greatest array of booksellers of any place in the world.

Another lure was privacy. Maitre d' Daniel Ilich was at the door screening entrants. A writer parked his car in the back lot, walked through the backdoor and into the backroom with its well-stocked handsome bar, big round-table for those who wanted company and smaller tables against the walls. In New York, a writer might have been lured to walk from the studio, his home or apartment a few blocks away, but in Hollywood legs are not used for walking. The regulars were primarily screenwriters.

Musso's was founded in 1922 and acquired the backroom in 1936. A jut from the rear of the restaurant became the backroom—almost by accident. It is no longer there, but the memories linger on. Like the time William Faulkner went behind the bar to show the barkeep how to mix mint juleps in the Mississippi style, or the time Elliot Paul had a drink from every bottle of bonded whiskey in the bar. Gene Towne and Graham Baker were the zaniest (and highest-priced) team in the industry. Graham is credited with introducing ginrumphy to filmdom but no one seems quite sure whether this happened at Musso's or at Lakeside Country Club. Towne decided one Christmas to do his own shopping for Betty Jean, his teenage daughter. The "in" place that year was Lanz's on Wilshire Blvd. Shopping takes nourishment. So, in an open convertible Cad with red cushions, he set out from UA, holding a highball. At every green light, Gene would pass his glass to me to hold until we stopped again. (A cop would have made a production out of this!). And any woman would have flipped with this shopping. He'd ask my opinion on a certain type of sweater or skirt and if I approved he would order a dozen of each in different colors. The same was true of accessories, ski and tennis duds.

From time to time, his drink had to be sweetened, of course, with the bottle I carried in my purse. About 4 p.m. we reached Musso's for lunch. The back room was deserted except for Fante and Faust.

The latter managed to wangle a war correspondent's job with Harper's and in 1944, at 52, the oldest writer on the front lines, he was the fifth man over the top, charging an Italian hillside into a solid wall of German artillery. He was fatally wounded.

## A U.S. Market Profile of Net Rentals

[In 'Typical' Perspective]

The sketch below depicts in broad general terms and with particular explanatory qualifications as follows, the United States theatrical market profile of net rentals, as such income to a typical national distributor accrues on a weekly-seasonal basis. Vital observations, reservations qualifications and explanatory remarks, integral to correct perusal, are these:

A. Although the graphically-depicted ebb and flow of income represents surges in net film rentals over a year's time, there are some immediate extrapolations possible.

(1) Over the long (statistical and bookkeeping) haul, any large circuit can compute an "average" film rental percentage paid; so also any distrib may determine a complementary "average" film rental percentage received. Thus, a direct correlation exists between rentals and boxoffice receipts, and, with a variable adjustment made for time, the above sketch should not be too distorted from a typical year's boxoffice profile.

(The distortions between a rental-by-week and boxoffice-by-week profile would be, essentially, influenced by the fact that off-season b.o. receipts often result in relatively low rental percentage paid, while prime playing time periods—summer and year-end weeks—result in higher distrib contract terms. So, in off-season period (of low actual dollar receipts), the exhib's share of the b.o. might be 70% or better, while in peak periods it might be less than 50% of (higher actual dollar b.o. volume).

(2) A further extrapolation can then be made, from general weekly b.o. profile to actual numbers of patrons on a weekly basis in a typical year. Again, of course, the distortion factors would include admission prices which vary both in a theatre, a city and a large national region. In whatever way these qualifications will modify the weekly ebb and flow of theatrical film potential, the changes will be merely and comparatively incidental to the major profile.

### Holiday Periods

B. Within the dimensions and purposes of the sketch itself, there can be seen the widely-fluctuating swing in rental income. There is no vertical scale to the sketch, for actual numbers are unimportant to the central conclusion: at any given holiday period, and the weeks immediately preceding and following those peaks, typical and historical rental receipts rise and fall in a pattern which manifests both long- and short-term trends.

(1) Apparent from the sketch is an aspect which might escape the showbiz novice, and perhaps offend the sensibilities of some vets: specifically, the rather remarkable manifestation of a principle of the physical sciences, that of action-reaction. Or, in other words, surges upwards and downwards in the

measurements or appearances of physical phenomena (ocean waves, for example), are preceded and followed by the reverse effect.

Seasoned showmen, of course, realize and reason, in layman's terms, along the same action-reaction principle. Before and after a holiday, the public is likely to be less responsive to pix, while during the holiday period, films (plus other out-of-home diversions) reap the benefit of patronage.

(2) An immediate corollary of the action-reaction principle is that the greater the action (in amount and/or duration), so goes the measure of the reaction. For example, before the summer playing time, relatively short-term surges in income (for Easter, Washington's Birthday, etc.) are accompanied by drop-offs of the similar order of magnitude, although the long-term trend throughout the late-winter-spring period is upward in direction.

### As To Summer

During the summer period, both the magnitude of the jump in business, plus the duration of the peak, telegraphs scientifically the dramatic necedive of business in the post-Labor Day period. Analogous application can be made for the short-term Christmas-New Year's b.o. explosion.

C. The sketch is, of course, not a definitive profile for any particular nationwide distrib, or for any particular year (except that it covers the last five years). It purports merely to graph the relative ebb and flow of rental income on a multi-year, multi-pix period, independent of actual dollar or patronage numbers.

(1) Precise dollars-vs-week records of any major U.S. distrib, handling a variety of films (e.g., general audience pix, occasional exploitation items, art films, etc.), would not always correlate to this sketch, for at least three major artificial reasons.

(a) For corporate purposes unrelated to market-analysis activities, guarantees on top-money films and other film receivables occasionally are taken up on the books at one stroke, thereby causing a major one-time input which is not indicative of film performance in the life of its particular run.

(b) There are occasions when an important film becomes a b.o. loser, thus precipitating certain distrib-exhib negotiations of varying degrees of acerbity. Eventually there may be an adjustment-settlement, which again may cause a one-time deduction in film income for a given accounting period, thus introducing an unrealistic dip in income.

(c) Also, theatrical film income from increasingly important non-theatrical sources—airlines, 16m subsids, plus remitted portions of tv licensing subsids, etc.—are regular inputs which are not represented in the sketch. And, for emphasis, it is repeated that the

profile is for United States activities only. (Foreign income, often frozen or otherwise internally delayed by overseas subsids, franchisers and financial considerations, is not represented herein.)

### Surprise Hits

(D) Another important qualifying note on the sketch relates to the recurring "off-season" film hit, which, in the course of a few weeks of a particular year, will substantially buoy the income fortunes of a given distrib. True as that can be, strong evidence suggests that such an off-season hit is, within broad limits, simply getting the biggest chunk of the audience potential at that given time.

In other words, that surprise hit is somewhat at the expense of other films playing concurrently. The old expression that some show is "doing all the business" is pertinent in this regard. Thus, the distrib with the off-season hit will better the sketch in the appropriate period, with some other major distrib perhaps "contributing" in the form of slightly depressed seasonal returns.

### Accordion-Pleated

(E) A final observation—a fact already known by the film trade and by now evident both in the above sketch as well as the weekly VARIETY chart of the Top-50 Grossing Films, but explicated here for the record—is that there is no such thing as a "fixed" or "stable" or "average" theatrical audience available on a week-in and week-out basis. The violent fluctuations apparent in the sketch are proof enough that a new tv season; a slowdown after summer or other periodic vacationing from job or school; a regional weather change; pre-holiday and pre-school personal involvements; age and family economics and responsibilities; plus other factors all work to create a theatrical film audience potential that varies considerably within the weeks of a year. Hence, in this volatile environment, an "average weekly attendance" figure or the like is virtually arithmetic fiction—to be utilized even by researchers with the utmost care in private, and by others only at their peril.

(1) An example of data paradox: according to the U.S. Dept. of Commerce (whose annual reporting figures for theatrical b.o. receipts have been challenged at least once by National Assn. of Theatre Owners and are viewed with caution by other insiders), the estimated 1968 theatre b.o. was around \$1,000,000,000. From other sources (and at times there seems to be a circular flow of data sources, error compounding error), it is sometimes asserted that the "average" weekly attendance has "climbed" back to about 40,000,000 people in the U.S. each week. Using this latter figure, that implies

(Continued on page 19)



## Point Re-Proved: In Holiday Mood, Head for Films

Boston.

Films gave tv a "good drubbing" Christmas week in Boston and especially Dec. 25 night, according to A. Allan Friedberg, exec veep and general manager of Sack Theatres, who said it was the best Yuletide biz experienced by the Sack chain in its 15 years of operation in Boston. Other exhibitors, all were gratified by the big response to motion pictures which brought out the crowds despite all the specials being offered on tv, he said.

"Film fans got up out of their tv chairs and rushed to the theatres to see the big new pictures," Friedberg said. "It is actually amazing, and a wonderful testimonial to the new breed of Hollywood producers who are making the kind of pictures that people want to see, and that exhibitors can sell to the public."

"The new product, now being made, is doing it," he opined. "They are making the pictures that people want to see," he said, and pointed to "Cactus Flower," based on the hit play; "On His Majesty's Secret Service," fashioned for the Bond cult; "Reivers," from the best selling novel for Steve McQueen fans; "Topaz," for the old master, Alfred Hitchcock fans; "Arrangement," from the hit novel, and the new pictures for the college students, there are over 30,000 in Boston, that, as they say, "tell it like it is."

It was good biz all around for Christmas week in Boston in film houses, with the biggest onslaught from film fans coming on Xmas night when all the film theatres sold out, and lines formed around the blocks as thousands sought to get out and see the new film fare offered by exhibs for the holidays. The push continued Friday night (26) despite a freezing northeaster with seven inches of snow, slush and water and parking bans and traffic tie-ups in downtown Boston, and grew in proportion over the weekend.

## Clarence Carpenter In MGM Exit; 40 Years

Metro-Goldwyn-Mayer, until recently a company of veterans, with many of the oldtimers dating back to the 1920s, is by now, after three presidents (Robert O'Brien, Louis Polk, James Aubrey) in one year, much depleted. Some of these vets drop out little noticed in the out-flow. One of these was Clarence Carpenter, a lab technician of 40 years tenure who retired at 65 while Polk was in the saddle. He had come east from Hollywood in 1929 for a special two-week assignment but stayed here through 1969.

Under the direction then of Mort Spring, vice president in charge of the international division, Carpenter helped organize in 1934 the department that dubs and titles pics for foreign release. The title cards, he recalls, were made in about 23 languages in the country of their origin. After the cards were returned to New York, Carpenter processed them with the domestic picture and tracking, with as many as three different languages titled onto one print.

Carpenter recalls prior to his Metro assignment, in 1926, Cecil B. DeMille asking him to screen tests of a 3-D process he had been working on. Afterwards, DeMille asked Carpenter for rights to use the system for scenes in "King of Kings." When he refused, DeMille replied, "Don't you know no one in Hollywood says 'no' to DeMille?" he added. "You know I like it" and gave Carpenter a private lab on the lot for further 3-D experiments, later to supervise release printing on "King."

In 1930, D. W. Griffith borrowed Carpenter from MGM to rerecord the sound track of his last pic produced in New York, "The Struggle." In exchange for Carpenter's services, and in a mini counter-part of the legendary Clark Gable loanout deal for "Gone With The Wind," Griffith granted Metro president Nick Schenck the right to show the film at the company's Loew's theatre chain.



# KEY TO FILM BOXOFFICE GRAPHS

By SYD SILVERMAN

The graphs below and on the facing page are indexes of Motion Picture box office performance. While the sources of information are different, the similarity in the seasonal trends of the film business is striking.

Directly below is the graphic plotting of 50 weeks of 1969 data from *VARIETY*'s "50 Top-Grossing Films" computerized chart. On the opposite page is a graphic report on the yearly performance of a typical major distributor based on its actual net rentals. The graph covers a five year period, and because the dollar receipts are so large and cover five like periods, fluctuations tend to be dampened out with seasonal trends consistently drawn. It is also as accurate a reference point as one can find in a business where such data is at a premium.

While the weekly *VARIETY* chart is based on grosses and not film rentals, the parallel between the two graphs is striking. Because the weekly dollar totals are so much smaller in the *VARIETY* chart, it's subject to larger fluctuations within the overall pattern. Nevertheless, the *VARIETY* graph clearly shows the results of the horrendous first quarter of '69 which was regarded by many distributors to be the worst in recent memory.

Since the net rental graph has such a broader data base, the poor '69 spring does not register as strongly in it.

*VARIETY* began publishing its "50 Top - Grossing Films" chart last April 16. For almost 18 months before publication, the overall methodology and flow of data were thoroughly

tested on dry run and various modifications incorporated into the system. Historical data beginning Jan. 1, 1968 has been stored in the IBM 360 computer and a summary of the first year's tally on 729 films was published in *VARIETY*'s International Film Annual in May, 1969. The summary of 1969 data will appear in the 1970 International Film Annual which is scheduled for late April.

The initial theatre sample for the *VARIETY* chart varied between 650-800 per week. During 1969, the sample has grown by approximately 2% to average 920 theatres per week.

Reliable distributor sources place the total U.S. theatre population at 10,300 hardtops and 3,700 drive-ins. Based on these figures, the *VARIETY* theatre sample represents about 7% of the total.

The 7% theatre sample is weighted toward major market first-run and multiple run exhibition patterns. Thus the 7% sample reported grosses for 50 weeks of '69 of \$300,770,767 or almost one-third of the annual \$1,060,000,000 the U.S. Department of Commerce ascribes to domestic filmgoing.

Both graphs re-emphasize the seasonal nature of the business. Every major holiday represents peak business, which is no secret to the trade, but the precipitate fall-offs immediately afterwards may surprise some by their severity.

The correlation between grosses

and attendance is presently the subject of intensive study within the industry. There is plenty of speculation and theory in this area, but little evidence. While all agree that attendance has dropped considerably from the post-war peak of 1947, the translation into number of admissions is certain to evoke different interpretations.

Obviously peak grosses mean peak attendance as well, yet with today's inflated boxoffice prices and specialized marketing techniques the two factors may be coincidental but not equal. Repeat (very heavy) filmgoing is one ill-defined portion of the market and if it's as sizable a percentage as some think, then peak gross periods may really be capitalizing on this very heavy viewing group and not attracting the occasional filmgoer, let alone recapturing lost audiences.

Another aspect of the same thinking points out that the potential film audience is really fixed and that it varies little from week to week. If this is true, then the peak holiday periods on the graphs only represent very heavy filmgoing by the regular heavy viewers. Thus, big grossing pictures are only capturing a large percentage of the regular audience on heavy consumption and lesser films have to content themselves with the leftovers. Yet the leftover business in a holiday period may still be better than a large percentage of a diminished potential audience at a non-holiday time.

## 'Consp'cuous Consumer'

Advertising agencies involved in selling consumer goods have long utilized this "conspicuous con-

sumer" theory to good advantage. Their approach is to aim the sell exclusively at the heavy portion of the market and forget the rest. They figure it costs an inordinate amount to lure the casuals and the fallout from the heavy sell will convince those who have any interest at all.

In applying that concept to the film business, it follows then that the youth market and the now pictures may still be under-emphasized despite the heavy commitment to the genre by most companies. The corollary is that the "over 35" audience may cost too much to recover and is really just a fringe market at best. Family films, if there is such a thing, may be for the Saturday matinee trade and that's all. Such a finding would surprise some, but would reinforce the disappointing b.o. performance of several recent entries in the category.

*VARIETY* plans to publish additional articles in the area of attendance research as significant data comes available.

## Market Profile

Continued from page 18

over 2,000,000,000 admissions per year. Putting the two together, that means that the "average" admission price is 50c — which in turn means that some prices are even lower than this "average" figure!

(2) But even assuming an "average" weekly attendance by 20,000,000 people, which would, us-

ing Dept. of Commerce figures, imply an "average" admission price of \$1, that figure would be relatively meaningless in light of the variation in rentals by week and by season. Whatever the "average" figure may be, it is an annual figure, the average of weekly numbers which could range from weeks with 10,000,000 admissions to weeks with 90,000,000 admissions. The obvious (though by no means simple) extension from rentals to boxoffice to people buying tickets, indicated by the sketch, demonstrates the varying weekly audience potential.

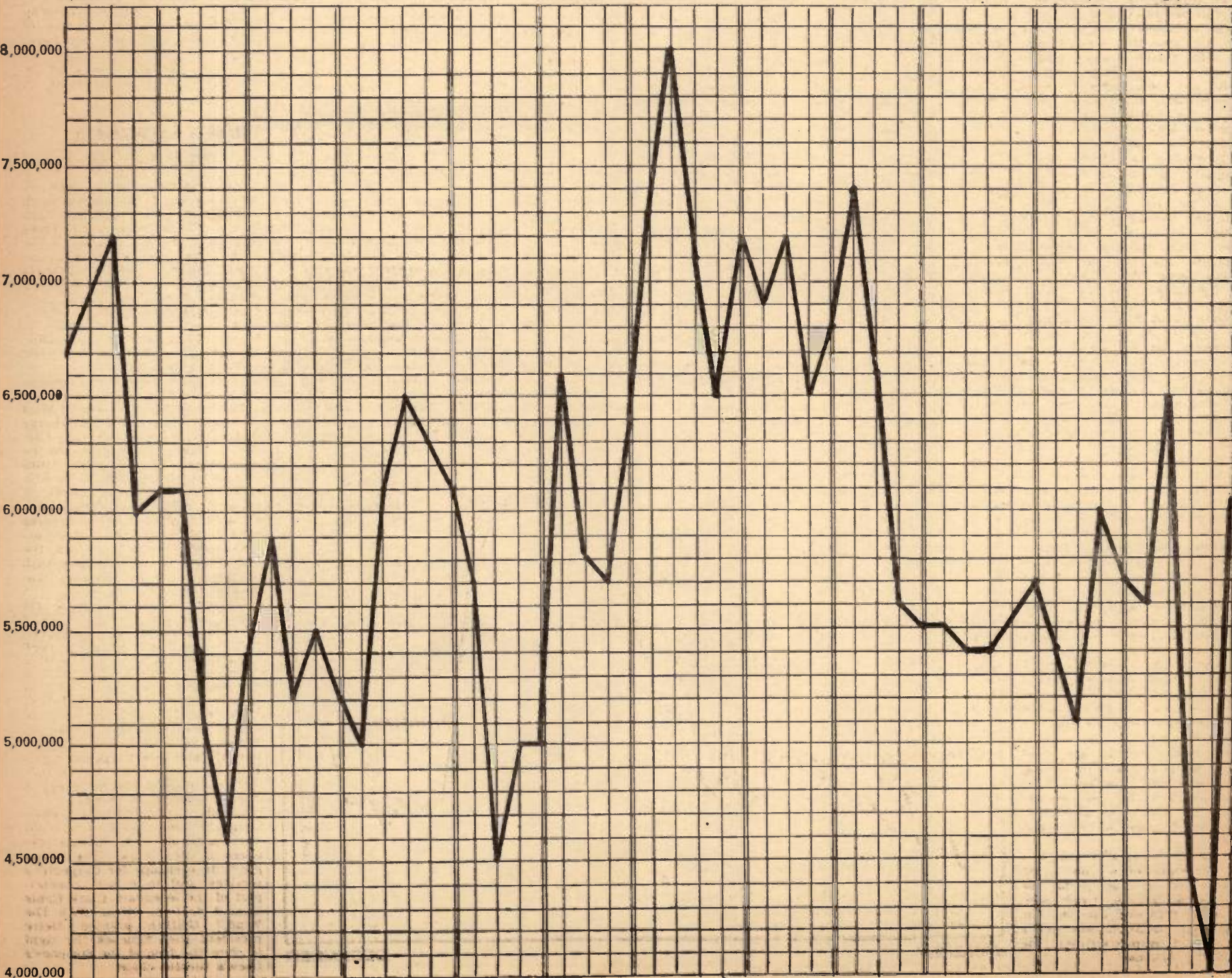
## FRENCH GOV'T BUYING THEATRES ON CHAMPS

Paris.

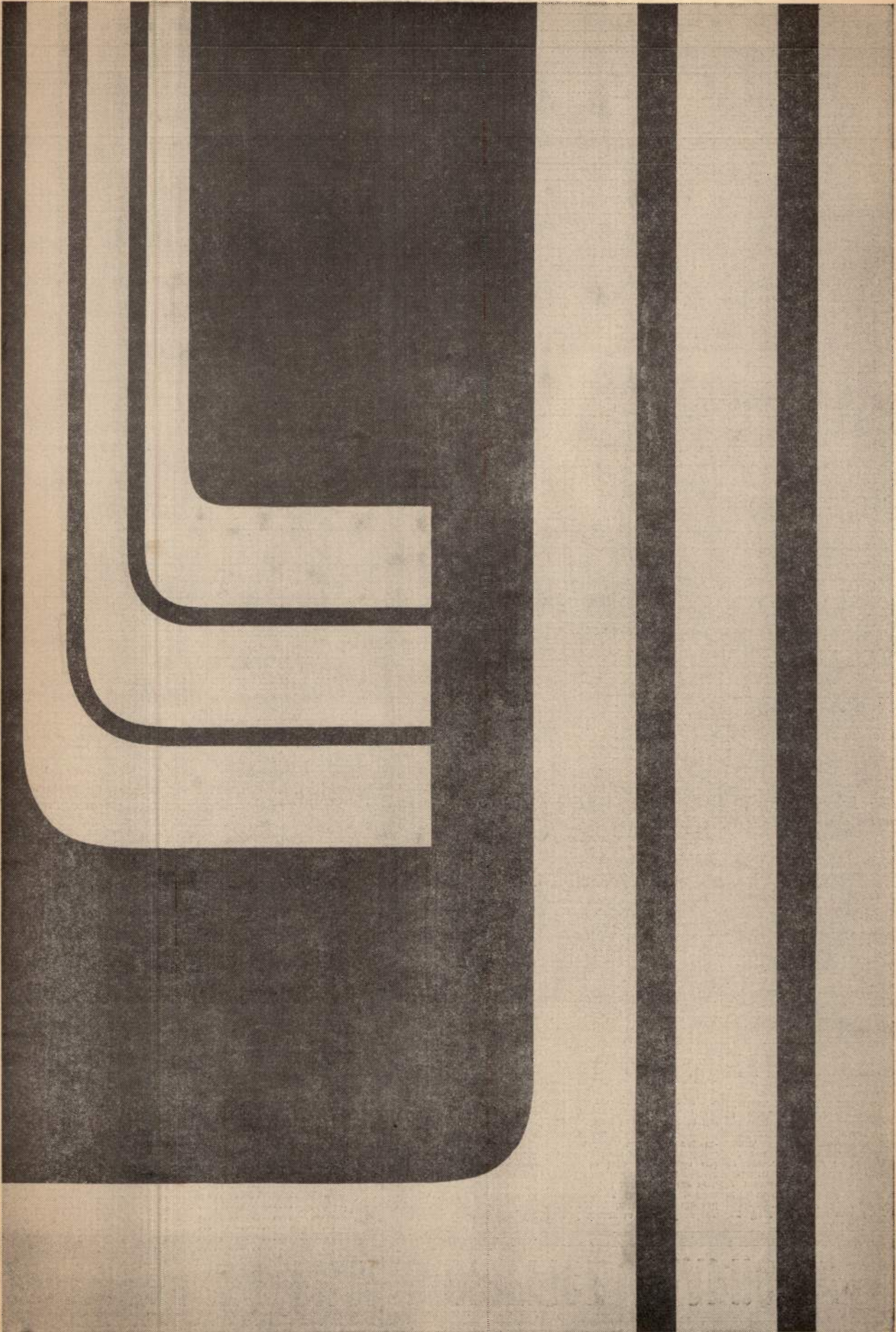
French government will probably purchase the building which houses the Theatre de Champs Elysees, the Comedie de Champs Elysees and the Studio de Champs Elysees. Group of theatres was originally built by the late Col. Robert McCormick of the Chicago Tribune for the American opera singer Ganna Walska and still belongs to a company headed by her. Mme Walska, who lives in retirement in Connecticut is understood to be anxious to sell her rights.

Rather than endanger the building's falling into "commercial" hands, Prime Minister Jacques Chaban-Delmas has ordered an inquiry which will probably eventuate by purchase of the rights as a State-owned or operated theatre.

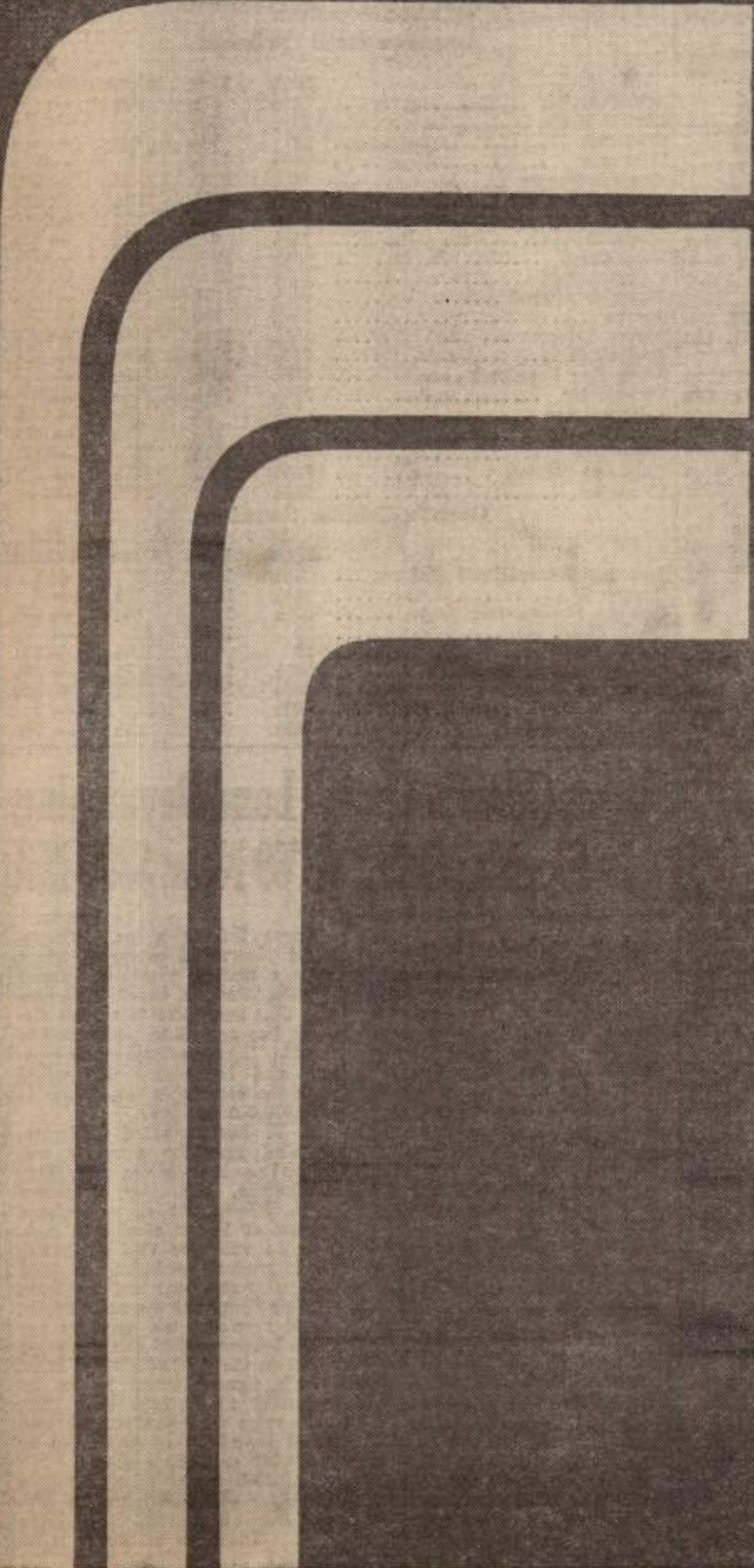
JAN. FEB. MAR. APR. MAY JUNE JULY AUG. SEPT. OCT. NOV. DEC.











**United Artists**  
Entertainment from  
Transamerica Corporation





# '69: Year of the Bear on Wall St.; Amusement Stocks Are Hard Hit; Bright Outlook for Leisure in '70s

By RICHARD SOUYOUL  
(Hirsch & Co.)

In retrospect, 1969 was the complete reverse of 1968 in the stock market. While 1968 was a record year for trading volume, corporate merger activity, increasing stock prices and volume on the N.Y. Stock Exchange averaged 15,000,000-17,000,000 shares a day, '69 saw average trading volume fall to 8,000,000 & 9,000,000 recently. In the beginning of 1968 one could have purchased any issue in the VARIETY Amusement Stock Table and chances were four out of five that it would have showed a profit by year end. In 1968 there were only 12 declining issues in the VARIETY amusement group

## Market Indexes

Index	% change '68	% change '69
Am Ex	+33.4%	-20.4%
Dow Jns av	+4.3%	-16 %
N.Y. Ex. In.	+9.4%	-13.5%
Std & Poor	+7.5%	-13.2%
Var Ams In	+27 %	-26.4%

while in 1969 there are only 14 issues in the group that posted advances.

The 1969 market as a whole has experienced one of the steepest declines since 1962. The American Stock Exchange Index, whose fluctuations closely parallel that of the VARIETY Amusement Stock Index, declined 20.4% in 1969, as against a 33% gain in 1968. The VARIETY Amusement Stock Index in 1969 registered the largest percentage decline of all the popular market indexes, closing off 26.4% against the 27% gain it posted in 1968.

Tight money has been one of the prime factors contributing to the general weakness in the market, since interest rates for corporate as well as government paper have hit all time highs in recent months. High interest rates have prompted many investors to put money in the bond market rather than in common stocks where they can be guaranteed a better rate of return. Corporations have begun to feel the effects of tight money which has increased their borrowing costs and reduced profit margins to the lowest levels in five and one half years.

## Outlook For the '70s

In the 1970's economists are looking for gross national product to double with personal disposable income and leisure time spending to increase at an almost equal rate. The administration's policy to contain inflation at any cost will have a continuing effect on the tight economy.

Several groups were out of favor with investors in 1969. Those in-

## Film Company Issues

	% Change 1968	% Change 1969
Allied Art.	+21.3%	-33.5%
Cinerama	+68.3%	-38.5%
Columbia	+35.8%	-38 %
Filmways	+62 %	-55 %
MGM	-10.4%	-37.5%
20th-Fox	+9.65%	-53 %
W. Disney	+56.5%	+44 %
Average net change for group in 1968		+38.8%
Average net change for group in 1969		-35.3%

cluded in the VARIETY Amusement Stock Index, are the film issues, the conglomerates and broadcasting stocks. About the only groups which have done well in the 1969 market have been the CATV issues, the drug issues and the anti-pollution stocks. Many stocks are selling at relatively low price earnings multiples and at three and four year price lows.

## Kick the Conglomerate

The conglomerates were one of the hardest hit groups in 1969, with many issues such as Glen Alden, Gulf & Western, and Transamerica, hitting their lowest levels since 1966.

In 1968 the number of mergers consummated hit a record and new merger announcements were being made almost daily. The administration became alarmed at the trend and its first move was to

prompt a Senate investigation into conglomerate merger activities. The conglomerates in the VARIETY Amusement Group declined by 55% in 1969 against a 12.5% rise in 1968. With their primary acquisition tool blunted (high PE ratio), conglomerates have been forced out of the acquisition business and now must prove that they can grow internally. Several have turned in disappointing earnings in the last few quarters, which, in turn, has contributed to their weakness.

Gulf & Western, which advanced in price by 687% in the 1960's, was one of the leading decliners in 1969, dropping 64% in price and hitting its lowest price level since 1966. Commonwealth United, the leading merger company in 1968, was suspended from trading on the American Stock Exchange in July at 8 1/8 after closing at 20 1/4 on Dec. 30, 1968. Commonwealth resumed trading on Dec. 22 at 2 1/4.

Avco in 1969 declined 51% in price, more than double the 25% price decline it posted in 1968. National General after increasing in price by 80% in 1968 declined by 58% in 1969, while Transamerica after a 46% price rise in 1968 declined by 31% in '69. Loews Theatres which has experienced a 1,500% price advance

## Conglomerates

	% Change 1968	% Change 1969
Avco	-25.4%	-51.5%
Glen Alden	+45 %	-62 %
Gulf & W.	-15.8%	-64 %
Kin Na Ser	+40.4%	-28.5%
Na Gen	+80 %	-58 %
Transam	+46.4%	-31 %
Com U.	+42 %	-90 %
Loew's Th.	+270 %	-40 %
Average net change for group in 1968		+12.5%
Average net change for group in 1969		-54.4%

in the last five years declined 40% in the 1969 market.

The film companies which were one of the hottest groups in 1968 both in terms of price and volume, declined on average by 35% against the 38% rise they reported in 1968. In the 1960's the film group advanced in price on average by 144%. In 1969 20th-Fox hit an all time high of \$41 amidst numerous take-over rumors, but has dropped some 26 points to \$15. For the year 20th declined in price by 53% after a 10% price rise in 1968. MGM with two tender offers and a sizable deficit put together its second year of declining prices, dropping 37% in price in 1969 to \$25 as against the 10% drop in 1968. Columbia, despite some of the best grossing and profitable negatives in the industry, reported sharply lower earnings for fiscal 1969 and declined in price by 38% in 1969 against a 35% price rise in 1968. Disney, one of the hottest stocks on the board, has doubled in the past two years increasing in price by 44% in 1969 which was down from its 56% price gain in 1968.

## B'cast's Cigie Blues

The broadcasting issues were another group out of favor in 1969 mainly due to the eventual exodus of cigaret advertising, lack of any concrete action on station 'strike' applications and most recently Vice Pres. Agnew's attack on the broadcasting media. As a group, the broadcasters declined in price by 24% in 1969 against the 40% price rise it enjoyed in 1968, but advanced as a group by 150% in

## 22 Pay Boosts

Hollywood.

The economic advancement to date of the rank-and-file studio craft worker involves 22 separate pay boosts, and one Depression-era cutback, starting from a 1928 base rate of \$1 per hour for an eight-hour day. Current level is \$4.87 per hour, plus latterday fringe benefits that escalate the figure to more than \$5.70.

By the end of current craft contract, in January, 1973, journeyman's basic hourly rate will have escalated through two more jumps to \$5.32, with fringe costs to employer of more than \$6.18.

Historically, it took about 18 years to double the \$1 basic rate; then another eight years to triple it; another decade to quadruple it; and seven more years to quintuple it.

the 1960's. Capital Cities broadcasting which had a 1.170% price advance in the 1960's had the smallest price decline of all the broadcasting equities in 1969 declining only 2%. Metromedia, one of the leading gainers in 1968, had a 62% price decline in 1969 prompted by poor earnings and the termination of a corporate marriage proposal. Storer declined in price by 54% mainly triggered by a sharp decline in earnings resulting from losses in its Northeast Airlines subsidiary. Storer has made preliminary arrangements to sell Northeast to Northwest Airlines, and the deal is expected to be consummated sometime in the second quarter of 1970.

ABC, CBS Corinthian and Cox Broadcasting all declined in price on an average of about 15%.

## CATV Stocks Are Hot

The CATV issues were leading gainers in the 1969 market due to several favorable FCC rulings on programming and transmission. Teleprompter which reported an 87% price gain in 1968 enjoyed an almost equal advance in 1969 making it the top advancing issue in the VARIETY amusement group as well as the general market. H&B American which posted a 20% advance in 1968 closed up on the year with a 30% gain.

In 1968 there were more than a dozen issues in the VARIETY amusement group which advanced in price by anywhere from 60-280%. In 1969 there were barely that many VARIETY issues that closed the year with gains. With the estimated increase in leisure time and leisure dollars in the 1970's, the VARIETY Amusement issues all stand to benefit in one way or another.

## Ex-Agent Grunskoff

### Exec Prod. in Peru

Supplementing Dec. 24 item here on Dennis Hopper's "My Last Movie" for Universal, which is set for Jan. 19 start in Peru, Michael Grunskoff is set as exec producer on film. It's the first actual production for the longtime veep of Film Dept. at the CMA shop. Grunskoff recently stepped down from his rep slot for the assignment.

Besides "Movie" Grunskoff will be active in other pix lensings during 1970, via his newly blue-printed Grunskoff Film Organization. In his old artists' agent spot he handled the pic assignment logistics for Hopper and Peter Fonda. This, natch, is the "Easy Rider" duo. Among other celluloid toppers under his rep eye were Robert Redford, Faye Dunaway, Anouk Aimee and Joseph Mankiewicz.

Mort Hock, v.p. of advertising and public relations for Paramount, has been reelected chairman of the ad-pub committee of the Motion Picture Assn. of America.

## Broadcasting Stocks

	% Change in Price 1968	% Change 1969
American Broadcasting	-1.5%	-14 %
Capital Cities Broadcasting	+72 %	-1.7%
Columbia Broadcasting	-0.9%	-13 %
Corinthian Broadcasting	+24.2%	-16.5%
Cox Broadcasting	+11.3%	-15 %
Metromedia	+112 %	-62 %
Storer Broadcasting	+27.5%	-54 %
Taft Broadcasting	+5.4%	-21 %
Average net change for group in 1968		+40.5%
Average net change for group in 1969		-24.5%

# Amusement Stocks-1969

[Changes for the Year]

N.Y. Stock Exchange

	High	Low	Close	Net Change
American Broadcast	51	30	36 1/2*	-7 1/2
Ampex	49 7/8	32 1/2	46 3/4	+7 3/4
American Seating	32 1/4	21	22 1/8	-8 5/8
Avco	49 3/8	22 1/2	23	-25 3/8
Berkey Photo	44 1/2	14 3/8	17 3/8	-26 3/8
Blair (John)	28 1/4	17 3/4	22 1/8	-3 1/8
Cap. Cities Broadcast	37 5/8	26	33 7/8	-5 5/8
CBS	59 1/2	41 5/8	48 7/8	-4 7/8
Chris-Craft	24 1/4	9 3/4	10 5/8	-19 5/8
Columbia Pix	42	24 3/4	27 3/4	-13 1/2
Comsat	60 3/8	41 3/4	56 1/2	+3 1/2
Corinthian	37 1/4	20	32 1/2	+3 3/4
Cox Broadcast	59	37	47	-12
Disney	134	69 7/8	134	+49
Eastman Kodak	79 7/8	68 5/8	82 3/8	+10 1/8
EMI	8 7/8	5	6 7/8	-3/4
General Tire	34 5/8	17 1/8	18 3/8	-16
Glen Alden	20	7 5/8	8 1/4	-11
Gulf & Western	50 1/4	17 1/2	18 3/4	-31 1/8
Kinney NS	39 1/2	19	30	-10 3/4
Litton Ind.	74 1/2	35	36 1/2	-35 3/4
Loew's Theatres	61 1/2	25	37 1/2	-10 1/2
Madison Square Garden	12 3/8	5 1/8	5 3/8	-6 5/8
MCA	44 1/2	18 3/4	19 5/8	-24 3/8
MGM	44 1/2	24	26 1/2	-15 1/2
Metromedia	53 3/4	17 1/2	19 3/8	-31 1/4
National General	46 1/4	16 1/2	19 3/4	-25 1/2
Outlet	30 3/8	15	16 1/4	-13 1/4
Perfect Film	68 1/2	11 1/2	15	-54
RCA	48 1/8	34 3/4	34	-12 1/4
Republic Corp.	53 1/8	20 1/4	27 1/2	-15 1/2
Rollins Inc.	42 3/4	30 3/8	38	+1
Storer	62	24 1/2	29 5/8	-31
Taft Broadcast	43 1/4	26 1/8	27 1/8	-12 5/8
Transamerica	38 3/8	23	26 5/8	-11 3/8
Transcontinental Inv.	27 3/4	13 3/8	24 1/8	+7/8
20th-Century Fox	43 1/4	14 7/8	18 7/8	-15 3/8
Wometco	23 7/8	16 7/8	18 3/8	-5 5/8
Zenith	58	33 1/8	33	-22 3/4

\* Adjusted to Reflect 3-for-2 Stock Split.

## American Stock Exchange

	High	Low	Close	Net Change
Allied Artists	14 7/8	5 1/2	8 1/8	-4 5/8
Bartell Media	22 1/4	8 3/4	10 5/8	-10 1/8
Cinerama	17	7 3/4	8 5/8	-4 1/2
Filmways	38 7/8	16 1/8	18	-20 3/8
General Cinema	46 1/2	27 1/2	37 1/2	-5 1/2
H & B American	28 7/8	11 5/8	26 1/2	+5 1/8
MPO Videotronics	22 5/8	7 1/8	8 1/8	-11 3/4
Movielab	14 1/8	6	6 1/2	-5 1/4
Novo Corp.	46 1/2	16	18 3/4	-22 1/4
Pickwick Int'l	55 1/2	32	52 3/4	+9 1/4
Plume & Atwood	44 1/2	8 7/8	10	-33 3/8
Reeves	10 1/2	3 1/2	3 3/4	-4 3/4
Reeves Telecom	35 3/4	12 1/4	14 5/8	-20 1/8
Rust Craft	38 3/8	24 7/8	30 1/8	-5 5/8
Sonderling Broadcast	47 7/8	29 1/4	34 1/2	-5 3/8
Technicolor	39 3/8	16 1/2	17 1/2	-20 5/8
Teleprompter	119	46	109	+43 1/2
Trans-Beacon	14 1/4	4 3/4	5 3/8	-6 5/8
Trans-Lux	58 3/4	17 1/2	19 3/8	-39 3/4
Universal Marlon	29 3/8	14 1/4	14 7/8	-8 1/2
Vikoa Inc.	35 1/4	20	27 3/8	-7 1/2

## Over-the-Counter Securities

	High	Low	Close	Net Change
American International Pictures	9 1/4	14 1/8	8	+1
Cinema V	6 1/4	15 1/2	9 1/2	-2
Creative Management Assoc.	20 1/2	11	8 3/4	-3 1/2
Goody (Sam) Inc.	29	11 1/2	13	-1/2
Grove Press	36	9 3/4	12 1/2	+2 3/4
Scripps-Howard Broadcast	31 1/2	21	21 1/4	-9 1/4
Television Communications Corp.	20 3/4	10	18 1/2	+2 1/2
U.A. Theatres	36 1/2	15 1/2	21	-8
Walter Reade Org.	15 7/8	8	8 1/2	-5 3/4

# Fuqua (Martin Chain) Land Developing In Florida; Sales or '69 Near \$300-Mil

Atlanta.

Fuqua Industries Inc., Atlanta-based diversified company, which owns a motion picture circuit (Martin Theatres, based in Columbus, Ga.) and three television stations, has agreed to purchase two Florida land-development companies and has stated this would push the company's sales close to \$300,000,000 this year.

J. B. Fuqua, board chairman, revealed that the company will acquire Haft-Gaines Co., Fort Lauderdale, and the Magnuson Corp., Miami, for an undisclosed amount of Fuqua stock and cash. Fuqua said the two companies would produce net income of about \$3,500,000 this year and predicted that his firm, with the acquisitions, would report net earnings per share between \$2.25 and \$2.35 per share on the \$300,000,000 in sales. Both figures would be an increase of 25 to 30% over 1968, when sales were \$223,800,000 produced profits of \$9,150,000 or \$9,150,000 or \$1.80 a share.

Haft-Gaines was identified as a developer of subdivisions in several South Florida cities since 1957. Magnuson primarily is interested in development in the Bahamas.

## Actress-In-Residence

San Antonio.

Maureen Halligan, actress-in-residence at Incarnate Word College is being seen in the Disney film "Darby O'Gil and the Little People" which has ended an extended engagement here at the Olmos Theatre.

Miss Halligan was asked to play the part, the lady in the post office, several years ago while she was with the Dublin Players.

# CONNAUGHT TAKEOVER OF CAPITAL FILMS

Subject to approval of shareholders of both companies, Connaught Films Ltd. has firmed deal to takeover Michigan based Capital Films.

Connaught, which functions out of Gotham offices, will via meld add Capital's film processing and industrial film operations to its current indie feature production shed.



## Details of the '70s

Gross National Product which increased from \$454-billion in 1960 to more than \$950-billion in 1969 is estimated to reach \$2-trillion by 1980. Corporate profits will double from their present level of \$95.7-billion in 1969 to an estimated \$205-billion in 1980. Personal consumption expenditures which rose 87% in the '60s, is estimated to grow at an equal or better rate in the 1970's.

Population will grow at an annual rate of 1.3% in the 1970's, down from the 1.45% annual rate in the '60s and the 1.8% rate in the 1950's. Total population will grow by 11% in the 1970's to an estimated two-hundred and thirty-five million people vs. the present two-hundred and two million. Population shifts, the key to spending for various goods and services, show that the 25-34 age group which spends more dollars, will increase by 44% in the 1970's vs. only an 8% increase in the 35-44 age group.

Leisure Time will increase due to the shorter work week accompanied by higher levels of consumer disposable spending. Presently leisure time spending equals the defense budget of \$80 billion annually. It has increased by 46% since 1965, and is estimated to almost double by the end of 1970.

## Financial Highlights Of 1969

### Conglomerate, Merger Activity . . . Realignment and Red Ink For the Film Majors

#### January

Loew's Theatres admitted that it was one of the largest shareholders in B. F. Goodrich, while National General and Warner Bros.-Seven Arts disclosed that they were considering corporate marriage, but both called it off later in the month. Commonwealth United agreed to buy Rexall's drug store business, and along with Kinney National Service entered bids for Warner-7 Arts.

Chris-Craft which was also rumored to be seeking the hand of W7 denied that it was interested and instead, announced a tender offer seeking control of Piper Aircraft.

MGM reported a loss for the first quarter, and Edgar M. Bronfman realigned the MGM board of directors.

Howard Hughes was given the go-ahead by the Justice Dept. to purchase his sixth Las Vegas casino, the Landmark Tower.

#### February

The Saturday Evening Post was put to sleep, for good. 20th-Fox disclosed that it obtained \$50,000,000 in new financing via two insurance company loans.

The Warner-7 Arts board said it liked Kinney's tender offer better than Commonwealth's, while the Senate announced an investigation into the merger activities of several conglomerates, many of which were *VARIETY* Amusement stock index issues.

#### March

Commonwealth United dropped out of the running for control of W7, at a profit. Rumors of a 20th-Fox takeover were flying again, and Linn Broadcasting ousted its prexy of five weeks, Martin S. Ackerman.

Rapid American successfully completed a tender offer for 8,000,000 shares of Glen Alden common.

#### April

Metro-Goldwyn-Mayer reported a sixmonth deficit of \$6,000,000, and sent a confidential letter to the FCC asking the commission to block Teleprompter from taking it over via any tender offer. MGM prexy Louis F. Polk embarked on an acquisition program and announced a preliminary merger agreement with Interphoto.

Commonwealth United and Perfect Film entered preliminary merger discussions, but terminated them three weeks later, at which time National General and Perfect also entered similar discussions. 20th-Fox had confabs with Max Factor regarding a possible combine.

The Westinghouse-MCA merger was finally called off.

#### May

Edgar Bronfman became chairman, while Bob O'Brien formally exited along with the third quarter divvy. National General's prexy Eugene Klein disclosed that he was having meetings with Parvin-Dohrman regarding a possible combine, but these talks were quickly terminated.

#### June

The House Armed Services Committee disclosed plans to hold hearings regarding the use of military personnel and material in entertainment projects.

Paramount acquired \$26,000,000 in Commonwealth United securities for \$12,500,000 plus a participation in "Darling Lili," reflecting

the first signs of fiscal problems at Commonwealth.

#### July

Philip Levin emphatically stated that G&W really had no intention of taking over Roosevelt Raceway after Madison Square Garden picked up a sizeable block of Roosevelt stock. The Ogden Corp. entered the restaurant biz by taking over "21," and Paul Newman joined the "capital gains" ranks by selling his production company to Realty Equities. The Kinney-Warner merger was consummated.

Commonwealth United, one of the leading conglomerators of 1968, was deconglomerated when the SEC and American Stock Exchange stopped trading, pending clarification of its proxy material.

National General disclosed that it was entering the investment banking biz by acquiring Wygod, Weiss, & Florin.

Kirk Kerkorian made his first bid for MGM shares at \$35, while Metro reported a loss for the nine months.

Firestone and MCA disclosed preliminary marriage plans.

#### August

G&W prexy David Judelson told the House Antitrust Subcommittee that "conglomerate was good." Controversial Martin Ackerman stepped down as Perfect Film's chairman, with Perfect reporting red ink for six months.

#### September

Haven Industries disclosed that it made open market purchases of 70,000 Allied Artist's common shares as an investment.

Kinney National said it would write down \$25,000,000 in Warner Bros. negatives while Kirk Kerkorian initiated another bid for MGM common, this time at \$42 a share.

As expected Firestone and MCA call off their proposed combine.

#### October

The battle for control of Roosevelt Raceway between G&W and Madison Square Garden continued. James Aubrey named MGM's new president.

#### November

The Friedlanders stepped into control at Commonwealth United while Paul Newman, Sidney Poitier and Barbra Streisand entered into a distribution contract with National General. Vice President Spiro P. Agnew began his attack on the broadcasters while the CATV industry basked in the light of several favorable FCC rulings. Four major film companies reported a total loss of \$110,000,000 for fiscal 1969.

#### December

The stock market made a low for the year while the SEC finally lifted its trading ban on Commonwealth United's securities.

### CINECOM PAIR IN PLAZAS

Set 500-Seaters at Wilkes-Barre and Scranton

Cinecom Theatres has signed leases for two new 500-seat theatres in Pennsylvania, both to be opened in the spring of 1970. The first is located in the Blackman Shopping Plaza in Wilkes-Barre, the other in the Birney Plaza, Scranton.

Cinecom v.p. Jerry Swedroe concluded the deals with Marvin Slomowitz of the Mark Realty Co. in Edwardsville, Pa.

# Show Business Goes Public

(By JOHN J. SHEEHAN)

(Writer is vice president of the Press Relations Division at the American Stock Exchange.)

During the past 10 or 12 years, the entertainment industry has provided the public with a front row seat at a real-life drama featuring the economics of backstage and front office operations. The actors were executives playing out complex roles under a harsh financial spotlight.

Behind the tinsel and the grease-paint, the moguls wrestled with spiraling costs, inflation, skyrocketing overhead, shrinking profit margins and the presence of the effective, independent production company.

*VARIETY* tuned in on these struggles, has focused more heavily on the management side of show biz. To demonstrate it was really turned on, *VARIETY* developed a financial page with a business column, stock tables, earnings reports, an entertainment index and a budget of business news items.

The problems of the industry could not be solved with a June-moon lyric, a boy meets girl two-reeler or a thrilling, chilling adventure yarn. The challenges were not make-believe. The solutions were elusive.

Facing an accelerating trend,

the entertainment industry—at least in part—stepped to stage front in the nation's capital markets. Seeking equity financing, more and more companies have gone public. Many of them have obtained listings for their securities on the major stock exchanges. An important number of these corporations appear in the stock quotation columns of the American Stock Exchange.

#### Annex Mirrors Scene

Why do these companies seek a stock listing? Why the American Stock Exchange?

For more than 120 years, the Annex has been part of the march of events—parading to the tune of an economic drum—functioning at the heart of an expanding industrial system. Providing a mirror of the passing scene, it has served an ever-increasing shareowner population, establishing a marketplace for equity securities that represent young, imaginative, growing companies and seasoned, booming industrial giants.

Despite the weight of its years, the Annex has retained a youthful view, stressing growth and innovation. The Exchange has attracted to its list corporations with vigorous management, imaginative products and fresh ideas.

Following a major reorganiza-

tion in 1962, the members of the Exchange agreed the reputation of the marketplace would be the product of its performance. This reputation and this performance can be measured by the fact that 1969 has set a modern-day record with nearly 200 new security issues approved for listing by the Exchange Board of Governors. A yardstick of different kind shows that while listing requirements have been more than doubled, newly listed companies tend to meet these standards several times over.

Generally speaking, as minimum, the Exchange expects a company to have 900 public stockholders, who own 300,000 common shares with a market value of \$2,000,000. The Exchange looks for net tangible assets of \$3,000,000 and not income of \$300,000 during the last fiscal year.

Additionally, as a prerequisite to listing, companies must agree to make prompt public disclosure of any material development that may affect the price of its securities. This "timely disclosure" policy of the Exchange seeks to flush out news, to replace rumor with fact and to provide investors with a sound basis for intelligent investment decisions.

#### Advantages of

##### Listing — Management

The advantages of a security listing are too numerous to mention except in passing. Court decisions have held that a listing is a real and valuable asset of a company.

From the corporate point of view, listing facilitates the distribution of securities, helps build a bigger shareowner family and aids financing. The stock ticker, stock quotation column, statistical and advisory services and brokers' market letters have a distinct advertising value, especially if the company's products are in general distribution.

The fact of listing underscores management's good will in undertaking to disclose information essential to an evaluation of its securities and in seeking a central auction market for shareowners. Then too, there is the important factor of Annex member interest: Nearly a thousand regular and associate members, 8,000 partners and 45,000 registered representatives in 4,000 offices in 900 cities around the world.

#### Advantages of

##### Listing — Shareowner

From the investor's point of view, listing means an established auction market which concentrates investor interest in a particular security and provides a mechanism for fairest possible pricing. There is the protection of the public print on the ticker tape, the availability of firm quotations and the broker who functions on an agency basis and charges a fixed commission known to the customer in advance.

A significant aspect of security listing is the Exchange's dedication to self-regulatory responsibility. Trading is closely supervised by officials and by computer. Unusual activity is scrutinized. Exchange rules are enforced.

Today, the American Stock Exchange lists two billion shares in 1,200 security issues of more than a thousand companies. The list is valued at about \$55 billion. A quarter of a billion dollars can change hands during an active Annex market session on the most modern Trading Floor.

Listing is neither a complex nor an expensive corporate experience. In fact, the Annex has a simple procedure wherein an official can obtain an informal staff opinion about his company's ability to meet the Exchange's listing requirements.

In summary, the decade of the 1960s brought the big wigs of show biz into the capital markets in greater numbers than ever before. The front office took the show on the road and went public. The shareowners gained a security listing on an international stock exchange.

## Too Many 'Producers'; Anyone For Theatres?

(By GERALD PRATLEY)

Ottawa.

Supposedly all youth dreams of making movies and all college courses on the subject are crammed. Would that youth turned its attention where it could be most used—to the exhibition side of the film industry.

Surely many of the eager students who have studied film at universities do not all want to become filmmakers? It would hardly be possible as there are simply not that great a number of films required for theatres or television. Is it not likely that many of them would want to become bookers and managers? And if so, what are theatre owners doing to encourage them?

To talk about being a manager today is to invite derision. The job is now looked upon as a miserable existence, the duties of most being better performed by a robot—or a computer. The pay is low, the hours rotten, they have no voice in the running of "their" theatre, only the blame for things which go wrong. They are faceless, nameless, pensionless cogs in the wheel to most managements. And to audiences, they get little more respect than the janitor—and most managers deserve little more. But must it be this way?

The same is true of most bookers, who, even if they are new and young, are forced to follow old and tired procedures, such as booking, unseen and unwanted, miserable shorts and cartoons, to be inflicted on groaning audiences who having paid \$2.50 or more to find themselves watching the incredible banalities of cartoon characters and scratched prints of travel shorts that were bad 10 years ago. (This applies more to Canada.—Ed.)

No one has the commonsense to ask if a short and a cartoon are really necessary with the feature, and, if they are, to look for those of the same standard of creativity as the feature.

Talking to most managers and bookers seems only to confirm impressions that most of them failed to go to school, hardly know how to talk civilly, think only in terms of dollars and regard everyone as a natural enemy out to deprive them of rentals. None of them seem to know anything about films, and even worse, they are not interested. Many moviegoers would like to discuss programs with managers. Most of them are too busy keeping candy records to do so; even if they had time, they usually know nothing about the movies they show, and are powerless to put patrons requests into practice. Bookers are forced to think in terms of boxoffice results, and act accordingly. Intuition, commonsense, concern (of the moral and aesthetic kind) is seldom voiced. Everything that is tawdry and bad, safe and familiar, will be given preference over that which is beautiful and good. Sensitivity and artistry is looked upon with suspicion. If a "different" work proves itself commercially it is not likely to reflect much credit on the exhibitor, who, if he had his way with distributors, wouldn't have played it in the first place.

The public, yes, is difficult, and on many occasions it fails to support worthy films. But exhibitors do little to win the trust and respect of their audiences. People must be made to feel welcome in theatres, to feel the managers and the company care about movies. Little things help like putting up a cast and credits list, choosing the intermission music with care, and being on the floor. Bookers should be aware of the policies of various theatres and head offices should listen to the suggestions of managers.

The entire profession needs to be made to look attractive to students who are keen and knowledgeable about films, who know their directors and animators, whose enthusiasm will not be crushed, who can take pride in their association with movies. Many young people may learn all there is to know about movies, but they may never have the skill, the touch, the instinctive creativity, to make films successfully. They should be given the chance to continue in films by working as managers and bookers and presenting the work of those who do become filmmakers.

This is a change that is long overdue, and unless it takes place soon, theatres will continue to bring about their own demise—no matter how exciting, imaginative, frank and forward-looking the films themselves may be. It's wise to keep in mind that for every important film which finds an immense public today, five others just as significant will fail—and the theatre owners themselves are responsible.



think **WB** for easter



# Woodstock

three days of peace and love and music and all that went with it.

Filmed and Directed by MICHAEL WADLEIGH • Produced by BOB MAURICE

'the

**B**

# Ballad of cable hogue'



A Phil Feldman Production "THE BALLAD OF CABLE HOGUE" Starring JASON ROBARDS • STELLA STEVENS • DAVID WARNER • Co-Starring SLIM PICKENS • STROTHER MARTIN • L. Q. JONES • PETER WHITNEY • R. G. ARMSTRONG • Associate Producer GORDON DAWSON • Executive Producer PHIL FELDMAN • Written by JOHN CRAWFORD and EDMUND PENNEY • Produced and Directed by SAM PECKINPAH • TECHNICOLOR®



# Last Of The Professionals

By GEORGE MARTON

Paris.

Once upon a time show business belonged to the professionals. To become a member took years of training, just as in such industries as the making of steel or automotive parts or Camembert cheese.

It is not unfair to compare the entertainment industry to the manufacture of Camembert for no one in his right mind would attempt to make picture frames or Swiss watches without some apprenticeship, and this is also true of the making of my favorite fromage.

But this does not seem to apply any longer to show business. A man who, in his formative years, say in his 20s, has operated successfully in the selling of antique computers, suddenly decides to become a theatrical or film producer. He chooses a subject matter in which he has had some experience, namely erotica. (He is on his 369th girl friend or possibly boy friend.) So he produces an obscene show.

How does he go about merchandising his product, if it is successful, for foreign countries?

Let us go back about 10 years and see how the professionals did it. For instance, a producer called David Merrick would put on a show written and composed by professionals. He and the authors are represented by a highly professional international agency. This agency calls up Lars Schmidt in Paris, another pro, tells him about the success of the show and asks him to contact his local representatives, the professional Andre Rotschild Agency. Thereupon a normal, professional contract on time-honored terms is established.

Now, how does the young non-professional operate in the exportation of his obscenity? He remembers that Dimitri Valdukian, an Armenian lawyer, who served with him in Vietnam, has an office in Paris. This lawyer checks the list of potential producers. How does he select the right one? Let me resort to an old Hungarian anecdote (possibly apocryphal) to illustrate my point—there is always an Hungarian anecdote to illustrate anything.

In the glorious '30s, MGM sent for the famous Viennese composer, Emmerich Kalman, to compose music for some films. L. B. Mayer summoned Kalman to his palatial offices in Culver City and said to him: "Maestro, we want you to have the best libretto writer to work with. How about Ferenc Molnar?" Kalman nodded enthusiastically, "Molnar? Greatest living writer. My best friend." "Fine, but in case we can't get him, we also have Ladislav Fodor." "Laci Fodor? Great. Fine writer—also related to my wife." Mayer continued, "You also can have Laszlo Vaday." "My second cousin—has written good play—know him well." Mayer continued, "And how about Walter Reisch?" Kalman shook his head. "Don't know him." "Well, Maestro," Mayer continued, "Now that you have such a choice, which one do you want?" And Kalman said without any hesitation, "Reisch."

To get back to our Armenian lawyer, when he submits his list of aspirants for the Paris rights of his pornographic success to the computer-producer, along with the established and known names of Lars Schmidt, Maurice Lehmann of the Opera Comique, Arthur Lesser and Jean-Jacque Vital, there is also an unknown Michel Durand. Of course they select Durand. Why? Because he is very young, or they feel more at ease with another nonprofessional? Or because of his previous record as the owner of a successful barbershop?

The black-silk suit uniform of the William Morris Agency has been replaced by the white smock of the barbers. The young producer-director of an all-nude, off-Broadway show does not care to be represented by a professional impresario or agent. He is more at ease with his barber.

# ALL-TIME BOXOFFICE CHAMPS

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

Herewith, **VARIETY** again presents its compilation of All-Time Box-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 distributors from the U.S.-Canada market only and omit foreign market rentals. The latter, in recent years, frequently equal or surpass the domestic playoff although this declined a bit in 1968 due to devaluation of currencies in several countries.

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 distributors in case of some foreign-made films); year of release; as well as total rentals received to date.)

The Sound of Music (R. Wise; 20th; 1965)	\$72,000,000
Gone With The Wind (V. Fleming; D. Selznick; MGM; 1939)	71,105,300
The Graduate (M. Nichols; L. Turman; Avemb; 1968)	43,100,000
Ten Commandments (C. B. DeMille; Par.; 1957)	40,000,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM; 1959)	39,105,033
Doctor Zhivago (D. Lean; C. Ponti; MGM; 1965)	38,243,000
Mary Poppins (R. Stevenson; Disney; BV; 1964)	31,000,000
My Fair Lady (G. Cukor; Warner; WB; 1964)	30,000,000
Thunderball (T. Young; Eon; UA; 1965)	27,000,000
Cleopatra (J. Mankiewicz; Wanger; 20th; 1963)	26,000,000
Guess Who's Coming To Dinner (S. Kramer; Columbia; 1968)	25,500,000
West Side Story (R. Wise-J. Robbins; Mirisch-7 Arts; UA; 1961)	25,000,000
Around World in 80 Days (M. Anderson; M. Todd; UA; 1956)	23,000,000
How West Was Won (John Ford-Henry Hathaway-George Marshall; Smith-Cinerama; MGM; 1962)	23,000,000
Coldfinger (G. Hamilton; Eon; UA; 1964)	22,500,000
Bonnie and Clyde (A. Penn; W. Beatty; Warners; 1967)	20,250,000
Valley of the Dolls (M. Robson; D. Weisbart; 20th; 1967)	20,000,000
The Odd Couple (G. Saks; H. Koch; Paramount; 1968)	20,000,000
The Dirty Dozen (R. Aldrich; K. Hyman; MGM; 1967)	19,900,000
It's A Mad, Mad, Mad, Mad World (S. Kramer; UA; 1963)	19,300,000
To Sir, With Love (J. Clavell; Columbia; 1967)	19,100,000
You Only Live Twice (L. Gilbert; Eon; UA; 1967)	18,000,000
The Longest Day (K. Annakin; A. Marton, B. Wicki; Zanuck; 20th; 1962)	17,600,000
The Robe (Henry Koster; Ross; 20th—1953)	17,500,000
South Pacific (Joshua Logan; Magna-Adler; 20th—1958)	17,500,000
Tom Jones (T. Richardson; UA; 1963)	17,200,000
Bridge on River Kwai (David Lean; Spiegel; Col—1958)	17,195,000
The Love Bug (R. Stevenson; B. Walsh; Buena Vista; 1969)	17,000,000
Funny Girl (W. Wyler; R. Stark; Columbia; 1968)	16,500,000
Bullitt (P. Yates; P. D'Antoni; Warners; 1969)	16,400,000
Hawaii (G. R. Hill; Mirisch; UA; 1966)	16,000,000
Snow White (anim.; Disney; RKO-BV; 1937)	15,650,000
The Carpetbaggers (E. Dmytryk; J. E. Levine; Par; 1964)	15,500,000
This Is Cinerama (Lowell Thomas; Cooper; Cinerama—1952)	15,000,000
Lawrence of Arabia (David Lean; Spiegel; Col—1963)	15,000,000
The Bible (J. Huston; DeLaurentiis; 20th; 1966)	15,000,000
Planet of the Apes (F. J. Schaffner; A. P. Jacobs; 20th; 1968)	15,000,000
Rosemary's Baby (R. Polanski; W. Castle; Paramount; 1968)	15,000,000
Butch Cassidy and Sundance Kid (G. R. Hill; J. Foreman; 20th; 1969)	15,000,000
The Roughly Modern Mille (G. R. Hill; R. Hunter; Univ; 1967)	14,724,000
Spartacus (S. Kubrick; Bryna-E. Lewis; Universal; 1960)	14,600,000
2001: Space Odyssey (S. Kubrick; MGM; 1968)	14,501,000
Romeo and Juliet (F. Zeffirelli; A. Havelock-Allan/J. Brabourne; Paramount; 1958)	14,500,000
Who's Afraid of Virginia Woolf? (M. Nichols; E. Lehman; Warners; 1966)	14,200,000
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)	14,100,000
The Greatest Show on Earth (C. B. DeMille; Par; 1952)	14,000,000
These Magnificent Men In Their Flying Machines (K. Annakin; Margulies; 20th; 1965)	14,000,000
Giant (G. Stevens; Stevens-Ginsberg; WB—1956)	13,830,000
The Sand Pebbles (R. Wise; 20th; 1967)	13,500,000
Guns of Navarone (J. L. Thompson; Foreman; Col.; 1961)	13,000,000
Man For All Seasons (F. Zinnemann; Columbia; 1966)	12,750,000
Quo Vadis (M. LeRoy; S. Zimbalist; MGM; 1951)	12,500,000
Seven Wonders of World (Lowell Thomas; Cinerama—1956)	12,500,000
From Here To Eternity (Fred Zinnemann; Col—1953)	12,200,000
It's A Wonderful Life (B. Wilder; Mirisch; UA; 1963)	12,100,000
White Christmas (Michael Curtiz; Dolan-Berlin; Par—1954)	12,000,000
Cinerama Holiday (Louis de Rochemont; Cinerama—1955)	12,000,000
El Cid (Anthony Mann; Bronston; AA—1962)	12,000,000
Camelot (J. Logan; Warners; 1967)	11,900,000
The Shaggy Dog (C. Barton; Disney; BV; 1959)	11,800,000
Samson and Delilah (C. B. DeMille; Par; 1949)	11,500,000
Peyton Place (M. Robson; J. Wald; 20th; 1957)	11,500,000
The Jungle Book (W. Reitherman; Disney; BV; 1967)	11,500,000
Yours, Mine and Ours (M. Shavelson; R. Blumofe; UA; 1968)	11,500,000
True Grit (H. Hathaway; H. Wallis; Paramount; 1969)	11,500,000
Duel in Sun (King Vidor; Selznick; SRO—1947)	11,300,000
Best Years of Our Lives (William Wyler; Goldwyn; RKO—1947)	11,300,000
Psycho (A. Hitchcock; Paramount/Universal; 1960)	11,200,000
The Parent Trap (R. Stevenson; W. Disney; BV; 1961)	11,200,000
Atomic-Minded Professor (R. Stevenson; Disney; BV; 1961)	11,100,000
In Heat of Night (N. Jewison; Mirisch; UA; 1967)	11,000,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)	11,000,000
The Great Race (B. Edwards; Warners; 1965)	10,800,000
Peter Pan (animated; W. Disney; RKO/BV; 1953)	10,500,000
Sayonara (Joshua Logan; Goetz; WB—1958)	10,500,000
Oliver (C. Reed; J. Woolf; Columbia; 1969)	10,500,000

Goodbye Columbus (L. Peerce; S. R. Jaffe; Paramount; 1969)	10,500,000
Casino Royale (J. Huston; K. Hughes; V. Guest; R. Parrish; J. McGrath; Feldman; Columbia; April 67)	10,200,000
Russians Are Coming, Russians Are Coming (N. Jewison; Mirisch; UA; 1966)	10,000,000
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
Green Berets (J. Wayne/R. Kellogg; Batjac; Warners; 1968)	9,500,000
Auntie Mame (M. DaCosta; J. Warner; Warners; 1958)	9,300,000
The Apartment (Billy Wilder; Mirisch; UA—1960)	9,300,000
Cat Ballou (E. Silverstein; Hecht; Col.; 1965)	9,300,000
Cinderella (Wilfred Jackson; Disney; RKO-BV—1950)	9,250,000
From Russia With Love (T. Young; Eon; UA; 1964)	9,200,000
Grand Prix (J. Frankenheimer; Douglas/Lewis; MGM; 1967)	9,156,000
Shane (G. Stevens; Par—1953)	9,000,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967)	9,000,000
Bambi (animated; Disney; RKO-BV; 1942)	8,800,000
Caine Mutiny (Stanley Kramer; Col—1954)	8,700,000
Exodus (Otto Preminger; UA—1960)	8,700,000
What's New Pussycat (C. Donner; C. K. Feldman; UA; 1965)	8,700,000
20,000 Leagues Under Sea (R. Fleischer; Disney; BV; 1955)	8,600,000
The Fox (M. Rydell; Stross/MPI; Claridge (WB)—US; IFD, Can.; 1967)	8,600,000
This Is The Army (Michael Curtiz; J. L. Warner; WB—1943)	8,500,000
Mister Roberts (J. Ford-M. LeRoy; Hayward; WB; 1955)	8,500,000
King And I (Walter Lang; Brackett; 20th—1956)	8,500,000
Lover Come Back (Delbert Mann; Shapiro-Melcher; U—1962)	8,500,000
That Touch of Mink (Delbert Mann; Shapiro-Melcher; U—1962)	8,500,000
Alfie (L. Gilbert; Par; 1966)	8,500,000
The Unsinkable Molly Brown (C. Walters; Weingarten-Edens; MGM; 64)	8,400,000
The Blue Max (J. Guillermin; Ferry-Williams; 20th; 1966)	8,400,000
Lady And Tramp (animated; Disney; BV—1955)	8,300,000
Some Like It Hot (B. Wilder; Mirisch-Ashton; UA; 1959)	8,300,000
The Professionals (R. Brooks; Col; 1966)	8,300,000
Butterfield 8 (D. Mann; Berman; MGM; 1960)	8,250,000
Old Yeller (R. Stevenson; Disney; BV; 1958)	8,200,000
Battle Cry (R. Walsh; J. Warner; Warners; 1955)	8,100,000
The Music Man (M. DaCosta; Warners; 1962)	8,100,000
Bells of St. Mary's (Leo McCarey; RKO—1945)	8,000,000
Jolson Story (A. E. Green; Skolsky-Griffith; Col—1947)	8,000,000
Guys and Dolls (Joseph Mankiewicz; Goldwyn; MGM—1956)	8,000,000
The Alamo (J. Wayne; Batjac; UA; 1960)	8,000,000
King of Kings (Nicholas Ray; Bronston; MGM—1961)	8,000,000
Lt. Robin Crusoe USN (B. Paul; Disney; BV; 1966)	7,800,000
Shenandoah (A. V. McLaglen; R. Arthur; Univ.; 1965)	7,750,000
Gigi (V. Minnelli; Freed; MGM; 1958)	7,740,000
Pioccchio (animated; Disney; RKO-BV—1940)	7,700,000
Von Ryan's Express (M. Robson; 20th; 1965)	7,700,000
Glenn Miller Story (Anthony Mann; Rosenberg; U—1954)	7,600,000
Georgy Girl (S. Narizzano; Goldston-Pleschke; Col; 1966)	7,600,000
Wait Until Dark (T. Young; M. Ferrer; Warners; 1967)	7,600,000
Trapeze (Carol Reed; Hecht-Hill-Lancaster; UA—1956)	7,500,000
Pillow Talk (Michael Gordon; Arwin-Hunter; U—1959)	7,500,000
World of Suzie Wong (Richard Quine; Stark; Par—1961)	7,500,000
La Dolce Vita (F. Fellini; RIAMA-Pathe; Astor-AIP; 1961)	7,500,000
The V.I.P.'s (Anthony Asquith; de Gruwald; MGM—1963)	7,500,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968)	7,500,000
No Time For Sergeants (M. LeRoy; Warners; 1958)	7,400,000
The Silencers (P. Karlson; Allen; Col; 1968)	7,350,000
How To Marry A Millionaire (Jean Negulesco; Johnson; 20th—1953)	7,300,000
To Kill A Mockingbird (Robert Mulligan; Pakula; U-1963)	7,200,000
Our Man Flint (D. Mann; David; 20th; 1963)	7,200,000
Easy Rider (D. Hopper; Pando/Raybert; Columbia; 1969)	7,200,000
For Whom Bell Tolls (Sam Wood; Par—1943)	7,100,000
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; Magna—1955)	7,100,000
Son of Flubber (Robert Stevenson; Disney; BV—1963)	7,100,000
Hatari (Howard Hawks; Par—1962)	7,000,000
Greatest Story Ever Told (G. Stevens; UA; 1965)	7,000,000
The Sandpiper (V. Minnelli; Ransohoff; MGM; 1965)	7,000,000
Cool Hand Luke (S. Rosenberg; G. Carroll; Warners; 1967)	6,800,000
Shot In The Dark (B. Edwards; Mirisch; UA; 1964)	6,700,000
A Patch of Blue (G. Green; P. Berman; MGM; 1966)	6,700,000
I Am Curious Yellow (V. Sjoman; Grove Press; 1969)	6,600,000
Where Eagles Dare (B. G. Hutton; Gershwin/Kastner; MGM; 1969)	6,500,000
Going My Way (Leo McCarey; Par—1944)	6,500,000
Snows of Kilimanjaro (Henry King; Zanuck; 20th—1952)	6,500,000
Country Girl (George Seaton; Perlberg-Seaton; Par—1954)	6,500,000
High Society (Charles Walters; Siegel; MGM—1956)	6,500,000
Imitation of Life (Douglas Sirk; Hunter; U—1959)	6,500,000
Come September (Robert Mulligan; Arthur; U—1961)	6,500,000
Wonderful World Brothers Grimm (George Pal-Henry Levin; Pal-Cinerama; MGM—1963)	6,500,000
Torn Curtain (A. Hitchcock; Univ; 1966)	6,500,000
Hombre (M. Ritt; Ravetch; 20th; April 67)	6,500,000
The Detective (G. Douglas; A. Rosenberg; 20th; 1968)	6,500,000
The Lion in Winter (A. Harvey; M. Poll; Avemb; 1969)	6,400,000
Suddenly Last Summer (Joseph Mankiewicz; Spiegel; Col—1960)	6,375,000
Murderers Row (H. Levin; I. Allen; Col; 1966)	6,350,000
North By Northwest (A. Hitchcock; MGM; 1959)	6,310,000
Plenic (Joshua Logan; Kohlmar; Col—1956)	6,300,000
Nun's Story (Fred Zinnemann; WB—1959)	6,300,000
War and Peace (King Vidor; Ponti-DeLaurentiis; Par—1956)	6,250,000
101 Dalmatians (anim.; Disney; BV; 1961)	6,200,000
Bye Bye Birdie (G. Sidney; Kohlmer-Sidney; Col.; 1963)	6,200,000
Winning (J. Goldstone; J. Foreman; Universal; 1969)	6,200,000
Charade (Stanley Donen; U—1963)	6,150,000
What a Stranger (E. Nugent; Siegel; Par.; 1947)	6,100,000
What A Way To Go! (J. L. Thompson; Jacobs; 20th; 1964)	6,100,000
Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941)	6,100,000
High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954)	6,100,000
A Star Is Born (G. Cukor; Transcona/Luft; Warners; 1954)	6,100,000
The Wild Angels (R. Corman; AIP; 1966)	6,100,000
The Thomas Crown Affair (N. Jewison; UA; 1968)	6,100,000

(Continued on page 27)





Falk, Cassavetes, Gazzara. You've seen them on the cover of LIFE. You've read about their project in Cosmopolitan. You've heard their film being talked about for months. And now Columbia Pictures is proud to announce the acquisition of this eagerly-awaited new motion picture...a comedy about life, death and freedom.

Producer: Al Ruban/Associate Producer: Sam Shaw/ Writer-Director: John Cassavetes

# HUSBANDS



# Lee Shubert

Continued from page 4

were aggressive. They were giving away groceries, dishes and cash to lure that 35c. ticket buyer.

A lot of people weren't buying the free dishes. Radio was entering its 6th year of bigtime, and they stayed home, just to listen to Cantor and Jolson and Rudy Vallee.

That invisible, unattainable dollar was making the mounting of a Broadway show a Herculean task. (Al Woods used to sit outside his theatre on a wooden chair, bracing each prosperous-looking passerby for angel money. Al used to judge it by the shoes. If they were shined, it meant a live prospect.)

## 121 Productions, 2,000 Actors

But in that black, black year, Broadway saw no less than 121 productions, 2,000 actors were employed, and of the 2,000, 400 were chorus girls working in musicals that season. Sixty theatres were in business. Yes, those were bad times.

The plays themselves, that season, often aspired higher than the crotch. Audience frequently got involved—and not with bare bodies, perverse themes, or the latest problems of the homosexual. As a matter of fact, it was a good, exciting season. Why?

It wasn't costs. Sure a musical could come in for under \$200,000, but tickets were topping at \$2.20, although some went to a flat three bucks. Union scale was about one-fourth of what it is now, and Petrillo's boys worked for about one-third of today's prices. If the gross was less, the nut was less.

How then did shows survive in the bad old days? Good shows that were less than hits?

Two figures were dominant in keeping shows running in 1936. Lee Shubert and Joe Leblang. In that time of no affluence and scarce cash, they kept shows alive, and they did it for nice, selfish, capitalistic reasons.

Shubert, barely back in control of his theatres, had to salvage the empire he had just bought out of the bankruptcy. To do it, he had to have shows. He became the "factor" of the legitimate theatre. (In my last year's book, "The Brothers Shuberts," I referred to him as "the first operator of a theatrical hock-shop.") He would sign the Equity bond, waive the deposit on the lease of the theatre, send the producer to the warehouse for props, lights, sets, and even costumes. (remember those costumes!) And for each contribution, Shubert took a piece of the show, usually a very large piece, and varying control of the boxoffice. That last was very important.

## Went Over With A Leblang!

To keep the dollars coming in, every night at 7 p.m., Shubert sent the bulk of the unsold tickets for the evening performance to Gray's Drug Store, where, in the basement, Joe Leblang ran his ticket agency.

Here, the unsold tickets were marked down, two for one, cutrated, and sold to a whole generation who learned to love the theatre. They became the support of the theatre, and they still are.

And the choices! Wonderful choices—40 shows on the blackboard, 40 different plays to see, 40 insights into life, 40 chances for a night out without going into hock, and 40 plays kept alive.

Often, Leblang did more than just cutrate the tickets. He made deals with Shubert whereby he guaranteed X weeks of a run, on his mark-down plan, and pre-bought the seats. For this, he got a piece of Lee Shubert's piece, plus.

But 2,000 performers worked, and 121 plays came in to be seen. The theatre was an excitement, and alive, and it was the people's entertainment. All this in the bad old days when no one had any money.

Today, in this age of affluence, the casts are bare and so are the theatres. A "2c.-plain" is just about the only thing you can still buy for a nickel. A Plymouth or a Chevy costs over 3,000 bucks, everybody drives, and we are told that this season, Broadway will have 40 shows.

Lee Shubert, wherever you are, come back. All is forgiven. And please, bring Joe Leblang with you.

# ALL-TIME BOXOFFICE CHAMPS

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

Continued from page 25

Vikings (Richard Fleischer; Bryna-Bresler; UA—1958)....	6,049,000	Journey To Center of Earth (Henry Levin; Brackett; 20th—1960) .....	5,000,000
Blow-Up (M. Antonioni; C. Ponti; Premier/MGM; 1967) ...	6,038,000	North To Alaska (Henry Hathaway; 20th—1960) .....	5,000,000
Life With Father (Michael Curtiz; Buchner; WB—1947) ...	6,000,000	Flower Drum Song (Henry Koster; Hunter-Fields; U—1962)	5,000,000
Ivanhoe (Richard Thorpe; Berman; MGM—1952) .....	6,000,000	Judgment at Nuremberg (Stanley Kramer; UA—1961) .....	5,000,000
Hans Christian Andersen (Charles Vidor; Goldwyn; RKO—1953) .....	6,000,000	Bon Voyage (James Nielson; Disney; BV—1962) .....	5,000,000
Strategic Air Command (Anthony Mann; Briskin; Par—1955)	6,000,000	The Interns (David Swift; Cohn; Col—1962) .....	5,000,000
Sea Chase (John Farrow; WB—1955) .....	6,000,000	The Birds (Alfred Hitchcock; U—1963) .....	5,000,000
Seven Year Itch (Billy Wilder; Feldman; 20th—1955) .....	6,000,000	55 Days at Peking (Nicholas Ray; Bronston; AA—1963) ...	5,000,000
To Hell and Back (John Hibbs; Rosenberg; U—1955) .....	6,000,000	Hud (Martin Ritt; Revetich; Par—1963) .....	5,000,000
I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 1955)	6,000,000	Under Yum-Yum Tree (David Swift; Brisson; Col—1963) ...	5,000,000
Raintree County (Edward Dmytryk; Lewis; MGM—1957)	6,000,000	Dr. Strangelove (S. Kubrick; Col.; 1964) .....	5,000,000
Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par—1963)	6,000,000	Becket (Peter Glenville; Wallis; Par—1964) .....	5,000,000
Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th; 1963) .....	6,000,000	Night of Iguana (John Huston; Stark-7 Arts; MGM—1964) ..	5,000,000
The Pink Panther (B. Edwards; Mirisch; UA; 1964) .....	6,000,000	In Like Flint (G. Douglas; David; 20th; March 67) .....	5,000,000
A Hard Day's Night (R. Lester; W. Shenson; UA; 1964)	6,000,000	Happiest Millionaire (N. Tokar; W. Anderson; BV; 1967)	5,000,000
Father Goose (Ralph Nelson; Arthur; U—1965) .....	6,000,000	Good, The Bad, The Ugly (S. Leone; A. Grimaldi; UA; 1967)	5,000,000
Yellow Rolls-Royce (A. Asquith; de Grunwald; MGM—1965)	6,000,000	Support Your Local Sheriff (B. Kennedy; W. Bowers; UA; 1969)	5,000,000
Help (R. Lester; W. Shenson; UA; 1965) .....	6,000,000	Spellbound (Alfred Hitchcock; Selznick; UA—1946) .....	4,975,000
Sons of Katie Elder (H. Hathaway; H. Wallis; Par; 1965) ..	6,000,000	Since You Went Away (John Cromwell; Selznick; UA—1944)	4,950,000
Ugly Dachshund (N. Tokar; Disney; BV; February '66) .....	6,000,000	Good Neighbor Sam (David Swift; Col—1964) .....	4,950,000
The War Wagon (B. Kennedy; Batjac; Univ; 1967) .....	6,000,000	In Search of Castaways (Robert Stevenson; Disney; BV—1963) .....	4,900,000
El Dorado (H. Hawks; Par; 1967) .....	6,000,000	The Searchers (J. Ford; Whitney/Cooper; Warners; 1956) ..	4,900,000
Gypsy (M. LeRoy; Warners; 1962) .....	6,000,000	Fantasia (animated; Disney; RKO-BV—1940) .....	4,800,000
Hang 'Em High (T. Post; L. Freeman; UA; 1968) .....	6,000,000	Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB—1942) .....	4,800,000
How To Murder Your Wife (R. Quine; Murder; UA; 1965) ..	5,800,000	Notorious (Alfred Hitchcock; RKO—1946) .....	4,800,000
The Impossible Years (M. Gordon; L. Weingarten; MGM; 1968)	5,800,000	Pepe (George Sidney; Col—1961) .....	4,800,000
Harper (J. Smight; Gershwin/Kastner; Warners; 1966) .....	5,750,000	Streetcar Named Desire (E. Kazan; Feldman; Warners; 1951)	4,800,000
Blue Skies (Stuart Heisler; Siegel; Par—1946) .....	5,700,000	Salome (William Dieterle; Adler; Col—1953) .....	4,750,000
Rear Window (Alfred Hitchcock; Par—1954) .....	5,700,000	Dragnet (J. Webb; Mark VII; Warners; 1954) .....	4,750,000
Ocean's 11 (L. Milestone; Warners; 1960) .....	5,650,000	Gunfight at OK Corral (John Sturges; Wallis; Par—1957) ..	4,700,000
Seven Brides For Seven Brothers (Stanley Donen; Cummings; MGM—1954) .....	5,600,000	Pal Joey (George Sidney; Essex; Col—1957) .....	4,700,000
Teahouse of August Moon (Daniel Mann; Cummings; MGM—1957) .....	5,600,000	Hercules (Pietro Francisci; Teti-Levine; WB—1959) .....	4,700,000
A Man And A Woman (C. Lelouch; AA; 1966) .....	5,600,000	Blue Hawaii (Norman Taurog; Wallis; Par—1961) .....	4,700,000
In Cold Blood (R. Brooks; Col; 1968) .....	5,600,000	The Ambushers (H. Levin; I. Allen; Col; 1968) .....	4,700,000
Valley of Decision (T. Garnett; Knopf; MGM; 1945)	5,560,000	Annie Get Your Gun (George Sidney; Freed; MGM—1950) ..	4,650,000
Up the Down Staircase (R. Mulligan; A. Pakula; Warners; 1967)	5,550,000	Boom Town (J. Conway; S. Zimbalist; MGM; 1940) .....	4,600,000
Divorce, American Style (B. Yorkin; Tandem; Col; 1967) .....	5,520,000	The Green Years (Victor Saville; Gordon; MGM—1946) .....	4,600,000
Big Parade (King Vidor; MGM—1925) .....	5,500,000	Babes In Toyland (James Donohue; Disney; RKO-BV—1961)	4,600,000
Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942) .....	5,500,000	Rebel Without A Cause (N. Ray; Weisbart; Warners; 1955) ..	4,600,000
Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945) .....	5,500,000	The Trip (R. Cormack; AIP; 1967) .....	4,600,000
Egg And I (Charles Erskine; Finkelhoffe; U—1947) .....	5,500,000	Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955) .....	4,550,000
House of Wax (Andre de Toth; Bryan Foy; WB—1953) .....	5,500,000	Glass-Bottom Boat (F. Tashlin; M. Melcher; MGM; 1966) ..	4,520,000
Anatomy of a Murder (Otto Preminger; Carlyle; Col—1959)	5,500,000	Four Horsemen of Apocalypse (Rex Ingram; MGM—1921)	4,500,000
Please Don't Eat Daisies (Charles Walters; Pasternak; MGM—1960) .....	5,500,000	Random Harvest (Mervyn LeRoy; Franklin; MGM—1942) .....	4,500,000
Solomon and Sheba (King Vidor; Richmond; UA—1960) .....	5,500,000	Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist; MGM; 1944)	4,500,000
Dr. No (T. Young; Eon; UA; 1962) .....	5,500,000	Anchors Aweigh (George Sidney; Pasternak; MGM—1945) ..	4,500,000
The Great Escape (J. Sturges; Mirisch; UA; 1963) .....	5,500,000	The Paleface (Norman Z. McLeod; Wallis; Par—1945) .....	4,500,000
Thrill Of It All (Norman Jewison; Hunter-Melcher; U—1963)	5,500,000	Road To Utopia (Melvin Frank; Jones; Par—1945) .....	4,500,000
Viva Las Vegas (George Sidney; Cummings; MGM—1964) ..	5,500,000	Thrill of a Romance (Richard Thorpe; Pasternak; MGM—1945) .....	4,500,000
Nevada Smith (H. Hathaway; J. E. Levine; Par; 1966) .....	5,500,000	Easy To Wed (Eddie Buzzell; Cummings; MGM—1946) .....	4,500,000
Fantastic Voyage (R. Fleischer; David; 20th; 1966) .....	5,500,000	Till The Clouds Roll By (Richard Whorf; Freed; MGM—1946) .....	4,500,000
Guide For the Married Man (G. Kelly; F. McCarthy; 20th; 1967)	5,500,000	Bachelor and Bobbysoxer (Irving Reis; Schary; RKO—1947)	4,500,000
Bandolero (A. V. McLaglen; R. L. Jacks; 20th; 1968) .....	5,500,000	Road To Rio (Norman Z. McLeod; Dare; Par—1948) .....	4,500,000
Barbarella (R. Vadim; D. DeLaurentis; Paramount; 1968)	5,500,000	Easter Parade (Charles Walters; Freed; MGM—1948) .....	4,500,000
Song of the South (animated—live; Disney; RKO-BV—1946)	5,400,000	Great Caruso (Richard Thorpe; Lasky-Pasternak; MGM—1951) .....	4,500,000
Follow Me Boys (N. Tokar; W. Hibler; BV; 1966) .....	5,400,000	Knights of Roundtable (P. Thorpe; P. Berman; MGM; 1953)	4,500,000
Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955) .....	5,350,000	Desiree (Henry Koster; Blaustein; 20th—1954) .....	4,500,000
Eddy Duchin Story (George Sidney; Wald; Col—1956) .....	5,300,000	To Catch A Thief (Alfred Hitchcock; Par—1955) .....	4,500,000
Sleeping Beauty (animated; Disney; BV—1959) .....	5,300,000	The Conqueror (Dick Powell; Hughes-Powell; RKO—1956) ..	4,500,000
Darby O'Gill and Little People (R. Stevenson; W. Disney; BV; 1959) .....	5,300,000	Love Me Tender (Richard Webb; Weisbart; 20th—1957) .....	4,500,000
The Cardinal (Otto Preminger; Col—1963) .....	5,275,000	Pride and the Passion (Stanley Kramer; UA—1957) .....	4,500,000
Unconquered (C. B. DeMille; Par—1947) .....	5,250,000	Young Lions (Edward Dmytryk; Lichtman; 20th—1958) .....	4,500,000
The Yearling (Clarence Brown; Franklin; MGM—1947) .....	5,250,000	Don't Co Near The Water (Charles Walters; Weingarten; MGM—1957) .....	4,500,000
Meet Me In St. Louis (Vincente Minnelli; Freed; MGM—1944) .....	5,200,000	Return To Peyton Place (Jose Ferrer; Wald; 20th—1961) ..	4,500,000
Show Boat (George Sidney; Freed; MGM—1951) .....	5,200,000	Fanny (Joshua Logan; WB—1961) .....	4,500,000
Mogambo (John Ford; Zimbalist; MGM—1953) .....	5,200,000	Lolita (Stanley Kubrick; Seven Arts-Harris; MGM—1962) ..	4,500,000
Magnificent Obsession (Douglas Sirk; Hunter; U—1954) .....	5,200,000	Diamond Head (Guy Green; Bresler; Col—1963) .....	4,500,000
Moby Dick (John Huston; Moulton-Huston; WB—1956) .....	5,200,000	Sword In The Stone (Walter Reitherman; Disney; BV—1963) .....	4,500,000
Rio Bravo (Howard Hawks; WB—1959) .....	5,200,000	McLintock (A. V. McLaglen; Wayne; UA; 1963) .....	4,500,000
Hole In The Head (Frank Capra; Sincap-Capra; UA—1959)	5,200,000	Send Me No Flowers (Norman Jewison; Keller; U—1964) ..	4,500,000
From The Terrace (Mark Robson; 20th—1960) .....	5,200,000	Prudence and the Pill (F. Cook; R. Kahn; 20th; 1968) .....	4,500,000
Elmer Gantry (Richard Brooks; Smith; UA—1960) .....	5,200,000	Spencer's Mountain (D. Daves; Warners; 1963) .....	4,500,000
Three in the Attic (R. Wilson; AIP; 1969) .....	5,200,000	The April Fools (S. Rosenberg; G. Carroll; NGP; 1969) .....	4,500,000
Gentlemen Prefer Blondes (Howard Hawks; Siegel; 20th—1953) .....	5,100,000	The Undeclared (A. McLaglen; R. L. Jacks; 20th; 1969) ..	4,500,000
Battle of Bulge (K. Annakin; Sperling/Yordan/Cinerama; Warners; 1966) .....	5,100,000	Cheaper By The Dozen (Walter Lang; Trotti; 20th—1950) ..	4,425,000
Finian's Rainbow (F. F. Coppola; J. Landon; Warners; 1968)	5,100,000	Two Years Before Mast (John Farrow; Miller; Par—1946) ..	4,400,000
The Outlaw (H. Hughes; RKO; 1946) .....	5,075,000	Written On The Wind (Douglas Sirk; Zugsmith; U—1956) ..	4,400,000
For Love of Ivy (D. Mann; E. J. Scherick; CRC; 1968) .....	5,075,000	Inn of Sixth Happiness (Mark Robson; Adler; 20th—1959) ..	4,400,000
Battleground (W. Wellman; D. Schary; MGM; 1949) .....	5,060,000	Zorba, The Greek (M. Cacoyannis; Int'l Classics; 1964) .....	4,400,000
Forever Amber (Otto Preminger; Zanuck-Seaton; 20th—1947)	5,050,000	Boy, Did I Get A Wrong Number (G. Marshall; E. Small; UA; 1966)	4,400,000
King Solomon's Mines (C. Bennett; S. Zimbalist; MGM; 1950)	5,050,000	How To Steal A Million (W. Wyler; Wyler-Kohlmar; 20th; 1966)	4,400,000
Friendly Persuasion (William Wyler; AA—1956) .....	5,050,000	Days of Wine and Roses (B. Edwards; M. Manulis; Warners; 1962)	4,400,000
Song of Bernadette (Henry King; Perlberg; 20th—1943) ..	5,000,000	Robin and Seven Hoods (G. Douglas; F. Sinatra; Warners; 1964)	4,400,000
Razor's Edge (Edmund Goulding; Zanuck; 20th—1947) .....	5,000,000	Weekend at Waldorf (R. Leonard; A. Hornblow; MGM; 1945)	4,370,000
Green Dolphin Street (Victor Saville; Wilson; MGM—1947)	5,000,000	Stage Door Canteen (Frank Borzage; Lesser; UA—1943) .....	4,350,000
Red Shoes (Michael Powell; Pressburger-Rank; EL—1948) ..	5,000,000	Harvey Girls (George Sidney; Freed; MGM—1946) .....	4,350,000
Jolson Sings Again (Henry Levin; Buchman; Col—1949) .....	5,000,000	Hucksters (Jack Conway; Hornblow; MGM—1947) .....	4,350,000
The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950) ..	5,000,000	Red River (Howard Hawks; UA—1948) .....	4,350,000
Moulin Rouge (John Huston; Romulus; UA—1953) .....	5,000,000	The Man With the Golden Arm (O. Preminger; UA-AA; 1956)	4,350,000
Three Coins in Fountain (Jean Negulesco; Siegel; 20th—1954) .....	5,000,000	Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th—1956) .....	4,350,000
A Man Called Peter (Henry Koster; Engel; 20th—1955) .....	5,000,000	The Gnome-Mobile (R. Stevenson; J. Algar; BV; 1967) .....	4,350,000
There's No Business Like Show Business (Walter Lang; Zanuck-Siegel; 20th—1954) .....	5,000,000	Lost Weekend (Billy Wilder; Brackett; Par—1946) .....	4,300,000
Pete Kelly's Blues (Jack Webb; WB—1955) .....	5,000,000	Sailor Beware (Hal Walker; Wallis; Par—1952) .....	4,300,000
East of Eden (Elia Kazan; WB—1955) .....	5,000,000	The African Queen (J. Huston; Romulus; UA-Trans-Lux; 1951)	4,300,000
Vera Cruz (Robert Aldrich; HHL-James Hill; UA—1955) .....	5,000,000	Some Came Running (Vincente Minnelli; Siegel; MGM—1959) .....	4,300,000
Bridges Toko-Ri (Mark Robson; Perlberg-Seaton; Par—1955)	5,000,000	G. I. Blues (Norman Taurog; Wallis; Par—1960) .....	4,300,000
The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955) .....	5,000,000	One-Eyed Jacks (Marlon Brando; Par—1961) .....	4,300,000
Anastasia (Anatole Litvak; Adler; 20th—1957) .....	5,000,000	Sergeants Three (J. Sturges; Small; UA; 1962) .....	4,300,000
Island In Sun (Robert Rossen; Zanuck; 20th—1957) .....	5,000,000	Monkey's Uncle (R. Stevenson; Disney; BV; 1965) .....	4,300,000
Farewell To Arms (Charles Vidor; Selznick; 20th—1958) ..	5,000,000		
On The Beach (Stanley Kramer; UA—1959) .....	5,000,000		

(Continued on page 32)



## Sexasperated Female Critic On Porno Fair In Copenhagen: Everything But Tenderness

By FRADLEY GARNER

Copenhagen.

"How could the country of Soren Kierkegaard sink so low?" demanded the banner held aloft by one Swiss religious group who flew north to picket the world's first sex fair here.

The contrary-minded might retort: Why have sex crimes in Denmark sunk 34%? And why has the domestic mail order porno biz dropped since the last laws against written or pictorial pornography were repealed last July 1?

Picketing of young Christian groups notwithstanding, "Sex 69" has not yet led to the Sodom and Gomorric collapse of Copenhagen. The salty old girl of the seas is still wonderful.

"Denmark," as a Copenhagen daily reported after the fair was over, "is still alive." And, the student would add, well.

Close to 50,000 Danes and foreigners paid \$1.75 each to crowd Bella Centret, Copenhagen's elite Exhibition Centre & Badminton Stadium, during the sexhibition. Scores arrived by charter flights from Morocco and Britain, by busloads from Germany and Holland.

Producers, nonplussed by such a turnout, extended the fair from the originally planned five days to eight. "We just had no idea so many would come," one told a taxidriver who is this correspondent's brother-in-law.

"The crazy thing is," he added, "we did not show any more than you can see for nothing in dozens of shops around town."

Outdraws Krushchev

"Sex 69" drew such advance notices that an international battalion of journalists broke Denmark's previous record invasion of 300 newsmen here for Nikita Khrushchev's visit to Copenhagen five years ago.

Circulating among the 55 booths and 15 cubicles screening blue flicks, many in color and at least one with sound, many bored visitors voiced a "seen-one, seen-them-all" attitude of disappointment.

"Sex," one middle-aged German remarked, "deserves a better fair than this."

A 30-year-old Danish lady observed with disgust: "This is a typical expression of a male-dominated society. Women are just tools if you look at all this. Where's the tenderness? Where are the displays that make sex out as something nice?"

What she and many other of the sexasperated confronted as a slew of color porno spreads, magazine covers, posters and films depicting the gamut of sexual acrobatics and variations on the intercourse theme.

PHALLIC JEWELRY

There were displays of sexy lingerie, phallic jewelry and battery-operated vibrators, all smilingly demonstrated by topless hostesses (not to be seen in dozens of shops around town though a few do have them).

"Pornophone" films drew SRO crowds; some spectators refused to leave after a single screening. Topless girl rock bands and an after-hours sexual happening added little spice to the generally tasteless and downright drab collection of booths. No fairgoers, however, apparently accepted the standing invitation to step up on stage and make it in public during hours.

The after-hours thing allegedly was for the benefit of German tv.

"Sex 69" was the offspring of a well-off young Danish pornographer who ran a blue movie booth at a farm fair in the sugarbeet belt earlier in the year. The sex fair supposedly marked repeal July 1 of Denmark's last laws against graphic or textual porno.

A Ministry of Justice spokesman said one reason the laws were scratched "was the courts had troubles defining the boundary between art and pornography. Why should a photograph of lovemaking be judged indecent while a similar scene from the brushes of an old master went free?"

Sex Brutality Falls

Since the obscenity laws were lifted (children are still barred from many violent as well as sexy films), sex crimes in this little nation of 4,600,000 reportedly have plunged 34% while inland sales of all pornography have just plain pancaked.

The three biggest sex publishers claimed 3,500 Danish mailorders in 1968. As 1969 drew to a close, the figure had not topped 500.

Porno trade with annual sales in the \$90,000,000 range, now derives at least 65% of its income from abroad. This include pornobacks, magazines, stills, films, whips and what have you.

Royalty Comments

The health of the local sex industry, in fact, moved Denmark's Prince Henrik to comment recently, "From a moral or esthetic point of view I don't approve. But if you see it from a business point of view, it surely is good business."

Bearded photographer Jens Theander, at 25 one of the nation's leading porno publishers, defended the business as "as honest a living as any other."

In an interview with the airline magazine of SAS, Scandinavian Times, Theander granted that "Prices are falling in Denmark, but we make up by exports, concentrating on quality. The days of the black and white porno film are over; you've got to come with color and sound, some imagination, some fun and games and a touch of sadism."

Booth operators at the fair, under the slogan "Keep Pornography Clean," claimed key contacts and fat contracts were made with importers, especially from the U.S., Germany and England.

Smugglers

As might be expected, most just smiled at the "How do you get it into those countries?" query.

Obviously, this depends on smuggling the \$3-\$5 picture booklets (with titles like Color Passion, Orgie 69, Color Max, Montmartre-Sex, Hot Sex, and handsome models in an engaging fallatio on the covers) and \$30-\$40

films through the customs nets of stricter nations.

It is inside knowledge, however, that Danish students have helped defray their university living expenses by running \$200-\$300 worth of films and other erotica down to Germany on weekends, hustling it to motorists at gas stations near the border.

At least one local pornovey with New World customers has hired students to run plainly wrapped, addressed and German-stamped films over the border and there drop them in mailboxes.

The postal volume from Germany to the U.S. is heavy and, it is said, U.S. authorities are less likely to inspect packages from there than from Scandinavia.

However, more intensive searches of travelers' luggage in trains and cars at German border crossings may have slowed down the runners a bit. The heat is on at Danish customs checkpoints, too, mainly in a drive to stymie the hashish traffic.

Even Les Francoeses

Barreling down a highway in southern France last summer, a Danish fruit importer friend noticed a car's headlights flashing in his rearview. The car pulled along-

(Continued on page 48)

## The Challenge Of The '70s

### Pursuit of Happiness Versus Pestilence and Pollution

By DAVID SCHOENBRUN

Another year, another anniversary, 64 for Variety, 70 for the 20th century. Time marches on and the more things change the more they stay the same. So go the accepted cliches, comforting those who would rather not accept the fact that, in truth, nothing stays the same and this is not just another anniversary, not just another decade, but possibly the decisive decade for the future of the human race.

Men are accustomed to the zigzags of life: progress and decline, tragedy and triumph. But the '70s loom up as the ultimate zig and zag, a time of maximum opportunity and of maximum peril. Science and technology can provide a paradise on earth or end all life on earth. This is the essential choice in the decade ahead. It is the choice not for this nation or that but for the entire human race.

As the '60s rolled to a close, the Secretary-General of the United Nations warned the world that it was facing doomsday. His speech was one of the great unreported and unheeded stories of 1969. Shortly after U Thant spoke, a congress of world scientists convened in Brussels, in the first week of December, and concluded that we were all riding towards doomsday on the four horses of catastrophe: war, famine, pestilence and pollution. This, too, was one of the almost totally unreported stories of the decade, although one of President Nixon's counselors, Daniel Patrick Moynihan, was there and made his own contribution to the voices of doom. He pointed out that at the present rate of production the amount of carbon dioxide in the air would increase by 25% by the year 2000. At a continuing rate the increase of carbon dioxide would eventually so warm the atmosphere as to melt the polar caps in the first half of the '70, causing gigantic tidal waves that would flood the coastlines of the world. If unchecked it would snuff out the oxygen and the world would choke to death.

The most important news stories in the last year of the '60s were: the landings on the moon, the war in Vietnam, the inauguration and installation of the Nixon Administration, the Moratorium and Mobilization, the social conflicts of the poor, the hungry, the blacks, the young, the disaffected, the drugged and a brief flurry on the arms race and military expenditures during the ABM and Pentagon budget debates. The networks excelled themselves in brilliant reporting of the first step in man's conquest of space, but gave only the most cursory and superficial coverage to man's huge steps towards the destruction of his own planet.

Every day our chances of survival are shrinking. We cut down forests which produce oxygen while combustion and jet engines further destroy oxygen with their fumes. We fertilize the soil with artificial nitrates that reduce the land's natural ability to produce nitrogen compounds. Soon, perhaps before 2000, we shall reach the point where the land can no longer fertilize itself. Artificial fertilizers drain off into rivers, lake and oceans, resulting in the growth of algae which kill off microorganisms on which fish feed and which are themselves important producers of oxygen. This is a vicious cycle of destruction, so swift that one scientist in Brussels estimated that asphyxiation could choke off life in the next 35 to 100 years. His colleagues did not accept his time limit but none rejected his conclusion.

Pure Air and Water

Surely there is no ideological bias involved in fully reporting this struggle for survival of the human race. Surely there is no political controversy involved in exhorting the world's leaders to take the necessary steps to preserve our environment. Would it be editorializing to propose the drafting of an extension of the Bill of Rights to include the right to pure air and water, the right to preserve the human race? Could not an environmental bill of rights in America lead to a World Declaration of the Rights of Man to a safe Environment?

The framers of our Constitution laid down the primary objective of our Republic as "life, liberty and the pursuit of happiness." Their priorities were exactly right. First comes life, without which there is nothing. Then comes

## The Ad-Libber's Handbook

[Excerpts From 2,000 New Laughs for Speakers]

By ROBERT ORBEN

It's fascinating how many different political groups are forming. Pretty soon every little meaning will have a movement all its own.

Got an idea that could save billions of dollars. Instead of putting antimog devices on the cars—why don't they just put Murine in the gas?

Read about that woman who divorced her husband because of "habitual adultery?" Wouldn't call adultery a habit—but if it is, it sure beats nail-biting!

Let's be honest about it. What four out of five doctors really prefer, they couldn't show on television!

The trouble with making electric guitars so simple that a child can play them is—they do.

Was watching Bing Crosby on tv and a teenager came in. I said, "You happen to be looking at one of the finest singers in the world!" He said, "With that haircut?"

Just discovered a wonderful new thing — isometric karate. You break a three-inch-thick board—by pressing on it a little each day for six months.

Personally, I have only one thing to say to fellas who get married to avoid the draft: Wars end!

Just saw the latest issue of Playboy and it's so patriotic—it really shows the rest of the world what Americans are made of!

You keep hearing about people who can read 1,200 words a minute. Personally, I don't believe it: who could move their lips that fast?

Do you realize, if it wasn't for self-service elevators, most people today wouldn't know what good music is?

I know one of these rock 'n' rollers who had a terrible experience. Right in the middle of her biggest number, she remembered the melody.

Have you heard about the Government's new program? Federal Aid to Miami Beach? It's for all those tourists who go down there for a week saying, "Of course \$500's gonna be enough!"

Notice how they say George Washington never told a lie but they never make the same claim about Lincoln. Do you think his being a lawyer has something to do with it?

It's really wonderful the way they keep trying to update those Frankenstein pictures. Like in the next one they're giving the monster a nude scene.

I think my wife's been lending out our power lawn mower. There's strange blood on it.

Isn't it amazing how dignified all those British politicians are? You get the impression they could remain aloof during an army physical.

## A Session With McCarey

By H. ALLEN SMITH

On a Sunday morning in the summer of 1969 I was working on a collection of stories and anecdotes and it happened that the tale at hand concerned Leo McCarey and the filming of "The Bells of St. Mary's." I had finished typing the anecdotes and gone on to some others when my wife came in and said that the radio had just reported Leo's death.

I thought back 20 years to a session I had with him in New York, and to the rather unusual circumstances attending that reunion.

Leo was a man who liked to drink. So did I. He entertained a contemptuous attitude toward New York City and he had a McCareyesque method of demonstrating that contempt. Every year or so he'd get on a train in Los Angeles. When his Pullman reached Grand Central he'd get off, take a cab at an underground taxistand, go straight to the Waldorf-Astoria's basement, step out of the cab and into an elevator, and ascend to his suite in the Towers. He'd stay perhaps a week and never once set foot outside his quarters. If anyone wanted to talk to him, they could dang well come to the Waldorf. In a sense he was never outdoors from the time he left Los Angeles until he got back.

He phoned me one day in the autumn of 1945 and asked me to come and see him at the hotel. It happened that on that day I was introducing my son to the poisonous wonders of Belmont Park. As I remember we watched seven races, got cleaned, then found a cab and headed for the Waldorf. McCarey was expecting us and he was in good fettle. We sat and talked a while and had a couple of drinks and then the phone rang.

"Come on down," Leo said into the phone. "Got somebody here I want you to meet." He didn't say who the caller was.

In about five minutes a woman arrived. I didn't pay much attention to her—she seemed to be rather plain-looking. Leo introduced her but my mind was on something else and I didn't catch her name. She sat down on a couch next to my son and they began talking, mainly about the boy's studies in chemical engineering at Cornell. Leo and I continued with our own colloquy—stories about such characters as Gene Fowler and Barney Dean and Bing Crosby.

At length the plain lady got up and excused herself and left, and an hour later my son and I were on the train heading into Westchester.

"How'd you like her?" my son said to me.

"Who?"

"Ingrid."

"Who?"

"Ingrid Bergman. That was Ingrid Bergman. Good Lord, didn't you recognize Ingrid Bergman?"

"My God," I said, "I had no idea!"

I really didn't.

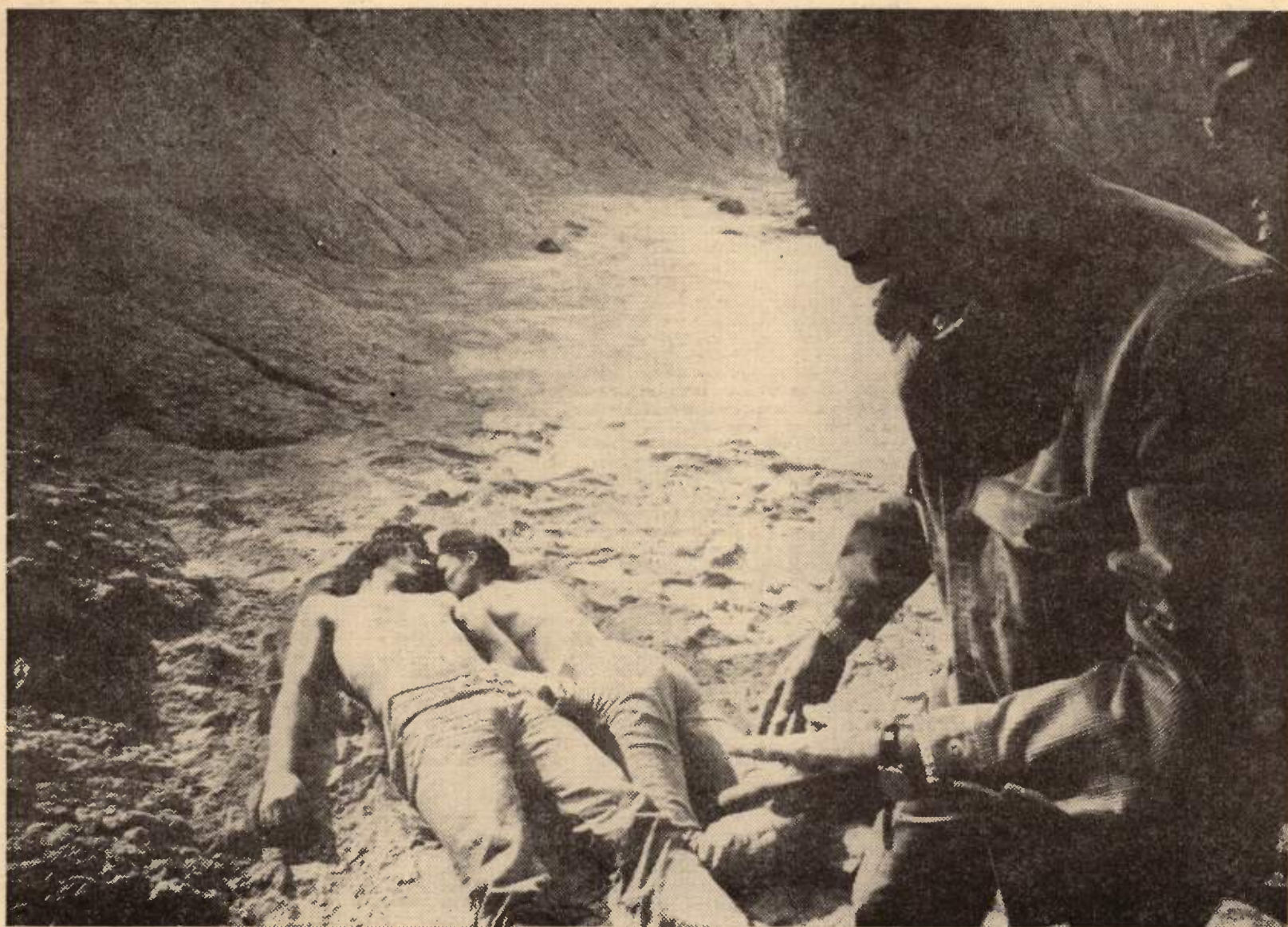
I think I must have been very fond of Leo McCarey.

liberty without which life is hardly worth living. Finally, a free life permits the pursuit of happiness. In the last years of this 20th-century, despite the incredible achievements of science and technology, we may be further away from our original objective than we were 200 years ago.

To reexamine those objectives to expand our understanding of life, liberty and happiness, this is the challenge of the 70s.



# Antonioni's "Zabriskie Point"



PREMIERES FEBRUARY 9th-CORONET THEATRE, N.Y.

From MGM 



# Where Did All The Vocabularies Go?

By CLAUDE BINYON

Hollywood. In Hollywood during the '30s, '40s and '50s I had a fair country reputation for writing what is known loosely as natural dialog. This meant that unless an actor was playing a mad scientist or a William F. Buckley type character he didn't have to ask how to pronounce the words I had written. The dialog was as he would have said it had he thought of it first.

But today's spoken language, particularly among young people, confuses me as much as it must confuse them. Probably the spread of sexual permissiveness came about because these young people could find no other way to communicate. And the tragedy of it all is that each pretends to understand what the other is saying, thus perpetuating the void.

The basic vocabulary of teenagers and young adults consists of eight words: *I, you, like, know, mean, yeah, well and know*. Of course other words are used now and then, but when one gets to what he actually is trying to say only these eight are used. To illustrate, here is a love scene using the natural dialog of the young:

FRED: Janet . . .

JANET: Yeah?

FRED: Well, like from the first day I met you . . . you know.

JANET: Yeah, Like, me too.

FRED: So now it's been like three weeks, and—I mean—like you know.

JANET: No.

FRED: Well, I mean—like—you know.

JANET: Oh.

FRED: So, I mean—like as long as we know we—you know—each other why can't we—like—I mean—you know?

JANET: Well, I think a girl has certain—you know—and before she should do a thing like—I mean she should be sure the guy isn't a—you know.

FRED: You know I'm not a—you know.

JANET: Then what about Grace?

FRED: What about her?

JANET: You know.

FRED: Oh, that. Well, she was the one that—like—you know.

JANET: Are you sure?

FRED: Like, cross my—you know—and hope to—you know.

JANET: Well . . .

FRED: Thanks.

JANET: Hey! What do you think you're doing?

FRED: But you just said—

JANET: I did not! You know the trouble with you? You don't—I mean—you know.

FRED: I do too! Just a minute ago you said—I mean—you know.

JANET: I did not! I'll tell you exactly what I said. I, I said—I mean—you know.

FRED: Oh. Sorry.

Exposure to this sort of dialog has affected some older people quite severely. Many withdraw into themselves and speak only when spoken to. The worst case of which I am aware is a mother of two teenagers who through lack of communication with her offspring has reduced her basic vocabulary to two words: *and* and *so*. Her husband, who now hates to come home at night, has given me a report of a typical homecoming:

HUSBAND: Hello, honey. How did things go today?

WIFE: So-so.

HUSBAND: I had a pretty tough day at the office.

WIFE: And?

HUSBAND: Nothing seemed to go right.

WIFE: So?

HUSBAND: Sam did tell me a funny thing that happened with his boy, Jimmy. I think he's eight years old.

WIFE: And?

HUSBAND: Well, at dinner last night Jimmy wasn't very hungry.

WIFE: So?

HUSBAND: So he asked his mother if he could have his ice cream later.

WIFE: So?

HUSBAND: She said yes, and Jimmy went into the living room to watch television.

WIFE: And?

HUSBAND: Later Jimmy called from the living room to his mother in the kitchen, asking if she would please bring his ice cream.

WIFE: And?

HUSBAND: She said she'd take it to him in a couple of minutes, and he said would she please bring it right now.

WIFE: And?

HUSBAND: She said why right now?

WIFE: And?

HUSBAND: Jimmy said: "Because I think I'm going to throw up."

WIFE: So?

HUSBAND: I think I'm going to work late tomorrow.

## Meet The Champ!

By BENNETT CERF

At a recent gathering of reasonably hip but irreverent convivia in the Hamptons, the questions of Vietnam, pollution, and integration having been settled to the satisfaction of nobody, the conversation drifted to an even more provocative subject: Who is the most compulsive liar in the theatrical and literary world today?

Nominations came from all sides, but when, after heated debate, a vote was taken, a famous agent and a famous publicity man finished in a dead-heat for first place. Then there was a runoff and two anecdotes attributed to the late Fred Allen carried the day for the publicity man. Here they are:

ONE: Allen called a cohort one day and reported, with a note of wonder in his voice, "Believe it or not, I caught So-and-so in a truth this morning."

TWO: Allen and an executive of a major network were exchanging idle banter at 21 when they suddenly decided to track down the champion whom we are describing and see who could catch him first in a whopper. They found their prey at Chasen's in Beverly Hills. He was obviously delighted to receive a phone call from Allen and the executive and exclaimed, "You just managed to catch me here. George Jessel is with me and we're going back to his office at 20th to work out a big deal for one of my clients."

"That's funny," answered Fred Allen. "George Jessel happens to be sitting right here with us at 21." Completely unfazed, the publicity man chortled, "That's great. Give him my regards!"

Case closed!

## A Night At The Marx Bros.

By HOWARD DIETZ

My professional experience with the Marx Bros. was brief, but intensive.

Chico, whose Italian character used words like "biggida" and "wotsa matta you," was a gambler offstage. He played bridge up to 50c a point. Harpo was talkative in real life. He was a good golfer and croquet player. He carried wickets, balls and mallets in the trunk of his car, and he often rode to Central Park to set up a game. He was careful with his money and had a portfolio of blue-chip stocks, which was partly the payoff on election bets.

Zeppo was a business man and became the agent for the family. Groucho, as we know, was quickwitted and made puns and spoonerisms until you longed for a cliché. One remarkable ad lib attributed to him took place when he was quizmaster on his program, "You Bet Your Life." A big scientist was explaining that a single fly could multiply itself about a quarter million times in a month. Groucho quickly suggested: "Imagine what a married fly could do."

After "The Cocoanuts," they stopped doing shows and went into pictures. But they still retained their kinship with vaudeville and had an act they toured in while their picture script was in the writing stage. The act was a hardy perennial, but even though still a showstopper, the time had come for a change. When George S. Kaufman and Morrie Ryskind, who had written shows for them, were not available, they decided to try me out, as they like the revues I had put together, "The Little Show," "Three's a Crowd" and "The Bandwagon."

### 'The Duchess'

I worked on a skit entitled "Said The Duchess," which Groucho thought had possibilities. I agreed to write and direct it. I didn't realize what I was in for. The act was a war act. It began with the four Marx Bros. harmonizing beneath a lamppost on a side street. Each time they'd hit a high note, the lamppost would move away. Their song is interrupted by a martial air on a bugle, and American flags pop out of every window.

They say "it's war" and solemnly shake hands as they say their goodbyes, and go off in different directions. They meet again behind the front and Harpo chases the girls in the canteen, Groucho plays cards with Chico for Madame Dumont, who is no prize, while Zeppo sings a ballad entitled "In the Heart of a Flower and You." The boys get captured as spies, but they manage to don bullet-proof vests, and their invulnerability frightens off the enemy. With one thing misleading to another, they finish back at the lamppost, which tries to move away from their high note. But this time, it is held firmly by the quartet as the curtain closes.

It was agreed that we would rehearse at the Times Square Theatre at 12 o'clock every day. Twelve o'clock, the first day, came and went, but no Marx Bros. were in sight. At one o'clock Harpo showed, but as his act was a self-invented pantomime, he had to perfect his own routines. The next day, Chico and Zeppo appeared, but no Groucho or Harpo, and you can't have the four Marx Bros. without them. On Wednesday, they all appeared, but they were a half-hour late, and it was a matinee day. Getting a quorum together, and on time, began to look hopeless.

### Talking It Over

Groucho suggested that we have lunch at the Hotel Astor where we could talk it over. His suggestion was adopted, but so many people came over to our table for autographs that a feeling of frenzy invaded my brain, and I decided we'd best call the whole thing off. But Groucho wasn't discouraged, and as we passed through the hotel lobby, he went to a door engraved "Manager's Office" which he opened and ushered us into. The office was empty, the manager probably having gone to lunch.

We draped ourselves around his desk on his oak chairs and began talking sense. We were there for about five minutes and had dismissed the trespassing, when the door opened and the manager came in, startled at the sight he encountered. Groucho opened a desk drawer, took out a box of cigars and stuffed one in the manager's mouth. Chico gave him an insurance solicitation. "I represent the Liberty Bell Insurance Co. established in 1776." Our \$10,000 policy has the lowest accident and health rate you can find anywhere. If you lose an arm we pay you 75 a week and let you keep the other arm. Lose a leg, we teach you a time-step like Pegleg Bates and get you a week in vaudeville. Kick in the shins, 10c." Chico gave the manager a kick and a dime.

We made no further calls for rehearsals. "Said The Duchess" was one of those scripts that remains in the writer's trunk. There was one more episode. Harpo called me up and said he had found the perfect place to practice. It was the penthouse apartment of a man about town called Jack Troutman. "Be there about nine o'clock," said Harpo, "and we'll whip this thing into shape." Promptly at nine I arrived. A five-piece band was playing and there was dancing. Harpo was seated in a plush chair with a beautiful girl sitting on an arm of it. There was a backgammon set in front of Harpo. We made no comment on the vaudeville act. "Want to play backgammon?" said Harpo. "What'll we play for?" I asked. "We'll play for her," said Harpo, making the first move. I won the game, and the lady left Harpo's chair and seated herself on the arm of mine.

## GOOD OLD DAYS

### Back-Dating the Dialog for Some Of the Recent Hot Releases

By HARRY PURVIS

#### VALLEY OF THE DOLLS

"Careful—they mustn't know they're being observed. You see, it's just as I described it to those scoffing fools back at the Academy—a valley, lost in time, populated entirely by doll-like creatures—all under the control of the most evil despot the world has ever known—Doctor Miniculus!"

17

"Turn around, daughter, and let's have a look at that new party dress of yours. Why, Martha, I do believe our little girl is growing up."

#### THE KILLING OF SISTER GEORGE

"A most intriguing case, Watson. From all accounts Sister George was the most beloved nun in all of Limehouse. Yet it appears that someone hated her enough to chop her into fine pieces with a meataxe. This is either the work of a maniac, or a clever ruse designed by a fiendishly clever mind to distract our attention from a crime so earth-shattering that it may well rock the very foundations of the British Empire."

#### THE SWIMMER

"Win this one, honey, and it means a crack at the Channel!"

#### ROSEMARY'S BABY

"You don't mean that I'm—that you're—that WE'RE having a——? Gosh, darling, you shouldn't be lifting that Caldron. Here, let me CARRY you over to the stove."

#### LION IN WINTER

"Careful, son. When you've been in these jungles as long as I have, you'll learn that a lion is a dangerous animal at any time—but a 'Lion In Winter' is the last beast in the world to monkey with."

#### THE SPLIT

"Look, Sally, Ziegfeld just wants YOU. This is the break you've been waitin' for, kid. Don't throw it all away on account of a smalltimer like me. Now I want you to take that next train to New York, and make this old hooper proud of yuh!"

#### ULYSSES

"Take that, you one-eyed Cyclops! That'll teach you that I, Ulysses, do not take kindly to having my men eaten!"

#### THE SERGEANT

"All right, you men—you're in the army now—and before I'm through with you, you're gonna' be soldiers—real soldiers! You'll soon find out that there ain't no room for pantywaists here! You're gonna' live army, breathe army, and sleep army! And any man who doesn't shape up is gonna' tangle with me—Sergeant Brannigan! And wipe that smile off your face, Kelly—this ain't no kindergarten class!"

#### BOOM

"Careful with that nitro, son. In our business a man can't afford even one mistake."

## Scenarios For 1970

By REV. MALCOLM BOYD

Barney Rossett: To film a Biblical spectacular called "I Am Curious (Christian)."

Bill Cosby: To come up with a v-e-r-y s-i-m-p-l-e, e-a-s-y-g-o-i-n-g s-i-t-u-a-t-i-o-n c-o-m-e-d-y idea for primetime TV.

David Merrick: To present Mia Farrow, Faye Dunaway and Katharine Ross in "Little Women."

CBS-TV: To find a young, unknown David Brinkley who can write his own material.

Bob and Carol and Ted and Alice: To weigh the likelihood.

Charlton Heston: To play opposite Cher in a new film version of "Two for the See-Saw."

John Wayne: To play an American Pope (from San Antonio) in a sequel to "The Shoes of the Fisherman."

Martin Poll: To produce, with Joseph E. Levine, a film called "The Tiger in Spring." It will star Elliott Gould and Natalie Wood, with a plot concerning Edward VIII and Wallis Simpson.

NBC-TV: To pitch a new Debbie Reynolds show to Tiparillo.

Bob Hope: To do summer stock with Frank Sinatra in "The Odd Couple."

Johnny Carson: To declare a sixmonth moratorium on Jacqueline Susann and Truman Capote.

Elizabeth Taylor: To costar with Shirley MacLaine in "The Stairway."

Roger Ailes: To open an Actor's Studio for politicians.

The Beatles: To renounce their Establishment, sell worldly goods, find a small Liverpool dancehall to try out new ideas, and go underground.

Raquel Welch: To star in remakes of all the old Mae West films.

Radio City Music Hall: To become the biggest art film house in the world.

Anthony Quinn and Anna Magnani: To do new versions, based on their own personalities, of the Wallace Beery-Marie Dressler films.



Rev. Mal Boyd



Joseph E. Levine  
and  
Avco Embassy  
Pictures  
Corp.



# ART THAT FLOPS, HOKE THAT PAYS

## French Buffs' Own Personal Pantheon Demigods Often Drag Their Boots In the Commercial Competition, While Their 'Despised' Contemporaries Gather the Francs

By GENE MOSKOWITZ

Paris.

French film directors, though typically billed above the title and the picture's stars, do not actually justify this prominence at the boxoffice. Especially disconcerting to the pride of "artsy-craftsy" types is the reality of public response to their scorned "hack" contemporaries who all too often, have a much better financial track record.

It boils down to the public still going for "mass" appeal comedies, dramas, exploitation pix and action epics. Such fare is shunned by the more personalized and more esthetically-minded film creators. Festivals over the years have helped bolster unusual pix as well as evolving audiences and more selective filmgoing after the heavy and heady competition of video.

A VARIETY check, based on Paris' first-run takes from 1965 through 1968 showed only a few "more discerning" directors with releases topping \$200,000 at the admission windows.

Taking only French features into consideration, two in early 1969 took over \$1,000,000 in first-run. First was Gerard Oury's big budgeted gag, chase, picaresque comedy "Le Cerveau" (The Brain) co-produced with Gaumont by Paramount and starring Bourvil, Jean-Paul Belmondo, David Niven. Second was a Louis De Funes comedy "Le Gendarme Se Marie" (Gendarme Marries) of Jean Girault. Oury's two preceding big grossing local comedies with De Funes and Bourvil, "The Sucker" and "Don't Look Now" failed to click stateside and the fate of "Brain" will be watched. (Its booking into Radio City Music Hall will be a big help—Ed.). "Gendarme" will probably not play off there since two predecessors in this series have yet to be taken.

Next was Philippe De Broca's "Le Diable Par La Queue" (Devil by the Tail) (UA) which recently opened in a Gotham artie. De Broca had the successful "That Man From Rio" in the U.S. Jean Herman, a newcomer, created a solid actioner in "Adieu L'Ami" (So Long Pal) with Alain Delon and Charles Bronson which has an English version taken by Paramount for play off in the U.S. Herman showed slickness if not those "personal insights" the glib ones extol.

Good with actors if colorless in other details, Denys De La Patelliere scored with a De Funes-Jean Gabin comedy "Le Tatoue" (The Tattooed One). "Z," politico-action p.c. won two prizes at Cannes. Costa-Gavras showed a crisp and definite style in clarifying issues in this tale of political murder.

A clever psychological opus "La Piscine" (The Swimming Pool) tagged director Jacques Deray a fine and perceptive stylist with a good script, and Terence Young did well here, if not over there, with his static historical romance "Mayerling." Scripter-turned-director Michel Audiard did fine with his vulgar but bombastic gangster takeoff "Aut Pas Prendre Les Enfants Du Bon Dieu Pour Les Canards Sauvages" (Don't Take God's Children For Wild Geese).

Francois Truffaut, noted for his pix internationally, scored again with his gentle, semi-autobiog pix "Baisers Voles" (Stolen Kisses) (UA) which also did well in Gotham. Henri Georges Clouzot, after a long illness, made a comeback with his looksee at sex perversion "La Prisonniere" which seemed a bit dated when it hit the U.S.A. gangster pic with Jean-Paul Belmondo "Ho!", competently but too derivatively made by Robert Enrico, followed plus a first pic by Guy Cazaill "L'Astragale" (Ankle Bone), an overwrought but well

acted tale of a femme convict taken for the U.S. by Columbia.

J. P. Mocky, a loner who directs and produces his own pix, scored for the first time in a long while with his satire on tv "La Grande Lessive" (The Big Wash) with Bourvil as did the second full-length cartoon based on a popular comic strip "Astérix and Cleopatra" of Goscinny and Uderzo. Alain Cavalier made the list with "La Chamade" (UA), true to its listless Francoise Sagan book derivation with its drifting highlife characters.

Michel Boisrond, a generally good rote filmmaker, was a notch higher with a well observed tale of a love affair between an older woman and teenage boy in "La Leçon Particulière" (The Private Lesson), with Claude Lelouch staying up there with his overzealous one dimensional tirade against capital punishment "La Vie, L'Amour, La Mort" (Life, Love and Death) (UA) which did not repeat in the U.S. in spite of generally positive reviews.

Roger Vadim's fancy sci-fi erotic pic "Barbarella" (Par) made the list in 1969 as did Philippe Fourastie's promising tale of real anarchic turn-of-the-century bank-robbers "La Bande à Bonnot" (Bonnot's Band), tagged the local "Bonnie and Clyde" (W7). A turn-of-the-century specialist Bernard Borderie in the genre "Angelique Et Le Sultan" was next in line.

That noted pic iconoclast who made the commercial big time as well as staying a buff fave with his "Belle De Jour," Luis Bunuel, scored again with a more personalized look at Catholic heresies through the ages with "La Voie Lactée" (The Milky Way). Pierre Etaix, one of the rare comedian-writer-directors did well with his latest "Le Grand Amour" (The Great Love) (20th).

A locally-slanted madcap comedy of oldtime, competent but undistinguished filmmaker Guy Lefranc came in via "Salut Berthe," and then Claude Berri with his second pic "Mazel Tov ou le Mariage," a gentle look at love and marriage in the local Jewish milieu. Claude Chabrol, one of the better craftsmen of the old New Wave, scored with his perceptive tale of adultery in "La Femme Infidèle" (The Unfaithful Wife) and Frederic Rossif with his fine compilation pic detailing the history of the state of Israel "Un Mur à Jerusalem" (A Wall in Jerusalem). French-British "The Southern Star" (Col), a good adventure programmer of Britisher Sidney Hayers, did well as did another pic by Jean Herman, an attempt at a Yankstyle gangster opus, "Jeff" (W7).

Critic turned filmmaker Michel

## In the News

By HAROLD EMERY

Someone mentioned Mr. Agnew as Presidential timber. The Spiro of '76?

What good did it do the Veep to blast tv's instant analysis of the President's speech? They responded with an instant analysis of that speech, too!

Social Security benefits going up? So is social insecurity, better known as inflation!

Thought on the increasingly feminine look in men's clothes: Our effete are dragging!

A lot of political opinions get aired every morning throughout the land at the 10 o'clock coffee break. The Silex majority!

Those anti-smoking ads are really dramatic: "This person will self-destruct in five years!"

Cournot made the list with his fragmented "Les Gauloises Bleues" (French Cigarettes) (UA) which did not repeat stateside, as well as a Belgian critic Andre Delvaux with his fairly pedantic, arty styled look at destiny "Un Soir Un Train" (One Night a Train) (20th). Rounding it out were three mainly local pix by regulars, sans much uniqueness but workmanlike, via comedies "Beru Et Ces Dames" (Beru and Ladies) of Guy Lefranc and "Le Bourgeois Gentil Mec" (Bourgeois Hoodlum) of Raoul Andre and an oater "Une Corde Un Colt" of Robert Hossein.

## Fake Film Jewels

Continued from page 4

Adrian, for "The Women," copied for her own use with emeralds substituted for diamonds. Norma Shearer's wedding ring is a copy of one from "Romeo and Juliet."

Following the production of a many-splendored epic, Lupe Velez arrived at RKO one morning for a fashion sitting for Vogue. In place of going to the gallery where the costumes and rented sparklers were waiting, she sallied into the publicity office, carrying a paper grocery bag. "There," she triumphed, dumping contents of the bag on the publicist's desk, "I decided nothing but the best was good enough for Vogue." She had admired each of the pieces so much that she had ordered them copied with real gems. Mostly gifts from Gary Cooper.

One of the oldest crowns in the jeweler's showcase is the one worn by Shirley Temple in "The Little Princess," while the most expensive was ordered for "Prisoner of Zenda." When Madeleine Carroll's role called for the star to wear a tiara, she suggested copying her own, which she had worn when presented to the King and Queen of England. This gorgeous trifle of sterling silver and pearls had such a high rental value that David O. Selznick returned the bill with the notation, "collect from star." When Miss Carroll received this, she rebutted, "collect from studios." Finally, when more correspondence had been exchanged than during any controversy in world affairs, the actress' agent paid the bill out of his own pocket.

Even fakes can be expensive.

Some of the more lavish pieces have been rented time and again for some of the top-ranking stars. The \$5,000 emerald, pearl and silver necklace created by Adrian for Garbo in "Camille" became the necklace on the cutting room floor until it graced Jeannette MacDonald's throat in "Maytime." Next, Lily Pons wore it as a tiara in "Hitting A New High" and most recently Raquel Welch wears it in "Myra Breckinridge." A topaz and diamond bib, costing \$9,600, was made for Ginger Rogers in "Flying Down to Rio," later sparkled on Ona Munson in "Shanghai Gesture," on Tallulah Bankhead in "Royal Scandal," and will appear this fall in "Mission: Impossible."

Lana Turner in the "Survivors" teleseries wears both a \$6,500 ruby and diamond necklace used by Greer Garson in "Random Harvest" and a \$7,600 emerald and diamond necklace created for Norma Shearer in "Romeo." Topaz pendant earrings costing \$2,200, worn by Shirley MacLaine in "Around the World In 80 Days," have been added to Melina Mercuri's wardrobe in "Gaily Gaily" and a gold-link \$3,000 bib made for Barbara Stanwyck, added brilliance to Eleanor Parker's costume in the "Bracken's World" series.

It was almost fantastic the way a necklace for the top star at a top-ranking studio went gallivanting around other lots before that actress, Norma Shearer, ever had

# All-Time Boxoffice Champs

Continued from page 27

With Six You Get Egg Roll (H. Morris; M. Melcher; CCF/NGP; 1968) .....	4,300,000
Adventure (V. Fleming; Zimbalist; MGM—1945) .....	4,250,000
Saratoga Trunk (Sam Wood; Wallis; WB—1946) .....	4,250,000
The Egyptian (Michael Curtiz; Zanuck; 20th—1954) .....	4,250,000
Demetrius and Gladiators (Delmer Daves; Ross; 20th—1954) .....	4,250,000
Living It Up (Norman Taurog; Jones; Par—1954) .....	4,250,000
Bus Stop (Joshua Logan; Adler; 20th—1956) .....	4,250,000
In Harm's Way (O. Preminger; Par—1965) .....	4,250,000
Dear John (L.M. Lindgren; Sandrews; Sigma 3; 1966) .....	4,250,000
Five Card Stud (H. Hathaway; H. Wallis; Paramount; 1968) .....	4,250,000
Hollywood Canteen (Delmer Daves; Gottlieb; WB—1944) ..	4,200,000
Three Musketeers (George Sidney; Berman; MGM—1948) ..	4,200,000
On The Waterfront (Elia Kazan; Spiegel; Col—1954) .....	4,200,000
Rose Tattoo (Daniel Mann; Wallis; Par—1955) .....	4,200,000
Heaven Knows, Mr. Allison (John Huston; Adler-Frenke; 20th—1957) .....	4,200,000
Can Can (Walter Lang; Cummings; 20th—1960) .....	4,200,000
Parrish (Delmer Daves; WB—1961) .....	4,200,000
Breakfast at Tiffany's (Blake Edwards; Jurow-Sheppard; Par—1961) .....	4,200,000
Cincinnati Kid (N. Jewison; Ranshoff; MGM; 1965) .....	4,200,000
The Trouble With Angels (I. Lupino; Frye; Col; 1966) .....	4,200,000
The Devil's Brigade (A. V. McLaglen; D. L. Wolper; UA; 1968) .....	4,200,000
Star (R. Wise; S. Chaplin; 20th; 1969) .....	4,200,000
The Wild Bunch (S. Peckinpah; P. Feldman; Warners; 1969) ..	4,200,000
Father of Bride (Vincente Minnelli; Berman; MGM—1950) ..	4,150,000
Born Yesterday (George Cukor; Simon; Col—1951) .....	4,115,000
Margie (Henry King; Morosco; 20th—1946) .....	4,100,000
Mother Wore Tights (Walter Lang; Trotti; 20th—1947) .....	4,100,000
Johnny Belinda (Jean Negulesco; Wald; WB—1948) .....	4,100,000
Joan of Arc (Victor Fleming; Wanger-Fleming; RKO—1949) ..	4,100,000
I Was a Male Bride (Howard Hawks; 20th—1949) .....	4,100,000
Snake Pit (Anatole Litvak; Bassler; 20th—1948) .....	4,100,000
Hondo (John Farrow; Wayne-Fellows; WB—1954) .....	4,100,000
Love Me Or Leave Me (Charles Vidor; Pasternak; MGM—1955) .....	4,100,000
Deep In My Heart (Stanley Donen; Edens; MGM—1955) .....	4,100,000
Bad Seed (Mervyn LeRoy; WB—1956) .....	4,100,000
Man Who Knew Too Much (Alfred Hitchcock; Par—1956) ..	4,100,000
The Misfits (John Huston; Taylor; UA—1961) .....	4,100,000
Texas Across The River (M. Gordon; H. Keller; Univ; 1966) ..	4,100,000
Sex and the Single Girl (R. Quine; Warners; 1964) .....	4,100,000
Marriage Italian Style (V. DeSica; C. Ponti; Avemb; 1964) ..	4,100,000
Wild in Streets (B. Topper; AIP; 1968) .....	4,100,000
A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944) .....	4,070,000
The White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1944) .....	4,050,000
Ice Station Zebra (J. Sturges; M. Ranshoff; MGM; 1968) ..	4,070,000
State Fair (Walter Lang; Perlberg; 20th—1945) .....	4,050,000
National Velvet (C. Brown; P. Berman; MGM; 1945) .....	4,050,000
Cass Timberlane (George Sidney; Hornblow; MGM—1948) ..	4,050,000
Homecoming (M. LeRoy; S. Franklin; MGM; 1948) .....	4,050,000
Hurry Sundown (O. Preminger; Par; April 67) .....	4,050,000
Splendor in the Grass (E. Kazan; Warners; 1961) .....	4,050,000
Whatever Happened to Baby Jane? (R. Aldrich; Warners; 1962) .....	4,050,000
Ben-Hur (Fred Niblo; MGM—1926) .....	4,000,000
Singing Fool (Lloyd Bacon; WB—1928) .....	4,000,000
San Francisco (W. S. Van Dyke; Emerson-Hyman; MGM; 1936) .....	4,000,000
The Wizard of Oz (V. Fleming; M. LeRoy; MGM; 1939) ..	4,000,000
Dolly Sisters (Irving Cummings; Jessel; 20th—1945) .....	4,000,000
Ziegfeld Follies (Vincente Minnelli; Freed; MGM—1946) ..	4,000,000
Kid From Brooklyn (Norman Z. McLeod; Goldwyn; RKO—1946) .....	4,000,000
Smoky (Louis King; Bassler; 20th—1946) .....	4,000,000
Holiday In Mexico (George Sidney; Pasternak; MGM—1946) ..	4,000,000
Night and Day (Michael Curtiz; Schwartz; WB—1946) .....	4,000,000
The Postman Always Rings Twice (T. Garnett; Wilson; MGM; 1946) .....	4,000,000
Emperor Waltz (Billy Wilder; Brackett; Par—1948) .....	4,000,000
Reap the Wild Wind (C. B. DeMille; Par—1948) .....	4,000,000
The Stratton Story (S. Wood; I. Cummings; MGM; 1949) ..	4,000,000
An American In Paris (Vincente Minnelli; Freed; MGM—1951) .....	4,000,000
Jumping Jacks (Norman Taurog; Wallis; Par—1952) .....	4,000,000
Moon Is Blue (Otto Preminger; Herbert; UA—1953) .....	4,000,000
Long, Long Trailer (Vincente Minnelli; Berman; MGM—1954) .....	4,000,000
Sabrina (Billy Wilder; Par—1954) .....	4,000,000
Left Hand of God (Edward Dmytryk; Adler; 20th—1955) ..	4,000,000
Love Is Splendored Thing (Henry King; Adler; 20th—1955) ..	4,000,000
Seven Little Foys (Melville Shavelson; Rose; Par—1955) ..	4,000,000
Jailhouse Rock (Richard Thorpe; Berman; MGM—1957) ..	4,000,000
Big Country (William Wyler; UA—1958) .....	4,000,000
Horse Soldiers (John Ford; Mirisch-Mahin-Rackin; UA—1959) .....	4,000,000
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
Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th—1962) .....	4,000,000
Summer Magic (James Neilson; Disney; BV—1963) .....	4,000,000
Misadventures Merlin Jones (Robert Stevenson; Disney; BV—1964) .....	4,000,000
Captain Newman MD (David Miller; Arthur; U—1964) .....	4,000,000
Topkapi (Jules Dassin; Filmways; UA—1964) .....	4,000,000
Nutty Professor (Jerry Lewis; Glucksmann; Par—1964) .....	4,000,000
Agony and the Ecstasy (C. Reed; 20th; 1965) .....	4,000,000
Stagecoach (G. Douglas; Rackin; 20th; 1966) .....	4,000,000
Walk, Don't Run (C. Walters; Siegel; Col.; July, '66) .....	4,000,000
Arabesque (S. Donen; Univ; 1966) .....	4,000,000
Yesterday, Today, and Tomorrow (V. DeSica; C. Ponti; Avemb; 1964) .....	4,000,000
The Arrangement (E. Kazan; Warners; 1969) .....	4,000,000

a chance to wear it. The set, consisting of necklace and earrings, was originally planned for "Marie Antoinette," but when the picture was shelved for three years, Jeannette MacDonald, Mae West and Joan Bennett wore it before Norma did. When her turn came, she couldn't turn it down because it was an authentic reproduction of the Queen's own jewels.

The most costly necklace in the cases is the "Imperial," valued at \$10,000, worn by Tyrone Power "The Rains Came" and later, by

Bette Davis in "Elizabeth, the Queen." For the latter, stones were changed from rubies to aquamarines. But the most expensive set to adorn with jewels was "Jungle Book" with Sabu—with rentals totaling \$14,000; the next most expensive, "Heaven Can Wait," with Don Ameche, and then, "Jane Eyre" in which Orson Welles had 40 changes in contrast to one for Joan Fontaine.

Weekly rentals are priced at 10% of the total value of each piece.



# Last year we set out to make 9 to 12 very good ones. We think we've done it.

Because, on the way, we went after  
the best stars, producers, directors and writers  
in the business. And got them. Here they are.

## IN RELEASE

### "THE APRIL FOOLS"

Jack Lemmon, Catherine Deneuve  
Peter Lawford, Jack Weston  
Charles Boyer, Myrna Loy  
Screenplay by Hal Dresner  
Produced by Gordon Carroll  
Directed by Stuart Rosenberg  
Panavision® • Technicolor®

### "ME, NATALIE"

Patty Duke, James Farentino  
Salome Jens, Elsa Lanchester  
Nancy Marchand & Martin Balsam  
Screenplay by A. Martin Zweiback  
A Stanley Shapiro Production  
Directed by Fred Coe  
Color by De Luxe

### "THE ROYAL HUNT OF THE SUN"

Robert Shaw, Christopher Plummer  
Nigel Davenport, Michael Craig  
Andrew Keir, William Marlowe,  
James Donald and Leonard Whiting  
Screenplay by Philip Yordan  
Based upon the play  
"The Royal Hunt of the Sun"  
Written by Peter Shaffer  
Produced by  
Eugene Frenke and Philip Yordan  
Directed by Irving Lerner  
Technicolor®

### "HAIL, HERO!"

Michael Douglas, Teresa Wright  
and Arthur Kennedy  
Screenplay by David Manber  
Produced by Harold D. Cohen  
Directed by David Miller  
Technicolor®

### "A BOY NAMED CHARLIE BROWN"

(Full Length Animation)  
Produced by Lee Mendelson  
and Bill Melendez  
Directed by Bill Melendez  
Written by Charles M. Schulz  
Technicolor®

### "THE REIVERS"

Steve McQueen  
Sharon Farrell, Will Geer  
Michael Constantine  
Rupert Crosse, Mitch Vogel  
Screenplay by Irving Ravetch  
and Harriet Frank, Jr.  
Based on the novel "The Reivers"  
by William Faulkner  
Executive Producer  
Robert E. Relyea  
Produced by Irving Ravetch  
Directed by Mark Rydell  
Panavision® • Technicolor®

### "THE BOYS IN THE BAND"

Original Off-Broadway Cast  
Screenplay by Mart Crowley  
Executive Producers  
Dominick Dunne and Robert Jiras  
Produced by Mart Crowley  
Directed by William Friedkin  
Color

## IN PRODUCTION

### "A MAN CALLED HORSE"

Richard Harris  
Dame Judith Anderson  
Jean Gascon, Manu Tupou  
Corinna Tsopel  
Screenplay by Jack DeWitt  
Produced by Sandy Howard  
Directed by Elliot Silverstein  
Panavision® • Technicolor®

### "LITTLE BIG MAN"

Dustin Hoffman  
Faye Dunaway makes a special  
appearance as Mrs. Pendrake,  
Martin Balsam  
Screenplay by Calder Willingham  
A Millar-Penn Production  
Produced by Stuart Millar  
Directed by Arthur Penn  
Panavision® • Technicolor®

### "BLUE WATER, WHITE DEATH"

Screenplay by Peter R. Gimbel  
Produced by Peter R. Gimbel  
Directed by Peter R. Gimbel  
and James Lipscomb

### "MONTE WALSH"

Lee Marvin, Jeanne Moreau,  
Jack Palance  
Screenplay by Lukas Heller  
and David Z. Goodman  
Based upon the novel  
by Jack Schaefer  
Produced by  
Hal Landers and Bobby Roberts  
Directed by William A. Fraker  
Panavision® • Technicolor®

### "THE ROOK"

Angela Lansbury, Michael York  
Screenplay by Hugh Wheeler  
Produced by John Flaxman  
Directed by Harold Prince  
Color

### "FIGURES IN A LANDSCAPE"

Robert Shaw, Malcolm McDowell  
Produced by John Kohn  
Directed by Joseph Losey  
Panavision® • Technicolor®



CINEMA CENTER FILMS.



# Who Needs 'Protection'?

**People and Media Typically See Their Liberties Endangered by Government—Agnew Thesis a Public Relations Reversal—Seeks to 'Protect' Presidency From Inquiry and Analysis**

By HARRIET F. PILPEL and KENNETH P. NORWICK

Everyone is in favor of freedom of speech and of the press—just like everyone is in favor of virtue and against sin. However, few people ever bother to stop and figure out what they really mean by these freedoms, these freedoms. It is only when someone like Vice-President Agnew says something which calls them into question that it becomes necessary to be more analytical and less prone to glittering generalities about them.

It is clear today that freedom of speech and the press mean first of all the freedom of the person speaking or writing. Then secondly, as the U.S. Supreme Court has repeatedly held, the freedom of speech and the press means also the "freedom to read," i.e. the freedom of the listener, the reader and the viewer. And—in this era of mass communications—these freedoms also encompass the disseminator, the distributor, the librarian, the teacher and others who act as middlemen between those who speak and write and those who listen and read.

Another aspect of these freedoms, however, and one which is often misunderstood has been summarized under the general expression "right of access," which means essentially that minority and unpopular viewpoints should have access to the media just as the majority and popular views do. In a way, Vice-President Agnew was appealing for just such a "right of access" in his various speeches and statements against the press—but he was appealing on behalf of the only group for whom such a concept is totally inappropriate, i.e. the Government.

It is inappropriate for two reasons: First, because the Government simply by virtue of being the government, has maximum access as is always evidenced by the coverage networks, radio stations and news media provide anything the President, the Vice-President or other high public officials choose to say.

It is inappropriate secondly because the very purpose of the First Amendment which guarantees the freedoms of speech and press was to guard against governmental interference with the content and subject matter of the media, and the Federal Communications Act specifically prohibits any such interference and censorship. This is as it should be: perhaps we ordinary citizens derive our maximum protection from the fact that the Government is subject to the scrutiny and criticism of a free and independent press and that these two great forces balance each other.

Which is not to say, however, that the press itself is or ever should be free from criticism by the rest of us. One of the great disservices the Vice President has done by raising the spectre of Government censorship over the content of the media was to divert attention from the real problem, which is lack of effective access to the media not for the Government, not for "silent majority" which the President says backs him, but instead for the diverse minority of viewpoints which are insufficiently reflected in our news media today. The question we should be concerned with is not whether the Government has "access" to the media, which it clearly does, but whether minority voices and points of view are getting a fair hearing. But this question the Vice-President did not choose to address himself to.

The crucial question is how to fit together the free speech rights

of the media and the free speech rights of listeners and readers to answer back or to espouse a different point of view.

The Fairness Doctrine of the FCC represents one attempt on the part of the Government to recognize and accommodate these two free speech rights. Because of the scarcity of channels available and the fact that the airwaves belong to all the people, some degree of Government regulation and intervention over radio and television is clearly necessary, and the Fairness Doctrine sets a pattern which should make for more rather than less freedom of expression. That in essence is what the U.S. Supreme Court held in the "Red Lion" case last June, and we think that decision deserves a fresh second look in view of Mr. Agnew's remarks.

In the "Red Lion" case, the U.S. Supreme Court had before it the provisions of the Fairness Doctrine which require, to quote the Supreme Court itself, "that discussion of public issues be presented on broadcast stations, and that each side of those issues must be given fair coverage." The broadcasting industry had contended that policy constituted an infringement of their First Amendment rights. The Court did not agree but held that such Governmental regulation to ensure access to the airways for diverse points of view is only in violation of freedom of speech and press, but is in necessary aid of it.

In this connection, the Court's opinion, which was delivered by Justice Byron R. White, and which we think was quoted out of context by Vice-President Agnew, stated in part:

"It is the purpose of the First Amendment to preserve an uninhibited marketplace of ideas in which truth will ultimately prevail, rather than to countenance monopolization of that market, whether it be by Government itself or a private licensee . . . It is the right of the public to receive suitable access to social, political, esthetic, moral and other ideas and experiences which is crucial here. . . . Nor can we say that it is inconsistent with the First Amendment goal of producing an informed public capable of conducting its own affairs to require a broadcaster to permit answers to personal attacks occurring in the course of discussing controversial issues, or to require that the political opponents of those endorsed by the station be given a chance to communicate with the public. Otherwise, station owners and a few networks would have unfettered powers to make time available only to the highest bidder to communicate only their own views on public issues, people and candidates, and to permit on the air only those with whom it agreed. There is no sanctuary in the First Amendment for unlimited private censorship operating in a medium not open to all. Freedom of the press from Governmental interference under the First Amendment does not sanction repression of the freedom by private interest."

The "American way" requires that the Government keep its hands off content of our media and that the media act as the spokesman for all of us, as well as for its own interests. There is a third force—the public and the public is composed of "the silent majority and a variety of minorities all of which have a right to be heard. How this can best be accomplished should be our prime concern—not any right of the Government to be free from adverse comment, whenever and wherever the media or we choose to make it.

## Waste Basket

By TED BALDWIN  
(Vet P.R. Counsel)

At the bottom of every mailbox is a wastebasket.

It follows, therefore, that a good letter is one that can command some fleeting attention between its origin and the ashcan.

This difficulty is greatly exaggerated in a commercial publicity communicate or letter, because it is not a letter in the polite sense of expressing affection or friendship for the recipient, but a plain attempt to sell something.

Obviously, it is not easy, in fact it is not possible to convince a man that you are solely concerned about his interests, when, at the same time, you inject a solicitation for yourself.

He, of course, in his business is faced with a similar dilemma in approaching by letter those in whom he wants to stir up some enthusiasm for his own commodity or services.

Everybody, in other words, has the same promotion problem, no matter what he wants to sell. I do believe, however, that, even as self-interest can be overdone, it can also be softened and minimized to the point where it is just too far in the other direction. In fact, a letter that is a frank avowal of self-interest is even more effective than one that slops over with fake disinterestedness.

Letter or any other piece of promotion that seeks to get business belongs in the category of creative labor, and creative labor involves the personal touch. Boiled down—and above all things, boil it down!—a letter, however much it may and should interpret the spirit of the organization in whose name it is written, is, before all else, inevitably and unavoidably an expression of personality.

The only man who can keep his personality out of a letter is the man who has no personality to put into it. Of course the man who is too bright for his own good defeats the purpose. But if you can spark interest between the mailbox and oblivion, you are on the way.

In the unlikely event that I ever find or evolve a formula for getting my letters read, I assure you I shall keep it to myself.

## An Actor In Love

By ADE KAHN

Tell a certain type of American actor that he has a small ego, and he'll get a big head about it.

Such star is a fellow with arench bedside manner and his money in Swiss banks. The only time there's any change in his romance is when he switches mirrors.

His originality is so limited that when he wants to talk in his sleep they have to dub in someone else's voice.

Secretly he's studying ventriloquism so he'll be able to sing his own praises in unison.

He prefers movies to the stage because when he's performing on-stage he can't sit out front and admire himself.

If you compliment the typical actor, he's the only one in the world who'll interrupt you—to boast.

On the screen his image is inflated to more than 20 times its actual size or almost as large as his opinion of himself.

When he gets a letter marked "Occupant," he considers it fan mail.

He implies he can walk on the water when it's really his stand-in on skis.

He's a born contortionist because he's one of the few people who can pat himself on the back while he's got his foot in his mouth.

## Coffee, Brandy & Cigars

By HERMAN G. WEINBERG

(Author Weinberg, otherwise the biographer of Josef von Sternberg and other oldtime cinematic personages, has written a column under the above designation for many years. A fair number have appeared in these Anni Editions. He insists this is the "final installment" of the series. Actually, these comments are an advance preview from Weinberg's "Saint Cinema" due for publication in book form this year, by DBS Publications.—Ed.)

Like the Irish say, there are three sides to every question — mine, yours and the hell with it.

There is a legend that monkeys really know how to speak but don't so that men will not put them to work.

"Paintings are not made to decorate apartments or museums — they are instruments of war against brutality and darkness." (Picasso)

"It is necessary to know not to be timid with the camera, to do violence to it, to force it beyond its last boundaries, because it is a vile machine. What counts is the poetry." (Orson Welles)

The ancient Greeks are said to have designed their alphabet after watching cranes in flight.

"I never made *avant-garde* pictures purposely. Bresson has said that originality is when you try to do like everyone else but don't quite make it." (Jean Renoir)

"How wonderful women are," says a character in one of Sacha Guitry's plays. "How tender and sympathetic they are, how they minister to us when we are ill." Then, almost as an afterthought, "But we can't always be ill, can we?"

"What I like about Hollywood is that one can get along quite well by knowing just two words of English — *swell* and *lousy*." (Vicki Baum)

Michelangelo spoke of "removing the excess stone to reveal the figure God had already made inside." And Eisenstein spoke of "hewing out a piece of actuality with the axe of the lens."

"He is dying," said Bourdelle of his sculpture, *The Dying Centaur*, "because no one believes in him."

The thing against pornography is that it subverts the autonomy of the imagination.

Reported by the N.Y. Times from Rome, April 10, 1969: "The Vatican City newspaper, *L'Osservatore Romano*, said today that a flood of obscene films portended a dim outlook for the motion pictures. The critic, Claudio Sorgi, wrote: 'I don't think there is much hope for the future of the cinema. Shortly, if not already, it will no longer be possible to enter a movie house because the mere fact of stepping in to it, apart from the film actually showing, may mean entering an indecent place, a brothel for maniacs.'"

Of how few of today's films can it be said that they are, as Howard Clurman said of Isadora Duncan's dancing, "as free of prurience as lightning."

"With Rossellino a shot is beautiful because it is just — but with others it becomes just only by dint of being beautiful." (Jean-Luc Godard)

Pio Baroja, the Spanish novelist, speaks of those who have not the brains to protest about anything. "Back of all this correctness, this very proper chatter about all the right things, may be devined the optimism of eunuchs."

The right cut in a film is like what Isaac Babel, the Russian novelist said of writing: "No steel can pierce the human heart so chillingly as a period at the right moment."

And apropos the current rage for nudity in the films, one is reminded of J. K. Huysman's appraisal of Degas' nudes, women bathing, etc. "Never have works been so lacking in slyness or questionable overtones. They even glorify a disdain for carnality as no artist since the Middle Ages has dared to do it."

"A picture," said Degas, "is something which requires as much knavery, trickery and deceit as the perpetration of a crime. The artist does not draw what he sees but what he must make others see. Only when he no longer knows what he is doing does the painter do good things."

"... the endearing, misbegotten Egyptian scenery of 'Intolerance'." (Herbert Whitaker, *Toronto Globe & Mail*)

Jim Tully, the Irish writer who flourished in the blithe days of Mencken and Nathan, referred to

"the torrent that was Stroheim." He went on to say, "For in that far day, when those who follow us will be able to get a perspective on film history, Stroheim is likely to be considered the first one of genuine and original talent to break his heart against the stone wall of cinema imbecility."

With Stroheim it was "Aut Caesar, aut nihil." (Caesar or nothing!) Echoed by William Faulkner who said (in *Wild Palms*), "Between grief and nothing, I will take grief."

Of the length of *Greed* — of all long works — one might recall that it was Thomas Mann's cherished conviction that only the exhaustive is truly interesting. So *Greed* (in the 24-reel final cut of Stroheim) would have taken 4 or 5 hours to show. It took 67 years to build the cathedral of Notre Dame. A conventional film runs half that length and a conventional modern office building of even 60 stories is completed in under a year. It's a matter of what your goal is.

"All great people function with the heart . . . Always remember to think with it, to feel with it, and above all, to judge with it." (Zuloaga, Spanish painter)

The heart, that epicenter of a man's physical as well as spiritual life. At the end, it failed von Sternberg, as it did so many men. Said the New York Times in its eulogy of him, "The director ended his autobiography with a sentence from Goethe that might have been his own."

"The greatest happiness of man is to explore that which is explorable and to reverse that which is unexplorable."

How many of our current film directors would have been capable of such a thought, or would have been impelled to utter it? In that you have the measure of von Sternberg. Or in these lines from his Japanese threnody on the human condition, *Anatahan*:

"The full moon of the autumn equinox is the time for the 'Ohigan' festival, when we pay respect to our ancestors. Our thoughts then go from them to our families. The word Ohigan means the other shore. It is taken from the Buddhist legend that there is a river marking the division of this earthly world to a future one. This river is full of illusion, passion, pain and sorrow. Only when you cross the river, having fought the currents of temptation to gain the far shore, do you reach enlightenment . . ."

Vale, vale! Finally . . .

A trio of reflections about mirrors:

"Mirrors do but show us masks." (Oscar Wilde)

"Mirrors would do well to think before they cast back at us their reflections." (Jean Cocteau)

"What a wonderful world it would be if it were peopled by those we see reflected back at us in mirrors." (H. G. Wells)

## Appoint Oscar Cadets

Hollywood.

Gregory Peck, president of the Academy of Motion Picture Arts and Sciences, has completed appointment of the Awards Program Committee of the 42d Oscar awards program, to be televised April 7 from the Dorothy Chandler Pavilion in L.A. County Musical Center.

Producer M. J. Frankovich is chairing the committee which includes Jack Atlas, Michael Blankfort, William W. Horback, Fred Hynes, Eronislaw Kaper, Howard W. Koch, Arthur C. Miller, Walter M. Scott, Maurice Segal, Jack Martin Smith, Geoffrey Shurlock, Harry Tyle, Robert M. Weitman and Robert E. Wise. Peck, as president, is an ex-officio member.

The upcoming awards ceremony will be the first held on a Tuesday, as in the past the program has been held on a Monday.



**"Unquestionably one of the most important pictures of the year!"**

—Hollls Alpert, Saturday Review

**"‘They Shoot Horses, Don't They?’ is a landmark film. It takes up where ‘Easy Rider’ and ‘Midnight Cowboy’ leaves off!"**

Vernon Scott-United Press International

**"A very striking movie. Jane Fonda in the strongest role an American actress has had on the screen this year."**

—Pauline Kael, The New Yorker



**THEY SHOOT HORSES, DON'T THEY?**

PICWOOD THEATRE  
LOS ANGELES (955 seats)

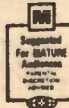
**FIRST WEEK  
21,524**

**THEY SHOOT HORSES, DON'T THEY?**

Off and running  
pre-Christmas at the  
FINE ARTS THEATRE  
New York (487) seats

**FIRST 12 DAYS  
\$40,472**

ABC PICTURES CORP. PRESENTS A PALOMAR PICTURE A CHARTOFF-WINKLER/POLLACK PRODUCTION STARRING JANE FONDA MICHAEL SARRAZIN SUSANNAH YORK  
"THEY SHOOT HORSES, DON'T THEY?" CO-STARRING GIG YOUNG BONNIE BEDELIA AND RED BUTTONS SCREENPLAY BY JAMES POE AND ROBERT E. THOMPSON  
BASED ON THE NOVEL BY HORACE MCCOY ASSOCIATE PRODUCER-MUSIC JOHN GREEN EXECUTIVE PRODUCER THEODORE B. SILLS PRODUCED BY IRWIN WINKLER  
AND ROBERT CHARTOFF DIRECTED BY SIDNEY POLLACK COLOR BY DELUXE PANAVISION® [Original Soundtrack Recording available on ABC Records]



From ABC Pictures Corp. — Distributed by Cinerama Releasing Corporation



## When Novelists Slummed In H'wood

Continued from page 3

while trying to please Harry Cohn with a script of "From Here to Eternity."

When Cohn purchased the book, there was a lot of clucking among his competitors. The local gag went:

"Why would Harry Cohn buy a dirty book like 'From Here to Eternity'?"

"He thinks everybody talks that way."

Despite the scoffers, Cohn believed the army barracks story could be told on the screen in an authentic manner without ruffling the fine-feathered Production Code. He was right—as eight Oscars later attested. But Jones wasn't the man to adapt his own novel.

He worked in strange ways, laboring in his office from midnight until 7 a.m. and placing his script pages on Cohn's desk in early morning. Cohn was intrigued with the tough-talking Jones, but not with his work. Jones left the studio without rancor, autographing a book to Cohn in an affectionately obscene manner.

In "Thalberg" I traced the close relationship of Irving G. Thalberg and F. Scott Fitzgerald. They had met in 1927, when Fitzgerald, at the height of his fame and powers, came to Hollywood to write a story for Constance Talmadge.

### A Drinking Genius

The novelist returned in 1931 and this time went to work for—Irving Thalberg. But Fitzgerald was drinking then, and after an embarrassing scene at a Thalberg beach party he was fired. When Fitzgerald came back to Hollywood once more, he was a shattered man. He alternated between elation and despair, and his work in the studios was uneven and unrewarding. Hoping desperately to regain his literary glory, he turned back to the novel and tried to plumb the peculiar genius of Irving Thalberg, who had died in 1937. "The Last Tycoon" might have been Fitzgerald's greatest novel, but he died in 1940 before he finished it.

Fitzgerald also figures in my third Hollywood biography, "Selznick," due from Doubleday in April. Fitzgerald was one of the platoon of writers hired by David O. over a three-year period to help on the "Gone With The Wind" script. Nothing of Fitzgerald's work turned up on the screen.

His assignment was to work on the stairway scene between Rhett Butler and Scarlett O'Hara. Fitzgerald couldn't seem to grasp the romance of the Margaret Mitchell novel. Not even when Sheilah Graham enacted the Southern belle on the stairway of his Encino home. Fitzgerald was fired from the assignment.

Margaret Mitchell resisted all the attempts of Selznick to lure her to Hollywood to adapt her own novel or advise on it. She figured her fellow Southerners would then blame her if the film went awry. Nor would she aid Selznick's publicity drive for candidates to play Scarlett and Rhett. Miss Mitchell had only one suggestion. She was an avid fan of the Marx Bros. and suggested Groucho would be ideal to play Rhett.

### Early as 1919

The employment of novelists as screenwriters dates back to the earliest days of film. A pioneer in this field was that famed patron of literature, Samuel Goldwyn. In 1919, he announced the formation of Eminent Authors' Pictures Inc., which "unites in one producing organization the greatest American novelists of today. It insures the exclusive presentation of their stories on the screen and each author's cooperation in production."

The Goldwyn stable: Rex Beach, Rupert Hughes, Gertrude Atherton, Gouverneur Morris, Leroy Scott, Mary Roberts Rinehart, Basil King.

Goldwyn's handout continued: "Editors and magazines vie with one another to secure the manuscripts of these writers. They pay large sums for exclusive rights to their works. . . . Every picture will be as popular an achievement for the motion picture world as the story has been in literature. It will not be offered for release until the author has given his personal approval of it. . . . These splendid productions will be sold only in the projection rooms of the Gold-

wyn exchanges one at a time—on merit."

A bold plan. Later Paramount came up with even greater writing luminaries: James M. Barrie, W. Somerset Maugham, Joseph Conrad, Arnold Bennett.

But alas, neither the Goldwyn nor the Paramount plan succeeded. Why? Because novelists are not ideally suited as scenarists.

D.A. Doran, long one of the most brilliant story minds in the studios, explains: "The novelist may have a scene in his book which he leads up to with 25 pages of description. That's fine in a book, but it doesn't mean anything in a movie script. The screen writer has to dramatize immediately. He sets the mood and characters through dialog and action."

Of America's five Nobel laureate novelists—Sinclair Lewis, Pearl Buck, William Faulkner, Ernest Hemingway, John Steinbeck—only one spent much time in the studios.

Hemingway abhorred Hollywood, although many of his friends were from the movie crowd—Gary Cooper, Marlene Dietrich, etc. Many of the Hemingway novels and short stories were adapted to the screen, but never by him. He was contemptuous of most producers. When David O. Selznick was making "A Farewell to Arms," he made a grand gesture toward the author. Although Hemingway had long before sold away his rights, Selznick agreed to pay him \$50,000 of the picture's profits. The author shot back a message doubting any profits would accrue, especially in view of the over-age casting of the leading lady, Jennifer Jones (Mrs. Selznick).

Steinbeck seems to have resisted filmscripting, although he may have turned a hand on a special project or two. Pearl Buck helped produce a film in Japan from one of her stories, but otherwise has stuck to books.

### Sinclair Lewis

Sinclair Lewis stayed at the Beverly Hills Hotel for a month in 1939 to write a film version of his play "Angela is 22" for Lester Cowan. He became upset with Hays Office regulations, including the suggestion that he substitute "nance" for "fairy." He finished the script, but it was never produced. In 1943, Lewis returned to Hollywood to collaborate with Dore Schary on "Storm in the West." It was based on Schary's idea to do a western that would be an allegory about Hitler and his gang. Louis B. Mayer refused to film "Storm in the West," and Schary stormed out of MGM because of it. There was to be a sequel to that story later, when Schary returned to MGM as production chief and Mayer was later deposed.

Once more Lewis was back in Hollywood in 1947 to write "Adam and Eve," a satire Leo McCarey wanted to film with Ingrid Bergman and James Stewart. Again, the movie was never made.

It was William Faulkner, among the Nobel novelists, who spent the most time in script work. This was largely because of the friendship of Howard Hawks, who first brought him to Hollywood to write a Joan Crawford picture in 1933. Over the years Faulkner also worked on such Hawks films as "Road to Glory," "To Have and Have Not," "The Big Sleep," "Air Force," and "Land of the Pharaohs."

### Temporarily Sober

Hawks once told me about Faulkner's work habits: "He wrote fast and didn't drink while he worked. When the job was over, he'd say, 'Now I can get tight?' I'd say yes, and he would. On one such occasion he told off Darryl Zanuck."

Then there was the time Hawks took Faulkner on a dove-shooting expedition with Clark Gable in the Imperial Valley. Gable was impressed with Faulkner's knowledge of books and asked him whom he considered the five best living authors.

"Ernest Hemingway, Willa Cather, Thomas Mann, John Dos Passos and myself," said Faulkner.

"Oh, do you write for a living?", Gable asked.

"Yes," Faulkner drawled. "And what do you do?"

Thomas Wolfe almost took work

as a scriptwriter during his broke days, which were frequent. He told a story of being interviewed in New York by a movie agent who assured him of scripting jobs if he went to California.

"And how am I to get there, and who will pay my railroad fare?" Wolfe asked.

"Well," replied the agent, "why don't you hitchhike?"

After Wolfe had achieved some fame as a novelist, he took a trip to Hollywood and was offered a job by Thalberg. Even though he could have earned more in a year than he had made from all his books (\$40,000), Wolfe declined the offer.

Later he remarked he would have been perfectly willing to sell his novels to the movies—"I am not only willing but eager for the seducers to make their first dastardly proposal. In fact, my position in the matter is very much like that of the Belgium virgin the night the Germans took the town: 'When do the atrocities start?'"

Wolfe added why he didn't take the studio job: "I wanted to write; I had work to do, I had writing, and still have, and I think I will always have, that I wanted to get done. It meant more to me and it means more to me than anything else I could do. And I think that is the reason I am a writer."

Many another novelist has felt the same way. But, usually propelled by the desire to earn the kind of money that books didn't provide, many have taken work in the studios. Among them: John O'Hara, William Saroyan, Dashiell Hammett, Raymond Chandler, Aldous Huxley, Ray Bradbury, Christopher Isherwood, Edgar Wallace, James Hilton, Gore Vidal, Truman Capote, A.B. Guthrie, Irwin Shaw, Norman Mailer, Eric Ambler, etc., etc.

Most of them didn't stay with it. They served out their time in the studios, collected the money and ran back to writing novels. Because, like Wolfe, they had writing to do and would always have, and that meant more to them than anything else they could do.

## Paris Tolerates

Continued from page 4

was "neither funny, nor sad, nor daring, nor sensitive." Just watching actors twist their mouths to pronounce American names is enough to make the audience lose the dramatic thread.

The same thing happens in the Paris version of "Hair," still a big hit as this is being written, with a \$13.50 top (including agency fee) and second balcony seats in this crumbling firetrap at \$8 a chance. You have to keep in mind that hippies are now a part of the French scene too. France and not the U.S. is still exploding nuclear bombs in the atmosphere, and France even has a mini-Vietnam going in Africa, and the usual hanky-panky in the rest of the world. So you'd think the French way of life would be treated to some sedition, off-Broadway style.

Not a bit of it. The main target is Nixon (on one poster the x in his name was predictable in the form of a swastika). The cast continues to sing about the American FBI, not the French one. Of course the American flag gets dragged around the stage, Claude wears a Union Jack jock, and there isn't a French flag to be seen.

Everybody can laugh safely—obviously they aren't being made uncomfortable. So "Hair" in French is only a circus where you can't take the kids. The only topical references that might have had some bite were in the LSD scene where a pill is handed out "for Malraux" and another "for Madame Pompidou" (This requires a long explanation; these are inside cabaret jokes and would make nobody want to march on Versailles to arrest their king.)

How will the French do "Oh, Calcutta"? Maybe with an announcement that any resemblance to French men and women in the nude is purely accidental. (This reminds me that there are British, German, Italian, Dutch, Portuguese, Spanish, Swedish, Finnish, Norwegian, Japanese and Hebrew editions of Jacqueline Susann's "The Love Machine" in the works, but not in French.)

## Minis, Rock, Strips In Prague

Continued from page 3

port lounge in the "decadent west." But it wasn't. This was Czechoslovakia, which not so very long back had been occupied by Soviet troops. Yet there was no evidence that the Russians' noted puritanical approach to fashion, either in clothes or music, had influenced Czech youth.

Those first impressions were more than fully confirmed in Prague and elsewhere in the country. There were young girls as mini-skirted and high-booted as any to be found in the West. There was the familiar proportion of young boys with shoulder-length hair. There was nudity on the screen. And nudity on the stage. And, biggest surprise of all, open prostitution on the streets.

So where was the Russian influence? True, there were a few Red Army soldiers to be seen around Wenceslas Square, but there are usually just as many Yank servicemen to be seen around Piccadilly Circus. One important difference: the Red Army soldier was always with another Red Army soldier, the Yank invariably had a girl in tow.

And yet another shock. Black marketing in currency was widespread. The official rate is seven crowns to the dollar, and the tourist rate is a somewhat more realistic 16 crowns, yet three or four times that amount could presumably be obtained on the black market. The currency traders behave rather furtively on the streets and rather more frankly in shops and hotels, all using more or less the same pitch about a sick relative abroad, and the official foreign currency restrictions rule out the possibility of a visit. Many tourists and indeed businessmen are believed to take advantage of these sidewalk exchange facilities, more fools they. Many of the currency operators are agents provocateurs, planted by the authorities to trap the unwary.

Indeed, Prague is a city of many surprises. Stage nudity has been permitted for little more than a year, and it would seem that its advent more or less coincided with the arrival of Russian troops. One of the more popular venues for Le Strip is the Variety Theatre just off the Wenceslas Square. Apart from the strippers, it also features a varied bunch of old-fashioned vaude acts of the type that belong to another era in most Western capitals. The front of house display appeared to give slightly more prominence to the nude aspects of the program, yet it is strictly a family type entertainment in a restrained cafe-type venue. Customers, who sit at tables and imbibe either the hard stuff or soft drinks, are mainly married couples, and the man on his own is the exception rather than the rule. And though some of the strippers shed everything, but everything, there's nothing erotic about the entertainment.

The same can hardly be said of some of the total nudity in current Czech films, though the producers and directors and the writers vehemently insist that the introduction of erotica on the screen is not their function or their objective. The human form, they argue, is a thing of beauty, so when the story calls for nudity, they include it. And it's total frontal nudity, pubic hair and all.

But let's not give a false impression, as there is also a vigorous and cultural theatre, with repertory seasons which combine the classics and the moderns. There's Shakespeare and Arthur Miller, Karel Capek and Eugene O'Neill, Jean Anouilh and Tennessee Williams, Peter Shaffer and Edward Albee, Robert Anderson and Jean-Paul Sartre. There are almost 20 legit theatres in the city, including the National Theatre, which features a repertory of opera and the classics, while there are several concert halls and a seemingly endless number of first-run film houses. And they all seemed to be doing business.

Films from the West were high on the popularity stakes, and those from the Soviet Union (not surprisingly, in view of the open resentment) were attracting little attention. In these permissive

times, there appeared to be no obvious objection to sex, per se, but screen violence was taboo. In that respect, the Czechs are in line with the rest of the Eastern European nations.

Though the stores seemed to be pretty well stocked, there was little to attract the Western tourist, other than the traditional glassware which presented an acute overweight problem for the air-traveller. The tourist hotels ranged from deluxe, were reasonably priced for accommodation and meals, but the bar prices were steep enough to induce a nervous twitch. A nip of Scotch, for example, cost almost \$3 (at the tourist rate of exchange, yet) and all other imported drinks were equally out of proportion to their value or their worth.

That is the nub of the situation. While there is almost universal praise for the liberal reforms introduced by the Dubcek regime, there appeared to be some criticism of his failure to give equal priority to economic reforms, and the country now has to depend on the Russians to bail it out and keep it solvent. The major victims of Dubcek's fall were the press, radio and tv, and all the communications media, but the average man in the street is remarkably buoyant and optimistic, confident that in another year or so the Russians will move out and the era of liberalisation will return.

## Yanks in London

Continued from page 4

publicity chores incident to films while shooting or films in release has recruited talent from the States.

Ex-staffers of VARIETY in London have included Fred Hift (Fox), Ily Hellinger (Par), Eddie Kalish (various) and then Jack Pitman (still with VARIETY, but interim employe of Fox). Overseas touters of American training and passport have included David Golding, Mike Baumohl, Ira Tulipan, Nat Weiss and, as of the other day, United Artists' Mike Gray.

Year after year, the veterans—Tom Carile, Grady Johnson, Phil Gersdorf, Mike Kaplan, Mark Nichols, Steve Brooks, Al Hix, Harold Mendelsohn and others were constantly on the qui vive. During the upsurging 1960s they came in all shapes and sizes, ages, and adjectival armor, with assorted axes to grind. Some who trekked over initially as pressagents—like Walter Shenson, Walter Seltzer or Arthur P. Jacobs—fulfilled the dream that frustrates many of their brethren, by graduating to the ranks of producers. In the administrative field, one finds Bud Ornstein, Arthur Abeles, Bill Levy, Arvid Griffin, and a long list of others.

Among the pioneer producers, like the initial parade to Hollywood, were such stalwarts as Carl Foreman, Harry Saltzman, Cubby Broccoli, Stanley Kubrick, Irving Allen, Charles Schnee, Sam Spiegel, Stanley Donen, Jules Buck, Melvin Frank, Norman Panama; the more recent prominent names include Mike Frankovich, Elliott Kastner, Alan Ladd Jr., Stanley Mann, Jay Kanter, Josef Shaffel, Ronald Kahn, Jerry Black, Barry Kalkick and Arthur Gardner (brother of Margaret Gardner, expert executive head of Rogers, Cowan & Brenner in London).

Henry T. Weinstein and Anthony B. Unger stand out sharply on the 1969-70 production horizon. In addition to launching Commonwealth United on a heavier cycle of international production than most companies enjoy in a first year, they established wide popularity in London through their obviously genuine buoyant enjoyment of the job they have undertaken; additionally, the interlocking of film production with presentation of West End stage plays (Weinstein's early love of the theatre extended from the Westport Playhouse to the Margo Jones Theatre in Dallas) has resulted in the rather eyepopping record of four theatre hits out of the first four tries, with several more January-through-April offerings now in the mixer.



**The family that  
slays together  
stays together!**

— MA BARKER

**WANTED!**



**FUGITIVE**



**\$25,000  
REWARD**

**4076**



**When  
it comes  
to killing**

(them at the BOXOFFICE)

**Mama  
knows best!**

JAMES H. NICHOLSON AND  
SAMUEL Z. ARKOFF PRESENT

**SHELLEY  
WINTERS** AS

**"BLOODY MAMA"**

STARRING **PAT HINGLE • DON STROUD • DIANE VARS**

CO-STARRING **BRUCE DERN • CLINT KIMBROUGH  
ROBERT DeNIRO • ROBERT WALDEN**

PRODUCED & DIRECTED BY **ROGER CORMAN** EXECUTIVE PRODUCERS **SAMUEL Z. ARKOFF AND JAMES H. NICHOLSON** CO-PRODUCER **NORMAN T. HERMAN**  
SCREENPLAY BY **ROBERT THOM** • STORY BY **ROBERT THOM AND DON PETERS** • AN AMERICAN INTERNATIONAL PICTURE

**PREMIERES THROUGHOUT THE SOUTH FROM TEXAS TO FLORIDA MARCH 25th**



# Politics, Race 'Polarized' Show Biz

(Continued from Page 3)

dictated to the music business and if it weren't for the 2,500,000-3,000,000 ASCAP copyrights dating back to the Society's founding in 1914, it might have lost out completely to Broadcast Music Inc. As it is, the American Society of Composers, Authors and Publishers, like the other long-established music performing rights organizations around the globe veered with the trends and its writer- and publisher-members resourcefully built new catalogs geared to the new-beat generations.

The youth impact on the music business has catapulted an affluent teen market to the \$500,000,000 mark; tapes, cassettes, home vid-taped and other leisure time gadgets envision a \$1-billion potential in five years.

The rags trade, as New York's 7th Ave. calls it, owes new affluence to the Carnaby St. influence. Coiffs and clothes sported by the British rock groups quickly found their way into the discotheques, and from the raffish racks in disco annexes the mini, the maxi and the uni gravitated into the posher boutiques at Bergdorf and Saks right down to Robert Hall and Barney's.

In like manner the kids put their boxoffice imprimatur on motion pictures and plays so as to kayo the traditional entrepreneur.

United Kingdom brand of film production, in tandem with Sweden's biggest export success since smorgasbord—the nudie film—snowballed. Hollywood is caught with capital investments into the \$100,000,000 mark, hoping to "get even" while the upstart, short-bankrolled "now" pictures are mopping up.

As if caught off-balance by this youthful dominance, Status Quo gropes for the key to the new filmmaking. The result has seen a re-

volution in executive manpower of unprecedented proportions, as detailed hereafter.

## Vocabulary of Anger

Gutter language, nudity, casual permissiveness point up the fatal mugging of puritanism on stage, on screen and in rock music. There are no subtleties in today's young. There is the vocabulary of anger, violence, destructiveness.

Hollywood's current problem is to engage in a film production program that it can survive under, attuned to the contemporaneous market.

Will, and/or, when will the pendulum swing in reverse? But as of now the film biz compares to the Prohibition era when they voted dry and drank wet. So, too, the G (for General)-rated pix get the go-by.

It is noteworthy that Avco Embassy's "The Graduate" has done \$43,100,000 domestic, outranked only by Metro's "Gone With The Wind" (re-released seven times), clocking \$71,105,300 domestic, and by 20th's "Sound of Music" which has done the phenomenal \$72,000,000 in one release. No. 4 is Cecil B. DeMille's "Ten Commandments" (Paramount), also distributed via several repeats to a \$40,000,000 domestic take. That, along with "Midnight Cowboy," "Goodbye, Columbus," "Easy Rider," "Alice's Restaurant," etc., tells the story of low capital investment versus boffo boxoffice.

New York's Mayor John V. Lindsay encouraged New York production, thus contributed to the lessening of Hollywood as a film capital. Central Park has replaced the Riviera as a standing set. As against 43 last year, 45 major motion pictures were shot in New York, in part or in whole.

## The Revolving Door—And Red Ink

Quondam FCC Commissioner Newton N. Minow once scored television as the great wasteland but Hollywood studios more nearly resembled the euphemism. As the majors "restructured" their operations—slang for cutting costs, cutting production, cutting everything—and independents, if not going offshore, at least going more 'n' more off-Hollywood, the financial millstones called studio overhead became the paramount issue.

With the changing of the one-time mammoth concept came the changing ownerships and with each new takeover and/or shift of management, the aim was to start fresh, with no handicapping overheads—costly backlogged inventory and/or overhead, and the like.

MGM went through changes of management control thrice in one year. Edgar M. Bronfman-Time Inc. were in the saddle and Louis F. (Bo) Polk Jr. played a nine-month guest-shot and is suing on his five-year, \$208,000-per-annum deal; and, in October, Las Vegas-L.A. financier Kirk Kerkorian took command. He bought 40% of the company for some \$80,000,000 and put ex-CBSite James T. Aubrey Jr. in as president. MGM posted a \$35,000,000 loss for the year.

Richard D. Zanuck, 35 in December, even younger than Metro's short-run Polk (39), remains the youngest major film company president, and with authorization to formally change 20th Century-Fox Corp. into the 21st Century Fox Corp., the prospects of eventual corporate merger and acquisition waits on the future financial negotiations.

In like manner it's now the RCA Corp. because Radio Corp. of America has diversified into book publishing, Hertz rent-a-car, fast-foods, etc. Columbia Pictures Industries is an extension of the film company because it's now an umbrella for other acquisitions; the Loew Corp. displaces Loew's Theatres & Hotels for similar reasons; and the American Broadcasting Companies Inc. is the overall parent for similarly diversified in-

terests. CBS still adheres to Columbia Broadcasting System even though it's also in book publishing (Holt, Rinehart & Winston), musical instruments, leisure time toys and the like.

With Darryl F. Zanuck, now board chairman and still chief executive officer, 20th has much riding on the ultimate boxoffice successes of "Hello, Dolly!" (\$20,000,000); "Tora! Tora! Tora!" (\$22,000,000) and "The Longest Day" (\$15,000,000).

Just as Zanuck's personal production, "The Longest Day" was able to "turn the company around," followed by the blockbuster "Sound of Music," the Zanucks, pere et fils, are sanguine that these three topbudgeters will again bestow financial benevolence.

Spyros P. Skouras, who originally made the "Music" deal, but couldn't ride out the financial storms under his aegis until after the film's unprecedented b.o. performance, phased out of the picture business and, on his 76th year, is pursuing a traditional ancient Grecian career, the shipping business headed by son Spyros S. Skouras.

At year's end Columbia further realigned its echelon, Abe Schneider relinquishing his dual post as chairman and president of Columbia Pictures Industries, so that Leo Jaffe moved up to the presidency of the parent company. In turn, Stanley Schneider, son of the board chairman, moves up from exec veepee to president of Columbia Pictures, a post long held by his father until Col. Ind. was created last year as a corporate umbrella for diversified holdings, including Screen Gems and J.B. Williams Co. (pharmaceuticals, patent medicines etc.). Jerome Hyams also moved up to senior exec v.p. of Con. Ind., succeeded by John Mitchell as president of the Screen Gems division. Jaffe and Hyams will be the operating team under chief executive office Abraham Schneider.

The \$15,000,000-and-upwards pictures have been the bane of the business. Paramount, still saddled

with them, is segueing its leisure time business into a streamlined concept, with Martin S. Davis upped to Gulf & Western as senior veepee of the parent. Stanley Jaffe, a young filmmaker and son of Columbia Pictures Industries prexy Leo Jaffe, clicked with "Goodbye, Columbus" and is now in the saddle of Par's future.

Paramount plans unloading its studio. Same is true at Metro, as Aubrey plans to sell off a large part of the Culver City realty. Columbia also has streamlined its operation into a rental facility, with studio topper Robert M. Weitman following Mike Frankovich, his predecessor, into the indie film production orbit.

Jack Warner & Sam Goldwyn Founding brother Jack L. Warner, now 77, was valedictorian with a superbash on the WB lot, hosted by new WB topper Ted Ashley, formerly an agent who used to sell him film packages. Kinney National (parking lots, funeral parlors, auto rentals, etc.) is the new owner. WB also will be a rental operation. Jack Warner meantime bowed as a Broadway legit producer ("Jimmy") and plans indie filmmaking. His longtime associate Benjamin Kalmenson, last prez of WB, would represent him sales-wise in New York.

Another veteran, 87-year-old Samuel Goldwyn, whose annual income is \$650,000, petitioned the L.A. courts to name wife Frances, also his longtime business partner, the "conservator" of his \$20,000,000 estate. The venerable Goldwyn has been in failing health.

## MCA's Almost Mergers

Paralleling the writeoffs and write-downs have been the merger maneuvers, notably MCA which last year almost had a \$300,000,000 merger deal with Westinghouse (the Government nixed that on conflict of interest); and this year again it almost had an amalgamation set with Firestone Tire & Rubber, and again it was called off. MCA was another in the year's annals which had to digest such costly items as "Sweet Charity" and "Loves of Isadora" via the costly route of writeoff and write-down.

Philips, the Dutch-based electronic, through its North American Philips Corp. (Norelco), and Britain's Electric & Musical Industries (already in control of Associated British Picture Corp., a onetime Warner Bros. partnership), are presumed to figure further in the international film-and-leisure time corporate sweepstakes. Gulf & Western likewise has wider horizons than its already active Paramount Pictures, Dot Records, Famous Music and affiliated activities.

At 38 David V. Picker became prez of United Artists and Arthur B. Krim joined Robert S. Benjamin as cochairman of the company.

On the affirmative side the septuagenarian Abe Lastfogel moved himself upstairs as board chairman of William Morris Agency with Nat Lefkowitz named new president.

## Tensions

Global tensions were mirrored by the magic of live and tape tv. Brought into home closeups were Bernadette Devlin and the Belfast disorders; skyjackings; the hippies' siege on Trafalgar Sq. and the sit-in in an empty Mayfair mansion; the "Teens for Decency" rallies; the Woodstock and other rock happenings; militant blacks, disrupted campuses, coeducational ultimatums to traditional Ivy League trustees and faculty; minis to maxis; femmes in pants invading the better bistros; classroom and parent-teacher disruptions; cyclamates, DDT and Judge Clement F. Haynsworth Jr.; schoolroom sex education; Nixon's presentation of a White House piano to former President Truman; MIRV (not like in Griffin) but the Multiple Independently Targeted Re-entry Vehicle.

Former President Lyndon B. Johnson's foundation will get \$1,500,000 from Holt, Rinehart & Winston (CBS subsid) for at least three volumes of his autobiog. This recalled the Eisenhower \$500,000 tax-free literary deal and ex-President Truman's \$600,000

from Life for his two volumes.

The Milton S. Eisenhower-headed National Commission on the Causes and Prevention of Violence linked violence to television, recommended phasing out of crime-and-violence programs and/or following the British pattern of scheduling their telecasts after 9 p.m.; also recommended that certain kids' cartoon programs denature violent action.

Europeans reacted worse to violent films (westerns, gangster, criminal pursuit, etc.) than sex, but meantime a number of U.S. dailies rejected X-rated or non-rated film advertising.

Sample of the new order was the 1956 cause celebre Tennessee Williams-Elia Kazan film, "Baby Doll," the second in Catholic Legion of Decency history to get a C (for Condemned)-rating, but the MPAA rerated it R (restricted) in 1969.

The Vatican assailed global film producers as greedy in pandering to the voyeurism and prurient film tastes, and even Andy Warhol's "Blue Movie," depicting explicit intercourse, was too gamey for certain American communities, including New York where the cops seized the print and arrested the theatre staff.

## Cops Cooped In

The cops increasingly found themselves frustrated under ambiguous legalistics, but certain communities, intent on curbing the sexploitations, restored to local statutes anent "public nuisance" and "undesirable assemblage" to proceed against the sinemas.

The sale of recently produced features to television poses another problem for both the filmmakers, including the director who argues artistic privilege against "mutilation," and the vidcasters with their broad home consumption audiences. Senator John McClellan (D-Ark.) threatened legislation to restrict "the flood of movies wallowing in sex, perversion and pornography."

The Europeans used to shoot alternate, less undraped scenes for the export market—meaning the U.S. and Britain mostly—but with the latter outstripping the Continental filmmakers, in order to buck the Scandinavian and other explicit pix, the Yanks have taken to coverup alternate scenes. These, however, are intended primarily for the television residuals.

## Nudity In The Round

New York's "legitimate" was as uninhibited, with nudes-in-the-audience, nudes onstage, unclad males making front-door entrances, nudes in campus version of classic ("Dionysus in '69") (six male, four femmes appeared nude onstage at the Univ. of Michigan), etc. British Equity was forced to lay down ground rules for its members in re stage nudity.

Britain's (Rolling) Stones left little to the imagination in their newest LP, "Let It Bleed" (sex, violence, drugs); The Beatles' John Lennon and his Yoko Ono (1) held "press conference" in bed and (2) posed frontal nude for an album which was released in virginal all-white. The kids knew who made it even with not a word of billing; also, under-the-counter there were the original jacket covers available in most music stores. Another hot disk item of a more romantic strain was Philips' "Je T'Aime Moi Non Plus," featuring grunts and sounds of actual lovemaking as performed by Jane Birkin and Serge Gainsbourg, and as written (?) by the latter. Originally French, it was banned by the BBC, its Italian version denounced by the Vatican as "obscene" as a result, the Netherlands-based producer decided it was against public interest to continue "merchandising" it.

On another British plateau Christine Keeler's serialized memoirs in Britain's topselling News of the World stirred British sensitivities anew in re the notorious John Profumo (married to film actress Valerie Hobson) mess.

## 'Hair' Goes Parisian

Paris click of "Hair" is paving the way for a French "Oh, Calcutta" and, incidentally, on the premise that there's been no foreign musical hit in the Paris

boards since "Rose-Marie" (a perennial with the French) not only has "Hair" clicked, but ditto "Fiddler on the Roof."

## 800 Skinemas

There are some 800 skinemas all over the U.S. specializing in homo and 8m-16m amateur stag pix which grind around the clock and get up to a straight \$5 admission. The west coast has been the source of many of these "male tales" (homo), and from Dallas comes a steady stream of skin films. "Tricky Baby Trick," "Hotshot," "Ba game," "Bed Time" are typical titles.

The proliferating dirty books and stag film biz scattered all over Times Sq. hinted a Mafia-or mob-controlled "smut" ring, but in the main they're peddlers of imported "male models," Svensk nature-and-health and kindred mags, plus luridly titled paperback, plus the \$7.50-\$10 footage of hardcore porno films for home consumption, now ruled legally okay if restricted chez vous.

## No Homosexuals

Off-Broadway "Boys In The Band" flopped in D.C. because homos are barred from Government jobs, hence the limited audience potential; there was no tv of "Miss Nude America," but the entrepreneur of Naked City, 300-acre nudist colony near Roselawn, Ind., filmed the event which New York's CineMedia Inc. hopes to release commercially. And the Germans, vying with the Swedes in the sexpix sweepstakes, came up (1) with topless waitresses in beerstubs; (2) "Grimm's Fairy Tales for Lewd Couples" (Sleeping Beauty stripped to the waist, Cinderella in a nude ballet, and the seven dwarfs cast as seven little dirty old men). Again the German Prokovieff's opera, "The Fiery Angel," in a sensation-aimed production at the Frankfurt Opera House, showed nuns stripped to the waist in a provocative dream ballet. Outraged Swiss clerics moved to halt its Zurich Festival Week booking—and lost.

The porno cycle has had its oddity angles in other directions—even burlesque, which has long smarted under New York's Mayor LaGuardia's kayo of the striptease, could never compete with the permissiveness on screen and in legit. The malingerer burleycues in certain key cities, including mid-Manhattan, have degenerated into marathon grinds-and-bumperies.

## Pastore and Agnew

At year's end the "perils of Pastore" (Senator John O., D-RI) gave way to the "Agnew and the ecstasy." Following the Vice President's Des Moines and Montgomery blasts (1) at the networks and (2) the press, Spiro T. Agnew is no "who he?"

While violence and ciggie commercials occupied the solons for a spell, Pastore, as chairman of the influential Communications subcommittee of the Senate Commerce Committee, still looms as an industry threat with his pitch for tv programming previews by the NAB for selfregulation. NBC and ABC were the first to acquiesce to such idea. CBS instead okayed advance previews of its programs so that reviewers can appraise them in projectionrooms rather than off-the-tube.

Live (on panel shows particularly) and in videotape, the average American home is now exposed to more gamey palaver and franker sex situations than ever before.

The television residuals of M (mature), R (restricted) and X-rated films, of course, is a hangup for the future. Already FCC chairman Dean Burch has expressed himself as favoring guidelines for the current crop of pictures as and when they're telecast into homes.

## TV's Talk Shows

As he talk shows proliferated and Merv Griffin (CBS) joined the nocturnal sweepstakes it was deemed inevitable that some casualties would result. First was Dick Cavett who, however, is back in the running as Joey Bishop, who started on ABC in April 1967, wound up a ratings casualty with Johnny Carson (NBC) still tops.

Incidentally, Carson got almost as much publicity from the Oscars sweepstakes by his clairvoyance in picking Sir Carol Reed's "Oliver" (Continued on page 39)



## On Variety Talent Front, 1969

Just as television's desk-and-sofa shows have spawned video into the biggest vaudeville circuit in the world, with its scores of variety acts shuttling from vaudeos to panels, the variety act had grown in stature for marquee values across the land and around the globe.

Variety talent has taken up the slack in the musicents, and where the Westbury (L. I.) Music Fair, for example used to worry about tenting tonight with another "Room Service" or "Annie Get Your Gun" revival, now Buddy Hackett, Liberace, Danny Thomas, Alan King, Bill Cosby, Diana Ross & The Supremes, et al. knock out \$100,000-and-better weekly grosses.

"Las Vegas salaries" made themselves felt in New York hotel rooms which have escalated to \$6-\$10 couverts and, lacking in gambling, must get-even that way, or else.

Kirk Kerkorian's \$49,000,000 International poshery in Las Vegas further skyrocketed talent costs, teeing off with Barbra Streisand (reported stock deal), Elvis Presley's saloon debut at \$100,000 weekly, Dean Martin's stock stake in the Riviera (luring him away from The Sands), Caesars Palace's "lifetime" deal for Tony Bennett, Pearl Bailey's reported \$1,000,000 for 14 weeks at the International with Howard Hughes' newest LV takeover, The Landmark, he paid commensurate salaries.

In New York the Copa dropped its chorus line, E.M. Loew sued AGVA for picketing and shuttering his Broadway landmark, the Latin Quarter (now the Cine-Lido, a sexploitation filmery). Ogden (a conglomerate) bought "21" presumably with an eye to its future land values) for around \$7,000,000, not the publicized \$10,000,000. Arthur and kindred dis-cotheques folded and the new Raffles (in the Sherry-Netherland Hotel, N.Y.), a membership club, clicked. Dinty Moore's was sold for \$2,000,000 to Peter Sharp for an ultimate new skyscraper development but meantime Joe Kipness is converting it into a Knippy's Steakhouse, and the press and public shed lachrymose tears for the passing of Lindy's and its unique breed of "insulting waiters," as this too passed to Longchamps, a conglomerated restaurant chain. And, again, ultimately it will be swallowed into another high-rise office building when and if Max Stahl sells out his peripheral Mark Hellinger

Theatre and other adjacent realty.

Jumbo jets are here and oldline European hotels fear the huge tourism influx while others are building big capacity inns in anticipation of the disgorgement of hordes of secretaries, schoolteachers, white and blue-collar "new tourists." By 1971 Waikiki with its 31,000 rooms (now 19,000) will be the nation's No. 2 hotel city, second to New York's 112,000 rooms. Chicago, 26,000, Washington's 25,000 and L.A. and Miami 21,000 rooms rank thereafter. Hawaii, already scored for its "Coney Island" and "Miami Beach" influx, also fears that success may spoil a good thing.

### End of 'Skimming'

Meantime back in Las Vegas, "the boys" were being eased out by the business-like methods of Hughes and Kerkorian, and their pyramiding profits attested to the kayo of the "skimming" which took such fat cream off the top. The Hughes influences on "family town" and "convention city" trade, at first scored for its prosaic approach, in the long run has helped the overall economy. "Having divided up Las Vegas," the rumor persists, "Kerkorian and Hughes will now divide up the picture business." To what degree Hughes, always a film buff, might metamorphose Las Vegas into "another Hollywood" is conjectural. It would appear that his interests are more industrial and aeronautical, judging by his largescale realty holdings.

Hughes had to defer to Parvin-Dohrmann Corp., the L.A. restaurant and hotel supply and decorating company, which acquired the 1,465-room Stardust from Moe Dalitz for some \$15,000,000. Latter, with Wilbur Clark & Co., controlled the Desert Inn, which is Hughes kingpin base (also residence) of his LV operations. Incidentally, P-D was in and out of SEC probings.

On other nitery fronts, Quebec yenned gambling to bull its tourist business; the Caribbean was burgeoning with new island developments; Miami Beach periodically hungered for casinos to compete with the West Indies; Acapulco specifically and Mexico tourism generally boomed; and the Catskills were worried that their borscht-and-blini clientele would off-to-Via Veneto and the Ginza, Carnaby St. and Champs-Elysees, now that DeGaulle was out. Not forgetting Israel's booming tourism, El Al highjackings notwithstanding.

## Polarized Show Biz

Continued from page 38

(Col) as the best picture even as the Academy was formally heralding same on another network. The Carson show is pretaped earlier in the evening, for near mid-night telecasting, so when the emcee and guest Buddy Hackett exulted that Jack Albertson got the best supporting player award for "The Subject Was Roses" there were arched eyebrows. Actually it was an educated guess. Barbra Streisand ("Funny Girl") and Katherine Hepburn ("Lion In Winter") created an Academy first by being tied for the top femme Oscar. (Cliff Robertson for "Charly" was voted the best male actor). "Funny Girl" also had been doped for the best picture but British director Reed swept the awards by also getting the best director nod.

### Personalities

The personality newsmakers roamed a wide range. Maurice Chevalier at 81 says he's staying "retired," but has been working on his seventh or eighth autobiog. "The Kid With The White Hair" and has been proposed by Marcel Pagnol for the Academie Francalse. Judy Garland, who earned \$8,000,000 in her 47 years, died owing \$1,000,000, half of it for Federal taxes. The Government hypothecates her record royalties to pay off. Richard Burton paid Cartier \$1,200,000 for a diamond for Liz, and Walter Winchell at 72

"hung up his typewriter" after 50 years of columning (and, before that, vaude hoofing). Westbrook Pegler's passing at 72 automatically kayoed his \$2,000,000 libel suit against Ed Sullivan, CBS, et al. stemming from a teledramatized segment of "A Case of Libel," excerpted from Louis Nizer's best-seller, "My Life In Court." Pegler objected to the portion detailing his defeat in a libel suit by Quentin Reynolds.

Television of course was the global stumping ground for the pros and cons on Vietnam; Georges Pompidou and France's tourism upbeat, with the exit of General DeGaulle; Senator Edward M. Kennedy and the Mary Jo Kopechne scandal; the projection of new favorites (Johnny Cash, Tom Jones, Engelbert Humperdinck).

Songsmith Rod McKuen's three poetry books sold more than 1,400,000 copies and Paul (Beatle) McCartney's "death" rumor was finally laid to rest. Mrs. Jacqueline Onassis allegedly judoed a N.Y. Daily News photog at "I Am Curious (Yellow)" and hypoed the slipping Swedish sexer from \$12,843 (30th week) up to \$35,415 for its 31st stanza.

### The 80 & 90 Kids

Charles Chaplin, 81 in April, flopped with his "Countess of Hong Kong" comeback, but will star his youngest daughter, Victoria (Vicky), 18, as his next try. You don't have to be of the faith

for the Catholic Actors Guild to honor humorist Harry Herschfield, 84, which they did, and Uncle Sam honored William C. Handy, the "father of the blues" (St. Louis, Memphis, Beale St., etc.) with a new 6c stamp. Handy died in 1958 at 85.

ASCAP feted Rudolph Friml at 90 and this year Robert Stolz, the last of the "Vienna waltz kings," will be internationally saluted on his 90th. Princess Grace de Monaco bailed out debt-ridden Josephine Baker and her home for orphans in the south of France.

John M. Kirkland, who made \$2,000,000 from his dramatization of Erskine Caldwell's "Tobacco Road," left an estate of between \$20-\$50,000, and screen star Kay Francis' \$2,000,000 estate went to Seeing Eye Inc., the Morristown (N.J.) guide dogs organization. Quondam film showman, later Ambassador Joseph P. Kennedy, who died at 81, reportedly amassed a \$500,000,000 fortune.

Huntington Hartford turned over his \$7,400,000 Gallery of Modern Art at New York's Columbus Circle to Fairleigh Dickinson Univ. of New Jersey and essayed a double theatrical periodical publishing comeback.

Aristotle and Jacqueline Onassis' first year of marriage was reportedly at the rate \$15-\$20,000,000 that annum and Princess Anne made headlines by dancing onstage with the "Hair" cast at the Shaftesbury Theatre, London.

### ABC-TV's 'Odd Couple'

William F. Buckley Jr., "odd coupling" with Gore Vidal in ABC-TV's 1968 coverage of the Democratic convention, wound up suing the latter for \$500,000 as result of on-camera namecalling; Truman Capote said some unchivalrous things about Jacqueline Susann and her newest bestseller, "The Love Machine" (which Mike Frankovich bought for \$1,000,000-plus, for Columbia filmization). The thinly disguised prototype-hero of her book is an open secret. Scrivener Rex Reed made his film bow in "Myha Breckinridge" (written by Vidal) and Mae West, at 78 and after 26 years' absence, also made her cinematic comeback therein.

Anatoly Kuznetsov, best-known of the younger (39) liberal writers in Russia, defected to Britain; John S. Knight bought Ambassador to Great Britain Walter Annenberg's Philadelphia Inquirer and Philly Daily News; Bob Considine's "Toots" biog coincided with restaurateur Shor's 40th anni "as a saloonkeeper"; nextdoor neighbor "21" sold its eatery for an estimated \$7,000,000 (not the publicized \$10-mil) to Ogden Corp., which presumably regards the restaurant's realty the most valuable ultimate asset; and "21" Brands (liquor wholesalers) also effected a merger deal.

The iconoclastic Smothers Bros. got beaucoup mileage with their barbs at the Establishment, from CBS to D.C., ultimately suing the network for \$31,000,000. The equally offbeat and somewhat ribald Rowan & Martin's "Laugh-In" on NBC, despite its "fickle finger of fate" barbs for Washington solons, is pyramiding its good ratings into a host of peripheral byproducts—books, games, fast-food franchising, etc.

As broadcasting, tv especially, readied to phase out its cigaret advertising, some actors placed self-imposed boycotts on their employment for tobacco sponsors. Later in the year some of the Moratorium marchers asked sympathizers to stay away for one day from their pictures, as a manifesto of support of Paul Newman, Peter Fonda, et al. This was not as affably regarded because, with feature pix, the investment was already in release; on the tv end, the actors merely refuse to accept jobs from tobacco sponsors.

The Soviet's Prague Coup Czechmated that country's once fertile talent source (stage and screen), curbing cultural exchange with Germany and Italy, and generally creating a flight of talent, this has been the ease in Poland with its not-so-latent anti-Semitism, officially denied, but realistic to its filmmakers, et al.

Britain, continuing as the hub of independent film production in Europe, has also started to eye television production, figuring that "runaway" from Hollywood need not necessarily be confined to feature film production.

## This Was The Legit, 1969

(A Token Audit)

Off-Broadway grappled with new affluence, to the detriment of the traditional legit, almost in direct ratio with the offbeat independent filmmakers digging undreamed of boxoffice gold.

"Hair" and "Oh, Calcutta" and "Boys In The Band" have gone out in global dramatic marts far beyond their East Village and Greenwich Village origins. True, many are strictly in the shock schlock idiom, viz., "Che," with its neo-political, frankly sexual intercourse depiction. The New York cops felt it was too gamey even for off-off-Broadway and busted it.

Both Actors Equity Assn. and British Equity had to lay down guidelines and taboos on sex acts onstage, nudity, and the like, but of course the dominant off-Broadway, fast-buck groups are not obligated. Same goes for the stagestruck, uninhibited would-be thespians whose nude bag ranges from front-door entrance and sitting -in-the-buff-in-the-audience to open-end sexploits onstage as part of this new breed of dramaturgy.

Ray Bolger was not sufficient to offset "Come Summer," an early 1969 mortality (\$600,000) but the same producers' (Albert W. Selden-Hal James) "La Mancha" approached the \$5,000,000 profit mark. "Great White Hope" hit the triple crown — the Pulitzer Prize for the Howard Sackler play, plus the Antoinette Perry Award and the N.Y. Drama Critics Circle top honor.

The Players Club acquired just discovered Edwin Booth memorabilia and AFM and AGMA union negotiations delayed the Met Opera's new season for four months.

The 1969-70 Broadway season opened with the lowest employment contracts in Actors Equity history in years and the fewest new productions. Unlike the traditional scramble for theatres, with shows warming up in the bullpen until the early-season entries shook out, there were plenty of theatres available.

Broadway and the hinterland key cities meantime were probing early (7:30 p.m.) curtains as a means to lure suburbia and ease the babysitting, taxigrabbing and eating problems.

The underworld's Infiltration into show business even made the N.Y. City solons wonder if the Mafia was behind the Times Sq. porno shops. On a broader front the Internal Revenue Service broke down the ties of 113 top underworld characters and their stakes in 98 legitimate businesses; latter in turn diversified into 159 individual enterprises.

The Government agency traced Mafia and other criminal financing into 32 casinos and niteries; 17 in land development and realstate; 11 in hotels and motels (Florida and elsewhere), 10 in vending machines; 8 each in restaurants

and trucking; 7 each in sports, entertainment, and wholesale food distribution; 6 in insurance and banking.

The diversified multiple ownerships embrace funeral parlors, crematoriums, picnic groves, jukeboxes, florist shops and the like.

The Broadway Assn.'s wishful thinking is that this construction boom obliquely will "clean up Times Square" but there are some dieheards who wax lachrymose over the possible passing of 42d St., seamy and sleazy as it may be, because its very Skid Row characters are part of the Broadway charisma. That, too, is wishful thinking—apparently the only way to blast out the porno bookshops and peepshows is to make the rental potential more attractive to landlords than what the smut emporiums are paying them.

New York Mayor John V. Lindsay's insistence that the legitimate theatre be preserved as one of the city's prime tourism and economic attractions will result in a number of new theatres contained in the burgeoning rehabilitation of Times Sq.

It may be that by 1975-80 the new high-rise midtown vista will make today's Times Sq. as picaresque and obsolescent-looking as those yesteryear shots of Longacre (Times Sq.) with its trolleys and wide open spaces of pre-World War I.

Meantime of course it's not the playhouses nor even the players but the plays that account for a vigorous drama and musicomedey season. The passing of an entire generation of dramatists, (O'Neill, Kaufman, et al.) and the escapist preference for musicals — and there's a paucity of these—have vitiated against Broadway in recent years.

Frederick Brisson's "Coco" was the latest \$900,000 musical, bankrolled by Paramount. Legit, however, unlike the possible residual pic production playoffs from less discerning foreign film audiences, television, etc., is a case of sudden death. Either they want it or it's el foldo—period.

Alexander H. Cohen's illfated "Dear World" (musicalization of "Madwoman of Chailiot") despite Angela ("Mame") Lansbury and a \$2,000,000 advance was almost a \$1,000,000 casualty. Cohen in fact sued Women's Wear Daily for alleged defamation as result of "World" failing to revolve for long on Broadway. (Brisson was another who was vexed with WWD for reviewing the previews and complained to the Fairchild publication via the League of N.Y. Theatres).

Brisson like Cohen escalated his "Coco" to straight \$15 tab (\$9 matinees). (The small-capacity "Oh, Calcutta!" went from \$15 to a \$20 top, \$25 for first two rows), and other off-Broadway clicks hiked prices sharply.

## The New York Scene

The Sixth Ave. facelift and Broadway improvements, it is hoped, may ultimately "clean up Times Square." But veteran observers caution "don't hang by your thumbs." On the other hand, equally seasoned showmen ponder the wisdom of denaturing the Gay White Way. For all its sleazy hookers and homos and winos, its porno bookshops and sexual skinemas, that's part of the scene.

None the less, midtown Manhattan, from 6th to 8th Ave., architecturally is unquestionably being "rehabilitated," the last frontier in the overall refurbishing of post-midcentury New York realty, as more and more skyscrapers dislodge old small businesses, old tenants, old landmarks.

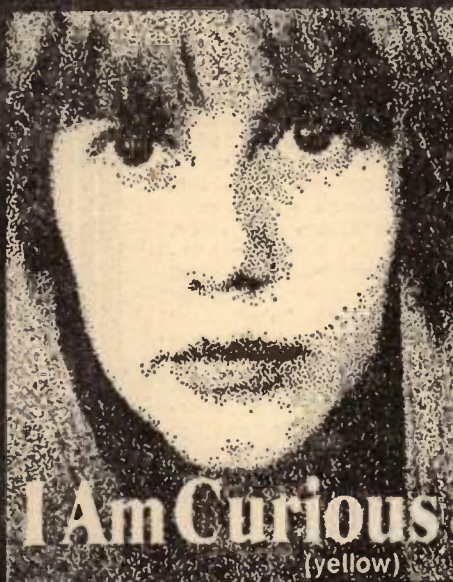
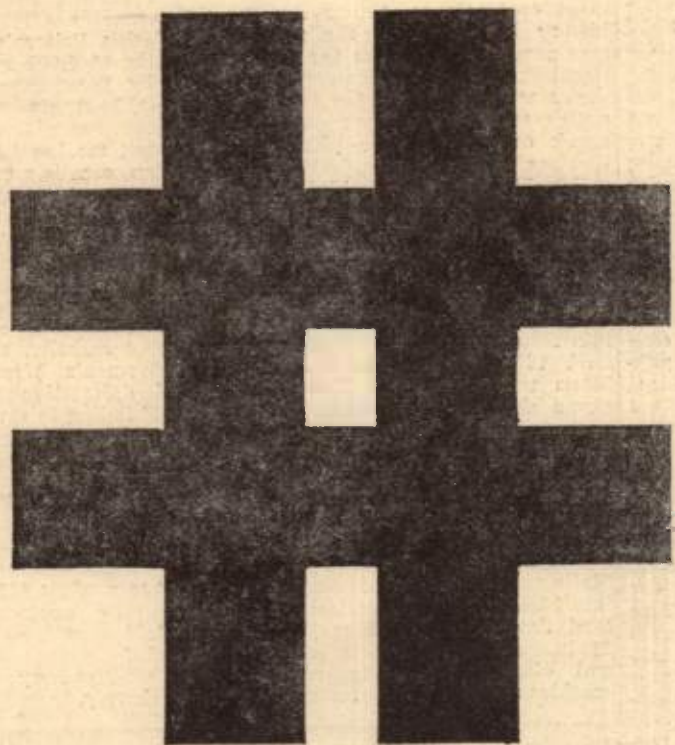
From the now defunct Stern's department store on 42d and 6th to the old Ziegfeld (now the Burlington House, and already including a new Ziegfeld cinema,

under Walter Reade Jr. operation) the Avenue of the Americas (it's still 6th Ave. to the natives) is dotted with new skyscrapers. Inter-Chemical, J. P. Stevens, RCA Victor Records, IBM, McGraw-Hill, Standard Oil (N.J.) are among the new tenants.

No. 1 Astor Plaza on the Hotel Astor site will include two new theatres, a cinema and a legiter; from the Allied Chemical (old Times Tower) on 42d St. and north into the 50s, landmarks like Dinty Moore's, Lindy's, the Brass Rail and others have been or are earmarked for displacement. The Capitol is no more, the Morosco, Astor, Victoria, Helen Hayes and Broadway Theatres are likewise doomed for extinction, in part replaced by new theatres interiorly of the new proposed skyscrapers.

A 1975-1980 projection of the Times Square new look will make today's postcard scene appear as quaint as those horsecar shots of (Continued on page 41)





AN EVERGREEN FILM  
PRESENTED BY GROVE PRESS



## Swinging Tokyo

Continued from page 3

ings of radish, cucumber, bits of raw fish, pieces of octopus, eggplant, spaghetti of jellyfish and other items perhaps better left unidentified.

The thriving nightlife is oriented for a man's world, and slanted towards an expensive account society.

As a tax dodge, Japanese firms pay rather low salaries to their executives and key personnel, but permit them huge, tax-exempt entertainment allowances. The greater majority of the employees make kickback deals with whichever clubs they choose to patronize.

The clubs overcharge (i.e., \$5 for a shot of whisky) and pass on to the individual the cash difference. But—a very big but—the clubs maintain the same rates for tourists and others, expense account or not.

The government gets back by sticking a 15% tax on such entertaining (and dining). This levy is calculated on top of obligatory service charges, municipal and other excises.

According to government statistics, the Japanese spent \$1,646,

The Osaka 70 Exposition poses a tourism problem for non-Japanese, non-expense account clientele which will be stunned by those prices which the Nipponese businessman can charge off with equanimity—up to 85% of it is deductible, as is detailed herein. But the Ginza and Akasaka and contiguous nitery sectors, where Yanks and Europeans will converge, to and from Osaka, charge beaucoup yen for drinks, courverts, hostesses, etc. Travel agents and the American airlines have been giving this potential much study with an eye possibly to some "package deal" to ease the budget. Tokyo pars Stockholm as the most expensive nite life city in the world, ranking Paris and New York.

000,000 on business entertainment last year, or roughly 10% of the national budget.

Some members of the American Society of Travel Agents, which recently descended on Tokyo some 3,000 strong for their annual convention, stated in no uncertain terms that Tokyo nightlife is "exorbitant" by New York and Paris standards.

The only blessing in Tokyo's cafe life is that tipping is neither required nor expected.

There are many aspects to Tokyo after dark which are exotic to Occidentals and never quite comprehended by them. For example, all tabs presented in bars and clubs are usually "final" ones, with no breakdown.

### Waiter's Word For It

The customer is supposed to take the waiter's word that it is accurate (and the right bill for the right party) and pay it without blinking. Only a visiting square might blanch or squawk and perhaps insist on a detailed tabulation, but said square—if he doesn't mind disapproving glances—sometimes saves himself some yen.

The question of getting whacked with a heavy duty tab or not in Tokyo can sometimes be determined by location and hostesses.

Generally the Ginza and Akasaka sectors are the areas where the more expensive spots are located. Roppongi, Asukasa and Shinjuku, on the other hand, have similar clubs—although no international floor shows or mammoth bars—but less expensive.

To confuse Akasaka with Asukasa can be costly.

Akasaka is the sector where all the newer hotels, such as the New Otani, Akasaka Tokyu, New Japan and others are located as well as some of the more expensive clubs such as the New Latin Quarter, the Golden Gessekai and the Mikado.

### Man's Privilege

Nightlife is still considered a man's privilege in Japan, and so the greater majority of the clubs and bars have hostesses on hand—latterday geishas, although there is still a great distinction between a highly evaluated geisha and a hostess. A geisha (literally a "professional entertainer") can command as much as \$1,000 to entertain at a private party. Some geishas have graduated to star status in night clubs. (Notably Fumiko Miura somewhat of a regu-

lar at the Imperial Restaurant Theatre in the Hotel Imperial).

One estimate is that there are well over 500,000 hostesses in Japan, with at least 150,000 working in the capital.

Hostess places are everywhere. In one, eight-block section of the famed two-mile square Ginza area, there are said to be some 1,600 bars and clubs plus 1,150 restaurants. And, some 30,000 hostesses. All told, the Japanese capital has some 30,000 licensed drinking premises.

Ginza doubles as Tokyo's fashionable shopping centre by day.

By night its neon blaze makes Times Square and Piccadilly look like a wartime blackout.

The name, incidentally, refers to an old mint in the area. Japanese and visitors alike point out that the name is still most valid because the area mints money today, albeit with more mod methods.

Here you find buildings housing as many as six bars, some jammed next door to each other on the second and third floor walkups.

If you should walk into a Ginza bar with a female companion, it doesn't phase anyone. One extra hostess joins you to help entertain the lady. This, of course, boosts the tab.

Should you ever request a hostess by name, her charge is increased sometimes to double the norm. Average hostess charge is between \$3.50 to \$5 an hour.

### No Hustling

The majority of hostess do not hustle drinks. Most of them are on a monthly salary and not on a commission basis. With the price setup they do not need to hustle for the house, either.

Some "name" hostess bars are the Rat Mort, Princess, Lutece, Sugawara, Hi Dick, Club Morena and the Seryna which claims patronage from the emperor's brothers.

At the Las Vegas the hostesses make up each customer's bill. This can be dangerous.

Getting a taxi in Tokyo after the 11:30 p.m. closing time of the hostess bars also can be a problem.

Cabdrivers feel they are grossly underpaid and taxis are one of the really cheap services in Tokyo. Therefore, late at night, drivers generally refuse to pick up any passengers, foreigners or locals, despite pleadings from ineffectual policeman.

### Just Like N.Y.

It's illegal, of course, for a cabie to refuse a fare, but nobody does anything about this, not even the police.

There are some private cars which serve as taxis, at about seven times the normal fare.

Girls are the main show in the cabarets, too. You can talk with the hostesses, dance with 'em, watch a show if one is offered, but you can't rent them as "guides" as in other Asian cities. They stay on the job until closing. After that time, you're on your own, but don't look for bargains.

Some of the better known cabarets are Caesar's Place, the Casablanca, Chinatown (with three locations), Club Lee, Golden Gate, Grand Palace, Monte Carlo, Mayflower (which features all of its hostesses in traditional kimono), the Papayago (offering a "daring" strip, topless show), Royal Akasaka and the Show Boat.

The best known and largest is the Mikado, which boasts 1,000 hostesses. The management "controls" its femme phalanx through the use of "bee" transistor receivers pinned to their bras. Many a visitor has been dumbfounded to have his conversation cut off by a buzz emanating from a girl's bosom.

Women are discouraged, at least at the Mikado, with the maitre d' addressing the male and advising him to "try us another night."

The Imperial Restaurant-Theatre in the Imperial Hotel features Yasuko Yano and her all-girl orchestra for dinner, followed by a Japanese floorshow, usually starring Fumiko Miura, who today includes some Latin and English numbers in her program. A jazz singer, backed by a dance troupe, round out the show. Tab averages \$50 per person. Shows are at 7 p.m. and at 9:45 p.m.

The Starhill Club of the Hilton features touring troupes, such as Los Chamas del Peru and the Filipino Song and Dance Troupe, with one show at 9:30 p.m., at

closer to \$25 per person, but with dinner.

Big difference between the Hilton and the Imperial is hostesses.

The leading hotels, such as the Okura, New Otani, Hilton, Akasaka Tokyu are the best bet for visiting couples not bent on making too deep a dent in the wallet. They offer rooftop drinking, dining and dancing. No hostesses.

### Other Clubs

The huge, 1,000-room New Otani features a revolving Blue Sky Lounge.

The Sakura Club in the Marunouchi Hotel offers a weekly topless show every Friday night. Cover charge is \$3.50 to see the act, booked from the nearby Nichigeki Theatre famed for its topless revues.

Being without hostesses, the hotels (aside from the Imperial) cater primarily to couples, both tourists and local. Oddly enough, the law is that only hotel guests may dance. There has never been an instance to break up a twosome to check room numbers, however.

And, of course, being without hostesses, tabs here shrink to reasonable size for a big metropolis. Basically, per drink is rated at \$1.50.

Night clubs such as the Crown, Monte Carlo, Queen Bee, Copacabana, New Latin Quarter all feature some sort of international floorshow, but none longer than the absolute maximum of one hour. And all close by midnight. Lowest tab expected is \$20, but with hostess charges, service charges, "charm" charges, municipal taxes and the central government's 15% duty, tabs climb to \$40 to \$50 per person. It doesn't make much difference if you drink beer, either.

After Ginza and other parts of town close down (many hotels close their dining spots at 10:30 p.m.), the Roppongi section begins to light up. It abounds with clubs, which are permitted to operate because they serve meals, such as including pizza, Peking duck and veal parmesan.

Here are the Gaslight, Mama Ginbasha's, the Players, the Last Twenty Cents, Tompkins Turner Ville and Mac's Hall. The Club Misty has a discotheque with go-go girls and an Italian band in the basement, a bar with hostesses on the second floor (up until midnight), a sauna bath on the third, and a mah-jong parlor on the fourth.

Most of these feature jazz music.

### Membership Clubs

There are also membership clubs here. Nonmembers are readily admitted, but their prices are slightly higher.

Other non-hostess places are the popular chains of clubs and bars operated by local distillers (such as Suntory whisky and Saporro and Kirin breweries).

Two places which are not prohibitive pricey and different are the Club Dracula which promotes drinks among monsters and itself as "a most stimulating experience in the world to have witches." In the Roppongi area, \$2.50 gets you admission and a first drink plus attention from the meandering monsters. A coffin containing the Count has its lid fly up periodically, and monsters come out of the walls of the club which is dimly lit by skull lamps.

Another is the Albion, a psychedelic discotheque in the basement of the Nichigeki Theatre Building where dolls rarely sit with customers. You bring your own. The waitresses serve and then stand before you and undulate or "twitch" in their thigh-high minis.

Officially this is a tearoom, but you can get hard stuff, with whisky going for \$1 and brandy for \$3.

### For Nipponese Ameches

One enterprising place has opened for telephone addicts. Called Tea and Telephone, it features pay phones on the tables from which you can make your business or social calls while sipping tea.

Huddled midst some of the slums are small, makeshift theatres seating perhaps 100 persons. Here on a T-shaped stage, girls parade about and then strip. Rather than concentrate on the topless, these illegal Japanese stripshows spotlight the bottomless.

These theatres charge \$3 entrance fee and operate all day long from noon to 10 p.m. Early closing time is so neighboring bars and clubs do not complain about illegal competition.

In deference to knee-bending and squatting difficulties of visitors, most of the better Japanese restaurants have special rooms with "leg wells" under the table.

## News Media Woes Of 1969

News media were caught in the crossfire of political and racial strife, separately, Vice President Spiro T. Agnew fronted for the Nixon administration. That was disturbing to all otherwise in 1969, if it wasn't civil rights it was militant students of all races, most recently the Chicago police versus the Black Panthers.

On a pleasanter plateau, President hosted a 70th birthday party for Edward Kennedy (Duke) Ellington. Personal manager Joseph G. Glaser left his \$3,000,000 agency business to his associates but ceded his music publishing business, International Music Inc., to lifetime friend and client Louis

### The Franchising Kick

Sports and show biz personalities were in the vanguard of the burgeoning franchising business, keyed to leisure time and for diversification purposes.

Chris McGuire's (ex-McGuire Sisters) National Shopping Centre Theatres vied with the Johnny Carson-Sonny Werblin (Raritan Productions) diversifications. New change of ownership of El Morocco (N.Y. poshery) envisioned capitalizing on its name, as does Toots Shor (latter with an assist from Werblin).

English pubs to frankfurt-ers, chile houses to pizza parlors, barbecues to delicatessens dominantly come under the fast-food umbrella with variations on the theme such as Sugar Ray Robinson's health clubs; spas and golf clubs fronted by sports names, and eateries (mostly). Tied in are the glamor billings of Rowan & Martin, Andy Griffith, Minnie Pearl, Sammy Davis Jr., George Jessel, Rocky Graziano, Joe Namath, Arthur Treacher, Tennessee Ernie Ford, Al Capp, Tony Bennett, Cassius Clay, Victor Borge, Mahalia Jackson, Pat Boone, Eddie Arcaro, Jackie Robinson, et al.

(Satcho) Armstrong, both of whom had a handclasp association for a third-of-century.

Mohamed Ali, also known as Cassius Clay, made his Broadway legit debut in "Buck White" but was counted out in the seventh (performance), strictly the play's fault rather than the star's personal historic charisma.

While on the one hand CBS prexy Frank Stanton accelerated employment of minotities at his own network, plus urging broadcasters and Madison Ave. to recruit more Negro and Puerto Rican trainees, his network later in the year was taken to task because Leslie Uggams' vaudeo was cancelled. Conceding it was for the elementary industry reason—poor ratings—even a moderate like Whitney Young Jr., head of the N.Y. Urban League, along with a group calling itself the Harlem Cultural Council, deplored the cancellation. Actually the talented Miss Uggams has beaucoup guest-shots, despite the lack of socko to sustain her own show.

The Harlem group railed on "black militancy" and "white backlash," ignoring the clicks of Diahann Carroll's "Julia," Bill Cosby, et al.

Sports manifested greater militancy than show biz. Black campus athletes and pro tennists like Arthur Ashe (who promised to cool it against South African racqueteers in future international competition, for another year) were very vocal. There was an open threat of violence against South African golf pro Gary Player. Apartheid of course is the root for this attitude. Player, it has been noted, has won \$600,000 in U.S. open golf competitions and last month the threat was, "That's the last \$100,000 he will ever take out of the U.S."

Britain, also having its minority problems, saw an Afro-Asian Performing Arts group meeting in London, augmented by visiting U.S. Negroes, in a campaign to

open up employment opportunities in television, the commercial theatre, etc. Actors Equity president Frederick O'Neal, a distinguished American Negro Thesp, attended.

Earlier in the year, in Boston, 23 Negro scholars, artists and performers gathered in the posh Ritz-Carlton to found the Black Academy of Arts & Letters.

A \$5,000,000 gross potential from a one-night stand on the second anniversary of the assassination of Rev. Dr. Martin Luther King Jr., is the aim of 1,000 U.S. cinemas which will show the documentary, "King: A Filmed Record—Montgomery to Memphis." The target is 1,000,000 seat sales at \$5; all talent, selling expenses, theatre rentals, raw stock, prints and production costs are being cuffed. Ticket sales are being handled by the National Council of Churches of Christ, the National Catholic Office for Motion Pictures & Broadcasting, the National Organization for Church Women United, and the Synagogue Council of America. Theatre chains cooperating include Loew's, UA National General, ABC, Reade, Wometco, General Cinema. Joseph L. Mankiewicz will direct the new film segments; cast will include Harry Belafonte, Sammy Davis Jr., Leslie Uggams, Diahann Carroll, Charlton Heston, Ben Gazzara, Anthony Quinn, Clarence Williams 3d, James Earl Jones, Burt Lancaster, Walter Matthau, Darren McGavin, et al.

The drug scene cued the Bureau of Narcotics & Dangerous Drugs of the Justice Dept. to enlist U.S. disk jockeys to take the lead in unselling the kids on pot and other hallucinogenic potions. LSD has been gaining even more converts than marijuana, and sports figures like Willie Mays along with diskery and other show biz personalities likewise taped messages to the kids.

After the Art Linkletter's 20 year-old daughter Diane jumped to her death, presumably while on an LSD "trip," a lachrymose disk lament, "Call Collect/Dear Dad nad Mom," which she had recorded with her famed father, was a morbid musical postmortem to a real-life tragedy.

Gene Krupa beat the drum vigorously against pot, touring schools and speaking out on radio-tv what marijuana did him in some 30 years ago, including an 84-day sentence in a Frisco jail in 1941.

### The N.Y. Scene

Continued from page 39

Longacre (Times) Square pre-World War I.

The importance of the legit theatre to the New York economy has edited a City Planning Commission ruling that new replacement theatres be included in the new construction.

Theoretically these new playhouses all add to the Broadway scene but don't bet on it, say others. If a legit or cinema doesn't pay out the inevitability of conversion into stores looms large.

DePinna's on 5th Ave. and 52d St. went out of business, after 84 years, just in time to become Mayor Lindsay's mid-Manhattan political campaign GHQ.

As with some other crime-ridden neighborhoods, the "mom and pop" small businesses adjacent to Times Sq. are being ousted, on the one hand by the crime-in-Times Square and/or the real-estate acquirers.

The periodic prostie cleanups have been a revolving door justice as their pimps bail them out as fast as they're busted. The N.Y. Times has been unrelenting in its boxscore on arrests, convictions and pigeonholed cases deriving from assaults, robbery, loitering, prostitution, intoxication, disorderly conduct, as a means to safeguard its own nightworkers who, individually and collectively through their unions, have complained of molestation to and from subways and the N.Y. Bus Terminal.





**FILMWAYS**  
INC.



**MARTIN RANSOHOFF:**  
Chairman of the Board  
and Chief Executive Officer

**RICHARD R. ST. JOHNS:**  
President



## Showmen Pre-'Variety'

Who Were Among the Future VIPs of Show Biz, Per Their Birth in Same Year 'Variety' Was Founded? What's Your Pick Of 1900-1905 Vintage Years?

By LEONARD TRAUBE

When Sime Silverman was founding VARIETY, some great and near-great future names of show business were being born that year—1905. The accompanying lists may start the ball rolling as openers for a historian-statistician who can supply more definitive data than possible in this brief attempt at memorabilia.

The lists, aside from being far from all-inclusive and with some important names omitted because of lack of birth information, may perpetuate errors made in reference books consulted. In addition to those born in 1905 and still around, the charts give a picture of the birthday succession (in reverse order) in the years of this century immediately preceding the start of VARIETY, spanning the 1900-1904 period—all still living. It's mostly actors-performers-musicians, with a sprinkling of non-performers (again only a quickie handful) and including some of the giants in the serious music fields. Individual readers so minded and the professional guilds and trade unions will be in position to draft more formidable lists.

In a majority of cases, the names are instantly recognizable by the publics of today or yesteryear, or by a particular type of public—with accent on the personality's national (U.S.) standing to begin with. There is a moderate amount of personal nostalgia that creeps into the charts. The "Necrology" afterpieces refer to those born in the years listed and who are now dead. And to repeat, hundreds of persons are necessarily left out.

Finally, there is a group of oldsters born-pre-1900 who are still living—the Honor Roll of Holdovers from the last century. (In 1905, the VARIETY era was launched as another era ended in the death that year of great legitimate stars Maurice Barrymore, Henry Irving and Joseph Jefferson).

First up, those born in:

1905: Jean Arthur, Ilka Chase, Joseph Cotten, Dolores Costello, Dolores Del Rio, Henry Fonda, Eddie Foy Jr., Greta Garbo, William Gargan, Kay Kyser, Myrna Loy, Joel McCrea, Ray Milland, (Annunzio) Mantovani, Cecilia Parker, Emyln Williams.

Non-Performers: Harold Arlen, Marc Blitzstein, Agnes de Mille, John O'Hara, Jean-Paul Sartre, Dore Schary.

Necrology: Mischa Auer, Constance Bennett, Clara Bow, Robert Donat, Tommy Dorsey, James Dunn, Kay Francis, Ed Gardner, Mildred Harris, Thelma Ritter, Franchot Tone.

Now backward from 1904 to 1900:

1904: Count Basie, George Brent, James Cagney, Bing Crosby, Irene Dunne, Glenda Farrell, Bramwell Fletcher, Jean Gabin, John Gielgud, Cary Grant, Bob Hope, Vladimir Horowitz, Robert Montgomery, George Murphy, Anna Neagle, Laurence Olivier, Jan Peerce, Charles (Buddy) Rogers.

Non-Performers: George Balanchine, S. J. Perelman.

Necrology: Gladys George, Moss Hart, Elissa Landi, Peter Lorre, Joe Penner, Dick Powell, Hugh Williams.

1903: Luther Adler, Edgar Bergen, Frankie Carle, Jerry Colonna, Brian Donlevy, Billie Dove, Fernandel, Arthur Godfrey, Barry Jones, Ken Murray, Lloyd Nolan, Gregor Piatigorsky, Helen Traubel, Robert Weede.

Necrology: Tallulah Bankhead, Eric Portman, Al Ritz (Bros.) Francis L. Sullivan.

1902: Brian Aberne, Marian Anderson, Ray Bloch, David Burns, Myron Cohen, Marlene Dietrich, Morton Downey, Jack Haley, Miriam Hopkins, Victor Jory, Elsa Lanchester, Guy Lombardo, Ralph Richardson, Norma Shearer, Walter Slezak.

Non-Performers: Rudolf Bing, Ogden Nash, Richard Rodgers,

Meredith Willson, William Wyler, Darryl F. Zanuck.

Necrology: Jan Kiepura, Helen Menken, David O. Selznick, John Steinbeck.

1901: Gene Austin, Ed Begley, Ben Blue, Vittorio De Sica, Melvyn Douglas, Florence Eldridge, Maurice Evans, Jascha Heifitz, Oscar Homolka, Wayne King, May McAvoy, Cornelia Otis Skinner, Rudy Vallee.

Necrology: Donald Cook, Gary Cooper, Walt Disney, John van Druten, Nelson Eddy, Ted Husing, June Walker.

### 1900

1900: Richard Arlen, Louis Armstrong, Elisabeth Bergner, Xavier Cugat, Mildred Dunnock, Helen Hayes, Colleen Moore, Elliott Nugent, Alastair Sim, Dorothy Stickney, Fred Waring, Ethel Waters.

Non-Performers: Boris Aronson, Jed Harris, Mervyn LeRoy, Arthur Schwartz.

Necrology: Gertrude Berg, Humphrey Bogart, Marion Davies, Helen Morgan, Billy Rose, Spencer Tracy, Kurt Weill.

And now for:

### Pre-1900 Honor Roll of Holdovers (Partial List)

1899: Fred Astaire, Charles Boyer, Hoagy Carmichael, Ricardo Cortez, Noel Coward, George Cukor, Duke Ellington, Eva Le Gallienne, Alfred Hitchcock, Mary Margaret McBride, Pat O'Brien, Benny Rubin, Gloria Swanson.

1898: Bud Abbott, Walter Abel, Judith Anderson, Sidney Blackmer, William Boyd, Morris Carnovsky, Katharine Cornell, Gracie Fields, Ed Fitzgerald, Lou Holtz, Sam Jaffe, George Jessel, Emmett Kelly, Beatrice Lillie, Vincent Lopez, Leo McCarey, Molly Picon, Herman Shumlin.

1897: Frank Capra, Jerome Cowan, Milton Cross, Paul Gallico, Margolo Gillmore, Hermione Gingold, Dennis King, Fredric March, Conrad Nagel, Walter Pidgeon.

1896: George Burns, Ruth Donnelly, Ira Gershwin, Lillian Gish, Ruth Gordon, Raymond Massey.

1895: Irving Caesar, John Ford, Paul Lukas, Groucho Marx, Jack Pearl, George Raft.

1894: Jack Benny, Walter Brennan, Arthur Friedler, Paul Green, Harold Lloyd, J. B. Priestley, Andres Segovia.

1893: S. N. Behrman, Jimmy Durante, Alfred Lunt, Mary Pickford, Edward G. Robinson, Spyros P. Skouras.

1892: Joe E. Brown, Leo G. Carroll, Ina Claire, Max Gordon, Charles Ruggles, Margaret Rutherford, Mae West.

1891: Ted Lewis, David Sarnoff.

1890: Marc Connelly, Stanley Holloway.

1889: George Abbott, Charles Chaplin, Artur Rubinstein.

1888: Irving Berlin, Maurice Chevalier, Sol Hurok.

1887: Lynn Fontanne, Edward Everett Horton.

1886: Billie Burke.

1885: Harry Hershfield, Otto Kruger.

1882: Sam Goldwyn, Leopold Stokowski.

1879: Rudolf Friml.

1876: Pablo Casals.

1873: Adolph Zukor.

### UA Theatres Suit

United Artists Eastern Theatres Inc., as operator of the UA Cinema, White Plains, N.Y., this week filed a treble-damage suit in N.Y. Federal Court, charging discrimination and asking \$3,000,000.

Runs and clearances favored the defendant exhibitors, claims the plaintiff, also alleging that the distributors are part of a conspiracy.

Defendants are Metro, Paramount, United Artists and Universal, and exhibitors Consolidated Theatres, Fairfield Theatres Corp., Weiss Amus Co. and Harry Brandt, latter doing business as Brandt Theatres.

# Recent Decisions Ease Choice of Film Titles

By PAUL D. SPRINGER

## The Trend to Sordid Scenes

By DON CARLE GILLETTE

Ocean Springs, Miss.

There are those who view recent trends biliously, who see the motion picture industry, long regarded as a leader among influential communications media, "perverted" and in danger of becoming a social evil. Those of this viewpoint (yes, over 35) speak of sick-minded infiltrators while latterday fare draws certain elements to the boxoffice, it is argued that about 75% of potential patrons seldom or never going to the film theatres.

Here you have a situation serious enough to arouse the filmmakers, distributors and exhibitors to all-out cooperative action. It's a clear-cut problem, calling for counter-measures. Instead, what does the industry leadership do? Here's a sample:

A few months ago the Motion Picture Assn. of America stated it had retained a psychiatrist as a consultant to "do exploratory investigations to define the discreet variables involved in audience perception of a given film, both in terms of collective and individual patterns."

Now, there's a mouthful of esoteric mumbo jumbo if there ever was one—and a prize ought to be presented to anyone who can translate it into understandable terms.

"The outcome of these efforts," said MPAA president Jack Valenti, "will have educational value to the motion picture industry in terms of exposing new reservoirs of information which in no way will restrict what is already being done but could serve to elaborate the potentials of the film medium for the future."

The most direct, quickest and most reliable method of ascertaining public reaction to a film is for the theatre manager or other qualified employee to stand in the lobby and listen to the comments of patrons as they leave after the show. This could be done at literally no cost, and it would additionally help to build good will among moviegoers, showing that theatre operators care about their customers.

Start with the new generation of filmmakers such as the young producer who recently made the headlines by advocating that "dirty, violent pictures are good for the soul," adding in part: "I think the basic nature of man is not good but bad. We have to make films that satisfy the baser appetites in man, in order to have him do the good things that he does."

This is the kind of current film aberration that could indeed stand psychiatric attention. Another recent feature story had a studio contract actress boosting "sexual" films. She had just finished a picture in which, the article stated, "she makes explicit love not only to her husband, but to a Danish model who arouses her latent Lesbianism, and to a male pickup who seeks to stimulate her by showing a stag film in his apartment. The fadeout has her, pregnant, deserting her husband to live with the Lesbian she has come to love."

"I think," the actress was quoted, "more people want honesty and realism and truth in their films."

The frontpage headline over this story had the audacity to state: "Sexual Movies Will Make Hollywood Rich." Great encouragement for the filthy-filmmakers!

The sex-film boom actually was started abroad by the so-called "avant-garde" who made shocking pornographic pictures because it was the only way they could get boxoffice attention in the big American market. Although most of these films were pure trash, many of our critics fell for them. It became the "in" thing to praise the sordid imports and belittle the "family" product.

(Paul D. Springer is an associate of the long-established N.Y. law firm of Johnson & Tannenbaum, pioneers in entertainment copyright search and clearance. From the early days of silent films and ever increasingly, titles and how to protect their property values, though titles lie outside Federal copyright, has been a side-worry of all producers and distributors.—Ed.).

One of the most perplexing problems encountered by the legal departments of the motion picture studios and distributors is the bewildering process of selecting an appropriate title to adorn the theatre marquee. The problem is compounded by the well established fact that the title of a motion picture cannot receive copyright protection.

Once a title has been selected by the studio, there is always the possibility that this title or one similar to it has been used previously, and the owner of it will make a claim to enjoin the studio from using that title.

Any claim, even a spurious one, can cast a cloud over the use of the title and possibly delay the release of the motion picture.

The film industry has for years recognized the importance of protection of titles. As far back as 1925, the Title Registration Bureau of the Motion Picture Assn. of America was founded to afford to its members a way of protecting their valuable property rights in the titles of their film productions.

Through the Bureau's system of submitting title controversies to negotiation, mediation, or conciliation, the desirous result of industry-wide priorities has become a reality. Today the Bureau's index of features and short subjects contains approximately 50,000 titles, causing an acute shortage in the availability of unused titles.

### Troubles In Ambush

Yet, even with MPAA title protection, the possibility exists that the title sought to be protected has already been used by non-members of the MPAA, such as a book publisher or an independent producer. Therefore, a search of that title is initiated to ascertain whether the title in question has ever had a prior use in literature, plays, motion pictures, radio, or television. Most of the studios have the firm of Johnson & Tannenbaum in New York conduct this search since up to date indices of this kind are maintained there.

When it has been discovered that a title has been used previously, the question of whether the prior user has greater rights than the one who seeks to use it, is difficult to answer.

Fortunately, two important judicial determinations were made in 1969 which set some guidelines with respect to when a prior user of a title will prevail over a subsequent user of that title.

The first case, Gordon v. Warner Bros., 161 USPQ 316, (Calif. Dist. Ct. of Appeal, Jan. 1969) is where a suit for money damages was brought by a husband and wife author team, known professionally as The Gordons, for infringement of the title of their novel, "The FBI Story," which was published in 1950 by Doubleday and sold over 390,000 copies. In 1959 the defendant, Warner Bros., released a motion picture also entitled "The FBI Story." This motion picture was based upon a non-fiction work of that same title by Don Whitehead. The Whitehead book was published in 1956 and sold over 4,000,000 copies.

The evidence showed that the exact title, "The FBI Story," was never used prior to The Gordons' novel in 1950 although it was shown that the title of an unimportant work, "The Story of the FBI," had been used in 1947.

### Gordons Reversed

The lower court, in awarding The Gordons \$54,000, stated that the title of their book had achieved a secondary meaning which would enable them to protect this valuable property right against any possible infringers. This Court defined secondary

meaning to be where the "authors title has achieved recognition as associated or identified with his literary property in the minds of a substantial number of the public." The Court based its decision on the fact that The Gordons' book had sold 390,000 copies and was apparently moderately successful.

The California District Court of Appeal, in reversing this decision defined secondary meaning as where "the title has been so exclusively identified with plaintiff's book so as to indicate that it is their book, and theirs alone." Since The Gordons' and Whitehead's books were both "closely connected" in the minds of a substantial number of people, it was held that The Gordons' owned no property rights in the title because they could not show that it was exclusively theirs. The mere priority of use did not establish a secondary meaning.

Evidently, a different result would have ensued if the Court had found that the defendant had used the title with the intent to deceive the public into believing that the motion picture was connected with The Gordons' book.

A similar case involving substantially the same question regarding the rights of a previous user of an exact title was also decided in 1969. In this case, Cinepix Inc., v. Triple F Productions, (Sup. Ct. N.Y. Co., N.Y.L.J., Feb. 6, 1969), plaintiffs produced 39 one-half hour television programs starring Raymond Massey titled "I Spy." This series was first televised in 1955 and was shown over independent television stations throughout the United States until 1959.

### Similarity

Defendants produced the popular television series starring Bill Cosby and Robert Culp which was also titled "I Spy." This series was televised over the NBC television network from 1965 through 1968 and was subsequently syndicated domestically and abroad. The defendants admitted that they had known of the prior series when they adopted their title, but contended that their program was not the same because humor was a "prime ingredient" of the series starring Cosby and Culp.

In its decision the Court stated that "the use by another of a similar or identical title does not, of itself, constitute copyright infringement or unfair competition if it does not lead the public to believe that the later production identical to the original."

Another reason why the plaintiffs were not successful in their action, was because their title had not been used continuously during the period of 1959 through 1965 when defendant began using the title "I Spy."

It is obvious that there is no hard and fast rule to define what constitutes a title infringement, since each case must be decided on its own facts.

The fact that there is no uniformity of decisions on the subject of title protection can be best illustrated by the case of Jackson v. Universal 87 USPQ 131 (Sup. Ct. of Calif., 1950). In this case, Frederick Jackson, author of the "flop" play, "Slightly Scandalous," which closed on Broadway after only seven performances, was successful in obtaining money damages against Universal for releasing a motion picture of the same title two years later.

The Court ruled that although Jackson's play, "Slightly Scandalous," was a flop, it acquired a secondary meaning by virtue of publicity, advertising, notoriety, and adverse criticism. The court found that some of the most successful pictures were based on plays that were flops.

However, the above two 1969 decisions have important ramifications for the film industry. If upheld by the courts, they will protect the industry from numerous claims it is now habitually plagued with, and eliminate many of the "hold ups" that the studios are forced to pay to enable them to protect the use of their titles.



**Only Technicolor offers  
worldwide laboratory  
service.**

**Only Technicolor offers  
original negative quality  
release prints in any  
format.**

**Only Technicolor  
provides worldwide  
customer service to the  
motion picture and  
television industries.**



TECHNICOLOR, INC., HOLLYWOOD • LONDON • ROME

**Technicolor,<sup>®</sup>  
The Creative Process.**



# Q. & A. On Cary Grant

By HY GARDNER

(Publishers-Hall Columnist)

Q: Movies have changed since you first hit the screen. For instance, in "Planet of the Apes" even Charlton Heston showed his bare derriere. Would you?

A: "I don't know. Nobody asked me—unfortunately."

Q: If you were asked, what would you do?

A: "It would depend on who asked me."

Q: I mean for a movie!

A: "Oh, I thought you meant a blonde!"

Q: Don't you think a star of stature loses dignity working in the buff?

A: "I think that's in the viewpoint of the beholder. Matter of fact, I haven't seen any of those so-called nude films or plays. I wouldn't want to be seen in the audience."

Q: You were one of the first to say you were on LSD. Do you regret it? Or are you still on it?

A: "No, I don't regret it at all. It was highly beneficial, but that was 14 years ago and I don't mind if you say that. But I'm not on it now, since it's illegal. (Pause.) I don't advocate LSD. I don't advise anyone to take it because I thought it was beneficial under certain circumstances that they may never encounter or be exposed to. I was part of a group highly aware of its potential as well as its danger. Aldous Huxley was part of the same group."

Q: How did Archibald Leach become Cary Grant?

A: "After making a screen test with Jeannette MacDonald, I reported to B. P. Schulberg at Paramount. He seemed to be impressed with the test. At dinner he suggested I change my name to something easy to remember, like Gable or Cooper. I said, 'How about Cary Lockwood?' It was the name of a character I played on Broadway. He said, 'Cary is okay, but not Lockwood. There's another Lockwood who's already well known.' He made a date for me to have lunch the next day with his aide, Marion Gering, to pick the second name. She had a short list typed out. I closed my eyes, stuck a pin in the list, and now Cary was Grant."

Q: How come you took a job as a stiltwalking sandwich man at the '39 New York World's Fair?

A: "It wasn't at the Fair, it was in Coney Island. The great Met Opera star, Lucrezia Bori, invited me to a house party and since I had a blue suit I accepted. At the party I was introduced to George Tilyou, who owned Steeplechase Park. I told him I was promised a Broadway musical for the next season and needed some sort of a summer job. I mentioned stiltwalking because I had some experience doing it with Pender's Acrobatic & Comedy Troupe at the Folies Bergere in Paris and elsewhere. I was only about 15 then and you don't forget things you learn. I got paid \$5 a day and \$10 on weekends to walk around advertising Steeplechase. If I felt like a frankfurter or a corn-on-the-cob, I'd stand in front of those stands and they'd hand up the food to me for free. Trouble was kids used to kick and I'd get bruised a lot. So I asked Herbert Evans, manager of Luna Park, for an incubator sideshow. Two years later, as Cary Grant, I made 'Nikki' with Fay Wray at \$450 a week and 'The Last Flight.' Then I threw the stilts away."

Q: You recently told how much in love you were with your 3½-year old daughter, Jennifer. Tell me more about her.

A: "We have a great rapport between us. Usually when she won't take her afternoon nap, I lie down with her and we both fall off. It's so heartwarming and restful even if she kicks me in the head once in a while. She rubs it and says, 'Daddy, I'm making it well.' On another occasion I fell asleep and snored so loudly it awakened her and she shook me and said, 'Stop it, Daddy!' I've been tape-recording everything she does with me. I've also shot a great deal of film footage of her so she'll know, when she grows up, how deeply her father loved his little girl. Jennifer's a jealous female, too. One day we were together when I met Deborah Kerr and we kissed hello. This shook her up and she said to Deborah, 'You keep away from my daddy!'"

Q: You haven't made a film since

1966 ("Walk, Don't Run"). Is it true that you've retired from pictures to go into the men's cosmetic business, with your friend George Barrie?

A: "I have no crystal ball about that. I wouldn't necessarily stop making pictures because I became goodwill ambassador for Faberge. I just haven't been working at pictures recently. I find this new career equally as interesting. It's the same sort of merchandising, actually. Besides, I just went into this to smell nice."

Q: Is it true that you and George and Hugh O'Brian have informal jazz sessions at Faberge's New York headquarters. And what do you play?

A: "I play the piano—badly."

Q: Do you play as well as President Nixon, Vice President Agnew, or former President Harry S. Truman?

A: "I don't know how well they play."

Q: Is it true that Cary Grant never wore makeup for the movies?

A: "Not completely true. I try to avoid it whenever possible. I do have brown spots on my face which I cover with light makeup. That's all I use."

Q: The legend was that you would always travel with a sunlamp.

A: "I never used one in my life. In England, when one starts a movie, if he's from Hollywood he's usually tanned. So we use a very light stain to keep balance in color. Otherwise, I use no makeup."

Q: Of all the impersonators

who do the takeoff on you saying, "Judy, Judy, Judy," who does it the best?

A: "I do! I don't remember ever saying it in a movie, but now, every once in a while when I'm with friends, I say, 'Judeeee, Judeeee, Judeeee,' and everyone breaks up. Isn't that a good imitation of an imitation of an imitator?"

Q: It's great, you sound just like Sammy Davis doing Cary Grant. Why haven't you ever exposed yourself to a television talk show or variety audiences?

A: "Probably fright. I don't know. Perhaps I haven't exposed myself even to me, fully. I'm not too sure that I interest people with my answers, therefore I would like to have some consideration of what the questions would be."

Q: Do you live permanently in Hollywood right now?

A: "I don't know where I live. I live permanently only inside of myself. I keep a place in New York, and I have a place in Palm Springs that I seldom see."

Q: Well, I guess living in yourself assures your living in a good neighborhood at least.

A: "Thank you. I think it is. And I'm going to improve my neighborhood."

Q: One last question—how would you like to go to the moon?

A: (Chuckling) "I've already been there!"

## IRENE CASTLE: A ROMANTIC SAGA

By CAPT. GEORGE H. MAINES

It is a commonplace of show business that the unpredictable may become symbolic. So it was with Irene Foote. In 1910 at the age of 17, a society girl of Westchester, she was introduced to Vernon Castle at the yacht club near New Rochelle, N. Y., where her father was Commodore. Born Vernon Blythe in Norwich, England, on May 2, 1897, Vernon was not a dancer at all; and apparently never expected to be one. Instead he was a comedian, or second banana, to Lew Fields.

Propinquity was the handmaiden of romance. It often is. Castle visited the suburbs above New York City because they were a little like England and he was homesick after six years in the States. He welcomed the hospitality of the Foote family. At first Irene considered Vernon too thin, a mere 118 pounds, but his manners, gentle voice and calm disposition increasingly appealed.

The girl asked Castle to get her an audition with Lew Fields. She was offered a small role in a road-show playing out west but she declined as she wanted to be with the young comedian whose real talent she recognized. "Vernon got me tickets for Broadway shows like 'Naughty Marietta' with tunes you could hum on the way home. Then Vernon got Fields to let me play a small role in Vernon's show 'The Summer Widow' which was to close in two weeks. I shared the dressing room with a little girl who stole a scene in the show. I was introduced to the little girl. Her name was Helen Hayes."

At the time a critic with the New York Globe wrote "The show was very pretty, and little Helen Hayes with all the aplomb of a showgirl and the unconsciousness of a really and truly actress scored."

On Christmas day 1910 Vernon asked Irene Foote to marry him. He was making \$75 a week. They were married May 28, 1911. Later they honeymooned in England and met Vernon's family.

Lew Fields' "The Henpecks" opened its fall season on Broadway Aug. 7, 1911. Mrs. Castle had a small role. Blossom Seeley has been imported from the Barbary Coast by Fields. She later was to marry another Fields, Benny, no relation to Lew. The show was a howling success and saw the beginning of jazz on the American stage, Vernon had a bigger part. "I was then teaching Vernon to dance," Miss Castle told this writer.

### Paris

While playing Kansas City Jacques Charles of Paris offered Vernon a spot in a French revue the following spring. He accepted after Charles promised Irene a job too.

In early 1912 the Castles were dancing at the Olympia, a top Paris music hall. This was the beginning of the Castles' dancing career, and of theatrical history.

Irene's mother sent her clippings about a new dance sensation sweeping America called the Grizzly Bear. On this tip, they got up a routine of their own to the tune of Irving Berlin's "Alexander's Ragtime Band." The French audiences loved it. When the revue closed, The Castles, now becoming popular, were offered a job as dancers at the Cafe de Paris, then the finest supper club in France. Louis Barraye was the owner. It was the midnight meeting place of the creme de la creme. The first night their tips were more than their salary. The Castle pair met and were guests of celebrities from all over the world. They had a wonderful time in Paris, but in May 1912 Irene decided she wanted to go home. Barraye gave them a letter to Louis Martin of Broadway's Cafe de l'Opera, equivalent to the Cafe de Paris.

The Castles started there, on Broadway near 42d St. At the end of two weeks, the hotel's manager offered The Castles \$600 a week, double their salary and fired America's then top dance team, Maurice & Walton, who had been featured at the Louis Martin night spot. This gave The Castles top professional—and so-

cial prestige. They hired Gladwyn Macdougall as their first manager and paid him 10%. Elizabeth Marbury, who had excellent social contacts, was The Castles' first agent. They continued their roles in Daniel Frohman's "The Sunshine Girl" and considered opening their own Castle House, and The Castle School of Dance, which they did later.

### 'The Castle Walk'

A new dance was tried out at a party at the Cafe de l'Opera given in honor of Elsie Janis. The Castles were "jumping around the floor," and Miss Janis thought it looked ridiculous. She finally was coaxed into trying it with Vernon, and "The Castle Walk" was born. When Martin closed for the summer, The Castles went back to Paris.

By the fall of 1913 America was dance mad. The Castles School was expanded. It was across the street from the 46th St. entrance to the Ritz-Carlton Hotel. It was to become a hand-out for New York's social set. One of their pupils was William Randolph Hearst. Cornelius Vanderbilt, the Goulds, Lily Havemeyer, Astors, Biddles, all friends of Miss Marbury, were regulars.

The Castle frock became a vogue. In 1914 Irene put on a pair of jodhpurs and rode horseback. She cut her own hair to a short bob and walked into a dinner Elsie Janis and her mother were giving at the Knickerbocker Hotel to entertain Irving Berlin. One newspaper headlined, "Irene Castle Cuts Her Hair." Barbershops hung out signs, "Castle Clips Here." Women followed suit and the Castle bob became a rage. And so did The Castles who soared to world renown.

Irene told me about a national Vernon & Irene Castle dance contest which held the finals at Madison Square Garden. Jim Europe's band was playing. There were two couples in the finals. First prize was finally awarded to an older couple, Mr. and Mrs. Sailing Baruch. Sailing's brother Bernard later distinguished himself in another field.

On Dec. 8, 1914 the Castles played the New Amsterdam Theatre in New York. It was the first time Irene ever sang for the public. In 1915 Vernon decided he wanted to enter the service. Charles Dillingham staged a farewell party for him at the old Hippodrome. Sousa's band played. Vernon got his pilot's rating and an officer's commission with the British Air Force.

The Castles' first picture "The Whirl of Life," had been made in 1914. Fans voted her "most popular motion picture actress of 1916." She received an offer from W. R. Hearst to star in a forthcoming serial for Pathe entitled "Patria." Warner Oland and Milton Sills were in the cast.

In February 1918, while an instructor with the Royal Flying Corps at Benbrook Field, Texas, Vernon's plane, with a student he was teaching, Cadet R. Peters, was struck by another. He crashed and was killed. He died a decorated hero. The men who served with him cried openly. The body was sent to New York. Irene told officials at The Little Church Around the Corner that Vernon had many Negro friends from orchestras that had played for them across the country. They were present and sat beside dignitaries from over the world. Capt. Vernon Castle Blythe was laid to rest in his Royal Flying Corps uniform in Woodlawn Cemetery in New York.

### Priest's Own Fest

San Antonio

First Repertory Company Workshop here is presenting a film festival for short subjects and industrial films produced in this area. A discussion of "dos and don'ts" of filmmaking, techniques and desired finished effects will be moderated by Father Louis Reile of St. Mary's U.

Among the films to be shown are the works of Severo Perez and his film class at Our Lady of the Lake College.

## How High Can Admissions Rise?

By KEITH H. MOREMON

(Exec. Dir., Greater Union Theatres)

Sydney.

Due, in the main, to an increase in revenue through earlier diversification and in spite of continually rising operational costs that are a constant challenge to management, the consolidated profits of the Greater Union Organisation Group improved during the 1968-69 fiscal year.

Once again, main increases were in payroll and film hire costs. Theatre admissions generally showed a slight decline which has accelerated a little since June 30, 1969. Because of continued increases in average admission prices, boxoffice has not been greatly affected by this decline to date but, as new increases in admission prices are scheduled by most circuits and the \$2 barrier will be broken, admissions could be affected adversely.

We no longer attract the masses and consequently are continually reducing the percentage of population able to patronize our theatres. Also, the ability of product to attract audiences varies greatly. Consequently I foresee an increase in our activity in seeking entry into new fields for further and more rapid diversification because in the motion picture industry we, each year, are forced to live off less and less patrons and it is not difficult to realize what one must do under these conditions.

During the past year our partnership associations substantially improved their position and we are proud of our relationship with them and of the excellent progress they have made. They, however, also share our concern for the product supply position during the next 12 to 18 months, which concern arises from the fact that each VARIETY from overseas brings news of studio losses, studio closures or scheduled productions at some studios but here in many situations we are experiencing a product shortage at this time and I am sure that this position will deteriorate.

In some areas in Australia there is an oversupply of exhibition outlets and as a result in these situations all exhibitors are suffering.

Whilst our expansion in motion picture exhibition will be more conservative in the next year or so than it has been in the past, our plans are more directed to improving existing outlets, including converting certain important theatres

into twin theatres rather than building new theatres. If any new theatres are constructed in the next period by us, we expect that they will be in areas not at that time served by existing theatres.

One important picture to be released through our circuit during 1970 will be the new N.L.T. Australian production "Squeeze A Flower," starring Walter Chiari of "Weird Mob" fame. After the success of his earlier feature here, his new film should attract excellent boxoffice.

No doubt 1970 will bring to a head the question of whether or not the present censorship classifications in this country are to be reviewed, but also during the year the question of the introduction of daylight saving will be examined more thoroughly by state and federal governments on the mainland than it has at any time since World War II.

## IT'S SIR NOEL COWARD AT LAST, LONG OVERDUE

London.

The long wait that had puzzled many friends and admirers (who thought the honor long overdue) has ended for Noel Coward. The British dramatist-actor-composer-wit was knighted by Queen Elizabeth in the New Year's honor lists.

Sir Noel explained the long-delayed title by saying that he had been offered it earlier by King George VI but had declined it, putting the lie to the rather widespread tale that Coward was persona non grata at Buckingham Palace for a lengthy spell due to his extended stay outside the U.K. to avoid paying taxes. Most show folk consider the honor, possibly the highest offered by any country to its acting gentry, was long overdue.

Other show business personalities honored in the 1,800-long list included Commander of the Order of the British Empire (C.B.E.) for actor Kenneth More, actress Joan Plowright (wife of Sir Laurence Olivier) and actress Maggie Smith.

Poet-novelist-satirist Sir Alan Herbert was awarded the Companion of Honor, a really rare award, personally bestowed by the Queen. The only other one went to Nobel prizewinner physicist Sir James Chadwick.



## How To Best Drama Critics

Continued from page 3

should have such an interesting life. All anti-critics have a great time. They get invited to eat caviar, drink Dom Perignon and they read books about croquet.

But enough of joking—I'm going to write about the power of the critics. I think we are all agreed that critics have too much power. What can be done about it?

### Starting Fresh?

Would it help to get new critics? It depends whom you get, doesn't it? You could replace the entire New York Critics' Circle tomorrow, together with all their colleagues from radio and television and John Simon, and I don't know that you would be much better off. We are far from perfect—who are perfect? Producers? Playwrights? Yet we have our own professional skills, we are men and women of wide experience, a certain amount of achievement, most of us write at least as well as some of the playwrights we are reviewing, we are generally hard-working and all of us are totally unbribeable. (The latter fact is the least imaginative thing about us).

Whom could you replace us with? With theatrical professionals, perhaps? I seem to remember Arthur Miller (or was it Henry Miller?) once volunteering to serve as a critic for a time, and also, I think, Edward Albee, once made the same bold offer. It would be interesting to see if they could meet the writing requirements. I am pretty sure they could—we already do have two theatre professionals in our ranks, Harold Clurman and Walter Kerr—and would you believe Robert Brustein?—and we treasure them dearly. But most professionals are too bitchy to be critics. Talk to them sometimes. They lack the compassion that comes with the experience of watching night after night of good theatre, bad theatre and mostly indifferent theatre. You need a lot of courage and faith to do our job, and you need to be an analyst rather than a creator.

### Ever The Similarity

Frankly the theatre is stuck with the critics it has—and indeed perhaps it gets the critics it deserves. To be sure we will change the lineup now and again, a Percy Hammond will die, a Brooks Atkinson will retire, but the more critics change the more they remain the same. We are not a bad bunch. And since when could the theatre afford to be so choosy?

So what is to be done about the power of these critics? The first thing that occurs to me is that we need a greater diversity of voices. Opinion is a very personal thing—and the wider the range of that opinion the better. Of these three The New York Times by virtue of the power entrusted in it by its readership is the most powerful. For me this is hell, for everyone else in the theatre it is an embarrassing fact of life. If God had meant me to be a devil He would have given me horns. But I live with the job, as all my predecessors have lived with it, and all my successors will live with it. (When you can't stand the heat you get out of the kitchen.)

Now there are, however, a few changes in the critical setup. The Times has broken its monolithic critical approach, and has a Sunday as well as a daily critic. There are disadvantages to this. It means that I do not have the chance of a second thought, while my colleague Walter Kerr doesn't get the chance of a first thought. But it does help spread the opinion; it adds voices to that critical choir so often diabolic to angels.

### Colleagues

Also the rise in influence of our magazines—plus the valuable addition of Clay Felker's New York—the better quality of the suburban newspapers (I shouldn't mention names but George Oppenheimer—probably our wittiest critic—and Emory Lewis are doing great jobs) and most of all perhaps the increasing power of the television critics are hopeful signs.

It seems to me that we are very fortunate in our tv critics. Newman, Harris, Probst, Klein and Tucker all strike me as critics of more than usual ability as a group—and as individuals for that matter—and I feel that they will have

an increasingly important voice in the critical consensus. To be sure what they have to say they have to put in comparatively few words—but it is the thought, concern and philosophy behind those words that really count. I never see them perform—my own performing hours do not permit this—but I often read transcripts of their work, and I think that the theatre will benefit from their seriousness and engagement.

We need a divergence of opinion. We need Martin Gottfried in Women's Wear (who has just produced a fine book of his criticisms that most—no, all—Broadway producers could read even with profit) and John Lahr in The Village Voice. We need—honesty compels—John Simon in New York. And we must encourage first the theatre, and then people outside the theatre, to read and listen to everyone with equal attention.

### Not Just Tipsters

The critics in their turn must help educate the public. Criticism is not just a matter of giving a tip for a horseshoe, or plumping some kind of idiot Good Housekeeping seal of approval on a work of art. Criticism is the stimulation of interest in the arts. I have no wish to judge in the theatre—who claimed my opinion was so interesting?—but I want to describe, to analyze, explain perhaps, to help sometimes, but fundamentally to attempt to be some kind of bridge between the work of art and its audience. I know I often fail. We all do. Yet I try to make the right noises at the right time. Most of the time I even turn up at the right theatre.

Critics do not kill shows. I have never put up a closing notice in my life, and neither has any of my colleagues. Producers kill shows. They kill shows for one reason and one reason only—the boxoffice doesn't justify them staying open. And the boxoffice? The boxoffice fundamentally depends on the word-of-mouth.

So where do the critics come in? They help form the word-of-mouth. Many factors help. The name of the star, the type of the story, the actual charisma of the show itself. These are all part of the show's image.

But the critic has enormous power during the first week after a theatre opening. Then the power declines.

Every producer in town of any experience whatsoever can recall certain plays that the critics have lauded to the heavens and that the public has stamped away from the boxoffice window. Every producer in town can also remember the golden day when the notices suddenly went good and right, the line formed, the tickets went like hotcakes. Indeed, who has ever sold hotcakes like tickets?

This though is the beginning. The initial impact. But after a time the reputation of a show establishes itself. A man says something at a cocktail party, and someone else buys four tickets. The critical reception by now has passed into limbo. Reality has taken over.

### Slow Build

It takes some time for a show to build. But if the show is good—or if it offers what part of the public thinks it wants, it will be a commercial, if not an artistic success. Possibly both.

Now what I want to see is for producers to put their money where their mouth is. I believe that producers should be compelled by law to support any Broadway or off-Broadway shows they produce for a minimum of three months, and finance their shows on that basis.

Of course it would make adventurous productions perhaps a little more difficult—but I think not, because we would soon be getting a whole theatre audience. The undisciplined. We would do away almost certainly with all those vanity productions where people with the money to say something, find that in itself tantamount to having something to say, and, even more importantly, it would satisfactorily constrain all those professional producers who, unable to keep their offices going with good shows, will, just for the sake of continuity, try to keep them going sporadically at least, with bad

shows. After all it is not their money they are losing. Is it?

In the present operations the critic is the fall guy. The producer pushed against the wall accepts an inferior property in a certain amount of good faith. Things can improve—after all didn't "Oklahoma!" have trouble in New Haven? But then it doesn't improve. It limps on to New York, stumbly opens, is rejected by everyone apart from a few blood relatives of the stagehands, and dies on the night.

The producer has an interesting choice in these circumstances. He can go to his backers and say: "Look I took a chance. It was a stupid show at the beginning and that was just the way it ended. I'm sorry gentlemen, I took a sporting chance and I goofed. I realize that you won't want to back me again, but frankly my conscience insisted on this confession of what really amounts to my professional incompetence and dishonesty. Gee, I'm sorry as mock-turtle soup under a gas jet." How many times do you think that speech has been made on Broadway?

### Heroic Jack

Not at all, *mes enfants*. What happens is that the producer goes to his backers, and says: "Well, I'll be honest with you. We had a great audience show. Not, well, you know, not that precisely artistic, but if enough people had got to us we would have been a hit. But the critics, highbrow incompetent lowbrows to the last, viciously, concertedly and disgracefully killed us. Listen I know how bitter you fellows feel. I had a little money of my own in this." Would you believe five bucks?

I wonder if the theatre has ever considered the faint possibility that producers may be more of the real enemy than the critics. Producers who throw any kind of garbage to cling on to their jobs. Producers who are arrogant with the time and life of art.

Make them then support any show they back for a minimum of three months. Then the public could find out for themselves.

Jack Warner is a total newcomer to our theatre. He comes over from Hollywood, and puts on "Jimmy." It got the kind of notices that most Broadway producers would regard as terminal. But Warner had enough money, guts and most of all, enough pure faith in his product, to buck the notices and tried to keep the show running.

Perhaps Broadway has need of Warner and his courageous ilk, for without them I think we will never break the power of the critic.

## Urge Thinking

Continued from page 7

rich on boxoffice failures. We could also distribute with greater economy. This is an obscure subject on which I speak with timidity for otherwise I would say that distribution has become much too expensive throughout the world.

The exercise to be prescribed is mental, a really energetic reassessment of markets and of the methods of organizing, financing, producing and marketing films. It really is dangerous for us to feed each other with a morale-boosting optimism which has no basis in facts and forward thinking. "We've got no money, but it'll be O.K. tomorrow," is not a slogan which will make better films more cheaply or sell them more effectively. We know indeed that outgoing tides come back, but sometimes a whale gets stranded on the beach. Anyhow, perhaps this is not a tidal sea, but a lake fed by mountain streams which are in for a long drought and may change their course when the rains come. We must not be like that aged man of whom it was said:

Habit with him was all the test of truth  
It must be right: he'd done it from his youth.

I am offering no solutions. I don't know the answers, but I am convinced at least that our attitudes and responses are not good enough. We have to get up and shake ourselves if we wish to build an industry which can flourish, or even survive, in the new conditions.

## Song & Dance Thru History

Continued from page 4

in May?"). The flashy mayor was unquestionably the most frequently impersonated public figure in the revues of the late '20s and early '30s. The "Ziegfeld Follies of 1927" used the City Hall steps for the first act finale with Ruth Etting serenading Hizzoner to the tune of Irving Berlin's "Jimmy," and Eddie Cantor—as Walker—revealing his civic pride in "My New York."

In the 1932 revue, "Americana," Albert Carroll did the Jimmy Walker bit while singing a musical paraphrase of a celebrated Walker crack, "I can match my private life with any man's." (The song was called "Let Me Match My Private Life with Yours.") "Hazel Flagg" found Jack Whiting prancing in the style of the dapper mayor, but in "Fiorello!" the musical about his flowery successor, Walker was reduced to an unseen antagonist represented by the campaign song, "Gentleman Jimmy." (The musical about La Guardia was not the first time the "little flower" was depicted on stage. Philip Loeb did a takeoff on the peppery mayor in the 1938 revue, "Sing Out the News.")

Beside Walker and LaGuardia, other luminaries from the city's past have also kicked up their heels in song-and-dance. They include Pieter Stuyvesant (Walter Huston) in "Knickerbocker Holiday"; Boss Tweed (Noah Beery) in "Up in Central Park"; and Al Smith (Ray Bolger) in the "George White's Scandals of 1931."

Political leaders on a natural scale have long been part of the musical comedy scene. Probably the first American "musical a clef" was "Funibashi," with a book by Irvin S. Cobb. That one came along in 1908, and was based on the around-the-world trip of Secretary of War William Howard Taft. He was given the name Tecumseh J. Carter in the show and was played by Joseph C. Miron. Next year Taft was elected President.

### F.D.R.

As far as book musicals were concerned, the first political leader to be called by his real name was Franklin D. Roosevelt whom George M. Cohan portrayed in the 1937 production, "I'd Rather Be Right." Roosevelt's successor, Harry Truman (in the person of former Ziegfeld singer Irving Fisher) took an unbilled curtain call in "Call Me Madam," which was otherwise concerned with the diplomatic career of Ethel Merman's Perle Mesta.

Movers and shakers of every period and country have been seen in Broadway musicals. King Louis XI of France and Francois Villon were interpreted by Max Figman and Dennis King in "The Vagabond King." Generals Howe and Washington were among the dramatic personae of Rodgers and Hart's "Dearest Enemy," which also included Mrs. Robert Murray of the Murray Hill Murmurs. The visit of Queen Marie of Rumania inspired the story of "Rosalie," with Margaret Dale playing the royal role under the guise of the Queen of Romanza. A fictitious Prince of Wales (Joseph Santley) and his infatuation for an American girl (Ivy Sawyer) was the subject of "Just Fancy"—just nine years before the real Prince of Wales renounced the throne for the woman he fancied.

The silver anniversary of King George V and Queen Mary was the obvious catalyst for "Jubilee," with Melville Cooper and Mary Boland as the mythical monarchs (also thinly disguised in that one were Noel Coward, Elsa Maxwell and Johnny Weissmuller). In 1939 Ethel Herman and Bert Lahr played a dreamworld DuBarry and Louis XV in "DuBarry Was a Lady." We've even had a Siamese ruler. Maha Mongkut—along with 15 of his 67 children—turn up in "The King and I" looking very much like Yul Brynner.

The adventures of a septuagenarian "Ben Franklin in Paris" were given lusty credence in Robert Preston's performance, and last season we had the brief appearance of the Caesar of Richard Kiley and the Cleopatra of Leslie Uggams in "Her First Roman." In fact, we can go back to the very

first musical comedy of them all—the 241-year-old "Beggars' Opera"—for a none too subtle satire on the dealings of British Prime Minister Robert Walpole.

### 'George M'

When it was determined to make George M. Cohan the hero of a musical called "George M.," the writers created a musical comedy about a man who wrote musical comedies. (In one scene the enterpriser was something akin to a triple image superimposed on a single frame: Joel Grey impersonating George M. Cohan impersonating Franklin D. Roosevelt!).

As a rule, though, composers interpreted onstage have been those whose musical output have long been in the public domain. In the '30s, we had an epic about both the elder and the younger Johann Strauss (H. Reeves-Smith and Guy Robertson in "The Great Waltz"), and another one about Gilbert & Sullivan (Nigel Bruce and John Moore in "Knights of Song"). Then in the mid-'40s, sparked by that florid saga about Edvard Grieg called "Song of Norway," we were treated to a second tale concerning Johann Strauss Jr. ("Mr. Strauss Goes to Boston") and the following season we were given something about the long-suffering Tchaikovsky ("Music in My Heart"). All such operettas, of course, had their spiritual origin in 1921 when Bertam Peacock brought Franz Schubert back to life in "Blossom Time."

Spotting a composer in the leading role of a musical is a guarantee of built-in song cues. "Listen, Liebchen, I wrote zis chust for you"—or whatever the accent desired—and off goes Schubert-Strauss-Grieg-Tchaikovsky into The Big Love Song.

The show business musicals based on the lives of performers also have their obvious plotting advantages. No need to sweat over integrating a song or dance into the story line; just do the numbers as part of actual stage presentations. Before Joel Grey's Cohan, there were such memorable back-and-on-stage re-creations as Ethel Merman's Annie Oakley, Sandra Church's Gypsy Rose Lee, Barbra Streisand's Fanny Brice, and the while open trapped Trapp family.

The Broadway revue, now little more than a nostalgic memory, was always a great medium for jibing at headline personalities. The "Ziegfeld Follies of 1918" had Woodrow Wilson played by Walter Catlett, John McGovern and Edith Meiser were Mr. and Mrs. Coolidge in the 1925 "Garrick Gaieties," and Leslie Adams and Helen Broderick were Mr. and Mrs. Hoover in "As Thousands Cheer." That revue, because of its newspaper format, was chockablock with newsmakers of the day. Miss Broderick also appeared as Aimee Semple McPherson and Queen Mary, Clifton Webb played Prince Mdivani, Douglas Fairbanks Jr., Mahatma Gandhi and John D. Rockefeller, Marilyn Miller impersonated Barbara Hutton and Joan Crawford, and Ethel Waters slithered around as Josephine Baker with Harlem on her mind.

Apart from revues, literary lights have only occasionally been depicted in musicals. Clive Revill's Sheridan Whiteside in "Sherry!" was, of course, Alexander Woollcott (so too the characters Beverly Carlton and Banjo were Noel Coward and Harpo Marx). And in "Say, Darling," coauthor Richard Bissell put himself into the leading role, played by David Wayne (others easily identified were George Abbott and Harold Prince).

One noteworthy feat in the annals of the musical theatre was achieved by a writer who managed to get himself portrayed by no less than three actors in the only two musicals ever fashioned from his novels. That was Patrick Dennis who showed up in "Little Me" in the person of Peter Turgeon, and again in "Mame" as both the 10-year-old Frankie Michaels and the 20ish Jerry Lanning.

But a new fashion in biotuners may just possibly be in the making, with this season's most widely heralded musical cutting a pattern that may well set the style of a future. If "Coco" sells tickets, can "Yves," "Rudi" or "Christian" be far behind?



# OBITUARIES

## SALVATORE BACCALONI

Salvatore Baccaloni, 69, operatic bass famous for his comedy portrayals, died Dec. 31 at St. Clare's Hospital, New York, following deterioration of a number of organs. Baccaloni, who sang at the Metropolitan Opera for 22 years, was a huge man, over 300 pounds, who made his name as a comedy singer.

Born in Rome, Baccaloni started as a boy soprano in the Sistine Chapel Choir and other churches. When his voice changed, he tried studying architecture but returned to music and studied with baritone Giuseppe Kaschman. He made his Rome debut in 1922 and sang in several provincial companies before joining La Scala in 1925, on Arturo Toscanini's recommendation, staying for 13 years.

He started specializing in comedy roles and did them in most of the major opera houses in Europe, the

"Em," "Snookie" and "Molly, Darling."

During the 1930s he was cartoon editor for the N.Y. World and headed Johnstone and Cushing Comic Cartoons Advertising until he retired in 1963. He is survived by a son and daughter.

## NORA O'REILLY

Nora O'Reilly O'Hagan, 78, Broadway actress who starred in the 1917 production of "Kismet" and "Finders Keepers," a year later, died Dec. 27 at Bayside, L.I., N.Y.

Survived by son, daughter, Mrs. Arthur Schwartz, wife of the songwriter, brother, sister and two grandchildren.

## LEE SHIPPEY

Lee Shippey, 86, retired newspaper columnist-author, died Dec.

IN LOVING REMEMBRANCE

## BETTIE MacDONALD

"ZIEGFELD GIRL"

Sept. 5, 1953

U.S. and South America. His first American appearance was in 1930 with the Chicago Opera. He debuted with the Met in 1940 as Doctor Bartolo in "Barber of Seville" and appeared regularly until 1962. Gifted with one of the finest comedy acting styles in opera, many critics took his superb bass voice for granted. One of his great "unscheduled" performances was a takeoff on Salome's dance of the seven veils in the 1955 Met Opera Guild Gala.

Baccaloni also appeared in several films, ranging from character roles in "Fanny" and "The Pigeon

30 in a nursing home in Encinitas, Calif., after a long illness. Shippey, who started as a proofreader for the Kansas City Times, went to California following service in World War I, joining the Los Angeles Times. He wrote a daily column on life in California as well as numerous books, retiring in 1949.

He is survived by his second wife and four sons.

## JOSE ECHANIZ

Jose Echaniz, 64, concert pianist and member of the Eastman School of Music faculty, died of cancer Dec. 30 in Pittsford, N.Y., suburb of Rochester. Several of his recitals this season had to be cancelled because of illness. Last year, he gave his first N.Y. recital in 11 years at Philharmonic Hall, but had to leave at intermission because of an attack of flu.

Cuban-born, he made his American debut as an accompanist for Tito Schipa and bowed at Town Hall in 1922. He subsequently appeared as soloist with the Chicago, St. Louis, Philadelphia and Minneapolis symphony orchestras. His early playing was characterized as "brilliant and exciting," but later critics declared it had taken on an intellectual quality. He also served as conductor for the Grand Rapids (Mich.) Symphony.

Survived by wife, two sons, daughter, brother and four grandchildren.

## JIRI TRNKA

Jiri Trnka, 58, Czech puppet filmmaker, died Dec. 30, of a chronic heart ailment, in Prague. He was best known for two films in which the actors were puppets. "The Emperor's Nightingale," released in the U.S. in 1951, and "Midsummer Night's Dream," released 10 years later, won critical acclaim.

Born in Pilsen, he studied to be a painter at the Prague Academy of Art, and made his start as an illustrator of children's books.

## RAMON FERRER

Ramon Ferrer, 72, former N.Y. nitery owner, died Dec. 22 in Fort Lauderdale, Fla.

Ferrer was formerly a partner in the Havana-Madrid night club in N.Y. and was also a Long Island real estate broker.

Lula May Harper, 75, retired vaudeville performer, died Dec. 11 in New York. She and her husband, Fred Harper, who died seven years ago, were partners until he went into the musical operetta field.

Robert Lynn, 72, character actor, died Dec. 18 in Los Angeles. He is survived by his wife, son and sister.

Mother of Roy Baxter, principal of Entertainment Management, Inc., died Dec. 13, in Philadelphia.

TOM AHEARNE  
BEN ALEXANDER —  
DAVID O. ALBER  
EDWARD L. ALPERSON  
STEVE ALLISON  
JULIO ALVAREZ  
JACOB AMRON  
STANLEY ANDREWS  
SYBIL BRIGHT ANDREWS  
ERNEST ANSERMET  
CHARLOTTE ARMSTRONG  
WILL STEVENS ARMSTRONG  
TOM ARNOLD  
JOSEF AUERBACH  
CLAUDE AUZELLO  
MITCHELL AYRES —

AHMED BADRAKHAN  
ARTHUR "BUGS" BAER —  
EDGAR R. BAKER JR.  
GIUSEPPE BAMBOSCHEK  
FRANK E. BASITA  
EDWARD H. BARKER  
PATRICK H. BARNES  
LAURENCE BARNETT  
JANE BARRETT  
IRIS BARRY  
BEVERLY JANE BARTON  
JIMMY BAXTER  
ROYAL BEAL  
DON BELDING  
BEN BENJAMIN  
MAURICE B. BENJAMIN  
ENID BENNETT  
JACK BENNETT  
LUDWIG BERGER  
HARRY BESTRY  
JANE BISHOP  
WENDELL M. ("DOC") BISHOP  
ALFRED S. BLACK  
JEAN FERGUSON BLACK  
GERTRUDE BLANTON  
JODY BOLDEN  
JOHN BOLES —  
WHITNEY BOLTON  
FORTUNIO BONANOVA —  
HARRY BOTWICK  
ALICE BOWES  
CHARLES BRACKETT —  
JAMES BRADLEY  
J. KENNETH BRADLEY  
LOU BREESE  
ELIAS BRESKIN  
HOWARD BRETHERTON  
DAVID BROOKS  
NED BROOKS  
ROBERT A. BROOKS  
THOMAS J. R. BROTHERTON  
GEORGE E. BROUMAS  
JOHN MASON BROWN  
JOHN BRYAN  
FRANK W. BUHLER  
JACK BURCHARD  
JOHNNY BURKARTH  
VINCENT BURKE  
RODNEY BUSH  
HYMAN BUSHEL  
RALPH BUTLER  
NANCY BYERS  
BEN Y. CAMMACK  
PERCY CAMPBELL  
EDUARDO CANSINO —  
ALLAN CARMAN  
LAWRENCE CARR  
NORMAN L. CARTER  
SIR FRANCIS CASSEL  
SIR LEWIS CASSON  
IRENE CASTLE —  
STEWART CHANEY  
TOMMY CHASE  
RUDOLF T. CHMELIK  
ANATOLE CHUJOY  
KENNETH W. CHURCH  
EDUARDO CIANNELLI —  
JULIAN CLAMAN  
ALAN CLARKE  
CLIFF COCHRANE  
EDWARD COFFEY  
MRS. JACK COHN  
HAROLD V. COHEN  
REX COLE  
BUD COLLYER —  
IVY COMPTON-BURNETT —  
CHARLES A. CONWAY  
JAMES W. CONNELL  
JOHN J. CONNELLY  
PAT COOK  
SPADE COOLEY —  
LLOYD CORRIGAN —  
WILLIAM A. COSTELLO  
BILLY COTTON  
FRANCES C. (FRAN) COUGHLIN  
THOMAS H. COWAN  
WILLIAM F. CRAIG  
MAE CRANE  
ALBERT S. CROCKETT  
RICHMAL CROMPTON  
VICKI CUMMINGS  
ELLIS W. D'ARCY  
ROY D'ARCY  
MAY DALZIEL  
RAYMOND DANIELL  
WILLIAM ARTHUR DAVIES  
HALLIE FLANAGAN DAVIS  
GLADYS DAWSON  
HENRI DECOIN  
FLOYD DELL  
DIANE DE AUBRY  
HENRY DEUTSCHMEISTER  
ABE DICKSTEIN  
FRANZ DIENER

JACK J. DIETZ  
RYREE DILLARD  
HARLAND DIXON  
HAROLD DOBROW  
EMIL DOVIFAT  
CONSTANCE DOWLING —  
DOROTHY DRAPER  
TOM DUGGAN —  
VERNON DUKE  
JOAN EASTMAN  
WILLIAM EDGAR  
BERT ELLIS  
EMIL K. ELLIS  
JACK ELLIS  
ELMER ELLSWORTH  
JAY EMANUEL  
TED ESHBAUGH  
REX EVANS

SHELDON H. FAIRBANKS  
VIOLET FAREBROTHER  
LAWRENCE F. FARRELL  
ROBERT D. FELDSTEIN  
ROBERT FELLOWS  
MARY FIELD  
FRANK G. FIELDS  
EVELYN H. FIFE  
WILLIAM C. FITZGERALD  
RAOUL H. FLEISCHMANN  
IAN FLEMING —  
COREY FORD —  
HARRY FOX  
FERRIN N. FRASER  
VINTON FREEDLEY —  
Y. FRANK FREEMAN —  
KARL FREUND  
HELENE FRIEDGEN  
TONY FRIEDMAN  
VOITYCK FROKOWSKY  
SAMMY FUCHS  
SAM FULLER  
MATTHEW B. GAGE JR.  
JOHN (JACK) GANNON  
JUDY GARLAND —  
TUBBY GARRON  
MARCEL GAZELLE  
MAE GELLER  
ALEX GERBER  
MRS. JAMES F. GILLESPIE  
ROBERT M. GILLHAM  
ADAM GIMBEL —  
JOSEPH G. GLASER  
LILLIAN GLASER  
SHAUN GLENVILLE  
WILLIAM GOETZ  
TESSA SMALLPAGE GOLDMAN  
LESLIE GOODWINS  
LEO GORCEY —  
JACK GORDON —  
KENNETH GORDON  
HOWARD L. GOSSAGE  
DAVE GOULD  
DONALD H. GRAY  
DUNCAN GRAY  
EDDIE GRAY  
GEOFFREY H. GRAY  
MITZI GREEN —  
SYLVAN GREEN  
HARRY A. GREENMAN  
MRS. JESSE GREER  
RICHARD GRIFFITH  
FRANK GRUBER  
SIGRID GURIE —  
NOLL GURNEY  
JACK GWYNNE  
ARTHUR HACKETT  
DIXIE HAMILTON  
ROY HAMILTON  
KENNETH HANCE  
WILLIAM A. HANLON  
ALFRED HARDING  
ANNE L. HARDING  
KENNETH HARGREAVES  
JOHN H. HARRIS  
JOHN P. HARRIS  
JOHN HARRAH  
JANE HARVEN  
WILBUR HATCH  
STEWART H. HATHAWAY  
BRADFORD HATTON  
DWIGHT HAUSER  
COLEMAN HAWKINS —  
ERIC HAWKINS  
CAMERON HAWLEY  
GEORGE (GABBY) HAYES —  
DAN HEALY  
TED HEATH —  
WALTER HELLER  
JOHN HENGLER  
SONJA HENIE —  
BOBBIE HENSHAW  
MILT HERTH —  
BEN A. HILL  
CONRAD N. (NICKY) HILTON JR.  
VIOLET & DAVID HILTON —  
EDWARD E. HINCHY  
AUBREY HITCHENS  
LEONARD HOFFMAN  
IVOR H. HOPE  
JULIETTE C. HORNBLow  
KENNETH HORNE  
HARRY E. HUFFMAN  
HAL HUMPHREY  
MARTITA HUNT —  
JEFFREY HUNTER —  
MRS. JOHN HUSTON —  
ROLLA INGHAM  
JACK INGRAM  
REX INGRAM —  
CHARLES W. IRWIN  
AMPARO ITURBI —

STEVE JACOBS  
SKIP JAMES  
DEAN JENNINGS  
DON JOHNSON  
VIRGINIA JOHNSON  
EDWARD T. (NOON) JOHNSON  
BRIAN JONES  
ROBERT L. JOSEPH  
MARVIN KAHN  
EDDIE KANE —  
JOHN J. KANE  
HARRIET I. KAPLAN  
BORIS KARLOFF —  
ARTHUR KAY  
CLAIRE WHITNEY KEANE  
BRADLEY KELLY  
JOSEPH P. KENNEDY  
DAVE KENNER  
JACK KEROUAC  
FRANK KING  
KATHY KING  
JACK KIRKLAND  
JAMES F. KNOX  
FRED KOHLMAR  
CHRISTOPHER KOMEDA  
BEN KORNZWEIG  
ARNOLD KRAKOWER  
A. WALTER KRAMER  
ROBERT S. LAM  
BRONISLAW LANDAU  
JAMES F. LANPHIER  
ERNEST LA PRADE  
ROD LA ROCQUE —  
JAY LAURIER  
HARRY LAW  
FRANK LAWTON  
NORMAN M. LEAVITT  
CLAUDINE LEDUC  
ROBERT LEHMAN  
MAURI LEIGHTON  
WILLIAM LENNON —  
CARL LESERMAN  
SAMUEL H. LEVIN  
D. B. WYNDHAM LEWIS  
GEORGE LEWIS  
JAY LEWIS  
WILLIAM LIEBLING  
MAX LIEF  
MRS. ENOCH LIGHT  
VICTOR H. LINDLAHR  
DIANE LINKLETTER —  
DAVID LLOYD  
MILDRED DAVIS LLOYD —  
ARTHUR LOESSER  
FRANK LOESSER —  
ELLA LOGAN  
FRANK LOESSER  
HAROLD E. LOGAN  
EDWARD LONGMAN  
EUGENE E. LOWE  
KATHLEEN LUND  
HERBERT LUMSDEN —  
BART LYTTON  
RICHARD MACAULEY  
BARTON MacLANE —  
HARRY MAIZLISH  
ITZIK MANGER  
ERIKA MANN  
MILTON K. MANN  
EDWARD MANSON  
SAYRE MARDER  
MRS. EDWARD B. MARKS  
HOWARD MARSH  
LEWIS H. MARTIN  
GIOVANNI MARTINELLI  
ERIC MASCHWITZ  
FLORENCE MASON  
FRITZI MASSARY  
RUTH MASTERS  
JOHNNY MATHIESON  
CARL MAUCK  
DAVID MAVITY  
J. ELROY McCAW  
GAVIN MAXWELL  
A. WILFRED MAY  
JOHN F. McCAFFERY  
LEO McCAREY —  
LT. BRUCE McFADYEN  
JIMMY McHUGH  
EDWIN (BOOTS) McKENNA  
JOE MCKENZIE  
FRANK C. McLEARN  
HOWARD McNEAR  
BESS MEREDITH  
MAHLON MERRICK  
RUDY MEYER  
RICHARD J. MEYERS  
SIDNEY MEYERS  
CPL. PETER MILLS  
GILBERT MILLER  
SONNY MILLER  
GROVER E. MITCHELL  
JAMES I. MITCHELL  
HOWARD W. MOFFAT  
RUSS MORGAN —  
THEODORE MORSE  
LOUIS MOSCONI  
ARTHUR MOSS  
ALAN MOWBRAY —  
JOHN C. MULLINS  
BILLY MUNRO  
GORHAM B. MUNSON  
CLINT MURCHISON —  
KATHLEEN MURRAY  
ABRAM F. MYERS  
FRANCIS S. MYGATT  
CARLOS NAVARRO  
JOSEPH A. NEFF  
ED G. NELSON  
FRANK NEWBURG  
(Continued on page 48)

In Memory of

## CONNIE ARMSTRONG

It's been a year and  
we miss you very much.

BUD and EDNA JEFFREYS

"That Took Rome" to playing straightman to Jerry Lewis. His picture debut was in the 1957 "Full of Life."

Two of his last Met performances were the 1962 "Elixir of Love" and "La Forza del Destino."

He is survived by his wife, the former Elena Svilarova.

## HINSON STILES

Hinson Stiles, 76, managing editor of the N.Y. Mirror from 1935 to 1958, died Dec. 31 in Palm Beach. He had lived in Florida for the past eight years.

In addition to his newspaper career, Stiles wrote two plays, "Rooms With the Black Door" and "Song O' the Sea," both produced in Boston. He worked on news-

## ALBERT W. HILDRETH

January 12, 1969

Always in our hearts

IRIS GELLER

DOROTHY LEAMON

JOHN DRAAYER

papers in Rhode Island, Boston and then the Mirror, where he instituted the paper's annual Youth Forums.

He is survived by his wife and two daughters.

## TOM JOHNSTONE

Thomas A. Johnstone, 81, composer and lyricist, died Jan. 1 at a nursing home in Teaneck, N.J. Until last year he had lived at the Actors Fund Home in Englewood, N.J.

Johnstone composed the score and wrote the book for the Marx Bros.' first N.Y. show, "I'll Say She Is," in 1924 and also authored "Up in the Clouds," "Up and At



## Necrology of 1969

Continued from page 47

STANLEY NISS  
 REX NORTH  
 JULIE OLIPHANT  
 JACK OLSHANSKY  
 JOHN OXTON  
 ELMER M. PARSONS JR.  
 RICHARD W. PASCOE  
 TONY PASTOR  
 LEON PAYNE  
 DREW PEARSON  
 WESTBROOK PEGLER  
 RALPH PENA  
 MURRAY A. PENNOCK  
 BARBARA PEPPER  
 WILLARD O. PETERSON  
 MONTAGUE PHILLIPS  
 WENDY PHILLIPS  
 JOE PIHODNA  
 VAN NEST POLGLASE  
 LYNN POOLE  
 ERIC PORTMAN  
 STEPHEN POTTER  
 BERNARD PRAGER  
 THEODORE PRATT  
 VERA PRESS  
 NICK FROUNIS  
 LARRY PUCK  
 FRANCIS L. QUINLAN  
 JAMES T. QUIRK  
 BETTY REAL  
 HARRY REGENSBURG  
 IAN REID  
 H. EARL RETTIG  
 ALFRED REYNOLDS  
 ROBERT E. RILEY  
 STANLEY M. RINEHART JR.  
 THELMA RITTER  
 GENE ROBB  
 LOTUS ROBB  
 JACK ROBERTSON  
 WILLIAM E. ROBINSON  
 HAROLD C. RODDAN  
 LORRAINE ROGNAN  
 TOMI ROMER  
 WALTER L. ROSEMONT  
 GEORGE ROSENBERG  
 TIMME ROSENKRANTZ  
 JEAN ROSENTHAL  
 JOSE RUBEN  
 EDWARD RUFF  
 DAVID FORBES RUSSELL  
 MARIE RUSSELL  
 PEE WEE RUSSELL  
 JACK P. SADOWSKY  
 LOUDON SAINTHILL  
 MARY LAIT SALEMSON  
 BILL SANDS  
 VINCENT SARDI SR.  
 KENNY SARGENT  
 ABE SAVAGE  
 NEIL E. SCHAFFNER  
 NICHOLAS M. SCHENCK  
 HARRY SCHERMAN  
 HERMAN SCHLEIER  
 ART SCHMIDT  
 JOSEPH SCHUSTER  
 MRS. JOSEPHINE C. SCHUYLER  
 CHARLES SCHWARTZ  
 MARK SCHWEID  
 LESLIE SCOTT  
 MANUEL SEFF  
 PEPE SEGUNDO  
 SELIG J. SELIGMAN  
 JESSIE SEMPLE  
 SIEGI SESSLER  
 MAX SHAGRIN  
 EUGEN SHARIN  
 AL SHAYNE  
 MRS. JOE SHEA  
 IRWIN L. SHENKER  
 JOHN K. SHERMAN  
 PAUL SHUMATE  
 MABEL SIDNEY  
 MURRAY SILVERSTONE  
 MARTIN SINATRA  
 PHILIP SLESSOR  
 LOU SMITH  
 PAULINE SMITH  
 TONY SPARGO  
 ROBERT SPARR  
 RALPH STAUB  
 WALTER C. STEBBINS

JOHN STEINBECK  
 ANN STEPHENSON  
 CHESTER L. STODDARD  
 LEW STONE  
 EDUARD STRAUSS  
 LOU STILLMAN (GTH)  
 MRS. LYLE STUART  
 BRIAN SULLIVAN  
 RAYMOND F. SULLIVAN  
 WILLIAM A. SUTHERLAND  
 GLADYS SWARTHOUT  
 WILLIAM SYUFY  
 NATALIE TALMADGE  
 SHARON TATE  
 CARL H. TAYLOR  
 HENRY TAYLOR  
 ROBERT TAYLOR  
 RUTH TAYLOR  
 DINO TERRANOVA  
 FRANK THOMAS  
 PALMER THOMPSON  
 JOHN J. TOTTON (SIERRA TRANSFERS)  
 B. TRAVEN  
 DOROTHY TURNER  
 FRANK TUTTLE  
 JOSEPH T. TYKOCINER  
 LEROY UPTON  
 ENDRE A. VADNAY  
 HENRI VARNA  
 JOSEPH R. VOGEL  
 JOSEF VON STERNBERG  
 RAYMOND WALBURN  
 JACK WALDRON  
 JACK WALKER  
 HARRY WALLACE  
 JANE WALLACH  
 HENRY WARD  
 JOHN WARE  
 IVORY (DEEK) WATSON  
 CATHY WAYNE  
 SID WEBER  
 WEEGEE (PICS)  
 ANSON WEEKS  
 SIDNEY J. WEINBERG  
 ED WEISMAN  
 SEYMOUR WEISS  
 PETER M. WELLMAN  
 EDNA COLBERT WHITE  
 FRANCES WHITE  
 GORDON S. WHITE  
 JEROME WHITE  
 JOSH WHITE  
 RUTH WHITE  
 DR. DORSEY WHITTINGTON  
 MATHIAS WIEMAN  
 HUGH WILEY  
 HUGH WILLIAMS  
 JOE WILLIAMS  
 RHYS WILLIAMS  
 SPENCER WILLIAMS  
 WENDALL WILLIAMS  
 IAN N. WILLIS  
 J. FRANK WILLIS (CPC)  
 LILLIAN BROWN WILSON  
 WALTER WINCHELL JR.  
 CHARLES WINNINGER  
 LARRY WOLTERS  
 HOYT B. WOOTEN  
 IRVING YATES  
 WILLIAM E. YOAKUM  
 ELIZABETH YORK  
 MARGARET YOUNG  
 CHICK YORK  
 GYULA ZILZER

### Bearded Lady

Continued from page 4

the fondest memories of Mme. Delait. He was her barber:  
 "I went to her house three times a week to shampoo her beard," M. Grossier told the authors of a new book on Clementine, "The Exemplary Life of the Bearded Lady, Clementine Delait, 1865-1939."  
 "When I trimmed it," M. Grossier said, "she watched me like a hawk. What a charming woman, though when it came to her beard she fussed like a mother hen."  
 Clementine was a simple country

girl whose husband, Paul, had a cafe where she worked as barmaid. One historic Whitsun the young couple went to a fair at Nancy, where a sparsely bearded lady starred in the sideshow.

Later, when patrons of the Cafe Delait praised this spurious star, Clementine was evidently seized by feminine jealousy. She bet 500 francs that she could raise a better beard.

Clementine stopped shaving. "I saw it filling out," she later recalled, "and I felt proud and happy. The hairs of an impeccable chestnut, matched my hair and became soft and lightly waved."

The bet was won, though never paid, the Cafe Delait was renamed the Cafe de la Femme a Barbe (the cafe of the bearded lady), and Clementine Delait became famous. The photograph of this Victorian-looking lady, hair pinned up in bricche style, delicate facial features, and a heavy beard spread neatly across her large bosom, became famous throughout France.

What makes Clementine's story so pleasing is her evident joy in looking like a Smith Brother sister. While today's bearded ladies are probably secretive and neurotic, Clementine was complacent and even coquettish about her beard.

Fame did not give her a swelled head. She remained simple, companionable, mysteriously attractive (a local gendarme fell in love with her and another man had her portrait tattooed on his chest), though frightening to some. In 1903 she entered a lions' cage in Epinal. The lions were scared to death.

Instead of making a fortune by selling her photograph, she continued to work at the cafe (her beard was useful for scaring drunks). Her adopted daughter, who adored Mme. Delait, describes her dainty feet and well-turned ankles. An eminent physician of the period gave a more detailed description:

"She likes embroidery and crochet in which she displays exquisite taste and remarkable skill. She dresses elegantly. Her sex organs are normal . . .

"As she herself says, there is probably no bearded lady in the world as strong, as well built and as well proportioned as she is. Mme. Delait is the perfect example of a bearded lady."

In 1926 Clementine was widowed and so took up travelling with her daughter. (Her passport laconically states, under "distinguishing features," wears a beard.) She appeared on the stage in London and Paris but was still unmoved by fame.

"Why are people turning around?", she once asked her daughter.

"It's your beard, Mama."  
 "Well, haven't they ever seen a beard before?"

The years passed. The daughter married a charming man and Clementine, by now a greybeard, lived with them. On April 19, 1939, her exemplary life came to an end, an event recorded on page one of Paris-Soir.

On her deathbed, Clementine showed one little touch of vanity. "In paradise, I'll wager there's not a beard as fine as mine," she sighed, and she expressed a wish that her tomb be marked, "Here lies Clementine Delait, the Bearded Lady of Thaan."

Thirty years later, this wish has finally been realized, and Thaan has opened a museum to honor Clementine Delait.

## Day Cape Cod Went Wild Over 'G' Movie

Continued from page 3

to prove you're Dirty Old Men before they let you in.

You can therefore imagine my surprise when we heard last summer that the Bijou Cinema was advertising a "G" picture, which meant it was for the entire family. I couldn't believe it, so I ran down to the theatre to see if it was possibly true.

Other parents had also heard the rumor, and there was a large crowd in front of the building staring at the "coming attractions" poster which said the film on Saturday had been declared for general audiences "without any restrictions."

"What could it possibly be?", a father next to me said. "I don't know," I admitted. "I thought they had given up making films for the entire family." "Maybe it's a foreign film, his wife suggested. "It could be an old MGM film that they retitled," another man said. "I'm sure Hollywood wouldn't make new film for children to see."

A lady became indignant. "They should have given us some advance notice. I had a big dinner planned for Saturday evening and now I have to cancel it." "Why?", a man asked. "I've never seen a movie for general audiences, and another one may not come along for years," she said.

Apparently word had spread beyond the town because people were driving in from the countryside to see the poster. Main Street was clogged with cars and fathers were standing in the middle of the street holding their children on their shoulders so they could get a better look at the "G" rating.

The manager of the movie house came out perspiring. "Please go home. This is Thursday and the family movie isn't scheduled until Saturday night. You're hurting my regular business."

Nobody moved. "How do we know we can get in on Saturday night?" a man shouted. "Yeah," someone else yelled, "suppose the whole Cape hears you're showing a 'G' movie? We won't be able to get in. Why can't we buy our tickets now?"

The crowd was becoming ugly. The manager got up on a box. "Please," he said, "it's not my fault. We're only permitted to show one film for the entire family each summer. If it was up to me, I'd show another one, though heaven knows where I'd find it."

A mother cried, "We support you when you show your 'M' and 'R' movies. Why can't we get some consideration when you show a 'G' movie?"

"How about a matinee?", I suggested. "In that way more people could see it."

"I can't show it at a matinee. Next Saturday's matinee is already booked for 'I Am Curious - Yellow'."

"My child's never seen a movie," another mother cried. "Couldn't children who have never seen a movie be given first preference?"

"Madam," the manager said "We can't cater to lower age groups."

It looked hopeless, so I decided to go home. As I suspected, the word had spread all along the

Cape that our cinema was going to show a family movie, and on Friday morning caravans of people started to arrive with tents and sleepingbags.

By Saturday morning people had abandoned their cars 20 miles from the town and walked on foot in hopes of seeing it. By Saturday afternoon the place looked like the Woodstock Festival at Bethel, N.Y. The Bijou Cinema has only 500 seats, so 60,000 persons had to be turned away from the theatre. But they didn't seem to mind.

The father of one tribe said, as he tied up his bedroll, "I think just being in town where they were showing a film for the entire family, even if we didn't get in, was a wonderful experience for the kids."

### DeGaulle Goofed

Continued from page 4

eral Charles De Gaulle—but plans were made before the referendum.

French television offered 60 hours (spread over the year) of films about Napoleon, art critics discussing the Emperor and paintings (about which he didn't know much) or the Emperor and music revealing that this art form he enjoyed most of all, perhaps because he had some passing "romances" with a few opera singers.

For a modern merchandising angle a tee shirt with the Imperial Eagle was selling everywhere (\$6) and every antique dealer had a display of portraits of the Emperor and busts of pottery, bronze and whatnot. There was also a parlor game called "The Napoleonian" and the liner "France" recently completed a sellout pilgrimage—retracing the steps to St. Helena.

Cranks or nuts looking for publicity were not missing from the scene in France and Great Britain. Supposedly a descendant of Napoleon is an old-age pensioner living in Raincy, a working class suburb of Paris. He is 82 and used to be a bus depot foreman. His only souvenir is a portrait by an unknown painter. A great-grandson of Napoleon, Gaston Leon, owes his incognito to an oversight of the Emperor, not to recognize an illegitimate son of his, Comte Charles Leon on whom he nevertheless bestowed the title of Count. Born in 1806, to a lady-in-waiting whose job was to read aloud to Napoleon's sister Carolina Murat when she could not turn pages while sewing, Napoleon sent him through the finest schools and left him a fat legacy—but his grandson, Gaston Leon, apparently feels no resentment towards his spendthrift ancestor.

Quite another type is a true descendant, Prince Louis Jerome Victor Emanuel Leopold Marie Napoleon—official head of the dynasty, whose flat overlooking the Bois de Boulogne is full of Napoleonic paintings by the court painter, David—furniture, arms, snuffboxes and other heirlooms. He estimates that 80,000 books have been published about Napoleon I.

## Porno Fair In Copenhagen

Continued from page 28

side and the driver beckoned him to pull over—which, for some reason, he did.

"Are you a Dane, monsieur?" the middleaged, well-dressed driver asked.

Satisfied of this, he took out his wallet. "Here is my visiting card (he was a highly positioned engineer), and here are 100 francs. When you return to Denmark will you kindly send me porno magazines for this amount? I wish to have the best."

The friend, holding on to the cash, still has not decided what to do about it. He said other Danish motorist friends in Germany have had the identical experience.

Who buys porno in Denmark? A Copenhagen psychologist investigated that question.

Nearly three out of four customers were middleclass, nearly all male, half of them married, and many purchasing several hundred dollars worth a year.

"They collect porno like postage stamps," Dr. Hans Hesselund declared. "By far, the buyers are normal, average people from decent and proper backgrounds."

The fair gate seemed to support Hesselund's conclusions. Queues frequently stretched a block, and many waited three hours to get in. Scalpers worked the lines and profited. Most of the visitors were men, all ages,

but there were some women, too, even a few wheeling baby carriages.

Sexpo spokesman Anders Dahlerup insisted "There are normal people we are catering to. They are curious about what porno really is, but most of them are too shy to go into a shop and see for themselves."

However, Dahlerup added, "Some are coming just to get indignant. Some people are like that, and we're holding the fair for them, too."

The Swiss religious group whose banner asked "How could the country of S. Kierkegaard sink so low?" may not have realized, either, that the Danish existentialist philosopher had a pretty low opinion of Christendom.

As 1969 drew to a close, "Sex 69" toured the Danish provinces. Of course the competitive Swedes—whose Parliament is expected to jettison its last porno laws by next summer—mounted a copycat fair. One touch, though, that the Danes had neglected: furniture custombuilt for sex.

And in late November, the Swedes outbid the Danes when, after a two-hour pornofilm show at the University of Gothenburg, some 1,200 students witnessed a tabletop demonstration of sexual intercourse.

This "living performance" was arranged by the school

of philosophy's student association, which at first wanted three performers but settled for two, to the recorded background strains of "Je t'aime."

The Danish tabloid Ekstra Bladet, under a halpage picture of the staged action, quoted the bewigged and black-booted girl's explanation that "I did it solely because I am fighting for human freedom." She would never do it again, she said, according to Ekstra Bladet, but her partner—a foreign student—said he would gladly.

The tickets were sold out in record time. One of the arrangers reportedly said this was the nearest most of the spectators had ever come to the sex act. "Half of (them) were completely inexperienced," the arranger added.

Will there be a "Sex 70" in Denmark?

One critic answered: "Maybe closer to the (German) border for the convenience of foreigners, but not here in the capital."

One correspondent would beg to differ. The \$90-\$100,000,000 business is based here, and here, you can bet, the next fair will be held. Maybe sex will get a better fair.

If people want to pay to see it, the Danes will only shrug.



*My best wishes  
for your continued success*

SAMUEL GOLDWYN



# John Wayne

THERE'S ALWAYS  
**VARIETY**  
 AT  
**LOEW'S**  
 THEATRES  
 AND  
 HOTELS



## P. JAY SIDNEY

• Actor •

TV SHOWS (as actor): 200  
 STAGE PLAYS: 26

• Announcer •

47 TV VOICE-OVERS (can supply tape of voice tracks  
 taken from commercials)  
 52 RADIO COMMERCIALS (ANDY & Amer. Adv. Fed. awards)  
 FILM NARRATIONS: 12 (2 awards)

PANEL SHOWS: 70

(212) 772-3750 or (212) PLaza 7-6300  
 1303 Dean Street, Brooklyn, N. Y. 11216







# Rogers, Cowan & Brenner, Inc.

PUBLIC RELATIONS

Henry C. Rogers    Warren J. Cowan    Teme C. Brenner

## Entertainment Division

Wally Beene  
Paul Bloch  
Holly Bower  
Jack Cooper  
Roberta Cowan  
William Feeder  
Diane Gardiner

Dale Olson    Paul Ringe  
Richard Grant  
Richard Guttman  
Geraldine Jones  
Robert Jones  
Dena Kaye  
Patricia Kingsley

Beebe Kline  
Dorothy Loeb  
Pamela Powell  
Leon Roth  
Sonia Stathes  
Ben Washer  
Robert Zarem

## Television Division

Dan Jenkins—Vice President    Jim Sirmans—Vice President  
Eleanor Corrigan    Lindsay Durand    Tony Habeeb    Sam Honigberg  
Isobel Silden    Michael Smith    Connie Stone

## Corporate and Financial Division

Dick Israel—Senior Vice President  
Phillip Myers    William Pique    Jerry Sellers

## Marketing Communications Division

Robert Marston—Senior Vice Pres.  
Jane Cohler    Dolores Cree    Tania Grossinger    Donald E. Herlihy  
Barbara Long    Anne Marie Lamanada

## International Division

Margaret Gardner—Vice President  
Pearson Dodd    Richard Laver    George Metcalfe    Stephen Palmer  
Judith Tarlo    Cherry Ward



Entertainment  
excellence ... enriching  
the new American leisure life

AMERICAN  
BROADCASTING  
COMPANIES,  
INC.  
THEATRE DIVISION

## QUALITY PRINTING

*Largest Independent Plant  
in Metropolitan New York*

The Rogowski Co., Inc.

Est. 1896

373 East 148th St., New York, N.Y. 10455

WYandotte 3-9300

*Printers to Publishers*





INTERNATIONAL FAMOUS AGENCY, INC.  
LOS ANGELES · NEW YORK · CHICAGO · LONDON · PARIS · ROME

A SUBSIDIARY OF MARVIN JOSEPHSON ASSOCIATES INC.





# KIRT FILMS INTERNATIONAL LTD.

*"The Company With The Forward Look"*

## FEATURE FILMS

Available for Foreign Distribution

(Some are available for purchase)

Donna and Lisa

AC/DC

Sex Circus

Going Down For The Third Time

Marriage Dropouts

The Teeny Swappers

Around The World In 80 Ways

Headful Of Love

A Bride For Brenda

Hot Line

The Hot Kiss

I Wish I Were In Dixie

Joys Of Georgette

Sweet Taste Of Joy

Bar Maid

Computer Game

Turned On Girl

The Pro Shop

6-9 The Daily Double

Construction Gang

Backseat Cabby

School Of Hard Knocks

The Bed Spread

Doggie Bag

The Wee Gee Broad

Devils Love

Delivery Boy

Soldier Boy

My Swedish Cousins

Secretaries

ALSO 8 COLOR SHORTS

## *—and for 1970...*

• 30 SEXploitation FILMS •

• 5 LOW BUDGET FILMS •

(Under \$300,000)

(Writers and Directors Not Set)

• OPEN FOR CO-PRODUCTION DEALS HERE AND ABROAD •

• INDUSTRIALS and COMMERCIALS •

(Scheduled for Future Production)



## KIRT FILMS INTERNATIONAL

Leonard Kirtman, President  
Executive Producer

Robert B. Mansfield, Director  
Producer

212 West 71st Street, New York, N. Y. 10023  
(212) 874-1180

# JACK SMIGHT



Completed:

John Updike's

**"RABBIT, RUN"**

Warner Bros.

In Preparation:

**"THE TRAVELLING EXECUTIONER"**

MGM

## MR. EXHIBITOR:

On this emblem you will find the crafts  
we organize from coast to coast.



The full union  
theatre is the  
best theatre—  
attracting the  
most reliable  
projectionists,  
stage employees,  
cashiers, doormen,  
ushers, snack bar help  
and maintenance  
personnel.

The full union  
theatre is a  
great selling  
point. Build the  
good will of  
thousands of  
patrons. Run  
the I.A.-emblem  
film strip at  
each and every  
performance.

## International Alliance of Theatrical Stage Employees

RICHARD F. WALSH, PRESIDENT



BEST WISHES



James L. Jenkins



# *J* JOHN SPRINGER ASSOCIATES, INC.

Public Relations  
Howard Haines, Vice-President  
667 MADISON AVENUE • NEW YORK, N.Y. 10021 • (212) 421-6720

## WEST COAST OFFICE

*under the direction of*

**RICHARD SPITTEL**

1901 Avenue of the Stars, Century City  
Los Angeles 90067  
(213) 277-3744

**LONDON**

**ROME**

**PARIS**



McFadden, Strauss, & Irwin, Inc. *Public Relations*

**LOS ANGELES**

**NEW YORK**

**LONDON  
ROME  
PARIS**



# TOM SCOTT

*Just Completed in COPENHAGEN*

*Starring Role*

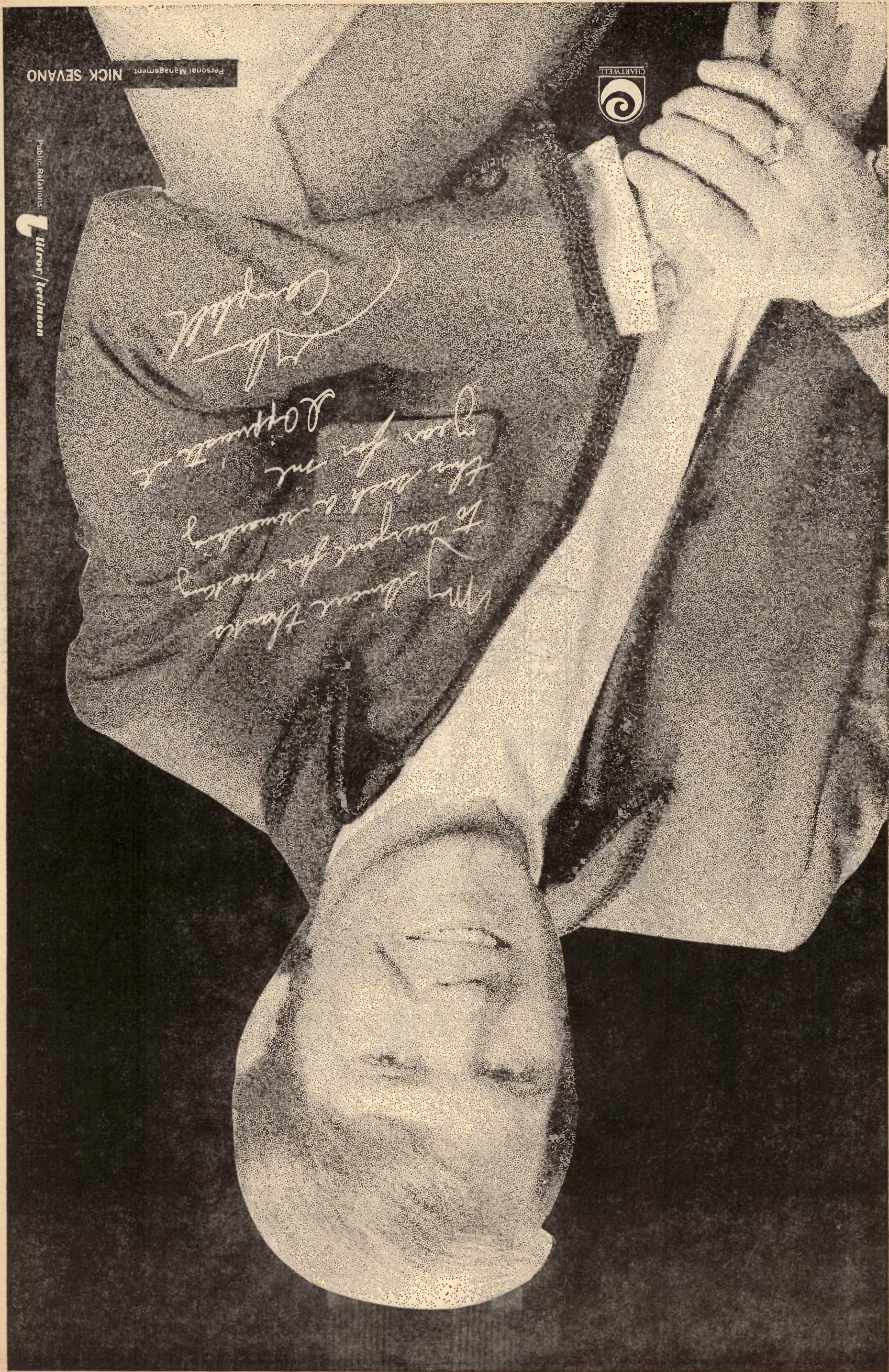
**"THE DAUGHTER OF  
I, A WOMAN—PART 3"**

*(Soon to be released)*

**apa**

AGENCY FOR THE PERFORMING ARTS, INC.  
New York Chicago Beverly Hills Miami San Juan





Personal Management NICK SEVANO

Public Relations

**Mirror/Levinson**



**Happy Anniversary!**

# MARC PLATT

Producer

And Director Of The Ballet Company

**RADIO CITY MUSIC HALL**

New York City



SALUTE *VARIETY* ON THE OCCASION  
OF ITS 64th ANNIVERSARY

LIVE THE  
*Soft-Life*  
WITH  
*FRENCH SHRINER*  
SHOES



**FOR THE TOTAL MAN...** for the life of business and the life of leisure :... French Shiner created **SOFT-LIFE** footwear — adding fashion authority to casual styles, relaxing comfort to business styles. **SOFT-LIFE** ... tomorrow's footwear, today!

*FRENCH SHRINER*

141 South Beverly Drive, Beverly Hills  
Telephone 272-5838

410 West 6th Street, Los Angeles  
Telephone 622-0662

LOS ANGELES AREA

901 West 7th Street, Los Angeles  
Telephone 626-7383

6355 Hollywood Blvd., Hollywood  
Telephone 467-3193

Also Available In Other Major Cities Coast to Coast  
Consult Your Telephone Directory



ARTIST  
DONG  
KINGMAN



LOS ANGELES    NEW YORK    CHICAGO    MIAMI    LAS VEGAS    LONDON    PARIS    ROME    TOKYO



# The super train.

(Yes, there still is one.)

**When you take Santa Fe's Super Chief, you ride the lap of luxury—all the way Chicago-Los Angeles.**

Sip champagne over a gourmet dinner in our unrivaled Turquoise Room. Catch the brilliant Southwest from the Pleasure Dome. And at bedtime you'll doze right off in your own private room.

Planning your trip on the Super Chief is easy with the one-price ticket.

It covers your major travel expenses—even meals. For example, a private room for one on the Super Chief Chicago to Los Angeles is only \$269.85 round trip.

Even in the jet age Super Chief is the finest way to go. If it could float, it would be an ocean liner.



Charge your Super trip with Midwest, BankAmericard or any Interbank charge cards.



For Super Chief information and reservations, call your Travel Agent or Santa Fe.

Westbound (Read Down)	Eastbound (Read Up)
6:30 p.m. Lv. Chicago	Ar. 1:30 p.m.
7:20 p.m. Lv. Joliet	Lv. 12:25 p.m.
2:05 a.m. Lv. Kansas City	Lv. 5:50 a.m.
9:00 a.m. Ar. Los Angeles	Lv. 7:30 p.m.

## INDEPENDENT



**BERT WILLIAMS, PRODUCER**  
Director, Actor, Writer  
In Action

### MAKING THE BIG PROFIT

is investing in people with the knowhow where you get quality productions for less. • FEATURES • TV COMMERCIALS • DOCUMENTARIES.

NOW ARRANGING  
FINANCING  
ON THESE SCRIPTS

**BUDGET**  
**\$226,000**

"BLACKFREEDOM"  
If you saw "Midnight Cowboy," you know the thinking regarding this feature.

"CRIME OF SEX"  
A motor cycle flick with the unusual.

**BUDGET**  
**\$110,000**

**BUDGET**  
**\$675,000**

"THE KNIFE FIGHTERS"  
Most unusual Western ever conceived, with many new twists. New Action Greatness.

"ADVENTURE TO TREASURE REEF"  
The modern Treasure Island Adventure Thriller for young people.

**BUDGET**  
**\$465,000**

**BUDGET**  
**\$415,000**

"DEATHWATCH 28"  
—28 watched and did nothing to help. The poignant film of a girl's tragic murder. Based on today's realities.

"THE VIOLENT SICK"  
An Everglades exploration into the intrigue and violence of lost people.

**BUDGET**  
**\$138,000**

**BUDGET**  
**\$65,000**

"THE ACCIDENT"  
Another Hot Tin Roof clatter. A 3 act play, all happening in 3 hours of life.

\$\$\$

We also produce exploitation films from \$20,000 to \$45,000 with extemporaneous scripts, on locations at sea, camps, etc.

**BERT WILLIAMS**  
MOTION PICTURES  
AND DISTRIBUTOR, INC.

WE ARE EXPERTS WHO PRODUCE  
FILMS OF QUALITY & PROFIT  
8000 Biscayne Blvd. Miami, Fla. 33138

Phone 754-4042 or PL 7-6311  
WORLDWIDE DISTRIBUTION  
AVAILABLE

## LEE HESSEL Presents The Minx

—exactly what you think she is

"...The Minx makes Curious Yellow look pale"  
NEW YORK  
DAILY NEWS



THE MINX—JAN STERLING ROBERT RODAN SHIRLEY PARKER—THE CYNRLE—A CAMBIST FILMS RELEASE In COLOR  
**CAMBIST FILMS 212-586-5810**  
LEE HESSEL 850 7th Ave., New York City, N.Y. 10019



"The Most Adult Film On The Screen Today!"  
NEW YORK  
DAILY NEWS

**SAPPHO DARLING**

Screenplay by ACADEMY AWARD WINNER ALBERT ZUGSMITH

A CAMBIST FILMS RELEASE In COLOR



"...THE FEMALE... Makes I, A WOMAN Look Like MARY POPPINS."  
N.Y.  
Daily News

**the Female**

SEVENTY TIMES SEVEN  
A Starkly Realistic Film For Adults Only

a blast of desire!  
**"Aroused!"**  
TOTAL FULFILLMENT

**LOVE HUNGER**  
SCENES IN COLOR Desperate Men and Wanting Women

Stripped of all inhibitions  
**"THE PINK PUSSY CAT"**  
WHERE SIN LIVES

VIOLENCE • LIQUOR • LOVE  
**"THE UNSATISFIED"**

**"POSITIONS..."**  
of Love

Coming Soon FROM DENMARK  
**"RELATIONS"**  
An Adult Love Affair—In Color

**A D U L T E N T E R T A I N M E N T**



**MARTIN SHERMAN**  
Thanks the  
**MARTIN SHERMAN FAN CLUB**

for making his first cocktail party a great success!  
(212) PL 2-7676



# Tony Musante

- 1964 **Once A Thief** (MGM)  
San Sebastian Film Festival selection
- 1967 **The Incident** (20th Century-Fox)  
Mar del Plata Film Festival selection  
awarded Best Actor
- 1967 **The Detective** (20th Century-Fox)
- 1968 **The Mercenary** (United Artists/PEA)\*
- 1968 **One Night At Dinner**  
(Euro International) Cannes Film Festival selection\*
- 1969 **The Bird With The  
Crystal Plumage**  
(U-M Film Distributors /Titanus International)\*

\*Scheduled for U.S.A. release in 1970



**CMA** CREATIVE MANAGEMENT ASSOCIATES



# What do...

FIDEL CASTRO TOM O'HORGAN  
JOSHUA RIFKIN LORRAINE HANSBERRY  
ROBERT DOWNEY JANE JACOBS  
PAUL GOODMAN & THE FINE ARTS QUARTET

# ...have in common?



*They are all represented in the offerings of*

## **RP** Review Presentations

*the company that makes the campus scene with the best in films, film makers, theatre, lecturers, dance, music, and mixed-media.*

REVIEW PRESENTATIONS 250 W 57 ST NY NY 10019 (212)CO5-1690

A Service of The New York Review of Books

## GREETINGS FROM CANADA!



**FAMOUS PLAYERS**  
CANADIAN CORPORATION LIMITED

Greetings, *VARIETY*, From  
**BROTMAN and SHERMAN THEATRES**  
327 S. LaSalle Street, Chicago

## One Theatre Patron

Continued from page 3

ing full well that no matter how they were suffering on stage, you did not have to get involved.

But now—whether you want to or not—you have to get involved. The actors force you to—physically.

I liked "Your Own Thing." And for my frequent, hearty laughter and loud, enthusiastic applause, "Your Own Thing" should have liked me. A perfect rapport between production and public. As Ira Gershwin once wrote, "Who could ask for anything more?" But "Your Own Thing" asked for more. They asked that I, King of the Fox Trot, disport myself in embarrassing fashion doing a rank imitation of today's youth trying to prove that apoplectic movements set to Rock music could be called contemporary social dancing. Not wishing my arm yanked out of its socket, I acquiesced, and found myself on stage getting the biggest laughs of the evening.

I must confess that being caressed by perfectly strange female hands is not the most repulsive idea I could think of, but when my wife happens to be seated alongside me, it does seem rather pointless. Pointless also seems the per-

fect adjective to describe our visit to "Dionysian '69."

"The Concept" is an entirely different matter. I liked it. It is a vivid reenactment by actual Day-top ex-junkies of what it's like to be a junkie and undergo the Day-top Group Therapy cure. But why at the end of the play do the ex-junkies have to drag members of the audience to their feet and implore them with: "Love me! Will you love me?" And their performances had been so convincing and moving that almost everyone they

implored did love them, if hugging and kissing perfect strangers can be called loving them. But it just so happened that I didn't feel like loving anyone the particular night we saw "The Concept," and so when this hefty chick yelled at me at the top of her voice, "Will you love me? Will you love me!" I replied calmly and simply, "No." Had I known the extent to which I was to be jeered at, cursed, abused and called "monster" by over half the audience, including my own wife, I wouldn't have been so honest.

The Living Theatre was something else. When we arrived at the Hunter College Auditorium to see it, we found people in our seats, and, oddly enough, we all had the same ticket stubs. I noticed quite a bit of this kind of duplication all around me. Instead of arguing like the other searchers for "Paradise Now," I headed to the boxoffice.

"You are missing the performance," warned the young girl at the boxoffice.

"No, it hasn't started yet," I said, "and there are people in our seats."

"I know there are people in your seats," said the young girl, "and your trying to get them out is part of the performance. Don't you see, you are part of the performance. We want to make you involved."

"But I don't want to be made involved," I said. "Either I get the seats I paid for or I want my money back."

"You're missing the whole point," said the girl. "We are anti-theatre. We are certainly anti-theatre should be for everybody for free."

"Then why have you sold several sets of tickets for the same seats?" I bellowed.

"To create confusion and anger. If you get angry enough you'll destroy the whole concept of theatre tickets. Look how angry you are now. That's just what we want. We want to get you angry. We want to get you involved. Hopefully, you may even destroy the whole concept of theatre."

That girl was, of course, right. If the theatre doesn't stop trying to get me involved, I, and a lot of others like me, may destroy it by deciding to become totally uninvolved.

## Filipino Vs. Yank

Continued from page 9

karate action films are the laborers and street urchins.

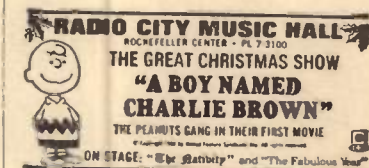
In the provinces, the Tagalog fans predominate.

There are 780 theatres in the Philippines today which screen both foreign and Tagalog films. Only 189 theatres are showing foreign pictures alone. Of the 115 theatres in Manila and the metropolitan area, 65 cater to Tagalog while 50 show foreign films or a combination of both.

Many Filipinos are dependent on the local film industry. If the "paternal help of the State" were extended it would be patriotic and splendid.

Emphasis is given to the theme of "unequal tax burden." Local producers are taxed both as producer and exhibitor while the foreign exchanges are taxed—runs the logic—only as exhibitors.

In a recent memorandum, the gross inequality of competition between a foreign film with a \$5,000,000 budget and a Filipino feature costing \$200,000 or less was stressed.



Best Wishes

**RUSSELL MARKERT**



# innovators in motion picture entertainment



## **INFLIGHT** motion pictures

**INFLIGHT** now serves Aerolineas Argentinas, Air France, Braniff International, Philippine Air Lines, SAS, Trans World Airlines, United Airlines and Union de Transports Aeriens. Additionally contracted for and coming soon... Alitalia, China Airlines, Japan Air Lines, Lufthansa, National Airlines, Northwest Orient Airlines and Western Airlines.

# CARL REINER

**ALLAN, INGERSOLL and WEBER**  
Public Relations

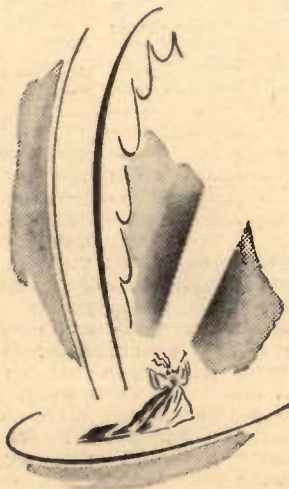
667 Madison Avenue, New York 10021  
PLaza 2-6193

1901 Avenue of the Stars, Los Angeles,  
California 90067

Paris/London/Rome

Cable: Alingerweb

## RADIO CITY



## MUSIC HALL

Showplace of the Nation

Rockefeller Center, N. Y.



## TV Behind Prison Walls

Continued from page 3

en are now restricted from watching tv for a period of time to 30 days.

To learn how television affects men locked away from society for long periods of time, I went inside the U.S. Penitentiary at Leavenworth, Kansas. The Warden permitted me to contact inmates and get their views before beginning my article. With my credentials approved, close surveillance by correctional officers was minimal

while I sat with the men who were free to talk with me. In Leavenworth eight sets are used in the four cellhouses.

We discussed the good and the bad of tv. I noted their reactions to violence, humor, and other programs. But a full report on a day of broadcasting in a prison is limited because of several things.

Most inmates work during the day so there is no daytime programming. Cellhouse tv's aren't turned on until about 5 p.m. when returning from their evening meal the men are free to watch if they choose. Programming continues until 8:30 when the men go to their cells and the final count of the day is made. However, on Saturday afternoons and all day Sunday the sets remain on. In the trusty quarters, where security is not as tight, viewing hours may extend until midnight.

The pattern of seating is comparable to a theatre, and the prisoners sit on folding steel chairs, six to a row. When the set is turned off each man puts his chair back in a rack. The chairs are placed close together, and the scramble for seats close to the set has at times led to heated disputes. Seating everyone would pose, a problem but less than 30% watch at a given time, and in the larger cellhouses two sets operate—one at each end of the building. Inmates who don't watch tv may attend night school, play cards,

read, or stay in their cell and do other things.

The prisoner's tv habits in many ways would be familiar in your own livingroom. Eating is part of the night's entertainment that seems to be as important as watching the screen, so each man brings his bag of goodies. They munch candy bars, eat fruit, or spoon icecream purchased at the canteen; a few of the regulars can consume a bag of popcorn without once removing their eyes from the screen.

In the semi-darkness, I followed six pairs of eyes—wide and unblinking—focused on a giant ape crashing through a jungle set foliage, a blonde-headed beauty caught up in his hairy arms. The rapt attention of 60 mature men almost convinced me that the whole thing was for real.

### No Squirming In Seats

Prison tv's have a form of etiquette that must be practiced. Once a man sets his head at a particular angle he is expected to hold that position. Shifting and squirming is frowned upon by the men seated farther back, but more important is to refrain from talking to others except when the commercials are on.

Although convicts are frequently depicted as hardened characters, their action in the tv area are often those of children. Some have a compulsion to continually jump up and go to the drinking fountain, or make a specific number of trips to the john. Others sing along with musical groups, snap their fingers with a rock 'n' roll singer, or make gurgling sounds at the sight of a pretty girl in a miniskirt.

What the inmates prefer is difficult to pinpoint. At present Tom Jones and "Laugh-In" rate in that order, and Jonathan Winters rates very high. Shoot 'em ups (cowboys or war drama), and crime stories are well received. "Mod Squad" is considered a farce.

### Sports

Prisons have a high average of sports fans and professional sports draw well, football the most popular. Leavenworth holds men from every state in the union, and they are followers of teams like the St. Louis Cardinals, Chicago Bears, L.A. Rams, the Denver Broncos, Kansas City Chiefs, or Joe Namath and the Jets. While gambling is frowned upon, a few packs of cigarets always change hands after a game. I was told that during the cold months the inmates dress in extra clothing and bring along a blanket if the heat in the building is turned low. Still, daily programming is important. The Walter Cronkite or the Huntley-Brinkley news report is a must every night.

Officials choose the programs, but what they provide is what most men prefer. Regardless of what is selected, malcontents still remain.

### Crimefighters

On Sunday night it's "The FBI Story" one week and Ed Sullivan the next. If "FBI" is a two-part show then one episode will be missed. This produces howls from this show's fans.

In Leavenworth "The FBI Story" is highly controversial because many of the men are there through the efforts of the FBI. Reenacting what is purported to be the facts of a case often produces murmurs of disbelief from a hip audience familiar with police tactics. Other viewers will claim to know the participants of a case, plus a great deal more than is shown on the screen. Quite often they become indignant at what they see. There are some men who boycott the show, but the majority watch, fascinated by gunplay rather than facts.

Upon learning who I was the inmates talked freely, and I discovered that being locked behind bars failed to dampen their sense of humor. When questioned about television shows built around prison and prisoners, one guy quietly remarked: "Too much focus on the Warden. We never get to see him." Another man, an actor before coming to prison, asked: "Why do they continually portray us as brutal looking? Television should create a fairer image of convicts by choosing handsome actors to play such parts. I'd be willing to cooperate in something like that. The fact is, man, we could help you get it all straight."

Quite often inmates identify with a character in a story, and they become annoyed when the role is only a poor imitation of a reality which they have actually lived. Such men refuse to over-

look a storyline and dialog that an audience in free society would fail to recognize as phony. Quite often the serious position of these men makes it difficult to accept crime and prison plays merely as entertainment.

One inmate considers television a dangerous habit. "It can get you hooked in a hurry," he said. "At first I considered it a waste of time and would only watch one night a week. But it wasn't long until I had the habit," he added. "Now I watch everything, including the Saturday morning cartoons."

Nevertheless, television is a positive thing for men severed from society. It keeps them alert and aware of the changing world. "I've been in so long," one oldtimer said, "it was difficult for me to accept miniskirts, bearded musical groups, or believe that Tiny Tim was for real until I had seen him several times. Prison was a real drag until television came along."

## Jack Valenti

Continued from page 5

ity, the audience, must be the judge of what shall be accepted and what shall be applauded and what shall be disapproved.

I am constantly urging audiences to stay away from the fraudulent movie, the product of fakers who have no claim to artistry but only an appetite for profits. I am constantly urging audiences to give their attention and their patronage to films of excellence, either for all ages or for adults alone. I am constantly urging audiences, and legislators, to distinguish between the serious film exploring difficult subjects and the frivolous film exploiting the tawdry. I am hopeful that one day we can build within the creative film community an ethical standard through which the creative craftsmen themselves will denounce the cheap and the coarse.

In the final analysis, the home and the parent are the strongholds of reason in this land. If parents do not instill in their children a concept of values and quality, no legal bludgeon of the state will ever pound it into them.

## Metzger Book Pub, Too; Paperback With Import, 'The Laughing Woman'

Audubon Books, the new publishing subsidiary of Radley Metzger's Audubon Films, will launch its first paperback title later this month, "The Laughing Woman," to coincide with the national release of Metzger's latest Italian acquisition of the same name. The sex-bondage drama topcasts Philippe Leroy and Dagmar Lassander, and was directed in Eastmancolor by Pierre Schivazappa for producer Giuseppe Zaccariello. Pic was reviewed under its original title, "Femina Rides," in the Oct. 22, 1969 issue of *VARIETY*.

Metzger himself returned to New York last week after completing his latest production-direction project for Audubon, "Hide and Seek," his first since "Camille 2000."

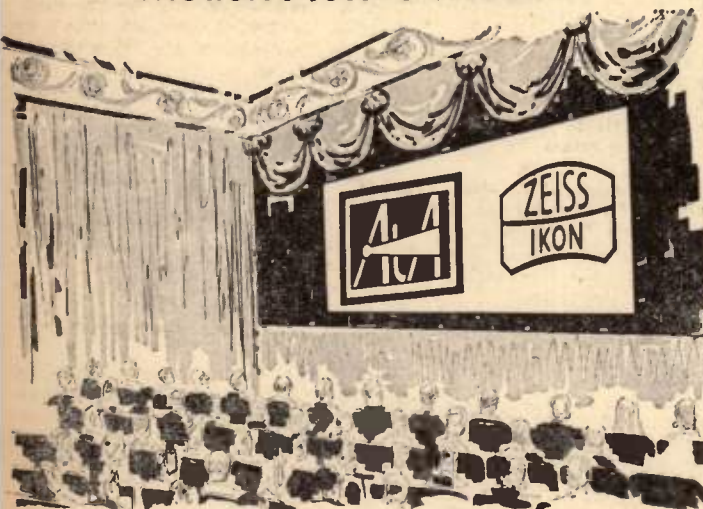
### Season's Greetings

ESSANESS

WOODS

CHICAGO

If you can press a button  
you can own this fully Automated  
Motion Picture Theatre



**AUTOMATED THEATRES  
OF AMERICA, Inc.,**  
featuring the exclusive  
**ZEISS-IKON**  
Projection System.  
**America's most profitable  
franchise opportunity.**

This exclusive Theatre Franchise brings to the investor the glamour of Show Business, the profits of the entertainment industry and the reliability and dependability of ZEISS-IKON, the greatest name in Motion Picture Projectors and Motion Picture Sound Equipment.

From site selection and construction, to the actual booking and handling of the

Motion Picture itself, ATA offers a complete "Turn Key" package to the franchisee. You need no previous experience in motion pictures. ATA trains you in every aspect of the business. With ATA and ZEISS-IKON, you can be in the motion picture theatre business for as little as \$30,000 down.

For brochure and further information, write: Sam Gower, Director of Marketing,

**Automated Theatres of America, Inc.**

1345 Avenue of the Americas

New York, N.Y. 10019 765-7440

IN  
**CANADA**  
**ASTRAL**  
**FILMS**  
**LIMITED**

224 DAVENPORT ROAD  
TORONTO (5) ONT., CANADA

Jerry H. Solway, chief executive officer





# TV: CURTAIN-RAISER ON 1970

## U.K. ITV Independent? Consortiums Really Rule Britannia's Airwaves

By JACK PITMAN

London.

One of the fascinations about British television is that it offers a classic case of identity confusion. An innocent could be forgiven for assuming that if either video network here merited designation as "independent" it would be the BBC, with its traditional sustaining — and untouchable by government — radio and tv operations. But instead the misnomer is sported by the commercial outfits who comprise ITV, the so-called Independent Television Network.

There's a touch of British hypocrisy in that, a wry Anglo joke, maybe. For the "independents" are independent in name only. Most indies, at any rate, owe their soul to the "company"—consortiums of big business and industry who head the stockholder rolls. This corporate dominion, by the way, constitutes a fairly definitive chapter on the British penchant for capitalist enterprise — for anyone, perchance, still hooked on the canard that this is a socialist rambling ground.

The for-profit elements in U.K. video (as distinct from advertisers) include newspaper chains, shipping lines, electronic firms, investment trusts, amusement complexes, insurance firms, banks, film companies — virtually the whole spectrum of the Kingdom's free enterprisers.

### Big (Business) Weekend

Take London Weekend, the metro area's Friday night-through-Sunday ITV outlet. Its seven major shareholders, each with more than 7% of the action, are Bowater Paper, ITC Pension Trust, the Lombard Bank, General Electric (not America's GE), Pearl Assurance, and two big national newspapers, the Daily Telegraph and the (Sunday) Observer. Also repped on LWT's board is Imperial Tobacco.

As in the U.S., newspaper managements here too have shown an acute taste for video profits—maybe as a hedge, because newspaper profits (and newspapers) have been shrinking. Lord Thomson's group, including the Times of London, owns 25% (the biggest piece) of Scottish Television—and it was Thomson who early in the commercial tv game here acknowledged that a television franchise amounted to a license to "print money." (Which not only continues to haunt him but may prove his epitaph.) Thomson, by the way, also owns the Scotsman, influential daily paper, hence clearly has a powerful voice in the affairs of Scotland.

### Role of Newspapers

The Guardian has a piece of Anglia Television; the Yorkshire Post a fat slice of the Yorkshire franchise; the Associated chain (London Daily Mail, Evening News) is deep in Southern, and the big International Publishing Corp. (London Daily Mirror) is big in Lew Grade's Associated Television empire, as is the Birmingham Post & Mail.

Also a power in the Southern outlet is the diversified Rank Organization, which includes film exhibition, production and distribution. Rank chieftain John Davis has a tie with a big insurance outfit, Eagle Star, which at least early on in commercial video furnished some important financial backing to the newborn medium. There's another interesting angle: Rank profits from advertising revenue two ways—from tele blurbs, and also the bigscreen commercials that regularly play the Odeon cinema circuit (as well as other film situations — still very much the tradition in Britain).

Show biz here, indeed, is well-integrated in the management of commercial tv. Besides Rank, Associated British Pictures, latterly a revived film production major, is a power in Thames, the London

weekday station. Then there's Lew Grade's own little kingdom, an entertainment-related galaxy that includes theatres, disk and music companies, a costume house, and theatrical film activity. Associated Television itself would appear to be a well-integrated operation.

Also from show biz is legit impresario Emile Littler, who's in Westward Television (headed by Lord Harlech, who's also head of the British Film Censor Board). Film producer ("Oliver," etc.) John Woolf has 30% of Anglia, and the Burtons, Liz & Dick, are among the founding investors in Harlech's tandem Welsh independent. And David Frost, who co-founded London Weekend, owns 5% of it, plus an ITV talk show.

Thames, the London weekday ITV outlet, offers its own interesting study. It has a number of shareholders, but the ones that count number only two, per if filed with the Independent Television Authority (the FCC of the British indies). These two, which share control of Thames by virtually halving the voting stock, are Rediffusion (electronics, tv set rentals) and something called Thames Television Holdings, which is a wholly-owned subsidiary of Associated British Pictures, which in turn is owned by giant Electric & Musical Industries (which is dominant in Capitol Records of the U.S.).

### The Limits of Freedom

The point is that, thus hemmed in by British big business, how free and independent is the commercial medium to produce consequential programming of any sort? How free, say, to document controversy—how free, in short, as a medium of information?

The very same point was made with rather startling irony once by an ITV nabob who declared: "The BBC now has program integrity. But say the BBC was doing a documentary on the motor industry. Could they do it if Ford and General Motors had bought time fore and aft?"

That gem, by the way, is from a book published around eight years ago, "Power Behind the Screen," by journalist Clive Jenkins, which many in the trade still rate as the basic text on the genesis of independent tv and its seduction by the money giants. The book among other things gives lavish play to the interlocking corporate domination of the medium as it then prevailed, while also demonstrating the shameless truth of Lord Thomson's catchphrase.

### Profitability Early On

That was back in Videoland's really plush money-printing days. Item: after a first-year "tooling up" deficit, one of the early indies and the one that commanded the prized London franchise, Associated-Rediffusion (a combo of Associated Newspapers and Rediffusion Ltd.), posted a profit the next year of more than \$12,000,000. Even better days were to come. And, as noted, even though Rediffusion was to have its license yanked in time, it still has 50% of the voting stock in today's successor outlet, Thames.

Television profits since those earlier lush days have been increasingly shaved by taxation and special levies. But it's not all woeville. Despite a slip in profits last year, Associated Television was still able to declare that shareholders' funds exceeded the previous semester's. At any rate, despite the profit slippage, the medium still fascinates, and is still controlled by, a glittering rollcall of British big money—all reckoning no doubt on the long-haul gains.

And to paraphrase an earlier question: Say that one of the ITV companies was doing a teletext on a scandal in the insurance field, or on the lackluster performance of certain British newspapers. Could it?

## SEE 5-WAY CUES IN DECADE AHEAD

By LES BROWN

The Sixties went out with a whimper. Nothing of creative or artistic importance happened in commercial television during the final season of the decade, and the industry which has taken prosperity for granted over the past 10 years went into the Seventies grinding its wheels in the quagmire of a nervous, inflationary economy.

Superficially, going by the programs in development for 1970-71 (another situation comedy, another western, another action melodrama, another music-variety hour, all turned out by the same old people), the Seventies would seem simply a continuation—virtually a reenactment—of the Sixties. Except for a fairly recent realization that business could be better, there's a feeling of contentment throughout the trade and a sense of basically healthy status quo. It is illusory.

The business of broadcasting is going to change dramatically during the Seventies, and for at least five good reasons: technological advances, legislative intrusions, exigencies of the marketplace, shifts in mores and public tastes, and an inevitable turnover in corporate managements. Each change, or sequence of changes, could have a profound effect on the state of broadcasting in the U.S. by the time the 1980s roll around.

In short, there's no reason to suppose the next decade will be any less convulsive than was the last one.

### Contrasts

The constancy of Ed Sullivan, "Lassie," "Bonanza," "Gunsmoke," Lawrence Welk, Lucille Ball, Red Skelton, Jackie Gleason, Walt Disney and "Dragnet" belies the tempestuousness of the Sixties. Business in no way is being done in 1970 the way it was in 1960, nor are programs made the same way, nor evaluated the same. The medium is under stricter surveillance than ever from Washington, the world is hooked up by satellite, and the cities are becoming wired by cable. That barely touches what has happened in broadcasting during the 1960s:

Television went twice to the moon, a suspected Presidential assassin was murdered in full view of the nation, a captured Vietcong was plugged in the temple for the world to see, dogs and water hoses were turned on civil rights demonstrators, police clubbings of young people became part of the medium's non-fiction along with riots and looting, television became suspect for distorting the news and contributing to the nation's disorders, violence in video fiction became outlawed and tv news was warned in effect to watch its step.

Meanwhile, one President was suspected of having been elected because he was telegenic and another because he learned to manipulate the medium's selling powers. Another used tv for the bombshell that he wouldn't seek the office again, and a certain Vice President used the networks to turn the public against them. Pressures from the civil rights movement finally brought Negroes into the medium, and pressures from the Nixon Administration at the end of the decade contrived to drive liberals out of it.

### Highlights

The "peaceful" Sixties saw movies becoming part of the basic primetime fare of the networks to the despair of the Hollywood studios and independent producers, sophisticated pictures introducing sophisticated themes to the medium, programs like "Laugh-In" challenging the remaining puritanical taboos, the human navel exposed as in a small way tv got in step with a more permissive society, demographics becoming more important than

(Continued on page 70)

## Radio Plays Frantic Format Game; Appetite of Public Keeps Growing For Music & News as Prime Service

By STEVE KNOLL

Radio is dead. Long live radio. That about sums up the story of American radio in the Sixties. In terms of sales (national and local spot) and profits, the AM medium was breaking all past records. Its weekly cumulative audience was close to 95% of all Americans. Clearly radio had found its place in the sun despite the fact that television had become the dominant home entertainment medium.

Yet radio did not achieve its current financial prosperity through programming in the conventional sense. In fact the radio program—the drama or full-length documentary—is virtually extinct. The younger generation today by and large has never heard radio drama. Its ability to respond to that art form will never be known because it has never been tested. Perhaps the faculty of imagination has atrophied through lack of use. Surveys have shown that most Americans want music and news more than anything else from radio. It must be realized, however, that the American people have been conditioned to a narrow view of radio's function. Today radio is largely a jukebox-cum-news ticker. (Where talk formats still prevail, it is also a chatterbox). That is how the listener conceives of it; he cannot be expected to think of its potential as a "theatre of the mind" or a medium of ideas, since there is so little on the air right now which even hints at it.

### Accent on Service

Radio has changed from a program medium into a service medium. It is not precisely equivalent to the time and weather service provided by the telephone company, yet it performs the same basic function. That function is to serve a need to know something—whether it be news, weather, traffic information, sports scores or the right time—at the moment when the need arises. This is something television cannot do.

It is not only information that is available to the listener whenever he wants it—constantly, on all-news stations, or at frequent intervals on other outlets. The dialer also knows that if, at a given moment, he develops a yen for country-western music (or for rock, or Mantovani), there is a spot on the dial where he can be pretty sure of finding what he wants. The tv viewer with c&w taste learns to watch "The Johnny Cash Show" at a set hour one night each week. The radio listener with the same appetite can find satisfaction at virtually every minute of every day; he turns his dial to the local "hayshaker."

The television viewer selects programs; the radio listener chooses stations. In part, his selection is determined by the type of music a station plays. Even within a single category there may be differences. One rock station may play a generous amount of "gold," or yesterday's hits, thereby attracting a somewhat older audience than a competing boomchucker who sticks more closely to the current charts.

### Personality Bit

But music alone does not determine a listener's preference. He must in some way identify with the station, find its personality congenial to him. For a rock station, jingles play a large role in shaping personality. But it doesn't stop there. Station promotional contests must be tied in with listener concerns or current news. Before the Apollo 11 flight, for example, a contest on New York's WABC offered winners a free trip to Cape Kennedy to witness the launch.

A station's overall personality is determined by the personalities of its disk jockeys. They must communicate some affection for their listeners; they certainly must never insult their audience. Wit is not enough if the element of empathy is lacking.

Clearly there are a host of

variables which enter into programming a successful music format. And that goes for news stations too. After WINS had carved out a sizable slice of the New York radio audience with its all-news format, WCBS entered the fray as the market's second all-news. This was two-and-a-half years after WINS made the switch. The challenge to WCBS was to do something WINS wasn't doing, something that listeners to an all-news station would want. WCBS' strategists reasoned that WINS had a somewhat mechanical sound. It was decided that WCBS' airmen ought to convey more "personality" to achieve closer listener identification. The atmosphere was to be one of "disciplined informality." One way of achieving this was to have anchormen engage briefly in lighthearted banter with the meteorologist or sports reporter when they were being introduced. A minor aspect, perhaps, but one which helped to establish the station's personality in the listener's mind.

### Rules of the Game

It's the business of molding a station "sound" and making it succeed that American radio today is all about. The game is rather more complicated and subtle than might at first be apparent. The format game has a strict set of rules, to which all who enter must adhere. While there is no authority that compels every radio station to play the format game, virtually all do voluntarily. The rewards are improved ratings, with the American Research Bureau (ARB) the chief referee, and the Pulse not far behind. Since, as it's said, advertisers "buy by the numbers," a correlation can often be made between share of audience and billings.

Even back in the '40s, radio programmers were zealously in pursuit of high ratings. The point is that then programs were the vehicle to hoped-for success, and now formats are. Format radio is like a bulldozer annihilating everything in its path. A supposedly "smart" general manager overhauling an ailing operation often begins by killing off the few remnants of block programming remaining.

It has been charged that, in television, the viewer is the product and the advertiser is the customer. That is doubly true in radio. Most New York radio stations program for Madison Avenue rather than for their listeners; things are not that different in other markets. And while leadership in total audience looks impressive to some, strength in the 18-to-34 group is especially prized.

### Monied Group

Some radio researchers, looking over their stations' audience profiles, have been heard to refer to the over-50 group as "waste circulation." This kind of unconscious callousness is not atypical of a business in which the value of a listener is determined chiefly by the amount of money in his pocket and his willingness to spend it. It's widely presumed that the 18-to-49ers are the ones with the most money and the greatest willingness to spend it.

The apparent decline in "talk radio" stems partly from the fact that its typical audience "skewed" in the older brackets.

And now that FM Radio is perceiving the light at the end of the tunnel, its practitioners are playing the format game with a vengeance. Rock's newfound popularity among FM programmers derives from the fact that the key 18-to-34 group seems to prefer rock over other FM formats.

There is a good chance that within the next decade the FM medium as a whole will turn the profit corner, thanks to its diligence at playing the format game, and the accelerating pace of FM set sales.



# Broadcasting & The New People

By VINCENT T. WASILEWSKI

(President, National Assn. of Broadcasters)

Washington.

I could pretend to understand what is going on in this country today. We seem to be living in an Alice-in-Wonderland world, peering through a looking glass which distorts or simply reverses all of the values we were taught to venerate. Somewhat smugly, perhaps, our generation has felt that America was the freest and most democratic society in the world; that our political and economic system had produced a prosperous, stable, peace-loving nation which the other countries of the world might well emulate.

Suddenly we find many of our young people attacking all our existing institutions and social relationships with the devoted purpose of bringing them crashing down. We see students hitting people over the head in the name of peace, militants shutting off microphones in the name of freedom of speech, intimidation in the name of justice, and fire bombs thrown to further the cause of love.

Such outrages lead people into the temptation of listening to words such as these:

"The streets of our country are in turmoil. The universities are filled with students rebelling and rioting. Communists are seeking to destroy our country. Russia is threatening with her might, and the republic is in danger. Yes, danger from within and from without. We need law and order. Yes, without law and order our nation cannot survive. Elect us and we shall restore law and order."

That makes a great deal of sense, does it not? It sounds reasonable. It certainly has considerable appeal to many good people.

It is chilling to note that those words were spoken in 1932 by Adolf Hitler, when he sought power in Germany.

The somber lesson for us all is that extremism breeds extremism. None of us wants this country to drift into that tragic dichotomy of one generation set against another. We broadcasters can play an important role in seeing that it does not happen.

The great majority of our young people are not extremists. What has happened to their generation is a phenomenon familiar to broadcasters—the many have been tarred with the sins of the few. I have not given up on the younger generation. At a time when everyone decries the lack of communication, we broadcasters have an exceptional chance to communicate with them.

## Career Outlook

For instance, has it ever occurred to you how important it is that so many of our young people want to go into broadcasting and make a career there? It is a little surprising, for these days we are told that business as a way of life turns students off. They are not interested in it. They want to become involved in serving humanity, and they are not very interested in making a career in an organization devoted solely to profits.

They reject the idea that the sole purpose of a job and an organization is to make money. They concede that to live they need a job and they need to make money, but they also want their lives to have another dimension—a dimension which will be an integral part of their work.

But isn't it surprising that so many of them want to come into broadcasting? All of their lives, these young people have heard unremitting attacks on broadcasting—in the pages of our newspapers, in magazines, from the pulpit, from the universities, from politicians and Government officials—from every person, it sometimes seems, who has a complaint with some aspect of human existence. They have been told that broadcasting is not interested in public service, not interested in culture, not interested in education, not interested in anything—but money.

One would really expect broadcasting to be about the last place a bright, idealistic, young person might voluntarily choose to spend a lifetime. And yet, the knocking on doors of broadcasting stations and networks throughout the country, and related organizations like the NAB, never ceases.

Only a few years ago, schools

and colleges with broadcasting programs numbered a couple of dozen; today, there are nearly two hundred.

During this time of serious troubles for broadcasting, I think we all might take heart from this development.

## A Chance to Serve

Apparently young people see in broadcasting an opportunity for service. They are able to see, through this barrage of criticism, that broadcasting is, in fact, a very worthwhile endeavor. They believe that broadcasting can be not only a place to make a living, but also a place to build a life.

Now we should not delude ourselves about the attitude of many of the young people who want to work in broadcasting today. They are not joining us with starry eyes, they are critical of a lot of things, they want to see some important changes made, they have a lot of new ideas that will be difficult for many of us to accept. And, above all, they are going to demand that that element of service, which they regard as a necessary part of their lives, be a part of their jobs in broadcasting. I believe this can be a very good experience—a great and elevating experience—for broadcasting. If we are willing to listen, which is exactly one-half of communications, I suspect we all may learn quite a bit.

But while we can learn from them, they can learn from us as well. In fact, we have a duty—a duty not only to show them how broadcasting works, but why it works.

For example, they will want to make broadcasting better. That is certainly an objective we can enthusiastically share. To make something better, however, requires an analysis in order to learn what needs to be improved, what can be discarded, and, most important, what should be preserved.

## The Everybody System

There is one thing we should tell them at the outset—a simple truth so important that it should be marked Lesson I, not only for students but for anybody concerned with broadcasting. It is this: Our present broadcasting system in America broadly serves the tastes and needs of the whole population, reasonably proportioning its program types to the many and overlapping segments of our complex society. It is probably the most democratic of our institutions.

The lack of understanding or the refusal to accept that truth is the source of nearly all of our problems in broadcasting.

Raw statistics document the statement. Ninety-seven percent of our people have one or more radios, 95% have one or more television sets. Every day, an estimated hundred million people listen to the radio, a hundred



JOE FRANKLIN

WOR — WOR-TV

million people watch television. No other communication medium in the history of man can come close to those figures. Newspapers can't touch them. Magazines aren't even in the running. All the books published in a year don't touch a fraction of the people we reach in one day. Broadcasting stands as the most successful and universally-accepted business enterprise in history.

To have achieved that record, we must be doing something right.

## Can't Force Feed

That record also establishes, without doubt, that broadcasting has captured the interest of the public—and that it has captured the public's interest by programming what interests the public. Popular entertainment predominates because it responds to the tastes and preferences of the great majority of the audience—in other words, because it is popular and because it is entertaining.

Some people feel that broadcasting should be principally an instrument of education and instruction. Others feel that it should be primarily devoted to news and information. Still others feel that at all times broadcasting should be culturally uplifting, that television should always program significant drama; and radio serious music.

Nearly all broadcasters believe that each of these things has a place in broadcasting's total service. But they know that broadcasting is basically a mass media, offering a service that people will voluntarily seek and will find interesting and useful.

I used the word voluntary. That is a key word. Let me emphasize it. Americans do what they damn well please with their leisure time. Not a single person was required to buy a radio or television set

(Continued on page 74)



BEN GRAUER

NBC

RADIO

# Tomorrow's TV Titles

By GEORGE TASHMAN

San Francisco.

Today's television, as everyone knows, inspires tomorrow's. Don't be too surprised, then, if the future holds the following:

**Groom 222:** Zsa Zsa Gabor would be hostess on this new show that would introduce and interview all the men she, Lana Turner, Elizabeth Taylor, Hedy Lamarr and other great women have married. The grooms would be introduced by numbers only, to protect the innocent.

**The Brady Punch:** Bob Brady, a one-time boxer, and a widower with three daughters, marries a widowed former lady wrestler with three sons. While she teaches the girls wrestling, he teaches the boys that famous Brady Punch which took him to the top. Lots of action sequences are possible, including boxing and wrestling matches with the boys against the girls.

**Fiends and Nabors:** This would be a fun show, involving music and variety with Jim Nabors hosting at least one fiend each week.

**The Cold Ones:** What happens to a community in midwinter, when the gas company is cut off by its suppliers for non-payment of its bill, and the pipeline is shut down? This hard-hitting series looks into the lives of the little people who are affected by corporate chicanery of this type.

**The Muse Obscene:** In a new 45-minute format, writings and poems of contemporary writers will be read or dramatized. The surprise feature of each program will be an instant check with the Pornographic Times to learn the title of the best selling dirty novel of the week.

**Then Came Johnson:** Government would be the theme of this series, which would be the theme of this series, which would dramatize crises faced by the last administration, and which were solved by the advent on the scene of the President himself.

**The Governor and A.A.:** Fun and games as the governor keeps getting his alcoholic daughter out of scrapes, while he tries to get her to sign up with Alcoholics Anonymous.

**I Love Loosely:** Stories of the great courtesans of history, who loved well, but not too wisely.

**Gumsmoke:** The romance of the bubblegum circuit would be the theme of this series, as it detailed the romance, the comedy, the tragedy, the stickiness and hard work of the bubble gum contestants who sometimes chew so hard to get the gum resilient enough to make big bubbles, that their gum smokes.

**The Flying Rabbi:** Comedy series about a rabbi who finds that air currents in Sausalito catch his beard and enable him to fly. He has a problem, however. As he is orthodox, he cannot fly from sundown Friday to sundown Saturday.

**Family Affairs:** This would be a simple series about a family whose members all were having affairs.

**High Shapiro, Al:** Somewhere in the Old West there wandered the first basketball team, and its center was 7'4" Al Shapiro, or, as he was known far and wide, High Shapiro, Al.

**Hawaii Uh-Oh:** The fascinating life led by Hawaii's agronomists would be told in this series, of which 26 episodes would detail the fight against the dreaded Noa-Noa, which causes the grass to drop off the hula dancers' skirts, thereby creating a tourist boom that almost causes Hawaii to sink into the sea.

**The Conception Game:** This little game show presents certain problems.

**The Red Skeleton Show:** A Halloween special examining great Russian scandals since 1916, thereby letting Communist skeletons out of the closet.

**I Scream of Jeannie:** Comedy series, about a guy who hits the bottle a bit too much, and screams when he thinks he sees a shapely girl in the jug.

**Fat Girl:** Comedy series about a girl who wants to be an actress but who can't stay away from the desserts. The series could be built around her—way around her—battle with the calories.

# 3,000 Jictar Meters for UK's 50-Mil, Vs. Nielsen's 1,100 for Quadruple Pop.

London. Math majors may insist that as statistical curves go, A. C. Nielsen's 1,100 Audimeters suffice to measure television preferences in America with a population above 200,000,000. Notwithstanding, here in Great Britain, the ratio is more comforting—some 3,000 Jictar meters measuring tune-in by some 50,000,000 in the United Kingdom—England, Wales, Scotland and Northern Ireland (Ulster).

Jictar, or Joint Industry Committee for Advertising Research, is dominantly funded by the country's 15 commercial tv independents. Contrarily, the sustaining BBC-TV does its own (non-electronic) measuring—a 24-hour recall random street sampling. Jictar proponents, and that's most of the trade here, like to point out that BBC's methodology lacks a "crucial" element—minute-by-minute cold circulation.

Predictably, BBC's research department and Jictar usually clash—each claiming victory in the weekly numbers and monthly averages.

## Covering the Country

Anyhow, of those 3,000 Jictar meters in video homes, something like an average of 2,650 are tabulated in any given week—as compared with, say, an average of 800 or so Nielsen homes weekly in the States. The London metro area counts 350 metered homes, with some 350 in the industrial midlands, 300 each in Yorkshire and Lancashire (both northern regions), and the remainder spread around other parts of the U.K. This per Bernard Audley, factotum of Audits of Great Britain, the research outfit which actually does the measuring for Jictar, though it's Jictar that gets the credit and

publicity—AGB being the silent contractee.

Considering the obvious similarity, how come Nielsen missed the boat here? It didn't. The Chicago ratings manatma moved into the British market in 1955 with a local edition of the National Television Index (NTI) pocketpiece. Nielsen lasted till '59, done in by a price-cutting war with rival TAM (Television Audience Measurement), with Nielsen reportedly having lost some \$2,000,000 over the four-year effort. The rivalry climaxed with a merge of the two companies, with TAM as surviving trademark. The hybrid prevailed until 1968, when its pact with Jictar's predecessor PARAC (or Television Audience Research Advisory Committee), ran out. The client independents, agencies and advertisers then decided to throw it open to bids. Some 20 U.K. research outfits responded, including AGB, which won out chiefly, so it's said, because the "price was right" and because of its methodology and kindred services.

Jictar's annual cost comes to around \$985,000, with the 15 ITV telecasters paying out 57.8% of that. Agencies chip in another 28% and advertisers some 12%.

## CBS' ABA All-Star Spec

CBS-TV has pacted to broadcast the third annual American Basketball Assn. All-Star Game. Originating at the Indiana State Fairgrounds Coliseum in Indianapolis, it's slated for broadcast Saturday, Jan. 24, 2-4 p.m., bringing together stars of ABA's East Division vs. the West Division.

Agreement includes option for CBS-TV to broadcast an unspecified number of games in future years.



# TV Networks Have a Blunderful Time Picking (& Missing) the Hits

By DAVE KAUFMAN

Hollywood. Is there an Edsel in your tv tank?

Once upon a time Ford made a monumental error with a model which the public simply didn't want. But what about the tv industry, which has Edsels every year, and stumbles along, backwards creatively, yet forward financially? Somehow, a certain air of infallibility surrounds the top decision-makers, the executives with the posh suites on Madison Ave. and in Hollywood. Yet on close examination, they have more Edsels in their past and present than any other industry. If to err is human, tv execs are the most human of all.

As a result of this massive amount of misjudgment, series have been rejected which became hits elsewhere; networks on occasion have taken actions which, in effect, killed established hits; some shows became hits in spite of, not because of, network executive decisions.

It's a strange and wondrous process of miscalculation, covering a long span, and with few blameless.

There was that VIP program exec who, after viewing the pilot of "I Love Lucy," angrily asked his CBS colleagues why they had invested so much money (\$18,400) in that kind of —. Of course, it's a matter of tv history that it became one of the medium's soundest hits. Incidentally, Desi Arnaz, who teamed with his then-wife, Lucille Ball, to star in the show, is the source for this anecdote.

## 'Petrified Forest' Affair

Some of the incidents involved would be hilarious if it weren't for the cost to those involved. Such as the time years ago when a zealous CBS-TV exec signed Humphrey Bogart to star in a vidversion of "Petrified Forest," quite a coup in those days when names from the pic biz normally avoided tv. Bogart signed for \$25,000, and much was made of the weg's "coup" until it was discovered that tv rights to the property were owned by NBC-TV. The sleepish exec then asked Bogey to star in another vehicle for CBS, but he said no, he had signed to star in a specific property, and if CBS couldn't deliver it, that was unfortunate. Only Bogey wasn't quite that polite. So he kept the \$25,000 from CBS, and subsequently did star in "Forest" — for NBC.

But all this was minuscule compared with some of tv's judgments, or lack of, to be more accurate. Like the time a Hollywood producer, Leonard Stern, tried to sell a new comedy series, "Get Smart," to ABC, and had it rejected as "un-American." Whereupon Stern took it to NBC, which bought it immediately and had a success for several years.

ABC had also been dubious about "Ben Casey," when it was offered, and bought it with great reluctance, finally slotting it at 10 p.m. Mondays, where no previous ABC show had made it. When the web salesmen saw the pilot, they thought it was a terrible show, and asked, "Whoever heard of Vince Edwards?" Of course, the medico series went on to become a hit, until it was killed by ABC. That happened when they decided to move the established success to Wednesdays to combat CBS' "Beverly Hillbillies." "Casey" was staggered in the duel, and never recovered.

## It'll Never Sell

When Roy Huggins, the producer-writer, submitted "Run For Your Life" to ABC, the comment he received on the format of a dying man-on-the-run: "I wouldn't like that kind of a guy who would run off and leave his family." Huggins didn't even bother to explain to the exec that his hero had no family. When the same producer took the show to CBS, execs there told him bluntly: "We think it's sick." A patient man, Huggins went to NBC-TV which bought the series and enjoyed a three-year run with it.

That same Huggins years ago conceived a new series called "The Fugitive." At the time he was with 20th Fox-TV as production chief,

and told his idea to then-tv prexy Peter Levathes, who thought so little of it he wouldn't even submit it to the networks. Later, Huggins sold it to ABC, and the show enjoyed four years on the web.

Still another Huggins idea was a series to be called "Movie of the Week," a 90-minute anthology series. He pitched it to CBS-TV, but program v.p. Mike Dann turned it down with "great contempt," recalls Huggins. NBC-TV nixed it because it had a semi-antology in "Name of the Game," plus three feature film nights. ABC-TV, on the other hand, was interested and overtured Universal TV, with which Huggins was partnered. Not wanting to offend NBC-TV, for which it turned out "World Premiere" vidfilms, U TV brushed an offer to produce the "MOW" package, even though approximately \$16,000,000 was involved.

With this, ABC-TV decided to have a number of different telefilm series lens shows for "MOW," and proceeded with the series. But about this time, the top brass at U had second thoughts about losing all the tv business. After all, the pix biz was at a very low ebb. So top U execs flew to N.Y. to persuade ABC-TV to turn "MOW" over to them, but the network held by its decision. In this case, it was Universal's executive snafu which cost the studio considerable business.

## 'Laugh-In' Matter

Then there is the variety series, "Rowan & Martin's Laugh-In," on NBC-TV, a hit by every standard. But exec producer George Schlatter confides that for three years he tried without success to sell this series, with the reaction usually being along the lines of "it's a great one-shot, but what do you do after that?"

Even tv evergreens, such as "Bonanza" and "Gunsmoke," have been beset with indecisions. Before the first 13 "Bonanza" films had been made for NBC-TV, word seeped back to the production company that the network was nervous about the production costs, and might axe the series in midseason of its first year. And it was an iffy status for the sagebrusher its first two years.

As for "Gunsmoke," its star, Jim Arness, originally didn't even want to appear in the series, determined at that time to try for a movie career instead. And in another crisis, this one involving "Executive Suite," the series was actually cancelled by CBS a couple of years ago. Board chairman William Paley rescinded the cancellation and kept the show on. This season its ratings are the best ever.

It was at CBS also that the Dick Van Dyke show was axed after one season some years back. But its exec producer, Sheldon Leonard, convinced a sponsor and then-prexy Jim Aubrey to give the series another try. Aubrey put the show in a different timeslot, and it soared into hit status.

There seems to be a consistent note through all these incidents, and that is that few on top can judge what the public will like. Thus, when the creator of a new series, to be called "Ironside," submitted the idea to Universal originally, it was with the statement that no show about a hero in a wheelchair could succeed. That same creator then went to NBC-TV, which liked it, and persuaded the same U to film it, and today it's an established success.

On the other hand, Universal thought it had a real winner a few years ago when it persuaded Jean Arthur to come out of retirement and star in a series. She lasted just 13 weeks. The executives had not considered that the public had forgotten her, and those under 35 had never heard of her.

Then there was the time ABC premeed a primetime soaper, "Peyton Place," and not liking what it saw, demanded that 20th Fox-TV production chief Bill Self fire its producer, Paul Monash. Self refused, and Monash remained at the helm. "PP" went on for five years, a success despite network intimidation.



**COPYRIGHT WARNER BROS.**  
All except Mel Blanc

# 41 Vidseries On '69 Casualty List

Hollywood.

Forty-one vidseries bit the dust in the year that just passed, with ABC-TV shows topping the casualty list, 24 of its series having been axed. Next came CBS-TV with nine and NBC-TV with eight.

The casualty figure is for network primetime series only, and does not include daytimers or syndicated series.

A few managed to survive despite being pinkslipped. Thus, "Get Smart" was axed by NBC, but subsequently bought by CBS. When NBC ousted "Ghost and Mrs. Muir" it was bought by ABC.

Most highly touted new series was Harold Robbins' "The Survivors," on ABC, and it also turned out the biggest flop of the annum, receiving a midseason boot. Universal TV salvaged something out of it by retaining George Hamilton in a new format, "Paris 7000," which replaces "Survivors."

Studio breakdown shows, 20th-Fox was dubious winner in the casualty list, losing five shows, with Screen Gems and Talent Associates next, three each.

In categories, variety skeins took the worst beating, seven such being axed. Sitcoms followed with six. With the anti-violence trend in high gear, four sagebrushers and three cop shows became casualties.

Most controversial firing of the year unquestionably was that of the Smothers Bros. by CBS, axed shortly after the network had renewed it. Repercussions of that action are still being heard, the freres having filed a \$31,000,000 suit against the network. Fastest brush of the season was "Turn-On," turned off by ABC after a single airing, establishing the kind of record nobody really wants.

It was a year when the public rejected series starring such personalities as Phyllis Diller, Don Rickles, Jerry Lewis, Jonathan Winters, Leslie Uggams and Joey Bishop, among others.

# On U.S. Tensions & Television; Family Forum Head Fears For Nat'l Health Via 'Mess' Media

By HELEN COLTON

Mrs. Colton is the executive director of the Family Forum in Los Angeles. Last October she launched the 1969-70 University Lecture Series for the California Western Campus of United States International University with a talk on "Our Sexual Behavior and Our Mental Health." She has conducted courses in her specialty—the psychology and sociology of sex—at UCLA.

Los Angeles.

Mankind, at this point in time, is living through at least a dozen concurrent revolutions. These include:

Capitalism versus Socialism; Colored skins versus White skins; Youth versus Age; Male versus Female; Science versus Religion; Man versus Outer Space; Man versus Machine; Man versus Time; Man versus Death; Man versus Nature; Work versus Leisure.

As a teacher, a therapist, and a lecturer on the college circuit working in the field of marital and family problems and sex education for adults it is my concern with Man versus Inner Space that enrages me at Television.

## Pollutants In the Airwaves

Increasingly, as we approach the 21st Century, one of the frontiers still left for man to explore is the frontier of Human Personality—what needs does the Human Personality have to function at its optimum, its most creative and its happiest? In Erich Fromm's words, man is learning to "look inward."

And where is Television in all this exploration into Human Personality? It is one tragedy that tv—the most gorgeous and effective method ever devised to educate with new information and new ideas—chooses to keep itself what I call the "mess media"—contributing not to the ennobling or enriching of Human Personality but to the pollution of personality.

It is a tragic fact of life that half of all murders in the U.S. today are committed by husbands and wives who slay each other—sometimes also slaying their children—during times of marital stress, divorce, or separation.

Some part of me weeps with frustration when I think what a Virginia Satir, a brilliant, innovative family counselor, could do to educate the American family on stress and how to handle it, if she could be seen for one hour of prime-time television at an hour, say 8 to 9 p.m., when every member of a family could watch and learn from her. Mrs. Satir presents a program

at professional conferences—a series of "postures" illustrating family relationships and pressures which is hilarious and yet poignant fun—you laugh with tears in your heart—that in one national exposure, could begin to raise the level of mental health of our entire populace.

## Hint To A Network

Where is the network that will make this social contribution, and schedule and publicize the appearance of a Mrs. Satir with some of the fervor and repetition it advertises an inferior 4-to-10 year-old movie?

I read a statement from Dr. Charles F. Westoff of Princeton's Office of Population Research that 35-45% of the births in the U.S. are unwanted ones; I know that one out of every six teenaged girls in the U.S. will be pregnant out of wedlock before she is 20; I read the Presidential Message on Population and how overpopulation and unwanted births are lowering the quality of life for every one of us as we allow more human beings, many of them have-nots who will live with unmet needs, to be created—and I ask: "Where on American television is there a program giving contraceptive information, or an advertisement offering contraceptive devices, that could cut down on the huge numbers of unwanted births?" (What a cultural farce that one famed household magazine, purporting to work so hard for the improved quality of family life, refuses to run ads for contraceptives!)

## Big Topic For Discussion

Some part of me feels rage when I think of what one discussion in depth of Impotence—which has been called the most hidden psychological problem in our whole culture—could do for the hundreds of thousands and probably millions of men who experience damaged self-esteem because they are unable to function sexually.

Here is one paragraph from a report on the effect of Impotence on a man's mental well-being:

"Psychologically, impotence can be either a cause or an effect of a man's loss of prestige and self-respect. In either case, the onset of impotence gives rise to a generalized anxiety that not only perpetuates and aggravates the condition itself but causes deterioration in other dimensions of the male personality as well. (Such as irascibility with employees, co-workers, spouses, children.) A loss of sexual potency frequently poses either a challenge or a threat to the femininity of his partner. If the woman sees it as a challenge, she often becomes more aggressively seductive, which only intensifies the man's feelings of inadequacy. If the man's impotence is seen as a rejection of her, an already insecure female may become hostile and accusing, and thus arouse even greater guilt and anxiety in the male. The emotional problems most frequently associated with impotence are depression, castration anxiety, homosexual panic, and generalized hypochondriasis."

## Prospective Shining Hours

Would the American airwaves be defiled if this were to be spoken right out loud on national television, followed by a discussion of some of the ways in which impotence is being treated and, hopefully, corrected?

The Joint Committee on Mental Health of Children says that at least 10,000,000 of us under age 25 need mental care, calling it a "national tragedy" that most of these will never be reached with mental health information.

And I think longingly of what an hour's talk on national television by Dr. Solon Samuels, head of the Los Angeles Transactional Analysis Institute, could do for the mental health of the country, as he explains The Parent-Adult-Child parts of all our personalities, the Scripts of Life most of us are unknowingly acting out; the repertoire of destructive games we play

(Continued on page 76)



**PAUL FORD**

Season's Greetings

Featured in "THREE MEN ON A HORSE" Lyceum, New York.

Direction: WILLIAM MORRIS AGENCY



## Subscription TV May Recapture 'Lost' Audience for Motion Pictures

By JOSEPH S. WRIGHT  
(Board Chairman, Zenith Radio Corp.)

The successful development of subscription television (STV) on a national scale will add a new dimension to television and open a vast additional market for the film industry. There would be a significant increase in opportunities for actors and all the creative and technical people who are needed to produce film features.

During the latter part of 1969, two significant advances towards nationwide STV were recorded. First, a Federal appeals court upheld the December, 1968, decision of the Federal Communications Commission to authorize subscription television on a national basis. Second, the FCC issued its technical standards for operation of subscription television.

The National Assn. of Theatre Owners (NATO) has indicated it will ask the Supreme Court to review the appeals court's decision. Meanwhile, preliminary planning for nationwide STV operations is being accelerated. It is anticipated that the first commercial subscription television operation could be underway in about one year after the pending FCC and court actions are favorably concluded.

There is no question that first-run films will be a major ingredient in STV schedules. By FCC guidelines, STV will show new films in first-run theatre release that are less than two years old, with a few exceptions. The convenience and economy of this service for presentation of high quality feature films can create a new demand for film entertainment and can recover a vast audience now lost to Hollywood films.

A recent study of movie attendance conducted for the motion picture industry revealed that the majority of those attending movie theatres are under 30 years old. Beginning at about 20, frequency of movie going decreases steadily.

That a large audience is now lost to Hollywood under present forms of distribution to theatres only, has never been more apparent.

### Parking In The Parlor

Subscription tv is designed to recapture this vast lost audience for the motion picture feature film. We do not believe that it will affect the movie going of these younger people who now frequently attend the movies, but will be an extension of the theatre into the home to reach those who rarely, if ever, get to the theatre.

Subscription television offers the most logical potential solution to this situation, making it economical and convenient for the whole family to attend the movies, in the living room and at a cost of not more—and probably less—than the price of one admission ticket at the theatre. The path between the audience and the movie is cleared. There are no babysitters, no transportation expenses, no parking the car in the center of a complex megalopolis.

Furthermore, subscription television will make it financially possible for Hollywood to employ the best talent in the finest productions. Cultural and classical films which cannot be often justified, can become box office money-makers when that special portion of the viewing public which would enjoy such productions is gathered together in one audience.

It can mean a completely new kind of economics for Broadway and other "live" theatrical and cultural entertainment which have had to depend on a narrow base of support from people in a single city.

We hope this development will fire the imaginations of creative people in every field in much the same way as motion picture producer Otto Preminger described.

"But if, for instance, a young producer would say, 'I would like to produce a terrific production of Shakespeare,' he would get the greatest actors from all over the world to do Hamlet, this would not cost more than about \$750,000. Let us say with time changes and so forth, a million dollars. . . . Don't you believe that four million people in the United States . . . would like to see a really great production of Hamlet? . . . If they went to New York (the-



ED HERLIHY

Actor — Narrator — Spokesman  
The Voice of Kraft Since 1945

atres), it would cost \$10 or \$12 a seat. And the whole family could see it on television," Preminger said.

Phonevision, Zenith's patented system for over-the-air subscription tv, uses scrambling and unscrambling techniques to make available certain broadcast programs to those who select and pay for the program. The system is based on (1) an encoder for transmission, (2) a decoder for reception, and (3) a subscriber "ticket" for billing.

To watch a program, the subscriber inserts a subscriber "ticket" to activate the decoder, turns to the proper channel, and dials the code published for the STV event. Each time he does so the decoder is functionally connected to the tv receiver and the purchase is recorded on the ticket. The sound and picture are then unscrambled for the duration of the programs selected. The ticket identifies the subscriber and provides a basis for billing. After a nominal installation charge, subscribers will be billed on a per program basis, only for those they view.

### Programming Is Essence

Programming is the essence of this new dimension in television and should provide the strongest stimulus ever given the creative arts in America. The home audience that has invested more than \$30,000,000,000 in tv receivers finally will have a free choice to support quality programs at a low cost. Now we can see television achieve its full potential.

The electronic box office can deliver the products of the finest creative talents directly to the home more conveniently and more economically than any other method of box-office distribution and broaden the financial base for the support of the motion picture industry and the theatre.

Most commercial sponsors feel they need a very large audience to warrant an advertising investment on commercial tv. But a much smaller number of families, each paying a modest fee, could be enough to pay the costs of airing special-interest programs on STV.

Commercial tv simply cannot afford to buy new first-run movies when they are in theatrical releases—even at \$75,000 a commercial minute. STV can make such quality films available at home to those families choosing to pay a modest fee to see them, without interfering with theatrical showings or their later value to advertising-sponsored tv when the features have exhausted their box office potential. STV families will number in the millions when several STV markets are in full operation.

Therefore, it is to the heads of motion picture studios, producers and directors of legitimate theatre on Broadway and in the fine regional and tributary theatres, to the producers of opera, ballet and the other performing arts, and to all the actors and creative talents in the movie industry that STV offers the greatest opportunity and challenge.

## WB-TV's Starlite Duo

Warner Bros. TV is releasing two major rerun feature film packages, Starlite 3 and Starlite 4, in time for January usage. The two 30-film units consist of features never shown on network television. Included in Starlite 3 are such titles as "Captain Horatio Hornblower," "East of Eden" and "Silver Chalice." Nineteen are in color.

Starlite 4, with 16 in color, lists such titles as "Rebel Without a Cause," "Mister Roberts" and the Judy Garland "A Star is Born."

## Politics an Angle As South Africa Weighs TV Bow

By EVELYN LEVISON

Johannesburg.

As South Africa's assorted political parties line up for the 1970 general election, the government announces appointment of a 12-man commission to investigate the advisability of introducing television. Despite the exuberant wealth of the country, there are as yet no television services. Only recently has closed-circuit tv been legalized.

Appointment of the commission is considered by many to have been made with both eyes on the ballot box. For voters with a yearning for the homescreen, the move means hope; for those disapproving any such step, it can be interpreted as shrewd procrastination. On both sides, however, opinion is that, whatever hatches, the dozen judges will be a long time sitting.

If and when the greenlight eventually flashes, it could still be up to five years from yes-day before the first pix are officially transmitted.

Dismay is registered in many quarters that the inquiry team boasts only two men directly concerned with the entertainment industry. These are Dr. P. J. Meyer, chairman of the South African Broadcasting Corp., and Dr. J. Schutte, also of the SABC.

The others are mainly educators. In fact, the cast list includes no plain "misters." The tally of titles is: Doctors, 8; Professors, 3; Bishops, 1.

The terms of reference of the commission announced by the Minister of Posts and Telegraphs are as follows:

(1): The heterogeneity of the composition of the population of South Africa and the particular needs arising from this.

(2): The possible harmful effects that such a service may have on the morals of the nation, especially its youth.

(3): The costs of such a service on a countrywide basis and the best way of financing these costs; and also the influence on the national economy of such a service, and the best way in which it could be introduced to the greatest advantage of the economy.

(4): The effects of such a service on the manpower position, and how bottlenecks could best be prevented.

(5): The probable effects of technological developments, for example satellite transmissions, if, on the one hand, a tv service were not introduced, and, on the other hand, if it were.

(6): The technical standards for receiving sets and desirable regulations for the prevention of electronic interference.

(7): The type of service which would be most suitable for South African conditions, both technically and economically.

(8): The possible adverse effect of such a service on the press and the film and entertainment industries.

(9): Whether South Africa would have enough programs of good quality available to provide the minimum proposed requirements.

The Minister added that the commission may inquire into and report on any other aspect which it may consider relevant and important.

After absorbing the initial impact of the news, businessmen soon regained equilibrium, the general reaction being reflected in a Sunday Times headline: "It's A Long Way To TV."

## Siphoning From Free TV Key Point In NATO's Argument Against Pay TV

By HENRY G. PLITT

(President, ABC-Great States Inc.;  
Co-Chairman of the NATO Committee to Save Free TV)



JOE TEMPLETON

ABC NEWS  
Washington, D. C.

## Hamburg Studio's Heavy Prod. Load; Uptrend on Films

Hamburg.

A visitor to Studio Hamburg is surprised at the hustle-bustle going on with numerous vidpix in the making. Hamburg has become one of W. Germany's two primary video centres — Munich is the others. Excluding Britain, Hamburg has not only the most modern but also the largest tv studios on the Continent in terms of numbers. The Bavaria Studios at Geiselgasteig (Munich) are larger in total compound but Studio Hamburg noses them out in terms of its manifold halls: 13 shooting stages, two music studios, five rehearsing studios and five montage halls.

In the first nine months alone of 1969, a total of 168 different tv productions, ranging from 30 to 90 minutes, were made there, plus the dubbing of about 150 films into German or other languages. Studio Hamburg is also the site for feature film production and there is an upward trend in that respect.

The biggest tv production in November was the third part of the Peter Alexander Show ("Peter Alexander Presents Specialties"), a production of ZDF (second German channel), reportedly budgeted at nearly \$240,000. The color show was aired Dec. 7 with such names as Lisa della Casa, Mireille Mathieu, Lilo Pulver, Freddy Quinn, Willy Schneider, Irene Mann Ballet, etc.

The lineup of recent vidpix in production includes "Peenemuende," "The Death of Deputy Jean Jaures," "Memorial Day," "Abortion," "Taxi Robbery." The latter two are chapters of the "Television Court" series popular in this country.

"Memorial Day," directed by Dieter Wedel, relates the happenings in an East German town back in 1953, the day (June 17) of the uprising there. Former East Germans now living in W. Germany tell their experiences of that time and professional players then reconstruct their stories.

"Peenemuende" is something that stirs special attention. Two-part vidpic focuses on Werner von Braun who made the village of Peenemuende world famous. It was there he developed the long-distance rocket V 2, which was to take revenge on England in WW II. This production deals with the problems imposed on a "non-political scientist" who serves a criminal regime. "The father of (Hitler's) retaliation weapons," now a celebrated if not idolized moon explorer, is portrayed by Dieter Kirchlechner. Also Churchill (played by Alfred Schieske) appears in "Peenemuende," which is directed by Falk Harnack, one of German television's top helmers.

Chicago. Taking time out in the midst of these December hearings on pay tv before a House subcommittee in Washington to meet the deadline for this Anniversary Issue of VARIETY, is like halting the ball game in an early inning to predict the outcome. But deadlines being what they are, I find myself in that position.

It would take much more than a 'crystal ball gazer' at this point to indicate what the ultimate results of these hearings will be. Obviously, the hearings, which are designed to determine whether or not a recommendation for HR Bill 420 (the Dingell Bill and other related Bills) will or will not be forthcoming cannot be predicted at this point. Predicating an answer based upon the decisions taken by members of the subcommittee in the past would indicate that the Bill, as it is drawn today, would not be the committee's recommendation. The hearings, however, have opened avenues of thought on the part of many Congressmen (members of the committee) who feel that perhaps the FCC rules do not in fact provide all the protection the public requires and may become a springboard for legislation of a somewhat different nature. An oral polling of these Congressmen seems to elicit answers which would convey charges such as "the public does require more protection," "this should not be in the hands of a regulatory body," "the time periods cited in the FCC's Fourth Report and Order are not adequate to preclude siphoning," and many others.

### Continuing The Fight

The parliamentary procedure required to give effect to these expressions and voices are foreign to me, but the door has been opened to this kind of thinking and I have sufficient faith in the fact that once Congressmen have been advised and agree that their constituency may be in jeopardy, they will take some action.

Certainly it is not newsworthy that NATO has requested the Supreme Court grant a writ of certiorari appealing the decision of the U.S. District Court of Appeals.

As of this writing, no answer can be given relative to the success of this request. It is obviously a very tenuous position to be in when one is dealing with the votes of legislators and the decisions of the judiciary, but in an effort to keep VARIETY's readers advised I have agreed to stick my neck out and attempt to state our present position.

All of us on the NATO committee, especially chairman Martin H. Newman, are committed and dedicated to a continuing fight for ultimate victory over those who would create a new billion-dollar industry at the expense of exhibition.

The nation's 14,000 theatre owners and operators, led NATO chairman Julian Rifkin, have resolved their determination to achieve this goal. For almost a year they have been united by the very real threat pay tv poses for the exhibition industry.

### Question of Siphoning

The crux of the argument before the committee has been "will or will not the rules described by the FCC permit siphoning from free tv as it is understood today?" The hearings, in fact, have done little to determine the actual answer to this question since almost all witnesses who were opposed to pay tv were given early assurances that the Federal Communication Commission and Congress would be looking over the shoulders of the pay tv people to see to it that siphoning will not occur. In a large sense, this deprived the hearings of hypothetically testing these rules since the assurances took the sting from the charges. There were, however, enough witnesses who cast enough doubt on the practicality of these rules to cause concern in the minds of some of our lawmakers.

In addition, over 10,000,000 anti-pay tv petition signatures have been sent on to Congress, the most

(Continued on page 78)



# Page Out of Copycat Radio; Ol' Man Reber's Showboat Slip

By CARROLL CARROLL

When a soap called Sapolio was running magazine ads (circa 1910) out a mythical place called Spot's Town, it never occurred to the competition to create a place called Neatsville. Nor did it cross the mind of any company to steal customers from Fairy Soap by coming out with a product called Fish.

When Packard was suggesting to the carriage trade that they "ask the man who owns one," Buick didn't rush out to capture the other half of the market by suggesting that you "ask the woman who drives one."

When MacCallum Hosiery went native and advertised its stockings by using handsome illustrations that concealed a woman's legs under a long flowing gown and used only one line of copy which read, "You just know she wears them," Warners, the corset people, never thought of using the e, "You just feel she wears em."

That's enough to make the point at before it got its foot in the door of show business, advertising wasn't nearly as imitative as it became when radio began to possess it and television, ultimately, to dominate it. Amos Andy brought forth a whole pattern of variations that ranged the way from Myrt & Marge to the Stebbins Boys.

John U. Reber was the first of the great radio showmen (and their imitators) to realize that while you might build an enormous audience with two unknowns in an act like nos 'n' Andy, it took time. Folks didn't get hooked on the idea of the two characters, get to know their peculiarities and all their personal preferences. And there is always a better than 50-50 chance they wouldn't get hooked at all. The result, in this case, was a lot of wasted time and money and a chance to go back to Start and begin again.

**Get 'Em When They're Hot**

Reber reasoned you were cutting the odds against you if you looked for a track record, built a show around a ready-made personality who had already been selected by the people and become a star. There were only two places from which to draw this kind of crowd abber. One was vaudeville. The other was talking pictures. And the latter had already begun to replace the lifeblood, the stars, of the former. If you could find a vaudeur who had already appeared in pictures or been exposed to film audiences by appearing in a lot of movie palaces like the Roxy, the Capitol, the Paramount in New York (and the imitations of these monster show places in big cities all over the country where they included a stageshow with the picture), you didn't have to wait for your radio listeners to become acquainted with him. He was already a household word.

Rudy Vallee, Eddie Cantor, Bing Crosby, Al Jolson, Burns & Allen, Paul Whiteman, Guy Lombardo, Bert Lahr, George Jessel, Lou Holtz, W. C. Fields, Edgar Bergen, Charlie McCarthy, Nelson Eddy, Dorothy Lamour, Tommy Dorsey, Benny Goodman, Ronald Colman, Charles Laughton, Milton Berle, Basil Rathbone, Groucho Marx, Mary Pickford, Wallace Beery... these were some of the high caliber people Reber selected to put on the air, many of them for the first time, and everyone of them in a more flattering spotlight than he had ever stood in before.

**Mixture Not As Before**

The only reason for dropping all these names is not because I worked with all of them but to point out that Reber, who had been proved right by every one of them, finally forgot his formula and tried to copy a show just because it made him mad. It made him mad because it frequently got a better rating than any of his.

The broadcast that bugged him was the Maxwell House Showboat starring Charles Winninger as Captain Henry. It was taken from Edna Ferber's novel and the Broadway musical, "Showboat" and it was taken miles and miles from both of them. It's doubtful if it ever used any of the songs from the Kern-Hammerstein work because that might have been a violation of grand rights.

There's no way of knowing how

Reber first heard of a man named Billy Bryant. It might have been from an enterprising agent or someone might have left a copy of VARIETY lying around his office. Having heard of him, to book him on Rudy Vallee's Fleischmann's Yeast Hour, Al Jolson's Shell Chateau or even Paul Whiteman's Kraft Music Hall (the way Reber usually tried out acts) would have made some sense. Bryant, theoretically, was a colorful character, a famous showboat captain acclaimed all up and down the Mississippi, Missouri and Ohio Rivers. Without seeing or talking to him, Reber conceived of him as a real-life Charles Winninger-type Captain Henry (modeled after Ferber's Captain Andy).

**Does the 'Real' Pay Off?**

Reber reasoned this way: If a phony setup like the showboat broadcast (in which two people played some of the parts, one talking, one singing) could capture the nation's ear, why wouldn't an original, genuine, true-to-life showboat captain be as real gold to pyrites?

This, of course, is spurious reasoning. If the demand for the real thing in entertainment could be depended upon to transcend the demand for the imitation, motion pictures would never have killed the road for the legitimate theatre with real, live people. Radio would never have threatened the talkies where you could see as well as hear. And tv would not now hang as a heavy threat over every sort of "live" entertainment.

The first thing Reber did when he had an idea was to talk it over with Bob Colwell. For some reason or other, Bob's usual good commonsense disappeared in the face of Reber's powerful presentation of his showboat premise. And the two of them went to work to prepare a radio show that presented a real showboat show, just like the ones they had on the showboats of yore (or something like that). What they forgot was that the "real showboats of yore" got scuttled by the motion pictures and the very radio on which they were trying to revive it.

When Reber and Colwell asked me what I thought of their plan I was too busy on the Joe Penner Show and Jolie's Shell Chateau to give it much time, but I do remember saying that I thought there might be one too many showboats on the Reber; that the corny, genuine article couldn't compete with the slick Captain Henry imitation with his catchphrases, "It's only the beginning, folks" and "Run 'em on, Gus."

**Dialog**

I was given a vote of no-confidence, dubbed the royal opposition and thrown out of Reber's office. The paddle wheels were set in motion to bring Billy Bryant to New York and mount an audition for a real showboat show with a real showboat captain at the helm.

As the plans progressed, Reber's thinking became more imitative. Instead of having one of his own JWT radio producers handle the show, he did what most other agencies did. He went out and hired a "name," a radio "prima donna," to do the job. The man he bought was William Bacher. Bill had started his professional life as a dentist. I say that with a reason. I hate writers who speak of a bank president as "an ex-newsboy" because he once had an after-school paper route in some silk stocking suburb. I was a bakery clerk for a few weeks during one summer vacation. I doubt if Jules Stein was really destined to devote his life to examining eyes instead of founding and running MCA. But just looking at Bacher you knew why he had to get out of dentistry.

Bacher had been a producer-director of the successful Maxwell House Showboat that Billy Bryant was to shame into drydock. Many meetings were held and for many reasons I finally joined the group that was preparing the script for the audition. One of the many reasons was the need for more manpower. Another was that Bacher asked me to work with him.

It turned out that all they wanted from me was a 12-minute version of the old tab show and showboat classic, "Way Down East." It was not to be hoked up with jokes. It was to be played



EARL LOIS  
WRIGHTSON AND HUNT  
Management:  
INTERNATIONAL FAMOUS  
AGENCY

straight just the way it was played on the river.

What we were planning to do was to put on something that was pure camp about 25 years before camp took on its present meaning. All sorts of agency personnel came to watch the rehearsals, hear the old songs, laugh at "Way Down East" and bask in the Tiffany glass atmosphere of the Toby show type of theatre as it had survived on the rivers of the great American heartland.

The audition took place at 2:30 on a Wednesday afternoon. Things went beautifully. Every performance was honed to a razor keen edge. The sight of Bacher, his bush of hair a very crown of glory, his prompt book on a lectern beside the musical director, had to impress the gentlemen Reber escorted into the clients' booth a few moments before a new chapter was to be added to the history of broadcasting.

It had been proposed that we try to insure a good reception and a better chance for the audition's success by papering the audience with agency personnel, a presumably friendly group. This plan was finally vetoed on the grounds that it could not be kept a secret and could certainly be construed as a sign of fear and possibly as chicanery.

The show started. We had a real calliope. We had crowds standing on the levee hollering to greet the incoming floating palace of fun and entertainment. Everything about the production was gayer than Gaylord and more ravishing than Ravalen.

The only trouble in paradise was that the studio audience, a bunch of matinee types, didn't dig it at all. Billy Bryant was as believable as a boardwalk barker. The bombs were not bursting in air, they were landing, right on target, in studio 8G at NBC. The showboat was sinking.

In the client's booth, John Reber began to squirm and members of the advertising department and top

(Continued on page 76)

# Maybe U.S. Gov't Should Be Relieved Of VOA, AFN, Radio Free Europe, Etc.; Pose Putting Them Into Private Hands

By PAUL R. BARTLETT  
(Radio Consultant)

Recent stirrings in Congressional and other political circles should open up an opportunity for non-government, privately-owned commercial broadcasting "off shore" to replace some of the extensive government operations now supported by the taxpayer.

Rep. Fascell's committee concluded that "a systematic reappraisal of the entire information policy of the U.S. Government should be undertaken", and Sen. Fulbright has introduced a resolution in the Senate urging a commission to reexamine the State Department, AID and the USIA.

The U.S. Advisory Commission on Information, chaired by Frank Stanton of CBS, has raised a number of questions relating to USIA operations and future changes suggesting, in their words that, "the world has moved on faster in this respect than we have."

More recently, noted public relations dean Edward Bernays has undertaken formation of an Emergency Committee for Reappraisals of U.S. Overseas Information Policies and Programs.

Strangely enough, despite all the obvious concern, no one has pushed openly for commercialization of government broadcast activities of overseas, though this avenue for "Americanizing" U.S. informational broadcasting would seem to offer unique advantages for all.

**European Political Climate**

With a new government in power in Bonn to build more bridges to the east, both for political and commercial reasons, a new climate in Germany where much U.S. overseas broadcasting is more or less centered, could be good for commercial prospects.

It is no secret that Russian hostility to U.S. Government presence in Germany is not lessened by the large U.S. Government radio voice in Germany, and getting the government out of these operations, and replacing them with commercial services jointly owned by private U.S. investors and German governmental units or private German capital could lessen Russian complaints. Such a move might help solve a serious political problem.

Whether probable German reluctance to authorize private commercial operations would offset their desire to reduce the number of U.S. Government operations on their soil is uncertain.

There is reason to believe that the present VOA operations at home and abroad may have become an expensive anachronism, at least as far as English language broadcasting is abhorrent to the where the thought of Government broadcasting is abhorrent to the public, there is reason to question why U.S. overseas programming should be almost entirely government controlled.

Nor does it seem likely that the present set-up was contemplated by Congress since the Smith-Mundt Act creating USIA charged that agency with making "maximum use of private facilities." Notwithstanding this proviso, USIA appears to be bent on the usual bureaucratic course of monopolizing the field.

On this score, the Foreign-Relations task force of the Republican Policy Committee called for a USIA "effort to stimulate the distribution of private materials abroad," and argued that "news films of major tv networks are less suspect than government films."

If much of the Government's overseas broadcasting were converted to commercial operation, the Governmental "kiss of death" would be removed and believability enhanced. To this crucial advantage would be added that of less cost to the taxpayer and the possibility of more sale of U.S. products abroad to help the balance of payments.

Of the VOA's three stated jobs, namely (1) to provide impartial news; (2) to reflect U.S. culture; and (3) to explain U.S. policy, the first two can only really be achieved by commercial non-government operation. The fact is that VOA, despite its multi-million government plant, is still largely an American retreat of the BBC rather than a piece of Americana.

**AFN Restructuring**

The Pentagon-controlled Armed Forces Network in Europe could also be restructured as a commercial, privately-owned service with many advantages.

The AFN operates some 30 AM stations in Germany, ostensibly broadcasting in English to some 250,000 troops, but as many observers have noted, this service also reaches thousands of European nationals using English as a second language. Aside from the numbers thus reached, perhaps more important is the large number of government and intellectual community listeners.

It goes without saying that this U.S. voice overseas is not free from military censorship. The result sometimes is that in an effort to tell the troops what they ought to hear, AFN actually injects a highly military outlook into the field of foreign public diplomacy.

The same facilities under German-American commercial operation could serve the troops at least as well as they are now served, but without military censorship and without Uncle Sam picking up the tab.

If the USIA and Armed Forces facilities in German alone could be consolidated and commercialized under private ownership to compete with highly successful Radio Luxembourg and Europe No. 1, an enormously profitable operation serving all Europe could be mounted.

Whether or not the English Language Shortwave services of the VOA and AFN based in the U.S. could be made commercially profitable, is something else again, but even that is quite likely under proper circumstances.

**Radio Free Europe**

Admittedly a different situation exists with respect to Radio Free Europe and Radio Liberty, both of which are tacitly Government operations with the budget coming from who knows where, and executives frequently from the military or the State Department. Both services are designed to inform and both are considered by the Russians, not without some reason, to be "Pirate Stations".

Here again these operations might be more welcome on foreign soil, with host governments less restive, and the Russians less hostile—and perhaps with more benefit.

(Continued on page 76)



JACKSON BECK

ACTOR—ANNOUNCER—NARRATOR

Best wishes on your 64th Anniversary. Sparkling brighter than ever.  
Management: FIFI OSCARD, 19 W. 44th St., New York City. YU 6-8470.



# 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



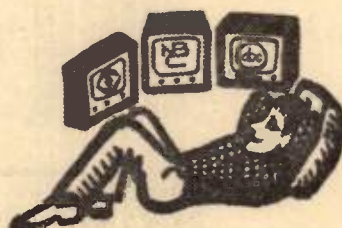
*"Not chaos-like together crush'd and bruis'd,  
But, as the world, harmoniously confus'd:  
Where order in VARIETY we see,  
And where, though all things differ, all agree."*

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' Wednesday?  
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 Dolphin-  
chamber, at the round table  
by a sea-coal fire, upon Wednesday..."*

KING HENRY IV, Part II, Act 1, Sc. 3, Line 96, William Shakespeare



*"And if I loved you Wednesday,  
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*



# THOSE BROADCAST CODES

## SUBJECT TO CHANGE, HERE TO STAY

By STOCKTON HELFRICH

(Director, The Code Authority, NAB)

Given more than three decades of involvement with the broadcast Codes, this writer for one is still only occasionally on the defensive about them. Truth is, much of their intent has a logical rationale. Trouble is, there is inevitable subjectivity sometimes when they come in for implementation.

What is the rationale that justifies the Codes? A helpful opener comes from Dr. Gerhart D. Wiebe, Dean of Boston University's School of Public Relations & Communications:

"One can say almost anything to his best friend. But as the audience becomes larger, the communicator is subject to more and more restrictions, taboos, codes and cautions."

An old joke—and I confess I have used it more than once before—helps illustrate Gus Wiebe's point: Two squirrels were lovemaking in a tree top. At the moment of their greatest rapture, the branch beneath them broke, catapulting them to the ground. One squirrel said to the other: "I told you love in a treetop is strictly for the birds."

Depending on your audience, that one can be told by a wide spectrum of action verbs and other semantic variations. As above, it should pass muster anywhere, even in a kindergarten. But picture the potentially crude stag-party elaborations: Wrong for tv? If okay, then at any time of day? Late night only? Well, you be the broadcast gatekeeper: when then?

So let's talk about the broadcasting codes and examine their relationship to broadcast programs and to broadcast advertising.

Self-regulation presupposes a system of standards adhered to by its supporters. That in turn assumes a reasonable share of professional goals and enough optimism to believe that the more elusive of them can somehow be achieved. Code supporters believe there simply has to be a responsible amount of well thought-out broadcast self-discipline to meet the sort of criticism which stems from inferior program editing or questionable advertising. The alternative inevitably invites undue public censure.

If the Codes can serve viewers and listeners through discriminating broadcaster self-regulation, they can and should at the same time encourage and endorse the healthy development of the broadcast arts and broadcast advertising for the greater fulfillment of the audience.

### Advertising Under The Codes

Broadcast self-regulation has been particularly effective in changes it has helped to bring about in the presentation of advertising. Initially, when the Code Authority added its shoulder-to-the-wheel of broadcasters' copy-screening efforts, much of the scrutiny was directed to matters of good taste in advertising. Gradually however, the Code Authority, working with Code subscribers and advertising agencies, came to a further determination that the public and advertising itself would also be benefitted by a greater

attention to the relevance of documentation being submitted for advertising claims.

During the last 10 years, Code-subscribing broadcasters, in concert with the Code Authority, and with the increasing cooperation of advertisers, began to develop "guidelines" and "interpretations" of Code standards. These in priority-selected areas of advertising have helped substantially to reduce contradictory claims and exaggerated copy platforms potentially capable of misleading the public. Nirvana isn't yet; still listener and viewer expectations of broadcast advertising are being better met.

Specifically, among the more obvious examples on Code subscriber facilities:

(1)

Commercials for products for the relief of arthritis and rheumatism, or others like those for the relief, say, of simple acne, adhere to factual information as to what these products are capable of doing.

(2)

Guidelines covering the health aspects of weight reducer products are firmly based upon current medical fact and opinion.

(3)

Very detailed guidelines cover alcoholic beverage advertising, confirming Code acceptability of beer and wine promotions, underscoring the unacceptability under the Codes of hard liquor advertising, and setting forth the pros and cons of copy acceptability for both mixer products and for retailers of alcoholic beverages.

(4)

Trailers promoting motion pictures in current theatrical release, in addition to having to meet all applicable Code standards must, if rated by the Motion Picture Assn. of America, now contain not only an indication of said rating but its spelled-out meaning. There are reasonable exceptions and qualifications for television and radio commercials of 10" or less.

(5)

And, as many know, the Code Authority reviews almost all toy commercials before they are aired, checking the actual products against demonstrations and comparing them with what is promoted in the commercials.

(In addition to such guidelines for individual product categories, there are Code standards which apply across all product lines.)

(6)

Testimonials must reflect the actual experience of the person speaking and contain no statements which cannot be supported if they were presented in the advertisers' own words.

(7)

Personal product advertising as to compliance has received the particular attention of the Radio Code Board, the Television Code Review Board and the NAB Boards of Directors. Specified categories of personal products

acceptable under each of the Codes individually are reviewed with exceptional attention to their good taste and, because of considerations peculiar to television, with the additional requirement that any new category proposed for advertising must be individually reviewed not only by the Code Board but also by the Board of Directors.

(8)

For the past four years the broadcast self-regulatory effort has devoted a concentrated attention to the elimination of unfair and misleading disparagement by any advertiser of his competitors, other industries, professions or institutions.

(9)

Television's well-known "men-in-white" standard eliminates misuses of doctors, dentists, nurses and medical endorsement.

(10)

The Television Code's newest standard, relating to safety, is intended to cover the depiction of unsafe acts and to avoid representation of children, except under adult supervision, coming in contact with potentially dangerous products.

A standard like the one on safety as reflected in advertising also has its application in programming wherever that would be consistent with plot and characterization. Similarly, Code program standards relating to such obviously sensitive areas as hallucinogenic and illegal drug addiction, or something such as appropriate uses of hypnosis, or, say, depictions of human conflict spilling over into violence: all of these and many others like them affect what does and does not get by in broadcast advertising, as well as in programming.

In terms of programming, broadcasters try to take a continuing inventory of the expectations and needs of radio and television audiences. Not only is there an audience need for pure diversionary entertainment, and a need for down-to-earth information but, increasingly, as audience sophistication has grown, a need for emotional and intellectual engagement and involvement. This audience need requires of broadcasters a look, with no small objectivity, at the changing mores of today's society.

Code programming standards generally have tended toward the conservative. Looked at reasonably, this is understandable and in many ways justifiable. Safeguards of a limited nature have invariably resulted from some excess or other which brought on material audience criticism. The danger to guard against, however, is that ceilings on any human endeavor and particularly on the arts can sometimes prove out to be too low, to be taken as rigid dogma, without recognizing that program editing standards need to be plastic enough to treat each situation on its own merits.

Some responsibilities go with the artistic freedom this encourages for broadcasting. For a starter, and again using a time-worn wording, broadcasters continue to be urged at one and the same time not to frustrate the intelligent nor to corrupt the innocent. The reason we cannot totally resolve that dichotomy—one of broadcasting's built-in contradictions—is because so much disagreement exists on definitions of what comprises reasonable taste in matters relating to sex; and on what comprises, if you will, permissible violence (for instance, when is it cathartic and when is it noxious?); and on whose criteria should prevail, and whether such criteria do or do not interfere with our traditional exercise of free speech.

As between two broad issues, sex on the one hand and violence on the other, it appears to me that violence has consistently received top priority. Sex, always with us, since the advent of Laugh-In and the Smothers Brothers is obviously less oblique. For broadcasting to be in sync with the times, are broadcasters wrong in pre-supposing not only selective dialing but, where parents and guardians are concerned, some supervisory responsibility of their own among the dialing choices available to young people? Broadcasters, in acting upon such a supposition, nonetheless continue aware of the peculiar nature of broadcasting, its very pervasiveness, and concede that the parental responsibility is one shared with broadcasters. Some home-front prerogatives only the adults related to specific children can assume. The broadcaster tries, at the sending end of the tube, to do his share. He needs a shared participation at the receiving end.

Broadcasters have resisted what they consider a short-sighted and ill-advised demand for the elimination of the presentation per se of conflict which spills over into violence. They have concentrated instead on taking a hard look at the degree to which, and the context in which, conflict is offered. With the help of advisors from the psychiatric field, broadcasters have tried to isolate those factors which influence their evaluation of portrayed violence. Many of such factors have been intuitively applied to television programs as a part of on-going broadcaster experience; others have evolved more recently to comprise a more unified and dynamic approach which provides a practical and promising basis for the testing and refinement of program review techniques as they relate to reflections of violence.

In the matter of sex there is a greater candor in some of the current programming, a more matter of fact approach to the sex relationships of life. Broadcasters have tried to be sensitive in responding reasonably to a greater openness on the part of much of the audience. They certainly have no wish to offend material segments of the viewing public or to go in for purely salacious material. Neither can broadcasters put their heads in the sand. The Pill, like the Bomb, appears to be here to stay. With national policy-makers feeling their way towards appropriate rationale to cope with these issues, is it any wonder that broadcasters claim a right to their own responsible approaches on sex in general and violence in general?

Summing up, broadcaster response, in a trouble-shooting sense, to the ever-changing problem spots in broadcast advertising has followed a logical course of first things first among the priorities arising to challenge us. And in programming, isn't it really true that the broadcast industry as a whole has more successfully than not sounded its way in popular formats toward meeting public needs?

## Plumping For Florida As A Capital Show Biz Capitol

By JACKIE GLEASON

Miami Beach.

This newspaper is sitting here and it says that by the time an average male tv viewer is 65 years old, he'll have spent nine full years of his life watching television.

That's an interesting statistic. Do you suppose a guy checks in with St. Peter saying, "I spent nine years watching television, three years drinkin' booze, eight months scratching myself, four years walking the dog, 12 years coming home late from work—?"

They could probably add up all the walks a guy takes to his television set and find out he spent two full years just changing channels.

Even so, the figure kind of hits you—nine years. How many of these years does the average U.S. viewer spend on programs coming out of Florida? I don't have the statistic. All I can tell you is: if the people in the industry get smarter about where their own interest lies, Florida will be able to operate like a big boy in the total national picture for television. And for movies, too.

When I wandered down here a few years back (we came on a specially chartered train and that's the way I like to wander) some people talked like I was going into Amazon country. On the theory, I guess, that anywhere out of New York is nowhere.

What they missed was that Miami Beach was already rolling.

It was ripe for an extravaganza that could show from here and turn up on the network every week. The Miss Universe contest was here. Sullivan met the Beatles here. Arthur Godfrey and Walter Winchell came down, much earlier than I did. So it was never oblivionsville.

Today Miami Beach and this whole territory is ready for tv and movies as it has never been ready before.

Frank Sinatra is one of the people who figured this out. He started making his "Tony Rome" series here. Sinatra may have come into this area because he's the most powerful nightclub draw of them all—and because this is a powerful nightclub area. But Sinatra, being here, looked the place over and he could see possibilities beyond the nightclubs.

You glance over the schedule from, say, the Eden Roc. The Fontainebleau and the Diplomat all play big names and the Hilton Plaza has lined up a string of Broadway hits and the Americana has these tremendous revues. So you have all these big names coming through, and then littler names, and you also have a great many oughta-be-names who, sooner or later, are apt to make it.

That's been going on for years—this flow of talent toward Miami Beach—and one of the effects has been: a talent pool has developed.

A percentage of everybody who visits Florida decides to live there because it's a great place to live. This is even true of the talent that was just passing through. Musicians came through—and stuck. Singers came

through—and stuck. Actors or would-be actors did a tv commercial here, saw a house they liked, and decided to stay. A young composer-arranger came in with a stage show and decided, "What do I want with snow? I can have stage snow." So he stayed here.

That was your talent pool developing. Shows like mine and the movies being filmed here had to have top-of-their-craft technicians. I brought a great many people from New York but a lot of the entertainment specialists in Florida have appeared individually. And all this has changed things greatly for Florida and the entertainment industry.

Once developed, the talent pool is crucially important because now there's a field of experienced people to draw on. It took a few years to build this up here but now we definitely have it built.

I don't say Miami Beach is as thick with character actors as Hollywood in the old days. Hollywood isn't as thick with character actors as Hollywood in the old days. We have a much more dispersed industry now but Florida has had some of the benefits of dispersal and there's a good underpinning here of people who can come into your production and support it.

The stars you bring in. They're happy to come. I had Maureen O'Hara and Shelley Winters down here making a movie with me ("How Do I Love Thee?") earlier this year. Before that, a bright young producer named Charles Joffe—that's Woody Allen's manager—had me going crazy in a foreign embassy for Woody's "Don't Drink the Water," a play that became a movie.

We built that foreign embassy on sound stages at Studio City in Miami—the biggest indoor set Florida has seen yet. But it was only a start. They'll get bigger.

Studio City and the Ivan Tors Studios give the movie-makers a production setup indoors. Outdoors? Outdoors you've got everything but a snow scene.

I needed to record "Romeo and Juliet for Lovers" for Capitol Records. I did it here—60 musicians and they were great.

This is a plump year for Florida but if more television and movie people understand how easy it is to work here it would be plumper. Oddly, the people who make commercials were sharper on that than anybody. They make hundreds of commercials and they can operate outside any time of the year just like I can play golf here any time of the year.

At the Hilton Plaza Hotel, Harry Singer prepared a big tv setup from the building of the hotel. He's had the John Gary show and Ray Anthony and "Truth or Consequences."

I think tv is bound to build up here and I think Florida is going to have very plump years in the entertainment business. Me, I'm having a thin year. I lost 60 pounds. How much sweeter it is!



# 145 TITLES

Metro - Goldwyn - Mayer is the leading name in motion pictures. The MGM/7 list includes 53 first-run titles plus 92 more that are first-run in syndication. There are 93 in color. They are all post-'48, of course, with more than half post '60. The 145 titles give a wide range of opportunity in programming for various audiences at different times of day or night... a unique flexibility in building prime audiences and serving local demographic interests.

Trends come and go, but movies survive them all. A single picture usually has more talent than any combination of talk-shows, more production and excitement than any series episode.

It's the titles and the stars that make movies great. It's the titles and the stars that make the big MGM/7 even better.

**MGM/7**

New York, Chicago, Culver City, Atlanta, Dallas, Toronto



# TV No. 1 in Israeli Show Biz After Only 18 Months; Set Ownership 10%

By JOSEPH LAPID

Tel Aviv.

*Bonanza, Forsythe Saga, Mission Impossible, I Spy, Defenders, Family Affair, Arrest and Trial, 21st Century, Gentle Ben, The Man Who Never Was, Time to Remember. And for the kids: Walt Disney Presents, Robin Hood, Huck Finn.*

The foregoing programs represent exactly half of Israeli TV today. It's either American or British, all in English, with Hebrew subtitles. The rest is homemade, with most in Hebrew, some in Arabic.

A year and a half old, tv in Israel is hot. With 10% of the population owning sets, it's already the biggest entertainment. And with a highly critical press and audience, its cultural merits and demerits are daily and fiercely debated. It is also a subject of contention between the secular majority and religious minority and, as such, an explosive political issue. Enough to drive any tv executive into the garment industry.

But Haggai Pinsker, director of tv of the Broadcasting Authority, who has spent half of his 44 years in radio, refuses to be overwhelmed. He quotes a BBC tenet: "To make the good popular and the popular good", and believes he'll succeed. Which will be one more miracle in a country which counts on miracles, in view of the difficulties he has to encounter.

Israel's general purpose tv is part of a chartered corporation, like the BBC (the other part being radio.) Government owned and financed, the authority is governed by a board, which in turn is nominated by the government, appointed by the president of Israel and chosen among educators, writers, politicians and government career men—31 in all. The management of the authority on the government's payroll is answerable to the board, but receives guidance from the Minister of Information—up to a certain point. When the independence of the authority was tested recently, it became clear, to the surprise of everybody, that it is as independent as its charter claims and even more so. While the hope was that it will emulate the BBC, it seems now that the Israeli authority is politically more independent than its British counterpart. And since it is not commercial and therefore not dependent on sponsors either, it just could be that it is one of the freest television operations extant (only as long, of course, as it reflects the general attitude of the public as embodied in the board).

## Equal Party Time

In the recent elections, the law which apportioned broadcasting time to political parties was strictly observed. Since in the month before the elections political candidates are allowed to appear on tv only within the allotted time, Mrs. Golda Meir's recent visit to the U.S. wasn't reported on Israeli TV at all. Not to report the Israeli Prime Minister's meeting with the American President, only because she is also a candidate in the forthcoming elections, is certainly an example of unusual restraint.

Including programming on the Sabbath, won after an historic struggle in the latter part of 1969, tv now runs seven nights a week, four hours a night—three hours in Hebrew, one hour in Arabic. (This is in addition to an educational tv channel.) Local programs are mainly the revue and pop type, plus a nightly half hour of news and documentaries. There are various interview programs and some children's shows. Also two take-offs: "I, the Camera," a local version of "Candid Camera," and "Twice the Double," which was inspired by "Laugh-In," but translated into the Israeli idiom.

"Our main problem" director Pinsker told VARIETY, "is that we operate on a shoestring, not only by American standards but by any measure. Also, we are getting organized as we go, depending on a great many enthusiastic people who may be talented but are certainly not professionals."

Professional services emanate from CBS. A contract, recently renewed for six months at a cost

of \$50,000, provides for technical advice and guidance. CBS v.p. Joseph Stern, in charge of the project, is a frequent visitor to Israel. The collaboration, despite some inevitable strains, has worked out well. Israelis were trained by CBS in New York and CBS as well as other experts were, in the beginning, stationed in Israel. Now the number of foreign technicians working in Jerusalem has dropped to two (plus two who have meanwhile decided to settle in Israel and work as locals). This is a negligible amount considering there are 280 employees at Israeli tv.

## \$6-Million Budget

The budget, which is 20,000,000 Israel pounds (less than \$6,000,000) a year, includes 280 salaries; payment for foreign programs, expenses on local programs and future development.

Though Israeli TV is black & white and pays only paltry sums for rights on foreign specials, the budget, for four hours daily, is peanuts. Seen in that perspective, what has been done so far is a considerable achievement.

Though all the technical arrangements in Jerusalem TV House were made with the possibility of color, director Pinsker does not expect tint casts for at least another five years. "Can you imagine what the public would do to us if we asked it to buy color sets right now?" Two and a half million Israelis have bought nearly a quarter of a million sets in less than two years, for prices which are exorbitant because of high customs and purchase tax (some foreign companies, like Zenith, produce sets in Israel, but use imported components). A black & white set, simple and old-fashioned, costs about \$400, which in Israel is even more money than in the

U.S. (It equals the monthly salary of director Pinsker.)

Since the two small studios in the improvised TV House owned by the Broadcasting Authority in Jerusalem are not sufficient to produce the necessary amount of local material, they are using the facilities of Israel-Canada Television Studios Ltd., in Herzlia, near Tel Aviv. This is a very successful joint venture of Israel's largest film studios, Israel Motion Picture Studios Ltd., owned by Mrs. Margot Klausner and run by Yitzhak Kol, and of John Bassett, president of station CFTO in Toronto and owner of the Toronto Telegram. The Canadian partners contributed 20 tons of VTR equipment, including a mobile studio, at a time when it was most needed here. The Israelis contributed a 750 sq. ft. shooting stage, with all the technical facilities and the personnel to run it. They are now producing programs under their own auspices, as well as for the Broadcasting Authority and for private producers who are preparing series to sell as package deals to the authority.

## Self-Censorship

There is no formal censorship of tv here, except on military matters. "We are censoring ourselves," Pinsker says. "Though we don't shrink from unpleasant issues, there will be less crime, less cruelty and less outspoken sex than in the U.S. today. And there will be more culture"—like "War of the Roses" and "Age of the Kings."

There are rumors that by the summer of 1970 the charter of the Broadcasting Authority will be changed to allow commercials. This will add little to the luster of Israeli TV, but will certainly ease the budgetary problems. In the meantime, movie theatres are already suffering. There is also a considerable b.o. drop in light entertainment. Legit has not been much affected by tv for the time being. But if commercials start, it may affect the economics of independent newspapers, and that could be a real loss for Israeli democracy.

# Television's Girligig

By JACK HELLMAN

## Hollywood.

It's a girly, whirly world and almost every night of the week they pop out of sets in millions of homes. Never before in tv have so many femmes dominated the network schedules. In cases where their careers were phasing out they have come to life on the big tube. How well they are doing is subject to the vagaries of the rating systems.

When in the past have 11 assorted singers and comediennees controlled the destiny of network shows? This is not to count the ladies of the tube who play the syndie circuit with their own brand of song and humor—and specials, Mitzi Gaynor, et al. It's ladies night at almost every turn of the knob. On Tuesdays you can't escape them—the trinity of Jeannie, Debbie and Julia. Among the missing is Dinah Shore, and she can't be counted out entirely.

A headcount of those feminine attractions: Lucille Ball, Doris Day, Elizabeth Montgomery, Diahann Carroll, Marlo Thomas, Debbie Reynolds, Leslie Uggams (latter cancelled), Carol Burnett, Lennon Sisters, Barbara Eden, Sally Field and a good crop of lessers who are gradually escalating. From the present rating samples, some of the gals are holding their own precariously, but exceptions must be made for Miss Carroll and undisputedly Miss Ball.

That male singers have greater prospects of longevity relates to the old shibboleth that women prefer men to their own. Take away sports and they are the most constant viewers. Bing Crosby has outlasted any of the reigning femmes. The demographics give proof that his audience leans largely to the little woman who buys most of the advertised product and this augurs well at option time. Many have had to change their style to conform to the mod movement, but it has missed more times than it worked. Miss Carroll is the rare exception of a fine singer who converted successfully to situation comedy.

The female has had more success writing books than the daily

grind of turning out a tv show once a week. Very few are on the rosters of the primetimers so their literary lights must be shining elsewhere. Even the male is muscling in on what has been their private preserve, the daytime serial.

The acting gals thought they saw an opening for their talents when producers were told to cool off violence. This, to them, meant that there would be more romance in the outdoor dramas and the cowboy can't make love to his hoes unless it's a comedy. But, alas, it didn't come off and the femmes didn't get the calls they expected from their agents or casting directors.

## Execs Also

It's not all minus for femme executives. On the Hollywood front, death intervened to prove the efficacy of the widows to take charge. With the passing of Ted Corday, the baton passed to Betty Corday, who has kept NBC's daytime, "Days of Our Lives," in rating contention. When C.P. (Chick) MacGregor died in the 39th year of "Heartbeat Theatre," his widow has kept alive the worldwide series and now is in full command.

In the past, femmes rated high in the executive ranks. Among them were Ida Lupino, Meta Rosenberg, widow of veteran agent George Rosenberg, and Gail Patrick Jackson, who for many years produced "Perry Mason." There have been others in the lower production echelon who achieved some measure of success, but they passed from the scene and the only remembrance of them is in minor credits.

## 4 Star Int'l Adds M.D.

Four Star International added another commentator to its new news-feature service for tv stations with the signing of Dr. Rudolph Alseben to report on current medical trends.

Previously signed were attorney Melvin Belli; Sue Cameron, who'll supply Hollywood comment, and Teresa Drury, consumer protection reporter.

# Broadcasting & The New People

Continued from page 66

program. Every day, broadcasters are engaged in unceasing and tough competition with everything else in this world that interests people — newspapers, books, magazines, movies, ball games, theatre, concerts, golf, travel — you name it. We are chasing a highly mobile, very liberated American who can turn us off — or never even turn us on. That is the way it should be. America is not a Chinese commune where the entire populace gathers each evening to hear by radio the thoughts of Chairman Mao Tse-tung.

Many are casting a glittering and envious eye on that audience we have built. They want to educate them, manipulate them, give them what's good for them. The sad part for them is that, as all of us in broadcasting know, it won't work. Even if they could get their hands on those millions, they would find a very significant difference between a captive audience and an audience whose interests have been captured. They would find that that great audience — if they could force feed them the dosage of education, culture and information they would like to — in the words of General MacArthur — would "just fade away."

I cannot believe that those bright college students would not agree that a broadcasting service which reflects majority tastes, while recognizing minority interests, is in the public interest. And, further, that it would be wrong for broadcasting to provide only what a small group regards as interesting to itself and good for everybody else. If people come to understand those facts, many of the criticisms of broadcasting will evaporate.

We have another great asset in broadcasting — our independence. That independence is now, and always has been, a fragile thing.

The FCC has strained at the leash for 40 years. Most recently, after the Supreme Court ruled in the Red Lion Case, an internal memorandum was circulated within the Commission asserting that, at last, the Commission had authority to regulate program formats, to specify types of programs, and to stipulate minimum percentages of time to be devoted to various program types.

And now we have a new threat arising out of the WHDH decision which could be the most serious of all. The real issue has been obfuscated by the charge that the License Renewal Bill gives broadcasters perpetual licenses. This is, of course, not true. It is a red herring and a false issue. The real issue is the continued independence of broadcast programming.

That small piece of paper, which is called a License to Operate a Broadcasting Station, represents the right of a broadcaster to exist. If that piece of paper is withheld, he may not turn on his transmitter; the broadcaster's voice is silenced. Obviously, the grantor of that license holds in his hands a tremendous amount of power — ultimate power over the whole broadcasting system. Thus, there is no more effective way to control broadcasting — which, it should be emphasized, is the principal news media of this country — than through the license renewal process.

That is why it is so vitally important that the license renewal process be insulated from the pressures of politics and the subjective personal preferences of Government appointees. In our opinion, there is only one fair way to go about this — that is, to establish broad, basic, non-discriminatory rules setting forth the requirements governing the operation of a broadcasting station. If a broadcaster meets those standards, then his license should be renewed. If he fails to meet those standards, his license renewal should be denied and others should be permitted to compete for the privilege.

I believe we have an obligation as broadcasters to make sure that not only the young people who come into the industry but all of the public — including, particularly, the U.S. Congress which will ultimately decide the issue — comprehends the sensitivity of that license-renewal process to the continued independence of their broadcasting system.

The broadcasting system in this country has another tremendous asset — one that is little understood and much maligned. It is a commercial system.

In the eyes of some people, this is our greatest sin. To them, "commercial" means "crass." To them, profits are evil. People who think like that are living in a dream world. Entertainment, culture, education, news and information all have to be paid for. Fifteen dollars for an orchestra seat at a Broadway musical is evidence of that. Strikes by symphony orchestras for more money indicate that classical musicians do not play as a charitable contribution. Our bill for property tax provides us all with an annual reminder that education costs money. The news you read in the newspaper every day is paid for by advertising and by subscription fees. Broadcasting has to be paid for too. So what is the argument all about?

It is really about how broadcasting service shall be paid for.

Well, where should the money come from? From the Government? How long would a system remain independent with the Government paying all the bills? From a charge to people for listening and watching each program? Public sentiment is strongly against that arrangement. Ghetto and low income people would be particularly deprived.

The evidence is that the alternatives to a commercial system would either undercut the independence of the system or would be undesirable from the public's point of view.

An honest conclusion is that, since the system has to be paid for, our present commercial operation is the best way to do it. Most people agree. The majority of Americans — four out of five, according to a recent Roper survey — think commercials are a fair price to pay for their broadcasting service. So actually, the scorned and lowly "commercial" turns out to have a rather noble role to play, because without financial independence there is no real independence.

Thus, to those who object to the concept of broadcasting as a business we say: This is its most important asset. The fact that broadcasting can pay its own way is the greatest single assurance that it will remain independent.

Those are some of the things we should say to young people and to all who are concerned about broadcasting. We must convince them that this is a very good system we have developed here in America. We must say: Before you change it for something untried, or something which has been tried elsewhere and failed, before you impose on it alien concepts, show us another system — any place in the world — which can match it.

## Time To Listen

So far, in this colloquy, we broadcasters have done all the talking. But we must also listen, because I believe that our young people have something to say to us which is worth listening to. We ought to hear it.

The basic criticism they make is that those concepts which rocked the world two hundred years ago have not yet been fully realized today. They want to see that those phrases are operable in our society and not clichés uttered once a year on the Fourth of July. They want to get on with the job.

Can we disagree? Even today, those concepts are revolutionary in many parts of the world. They will be dangerous to this country only if we pay no attention to them.

So we broadcasters should say to our youth: Join us, join your enthusiasm with our experience, join your idealism to the great traditions which we have built, join an industry whose taproot goes back through a glorious history of the free press in America and draws sustenance, ultimately, from the Constitution itself. For if we can join these things together, the American broadcasting industry will continue to be for the next 50 years what it has been for the last 50 — the greatest entertainment media in the world, the greatest news media in the world, the greatest information media in the world, in fact, the standard of the world.



# WGN

*...the most  
respected call letters  
in broadcasting*

## WGN CONTINENTAL BROADCASTING COMPANY

- **Chicago:** WGN Radio, WGN Television,  
WGN Continental Productions Company
- **Duluth-Superior:** KDAL Radio and KDAL Television
- **Denver:** KWGN Television
- **Michigan and California:** WGN Televents, community antenna television
- **New York, Chicago, Los Angeles and San Francisco:**  
WGN Continental Sales Company



# CATV Regulation As a State's Right Fronted by Attorney Gen'l of Indiana

By JOSEPH G. KLEIN

Gary, Ind. How will the Federal Communications Commission's assumption of total jurisdiction over CATV affect the states' rights regulatory position maintained by Indiana since 1965?

In the stance it assumed nearly five years ago, the state was influenced by FCC's own consultant—Dr. Martin H. Seiden. In his report of February, 1965, Seiden urged the commission to yield regulatory powers to local authorities. Indiana took the initiative in following that advice and the state's Attorney General embodied it in an official opinion issued a few months later.

In that opinion also, the Attorney General called for the enactment of a state law to regulate CATV systems. The suggestion, however, was left unheeded by the legislature and, in the absence of a statute, regulation has been dependent solely on the 40-page opinion.

Subsequent proposals in 1966 for the expansion of FCC jurisdiction over CATV evoked an annoyed reaction from the Attorney General and the charge that the commission was "overstepping its authority." What must have proved particularly irksome to him was the prophetic inaccuracy of the opinion in envisioning that "in light of the FCC proposals to Congress and the Seiden Report, the regulation of the microwave aspect of CATV will be the furthest the FCC will go in attempting regulation of CATV systems."

"The Federal Communications Commission has not attempted regulation of CATV systems under the Communications Act with the exception of microwave facilities," the opinion said. "A bill to give the FCC jurisdiction over CATV was defeated in the Senate in 1959 by one vote. A more limited bill was submitted to Congress by the FCC in 1961, but was never reported out of committee."

## State Regulation 'Valid'

The Attorney General argued that the FCC admitted its lack of jurisdiction by asking Congress for legislated authority. He ruled that the Communications Act does not preempt state regulation of CATV systems and that such regulation is valid under the supremacy clause of the U.S. Constitution. The opinion cited the Seiden Report in its defense of regulation at the local or state levels.

"It would be unsound for the FCC to assert general jurisdiction over the CATV industry," Seiden said. "Such a sweeping authority would not improve the ability of the commission to pursue its intended objectives of allocating and regulating the use of the radio spectrum. Furthermore, Federal preemption of CATV regulation would reduce the efficiency of existing CATV regulation at the local level. Time-lags in response to complaints would necessarily be introduced by distance, and the soundness of the adjudication of local disputes between subscribers, the township and the CATV would be limited by the relative inability of the Federal agency to make an on-the-spot evaluation in each case as can now be done by local authorities. Nor would the FCC be in a better position to judge among the applicants for franchises. Only the CATV industry would benefit from preemption by being freed of the need to pay a franchise tax to the local community and by the more relaxed surveillance from distant Washington."

"The local community is best able to decide the need, value and quality of the CATV service it should have," Seiden said. "At best, the FCC might develop a general information booklet to inform municipalities of the nature of CATV, the alternatives available, and provide a model franchise, and data to indicate the extent of profitability and the size of capital investment involved—facts which could guide local governments in making their own decisions."

Written in the "spirit of the Seiden Report," the Attorney General's opinion contained the rules

by which CATV operations have been governed in Indiana for four years.

No one could be found to venture a guess here as to whether FCC will use its self-broadened authority to alter these guidelines.

In addition to its support of state regulation, the opinion held that:

— The Indiana Public Service Commission does not have jurisdiction over CATV systems.

— Municipalities may enter into contracts with CATV companies for the use of the streets and service of its residents.

— Franchises or contracts negotiated by municipalities and CATV companies may not be exclusive.

— Municipalities may own and operate CATV systems.

— Telephone and telegraph companies may, subject to Public Service Commission approval, enter into lease agreements for their transmission equipment with CATV companies.

— Telephone and telegraph companies may operate a CATV system.

— Where a telephone company engages in the operation of a CATV system or leases any of its equipment to CATV companies, it may not arbitrarily refuse such use to other CATV companies.

The opinion contemplated shared Federal-state responsibility in the exercise of authority over CATV systems. It pointed out, for instance, that no state has sought to usurp the authority of the FCC by undertaking the regulation of microwave facilities.

"Neither have the states attempted regulation of programming or frequency assignment which are two extremely important functions of the FCC under the (Communications Act)," said the opinion. "It is patently obvious that the states and the FCC can regulate CATV harmoniously."

The recent FCC ruling raises some doubts about the possibilities of any such entente cordiale.

## 2 Towns in N.C. Co-Op on CATV

Lexington, N.C.

Confusion over municipal bond issues and the tight money market are holding up prospects for bringing cable television to Lexington. However, the city of Thomasville has agreed to join Lexington in construction of a tower, to bring CATV into both cities.

Overall costs of the project are expected to run around \$400,000 in Lexington. It is possible that installation of lines will be limited at first to areas of high population concentration.

Sale of municipal bonds is quite difficult at this time—impossible for some cities not in good financial shape—and those which are being sold are at very high interest rates.

Mayor Eric Morgan has said he felt a cable system in Lexington would pay for itself in about two years. However, that statement was made when the overall cost appeared to be smaller, and before the present bond situation developed.

## WNDU's New Power

South Bend, Ind.

WNDU television and radio has been authorized by the FCC to construct a new transmitter tower and technical facilities to increase its radiated power.

The 1,072-foot tower is to be erected at station's present transmitting site.

Ray Jackson, WNDU engineer, said the station will achieve 3,777,000 watts of effective radiated power with the new equipment. Station will be accessible to sets within a 65-mile radius and add more than 600,000 homes to its audience, plus improvement in color tv signals.

## WOAI-TV PAST 20

Color Introduced In 1955, Along With Network Feeds

San Antonio.

WOAI-TV has entered its third decade of operation. It began in December, 1949, after months of experimentation with local live and remote telecasts. Color transmission came in 1955 for both local newscasts and other live studio programming, as well as network programming.

Since its acquisition by Avco Broadcasting in 1965, Edward V. Cheviot has directed operations as v.p. and general manager. The outlet was founded by Southland Industries Inc., headed by Hugh A. L. Half.

The WOAI transmission tower is said to be the fourth tallest man-made structure in the world.

## Christian Church Has Radio 'Voice' In Southeast Asia

By AARON PINES

Manila.

The Philippines is one of the few countries in Southeast Asia where radio broadcasting is not a complete monopoly of the government. Thus, in addition to many private commercial radio and television companies and one government network of stations, even the Christian church is allowed to own and operate its own broadcasting station here. Foremost among these religious, commercial and semi-commercial radio stations are the Far East Broadcasting Co., an independent missionary station; Radio Veritas of the Roman Catholic Church; the Eagle Broadcasting Co. of the Iglesia ni Cristo, and the Mass Communications Network of the National Council of Churches in the Philippines.

This privilege to own and operate radio stations is not granted to Christian churches elsewhere in Asia where radio is a monopoly of government and where more often than not the government is non-Christian. In most of these countries the churches are granted broadcasting time only during the traditional holy days such as Christmas and Easter.

It is for this reason that the Southeast Asia Radio Voice was conceived and born. Christian church councils or similar agencies in S.E. Asia banded together to form a regional cooperative body which made possible establishment of a powerful shortwave transmitter base in Manila under auspices of the National Council of Churches.

The NCCP for years has operated its own medium wave stations in Dumaguete and Manila. The local church council agreed to provide the necessary programming. Thus, the Burma Christian Council plans and produces the programs beamed to Burma, as does the Church of Christ in Thailand for Thailand, and so forth.

The S.E. Radio Voice has its main office in Manila. In charge is executive director Constantino Bernardez, assisted by technical director Jose C. Wenceslao. The transmitter base is located in Bulacan. Major equipment consists of a custom-built 50 k.w. multi-band shortwave transmitter, a control room equipped to play pre-recorded program tapes from overseas, and a vertically-polarized log-periodic antenna beamed toward Thailand and Burma.

The station was inaugurated in November, 1969 and has provided almost two hours of broadcast time daily to the Burma Christian Council and the Church of Christ in Thailand during the past year. In February, 1970 it is hoped to begin programs for Chinese listeners in Asia with materials produced by the Hongkong Christian Council and the Taiwan Committee on Audio Visual Aids.

The Voice is supported mainly by contributions from American and European churches which are given through the World Assn. for Christian Communication, with central office in London. The WACC also helps to support Christian broadcasting work in Africa, the Middle East and Latin America.

## TV: Curtain-Raiser on Seventies

Continued from page 65

viewer volume in the ratings with the resultant pitch by the networks for youth, Negroes becoming successful series stars, the documentary flowering and willing, news magazines inception, daytime turning into the big profit center of the networks and Saturday kidvid emerging as a major sphere of competition, desk & soft hosts becoming tv's version of the disk jockey, latenight becoming part of the three-network competition, professional football becoming the national television sport with the pricetag for rights spiraling out of sight, other sports making concessions to the medium to elbow their way in, and syndication going a completely different route from Grade B first-run vidfilms to video tape strips and off-network reruns.

### Changes

Of possible greater importance in terms of future implications has been the populating of the UHF band, the emergence of independents in the rating competition, the fragmentation of commercials into short participations where once (in the Fifties) they were half-hour sponsorships, the movement in Washington to extinguish cigaret advertising in broadcasting, the uptrend in broadcasting groups against the growing sentiment in Washington against media monopolies, the peril to licensee security from public challenges at renewal time, and the entry of the computer in the buying and selling process.

If, from the sameness of the programming, it should appear that nothing major happened in the Sixties, consider that it was the first decade of videotape, of satellites, of color and of active UHF and CATV. It was also a decade of mergers and diversification, with broadcast entities becoming (and sometimes failing to become) facets of conglomerates.

The urge to merge made many broadcasting companies—the networks particularly—suddenly conscious of management age levels. CBS for one, issued some early retirements and began to rebuild its leadership tiers with younger men. Partly because of this, the tv network had five presidents during the decade, the turnover taking place during the past five years, in fact. NBC-TV and ABC-TV each had three presidents during the decade.

### Prospects

The Sixties will be a hard act to follow, but television in the Seventies already gives indication of being equal to the task.

On the horizon is the cable tv explosion and the likely entry of some form of pay tv, the probable growth of home video recordings, the prospect of global or at least two-continent tv by means of satellites, the spectre of satellite-to-home broadcasting eliminating the need for stations, the possible competitive incursions of public television and commercial UHF, and always the prospect of a fourth and even fifth network. Three-dimensional tv and the laser beam receiver are probably not too far off in the future.

Meanwhile, a more militant FCC and a stronger showing by the public crusader forces, such as the National Citizens Committee for Broadcasting, could shake up the industry seriously during the Seventies; and for Congress to turn the FCC's 50-50 proposal into legislation would certainly jolt the networks. The state of the economy will play a key part in the state of tv during the Seventies, and the prospective loss of \$225,000,000 in cigaret billings promises to turn the seller's market into a buyer's market, which surely will have a bearing on the programming decisions made both at the networks and the stations.

### Whither?

Depending on how the morality cycle goes in contemporary society, television will either be a bolder medium or a more timid one, but in any case never in the vanguard. In the meantime, the medium is faced with the dilemma of trying to woo the hip young audience with programming that is square by the standards of youth, necessarily square per program practices policies geared to protect the very young and to

respect the sensibilities of the older generations.

Finally, there is the certainty that many of the supreme leaders of broadcasting, including the CBS titans William S. Paley, and Dr. Frank Stanton and the ABC corporate toppers Leonard Goldenson and Si Siegel, will go into retirement at some point during the 1970s, turning over the reins—for the first time—to a new generation of broadcaster. The heirs apparent are of another mold, and these changes could well prove to be the most dramatic, if not traumatic, of the new decade.

## U.S. Tensions

Continued from page 67

over and over; the archaic parental messages we may still be obeying to the detriment of ourselves, our marriages, our jobs, our child-rearing; the life positions of I'm Not Okay-You're Not Okay many of us carry on from infancy.

As I watch and hear the banalities and inanities of American television; as I hear sex being talked about only with leers, innuendoes, and double-entendres but never seriously, I am reminded of Arnold Toynbee's comment: "Of 21 notable civilizations in mankind's history, 19 perished not from conquest from without but from decay within."

Television, by its acts of omission and commission, could be faulted as a major contributor to that social decay and social blight.

Is there not one Mind of the 21st Century in a decision-making position in Television in the U.S. today?

## Copycal

Continued from page 69

management of the Tobacco Co. began to look at their watches. And this is what happened as told to me by an eyewitness, Bob Colwell. Only a few minutes after the 60-minute show had started and before the prospective clients could bring themselves to comment on what they were being offered, Reber made his grandest gesture in a lifetime of grand gestures. He rose, raised his arms above his head in a characteristic sweep and said, "Gentlemen, I apologize! This is the worst thing I have ever seen! I won't sit through another minute of it and I won't allow you to do so either! How could they do this to me?" And he walked out. Naturally, everyone followed.

That was the way he wrote off a mistake that was conceived by him and gentled into existence along the lines of his intuitional and creative impulses. It was the first time he'd ever tried to copy anything and it was the last. It was infanticide. But it was also the only way he could ever hope to remain in a position to talk again to those men for whom he'd put on the disaster.

He was obeying one of the 10 Rules of Business formulated at J. Walter Thompson by Hunter Richie. The rule was No. 10, "Never close a door."

## Gov't Radio

Continued from page 69

liability—if at least part of their operations were converted to commercial status directed at the same audiences.

The Czech crisis would seem to show that no amount of disenchantment in Eastern Europe will free it from Russian control without an unacceptable bloodbath for themselves and anyone helping them. Maybe softly could catch monkey.

In the end, the real question seems to be whether or not the present bureaucracies are so ossified and so entrenched in all quarters that no amount of new thinking will have any effect.

At least the obvious stirring in the Congress, and the call from all sides for a full reappraisal of the USIA would seem to be signaling that new leadership in new directions is overdue.



# The Communications, Entertainment and Education Companies of **RKO GENERAL** wish you a Happy New Year!

## **RKO TELEVISION**

WNAC-TV Boston      WHBQ-TV Memphis  
WHCT Hartford      CKLW-TV Detroit-Windsor  
WOR-TV New York    KHJ-TV Los Angeles

## **RKO RADIO**

WOR New York WOR-FM  
KHJ Los Angeles KHJ-FM  
CKLW Detroit-Windsor CKLW-FM  
WRKO Boston WROR  
KFRC San Francisco KFMS  
WGMS Washington, D.C. WGMS-FM  
WHBQ Memphis WHBQ-FM

## **RKO SOUND**

Studios for recording, editing, duplicating  
sound on tape, film, records.

## **RKO GENERAL PRODUCTIONS**

"Della" starring Della Reese  
Mitch Miller's "Seasonal Specials"  
Dave Garroway

## **NATIONAL TAPE SERVICE INC.**

- Cartridges
- Cassettes
- Reel-to-reel duplication



RKO GENERAL, INC., 1440 BROADWAY, NEW YORK



# 'Death in the Afternoon' Only a Slice Of Madrid Govt.'s Television Fare

By JACK AGNEW

Madrid. To the casual American observer who thought that home screen in Spain just consisted of bullfights, flamenco dancing and regrids from the U.S. networks, the quality production values on Television Espanol have come as a surprise. But in reality, the Spanish citizens have been fed on a video diet of drama, science and musical programs that have won international awards in Monte Carlo, Brussels, Berlin, London, Buenos Aires and the U.S.

To be sure, there are the American shows with their dubbed Spanish dialog and titles: "Los Monkees," "Caravana" (Wagon Train), "Mi Marciano Favorito" and the more recognizable "Daktari," "Ironside," "Wild Wild West," "Mannix" and "I Dream of Jeannie," since the most expensive import (approximately \$600) is cheaper than the most impressively staged Spanish productions.

There is "Estudio Uno," that, like the old "Studio One" in the U.S., deals with contemporary drama including original works and adaptations. On Madrid's second channel, there is also "Teatro" that features Shakespeare, Moliere, Cervantes, Hemingway, Shaw, et al.

But the biggest drama of all is that of "death in the afternoon"—the bullfight. An American might classify this a cruel and shocking sport not suitable to television, but as Hemingway put it: "The bullfight is not a sport in the Anglo-Saxon sense of the world, that is, it is not an equal contest or an attempt at an equal contest between a bull and a man. Rather it is a tragedy; the death of a bull which is played, more or less well, by the bull and the man involved and in which there is danger for the man but certain death for the bull."

## 20 Corridas Per Season

The season runs from April to October, and during that time, Television Espanol carries about 20 "corridos," as they are known, where six bulls are killed by three matadors (never, but never, say torador) in the afternoon.

All is not death and drama. There is "Galas del Sabado" (Saturday Celebration) featuring entertainment personalities, singers, dancers, comedians, all in the best tradition of the Ed Sullivan show.

One of the most popular tv shows is the drawing of the National Lottery three times a year. The winning tickets are selected with the pomp and dignity of the old "\$64,000 Question" between massive production numbers. If Nielsen operated in Spain, there would be some pretty impressive audience numbers even by American standards.

The volatile Spaniard loves sports. Television Espanol accommodates him with pelota (jai alai), soccer matches including the World Cup competition via Eurovision (Spain is a member of the European Broadcast Union and is the Eurovision link for Portugal and Morocco), basketball and the Grand Prix auto race. Last week's Davis Cup final challenge round (Spain vs. Australia) was carried from the land down under via the longest program relay ever to Europe using two satellites, one courtesy of the U.S. military. Other satellite programs have included the Apollo flights and moonwalks.

## News Ran Uncensored

Last spring, Generalissimo Franco signed a decree lifting the three-month state of emergency that included state censorship imposed during disturbances at Madrid and Barcelona universities. Even during this emergency period, international stories from the wire services the four daily news shows were not censored or suppressed even if critical of the Spanish government. In addition to regular news reports, there is "Panorama" with interviews and in-depth features, and "Espana al Dia" with news of the outlying provinces. These same rural people get teaching help for the small villages from Television Escolar, one hour of educational tv scheduled Monday through Saturday in

cooperation with the Ministry of Education.

Television Espanol was established in 1956 by the Spanish government. The 3,000 sets that tuned in to the first program have since multiplied to more than 3,000,000. In 1965, a second channel on UHF went into operation in Madrid and now reaches about half of Spain's 33,000,000 people. Both program services have become self-supporting via three minutes per hour of commercial advertising. Spots are clustered at station breaks every half hour and an average 15-second, prime-time (9 p.m. to midnight) commercial costs \$1,200. There is no weekly Nielsen or ARB-type rating, but simple surveys are taken every three months to determine a program's popularity. Actually, the information is more of use to Television Espanol than the advertiser, who must buy both the VHF and UHF networks that are sold in tandem. A spot cannot be bought on one station or in one particular program.

## Adopts PAL System

TV sets are manufactured in Spain and cost the Spanish citizen 12,000 pesetas, or \$175. A decision has been just made by the government to adopt the West German PAL color system. Both the French and German governments had been courting Spanish tv officials to choose their color but the decision ended up being strictly an economic one: The German color system would best enable Spain to manufacture inexpensive tv sets for export.

Television Espanol is planning to produce more program from its spacious installation in Madrid; increase the broadcast hours on the second channel from the present three and a half per day; dub foreign shows locally into "pure" Spanish instead of accepting the soundtracks now dubbed in Mexico or Puerto Rico; export and sell more Spanish programs to Central and South America and hopefully even the United States; and feed a "live" program service via satellite to the Canary Islands instead of flying videotape and films to the Spanish colony. These are ambitious plans, but well within the realm of possibility of the aggressive management at Television Espanol.

# What Is A Television Housewife?

By RALPH GOODMAN

Studio City, Calif. A TELEVISION HOUSEWIFE is a young, inexperienced homemaker who can usually be found in a neighbor's kitchen, sampling reheated coffee in a square cup.

A TELEVISION HOUSEWIFE never has to worry about her diet. She spends her day chasing a white dove up to the bathroom and down again to the kitchen, where she and her neighbor take turns kicking the floor, testing for heel marks.

A TELEVISION HOUSEWIFE has 2.4 children of grammar school age. Each time they come home from school they announce that they have 20% less toothpaste because they have to brush those darned cavities so often.

A TELEVISION HOUSEWIFE invites three women over for a friendly game of bridge. Before the game she gives each of the girls a pair of sunglasses and they all go down to the basement to watch the laundry come out of the washer.

A TELEVISION HOUSEWIFE has a husband who is always complaining. But instead of taking him to a marriage counselor, she has a talk with the man from Glad!

A TELEVISION HOUSEWIFE is never alone. She has a Genie in her kitchen, a Midget in her medicine cabinet, and a Giant in her washer. She can't even take a shower alone, without some member of the family barging into the bathroom to borrow her shampoo.

A TELEVISION HOUSEWIFE has a husband who has everything... dandruff, clogged sinuses, post-nasal drip and bad

## Brooks as 1st '70 Co.

Philadelphia.

Joe Brooks, most recently assistant to the president of UHF station WIBF here, is opening an advertising-public relations firm in Philadelphia. He went into business officially at 12:01 a.m. Thursday (1) so as to be the first new company of the new year and new decade.

Brooks had previously been ad-promo manager of WIP here and before that was with Metromedia Radio, including a stretch with WNEW New York.

## Tommy Leonetti on Top In TV Down Under; Deal On Flights Lures Names

Hollywood.

TV Down Under is "basically the same," but it isn't without its own peculiarities. "I can produce a show for \$25-30,000 in Sydney that would cost \$200,000 here," says Tommy Leonetti, U.S. actor-singer who has become one of Australia's top paid tv personalities. Lower budget is attributed in part to cost differential and smaller talent fees.

Leonetti, in Hollywood on summer break (seasons are opposite from here) from his show, has gone from Sydney nitery date combined with honeymoon to star of his own weekly variety outing, "The Tommy Leonetti Show." He first latched onto Sydney tv via "Tommy Leonetti's Tonight Show," which ran for 46 weeks prior to switching to present setup. There are three commercial channels in Sydney, but "We top our competition, 'Laugh-In' and 'Star Trek,'" he remarks.

Guest list he has had on both shows included Tom Jones, Phyllis Diller, Tony Bennett, Tiny Tim, Pat Boone, Bobby Darin, Jack Jones, Eddy Greco, Sean Connery, Eddie Fisher. Upcoming are Jose Feliciano, Ella Fitzgerald and Rosemary Clooney.

Guesters are result of unusual tv-hotel club tie-in prevalent in Sydney. Two of three commercial stations pick up transportation tap to Sydney for stars coming in to do hotel dates in exchange for tv appearances. Biggest money tie-in is between Chevron and Channel 7 (Amalgamated TV Net) on which Leonetti appears.

# 1,000,000 Acts Later

In 35 Years, From Callas to Sinatra, But Presley Never Made It on 'Amateur Hour'

By TED MACK

Every so often around the Christmas season, I receive a card from Elvis Presley. Since I've been getting these with some regularity through the years—I think he's trying to tell me something.



Ted Mack

Back around 1953, in Tupalo, Miss., we auditioned Presley for a possible appearance on the Original Amateur Hour. Perhaps there was too much pelvis in Elvis for our show, or his talent had not yet developed, or possibly we just plain and simply missed the boat, but he never did appear on the Amateur Hour. He's been heard from in a small way since then.

On at least four or five different occasions, a slight, persistent young man auditioned for our staff, and each time was rejected. Well, we take consolation in the fact that we're not the only ones to have said no to Tiny Tim. How do we feel about the ones that got away? Well, naturally, we would have liked to have been part of their launching pad, but we never claimed to be infallible.

On the other hand, AGVA has been gracious enough to acknowledge that about 40% of present membership first hit the spotlight from an Amateur Hour springboard—so we must be doing something right.

Since we began as a local radio program in 1934, more than 1,000,000 acts have auditioned for both our homebased and our traveling staffs. Over 25,000 of these acts have performed on the program, and I think it's fair to say that some of the names that have come out of it, are recognizable.

I guess our most famous graduate is Frank Sinatra who was a member of a quartet called the Hoboken Four. No, he never did sing solo on the program, and I'm not sure he ever did while touring with the units.

Teresa Brewer and Vera Ellen were moppets when they auditioned for the show, but even at that early age the talent was there.

Paul Winchell and Jack Carter were brash teenagers when they were spotlighted by the audition staff, but they had supreme confidence in their abilities and it was only a matter of time before they hit.

A young man named Merrill Miller came along with the voice, performed on our program and, as Robert Merrill, was one of 13 other amateur singers who wound up with the Metropolitan Opera. That group includes Regina Resnik, Mimi Benzell, Maria Callas and John Alexander.

Singers in a more popular vein? Connie Francis, Pat Boone, Jerry Vale, Georgia Gibbs, Muriel Smith and Ann-Margret, who sang on our show ten years ago and lost first prize to a young fellow who made music on a laurel leaf.

Comedians? The list includes Frank Fontaine, Ricky Lane, Stubby Kaye and Morty Gunty, among others.

According to officials at Radio City Music Hall, it's almost impossible to count the number of dancers who first appeared on our show and then went on to become Rockettes in the most celebrated dance spotlight of the world.

Columnist Earl Wilson not too long ago—appeared on our program—as a guest not participant—and stated that in his rounds during that particular week, he had covered four top night club—each headlined by a graduate of the Original Amateur Hour.

And while, in most cases, the road to stardom is a long, rugged one, sometimes fortune smiles suddenly on some of our young performers. It happened three times only recently.

A 13-year-old trombonist named Janice Robinson was spotted by

Bill Cosby, and immediately signed for a guest appearance on his NBC-TV special. A young baton twirler, Judy Kassouf, was on our program this past summer, and played her first professional engagement as a featured act at Radio City Music Hall in the fall, and a dog who yodeled to a vocal duet by a husband and wife team, appeared on the Merv Griffin show within a week.

There are other acts I regard as equally memorable, not for any fame they achieved, but for the humor and novelty of their performances. Tops on the list must be the little old lady who played a hoedown fiddle, and then supplemented her instrumentation in the last 16 bars by pushing her false teeth halfway out of her mouth, and contributing a rhythmic clackety-clack to the music. Another is the gentleman who played "Yankee Doodle" by pounding himself on the head with a mallet.

In a more serious vein, there are two Original Amateur Hour traditions in which we take pride. Not only does the program stand alone as a national network show offering an avenue of expression to the nation's unheard of amateur talent, but we also send a staff of auditioners around the country to find them.

In connection with this activity, there is hardly a major city in the country to which we have not traveled to audition talent and present our program for broadcast at local auditoriums, the proceeds of such shows being turned over to virtually every organized charity designed to aid humanity.

And as we are about to enter our 23d consecutive year on network television, the question that naturally arises is "how long can it go on?" People in the business whose opinions I respect have been kind enough to say "forever" since talent is endless and abundant and everywhere.

In reflection, I realize with amazement that we are now not only auditioning and presenting the sons and daughters of our original amateurs, but their grandchildren as well.

It's nice to be associated with this kind of tradition.

## Bess As Agency Prez

Jerome Bess has been named president of the Frank S. Sawdon ad agency as agency founder Frank Sawdon moves up to chairman of the board.

Bess, who returned to the agency a year ago as exec veepee and general manager, was a corporate exec with RKO General and veepee and general manager of WOR-TV New York. The Sawdon agency has pioneered in retail broadcast advertising and will bill close to \$10,000,000 this year.

## WUAB Appointments

Cleveland.

Four sales appointments have been made at WUAB, the United Artists UHFer which has been on the air for just over a year.

Ron Brennan has been upped to local sales manager, Ron Hrovat named to helm regional sales for Pittsburgh and Ohio, O.J. Reiss becomes asst. director of retail services, and Jody Marino tapped manager of marketing and research.

## DR. ALLEN'S TV-RADIO POST

Fort Worth.

Dr. J. P. Allen joined the staff of the Southern Baptist Radio and Television Commission. Dr. Allen became director of audience response for the commission on Jan. 1. In the newly created position Dr. Allen will supervise its mail followup program.

Dr. Allen, pastor of the 5,000-member Broadway Baptist Church here since 1963, will leave the pulpit to assume his new duties.

Charlotte—Durward B. Early, who's been a director, producer and announcer at stations in the west and south, has joined Jefferson Productions as an account exec. He most recently was Carolina's press rep for MGM.



## AM-FM Financial Data

(1958 - 1968)  
(Time Sales In Millions)

	Total	Webs	Total	Spot	Total	Local	Total
68	\$1,076.3	46.8	4%	\$332.4	31%	\$697.1	65%
67	946.6	47.6	5	289.8	31	609.2	64
66	912.0	47.2	5	284.6	31	580.2	64
65	827.7	44.6	5	254.1	31	529.0	64
64	763.7	43.8	6	237.3	31	482.6	63
63	711.7	41.8	6	224.7	31	445.2	63
62	665.2	37.3	6	212.1	32	415.8	62
61	617.2	35.8	6	200.0	32	381.4	62
60	622.4	35.0	6	202.1	32	385.3	62
59	582.9	35.6	6	188.2	32	359.1	62
58	541.6	46.5	8	171.9	32	323.2	60

Source: FCC reports.

## Rival Euradio on Alert as Com'l AM In U.K. Nears Political Showdown

By ANDREW BAILEY

Commercial radio is set to become a political issue in the next British parliamentary elections. The Conservative Party is pledged support its existence while the labor party takes the opposite view. That's natural enough as in the present term of office the Labor government brought about the legislation which shut down the "pirates." In the forthcoming elections, which could take place next year, the pros and cons of commercial broadcasting will be of special relevance as 18-year-olds will be voting for the first time. If and when commercial radio comes a fact of life there will be a shortage of eager operators, though at the moment they are creeping under cover, leaving the obeying to various unaffiliated organizations such as the one led by host Hughie Green. But already flexing his muscles Tony Secunda, former manager of The Movie Combo. He's started a station in Andorra, the tiny state sandwiched in the Pyrenees between France and Spain. The station is unlicensed and can only transmit after dark because of atmospheric conditions, the bugbear of all European broadcasters unable to afford satellites.

Secunda's outfit is operating within the law as it is financed by a non-British source (a Swiss corporation). So far, he's secured the services of one of the BBC's top deejays, John Peel, and claims to have several firms nibbling for advertising.

### New Transmitter

But Radio Luxembourg, by far the largest commercial station in the U.K., isn't worried by its competition any more than it is, in retrospect anyway, by the pirates. But just to be on the safe side, it's bringing in a new \$250,000 high-power transmitter on Dec. 1. The present equipment has to be switched off the ionosphere which often leads to reception fading away into a whistle. RL's big advantage over any other pirate is that it is the only established in the European broadcasting community, having an allocated frequency from the European Broadcasting Union, which no pirate ever had. Luxembourg is also ideally situated for transmitting to the U.K. and as RL is the state's largest source of income, it is highly unlikely that anyone else would be allowed to operate in. What's more, RL is owned by French and Belgian interests and is therefore not under British jurisdiction.

In many ways the pirates were doomed. Because they operated from the sea their range was limited and the service provided was strictly regional. They stepped on too many powerful toes by edily making deals, often at cross-purposes, with every sort of advertiser without any longterm planning. They were forced to transmit in an already overcrowded waveband, thereby annoying legitimate broadcasters, including the BBC and the Post Office.

Nevertheless, the pirates performed a useful function. Both the BBC and RL realized that the outstations' popularity was a direct criticism of their own programs and consequently radically updated their formats. The whole system of sponsorship was altered in March, 1968.

Previously disk firms bought half-hour segments and did as they liked, using deejays of their choice. The resulting plethora of disk jocks made it difficult for RL to establish a personalized image.

Now only five deejays are employed during broadcasts stretching from early evening until 3 a.m. seven days a week. Disk companies can still purchase airtime but only for spot plays on a year's contract. Each spin costs between \$25 and \$35.

Managing director Geoffrey Everitt reckons that initially 30% of regular advertisers quit RL after the changeover. Some sponsored shows still exist though these are reserved for non-disk products such as coffee and shoes. The deejays used on these are Pete Murray and Jimmy Savile, two of the BBC's highest rated comedians. They tape their programs in London. The regular jocks are resident in Luxembourg.

Why haven't more pirates started up to try and operate within the law? The Marine Offenses Act which was instituted to silence the original fleet only affects ships operating inside territorial waters. The reason, which also forced Secunda to base in Andorra, is the law governing advertising. Any British firm placing cash with a British-owned commercial station is liable to prosecution, irrespective to whether the broadcaster is geographically under British law. Therefore, any would-be pirates first have to drum up sufficient support from foreign advertisers before investing in the necessarily expensive equipment needed to achieve blanket reception in the U.K. So far nobody has managed to do this.

### Solomon's Strategy

Disk firms are therefore left with only one way of plugging new product as BBC airtime is, of course, not for sale. And someone in an excellent position to evaluate RL's value in this respect is Philip Solomon, chief of Major Minor Records.

As a major shareholder in Radio Caroline, one of the most successful pirate stations, Solomon ran into trouble with BBC. After RL's closure in 1967, Solomon claims that the BBC didn't give Major Minor product its "fair share" of spins. Monthly turnover dropped from \$480,000 per month to \$50,000. There was, and still is, Solomon thinks, some form of "ban" on Major Minor.

Solomon's solution was to be one of RL's first customers under the new spot buying scheme. About \$60,000 worth of airtime was bought and a tactic borrowed from the advertising world. Indulging in a minor form of brainwashing, a few disks were selected and plugged and plugged again. The strategy has paid off and Major Minor must now be considered to have progressed from being an adventurous indie into a major outfit.

Others soon followed his example. Now all majors have purchased airtime, though RL's policy is to keep about 50% of the programs uncommitted. Everitt estimates that around \$1,800,000 is placed each year by the British firms with RL. And they seem to get value for money. The accredited survey used to entice sponsors states that the average nightly audience is 4,900,000. And a maximum of 17,500,000 listen, or have listened, to RL at some time or other.

## Hellman's WB-TV Post

Gordon A. Hellman has been promoted to director of administration of Warner Bros. TV worldwide distribution.

With WB since 1962, Hellman for the past two years has been director of sales development and promotion, with previous stints as director of tv advertising and promotion, and director of tv marketing and research.

## Germany Soft Pedals Lingo Radio News To Workers in Other Lands

By HAZEL GUILD

Frankfurt.

Even though no one will admit it officially, the West German radio has had to cool it on its nightly broadcasts to the 1,000,000 Greek, Italian, Turkish and Spanish workers now living in this country.

With the tremendous power to inform these hordes who help make up Germany's large foreign labor crew, the W. German radio stations have found that some of the workers have gotten into difficulties at home and here following German broadcasts about the political situations in their native lands.

The Study Group for Radio Stations (ARD) started its first foreign language broadcasting five years ago. And so far they have sent out over 200,000 hours of news and entertainment, at a cost to the participating German radio stations of about \$2,500,000. But because of objections from the foreign countries involved, and retaliation taken when some of the foreign workers returned home, the radio stations have considerably softened their shows.

A Greek employee of one German radio station who made a business trip to Athens recently has had his passport seized and has not been permitted to return to Germany because the government objected to German radio reports about the tense political situation.

Meanwhile, the Greek programming department has received about 10,000 letters from Greeks employed here, with almost all of them completely negative to the regime at home.

With close to a quarter of a million Greeks working in this country, the groups constitutes an important labor source for Germany, and their wages sent back to Greece are a positive factor in that country's economy. Neither side wants a crisis to erupt.

Similarly, when the government in Turkey changed, the radio stations had to soft-pedal their reports to the 250,000 Turkish workers. Even so, some of the radio reporters were termed "Communists" for airing their views.

Spanish workers have asked for "neutral letters" rather than pro-Franco propaganda, and the Spanish government has several times protested that the German radio reports are unfairly reporting events at home.

The number of Yugoslav workers has grown to about 306,000, and they, too, would like to have their own nightly news and music reports. The problem is that the Yugoslavs do not speak a common tongue, and many could not understand the most common Serbo-Croatian. Details have not yet been worked out, but it is hoped that early next year there will be some arrangement for sending them some nightly information as well.

The radio stations are carefully watching their step, though, so that they don't set off any disputes among the foreign workers and their sensitive home regimes.

## Half-a-Radio Unseemly for '70s; Drive On to Put FM In Autos

By DAVID CRONINGER

(President, Metromedia Radio)

Only a short time ago FM was radio's stepchild. Tuning across the FM band — assuming you happened to own a radio that could receive FM signals — meant hearing an occasional classical music station, a few non-commercial or municipal outlets, and a handful of student-run college outposts. For the most part, FM sounded like AM radio since most AM/FM stations simply duplicated their AM programming on FM.

This practice — called "simulcasting," — largely ended with a ruling by the Federal Communications Commission which said, in effect, that in markets with populations in excess of 100,000, stations must originate new programming on FM at least 50% of the time.

This, and the introduction of cheaper FM receivers that young people could afford, drastically changed the nature of FM broadcasting. Recognizing the programming needs of this new younger audience has brought about what can truly be described as an explosion of new ideas in FM programming.

Depending upon the nature of their individual markets, stations have largely adopted music formats with demonstrated appeal to young adult listeners. These young adults — aged 18 to 49 — represent one of radio's most mobile and active audiences.

But in 1968 only about a million FM automobile radios were sold. This may sound like a lot — but, in reality, only some 10% of all automobile radios are now equipped to receive FM. And this in no way approaches what the figure ought to be!

For FM radio programming is something that should be available to all radio listeners, just the way UHF television programming is now available to anyone with a recently purchased TV set. Congress's UHF "All Channel" ruling established once and for all that a manufacturer could not build a television set equipped to receive only VHF. Now, only sets capable of picking up both VHF and UHF channels can be turned out in the United States.

It is a ruling that initially made some manufacturers complain about the need to retool at their factories. And some predicted that consumers would have to foot higher prices. But, in reality, the industry has adjusted quite well to the new construction demands, and viewers have not been faced with significant price boosts.

Ineed, the only major effect has really been on the UHF broadcasting industry — which is now undergoing substantial growth for the first time. Now that people can watch UHF television, broadcasters are able to take the trouble and expense to establish and program such stations.

### FM's Growing Census

FM is in a much better situation, having already made very substantial gains over where it once was. Of course, FM has been around many more years than UHF, and has enjoyed more time in which to develop. Since 1960, for example, there has been an overall increase of more than 900% in the sale of FM receivers in the United States.

In all, some 65,000,000 FM sets were reported in use here last year.

What is needed to provide FM

broadcasting with the same future assurances that UHF-TV now has is similar rule-making by the Congress. A very good beginning would be in the particularly important area of automobiles and the radios manufactured to be installed in them. Only units capable of receiving both AM and FM signals should be produced for this purpose.

Naturally, it is not reasonable to expect such a change to occur over night. And any reasonable proposal counts on allowing a period of time for the industry to adjust to the new demands.

But after such a period — which might take us to say, January, 1971 — this proposal envisions every automobile radio as a complete AM-FM unit — not simply half-a-radio.

Now, even in New York — or in Chicago, Los Angeles or any other big city — there are some radio formats that simply aren't available on the AM band. Some people can't find their favorite station on AM because the programming they seek is broadcast only on FM — and they don't have FM radio in their car.

### Wide Open Spaces

As one drives across the heartland of the country, it becomes even harder to find certain types of programming on AM radio.

The AM radio band is, indeed, very sparse out there on the highways that connect our major population centers. And putting FM radios in cars would have the advantage of nearly doubling the number of stations from which many drivers could select their automobile companionship.

In addition, getting back to the larger cities — although there are more AM stations from which to choose there — other problems peculiar to urban centers frequently play havoc with AM signals. Underpasses, bridges, tunnels, tall buildings and other radio station transmitters tend to affect AM signals. We all know from personal experience how AM radio signals cut out when we pass under a bridge.

FM signals, on the other hand, are technically different from AM. While they don't travel as far as AM signals do, FM signals aren't affected by such urban obstructions.

It is in the area of automobile radios that enforcement of an "All Channel" rule for radio would do the most good. Thanks to stereo hi-fi rigs, FM tuners have done a pretty good job of penetrating homes. FM is in the living room, and frequently it's in the bedroom, too. One-third of all the clock radios produced here in 1968 were equipped to receive FM.

Thanks to the new low-cost portable sets, FM gets taken to the ski slopes and to the surf parties. It goes to family barbecues, and football outings, too.

Indeed, all that the ruling suggested here — which Metromedia Radio first advanced last October before the National Safety Council in Chicago — would ensure is that FM gets taken along for the ride as well. Unless our efforts — and those of the recently formed industry committee to sponsor radio all-band legislation — succeed, it is very regrettable that FM radio will have to walk into the '70s.

### India Ups Teleset Prod.

Bombay.

The government of India has permitted Telefunken India to increase its present production capacity from 120,000 sets to 180,000 tv sets a year. The company will also produce radio components and diversify production to cover manufacture of taperecorders and record players.

During year 1968-69, Telefunken India exported a total of 10,000 radio sets, earning a foreign exchange revenue of \$200,000 from Kenya, Congo and East European countries. The company expects to export 20,000 sets to these areas during 1969-70. India's total annual radio set output is 2,500,000.

## AM-FM Revenues & Expenses

(Excludes Indie Owned FM Stations)

Year	Before Federal Income Tax Revenues	Expenses	Income
1968	\$994.7	\$877.4	\$117.3
1967	884.7	799.7	85.0
1966	852.7	752.1	100.6
1965	776.8	695.7	81.1
1964	719.2	645.4	73.8
1963	669.7	611.6	58.1
1962	626.8	580.1	46.7
1961	583.6	551.6	32.0
1960	591.9	543.6	48.3
1959	555.7	511.7	44.0
1958	520.6	482.6	38.0

Source: FCC reports.







**MARLO THOMAS**





## Where there's TV there's Hope.



Chrysler Corporation brings new Hope to television's new season with nine Bob Hope shows. Plus the Bob Hope Desert Classic. Plus Major League Baseball, including the All-Star Game and the World Series. Plus Basketball. Plus the Rose Bowl. Plus AFL Football. And remember . . . three of the first four 1969-1970 Hope Specials topped all other network programs in audience rating.

Plymouth • Dodge • Chrysler • Imperial • Dodge Trucks • Simca • Sunbeam



**CHRYSLER  
CORPORATION**

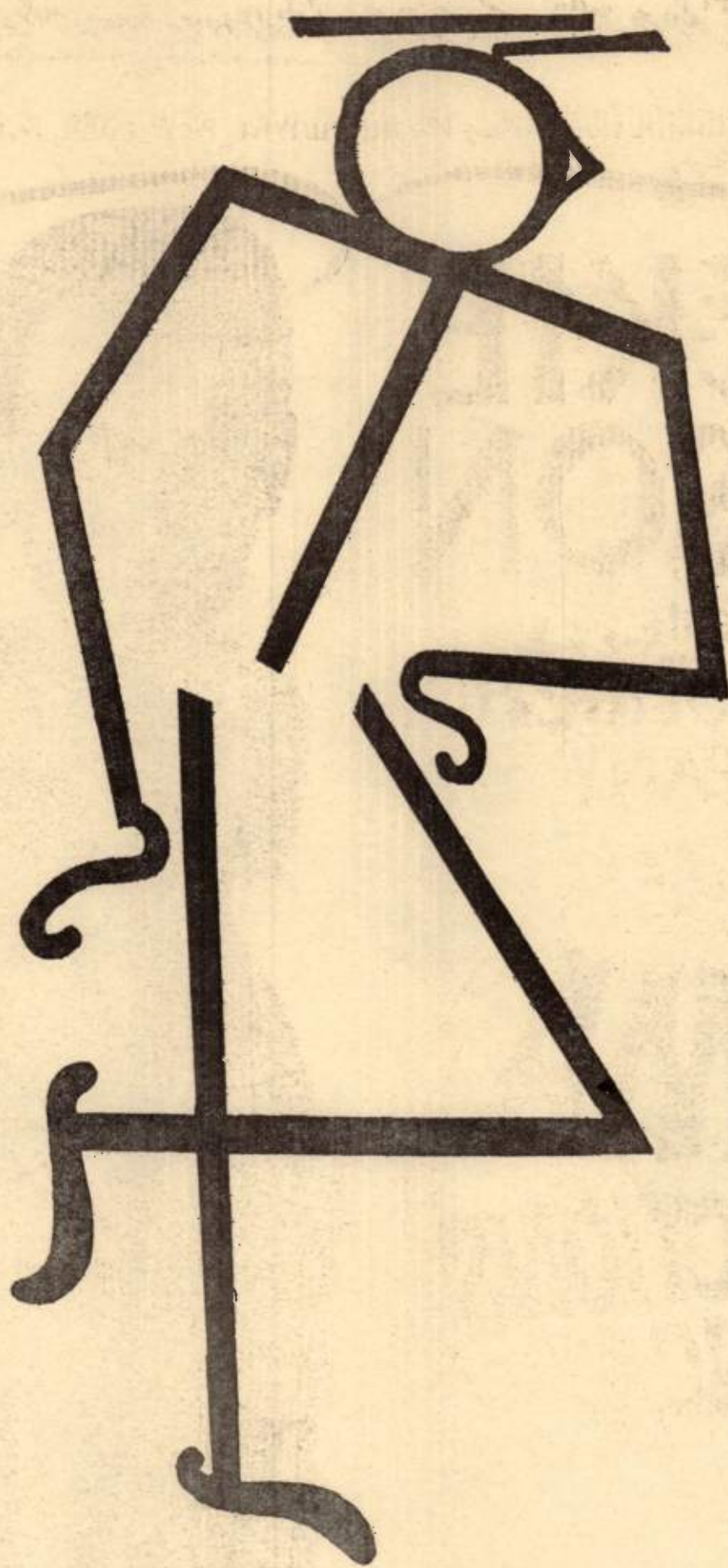
ENGINEERING WITH CARE





Exclusive **RCA** Recording Artist





***How Sweet It Is!***

PEEKSKILL ENTERPRISES, INC.



*Thank You for your response  
Would like to hear from more of you—*

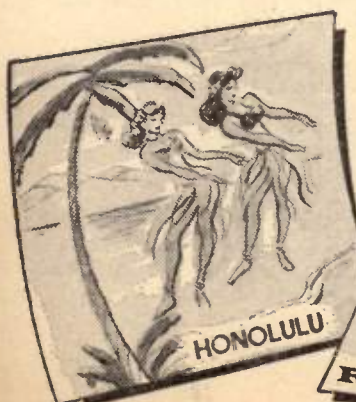
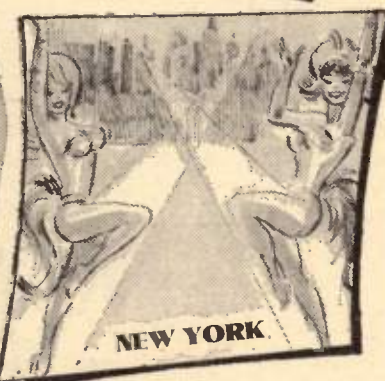
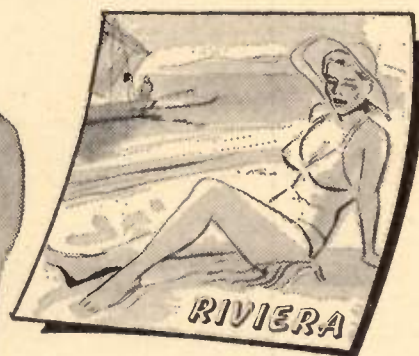
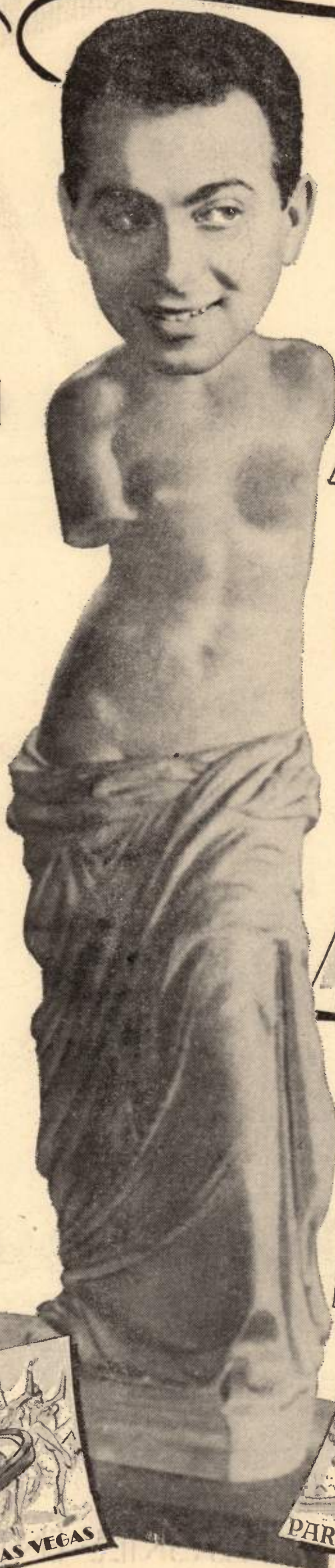
CONTACT: JAMA PRODUCTIONS INC., 140 BROADWAY, NEW YORK, N.Y. (212) 422-7685

# JACKIE MASON

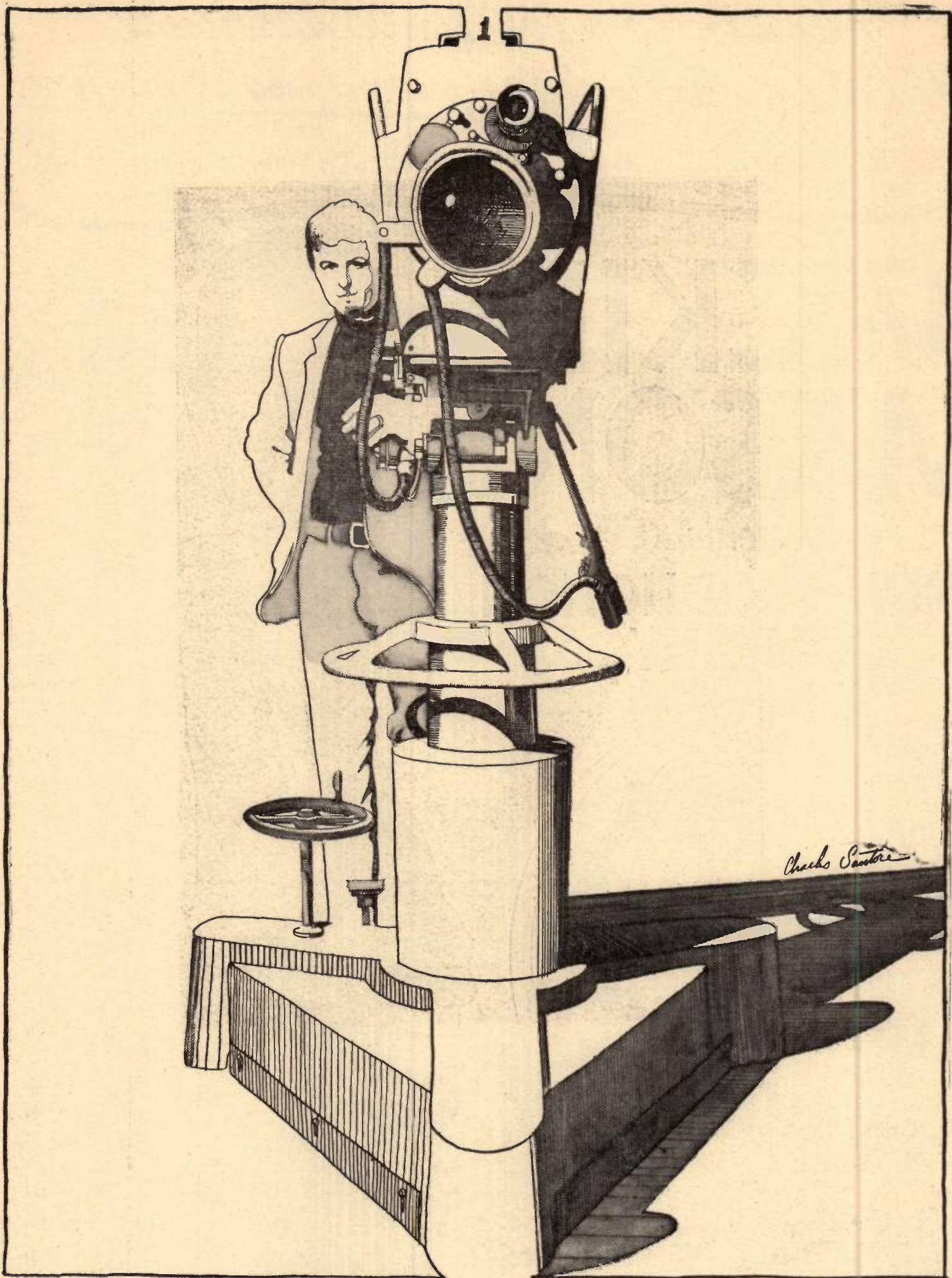
presents  
**A NEW PRODUCTION  
COMPANY**



JAMA PRODUCTIONS, INC. will produce  
13 Hour-Long Specials, the glittering  
Night World of Jackie Mason revealing the  
intimate night spots and fun places around  
the globe. Never before seen as now shown  
to you by the one and only Jackie Mason in  
his own inimitable style.







This year more people will buy TV Guide to read about television than will buy Life, Look or Digest to read about anything else.

Sources: ABC, Simmons, Starch,

# The far side of the screen helps this magazine do the job.

TV Guide takes you inside the 20th century's magic eye. From the anatomy of programming to an understanding of what makes a show go or go off.

That means talking about new trends and new techniques: from the role of ratings to the future of CATV.

That also means talking about the off-camera people you seldom see—the writers,

producers, directors, sponsors—who so affect what you watch.

This magazine's editorial product goes through a market test every week. What we write about attracts more than 30 million adult readers. And for marketers, the reading environment has a practical payoff: you generate more advertising readership per dollar in TV Guide than in any other mass magazine.

**A seller's market. Every week.**



TRIANGLE PUBLICATIONS, INC.



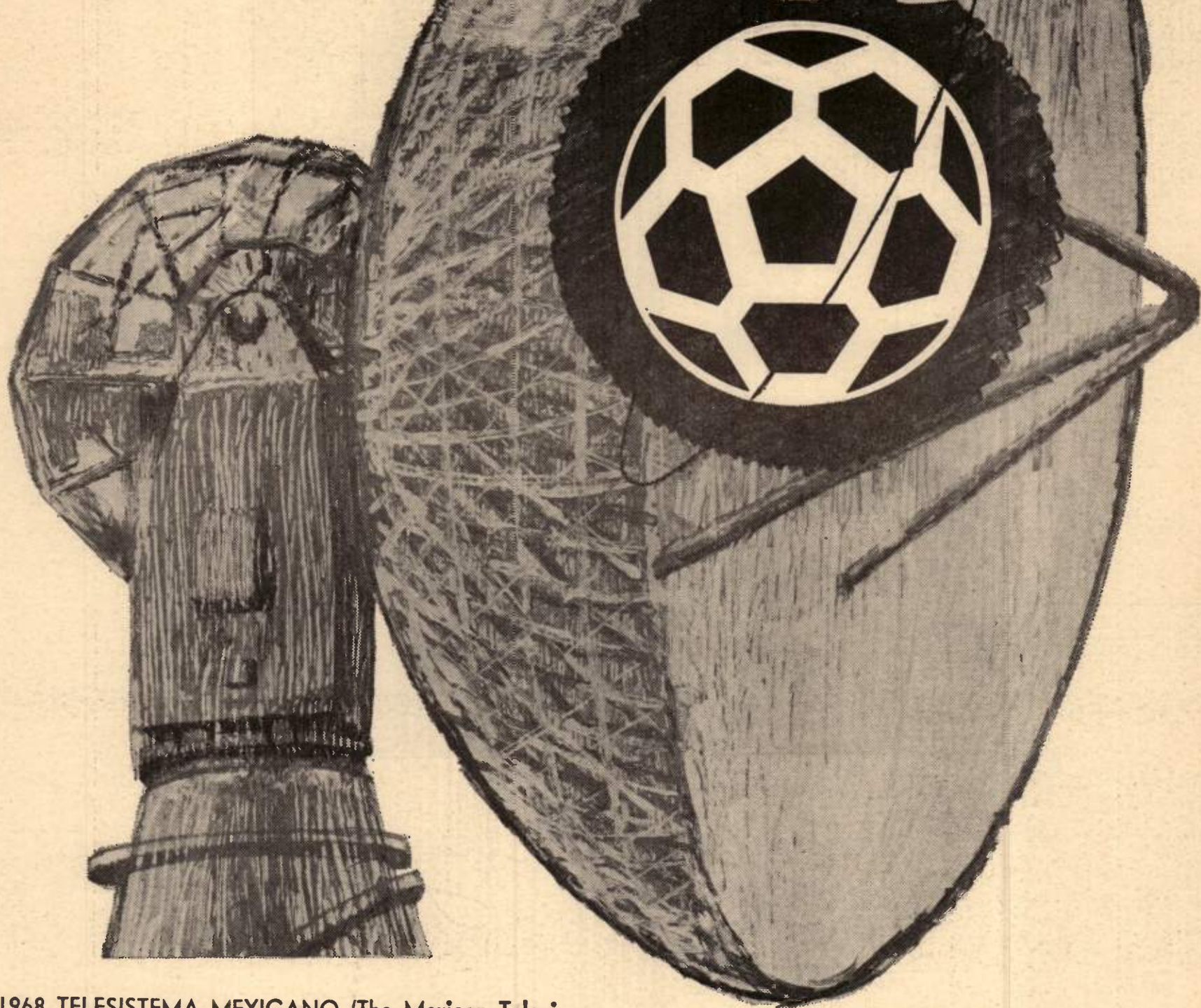


*Art Carney*

Personal Management: **WILLIAM McCAFFREY**

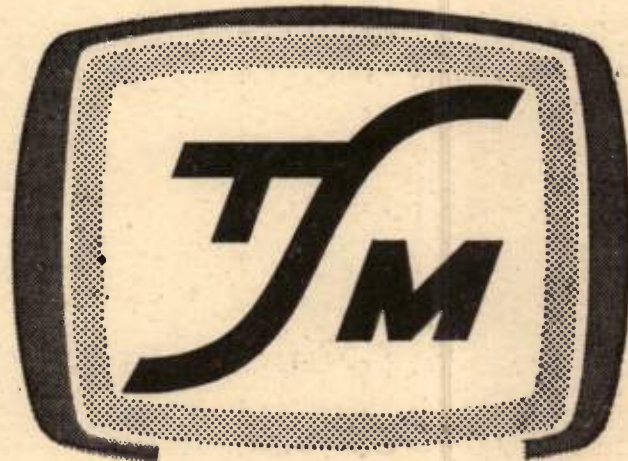


# MEXICO 70



In 1968 TELESISTEMA MEXICANO (The Mexican Television System) brought to the entire world, with exciting clarity and professional exactness, each of the events making up the XIX Olympic Games. Credit must be given to the foresight of the Department of Communications and Transportation, which installed the monumental parabola at Tulancingo, in the state of Hidalgo, creating at the same time a television network serving all of Mexico.

In 1970, Telesistema Mexicano will have, once again, the opportunity of serving its viewing friends around the world by transmitting the most important event of the year: "LA COPA DEL MUNDO"—which is the Soccer World Series, to be played in Mexico.



TELESISTEMA MEXICANO S.A.



*Mike Douglas*





## total video tape facilities... mobile and studio

Eastern Video is completely qualified for the fullest range of Video Tape usage. Serving with a complete and flexible package; technically sophisticated equipment, skilled people. Ready with the most practical mobile location unit ever assembled and a totally functional television studio... plus the most complete post production facilities available to the industry.

Location. Studio. Finishing and servicing. A coordinated concept of equipment, talents, energy and attitude that forecasts excellence whatever and wherever your video tape requirements.

Eastern Video is a company on the move. A force of people, places and things designed to be responsive to your professional Video Tape requirements. Committed to reliable service and determined to earn your confidence.

## Eastern Video Production Services inc.

That's the extra effort outfit!

Executive and  
Sales Offices  
210 East 49th Street  
New York, 10017  
(212) 688-8165

Tower One,  
The Four Ambassadors  
801 South Bayshore Drive  
Miami, Florida 33131  
(305) 358-0411



Subsidiary of Transcommunications Corporation

# ROGER GIMBEL ENTERPRISES, INC.



# TONY SANDLER & RALPH & YOUNG








After all the sweat and love it takes to plan and shoot, it's a damned shame when things get loused up at the laboratory. Don't risk it!

Excellence is our business... How about yours?

## Manchester Color Labs, Inc.

533 West 47th Street, New York, N.Y. 10036  
(212) 765-3135

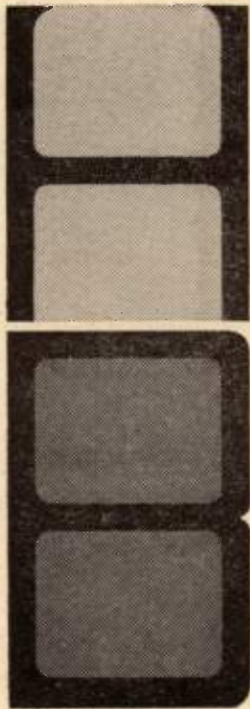
Have you received a copy of our price list?

Subsidiary of Transcommunications Corporation 

• 16MM Services • 35MM Services • Color Reversal High Speed • Dupe Negatives • Super 8MM Services • 8MM Services • Reversal Color Prints • Reversal Prints Color to B & W • and-on-and-on...

# TOOTS SHOR





HANNA-BARBERA PRODUCTIONS

A DIVISION OF TAFT BROADCASTING COMPANY



***Positively!***  
**NO SHOW**

**HAS ENJOYED PUBLIC  
 CONFIDENCE AND SUPPORT  
 AS LONG AS**

**THE  
 ORIGINAL  
 AMATEUR  
 HOUR**

***Continuing***  
**FULL CBS-TV Network**

**193 STATIONS**

**Sundays 5:30 P.M., E.S.T.**

**—OUR 23rd YEAR—**

**—ON TV—**

***Thanks to***  
**J. B. WILLIAMS CO.**

**John  
 Cannon**



- spokesman
- narrator
- m.c.

● *Radio Registry*

**TONY CHARMOLI**

**Producer - Director - Choreographer**

**IFAA**  
INTERNATIONAL FAMOUS AGENCY, INC.





Exclusive Management:

**IRVING A. FEIN**

9908 Santa Monica Blvd., Beverly Hills, Calif.

CRestview 3-1230

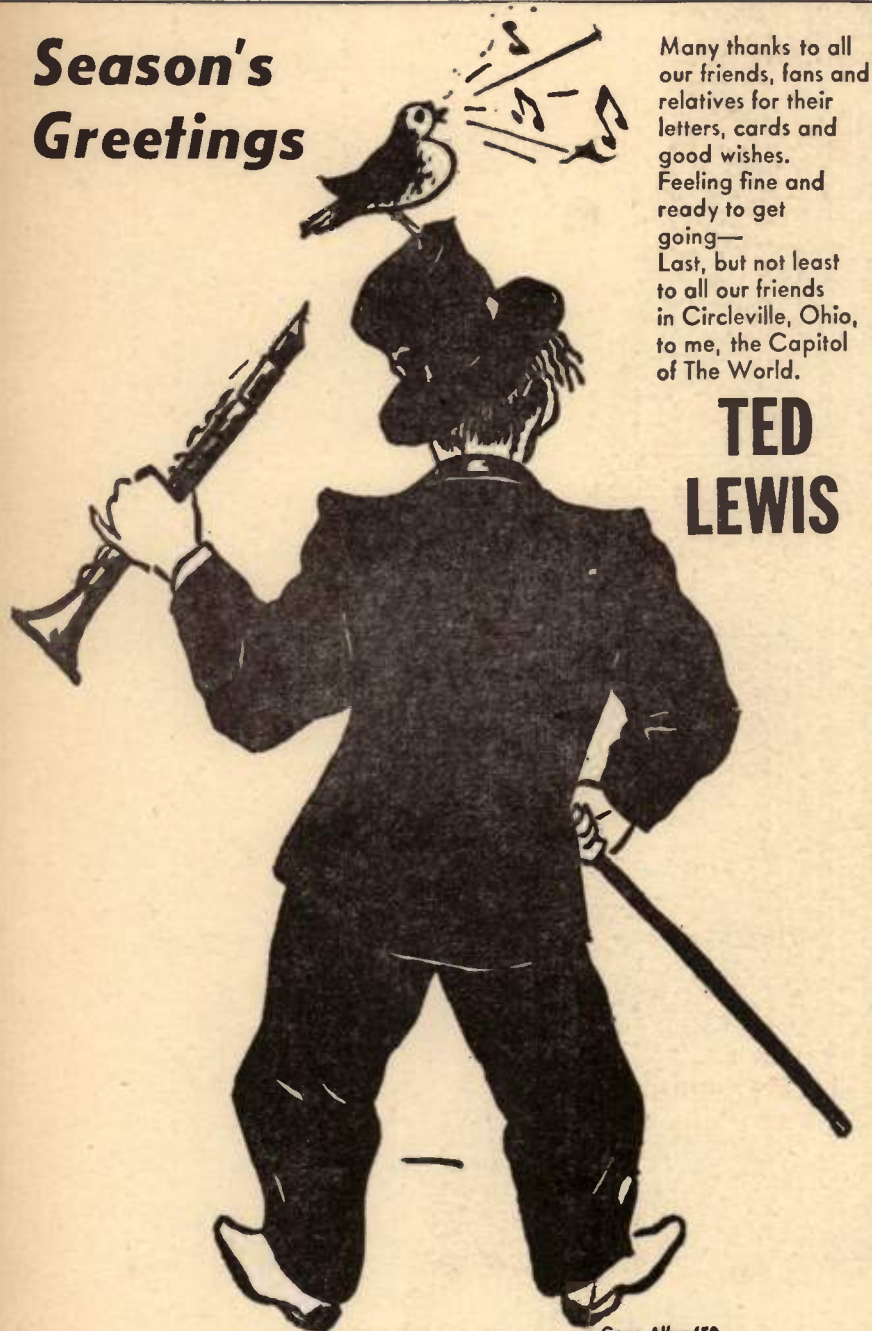




# HORACE McMAHON

NEW YEAR'S GREETINGS

## Season's Greetings



Many thanks to all our friends, fans and relatives for their letters, cards and good wishes. Feeling fine and ready to get going—  
Last, but not least to all our friends in Circleville, Ohio, to me, the Capitol of The World.

**TED LEWIS**

Direction—WILLIAM MORRIS AGENCY  
Gene Allen '59

## DAN INGRAM

*number one in New York  
for eight years*

# BARTELL MEDIA CORPORATION

PUBLISHING — BROADCASTING — NATIONAL DISTRIBUTION



MACFADDEN-BARTELL WOMEN'S GROUP

MACFADDEN-BARTELL MEN'S GROUP

MACFADDEN-BARTELL PAPERBACK BOOKS

**WADO**  
NEW YORK

**WOKY**  
MILWAUKEE

**KCBQ**  
SAN DIEGO

MACFADDEN-BARTELL CORPORATION—205 EAST 42ND STREET, NEW YORK, N.Y. 10017—BARTELL BROADCASTERS, INC.



# Q M PRODUCTIONS

## *Television*

### **"THE FBI"—ABC**

Producer — Philip Saltzman

Produced in association with Warner Bros.

## *In Syndication*

### **"THE FBI"**

### **"THE FUGITIVE"**

### **"THE INVADERS"**

### **"THE NEW BREED"**

### **"12 O'CLOCK HIGH"**

## *Motion Pictures*

### **"THE MEPHISTO WALTZ"**

From the novel by Fred Mustard Stewart

Producer — Quinn Martin

TO BE RELEASED BY 20th CENTURY-FOX

### **"THE HOUSE ON GREEN APPLE ROAD"—ABC**

Producer — Adrian Samish

### **"AUSTIN DAVIS"**


From the novel by Giles Tippette

## **QUINN MARTIN** EXECUTIVE PRODUCER

JOHN CONWELL Assistant to the Executive Producer

ADRIAN SAMISH Supervising Producer

ARTHUR FELLOWS In Charge of Production

 MCFADDEN, STRAUSS, EDDY & IRWIN, INC. Public Relations

ELI PARKER & COMPANY Business Management

 WILLIAM MORRIS AGENCY Motion Picture Representation





## BRYNA RAEBURN

RADIO REGISTRY  
JU 2-8800

BILLIE'S REGISTRY  
PL 2-7676

## TEX ANTOINE

*in Weather for 21 Years*

6:55 P.M. and 11:25 P.M.  
WABC-TV

Monday thru Friday



An  
OLOGY ENDEAVORS, Inc.  
Production

now more than ever  
**Keystone makes sense  
and dollars too!**

*here's how*

1. Keystone has 1180 locally programmed radio stations covering 54% of all radio homes in the U.S.A.

2. Keystone has 86% coverage of all farm markets in the country.

3. Keystone offers plus merchandising tailored to your campaign needs at no cost to you.

4. Keystone covers Hometown and Rural America at the lowest cost.

Write for our complete station list and our farm market survey. They're yours, for the asking.



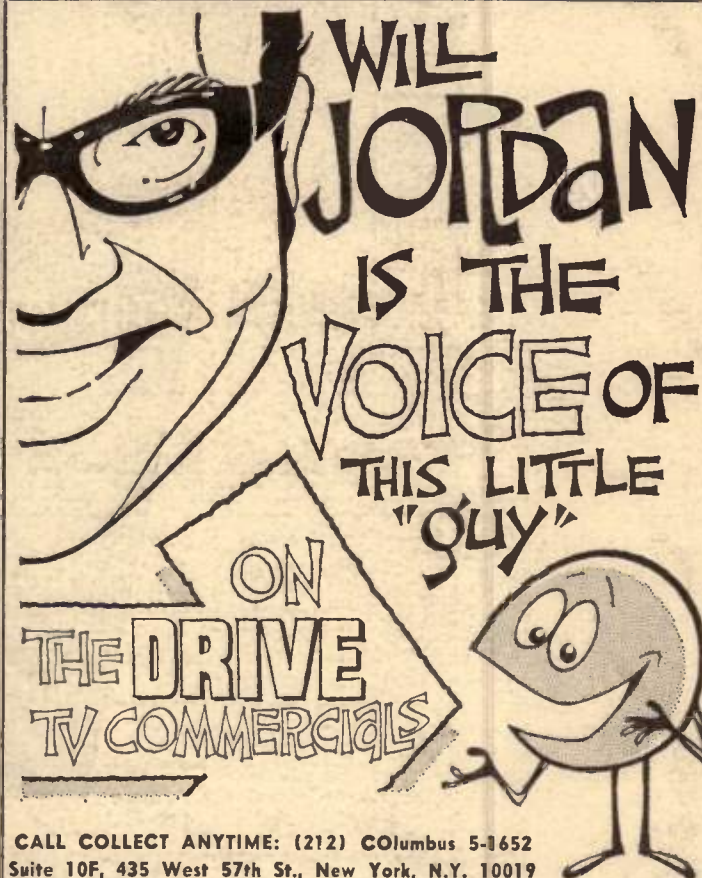
San Francisco  
57 Post St.  
Sutter 1-7400

St. Louis  
1015 Locust St.  
GE 6-4243

Los Angeles  
3142 Wilshire Blvd.  
Dunkirk 3-2910

New York  
527 Madison Ave.  
ELdorado 5-3720

Chicago  
111 W. Washington  
State 2-8900



CALL COLLECT ANYTIME: (212) COLUMBUS 5-1652  
Suite 10F, 435 West 57th St., New York, N.Y. 10019

## WILLIAM H. BIRCH AND ASSOCIATES, INC.

Motion Picture Producers

TV-Film Productions

Documentaries

Industrials

MARY LAING BIRCH

BILL BIRCH

161 East Grand Avenue

Telephone: 527-2135

Chicago, Illinois 60611

## PAUL L. FRUMKIN

PRODUCER, "KUP'S SHOW," WMAQ-TV CHICAGO

Kupcinet Productions, Merchandise Mart Plaza, Chicago  
Producer, Kup's "AT RANDOM," 1959-62 (WBBM-TV) Writer-Producer, "SUSAN'S SHOW," 1956-60 (WBBM-TV) and "SUSAN'S SHOW," 1957 (CBS Television Network) Writer-Producer MIKE DOUGLAS' "Hi Ladies," 1953-55 (WGN-TV).







18 of the nation's top 20  
spot TV advertisers  
share our point of view.

In October, 1969, WFLD-TV went to the top of Chicago. From our new antenna on top of the John Hancock Center, all of Chicagoland is able to see us, including places that couldn't see us before. Like Rockford, Kankakee, South Bend and South Milwaukee. That new antenna means 2½ times the power we started out with or 2½ million watts. And, it means the kind of Chicagoland audience that you ought to look into, too.

There's a lot going on at the top of Chicago. Eighteen of the nation's top twenty spot TV advertisers share our view and like what they see. Swing over to WFLD-TV. You'll be in good company.

For more information contact your Metro TV Sales Rep., or Jack Bivans, General Sales Manager, 312/321-3233

WFLD-TV  
**32**  
CHICAGO



## HOMER AND JETHRO

NASHVILLE'S  
ODD COUPLE

RCA Victor Recording Artists

JIMMY RICHARDS PRODUCTIONS  
919 N. Michigan Ave.  
Chicago, Ill., 664-1552

Private Long Distance 312-664-1676



## BUDDY HACKETT

Mgt.: FRANK FASKE  
450 Broadway, Brooklyn, N.Y.  
EV 4-6000 or 421-4100

## "THE COMEDIAN"

The Original Monthly Service!  
Serving the Stars for 25 yrs.!

\$30 pr Yr.—plus \$3 mailing.  
Single \$3—2/\$5.50—3/\$8  
plus 25c pr issue mailing.

### Anniversary Issue!

125 classified pages—All different!  
Separate from yearly subscription  
\$20 plus \$1.50 postage.

NO C.O.D.'s  
SEND FOR FOREIGN RATES!  
Remit to BILLY GLASON  
200 W. 54th St., N.Y.C. 10019  
(See other ad in "Vaudeville" Section)

*Season's Greetings*

# HENRY COOKE

WMAQ — NBC — CHICAGO

"what this country needs is more *VARIETY* and LES LEAR"

LES LEAR PRODUCTIONS — LEAR BUILDING — 7450 N. CLAREMONT  
Chicago, Ill. 60645

Area Code 312-764-6996

Winter Headquarters: PALM BEACH SPA—PALM BEACH, FLORIDA 33480  
Area Code 305-833-8411

Grey Lockwood



# **TWENTY THREE YEARS CREATIVE PROGRAMMING . . .**



**GOODSON-  
TODMAN**

**PRODUCTIONS**

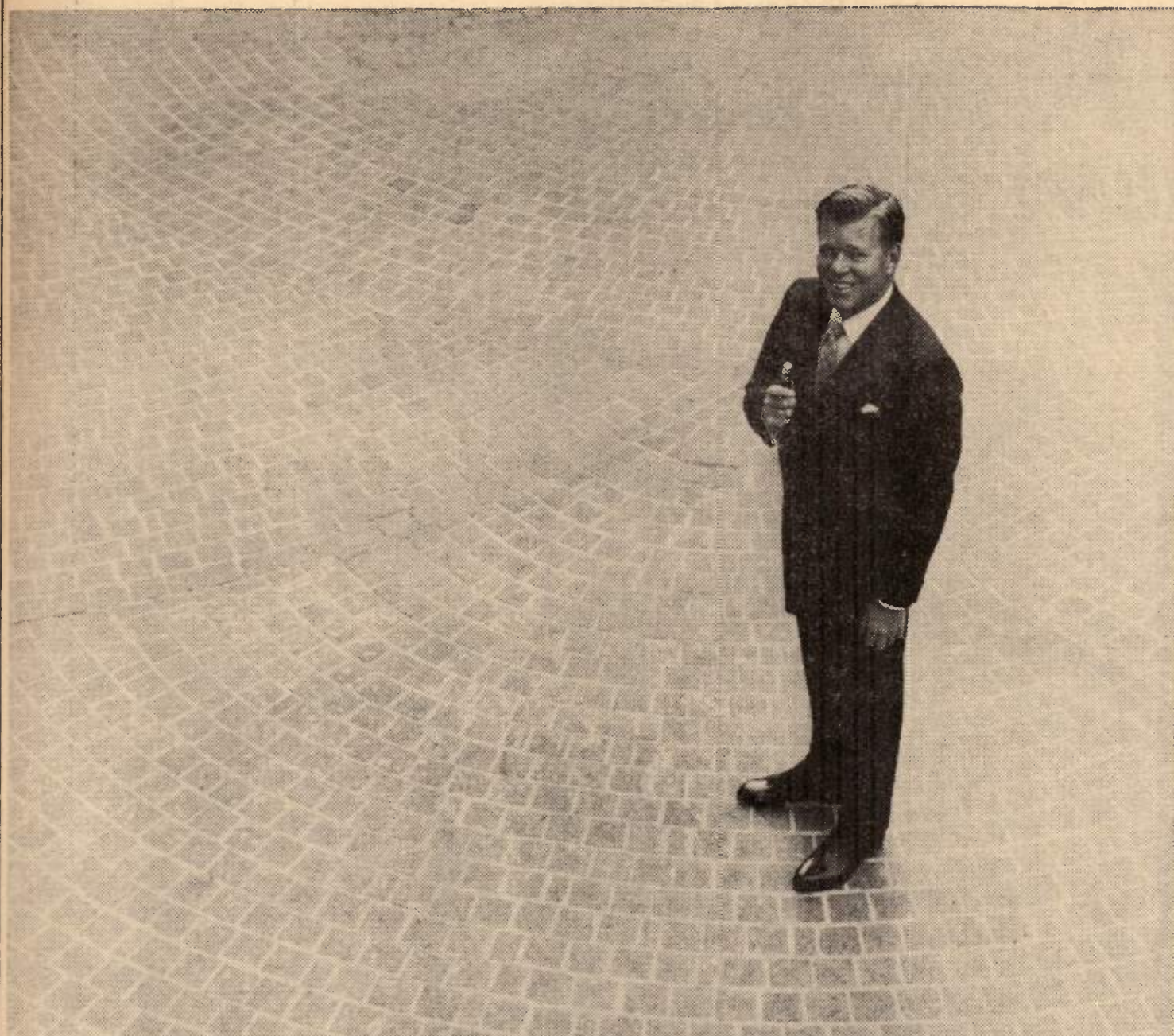
NEW YORK

THREE SEVENTY FIVE PARK AVENUE

BEVERLY HILLS

NINETY FOUR SIXTY WILSHIRE BOULEVARD





## Jack Lescoulie's new address- Avco Broadcasting:

CINCINNATI • COLUMBUS • DAYTON • INDIANAPOLIS • WASHINGTON, D. C. • SAN ANTONIO • SAN FRANCISCO • WOOD RIVER, ILL.

Jack is now Avco Broadcasting's man-on-the-go! Host of special programs. V.I.P. interviewer. Commentator on sports. Wherever the talents of a very talented and experienced communicator are needed you will find Avco Broadcasting Corporation and Jack Lescoulie.

TELEVISION: WLWT Cincinnati; WLWC Columbus; WLWD Dayton; WLWI Indianapolis; WOAI-TV San Antonio.  
RADIO: WLW Cincinnati; WWDC AM & FM Washington, D.C.; WOAI San Antonio; KYA & KOIT FM San Francisco;  
WRTH Wood River, Ill. (serving the St. Louis metropolitan market). Represented by Avco Radio Television Sales, Inc.



## RAP AUSSIE BD. FOR SABBATH TV CURBS

Sydney

Arthur Cowan, general manager of Australian TV Stations, accused the governmental Australian Broadcasting Control Board of "blatant discrimination" against television here.

Commenting on the board's decision to allow news telecasts Sabbath mornings for the first time since the medium's inception here 13 years ago, Cowan said: "The board has decided to allow news programs, but at the same time prohibits commentary on the news, opinions on political or current issues, of films of sporting events."

"All of these prohibited segments would be of interest to viewers, and in combination with straight news, would form a well-balanced program."

"Every radio station in Australia is allowed to include opinions on important issues, provide commentary on news and cover sporting events in Sunday morning programs. In the same way, radio can provide entertainment on Sunday mornings, but television cannot. In continuing to apply a double standard, the Control Board blatantly favors radio and discriminates against television."

"The Board should not continue with enforced regimentation of television programs the public undoubtedly rejects. The public deserves more from television on Sunday mornings than charity appeals, education, straight news and religion."

## Vancouver's Q B'casting Offering 125,000 Shares

Winnipeg.

Vancouver-based Q Broadcasting Ltd., holding company, has gone public. Offering, consisting of 125,000 class A common shares (there will be 425,000 shares after the underwriting) plans to raise the \$865,000 balance required on purchase of CKPG radio and television stations in Prince George, B.C. as well as create additional working capital.

The company also operates Vancouver outlets CHQM and CHQM-FM and the Q Music Division, which provides background music services to some 900 British Columbia locations.

Earnings for the eight months ended Aug. 31 were \$103,127 (24c) on a gross of \$984,183, compared with \$70,457 (17c) on revenue of \$725,352 for the same period in 1968.

## Sher WRC News Mgr.

Washington.

Richard L. Sher has been appointed news manager of WRC-AM-FM, the NBC-owned radio stations in Washington.

Sher had been the assistant news director of WCBM, the Metromedia radio station in Baltimore, for two years.

**Best Wishes**

# JUDSON LAIRE

"LOVE IS A MANY  
SPLENDORED THING"—  
CBS-TV

# DON Mc NEILL



# ***Congratulations on Your 64th Anniversary***

Bob  
Hope

**"CHRYSLER PRESENTS THE BOB HOPE CHRISTMAS SPECIAL"**

Thursday, Jan. 15 on NBC-TV, 8:30-10 P.M.

from

Germany, Italy, Turkey, Thailand, South Vietnam, Taiwan and Guam.

Hope Enterprises, Inc.




# This group really makes the scene with Mr. Shakespeare.

To these kids and thousands of others in Greater Boston high schools, Shakespeare doesn't mean a lot of words that cover a lot of pages in a dry textbook. To them, he is live, thrilling drama because of the Repertory of Classical Drama, just completing its fourth season under the non-profit sponsorship of the Boston Herald Traveler.

This year, the renowned National Shakespeare Company gave 22 performances of "Othello"...18 performances of "As You Like It"...and 29 of "Macbeth," in two Greater Boston high school auditoriums. And the kids really made the scene...more than 60,000 of them.

In fact, over the past four seasons, nearly a quarter of a million of them have flocked to these performances. Doesn't sound like a generation of hippies and drop-outs, does it?

At the Boston Herald Traveler, we've found they make the scene with our other projects, too...Student Government Day, "Classroom 5," Careers Day Exposition, the Greater Bostonians. They're really interested in preparing themselves for their big performance coming up very soon. Shouldn't we give them their cue?

**The Boston Herald-Traveler Corporation is doing something.** 

The Boston Herald-Traveler Newspapers  
WHDH Radio/AM-FM • WHDH Television

Mr. Norman Matlock, of the National Shakespeare Company, who portrayed Othello...



...and Edward Grady, Nancy Rodman, Lyn Templeton, James Powers, and Robert Raider, all Shakespeare buffs and students at Natick High School, where the Repertory played daily for its first five weeks.

## Texas ETV Bids Public Help Pay 500G Bill Or Color Gear to Be Lost

San Antonio. Unless Santa Claus brings \$500,000 to the staff of KLRN-TV, the educational outlet serving the San Antonio-Austin area, color equipment will have to be returned to the manufacturers, General Electric and Ampex.

The money gap arose because KLRN-TV bought the equipment on the understanding that private foundations and the Federal Government had "agreed" to foot the \$750,000 bill.

The foundations granted \$250,000, but Congress is yet to act on the new appropriations for the Corporation for Public Broadcasting.

The color equipment in the outlet's studios at the Institute of Texan Cultures is said to be among the finest in the country, and if it has to go back, the studio would take a terrible step backward, said station officials.

A plea for aid has gone out to citizens for donations in any amount to help pay the equipment bill.

## 'Della' Axed by Atlanta UHFer; May Go Daytime

Atlanta. WJRJ-TV (Ch. 17) jettisoned the "Della" series which has been running in primetime (9 and 10) and hopes to renegotiate the "Della" contract with RKO General with a proposal to run it in an afternoon slot at a lower price.

WJRJ has replaced "Della" with reruns of "Run For Your Life." In early January, according to program director Hank Taylor, the station plans to run "Major Adams," the repeats of "Wagon Train." WJRJ-TV also dropped "The Untouchables," which ended when the station ran out of episodes. Replacing it is "Naked City."

One more change in the schedule came when "Roller Derby" disappeared because the distributor has decided to sell it to WATL-TV (Ch. 36), WJRJ's competitor in the UHF field in Atlanta.

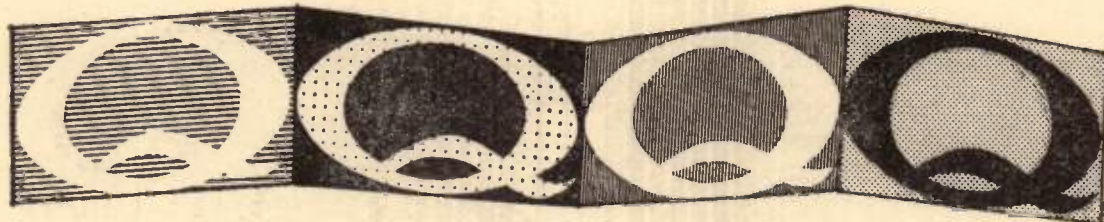
## Acclaim in Spain For Gary Cooper Pix on TV

Madrid. The biggest draw in Spanish television this fall and winter has been a retrospective showing of dubbed Gary Cooper pix.

It has gained critical acclaim for both the late star and the state-run vidsystem which, in the view of most critics here, has never distinguished itself in the past by overly thoughtful programming.

The once-weekly primetime series has also produced a spate of trade and national press remembrances of Cooper.

## Best Wishes



# QUARTET FILMS INC.

ARNOLD GILLESPIE  
MICHAEL LAH  
STAN WALSH



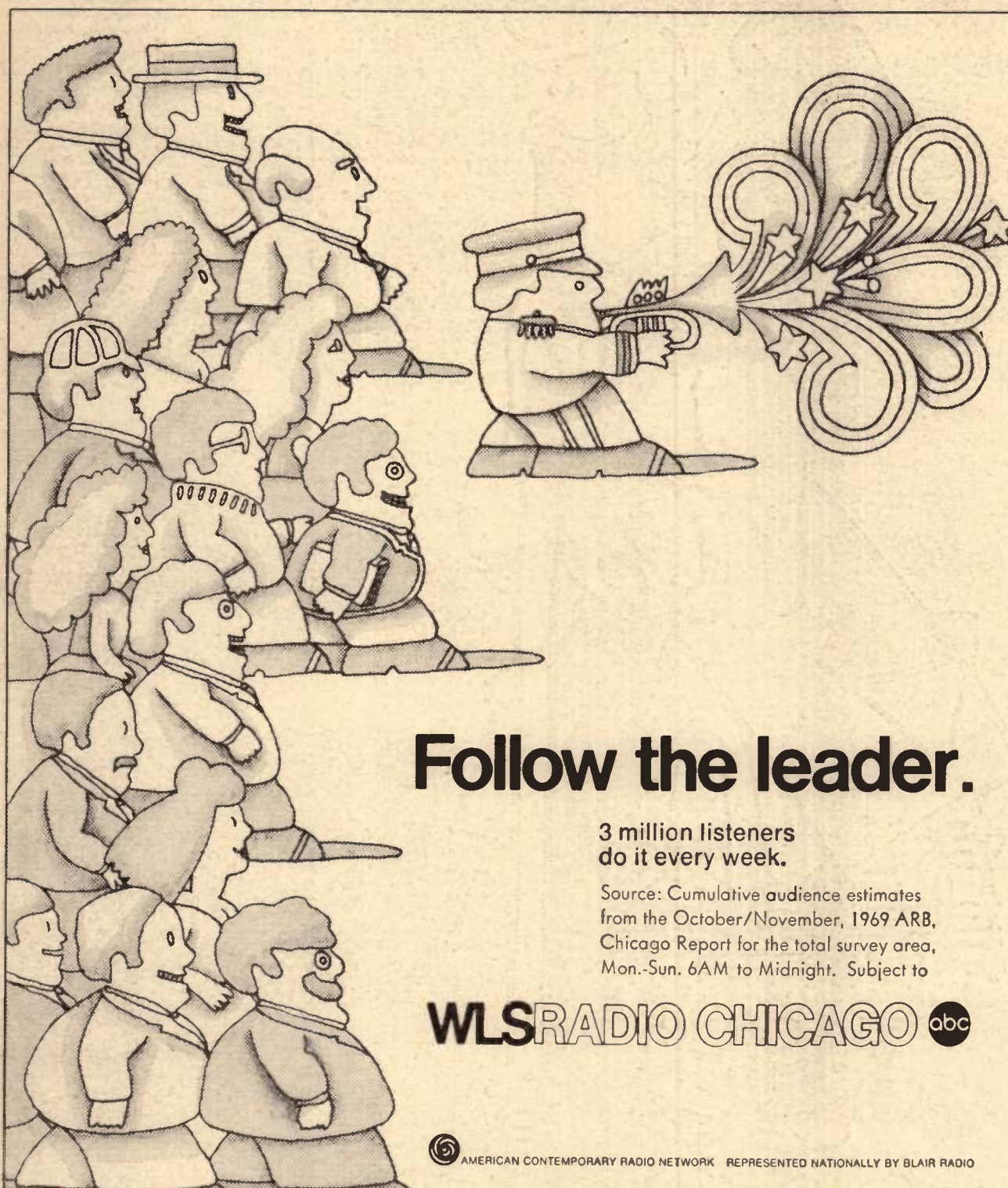


The CAROL BURNETT Show

CBS-TV




## CLARK JONES




**Follow the leader.**

3 million listeners do it every week.

Source: Cumulative audience estimates from the October/November, 1969 ARB, Chicago Report for the total survey area, Mon.-Sun. 6AM to Midnight. Subject to

**WLSRADIO CHICAGO** 

 AMERICAN CONTEMPORARY RADIO NETWORK REPRESENTED NATIONALLY BY BLAIR RADIO

**Van Heflin and Begley  
For Hallmark at Easter**

Van Heflin and Ed Begley will star in Henry Denker's "Neither Are We Enemies," an original Easter season drama especially written for "Hallmark Hall of Fame." NBC-TV will present the 90-minute drama about the generation gap at the time of Christ's crucifixion, on Friday, March 13, as the fourth production of Hallmark's 19th season.

Henry Jaffe, who was exec producer of the 1969 Hallmark multi-award winner, "Teacher, Teacher," will repeat that assignment on the new project, with Jacqueline Babin as producer and David Pressman as director.

**Name Hatch Fulltime  
Exec Sec of GAB**

Atlanta.  
Bert H. Hatch, executive director of the Georgia Mobile Home Assn., has been named as the first fulltime executive secretary of the Georgia Assn. of Broadcasters, of which Don Ferguson, WSOK Savannah, is president.

Hatch, formerly was director of public relations for the Georgia Hospital Assn. and served as an Episcopal minister from 1956 to 1968.

**Crest B'casting's Prexy**

Houston.  
Raymond G. Schindler has been elected prez of Crest Broadcasting Co.

Crest will operate a new tv outlet here on Channel 26 due to hit the air during the first part of 1970.



Mgt.: William Morris Agency



*Congratulations* **VARIETY**

**JAMES RANDOLPH**

Currently—SYDNEY, AUSTRALIA  
TV AND NIGHT CLUB APPEARANCES

Contact—JAMES MARK (212) PL 7-4866



# BEST WISHES TO THE *VARIETY* STAFF

ON YOUR

# 64<sup>TH</sup>

ANNIVERSARY



# Brenda Lee

PERSONAL MGT

ONE ELEVEN LYLE  
NASHVILLE, TENNESSEE

**dub allbritten**

Public Relations

**jaulus & salidor, inc.**



INTERNATIONAL FAMOUS AGENCY, INC.



Best Wishes**EFREM ZIMBALIST, JR.****KUP'S SHOW**

*Chicago's Top Conversational Show On NBC Now In Its Twelfth Year. Syndicated by Bing Crosby Productions. Winner of 1967 Peabody Award and Ten Emmy Awards. Every Saturday at 10:30 P.M. On Channel 5.*

**KUP'S SHOW**

An Irv Kupcinet Production  
Produced by Paul Frumkin  
Directed by Tony Verdi



CONGRATULATIONS  
**VARIETY**  
ON YOUR  
64TH ANNIVERSARY  
**SCREEN GEMS, INC.**

Happy Anniversary  
**SELMA DIAMOND**

**NAB Retains Loevinger**

Washington.

Lee Loevinger has been retained as special counsel by the National Assn. of Broadcasters, to represent the NAB in the antitrust suit brought by American Brands against the NAB and the ABC, CBS and NBC networks.

Loevinger, former member of the FCC and former head of the Justice Dept.'s antitrust division, will defend the NAB interests in the Dec. 11 suit to enjoin the defendants from implementing the new revised cigaret advertising guidelines which are to become effective Jan. 1, 1970.

**Reames KCKN Sales Mgr.**

Kansas City.

New sales manager of KCKN is Ralph G. Reames, appointed by Glen M. George, station manager, who had doubled in the post. Reames had been general manager of WHB here, resigning Oct. 18 after 11 years there.

Station is owned by S. P. & S. Radio, Portland, Ore., with Danny Kaye a principal stockholder.

**NBC Makes ETV Grants In Three O&O Markets**

NBC has set grants totaling \$590,000 to educational tv stations in New York, Chicago and Washington, D.C. The grants are not for programming, but rather capital purposes.

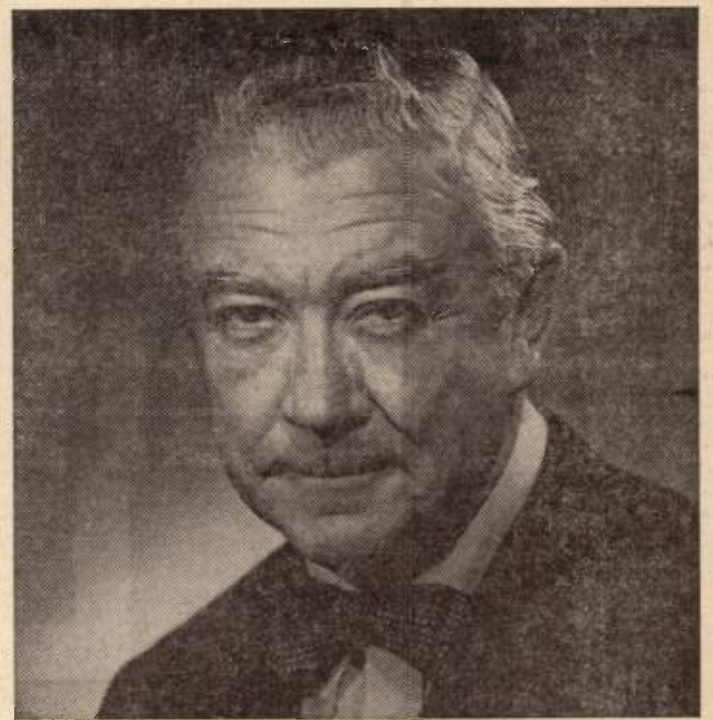
The grants are from an appropriation of \$1,500,000 disclosed last summer by NBC president Julian Goodman. WETA-TV Washington is getting \$280,000; WNDT New York \$175,000; and WTTW Chicago \$135,000. NBC has tv and radio properties in all three markets.

Previous NBC grants this year have gone to the Corporation for Public Broadcasting (\$500,000) and KCET-TV Los Angeles (\$300,000).

**Owen Shifts to WNEW-TV**

Richard W. Owen has anklled as research director of WCBS-TV and joined WNEW-TV as director of market research.

Owen had been research head of WCBS-TV since 1963.

**FAHEY FLYNN****NEWS****WLS-TV  CHICAGO****R.A. BOYAR INSURANCE**

ESTABLISHED 1948

**WORLD WIDE FACILITIES**

100 William Street, New York, New York 10038. 212 - WH 4-4033



## West Berlin: 1969

By HANS HOEHN

Berlin.

Most successful German pic ..... Ulrich Schamoni's "Quartet in Bed"  
 Most successful foreign pic ..... "Dr. Zhivago" (MGM)  
 Most successful local pic producer .... Horst Wendlandt  
 Best stage actor ..... Helmut Griem  
 Best stage actress ..... Grete Mosheim  
 Most cheered stage personality ..... Shmuel Rodensky ("Fiddler On the Roof")  
 Most cheered guest ensemble ..... Jean-Louis Barrault troupe  
 Artistic highlight ..... Nobel Prize winner Samuel Beckett, personally staging "Krapp's Last Tape"  
 Most adored conductor ..... Herbert von Karajan  
 Most appreciated visiting conductor ... Sergiu Celebidache  
 Most cheered concert singer ..... William Pearson, U.S.A.  
 Best jazz presentation ..... Joachim E. Berendt's 6th Jazz Days  
 Best Dancers ..... Bolshoi Ballet  
 Best Quizmaster (TV) ..... Hans-Joachim Kulenkampff  
 Best TV Presentation ..... The Elections  
 Best Radio Station ..... Mark White's American Forces Network  
 Best nightclub operator ..... Rolf Eden  
 Berlin's biggest disappointment ..... "Hair"  
 Most successful young playwright ..... Peter Handke  
 Biggest moneymaker ..... Hertha BSC (local soccer team)  
 Top local cabaret group ..... The Porcupines  
 Most idolized male pop singer ..... Roy Black  
 Most idolized female ditto ..... The late (car accident) Alexandra  
 Most successful foreign pop singer .... Karel Gott (Czech)  
 Best ice show ..... Viennese Ice Revue  
 Most underestimated actor ..... Dustin Hoffman (a general opinion: He deserved "best actor" award at the Berlin Film Festival)  
 Dullest opera ..... "Don Quixote" (Belgrade)  
 Least like Sholem Aleichem ..... "200,000 Taler"  
 Most improbable U.S. baseball fan .... Wolfgang Stresemann  
 Most celebrated visitors ..... Apollo XI Astronauts

## Fighting-Each-Other Mexicans Never Quite Solve Film Slump; Radio, TV, Cafes, Legit Look Up

By SAM ASKINAZY

Mexico City.

Show biz in Mexico was marked by hectic action during 1969. It could be a turning point, the start of a new era.

Crucial was the friction between the various segments making up the film industry. In the midst of negotiating a new two-year pact with the Motion Picture Producers Assn. (APPM), the Motion Picture Industry Workers Union (STPC) faced creation of the National Assn. of Intellectual Creators of Entertainment (ANCIE) by the composers, writers and directors segments and heavy objection by the technicians union (Technicos y Manuales) and the Mexican Actors Guild (ANDA) which threatened to pull out of the STPC.

In addition, Workers Union faced growing strength of rival Motion Picture Industrial Workers Union (STIC) which is getting the bulk of national production at its America Studios while employment of STPC labor at the Churubusco Studios was almost at a standstill. Some of the slack was taken up by Hollywood production the early part of the year with Universal's "Two Mules for Sister Sara" and 20th's "Unde-feated" and "Butch Cassidy." There was some pickup at the tail end with WB's "Chisum," Avco Embassy's "Soldier Blue" and "Macho Callahan."

Total local production was 61 national products with an estimated value of five million dollars and about another 20 million dollars worth coming from foreign production.

A big blow to the industry's international reputation was dropping of the annual Acapulco Film Festival which unreel award winners from other international film fests.

Television was benefited from introduction of two new indie channels here in Mexico City, this resulting in more varied and better programming.

Mexican government attempted to introduce a 25% tax on advertising unless channels were 51% "officially" owned but local air showmen were able to reach an agreement with authorities granting government 12½% of sponsored time for educational and cultural programming. Action was viewed in industry circles as a bureaucratic attempt at control-

ling radio (more than teevee) because owners of the 500 plus stations throughout the Republic are independents and "political mavericks" whose opposition in some areas set back major party (PRI) candidates seeking election. More tv stations are going into operation throughout the provinces, but radio influence in isolated areas is extremely strong.

As for the legit theatre here, it's still lowcomedy double-entendre fluff, with "Man of La Mancha," "Girl in My Soup" and "Forty Carats" as imports, demonstrating a growing sophistication in Mexican audiences. There was an extremely successful opera season this year at the Palace of Fine Arts.

Mexico City cafes showed improvement with two spots vying for elite clientele and bringing in topline from the states as draws. Easing up by local authorities in the Federal District enabled new spots to open as bar-restaurants (no dancing) for combos and solos.

Disk production reflected Mexico's steady economic growth and wider markets for records with LP sales topping the \$40,000,000 mark and EP's running close to ten million dollars . . . most in the pops field. Market for classics (imports) is still not very high.

Although 1968 saw a steady flow of touring companies during the Cultural Olympics, no outstanding artists or groups made the local scene in 1969. After having reached a saturation point, local entrepreneurs apparently slowed to a walk.

## OTTAWA ARTS RUNS AHEAD OF GUESSTIMATE

Ottawa.

New \$46,400,000 National Arts Centre here grossed almost as much in its first six month (June 2-Dec. 1) as the original guess for the first full year — \$759,000 against \$852,000. That covers films, music, opera, legit and ballet.

Centre is run by the Government through a citizens' board. G. Hamilton Southam is Director-General, David Haber programming director, Ron Singer youth-program coordinator, Bruce Corder operations director, Ted Demetre box-office manager, Philippe Paquet, publicist.

## 'Innocent' German Features Mixed In With Ones Banned As Hitler Evil Propaganda

By HAZEL GUILD

Frankfurt.

Subject of Third Reich (Hitlerian) films is still a sensitive one here. Some 135 of these are still "banned" for showing in West Germany, but they are free for distribution throughout the rest of the world.

That is, they're supposedly "banned" under the terms of an Allied ruling made in Germany in the chaotic period after the end of World War II. And right now the West German Federal Ministry of the Interior, which controls the properties, has been asked whether the "ban" still really exists and whether some of these films shouldn't finally be freed for the German audiences, as well as for those in other countries.

In some cases, even with keen scrutiny for any Nazi overtones or evidence of propaganda or any identification with known Nazis, it's impossible to see why certain apparently harmless films were forbidden in the first place!

"Everybody talks about the Third Reich films that are forbidden in West Germany—but nobody quite knows what they are," admitted Wilhelm Feitelhauser. He's the head of Transit Film Corp., a group established in 1966 to manage and sell at home and abroad 1,200 old German films—dating back to the silent classics of the early 1920s—and it's his difficult job to weed out any films that might be painful to Germany's image with the folks at home or that would hit any political sore spots with Germany's neighbors and allies.

Included on the list of films banned by the Allied High Command are such notorious productions as Veit Harlan's 1940 "Jud Süss," a respectable novel perverted on orders of Goebbels' Propaganda Ministry. Also there was "Die Rothschilds," and the picture glorifying an "ideal young German leader of the Hitler Youth Group" titled "Hitler Junge Quex."

While it's obvious that these particular films are not going to be released in West Germany, it's impossible to determine now, a quarter of a century after the banned list was established, just why some of the other films were on it.

According to the explanation, an Allied officer, usually an Englishman or an American who spoke no German, sat at screenings all day long with a young German who occasionally said, "Oh, the mother-in-law of the star of that film was a Nazi!" and the officer replied, "Okay, that film is banned." Thus, it is claimed, were the films handled and listed.

Right now, a special film commission is studying the banned list, and seeing if some of the pics could not be screened in this country.

For instance, there's the Terra film "The Voice from the Air Waves" made in 1939, apparently a harmless little love story. Only possible reference to the Hitler era is that the girl falls in love with a "Third Reich engineer."

"William Tell," a Terra film created in 1934, was apparently banned because it was released under the protectorate of Hans Jahst, president of the Third Reich Writers' Chamber, who also wrote the script—closely adhering to the classic Schiller version.

"Wunsch Konzert" (Wish Concert) is a mild musical, but it was directed by the late Veit Harlan whose name is linked with the anti-Semitic "Jew Süss."

"The Life of Rembrandt," made in 1942, was banned originally in Germany because it was felt that it didn't sufficiently indicate that the famous painter had lived in the Jewish quarter and had done portraits of leading Jews. In a 1959 ruling, the Ministry of the Interior released this, along with such other films as "The Life of Bismarck," banned after the war because it was aggrandizing

(Continued on page 130)

## All Secondary To 'It' of TV

By ARNOLD HANSON

Capetown.

Big news items here were (a) the takeover of 20th Century-Fox by Sanlam & Schlesinger Organization, which was "welcome" by the Government; (b) decision to raze the Alhambra, Colosseum and Van Riebeeck Theatres for new modernized houses on the sites; (c) drastic cuts in amusement tax which benefit the man in the street; and (d) acquisition of sole distribution rights of all Avco Embassy products by Ster Films.

African Consolidated Theatres remodeled the Scala Theatre, Claremont, and reopened it as the Protea, Ster Films built and opened a new theatre in Parow, called Ster 700, and a non-white company constructed a 1,380-seater at Elsies River.

Pieter Toerien and Basil Rubin imported Roger Williams and Israeli singer Ron Eliran in April and staged "An Ideal Husband" with Richard Todd, Jean Kent, Vanessa Lee, Peter Graves, Derek Bond, and Joyce Grant, in August, "The Secretary Bird" with Jeremy Hawk in October, and will tour Jimmy Edwards in "Big Bad Mouse" in January 1970.

Roy Cowen and Iain Kerr did good biz at the Labia Theatre with "Evening with Goldberg and Solomon" (a parody on Gilbert & Sullivan), Peter Maxwell had a successful tour under contract with Don Hughes Organisation, and Frank Sinatra Jr. visited several towns in the Republic but flopped in Capetown.

The Cape Performing Arts Board (CAPAB) staged several plays at the Hofmeyr Theatre during the year and did good biz. During January they produced "Suite in Three Keys" by Noel Coward, in April they toured "Antigone" by Jean Anouilh, in March "The School for Scandal" by Sheridan, in April "Rosencrantz and Guildenstern are Dead" by Tom Stoppard, in June "People are Living There" by Athol Fugard, in August "Twelfth Night" by William Shakespeare, in September, "The Silent Woman" by Ben Jonson, in October "Boesman and Lena" by Athol Fugard, and in

December "The Father" by August Strindberg and Chris Barnard's "To-morrow and To-morrow and To-morrow" with the Afrikaans version "Pa, Maak vir my 'n vlieër, Pa" (Father Make Me a Flier).

The dramatic section also produced the largest Afrikaans play yet, "Cyrano de Bergerac" at the Alhambra and did good b.o.

CAPAB's opera section had a record run and did big biz with this year's productions, which included Puccini's "La Bohème" with Ge' Korsten and Desirée' Talbot, Donizetti's "Lucia di Lammermoor" with Ge' Korsten and Nellie du Toit, and J. Strauss' "Die Fledermaus" with Leonore Veeremans, Antionette Krige, Gert Potgieter and Lawrence Folley. This section also imported The Engel Family, a group of musicians consisting of father, mother, and seven children, from Austria, for a tour of the Republic.

The ruling Nationalist Party is studying introduction of television (see separate article) and is training technicians. Some of its Ministers are interested in firms which intend supplying sets.

Newly formed party, the Herstigte Nasionale Party, which is headed by Dr. Albert Hertzog, a Government member who was expelled because of his views and who refused to even consider television when he was Minister of Posts and Telegraphs, states in its newly formed constitution that all censorship of radio, films, plays etc., will be in accordance to Christian-National principals.

In anticipation of things to come, Andre Pieterse, who resigned as head of Ster Films, has started a company to build up a library of cinema pics for African tv so as to be ready, and a local firm, Alwarvo Ltd., signed a contract with Magneti Marelli of Milan, Italy, for assembling Radiomarelli tv sets in Capetown, and Zano, a group of companies, has inked Electronique Moderne de l'Oise (EMO), trading as Perrin, of France, the Societe Centrale des Invention Pratiques, trading as Pygmy, also of France, and Iberia Radio SA of Barcelona, Spain, for exclusive So. African manufacturing and distribution rights of tv sets and other equipment.

## Brazil's Cinema Novo Great With Europeans But Bores Brazilians

By SERGIO AUGUSTO

Rio de Janeiro.

From 1965 to 1969 the total output of the Brazilian film industry more than doubled. This year will probably see the production of more than 50 films of all kinds and tendencies. The principal goal now is to attract the attention of the big audiences, by finding formulas that can appeal to the public of different parts of the country (large in size and diversified culturally). The most popular genre in Brazil was the musical carnival comedy (known derogatorily as *chanchada*) but tv attracted all its actors and directors in the past decade.

The serious films of the Cinema Novo attained success in European festivals and the admiration of the arty critics, but failed

to communicate with the public. The best productions of the Cinema Novo, "Vidas Secas" and "Deus e o Diabo na Terra do Sol" were easily beaten in the box-office by the more recent comedies "Os Paquerados" and "Roberto Carlos em Ritmo de Aventura" (this the greatest success yet: \$750,000 since 1967).

On the other hand we have the beginning of the co-production system with other countries. Official agreements have already been signed by the Brazilian government with France and Argentina, and one with Italy is being considered. Two coproductions with France are being shot at this very moment: "O Palácio dos Anjos Eroticos," by Walter Hugo Khoury, starring Genevieve Grad,

(Continued on page 130)



# MUNICH, 1972:

## Olympic Games Supplemented By Broad Global Theatre Array

By JOHN KAKFA

Munich.

In connection with the Olympic Games to be staged here during 1972, and in anticipation of which the city is now torn up to create a rapid transit subway to move the expected crowds, there is to be transplanted here intact from New York that play of the 1971-72 season on Broadway which will be nominated the "best" work then on the boards. The play will be housed at the Kammerspiele during the period of the games, Aug. 26 to Sept. 10, 1972.

Tricky problems of procedure are now being debated. The choice of play must be officially revealed early in 1971 but the best in the lot might not crop up before another year has passed. And then, when the race is open, what board, commission, or referee, can chalk up the score? Gotham's prominent aisle-sitters will be called to vote and tell the "best" from the most successful one but what they like might not live up (or down) to the tastes of the international majority attending the Games, so critical eminence from the four corners of the world probably will bear down on Broadway, too.

So will August Everding in his capacity as Kammerspiele's executive manager, and due in New York at the time to stage Wagner's "Tristan" for the Met. Last but not least, Gert von Gontard, who already sank a fortune in the New York visits of representative German and Austrian theatres (Dueseldorf, Hamburg, Munich's Residenz, and Vienna's Burg) and who will underwrite the Broadway-Munich deal with the anticipation of an unavoidable loss is to make his voice heard in the choice of play.

Other preparations on the show business side for the Olympiad are in progress. At any rate, Munich-ers are going to grasp the chances of exhibiting that theatre fanaticism of theirs (everyone of the 1,200,000 inhabitants buys three show tickets a year) which, in statistical proportion, is more than New York could boast of.

An ancient Greece-styled Theatron of 3,000 seats is being built in the midst of race courses and athletic rings. It's a matter of hot dispute here, not only among the professionals but about the whole population as to what there should be presented in this prospective amphitheatre. Two new operas and one musical-like operetta have been commissioned for the time of the games by the State of Bavaria.

However, "Simtjong" by Korean composer Isang Yun, and Polish music-maker Krzysztof Penderecki's yet untitled opus will be produced in the State Opera House, and the downtown Gaertnerplatz Theater, is to mount its German vintage "light opera" piece, ordered from Gerhard Wimberger on its home premises, too.

In addition, Gaertnerplatz plays host to London's Sadler's Wells with Benjamin Britten's "Gloriana," offers an almost complete Jacques Offenbach cycle which should prove of international appeal, and a "Week of the Slavic Opera."

National Theatre, as the State Opera is called, will have the commissioned music dramas surrounded by the prime of the 1971 Festival productions such as "Fidelio," "The Marriage of Figaro," "Der Rosenkavalier" and "Boris Godounov." (Due here also are La Scala ("Aida") from Milan and the New York City Ballet under George Balanchine. Stuttgart's Ballet's John Cranko is to come forth with a new creation.

The State-backed Residenz-Theatre proposes both parts of Goethe's "Faust" along with guest dates by Stockholm's Royal Theatre under Ingmar Bergman's guidance, and the Theatre Outside the Gate of Prague. "Faust," particularly its second stanza, requires a wide stage expanse which allows rapid change of scenes, as does Brecht's "The Death of Danton," put on by Kammerspiele at the occasion. Yet neither will appear on the boards of Theatron.

Kammerspiele also promises the

presence of London's Royal Shakespeare Co. with one play by the Bard, and of Roger Planchon's ensemble from Paris. Counting in the expected contributions by Munich's eleven other legit houses, it will add up to a rich theatre pageant.

Only Theatron's ultimate bill remains undecided but there are still roughly 1,000 days to go until the opening of the Games. A vague notion mused by the Kunstausschuss (the Board responsible for the show sector) envisages something called "Total Theatre" but there is no guessing as to what concrete shape that may gain in the future.

## Pakistan Pix Fear U.S.

By M. A. KHAN

Karachi.

When the government of Pakistan decided to liberalize its policy and admit more American films, one result was to stimulate film production at the studios of Lahore, Dacca and Karachi. Pakistani showmen felt that they would be smart to get native features completed and in the can ahead of the economic changes. Resultantly, crews and actors have been suddenly over-worked, pressures to get product completed have become an ordeal.

In any event, causes aside, Pakistan film industry has registered a phenomenal rise in production. A total number of 110 films (Urdu: 64; Punjabi: 28; Bengali: 17; and Sindhi: 1) were released during the year 1968. As compared to 66 releases in 1967, this had been an appreciable rise in production despite the disadvantages of poor-equipment, lack of technical know-how, heavy taxes and absence of institutional finances.

By the end of 1969, film production is expected to register a 15% rise. During the first 10 months of the year, 100 films had been released and more than 16 films have been scheduled for release in important cities during the next two months.

But the year 1970 is likely to be a crucial year for the industry as it is expected to face a crisis which was hitherto unknown in the industry. The phenomenal growth of the industry can be attributed to the restrictions imposed on import of foreign films and a total ban on film import from India. But the film makers were not expecting an early decision by the government as regards to import of U.S. films. Another important factor is that in Pakistan there are only 560 cinema houses for a population of 120,000,000. Unless the show houses are multiplied, the present trend of production is bound to bring disastrous results. With more films to exhibit and a fixed amount of entertainment tax to be paid to the government, the exhibitors are not prepared to screen a movie unless it has box-office appeal. Distributors too have started cutting down the prices they used to offer just a few months ago.

With considerable rise in cost of production, the filmmakers find themselves in a difficult situation. From Rs. 2 to Rs. 2.5 lakhs (\$40,000 to \$50,000) in 1967, it has registered a phenomenal rise of Rs. 4 lakhs to Rs. 5 lakhs (\$80,000 to \$1,000,000). Only those producers who succeed in making below the average cost films have a chance for survival and the rest of them find it a risky business. With more filmmakers losing money, financiers are becoming scarce. Many under production ventures are abandoned before completion. According to the data

supplied by the studio owners, there are as many as 300 films, which have been left incomplete by the filmmakers who failed to raise enough finances to complete them. This has blocked a capital of Rs. 2 crores (\$4 million). The total investment in the film industry during the year 1968 was Rs. 1.5 crore (about \$3 million) but about 10 to 15 per cent of it goes into films which are never completed. The capital blocked in incomplete films varies from film to film.

The government has a different yardstick to measure the success of film industry. It is not impressed by the number of film productions or growth of the industry. Like other industries, the government measures the success of the film industry's performances at international market. The export earnings of Rs. 6 lakhs (\$120,000) were disappointing for the government and it is not willing to extend further incentives to the filmmakers.

## IRAN

(Following account from Teheran was written by Hank Werba, VARIETY's Rome Bureau chief, during his visit in November to the Italian Film Festival.—Ed.)

Teheran.

When the Shah of Iran (Persia) inaugurates Teherans extensive program in 1971 commemorating the founding of his country 25 centuries ago, the festivities should place the capital city of Teheran on the map as one of the metropolises to visit, explore and enjoy.

The sprawling city, situated at the foot of three-mile high Damavend Mt. in North Central Iran, is slated to play a vital role, much like Beirut, as a primary showbiz-tourist junction between Europe and the Far East and a connecting link between the Middle East and the Orient.

In contrast to its courteous, hospitable and soft-spoken inhabitants, Teheran is all bustle and clamor as Persia's leadoff city on an economic, social and cultural rampage to affluence and urbanity.

Sparkling a nation that borders on the Soviet Union (for long stretches at both southern ends of the Caspian Sea), Afghanistan, Pakistan, Turkey, Iraq and the tiny, almost mythical, principalities of the Persian Gulf, Teheran is becoming a bit more International every day.

Its International status is strengthened by the Shah's policy of neutrality in both the Near Eastern and Far Eastern political crises. It also stems from WW II, when the U.S.A. practically took over the country to keep it open as a supply line to the Russian armies.

American influence is immediately evident. English has replaced French as the second major language in Iran. Minimum seven hours daily of tele-programming via Armed Forces tv would indicate a sizeable Yank audience in the area. And American motion pictures are far and away favored by the army of Teheran moviegoers among this city's population of 2,715,000.

An indication of economic advance, since Shah Pahlavi's White Revolution in 1962 that initiated a vast program of land reform together with an industrial explosion still in early planned stages throughout the country, is the traffic situation in Teheran. Already at the saturation stage, Teheranians are wondering what will happen in the next five years when the boom gives way to a standard of living comparable to Beirut, Madrid, Rome, Athens and Marseilles. The government has already ordered all bus depots moved to the suburbs to alleviate congested traffic on the city's boulevards. Present depots will ultimately become municipally-operated parking lots.

Another aspect of the move toward affluence is the building boom and new highrise skyline. One of the modern monoliths is the 15-story Royal Teheran Hilton situated five kilometers from the city center. Built with government funds and, it is said, with a Carnegie Foundation grant, the Royal Teheran is the most complete hotel

(Continued on page 128)

## India's Film Output

By N. V. ESWAR

Madras.

At the end of September, 1969, the South had produced 16 less films than the number turned out in the first nine months of 1968. Similar production drops were also manifest in Bombay and Calcutta in the past year.

It is doubtful whether at the end of 1969, Bombay had maintained its production at the 1968 level of 88 films or Calcutta its 21 pix. Taking into account the raw stock shortage and financial difficulties, it is likely that Indian production reached only a total of 300 films for 1969, against the 1968 figure of 332.

Even then the output would not be very much short of the yearly average of 304 films Indian studios have been grinding out automatically over the years.

Yet 1969 was remarkable for a few things. Despite acute rawstock shortage and scarcity of financing, producer squawks were less. There was an air of contented complacency. The usual cry for governmental help at every stage was absent. One hopes this is a sign of growing self-confidence. If so, it is a good augury.

There was good reason too. The number of pictures doing slightly above average business was more than in previous years. Consequently, the number of indie producers going bankrupt just after one production shrank, though only the usual three of four films really made the top grade.

The point to note is that filmmakers spread their money evenly among all six no matter what their merit, so that a semblance of success was shared by all productions. This is because film viewing has become a definite item of household expenditure with the lower, middle and upper middle class sections of the population.

The accent on regional language pictures received a shock during 1969. Pure economics shoved linguistic fanaticism aside and made producers realize that, with a small additional outlay, they could turn out a good Hindi language film and thus ensure an all-India market, instead of confining their product to a narrow language area.

This trend was more pronounced in Madras, where every studio-owning producer now shoots only Hindi language films leaving the indies to do the regional fare. Bengali Producers of Calcutta also have not been slow to grasp this advantage. Producers like R. D. Bansal (who had backed Satyajit Ray), Mrinal Sen and others also have turned their attention to making Hindi films.

The overall effect of this spurt in production of Hindi films in regional centres has not only offset the progressive decline in Bombay production activities but has actually stimulated production of Hindi language films on an all-India basis.

So once again the prospects of the Hindi film becoming the national language film has been pushed up front by purely business consideration as opposed to regional emotionalism. The established film producers have come to realize that the future of their business lies in their ability to produce films for the all-India market and not for their immediate locality. This should push production of Hindi films considerably in the coming years.

### Dubbing Wins Favor

While production of films in such regional language as Kannada, Telugu, Malayalam and Marathi has remained more or less static, with a pronounced downward trend, production of Tamil and Bengali language films slowed sharply during the past year. Their output remained on a par with the 1968 level only because successful Telugu language films were dubbed into Tamil and Bengali. During 1969 nearly 20 Telugu films were dubbed into the Tamil language alone.

Dubbing, which was anathema only a few years ago, seems to have come as a blessing to the indie producer who has virtually run out of ideas and money. Dubbing a film into a regional language does not call for more than 20 or 25% of outlay required for

a new production. And lot of headaches also are avoided.

The Khosla-Committee recommendations regarding introduction of kissing and nude scenes have whetted and sharpened the appetite of Indian producers to out-Hollywood Hollywood in the matter of exposing the chassis and framework of their heroines.

Whether the government accepts the Khosla recommendations or not, producers are pretty sure of a certain amount of permissibility in these fields. Accordingly, they have started probing how far they can go with impunity in uncovering.

The Indian film is still searching for its soul. The current aberrations with sex and nudism only promise to throw it into a bigger morass of amateurish gangsterism, crime, mystery and romance in a puerile combination with socialistic jargon and pseudo religious idealism. The conglomeration of mutually exclusive elements has robbed the Indian film even of that virtue of escapism which could otherwise have been an excuse in a medium of entertainment.

### Theatre Building Lags

In the last two years only some 50 theatres have been added to the existing number of permanent theatres in India, which now stand at 3,375. The mobile cinemas have shown better progress. Some 100 mobile units have come on the scene, mostly in Madras State, and they now number about 1,800. The total number of theatres in India thus comes to 5,775.

By keeping some essential requirements of a theatre in abeyance for the first five years, initial building costs are kept down to facilitate more enterprises. With such liberalization of rules regarding construction of theatres at least in Madras and Andhra States, it is expected that more theatres will rise in Madras and Andhra States during the current year.

Now the argument has arisen that since the film is the poor man's only entertainment medium, the poor should be admitted into cinema shows on the lowest possible admission charges, if not allowed free altogether. In the course of the next few years, the notion may gain ground that it is the prerogative of any one to walk into a theatre and see a film free, whether the operator makes his costs or not.

### Prefer U.S. Films

The reopening of Universal Pictures operations in India points up the expanding market and the extent of audience preference for U.S. films in India. The Rank Organization, which had closed its offices in India, also may reopen its facilities and start importing U.K. films as before.

That "Where Eagles Dare" grossed well over \$8,000 at the Metro in Bombay, after playing continuously for nine weeks at the Strand Cinema, a mile away in Bombay itself, is not only an all-India record for any picture in India but an indication of the business there is for U.S. product in India.

At the same time the anti-Hollywood feelings should not be minimized or ignored. Though these sentiments are veiled, they have come out into the open both in Parliament and on the streets. In Parliament, the government was asked to impose curbs on the playing time given to foreign films, if not a total ban on their entry into the country. A demand was also made that preferential treatment should not be given to U.S. and U.K. films but an overall quota may be fixed for the import of all foreign films together.

Adoption of such a policy would, of course, reduce the entry of U.S. and U.K. films into India. They, incidentally, were enjoying a sort of monopoly all these years. The stoppage of all imports of Continental and European films by independent importers in the last few years also has given wider scope for U.S. films especially since U.K. imports also have been at a standstill.



# Copenhagen's Porno Is One Plateau But Danish Nite Life's Tame

By J. R. KEITH KELLER

Copenhagen.

Denmark's capital is experiencing an unsophisticated return to a brighter night life this winter. And about high time it is, too. The visitor will find less than before to satisfy his culinary demands. He will look practically in vain for an evening out of elegant dining-wining-dancing. (The truly haute monde of Denmark doesn't step out, that's why the few remaining places that hoped to cater to swank taste have given up). But otherwise, Copenhagen today emerges at dusk as a major European metropolis, bouncing with a folksy vitality and a curiously innocent gusto that somehow does not totally obscure the fact that the place has a certain claim to its reputation as a Sin City. Danish sinning is lacking in brutality, that may be the explanation.

Everybody likes a good meal before he is ready to do the town, whatever his goals in indoor amusements may be. Only very few restaurants serve food that compare with the best of Paris and London, but since the price is almost the same at all of Copenhagen's would-be better restaurants, why not stick to the few of a truly select class?

They are easily listed: Carlo Roennebaek serves either seafood at its Nordic best or game and other meat courses in one of his two restaurants at the Hotel Codan on Sankt Annae Square. Eiler Joergensen would like to add garlic even to your rolls (and does on occasion), but apart from that little Bohemian sentimentalism, his food of all varieties, at either the Hotel Oesterport or at the Hotel Opera's Den Kongelige, is topnotch French or Italian cuisine with only a slight dash of the Danish (meaning the trimmings which are traditionally heavier in cold countries than in warmer climates).

On par with Roennebaek's and Joergensen's places is The Viking at the Palace Hotel, where Stephan Kondor, Hungarian by birth, will personally carve your fowl or whatever you prefer from his beautiful menu. Personality is impregnated on everything down to the crumbs where Stephan Kondor reigns. Finally, Aage Nilsson at Temple Fielding's all-time favorite, The Coq d'Or, on Hans Christian Andersen's Blvd., serves fairytale food, mostly tailored to the French taste.

A for effort should be given to such restaurants as the Hotel Hafnia, of the Hotel d'Angleterre, Hotel Terminus and the Grand. Curiously enough, the hamburgers and hot dogs served by Willi de Witt at Willi's Place, a first-floor lunch room next to the popular Queen's Pub on Vester Voldgade near the Town Hall Square, will find no match even in Nathan's.

One person's superb meal, complete with a vintage French wine and topped with coffee and a cognac, will never exceed \$10 to \$15 anywhere.

## Not For Mixologists

The sound of money gets less rational when you step into the night proper of Copenhagen. This much you should know in advance: apart from a few choice bars like The Angleterre or the Palace most places serve lousy martinis and are generally sloppy in their treatment of drinking matter. Copenhagen may have 10 good bartenders, the rest are plain slobs. The cost of drinking? Between \$1 and \$2 a drink almost anywhere.

When the Palace Hotel recently converted its elegant Ambassador Room into the noisy, garishly decorated Swinging Palace and called in jovial Poul Hansen to run it, the place immediately started jumping to second-rate bands and the joyful humming of multitudes of contented customers, white-collar petit bourgeoisie neck to neck with shirtsleeved almost-rowdies. This crowd had evidently been without a proper watering-plus-wiggling spot for a long time. Now Hansen takes care of their needs and so does the old Adlon in Noerregade to The Adam & Eve, complete with papiermache trees for the interior Eden. Floorshows of

the less than expensive kind are features of both spots.

A slightly more sedate crowd will prefer the Lorry in Pile All'e for polite dancing and slightly better entertainment. The Valencia on Vesterbrogade is another big nightspot of considerable attraction. Vesterbrogade is very close to the real fleshpots of the in City, and so the Valencia customers are advised to be careful about how they move their eyebrows at the upstairs bar. They may find themselves with an armful of merchandise they had not bargained for.

The Prater also features floorshows and happy vulgarity. Once a week, the Prater holds its immensely popular "Merry Widows" Ball, a Resi-Berlin style thing with telephones from table to table. Valencia and Prater alone in Copenhagen advertise striptease.

## Pornos

The Vesterbro section of Copenhagen boasts the biggest and most numerous of the town's many porno shops of which most operate under the kiosk banner and so are allowed to stay open until four and a half hours later than the 5:30 closing hour imposed by law on almost all other shops.

Porno cinemas abound here, too, but they operate on a "members only" basis, and membership has to be obtained 24 hours before the new member is admitted.

Prostitution is semi-legal in Denmark, and at such Vesterbro and City bars as Orient (Victoria-gade), Kakadue (Colbjørnsen's Gade) Maxim (same street), Wonder Bar (Studiestraede), City Bar (Lavendelstraede) and the Casanova (Farvergade) flesh is being peddled lustily over drinks. Current charge for "taking a lady home" in the afternoon is Kroner 150 (about \$22) and up to 500 Kroner at night, plus the hotel room, usually about \$5. Street prostitution exists, but the law is much less tolerant on this. The Cozy in Studiestraede, The Pink in Abenra, and El Toro Negro in Admiralgade, are the gay bars currently in vogue.

## Discos

Discotheque business is booming in here. The in places this season are The 10 (No. 10, Badstuestraede), the Circle (Lavendelstraede) and the Club 17 (Kompagnistraede). Some of these discotheques are key clubs, but strangers usually find no difficulty in getting in. Other discotheques include the Golden Knight (at the Palace Hotel), Spotlight (Loevstraede), Disc Club (Vestergade), Club 6 (big but lately tarnished in reputation by its attitudes towards what might be termed as non-WASPs, even in liberal Scandinavia).

The Revolution, on the Aaboulevarden, is run by 29-year-old millionaire Arne Worsoe who struck it rich through his Bendix Music Agency's handling of a multitude of rock bands. Worsoe can usually count on the limited local smart set to put nightly appearances at one of Revolution's three sections, the topfloor key club, the mid-floor rock palace, or the downstairs Apollo 10 Space Discotheque. Show biz notables come here when in town. This fall, Worsoe purchased the more centrally situated, huge Le Caroussel, a rock palace, and converted it into Palmehaven (The Palm Garden), featuring mood music. Worsoe hopes to lure his Revolution customers to the Palmehaven when they, themselves, cross the 30-age line and become more tender of eardrums.

## Atmosphere

Folksy nightlife on the absolutely innocent side with a little eating along with the swilling of beer can be watched or joined at the Vin & Olgod (a Zillerthal-inspired cavern in Skindergade), Den Roede Pimpernel, La Ronde, Pariserklubben, La Cubana and many more.

More specialized places are The Jazzhouse Montmartre (Store Regnegade—one of Europe's best and coziest jazz clubs, featuring the biggest U.S. names) and Vin-gaarden (also jazz but generally on a less pretentious scale).

Nyhavn was once a rowdy water-

front in the heart of Copenhagen. Today its quay is lined with fewer ships than cops whose job seem primarily to keep cafe drunks from falling into the water. While most Copenhagen night rooms are open between 9 p.m. and midnight, several Nyhavn cafes, such as Hong Kong, Number 17, the Mermaid and Tony Baritt's stay open around the clock, and mid-morning dancing is a common sight here.

Such attractions as film and legitimate theatres seem to fall outside the confines of an article on metropolitan night life, but cultural attractions lurk around any corner in Copenhagen. As a matter of fact, you can see across the Kongens Nytorv square from the old-worldly elegant Hotel d'Angleterre to the Royal Theatre, Opera and Ballet with your right eye, while the romantic sparkle of Nyhavn's manycolored waterfront catches your left eye.

The Tivoli Gardens is strictly a summer phenomenon. And The Royal Ballet is strictly a winter occurrence. This confuses and annoys many visitors. In a city that was founded well over 800 years ago, a little administrative madness should be permitted, however.

# IRELAND:

Or 4,000,000  
Golden Voices

By JULES ARCHER

Dublin.

Roving 2,000 miles on the wrong side of the road you catch some beguiling glimpses of Hibernian show biz.

In County Kerry my wife asked me to back up to an enormous boulder we had just passed on the Dingle Peninsula road. She pointed out a broken corner of it that made me wonder whether I'd been belting a little too much Irish coffee. The boulder had a sub-structure of chicken wire and plaster. It was a phoney—in a land of 7,567,349,788 real boulders.

Inquiries revealed that it was a prop constructed by an independent British film outfit shooting "Ryan's Daughter" (MGM) with Robert Mitchum on the shores of Dingle Bay. With beautiful old Irish villages up hill and down dale, the film unit had also deemed it necessary to build their own That had apparently taken them over the budget because in the filming of a crowd scene I watched, they were compelled to use real Irish extras on a real beach bordering a real bay.

Driving on to Dublin, I found a duel going on between the old and new Irish theatre—the Abbey and the Gate. Watching "Juno and the Paycock" at the Abbey, we thought the production creaked rheumatically. The cast struggled valiantly, but O'Casey's characters and situations have become cliched by time and imitation. When I made this observation to director Vincent Dowling, he explained that the Abbey management prefers sticking cautiously with the tried-and-true Irish classics rather than gamble on modern Irish playwrights.

The Gate Theatre, on the other hand, offered an experimental double bill. "The Liar," by Micheal Liammoir, is a study of the lies people tell others and themselves. It was played almost wholly with the cast sitting along the bench of a boat from Ireland to England, voicing their thoughts to the audience.

"King Herod Explains" by Con-or Cruise O'Brien offered a one-man tour-de-force with Hilton Edwards as King Herod, delivering a sarcastic soliloquy defending his murders as political expediency. Challenging outbursts from actors planted in the audience gave the play needed splashes of confrontation and conflict.

## The Singing Pub

In Killarney the favorite entertainment for both locals and tourists is still the singing pub. Scratch an Irishman and you find a golden tenor. One night I was having some liquid discussions on Irish labor with a Killarney welder named Flynn, when he was called upon to sing by some jaunting cart drivers. His rendition of an

(Continued on page 128)

# Mostly-New Poland Retains Auschwitz; Showfolk Died There

By ROBERT J. LANDRY

A visit last June to Poland found that country busy re-building its culture, its economy, its amusement industries. The film studios product exhibited much originality and vigor, though also suffering, as in other lands, the audience drain to television. Warsaw has a dynamic legitimate and careful provision is made to tour live theatre. The capitol, too, gave evidence of moderately rampant rock 'n' roll. Certainly Polish youth, like youth elsewhere, has adopted as its own the juiced-up, three-chord guitar.

Entertainment in Poland has been created new, along with the whole range of services, in 25 years. Naturally much more remains to be accomplished. For a long time improvisation was all too literally demanded. Because Warsaw was 85% in ruins the first films were made in nearby Lodz and there, too, the Film Academy, of some subsequent world renown, was located. The once royal city of Cracow, happily spared, became the site of the Poles' annual film festival.

"Beautiful downtown Cracow" forms the contrast of art and hope against the symbols of brutality and death 60 miles out on a vast plain, that ghastly and ghostly monument to "superior" barbarians—in short, Auschwitz.

About this camp, more in a moment. First as to this whole area of Poland around Cracow: it is green, hilly, well-streamed, compromising yesteryear and tomorrow in its farming ways, but withal pleasing to the eye. There are remnants of thatched cottages and of ancient village churches. Nothing thereabouts would prepare the mind for Auschwitz.

## Upgrade the 'Sticks'

A separate trip to a town of some size, Bielsko-Biala, disclosed a quite remarkable cartoon film studio which turns out 26 items a year, of high professional competence. Here talent and discipline came together to dramatize the obvious goal of Polish revival.

A significant point is that Poland seeks to spread the cultural goodies via film, television, radio, libraries and to end the isolation which once held back the rural areas. Hence, industrial plants are being widely scattered.

Returning one Sunday from a fascinating flat-bottom boat trip on the river Djanec (between mountains of Poland on one side, of Czechoslovakia on the other) this writer and his wife came for dinner to a tavern in a country town square. It was plainly the social center. Drinking, eating, dancing and romance were in progress. The leader of the five piece orchestra whispered that to honor the two Americans some American music would follow. It did. Readers are offered an affidavit against their skepticism that the first tune was "Old Black Joe." With "Ramona" for an encore.

It was most amusing, a funny climax to a lovely foray into picturesque country. Again the contrast to the hell of Auschwitz.

## That's the 'Science'

Auschwitz was another day and another junket. A tale told by a homicidal idiot, a bigot who imposed political, racial and genetic tests on persons and condemned those not meeting the tests to obliteration. Auschwitz remains on its vast plain in open country, the railroad terminal for living bodies that the Germans created to feed handy master-race furnaces. Here they could get rid of 10,000 or more bodies on an efficient average day. The bodies were the scientific problem, lest epidemic develop. Killing is easy. Cremation is the science.

It is hardly surprising to learn

that the Poles upon first establishing a film industry began photographing these German camps—other than Auschwitz, which was captured late. Auschwitz is now kept up (by an international committee, which invites donations) as a monument to total human cruelty. Man's inhumanity to man is, these death plants say, no mere poet's exaggeration. There is no exaggeration here. None is possible. The proof is beyond dispute. One goes immediately from incredulity to nausea. One understands, too, why the Poles are so insistent that all tourists see Auschwitz. It has a weird, larger-than-life awfulness.

There are two camps. The first and smaller comprises a cluster of red-brick barracks. They still were lining up victims against the walls and shooting them in dozen lots. That kind of oldfashioned slaughter was improved upon in the second, much larger camp some miles away where the facilities permitted instant separation. Some died pronto (and may have been the lucky ones) and some were worked and starved to death.

## A Good Hater

How many of the victims were from show business, condemned for having opposed the Nazis, or for being Socialists, Communists, libertarians, comedians, Jews, or perhaps nothing more than singers of songs despised by Hitler? In all about 25 nationalities are represented in the unknown total of those exterminated. The Poles themselves, and Polish Jews (of whom only 30,000 remain), were high on the list.

In the years since the war one has heard of this or that director, writer, actor or manager—"Oh, they sent him to the ovens." Nobody will ever know all the facts, anymore than who the mountains of human hair in the macabre museum belonged to.

Remember the pretty little midget that a Ringling Bros. Circus press agent placed on the lap of J. Pierpont Morgan at the Congressional hearings in Washington? At first mistaken for a child, then embarrassingly recognized for an under-sized woman, the midget became a celebrity of sorts—hoaxed into fame by a theatrical soace-grabber. All the publicity confused and discontented the midget miss and she returned later to her homeland, Germany. Poor pathetic tiny mortal.

The Nazi monsters gathered her in as a "useless" person and shipped her off. Where? None other than to Auschwitz, the gem of their extermination establishments, hidden away in Poland, supposedly to hide its infamy from the German people.

During 1969 the Poles were celebrating 25 years as a re-born nation and the accent was on coming alive, new structures to work in, live in, study in, be entertained in. But Auschwitz is assiduously retained as a necessary reminder of what was endured by all, not just Jews, not just liberal show folks, or "useless" other types.

Contrast the hopes and construction outside and the sickening assembly-line of mass extermination within Auschwitz. Its silenced, disinfected rooms do not quite get rid of the screams or the odor of excrement and rotted flesh. All defies imagination. Auschwitz may only be partially grasped.

The very German word was a grim joke. "Auschwitz" means "sweat it out" and the arrivals, at least at the outset, were mocked by the promulgated idea that they might "redeem" themselves through work. Interestingly, in the old Catholic religious pageants of Poland the Devil was always a laughing fellow, full of whimsy. Those jammed into the Auschwitz showers were invited to breathe deeply.



## Swiss Pix Grosses May Top '68 Biz; Problems Hurt Legit in Zurich, Basle

By **GEORGE MEZOEFI**

Zurich. Some 33,400,000 patrons left 114,400,000 hard Swiss francs (\$26,600,000) at the boxoffices of Switzerland's 630 cinemas in 1968. Considering a total population of only slightly over 6,000,000, this looks pretty fancy. But it actually represents a 7.5% falloff in grosses compared to a top year such as 1965, which provided Swiss exhibitors and distributors with total grosses of \$28,800,000, an alltime high.

Film circles here are quick to assert, however, that there is no undue cause for alarm, especially if the Swiss situation is compared to such neighboring countries as Germany, a drastic example of declining cinema biz in the last few years. But in Switzerland, as in other countries, television is keeping more people home at night than ever before. Number of tv sets here is now over 1,100,000.

Recent statistics reveal that out of a total of 440 cinemas in German Switzerland and Ticino (Italian-speaking part) alone, 69% of grosses come from merely 150 theatres in the 15 larger cities and medium-size towns. The obvious conclusion, confirmed by experience, is that small provincial houses as well as neighborhood theatres are hardest hit and often just barely make it.

Although no figures are available as yet, it seems virtually certain that 1969 will surpass 1968 at the boxoffice. Few smash money-making films were registered last year, but this year brought a wealth of b.o. and longrun hits to Swiss cinemas—and happy smiles again to exhibs and distrib.

### 'Jungle Book' Big

During the first half of 1969, Walt Disney's "Jungle Book" (BV) outgrossed all previous Disney entries here, with over 500,000 patrons and almost 70 weeks of combined running time in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne. The reissue of "Gone with the Wind" (MGM), in the 70m widescreen version, confirmed its b.o. stamina once again, drawing a new generation of filmgoers.

And "Funny Girl" (Col) belied the old jinx that musicals rarely make it here. With over 50 weeks' running time in the major cities, it became the most successful film musical in Switzerland since "My Fair Lady" and "West Side Story" and made an overnight star of Barbra Streisand.

"Bullitt" (WB) hit the bull's eye all over Switzerland, as did such other bigscale action films as MGM's British-made "Where Eagles Dare" and Col's "Mackenna's Gold." Middle-aged French comic, Louis de Funes, held up his amazing popularity in French-speaking lands with "La Gendarme Se Marie" (The Cop Gets Married) and "Le Tatoue" (The Tattooed One).

The 1969-70 fall-winter season started with a bang: "Battle of Britain" (UA), backed by a hefty promotion campaign, was released day-date in all five key cities, a rare event here. Despite mixed reviews, it pulled smash grosses from the first day and looks to become one of the country's top moneymakers in recent years. Par's British-made "If . . ." garnered unanimously rave reviews, with grosses to match.

"Love Bug" (Disney-BV) may well rival a previous highly successful Disney entry here, "The Absent-Minded Professor." The reissue of 20th-Fox's "Longest Day" again made a nice showing, totaling 18 weeks in the five key cities. Another oldie, "Ben-Hur" (MGM), also caught on in initial weeks of its first 70m release in Switzerland (in 35m version, it had held the Swiss boxoffice record prior to "Doctor Zhivago").

Other examples of the boxoffice upsurge this season are France's "Z" and "Le Cerveau" (The Brain); reissue of the Charles Chaplin oldie, "The Circus" (UA); "The Wild Bunch" (WB) and "Stalking Moon" (NGP); Dutch boy-singer Heintje's German-made film, "Ein Hertz geht auf Reisen" (A Heart Goes A-Travelling), although only

in German Switzerland, where the schmaltzy Heintje disks are among the hottest sellers in years. The current sex wave from Germany is represented by "Deine Frau—das unbekannte Wesen" (Your Wife—the Unknown Creature), another in the moneymaking series of Oswalt Kolle's sex documentaries.

### Legit's Crucial Year

This has been a crucial year for Swiss legit in general and, in particular, for its two most important outlets, the Schauspielhaus in Zurich and the Basle Theatre, consisting of the Stadttheatre, which also embraces opera and ballet, and the smaller Komödie.

The latter two houses were united in the fall of 1968 under the new management of Swiss stage director Werner Duerrenmatt, with playwright Friedrich Duerrenmatt as artistic collaborator. In 1968-69, their first season, they put Basle on the map of German-language legiters after years of provincial oblivion.

Duerrenmatt's bold new adaptations of such classics as Shakespeare's "King John" or Strindberg's "Dance of Death" (newly tagged "Play Strindberg") were generally considered to be examples of modern theatre at its best. The boxoffice followed suit, with climbing grosses.

The Hans Hollmann staging of a nearly forgotten Oedon von Horvath play, "Casimir and Caroline," was another surprise hit, both artistically and financially. It was invited to the British Festival last May, where it generated rave reviews.

At the start of the 1969-70 season, first signs of crisis seeped through, aggravated by the fact that both Duerrenmatt and Duer-

renmatt became seriously ill. The latter recovered relatively soon, but Duerrenmatt had to go on an extended sick leave, leaving most of the managerial chores to his collaborators and/or assistants.

### Sudden Exit

In October, seemingly out of a blue sky, but not quite so unexpectedly to insiders, Duerrenmatt resigned from all functions at Basle, heaping accusations upon his former associate and the entire managerial system. His attacks were refuted by the Basle administration and most of the artistic personnel, who proclaimed their loyalty to the absent Duerrenmatt.

The unwelcome-to-all result of these backstage and in-public shenanigans is that the entire season now seems somehow up in the air, since nobody really knows who's in charge until Duerrenmatt returns.

In Zurich, things look even more confused this season. At the Schauspielhaus, top Swiss legit, dwindling grosses during the 1968-69 season took on alarming proportions. In order to break even, this city-subsidized 1,015-seat house needs a minimum daily gross of \$1,900. But the average take in '68-69 was only \$1,600. Some attributed this to the Schauspielhaus' too conservative repertory policy and resultant lacking appeal to youth.

But when Peter Loeffler took over management in the fall of 1969 and installed a radically changed policy, with aggressive and/or controversial plays such as Edward Bond's "Early Morning," storms of protest by middle-aged patrons of long standing were registered. On the other hand, the youth element failed to turn up in hoped-for large numbers. Result: during the first months of the '69-70 season, grosses took another dip to a daily average of merely \$970.

One positive aspect of all this controversy in the two Swiss cities is the record amount of space gained by legit in dailies and magazines this year. But will it solve the problems?

## Argentina's Showman Extraordinaire: Romay Vitalizes Both TV & Legit

By **DOMINGO DI NUBILA**

Buenos Aires.

Both television and legit were given a tremendous impetus here during 1969 thanks to an aggressive broadcaster and entrepreneur, Alejandro Romay, 41, considered by many the most forceful personality to have appeared in Argentine show-business in recent years.

Romay led Channel 9 to take away from Ch. 13 the top position it enjoyed during seven years. He produced "Fiddler on the Roof" in a proper way—first-class cast, rich dressing, choreography entrusted to Kip Andrews—to make it the top musical and top stage attraction here. He also produced "Plaza Suite," casting six Argentinian stars instead of two and making it the season's top grosser in the straight comedy field. He also scored with Peter Ustinov's "Get Down From the Tree, General" (local title for "Halfway Up the Tree").

Romay was producer-penner-director-lyricist of a successful multi-media combining radio, legit, film, music, dance and horsemanship elements with a cast of near 400 filling a two-acre open-air set to evoke last century life in a fort surrounded, then taken over by the Indians.

In addition to all that Romay bought and is refurbishing at high cost the Argentinian legit theatre to house "Fiddler" next year, bought the complex of buildings housing Ch. 9, added a large sound stage, a recording studio and new equipment to it and started construction of three 12-story towers to provide living quarters for its personnel and to install future airing facilities. He is now pro-

ducing Cooney & Chapman's "Not Tonight, Dear" with a stellar cast in Mar del Plata, plans to produce at least six theatrical shows during 1970—adding "Hair" and an off-Broadway shocker if Argentina's censorship allows them—and has discussions under way for other show-biz projects.

Born in the sugar-cane province of Tucuman from the marriage of an Argentinian woman with a Turkish immigrant of remote Spanish Jew ancestry, Romay had to work hard from his early years, since his businessman father was ruined by the 1929 crisis. While working as copywriter-narrator for LV7 radio station's newscasts, then as announcer for LV12, he studied at the Agriculture School of Tucuman University, graduating as a saccharo-technician chemist when he was 19-years-old. He entered a sugar-cane mill, Concepcion, soon was appointed manager of another, La Esperanza, doing all that without leaving his radio work. In 1947 Romay did the 1,000-mile southbound trip to Buenos Aires to seek a post as Internal Revenue inspector specializing in alcohols, earning meanwhile his living as radio announcer here, first in LS5 Rivadavia, then in LR2 Argentina, finally in LR1 El Mundo, then the top station in Argentina. When finally appointed Internal Revenue inspector, he was given a better position in radio as exclusive announcer for the products of Molinos Rio de la Plata, one of the top advertisers in this country. Later on he succeeded as a disc-jockey, started the magazine Grandes Valores del Tango (Tango's Greats), grouped with other enterprisers in buying an edible oil refinery and in 1958 he was granted the concession to operate LS10 Radio Libertad, thus starting his amazing career as broadcaster. Meanwhile he had married and is now the father of three: Mirtha Leonor, 15; Omar Alejandro, 13, and Viviana Noemi, 9.

In December of 1963 Romay was offered Channel 9, then on the brink of bankruptcy, with debts amounting to \$2,000,000 plus other unfulfilled commitments. Thru separate deals he bought the debentures (all owned by NBC) and most of the common stock (largest shareholders were Lowe Argentina and Ildefonso Recalde with 25% each, publisher Julio Korn with 10%, publisher Cesar Civita and the Llamazeres Group with a little less than 10% each).

Why had he and partners bought a such heavily indebted vidstation? "Because," Romay told **VARIETY**, "I saw two big chances: (1) to disengage Argentine tv programming from dependence on steadily dearer foreign suppliers of series and other shows; (2) to make both agencies and advertisers understand the need of strengthening another channel to avoid monopolization of tv media and its consequences." Channel 13, supplied by Goar Mestre's Proartel, had by then an impressive audience, more than doubling all competitors combined; it also controlled thru programming and commercial ties 10 other vidstations topping in key cities.

## South Indian Film Prez Protests Fest's 'Brushoff'

Madras.

A. L. Srinivasan, president of the South Indian Film Chamber of Commerce, has bitterly complained of the "cavalier" treatment given the South Indian film industry by the International Film Festival authorities in New Delhi. He charged that with exception of a few letters to some in the industry, no proper invitation was extended to the South Indian film industry which accounts for 65% of India's film production.

Srinivasan added that even in "the matter of selection of Indian films for international festivals, the South Indian industry had always been ignored. This stepmotherly treatment of the South Indian Industry by the Information & Broadcasting Industry must end."

## An Impresario In Hong Kong

**It's a City of Amateurs to Start With—Former Stockbroker Had A Natural Fondness for Show Biz But Comments: 'If I Wanted To Make Real Money in Hong Kong, I Should Have Been a Tailor.'**

By **HARRY ODELL**

Hong Kong.

The Japanese occupation, 1941-1946, neatly divides the 20th century history of Hong Kong. A man who has seen most of that history is Harry Odell, Hong Kong's grand old man of showbusiness and resident here 50 years as of last Dec. 19.

In the POW camp, "I decided that stocks were not my metier. It was cockeyed buying something that you can't explain the money value of. I decided to do something I liked."

I set about distributing British films, "which were really terrible in those days. That's why they introduced the 10 percent quota." Then, as now his billboards began, "Harry Odell presents."

### 'Egomania' Cracks

"I've been accused of egomania because of that, but it's not true. Hong Kong doesn't know much about new artists. I believe I have a certain following. My name helps the business. It's like building any product. I've been told on rare occasions that the City Hall (1,488 seats) is full, that it's the 'Harry Odell Presents' that filled it."

Back in those early 1950's, Helen Traubel's agent scouted Hong Kong and could find no one interested until tracking down the man who put his name on those posters. Miss Traubel was a success in the Lee cinema, still the best stage in town, and the trail for Odell was blazed.

Over the years, the most profitable show was the topless Les Ballets Africains in 1965. The most consistently successful were the several visits of the Vienna Boys' Choir. The most artistically satisfying was Marian Anderson, presented in the Queen's cinema and in the 10,000 seat football stadium in Oct. 1957. Latter two events are Sol Hurok turns in U.S. "But I've always admitted I

know very little about music. I'm lucky to be mixed up with the right people for advisers. I'm better off than the knowledgeable impresario who lets his personal preferences influence his decisions.

"I rarely see the performers I book. I take them on the way to Japan or to Australia for the Australian Broadcasting Commission. Those people know their business and take only the best. Actually I've never had a bad act."

But problems are legion, best represented by the time Larry Adler interrupted his concert midway with a vow to compose a concerto for harmonica and street car, the tracks being very audible in that particular school hall. Touring artistes arrive too late for publicity splashes or rehearsal. In typhoon season there's always the possibility they won't arrive at all. And the local press don't help enough, giving all their space to the hotels who wine and dine —perhaps influenced by the Chinese custom for same.

"And advertising in the Chinese press is more expensive than in the English. I haven't penetrated the Chinese community as much as possible," says Harry Au Tak-lai — his Chinese name suggesting virtue and good manners.

But all these notes on history are dragged from Harry on the barbs of question marks. Unlike the average man turning 74 next March, he won't be persuaded to remember the past. He keeps talking about the future.

"Hong Kong is not a show town. The great trouble is that this is a city of amateurs. There's very little showbusiness knowhow and no way to develop talent. Nobody makes the effort to introduce professional talent. No one flattered by the personal glory of musical leadership wants to be displaced. And neither industry nor Govern-

ment offers to help as they do in other places. And there aren't enough facilities. You can hardly book the City Hall now because it's used by so many different groups."

### Addendum to Above

By **HAL HARRISON**

Hong Kong.

Harry has struggled alone to the tune of dropping US \$80,000 over the past years, climaxing with a \$12,000 loss for 1968. But 1969 turned a slim profit of \$1,150. "We're operating on a shoestring. But in 1970 I expect a profit of \$25,000. You've got to be hopeful to stay in showbusiness, and you've got to love it."

This hope springs from recent "exciting" distribution deals with Walt Disney and Avco Embassy. "The last film company I was associated with cost me \$16,500. But now I have some good films." And now he has a more steady income, making it possible for him to continue as one of that dying breed — in the day of the precenary concert manager — an impresario.

He learned not to gamble on stocks, but has never learned not to gamble on showbusiness — and a good thing too for Hong Kong. "Some of my Chinese friends said I was altruistic, but I never gave it a thought — at least not until the M.B.E. (Most Excellent Order of the British Empire) on the Queen's New Year's Honour's list last January. I never expected it. I believe that after all my working in Hong Kong and making no money they thought they ought to give me something to show for it."

"It's an exciting business. It's not the money. If I'd wanted to make money in Hong Kong, I would have been a tailor."



# SIMONE SIGNORET



# in honour of the Centenary



## "THE LIVING LENIN"

Directed by M. Romm, M. Slavinskay

This film about V. Lenin is based on the news-reels of that time.

The great leader is shown on the screen making speeches at various meetings and congresses. Some shots depict V. Lenin having a rest and talks with his friends.

Two of Lenin's recorded speeches are used in the film.



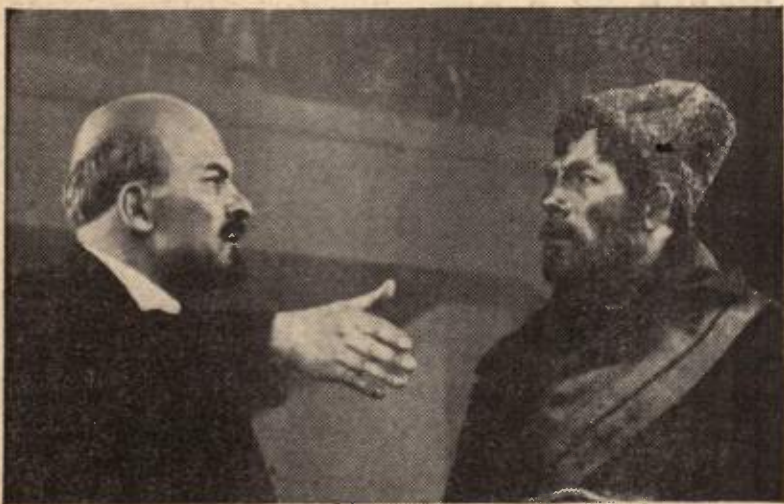
## LENIN IN OCTOBER

Direction—Mikhail Romm

Boris Shchukin in the role of Vladimir Lenin

The film "Lenin in October" deals with the important events which took place in 1917—Lenin's return from Finland to Petrograd, the preparations for the accomplishment of the armed uprising planned by Lenin.

For the first time the deeply humane image of Vladimir Lenin was shown in a feature film.



## THE MAN WITH THE GUN

Direction—Sergei Yutkevich

Maksim Shtraukh in the role of Vladimir Lenin

The film tells about the growth of the proletarian consciousness of the rank-and-file participants of the October Revolution.

Soldiers from the front sent their comrade Ivan Shchadrin with a letter addressed to Lenin. In the corridor of the Smolny the soldier meets the leader of the revolution . . . Their conversation was not long, but it reached the heart of the soldier.

. . . Shchadrin himself becomes an active participant of the revolutionary events carrying the great truth to the people.



## STORIES ABOUT LENIN

Direction—Sergei Yutkevich

Maksim Shtraukh in the role of Vladimir Lenin

The film "Stories About Lenin" consists of two stories — "The Exploit of Soldier Mukhin" and "The Last Autumn."

The action of the first part takes place in the summer of 1917 when Lenin hid in a straw hut from the police at station Razliv near Petrograd. The second story tells about Lenin's severe illness and ends in the tragic January of 1924.

While working in the underground and later, when he was bedridden during the last months of his life, Lenin never lost contact with the party and the people for a single minute. All his thoughts were devoted to his homeland, its present and future.

# \* SOVEXPORTFILM

Address: V/O SOVEXPORTFILM 14, Kalashny Pereulok, Moscow K-9.

Telephone: 2905009.

Teletype: Moscow 143.



# of Vladimir I. LENIN'S Birth

## LENIN IN 1918

Direction—Mikhail Romm

Boris Shchukin in the role of Vladimir Lenin

In 1918 the people suffered greatly and went hungry. The recently-born Soviet Republic was clamped in an iron blockade. The revolutionary people, led by the Bolshevik Party defended the gains of October in fierce struggle.

One of the central episodes of the film shows Lenin's meeting with the workers of the Mikhelson Plant, after which the socialist-revolutionary Kaplan made a heinous attempt on the life of the leader of the revolution.

The iron cohesion of the people winning new victories at the front of the Civil War was the answer of the working people to the underhand maneuver of the enemy.



## THE SIXTH OF JULY

Direction—Yuli Karasik

Yuri Kayurov in the role of Vladimir Lenin

This was a time when the young Soviet Republic was surrounded by Interventionists and White-guards and was suffering from hunger, devastation, the harsh consequences of war and needed peace direly. The film reproduces the events of two days—July 6 and 7, 1918—when a counter-revolutionary rebellion broke out in Moscow.

On that day the genius of Lenin was revealed with special force—his will and faith in victory, his immense feeling of responsibility to the people.



## LENIN IN POLAND

Direction—Sergei Yutkevich

Maksim Shtraukh in the role of Vladimir Lenin

On the eve of World War I Vladimir Lenin lived in Poland in the small settlement of Poronino, from where he directed the work of the newspaper "Pravda" and guided the process of the revolutionary events in Russia.

In August, 1914, Lenin was arrested. He spent a week at the Novotargskaya Prison. The days spent in the cell were a period of tense meditation.

The strategy and tactics of the proletariat during the war, the preparations for the revolution in Russia and the conversion of the imperialist war into a civil war concerned Lenin most of all at the time.



## MOTHER'S HEART, MOTHER'S DEVOTION

Direction—Mark Donskoi

Rodion Nahkapetov in the role of Vladimir Lenin

"Let us sing glory to the woman-mother; there cannot be a poet nor a hero without a mother. There cannot be a heart more loving than the heart of a mother, a devotion more staunch than the mother's devotion."—Maxim Gorky

These words of the great writer became the epigraph for the films, "The Heart of Mother" and "Mother's Devotion."

The film tells about the childhood and student days of Vladimir Lenin, the mother of the great leader, a woman who began thinking in the same way as her children, about the influence of his family on the formation of young Lenin's outlook.



# P R E S E N T S \*



# PSSST!!! BOYS!

Some of us do . . .

Some don't!

We do...make Sweden's biggest hits...

## LANGUAGE OF LOVE—

which has broken every record in Sweden.  
The box office figures for the first 10  
weeks were one million dollars!!!

## Moneymakers such as:

AS THE NAKED WIND FROM THE SEA

THE FIRST STONE

## Now in production:

THE HARD TRIAL—

based on Bengt Anderberg's bestseller, THE LUSTFUL VICAR

DO YOU BELIEVE IN SWEDISH SIN?

by the same director who made AS THE NAKED WIND FROM THE SEA

## Planned:

THE SILVER ARK—

based on Sweden's bestseller book  
1969. Under the flames of northern  
light and midnight sun — sex orgies  
in religious ecstasy.  
Directed by Lars-Magnus Lindgren  
who made DEAR JOHN.

For further information, write, cable or call:

## SWEDISH FILM PRODUCTION

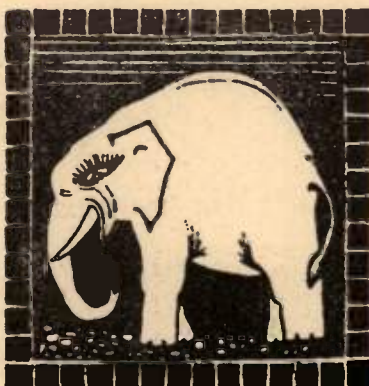
Birger Jarlsgatan 31, Stockholm, Sweden

Telephone 14 14 80





*Season's Greetings*  
TO ALL OUR  
FRIENDS



THE WHITE ELEPHANT CLUB  
LONDON



## IN THE UK...

THE ROBERT STIGWOOD ORGANISATION, LTD.

(Chairman—Robert Stigwood)

67 BROOK STREET, LONDON W.1.

TEL: 01-629-9121

Cables: Stigwood, London

## IN THE US...

THE ROBERT STIGWOOD ORGANISATION INC.

(President: Rik Gunnell)

1700 BROADWAY, NEW YORK, N. Y. 10019

TEL: Area Code 212-765-7850

## SEASONAL GREETINGS

P. P. ARNOLD, BOBBY BLOOM, JACK BRUCE, CREAM,  
BLIND FAITH, GEORGIE FAME, BEE GEES, KALEIDOSCOPE,  
FAT MATTRESS, JOHN MAYALL, ERIC MERCURY, THE TASTE,  
ARCHIE WHITEWATER . . .



# *Euro International Films*

**FOR THE THIRD CONSECUTIVE YEAR  
ITALY'S LEADING FILM DISTRIBUTOR**

## **GIORNALE DELLO SPETTACOLO**

**Box Office Results\* by Company**

FIRST HALF OF THE 1969-1970 SEASON

FINAL RESULTS — 1968-1969 SEASON

### **GENERAL CLASSIFICATION**

**DISTRIBUTORS**

(August, 1968 - July, 1969)

**1) EURO L. 7,809,614,000**

2) M.G.M.	L. 3,341,410,000
3) TITANUS	L. 3,051,788,000
4) PARAMOUNT	L. 2,510,492,000
5) DEAR UA	L. 2,172,354,000
6) DCI	L. 2,073,750,000
7) CEIAD	L. 1,869,620,000
8) CINERIZ	L. 1,766,685,000
9) FOX	L. 1,731,781,000
10) WARNER	L. 1,714,781,000

### **GENERAL CLASSIFICATION**

**DISTRIBUTORS**

(1 August - 8 December, 1969)

**1) EURO L. 2,017,352,000**

2) TITANUS	L. 1,343,301,000
3) PEA	L. 1,269,962,000
4) UNIVERSAL	L. 1,070,710,000
5) PARAMOUNT	L. 1,044,929,000
6) CEIAD	L. 953,413,000
7) DEAR UA	L. 829,058,000
8) 20th CENTURY-FOX	L. 729,372,000
9) ITAL-NOLEGGIO	L. 680,980,000
10) M.G.M.	L. 550,958,000

\* OFFICIAL TRADE FIGURES FOR FIRST-RUN RELEASE  
ONLY IN 16 KEY CITIES FROM (IN BILLIONS OF LIRE)

**ROME OFFICE - Viale ROSSINI, 7 - Tel. 872841 - Cable EUROFILM**





# Jörn Donner Productions<sup>\*)</sup> is the leading Finnish producer of feature films.

\*) in association with FJ-Filmi



In the years 1966—1969 we have produced outstanding International films like UNDER YOUR SKIN (1966), BLACK ON WHITE (1967), LITTLE RED RIDING HOOD (1968), SIXTYNINE (1969) and for early 1970 release, Jörn Donner's PORTRAITS OF WOMEN.

Never before have Finnish films had an opening to the world such as this. Several of our films are still free for some markets.

We answer letters at our office: JÖRN DONNER PRODUCTIONS, Kirkkokatu 2, Helsinki 17, telephone 666 054, cables DONNPROD/HELSINKI.

We also service foreign companies and enter co-production deals. As a scenery, Finland is different.

SO ARE WE.



# YVES MONTAND



**CAEMMERERFILM,** Munich, presents

after the worldwide boxoffice success

of the HELGA series

a new series with more than just sex:

# **LEXICON OF EROTICISM**

and a film specially for young audiences:

# **ATLAS OF SEXUAL EDUCATION**



# **PACKAGE TOUR: LOVE INCLUDED**



# **THE VAMPIRES ARE COMING**

**CAEMMERERFILM**

Dr. Roland Caemmerer,  
MUNICH 23, Leopoldstrasse, 18  
GERMANY

Telephone: 33 92 41 - 42 - 43

Telex: 05 28 204



**NORDISK FILM COPENHAGEN**

Announces the completion of their  
First Feature in the English Language  
for International Markets

**ONE  
OF THOSE  
THINGS**

(working title) in Eastmancolor



A Nerve-racking Thriller  
in which the Pursuer  
and the Pursued develop  
an erotic fascination  
for one another

**JUDY GEESON** *and* **ROY DOTRICE**

ZENA WALKER \* FREDERICK JAEGER

GEOFFREY CHATER \* ANN FIRBANK

Produced and Directed by

**ERIK BALLING** *in COPENHAGEN  
and TOKYO*

A/S Nordisk Films  
Kompagni  
Copenhagen







## THE BULGARIAN CINEMATOGRAPHY

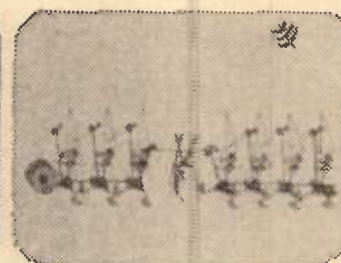
Imports and exports feature, cartoon, documentary, and popular science films for the cinema and television to all continents. Representatives: The Distribution of Films, State Enterprise, 135 Rakovski Street, Sofia, Bulgaria.



\*\*\*\*\*

Black Angels  
The Eighth

Roman Mosaics  
Flowers and Insects  
The Merry Men



# ISRAEL OFFERS THE MOST

## FOR LOCATION PICTURES AND COPRODUCTIONS

ISRAEL FILM CENTRE  
MINISTRY OF COMMERCE & INDUSTRY  
AGRON ST., 30 JERUSALEM

ISRAEL FILM PRODUCERS ASSOCIATION  
EXPORT INSTITUTE  
SHALOM BUILDING, TEL-AVIV





*Line Renaud*

international star "CASINO DE PARIS"

PARIS • LAS VEGAS

REPRESENTATION:

Las Vegas International Agency  
1995 Paradise road  
Las Vegas

Louis Gasté  
5 Rue Du Bois De Boulogne  
Paris, France

C.B.S. records  
Paris, France





## "FILM POLSKI" offers for cinemas:

### "EVERYTHING FOR SALE"

(Wszystko na sprzedaz)  
directed by ANDRZEJ WAJDA

### "HUNTING FLIES"

(Polowanie na muchy)  
directed by ANDRZEJ WAJDA

### "THE GAME"

(Gra)  
directed by JERZY KAWALEROWICZ

### for TV: "MORE THAN LIFE IS AT STAKE"

(Stawka Wicksza nit zycie)

A series of adventure films divided into 3 parts, each of them including 6 one-hour films. The hero of the series is Hans Klos, a Lieutenant in the Abwehr and, at the same time, a Polish Secret Service agent using the cryptonym J-23.

Producer and Distributor: "FILM POLSKI"  
6/8 Mazowiecka, Warsaw, Poland  
Cables: Imexfilm  
Telex: Ixfilm wa 813640

for further information contact "Film Polski's" Agent

for USA: Mr. Robert S. Colodzin  
"Celebrity Holdings Inc."  
62 West 45th Street  
New York, N. Y. 10036

for CANADA: Mrs. Wanda Gavsie  
Zodiak International Productions, Inc.  
5165 Sherbrooke West  
Montreal 260, Quebec  
Cables: Zodfilms

for JAPAN: PHOENIX FILM Ltd.  
Tokyo  
Cable: Phoenfilm, Tokyo  
Tel.: 551-3913

## A-T-T-E-N-T-I-O-N

AHMAD MOHAMMAD  
AL-MANSOOR ESTABLISHMENT  
KUWAIT  
IS SUPPLYING  
KUWAIT  
AND MIDDLE-EAST COUNTRIES  
WITH  
TELEVISION PROGRAMMES

Write to:

HASSAAN W. HAMMAAD  
AHMAD MOHAMMAD AL-MANSOOR EST.  
P.O. Box 385  
KUWAIT-ARABIAN GULF  
CABLE: ALMANSOORCO-KUWAIT Tel.: 21434  
510503



## HAPPY ANNIVERSARY

★  
Th. A. Damaskinos & V. G. Michaelides A. E.

ANNOUNCE WORLD WIDE DISTRIBUTION RIGHTS  
OF

THE GREATEST GREEK PRODUCTION  
**THE MEDITERRANEAN IN FLAMES**

IN COLOR  
STARRING

**COSTAS PREKAS**  
**COSTAS KARRAS · SOPHIA ROUBOU**  
(1st PRIZE AT SALONICA FESTIVAL)  
**OLGA POLITOU · LYCOURGOS KALLERGUIS**  
DIRECTED BY: **DIMI DADIRAS**

## GIRLS IN THE SUN

WINNER OF THREE PRIZES AT THE SALONICA  
FILM FESTIVAL AND THE GREEK ENTRY AT  
THE MEDITERRANEAN FILM FESTIVAL.

STARRING  
**YANNIS VOGLIS · ANN LONMBERG**  
DIRECTED BY: **BASILE GEORGIADIS**



# 1919-1969

**Not many studios can look back on 50 years  
of experience. WE CAN.**

**This long experience and our modern  
facilities make**

## BAVARIA

**your partner  
in Europe**

**with everything you  
expect for film and  
television production.**



**Bavaria Atelier Gesellschaft mbH  
7 Bavaria Filmplatz  
Munich-Geiseltasteig -  
Germany**



# HUNGAROFILM

## BUDAPEST

### offers

#### shooting possibilities in Hungary

Hungary is famous all over the world for the beauty of its landscapes

The famous Hungarian Pusta—Picturesque hill lands, rivers, lakes . . .

The **Balaton**, one of the biggest lakes in Europe, is about 60 miles long

Romantic castles, ancient and modern cities—Famous Hungarian stud-farms and excellent riders—upon request, numerous extras.

World famous symphonic and folk-orchstras—Classic and modern ballet and folk-ensembles distinguished with international awards

First class hotel accommodation



Film processing services in excellent quality in a brand new film laboratory

Modern feature-film and documentary studios  
Studios for post-synchronisation and sound recording  
Excellent technical staff

Modern cartoon studios: Outstanding artists  
Festival award-winner cartoons puppet-films  
Publicity films

Reliable precise organisation—Favourable possibilities for paid work and—last but not least—highly reasonable production costs!

## HUNGAROFILM

Bathory U. 10, Budapest, Hungary. Phone 127-633.

Telex Bp 463

### 4,000,000 Golden Voices

Continued from page 111

Irish folk air was so moving and pure-toned that a thunderous ovation refused to die down until he agreed to do another number. The cart drivers revealed that welder Flynn had been starred at the local Danny Mann pub, and had also been hired by an American millionaire to sing at his castle with Alice Faye and Phil Harris.

"Why didn't you tell me you were a singer as well as a welder?" I demanded when he rejoined me.

"Ah, well," he shrugged, "many of us are singers, but there are few of us who can feed a wife and children on it."

In Cork I got into the act myself by racing up to the belfry of St. Anne's Church, while my wife waited in the car below, to serenade her on the famous bells of Shandon. By pulling numbered ropes, I rang out "Believe Me If All Those Endearing Young Charms" and "Danny Boy" while all Cork was forced to listen, wincing at my clinkers.

Few tourists leave Ireland without enjoying the unique banquet at Bunratty Castle, complete with mead, gorgeous colleens in medieval gowns who serve and sing, a great hall lit by coals glowing in a brazier, and a costumed page for stentorian and comic effects. It's a grand, tongue-in-

cheek show, well worth the climb up the spiral stone staircase.

Irish thespians and literary lions complained bitterly of the attitude of the American Embassy in not letting them into the States to earn a little loot. Although they have jobs offered to them, they frequently have difficulty in getting working visas. One author, not allowed to accept a \$10,000 lecturer's contract with an American university, was told simply that the United States did not wish to be responsible for causing a "brain drain" in Ireland. An actor offered a job on Broadway was blocked by the Embassy on grounds that he might become unemployed and "a public charge."

In Dublin, friends of Brendan Behan regaled with fond tales of that legendary bad boy of Irish letters. Author Benedict Kiely confided that Behan liked to enter pubs on his knees in imitation of Toulouse-Lautrec. Once Behan was denied permission to enter a "respectable" pub that had recently been raided by Dublin "garda" for permitting prostitution on its premises. "Ah, now," he protested indignantly, "do ye think I'm not good enough to drink in a poob where ye can't lift a pint without hundreds of bloody whores fallin' out of the ceilin' on yer head?"

The proprietor thought it over,

decided that Behan had a valid point, and poured him a Guinness.

Which reminds that the Guinness plant is the top industrial show of Dublin. I asked the p.r. guide whether any workers ever fell into the vast vats in which the famous stout is brewed.

"All the time, man, all the time," he assured me solemnly. "That's why our stout has so much body to it, ye see."

### Trafalgar House Inv. Expanding in London Hotel Bldg. & Mgt.

London.

Trafalgar House Investments, the London-based property development firm, is hoping to enter the leisure market as well as step up its involvement in hotel building and management.

The company is well on the way to achieving its target of 2,000 new beds in London within the next few years. Rebuilding of the Berkeley Hotel and the acquisition earlier this year of the Trans World Hotels group provided an initial 600 beds.

Trafalgar estimates that there is also a demand for hotel complexes outside central London which incorporate golf courses and other forms of entertainment. In addition, plans call for expansion to overseas. Two sites have been bought in St. Lucia in the West Indies.

### Hank Werba In Iran

Continued from page 110

operation in this part of the world. Run with fair efficiency by a Hilton-trained local staff just beginning to come into its own, the hostelry is a magnet for foreign tourists (mainly Americans) and a rendezvous for government authorities, foreign captains of industry and trademen in general.

#### Lovely Carpets

Without doubt, it is the best-carpeted hotel on the Hilton circuit but all other appointments are standard for the chain. The Royal Teheran distinguishes itself from most hotels by charging 15 rials (13c.) for the nightly shoe-shine.

Iran's young set clutter the dance floors at discotheques La Boheme, La Cheminee and Cave Argent or the smart supper clubs Chattanooga, Miami and the Miami Colbeh. All of the big hotels like the Hilton, Park, International, Darband, Teheran Palace and Commodore have night spots for tourists and swinging youth. The Teheran young at school and university now give higher priority to soul music than they do to the morning and evening chants from the minarets. Disk favorites are James Brown, Otis Redding, Tom Jones, The Supremes, Englebert Humperdink and Mireille Mathieu.

#### Outside Copyright

Platters are more accessible here at lower costs than most parts

of the world as Iran remains outside of the Berne Copyright Convention, free to reprint whatever comes to hand without payment of performing or reproduction royalties. LP's sell for \$2 and under while singles cost a bit more than 30c.

Government-controlled prices at cinemas has kept admissions to 60c. per head for big ones and 33c. for all other first run screen fare. Teheran is a filmgoing oasis with about 165 hardtops, including nine 70m showcases. U.S. sends in about 200 pix a year and takes out more than \$3,000,000 annually.

America also is well represented in Teheran on the cultural front. Base is the Iranian-America Society where one of the guiding spirits, Dion Anderson, offers a striking example of the State Department's new breed of foreign service officers. A cultural attache by rank, Anderson spends full time at Iranian-America's big cultural center directing a comprehensive live arts program.

Last week, Iranian-America's theatre director Don Laffoon (from Purdue U.) staged Gian Carlo Menotti's "Amahl and the Night Visitors" with a repertory cast of pros, semi-pros and amateurs from the Anglo-Saxon community.

If it's Europe -  
it's Studio Hamburg

Studios • Production • Distribution • Dubbing



Studio Hamburg Ltd  
Germany  
2000 Hamburg 70  
Torndorfer Hauptstr. 90  
Tel. 0411-66 88 1  
Telex (O) 214 218



**COPRODUCTIONS,  
COPARTICIPATIONS,  
PRODUCTION SERVICES  
IN ROMANIA ARE  
OFFERED TO YOU, UNDER  
ADVANTAGEOUS  
FINANCIAL CONDITIONS,  
BY**

- fully fitted-out and modernly equipped studios
- unlimited shooting possibilities in unique locations
- excellent facilities for films of lavish scope
- highly-skilled film-makers and technicians

# **The "Bucuresti" film studios**

## **THE STUDIOS RANGE OVER:**

- 2 shooting stages of 1011 sq yd each
- 2 shooting stages of 342 sq yd each
- 1 shooting stage of 129 sq yd
- 1 stage for special effects shootings of 488 sq yd
- 2 pools for on and under-water shootings of 120 sq yd and 49 sq yd
- a back-lot of 40 acres
- up-to-date laboratories for any kind of film processing in black and white and colour

*direct air-line connections with the  
entire world*

*For information, orders, please write to:*

### **ROMANIA FILM**

25, Julius Fucik Street, Bucharest, Romania  
Telephone: 11.13.08, Telex: 144  
Cables: Romaniafilm



## THE FREMANTLE CORPORATION

### FREMANTLE INTERNATIONAL, INC.

200 W. 57 St.  
NEW YORK, N. Y. 10019

### FREMANTLE OF CANADA LTD.

TORONTO, ONTARIO

### TALBOT TELEVISION, LTD.

LONDON, W.I., ENG.

### FREMANTLE INTERNATIONAL, (AUST.) PTY.

SYDNEY, N.S.W., AUSTRALIA

## 'Innocents' In Hitlerite Films?

Continued from page 109

a German leader at a period when it was felt that the Germans should forget their entire past.

After the war, all the German film material that could be rounded up was confiscated by the Allies and split up here and there. Some prints ended in Russia (and have been peddled behind the Iron Curtain), others went to America (and were subsequently sold by American distributors both in the States and in other countries, outside of Germany).

Then five years ago interest was generated in the old films in Germany. Through the cooperation of the American Justice Department and the Library of Congress, the old seized films were returned to Germany.

Included in the packet were such renowned German film classics as Fritz Lang's 1922 silent production of the horror film "Dr. Mabuse, der Spieler" (Dr. Mabuse, the Player), a 1912 silent Vitaphone called "Der Andere" (The Other), one of the earliest films made, and some of the most outstanding musicals and comedies ever produced in this country—the 1930 comedy "Die Drei von der Tankstelle" (The Three From the Filling Station), starring Lilian Harvey and Willy Fritsch, and the Viennese musical "Der Kongress Tanzt" (The Congress

Dances) with the same famed pair, plus one of Germany's early color films, the 1943 comedy "Muenchhausen" with Germany's immortal comic Hans Albers as the prevaricating baron. There's even a 1925 UFA silent, "Manon Lescaut," with Marlene Dietrich.

The films were recognized as German properties again, and the German Ministry of the Interior, which assembled them, established Transit Films to see what could be done.

It's still not clear whether the "banned" films should all continue to be forbidden in this country, and the Ministry is right now pondering just what the legal position is on these pictures.

Transit is selling some of the other films in South America, to the Common Market countries and to Scandinavia for cinemas and television. And on the free list of over a thousand films, Transit is making arrangements whenever possible for release of the German film classics to German television or for cinemas here.

But whenever there is the consideration of offending a political ally or even overstepping the boundaries with a leading foreign competitor, Transit slides into the background and refuses to negotiate.

Irish television wanted to buy

two old German films—both still on the "banned for Germany" listing but available for sales abroad. One is "Der Fuchs from Glenarvon" (The Fox from Glenarvon) and the other is "Mein Leben fuer Ireland" (My Life for Ireland). Both concern the struggle between the Irish and the English, and favor the Irish. In view of Germany's friendship with England, it's been decided not to stir up any trouble and so not to sell the films to the Irish tv.

In 1942, the UFA combine which controlled film production, distribution and cinema ownership in Germany, turned out "GPU," depicting the misdeeds of the secret police in Russia. While the film was in post war American custody, it played in the U.S. The Germans have now decided not to sell it abroad as it might create antipathy toward Russia, Dr. Feitelhauser explained. During the war, the film played in Germany and in Hungary, Rumania and Bulgaria.

### U-M'S FOUR O'SEAS PIX

London.

Sidney Glazier's U-M Productions has wrapped up photography on a quartet of made-in-Europe film projects, including the Mel Brooks-starrer, "Twelve Chairs," shot in Yugoslavia.

Also in post-production phases are U-M's Danish coproduction, "The Only Way," and two pix filmed here in England, "Quackser Fortune Has a Cousin in the Bronx" and "May Morning."

## 'Novo' Bores Brazilians

Continued from page 109

Rossana Ghesa, Norma Bengell, on the new sets of the Vera Cruz Studio, in Sao Paulo, and "Le Maitre du Temps," by Luis Carlos Barreto and Claude Lelouch.

The big boxoffice takes are beginning to appear, as a consequence of the new policy of plots and production. Jorge Jonas's "A Compadecida" beat "The Graduate" and "Bonnie and Clyde" in the boxoffices all over the North-East. This film, which was the Brazilian representative in the II International Film Festival in Rio, holds the record of production costs in Brazilian movies: \$180,000. The rural North-East drama "Corisco, o Diabo Louro" produced by Oswaldo Massaini (the same one of "O Pagador de Promessas," Cannes' Golden Palm in '62) got already \$75,000 in the Sao Paulo market, reopening the road to the "north-eastern" genre with more than 10 films in the planning phase right now. One of them, "Quele do Pajeu," by Anselmo Duarte, with screenplay by Lima Barreto (director of the famous "Cangaceiro," '53), will have copies in 70m and will be distributed in U.S.A. by Columbia.

Among the super-productions in shooting there is "Um Certo Capitao Rodrigo," based on the book by Erico Verissimo. It will be the most expensive Brazilian production of all time (around \$200,000), a coproduction of Vera Cruz-United Artists, directed by Anselmo Duarte. Still in the field of coproduction—according to a recent law that obliges the foreign distributing companies to invest in the production of Brazilian films—are Ozuvaldo Candeias' "Noites de Iemanja" (Paramount); Alberto Pieralisse's "Memorias de um Gigolo" (Franco-Brasileira); Arnaldo Jabor's "Um Anjo Mau" and "Pindorama" (Fox); Flavio Tambellini's "Um Uisque antes . . . um cigarro depois" (Rank); Carlos Hugo Christensen's "Anjos e Demonios" (Paramount), which will be shot in English soundtrack for distributing in the U.S.

Other films in shooting are Rodolfo Manni's comedy "Cordelia Brasil" with Norma Bengell; Mauricio Rittner's Technicolor detective story "Uma Mulher para

Sabado"; Miguel Farias' "Pedro Diabo" with Suzanna Moraes; Fernando Amaral's comedy "A Ultima Donzela," with Djeane Machado and Paulo Porto; Roberto Farias' Technicolor musical "Roberto Carlos e o Diamante de Rosa"; Rogerio Sganzerla's thriller "A Mulher de Todos," with Jo Soares and Helena Ines; Julio Bressane's psychological drama "Um Anjo Nasceu," with Hugo Carvana and Norma Bengell; Maurice Capovilla's "O Profeta da Fome," with Fagor Silki, based on the book by Kafka; Walter Lima Junior's "O Moleque Ricardo," based on the book by Jose Lins do Rego — first coproduction with Italy; Alberto Salva's "Vida e Gloria de um Canalha," with Milton Rodrigues and Odete Lara; Julio Bressane's psychological drama "Mtaou a Familia e Foi ao Cinema" with Marcia Rodrigues and Renata Sora; Leovigildo Cordeiros thriller "Sete Homens Vivos ou Morotos," with Mauricio de Vale and Jardel Filho; the musical comedy "Salario Minimo," by Ademir Gonzaga (the most senior Brazilian director in activity) with Geraldo Alves, Renata Fronzi and Paulo Gracindo; the non-sense comedy "Quico," directed and interpreted by Chico Anisio; and Paulo Tiago's \$50,000 super-production "Jaguncos e Herois," an outlaw drama of the North-East.

On the other hand, the Brazilian Government created Embrafilme-Brazilian Films Co. Ltd.,—to promote and market Brazilian films abroad. It is a mixed capital organization, 70% of the shares retained by the government and 30% open to private investors. Besides those resources, Embrafilme will absorb compulsory deposits deriving of tax rebates on the remittance of film importers, which constituted before a blocked fund for production and of which various companies (Metro, Columbia, United, etc.) made use. It is not yet known how Embrafilme will function, as only in December it will be formally outlined. Embrafilme will have different purposes, including the financing of film production. It will open abroad (New York, Paris, Rome) offices to promote and export Brazilian films.

# GREETING FOR 64<sup>TH</sup> ANNIVERSARY

## JUGOSLAVIJA FILM

# IMPORT ★ EXPORT BEOGRAD

### FROM FREMAR FILM PRODUCTIONS LTD.,

28A Walpole Street, Chelsea, London, S.W.3.

Telephone: 01-730-4851

Thank you for recognising our production **POPDOWN** (the happening musical) which was invited to participate in the 1969 Rio de Janeiro, Berlin and Panama Festivals. (Sold in 10 countries, some territories open.)

Now from Fremar Productions comes a film for the 70s: **THE FREE LIFE**, an odyssey of youth on the move, to be filmed entirely on location around the world.

Also, ready for release in February 1970, **CHELSEA BIRD**.





# We made print in '69 to improve your prints in the 70's

Making headlines isn't too difficult—when what you're doing is news. And we've been making a lot of headlines recently!

Put them all together and what have you got? The most comprehensive film processing complex in Europe! New laboratories have been opened, new equipment installed, new technology and

systems put into operation. In fact, \$2½ million has been spent on a development programme that now enables Rank Film Laboratories to provide all the answers to the increasingly varied demands and problems of the industry. And that means an even better service globally for film and television production.

*What have we now got to offer that we couldn't a year ago?*

- A completely re-planned, re-equipped colour laboratory at Acton—virtually a new laboratory!
- An additional 30,000 sq. ft. laboratory at Denham incorporating specialist facilities for TV commercials, optical effects and 16 mm and 8 mm applied film.
- A new laboratory at Birmingham—providing an on-the-spot service for television newsfilm.
- Laboratory facilities for U.P.I.T.N. at the new Wells Street colour television complex in London.

- Installation of the new Eastman Video Colour Analysers—the first laboratories in Europe to do so.
- Introduction of the new Bell and Howell electronic panel printer—again the first in Europe.
- A brand new sound recording, dubbing and transfer studio at Acton.
- Formation of a new post production company in the heart of Wardour Street.

*The man with the gong—a man of many skills*  

**THE RANK ORGANISATION • FILM PROCESSING DIVISION**  
 Denham, Uxbridge, Middlesex. Telephone: Denham 2323 Cables: Denlabs, Uxbridge, Middlesex, England.  
 School Road, London, N.W.10. Telephone: 01-965 4030 Cables: Ohkaylab, Harles, London, England.  
 Also at Birmingham, and Wardour Street, London W.1.



# British Combos Still Flooding U.S. While Yank Labels Counter-Invade U.K.

By ANDREW BAILEY

London. The Beatles were the pioneers, the trailblazers. The cry "Go West young man" was taken up by others like Herman's Hermits and the Dave Clark Five. And now the avalanche of British popsters digging for American gold seems unstoppable. Blind Faith, Jethro Tull, the Kinks, the Moody Blues, Led Zeppelin, the Who and the Rolling Stones led the 1969 charge of the heavy brigade. Tom Jones and Engelbert Humperdinck spent the majority of their working life last year in America.

But this nationwide epidemic of Anglophilia Musicitus has strange symptoms. Sufferers seem to lose all sense of proportion and appear to be highly susceptible to a related infection called Publicititus Absurdus. For example Britons are told that Terry Reid gets top billing when he plays in the U.S. Can this be the same Terry Reid that everybody here is not talking about?

Are the Jones and Humperdinck appearing at Las Vegas the same two who haven't had a No. 1 disk in Britain since 1968? Surely Blind Faith is the "top" U.K. act that has only played one date in the homeland? And so it goes.

Why is it that the Moody Blues can earn \$2,400 a day in America while they would consider themselves lucky to draw a quarter of that here. An even more striking example of inflated fees concerns Led Zeppelin who are reported to have been paid an average of \$19,000 per night in America compared to \$2,000 for a British gig.

This phenomenon is only part of a syndrome which enables minor British acts to work in America, receive mucho fan mag publicity on how they are doing a bomb overseas, and come back triumphantly demanding major act billing and cash. Very simple and very effective. And much used.

So 1969 saw a full assault of America by British talent. But the U.S. economy made good in other areas, particularly the British disk market.

## Yank Indies

American indies have blossomed here over the past 12 months and provided a healthy crop. About 36% of top 10 disks featured American artists. The proportion of U.S. labels in the U.K. hit parade was higher as many of the year's biggest selling British properties were tied to U.S. diskeries—Fleetwood Mac (Warner-Reprise), Peter Sarstedt (Liberty-UA), Clodagh Rogers (RCA) and the Tremeloes (CBS).

1969 was a period of fundamental change in the British disk industry structure. Power moved away from the majors towards the indies. The underground movement became respectable, much to its own dismay. Revolutionary hippy acts capitulated, became cult figures and bought Rolls Royces. Diskery chiefs cultivated ulcers wondering how to cash in on the underground scene without major surgery. Some swallowed their pride and signed production deals with the "now" people. Others dressed up their cumbersome organizations but lost their metaphorical hippy toupees in the wind of change.

The communications media employed by the music establishment seems to have broken down. Kids are in control of their own tastes. The message of the underground is a commercial force to be reckoned with.

Disk firms sprouted up in Britain like daisies. Some fell on stony ground, others flourished for a while and then wilted. A few could prove to be hardy annuals.

In the hit chart stakes, labels like CBS, RCA, Major Minor, Island and Trojan came in strong, roughly level with all the British majors except EMI which kept its leading position. Tamla Motown once more was the best placed U.S. singles label.

It was not a happy year for the



LESTER LANIN

Internationally famous orchestra leader whose LP's are The Top selling dance albums throughout the world.

dames. Only two songstresses, Bobbie Gentry and Mary Hopkin, reached the No. 1 spot.

In all, 1969 saw few radical changes in musical styles. The last vestiges of flower power shrivelled up and blew away. No self-respecting trendy would nowadays be seen dead with a sitar. The romance with things Eastern has finished.

The sting was taken out of the more tangible manifestations of youths' permissive philosophy (see-through blouses, no blouses) by the older generation adopting the fashionable for themselves. Carnaby Street has moved into every provincial shopping center.

Kids did their thing in private. Then they did it in public. And finally their thing was done in front of paying audiences.

Many think that the backlash against the permissive society as reflected in the pop scene may soon begin. Some think it already has with the rise in popularity of such nonpolitical and uncontroversial idioms as country & western and rock 'n' roll.

At regular intervals throughout the year, circumstances, some controlled by those with a financial interest and some coincidental, have thrown up various acts into sharp relief against the run-of-the-mill backcloth of the normal pop movement. Often their fame is brief and out of all proportion to disk sales and contrived publicity. They are called "groups' groups" by everyone except groups. Perhaps the most consistent example has been Blood, Sweat & Tears. Most promoters believe that their potential British following is enormous. Harry Nilsson is another Yank to get the treatment. British groups that have similarly emerged, and could therefore be the big names of 1970, are King Crimson, 10 Years After, Deep Purple and Nice.

British jazz has had an exciting year. Many critics have cast Mike Westbrook, a young composer and bandleader, as the messiah of the local avant garde. Hordes of top-line U.S. acts visited here to play at the Expo '69 Fest or at Ronnie Scott's club, where the Mel Lewis-Thad Jones band broke b.o. records.

But the event of the year, most would agree, was the Isle of Wight pop fest—the setting for Bob Dylan's return to the U.K. The series of concerts held in London's Hyde Park were also important. The gathering of 250,000 youngsters without any serious trouble confounded critics and prompted official praise from the House of Commons.

Perhaps the disk of the year, in an obtuse way, was Jane Birkin and Serge Gainsbourg's "Je T'aime Moi Non Plus." This platter sparked off a flurry of heavy-handed censorship. The Pope called it "obscene." Philips withdrew it after it had reached the top of the charts. Major Minor reissued it. It was banned on BBC radio and played on BBC tv. But the kids bought it.

# Gold Records of 1969

(Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1969 up to Dec. 17. 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.)

DATE AWARDED 1969	LABEL	TITLE	ARTIST
Jan. 2	Disneyland	Story of Mary Poppins	Storyteller
Jan. 7	Buddah	Chewy, Chewy	(S) The Ohio Express
Jan. 10	Capitol	Hey Little One	Glen Campbell
Jan. 13	Laurie	Abraham, Martin & John	(S) Dion
Jan. 13	Atlantic	See Saw	(S) Aretha Franklin
Jan. 17	Capitol	The Christmas Song	Nat King Cole
Jan. 17	Capitol	The Lettermen . . . and Live	The Lettermen
Jan. 20	Brunswick	Soulful Strut	(S) Young Holt Limited
Jan. 20	Elektra	Wildflowers	Judy Collins
Jan. 22	Capitol	Wichita Lineman	(S) Glen Campbell
Jan. 27	Warner Bros.	Album 1700	Peter, Paul and Mary
Jan. 29	Capitol	Gentry/Campbell	Bobbie Gentry and Glen Campbell
Feb. 3	Reprise	Greatest Hits, Vol 1	Dean Martin
Feb. 5	Apple	Yellow Submarine	The Beatles
Feb. 12	Dunhill	Steppenwolf The Second	Steppenwolf
Feb. 13	Elektra	Touch Me	(S) The Doors
Feb. 13	Epic	Everyday People	(S) Sly & The Family Stone
Feb. 17	RCA	Who Will Answer?	Ed Ames
Feb. 18	Monument	Boots With Strings	Boots Randolph
Feb. 19	Buddah	The Worst That Can Happen	(S) The Brooklyn Bridge
Feb. 24	Scepter	Greatest Hits	Dionne Warwick
Feb. 24	Dakar	Can I Change My Mind	(S) Tyrone Davis
Feb. 24	Scepter	Hooked On A Feeling	(S) B. J. Thomas
Feb. 24	Atlantic	Too Weak To Fight	(S) Clarence Carter
Feb. 27	Imperial	Stormy	(S) The Classics IV
Feb. 27	Parrot	A Man Without Love	Engelbert Humperdinck
Feb. 27	Parrot	The Last Waltz	Engelbert Humperdinck
March 3	Warner Bros.	Greatest Hits	The Association
March 4	UNI	Build Me Up Buttercup	(S) The Foundations
March 4	Columbia	Wednesday Morning 3 A.M.	Simon & Garfunkel
March 4	Decca	Wonderland By Night	Bert Kaempfert
March 4	Decca	Greatest Hits	Bert Kaempfert
March 7	ABC	Dizzy	(S) Tommy Roe
March 10	20th Century-Fox	Drummer Boy	Harry Simeone
March 21	Warner Bros.	200 MPH	Bill Cosby
March 25	RCA	Hair	Original Cast
March 25	Columbia	It Must Be Him	Ray Conniff
March 25	Columbia	Young Girl	Union Gap
March 25	Dunhill	Steppenwolf	(S) Steppenwolf
March 25	ABC	Sheila	(S) Tommy Roe
March 25	ABC	Sweet Pea	(S) Tommy Roe
March 31	Buddah	Indian Giver	(S) 1911 Fruitgum Company
April 9	RCA	His Hand In Mine	Elvis Presley
April 9	T-Neck	It's Your Thing	Isley Bros.
April 10	Columbia	Blood, Sweet & Tears	Blood, Sweat and Tears
April 11	Date	Time of the Season	The Zombies
April 16	Capitol	Galveston	Glen Campbell
April 21	Atlantic	Freedom Suite	The Rascals
April 21	Atco	Goodbye	Cream
April 21	Epic	Greatest Hits	Dorovan
April 24	MGM	Hair	(S) The Cowsills
April 24	MGM	2001: A Space Odyssey	Soundtrack
April 24	Capitol	Soulin'	Lou Rawls
April 24	Mercury	Only The Strong Survive	(S) Jerry Butler
April 30	Soul City	Aquarius/Let The Sunshine In	(S) 5th Dimension
May 5	Capitol	Best of The Lettermen	The Lettermen
May 7	Columbia	Nashville Skyline	Bob Dylan
May 7	Parrot	Fever Zone	Tom Jones
May 7	Parrot	Help Yourself	Tom Jones
May 16	United Artists	This Magic Moment	(S) Jay and the Americans
May 19	Apple	Get Back	(S) The Beatles with Billy Preston
May 26	A & M	Equinox	Sergio Mendes & Brasil '69
May 26	A & M	A Day In The Life	Wes Montgomery
May 26	A & M	Fool On The Hill	Sergio Mendes & Brasil
May 29	Verve	Greatest Hits	Righteous Brothers
June 3	Pavilion	Oh Happy Day	(S) Edwin Hawkins' Singers
June 4	Parrot	This Is Tom Jones	Tom Jones
June 11	MGM	Greatest Hits	Hank Williams
June 11	MGM	The Very Best of	Connie Francis
June 11	MGM	The Best of Vol. II	Herman's Hermits
June 11	MGM	How The West Was Won	Soundtrack
June 11	MGM	Your Cheatin' Heart	Hank Williams
June 13	MGM	The Stripper & Other Fun Songs	David Rose Orch
June 13	MGM	There's a Kind of Hush All over the World	Herman's Hermits
June 13	Columbia	You Make Me So Very Happy	(S) Blood, Sweat and Tears
June 16	Sound Stage 7	The Choking Kind	(S) Joe Simon
June 16	Monument	Gitarzan	(S) Roy Stevens
June 19	RCA	Grazin' In The Grass	(S) Friends of Distinction
June 25	RCA	In The Ghetto	(S) Elvis Presley
June 25	RCA	Love Theme From Romeo & Juliet	(S) Mancini
June 25	RCA	These Eyes	(S) The Guess Who
July 3	Capitol	Romeo & Juliet	Soundtrack
July 3	Parrot	Tom Jones Live!	Tom Jones
July 8	RCA	In The Year 2525	(S) Zager & Evans
July 14	Soul City	The Age of Aquarius	5th Dimension
July 15	Sundi	Love Can Make You Happy	(S) Mercy
July 16	Apple	Ballad of John & Yoko	(S) The Beatles
July 22	RCA	Elvis TV Special	Elvis Presley
July 22	Atco	Ball	Iron Butterfly
July 22	Atlantic	Led Zeppelin	Led Zeppelin
July 23	Columbia	Spinning Wheel	(S) Blood, Sweat & Tears
July 23	Dunhill	One	(S) Three Dog Night
July 24	Columbia	Greatest Hits	Johnny Cash
July 24	Metromedia	Color Him Father	(S) The Winstons
July 25	Colgems	Oliver	Soundtrack
Aug. 5	Elektra	The Soft Parade	The Doors
Aug. 12	Columbia	At San Quentin	Johnny Cash
Aug. 14	Columbia	A Boy Named Sue	(S) Johnny Cash
Aug. 14	Columbia	Switched On Bach	Walter Carlos
Aug. 15	Dunhill	Three Dog Night	Three Dog Night
Aug. 18	UNI	Sweet Caroline	(S) Neil Diamond
Aug. 19	Atco	Blind Faith	Blind Faith
Aug. 20	Columbia	Happy Heart	Andy Williams
Aug. 26	London	Honky Tonk Women	(S) The Rolling Stones
Aug. 30	Reprise	Gentle On My Mind	Dean Martin
Aug. 30	Calendar	Sugar Sugar	(S) The Archies

(Continued on page 134)



# Technological Revolution

## Augurs Peak Music Boom In '70s

By HERM SCHOENFELD

Just catching its breath from the creative upheaval experienced during the 1960s, the music business is now facing the technological revolution of the 1970s. The shape of the industry in the years to come has already been foreshadowed by recent innovations in home entertainment.

The grooved disk—supreme in the recording field since it replaced the cylinder some 60 years ago—may itself be turning into a museum piece, retired from service by the superior capabilities of tape in its cassette and cartridge configurations. And even before tape has begun to establish itself, at the immediate horizon looms a new home-bound show business geared to low-priced, audiovisual tape that can be fed into conventional tv sets. Beyond this development, with its incalculable impact on the music biz, films and tv, nothing is sure except that the research laboratories will be coming up with still more transistorized surprises in the years ahead.

Let them come. The music business has demonstrated since the end of World War II that the more things change, the better they become. Just as the rapid postwar conversion of disks to the new speeds jolted sales back to life, so the new technology and the new sounds are booming the whole music business to peak grosses, with still higher ridges in sight.

### \$1-Billion In Disks Alone

The bare music biz statistics for the past decade tell a graphic story of growth. In 1960, the domestic record business was hovering around the \$500,000,000 mark, itself a spectacular advance from the \$60,000,000 gross estimated for the immediate postwar years. Currently, the disk industry soared well over \$1,000,000,000 for records alone.

The tape segment, now still an adjunct, is itself racking up over \$400,000,000 in annual sales.

The tape-disk boom is reverberating throughout the music business. Publishers and writers are collecting fees from performances and mechanical usages at a level which they did not even dare to dream of 20 years ago. The American Society of Composers, Authors & Publishers and Broadcast Music Inc., which collectively grossed about \$45,000,000 10 years ago, are now taking in over \$75,000,000.

Publisher-writer royalties from disks and tapes have similarly marched steadily forward, with the Harry Fox Agency collecting well over \$30,000,000 last year, or about 50% more than a decade ago. And now, with revision of the Copyright Act inching through the legislative thickets, ASCAP and BMI are almost tasting the cornucopia of fees to come from the licensing of jukeboxes and pay television.

### The Makers & The Takers

The extraordinary expansion of the disk industry over the past decade was accompanied by two contradictory phenomena. On one hand, the creative phase of the business passed into the hands of a new generation of offbeat youngsters. On the other hand, the administrative end of the disk industry was concentrated ever more tightly under the control of Wall Street-oriented conglomerates who were betting on the vast profit potential in the so-called leisure time market. Capitol, Atlantic, Warner Bros.-Reprise, Mercury, Liberty, Imperial, United Artists, Dot, and Stax-Volt were among the important labels that were caught up in the acquisition whirl.

Within a few years, non-show business firms became heavyweight contenders in the music business, including recording and publishing. Transamerica, Gulf & Western, North American Philips Co., Utilities & Industries, the

Carter Group, Transcontinental Investing Corp. and Commonwealth United Corp. bought labels, catalogs and distribution facilities on a grand scale. North American Philips, which previously bought Mercury Records, pulled off the biggest deal in music business annals with its acquisition of the international Chappell publishing combine for \$42,000,000, a nifty price tag even at today's inflationary levels.

But, as some of the conglomerates discovered, there is no guarantee of payoffs in the music biz, as anywhere else. Numerous labels fell by the wayside over the last 10 years and some large operations, such as MGM and Dot Records, managed to chalk up substantial deficits for their parent companies.

### Era of The Beatles

The corporate maneuvering was only an obligato to the sounds of the performers.

During the 60s, it was The Beatles, Bob Dylan and The Blues (or the black who made the big noise). Also throw in Barbra Streisand, Herb Alpert's Tijuana Brass, and some Broadway and Hollywood albums ("Sound of Music," "Hello, Dolly," "Hair," "Mame," "Man of La Mancha," et al.).

But the largest impact on the last decade, and perhaps on the one to come, was made by The Beatles, the Liverpool quartet who descended upon America in 1964 after whipping up storms of teenybopper delirium the year before in England. The rest is hysteria, or Beatlemania, written in a phenomenal succession of multi-million disk sellers, boffo films and jammed concerts in the country's largest arenas. In England's darkest hour of imbalance of payments, The Beatles almost singlehandedly saved the British exchequer with U.S. remittances. For such heroic achievement the Mersey Moptops were honored with M.B.E.'s from the Queen, who prefers Frank Sinatra, thank you.

The Beatles ended America's long dominance in the international pop field and opened the gates to an invasion of rocking Redcoats. The Beatles paved the way for an endless succession of other British groups, all graced by the shaggy hair and the garish garb that was to determine the life style of a whole generation of youngsters. Although only The Beatles and The Rolling Stones have survived out of the initial wave that hit these shores, other British artists, such as Donovan, Tom Jones, Engelbert Humperdinck, The Bee Gees, etc., have come along since to make their mark on the U.S. pop scene.

### The Dylan 'Rebellion'

Among the American artists, Bob Dylan (ne Robert Zimmerman) proved to be the most influential figure of the decade. He was elevated onto the pedestal of culture hero with his "Blowin' In The Wind," a number which was picked up in 1962 and 1963 by the civil rights movement. Dylan, together with The Beatles' writing team of John Lennon and Paul McCartney, became the paladins of the youth rebellion, nowhere expressed more sharply than in its musical taste.

If there were any lingering hopes in some quarters that the so-called "class" or "adult" ballads of the 1920s and '30s would return to prominence, they should have been permanently shattered by the sounds of the '60s. The Beatles and Dylan, and their disciples, launched a new and durable genre of "contemporary pop music," which made the romantic June-moon clichés of yesteryear songs as antiquated as piano rolls. Pop music became a revolutionary manifesto, with a beat, proclaiming the virtues of nihilism, narcotics, freewheeling sex and other ideas designed to outrage the elders. Psychedelics and oriental gurus were embraced as the latest thing in

salvation. In other times, they would have been called gimmicks.

The Beatles also started something else—the combo craze and the name game. Gone are the days when trios and quartets were given such identifiable names as Bill Haley & The Comets, The Platters, The Mills Bros., The Four Aces, The Ink Spots, et al. Once The Beatles (what's a Beatle?) clicked, the monickers began running amok, e.g., The Lovin' Spoonful, Steppenwolf, Three Dog Night, Blues Magoos, Big Brother & The Holding Co., The Crazy World of Arthur Brown, Sly & The Family Stone, Mothers of Invention, Jefferson Airplane, Moby Grape, Blood, Sweat & Tears, Nice, Yes, Procol Harum, Seventh Son, The Mamas & The Papas, Traffic, Troggs, H.P. Lovecraft and The Who, to give a small sample from the decade's nomenclature nonsense.

All the frantic sounds by the freakish-looking combos have been traced to the music of the American Negro, rhythm & blues or, as it is lately been known, soul music. After the white kids discovered the blues, the blacks also began to cash in on what they had been doing naturally for years.

When Chubby Checker hit with "The Twist" back in 1960, he caused the fastest-spreading contagion witnessed since the medieval plagues. In its pure form, The Twist survived a couple of years, radiating its vibrations from The Peppermint Lounge in New York, and then evolved into such mutations as the frug, the watusi, the boogaloo, the slop, the monkey, and other variations of the bump-and-the grind. Elvis Presley's hip-swiveling of the mid-1950s suddenly became a la mode in the poshest spots from San Francisco to Stockholm.

The popularity of the Afro dance steps in the early 1960s heralded the breakthrough of the blues performers. Ray Charles, the blind blues singer, finally gained recognition as a great performer. He paved the way for such artists as Otis Redding (who died at 26 in a plane crash), James Brown, Joe Tex and Aretha Franklin.

Before the slogan of "black capitalism" was invented, Berry Gordy Jr., a Negro songwriter, saw his main chance in packaging Negro artists on disks. His Detroit-based Tamla-Motown label is one of the most striking success stories of the decade. Gordy discovered and promoted a local roster of artists and developed such stars as Diana Ross & The Supremes, The Temptations, Martha & The Vandellas, The Four Tops, Marvin Gaye and others. Under Gordy, Detroit arrived as a capital of black music just as Nashville had made it in the previous decade as the capital of country music.

The 1960s also saw Los Angeles and San Francisco become major talent concentrations for the music business.

Los Angeles was home base for The Beach Boys, who discovered surf music or "wet rock," and Herb Alpert's Tijuana Brass.

San Francisco incubated so many rock groups it became known as "The Liverpool of the West." Coming out of the west were such names as Janis Joplin, Grace Slick, The Moby Grape, The Grateful Dead, Country Joe & The Fish, Mother Earth, The Charlatans, Quicksilver Messenger Service, and It's A Beautiful Day, among others.

In the fading months of the 1960s, the rock generation crowned the decade with perhaps the strangest turn of were drawn to a rock concert held last summer at an upstate New York farm, a few miles from Woodstock. It became an historic event when through driving rains, hopeless traffic jams, poor sanitation facilities, a shortage of food and water, the kids maintained peace. Woodstock may have summed up what rock music is all about.

## Who Will Build The Financial Bridge?

By GEORGE SCHICK

(Long with the Metropolitan Opera as a conductor and musical consultant to Rudolf Bing, the author was recently appointed president of the Manhattan School of Music.—Ed.)

As an active musician, now the head of a large music conservatory, I have tried in my first few weeks to convey to the young people at the school a basic point of view. I want them to think of themselves not as "students" but as "young aspiring artists." The gap between the demands made on a "student" and the harsh reality that these young musicians will face when they enter professional life is almost too great to be bridged over.

A professional musician today finds himself more than ever in a competitive struggle. Although we read about cultural centers being built in many American cities, these lovely buildings cannot benefit working musicians, and their audiences, unless funds are found to staff them and make them run. Too often the funds are not forthcoming.

In addition, musicians employed by opera companies and symphony orchestras are rightly demanding a living wage. Like members of other professions, musicians want

to work and collect salaries for 52 weeks of the year—something that until a few years ago had been denied them. As a result of faltering fund-raising and the demands of musicians for living wages, there is increased competition for prominent places in the musical world. It means, very simply, that only the very best have a chance to succeed. To train our gifted young people to the peak of their abilities, to make thorough professionals of "young aspiring artists" is our prime responsibility at the Manhattan School—and at other conservatories.

It is true that we have made enormous strides in educating professional musicians in this country. I remember vividly that when I came to the United States from Czechoslovakia 30 years ago, it was an unwritten law that a talented musician, instrumentalist or vocalist had to go to Europe for his musical education—and his employment. Some even found it helpful to assume a European-sounding name!

### Best Symphs In World

Fortunately, this is no longer the case. I recently attended a two-day meeting in Boston with the heads of eight leading Ameri-

can music schools. It was a new and eye-opening experience for me. I realized what a high degree of leadership exists at the schools, and how high is the calibre of their programs. These schools are turning out young people of enormous talent—and their facilities are certainly far more advanced than those I recall from my student days in Prague. We have now reached a level where American symphony orchestras are undeniably the best in the world; there are also numerous outlets for instrumentalists, opera singers, stage directors and designers. Despite the fierceness of the competition, I think we can develop and make use of the talent growing up in this country—and that our young aspiring artists will not aspire in vain.

In recent years opportunities for professional musicians have developed that did not exist before, due to change of audience tastes, new forms of music including electronic, rock, computer and synthesized music, etc. In addition, there are career opportunities in music other than that of soloists, such as musicologists, music critics, librarians, orchestrators, arrangers, copyists and recording executives. It has therefore be-

come necessary to enlarge the curriculum of the professional music school.

### Universities, Too

At the same time, we are witnessing in America the folding of some small music schools. Most recently, the New York College of Music ceased to exist, having merged with New York University. One reason these smaller schools are closing is that the major universities—Yale, Harvard, Columbia—are increasing their music programs and awarding degrees. But they do not duplicate the services of the professional music schools, and in fact they are in need of them. As an example, Columbia University recently asked us for some orchestral players—to be paid, of course!—to help in putting on an opera production. The more these university programs expand, the greater will be the demand for the services of our young aspiring artists.

In my first months at the school, I have tried to develop several new programs that should prove helpful to the professional musician. First, I hope to establish a Dance Department in the Fall of 1970. The Manhattan School of Music has traditionally focused a great deal of attention on its Op-

era Theatre, and I believe it is imperative for an opera singer to be trained in some way as a dancer. At the very least, singers should have instruction in body movement.

For an aspiring artist, nothing can take the place of actual performance as preparation for a concert or opera career. Yet because of limitations of budget, our young performers have been limited in the number of times they can perform before live audiences. I am now trying to interest a number of leading conservatories in an exchange program, covering both symphonic and operatic activities.

All of us in the field of music education have lately been chided by Harold C. Schonberg, chief music critic of the New York Times, for being slow to embrace modernism. Neither the Juilliard School or the Manhattan School has a course in electronic music—though Manhattan can claim Peter Moog, inventor of the Synthesizer, as a former student in the Preparatory Division. Even without Schonberg's prompting, I have suspected that there is sufficient interest among young musicians to warrant the establishment of a department of electronic music at

(Continued on page 148)



# How To Brush A Songwriter Without Fracturing His Pride

By CLYDE NORTH

Suppose we begin this happy little excursion into futility and frustration with excerpts from a letter. I recently wrote to the star of one of our top tv variety hours as follows:

"Since you have given us so many wonderful hours of superb entertainment, it seems only fair that we should return the favor in a small way by entertaining you for a few moments to the best of our ability. . . . I'm not quite sure how you feel about injecting fresh material into your format . . . we can only hope that one or more of these taped songs may grab your educated ear to our mutual advantage: 'The Little Gold Piano' is a novelty we are firmly convinced needs only a slight push to go places. 'Through a Frosted Window Pane' is a Christmas song. It's high time 'Jingle Bells' and 'White Christmas' had a little competition. 'Parades' is a 'now thing' and quite timely. A few months hence it will be a dead duck. 'The Last Supper' is timeless and I have a hunch you will like it. Thank you for listening to the joint efforts of Adam Carroll, ASCAP composer and pianist, and yours truly, Clyde North."

In due time, back came the tape with the following letter:

"We have been advised by counsel not to accept manuscripts or musical compositions sent through the mail. For that reason, I am forced to return your songs without bringing them to the attention of our staff. I trust you can appreciate our position in this matter."

For obvious reasons I am omitting the name of the secretary who wrote this courteous but none the less disturbing letter. In all of my long career as a writer with credits from Broadway to Hollywood, radio to television, this was my first experience with having a door slammed in my face, however politely. However, as the legal department was responsible for the "brush" and the letter had been couched in such apologetic terms, the image of the star as a nice guy was unimpaired.

You pocket your disappointment with the reflection that at least the material hadn't been rejected on merit and decide to try again. Off goes another letter and tape to a star with his own weekly variety hour who has a "way" with a song. Again in due time, back comes the tape with the following curt rejection. I develop a slow burn as I read:

"Sorry, Mr. ——— does not have the time to evaluate songs. He receives over 100 songs, tapes, etc. a week. Sec'y."

Crude, rude, without salutation, greeting and unsigned, typed on a memo pad with the star's nickname in the upper left hand corner. What secretarial school did this anonymous nonentity attend? Even a "Get lost, you bum, who do you think you are to annoy the great man with your drivel?" type of insult, requires a signature. Think of it, over 100 songs, tapes, etc. a week. Over 5,200 a year—in 10 years over 52,000 disappointed and discouraged songwriters unable to get a hearing.

No one can dispute the right of any star to erect whatever barricades they see fit to prevent anything new, fresh and original from seeping through to the inner sanctum, be it from the heavy work burden or by advice of counsel. But I believe it should be recognized that writers and composers are sensitive human beings engaged in a highly precarious profession and are worthy of being treated with respect, regardless of their merit. I've used these two "rejections" to make a point. The first is faultless, the second is inexcusable. Both are discouraging.

I wonder if any of our singing stars ever stop to think that without the songwriter they would all be bums?



STANLEY PAUL

THE TOAST OF THE JET SET

His Piano and Orchestra now in sixth season at the World Famous PUMP ROOM of the AMBASSADOR EAST HOTEL, Chicago.

"Stanley Paul, the piano virtuoso who has taken Kings and Queens, theatrical greats and industrialists of the world in his stride."

Wiedrich, Chicago Tribune.

## 'British Rock' a Wow In Korea But This Year May See Yank Comeback

By ALF RACKETTS

Seoul.

The most notable feature of South Korea's entertainment scene in 1969 was the first outbreak of that international youth hysteria known as Beatlemania—not in this case directed toward the actual Beatles, who have never visited Korea, but toward British pop singer Cliff Richard.

Since the performer "got religion" some time ago he has projected a "clean" image, in contrast to some pop personalities who plug dope and premarital sex in their songs. This would never do in puritanical South Korea, which this year underwent an extreme cleanup campaign directed against permissiveness in the arts,

though to an outside observer there seemed precious little daring, or originality, in Korean entertainment.

Richard's success in Seoul was attributed to the heavy air-play achieved by his "Shout," "Move It," "It's All in the Game," "Living Doll" and "Bachelor Boy." Also to the fact—accidental or pre-planned—that there were two rival Richard fan clubs in Seoul, each determined to outdo the other in shouting, screaming, fainting, and otherwise demonstrating ecstatic devotion to their idol.

In any event, the British pop singer drew 3,500 youngsters to his opening concert in Citizens Hall, an auditorium that is only supposed to hold 3,000. Enthusiasm was such that two encore concerts were arranged at the 5,000-capacity hall of Ewha Women's University in the suburbs. These were about two-thirds sold out, though the university is in a bad location for public transportation.

That a rock singer could appear at Ewha at all is an innovation, since the former missionary school is still strongly dominated by old-fashioned Protestant fundamentalism.

Richards used a six-man Korean instrumental group and a local femme trio as backup, together with his own vocal quartet, The Shadows. The star, almost mobbed by fans at the airport, seemed somewhat bewildered by his reception in a country most entertainers probably still regard as the end of the world—at least, until they've played it once.

Cynical elders opined that the hysteria associated with Richards was due to Korean youth imitating foreign trends. Maybe so, but Pat Boone and Nat King Cole, though warmly received in Seoul in earlier years, never created this kind of stir, though their records were even better known than those of Richard's, due to wide exposure over the U.S. Army radio network.

The newspaper sponsoring Richard made a mint, it is assumed; but not so the sponsor of the Royal Festival Ballet, also from Britain. The extremely high ticket costs necessitated by the size of the company, plus the fact that its Korea debut occurred only a week after the London Philharmonic gave two highly successful—and expensive—concerts, accounts for the mild ticket sales. Also, Korea has never dug ballet as much as symphony.

This was British Year in Korean entertainment, obviously, but 1970 may see an American comeback,

# Chicago: A Major Music Biz Centre When Songs Were Plugged In Theatres

By SAM ROSEY

Chicago.

The Woods Theatre Bldg. on Randolph St. was the heart of Chicago's Tin Pan Alley. You could get off the elevators on any of its 10 floors and find (and hear) one or more of the many music houses, except for the second floor. That was a big bookie joint running wide open during Mayor Thompson's regime.

A few of the publishers headquartered elsewhere. Remick had very spacious offices in the State Lake Bldg. and across the street in the old Capitol Bldg, T. B. Harms had space in a little cubbyhole just big enough for a piano and a few shelves for orchestrations and professional copies. Leo Feist was across the street from the Woods hard by Henrici's Restaurant where publishers and performers usually dined. There were a few publishers that didn't enjoy the luxury of an office but merely employed a representative who roamed the Woods with orchestrations and professional copies under their arms.

Chicago had its share of home-based tunesmiths. Some doubled in brass as songpluggers with their respective publishers such as Ernie Erdman, Ted Koehler and Ned Miller with Feist; Egbert Van Alstyne with Remick; and Walter Donovan with Irving Berlin. The freelance clefters included the prolific Gus Kahn along with Charlie Newman, Tommy Malie, Jimmy Stieger, Mark Fisher, Walter Hirsch, Elmer Schoebel, Larry Shay, Johnny Burke, F. Henri Klickman, Zee Confrey; Joe Goodwin, Haven Gillespie, Harry Janik, Arnold Johnson, Wendell Hall, Clyde Hager, Lindsay McPhail, Fred Meiniken and Don Bestor and many more. Jule Styne at that time had just had his first song published, a hit tune, "Sunday."

Then too, the orchestras contributed much to the music catalogs via their leaders and sidemen, e.g. Isham Jones, Joe Sanders, Art Kassel, Carmen Lombardo, Ted Fiorito, Dan Russo, Victor Young and Ted Weems.

Sheet music was then the backbone of the industry and consequently it was up to the publishers to get concentrated plugs in important locations. Radio was beginning to have its impact but it still took second place to a public performance. Lyon & Healy, Chicago's biggest retail music house, was also its biggest sheet music jobber.

The important plugs were in the theatres and started with Paul Ash at the Oriental Theatre who was justly considered by all publishers as Chicago's most important outlet for song exploitation. All of these movie palaces had organists who soloed using slides with special material written around a pop tune and eventually winging up with community sing (plug). Among these console artists were Milton Charles, Henri Keates, Eddie Meikel, Eddie House, Henry Murtagh and of course Jesse Crawford who presided over the Chicago Theatre's days of Paul Ash when he first appeared at the McVickers Theatre, his organist was Albert Hay Malotte, who later put the music to "The Lord's Prayer." Another movie house was a southside theatre, the Stratford. This was by comparison smalltime but the emcee was a relative unknown by the name of Bob Hope.

Two-a-Day Vaude

Now we come to the two-a-day vaudeville theatres, the Palace and the Majestic. Then there was the four-a-day State-Lake. The theatres by themselves would have given songpluggers enough to do but added to their backbreaking chores were the ballrooms and the nightclubs. Andrew Karzas built two of America's most beautiful ballrooms, the Trianon on the south side with the Del Lampe Orchestra, and the Aragon on the north end of town with Wayne King as house orchestra.

The "night life" of Chicago had the Sherman Hotel's College Inn (Isham Jones), Congress Hotel (Clyde Doerr), Edgewater Beach Hotel (Russo-Fiorito), Blackhawk Restaurant (Coon-Sanders), Gra-

(Continued on page 148)



EARL WRIGHTSON AND LOIS HUNT

Concert Management:

KOLMAR-LUTH ENTERTAINMENT, INC.

## Polydor Records Sets New Sales Division And Forms Creative Section

London.

Polydor Records, part of the Deutsche Grammophon-Philips-Mercury combine, is sharpening its U.K. organization with creation of two new divisions, effective Jan. 1. Heading the sales wing will be Tim Harold, a former industrial marketing exec. Alan Bates, previously Polydor's marketing chief, will be leading a creative section.

Peter Knight becomes a&r chief. Label managers will be Phil Carson (Atlantic), Mike Hales (Elektra), Gilles Marchand (classical) and Jerry Dane (Polydor and Bud-dah). Clive Woods has been appointed international promotions chief.

Woods, meanwhile, remains at Paragon as Polydor's press officer. Paragon's managing director and co-owner (with Polydor) has recently resigned, leaving Keith Turner in charge. Gomelsky declined to comment about the move.

## Gold Records of 1969

Continued from page 132

Sept. 9	London	Through the Past, Darkly	The Rolling Stones
Sept. 9	RCA Victor	The Good, The Bad and The Ugly	Hugo Montenegro
Sept. 12	RCA	A Warm Shade of Ivory	Henry Mancini
Sept. 19	Capitol	Live	Glen Campbell
Sept. 29	Reprise	Alice's Restaurant	Arlo Guthrie
Sept. 29	Imperial	Realization	Johnny Rivers
Sept. 29	Imperial	Put A Little Love In Your Heart (S)	Jackie DeShannon
Sept. 29	Liberty	Golden Greats	Gary Lewis
Sept. 30	Atlantic	Crosby, Stills & Nash	Crosby, Stills & Nash
Oct. 3	Parrot	I'll Never Fall in Love Again (S)	Tom Jones
Oct. 7	Metromedia	Little Woman (S)	Bobby Sherman
Oct. 7	RCA	Get Together (S)	Youngbloods
Oct. 8	Elektra	Who Knows Where The Time Goes	Judy Collins
Oct. 10	CGC	Jean (S)	Oliver
Oct. 10	Dot	Golden Instrumentals	Billy Vaughn Orchestra
Oct. 14	Capitol	Galveston (S)	Glen Campbell
Oct. 14	Steed	Baby, I Love You (S)	Andy Kim
Oct. 14	Reprise	Smash Hits	Jimi Hendrix
Oct. 27	Apple	Abbey Road	The Beatles
Oct. 27	Apple	Something (S)	The Beatles
Oct. 27	Parrot	Live at Las Vegas	Tom Jones
Oct. 28	RCA	Laughing (S)	The Guess Who
Oct. 28	RCA	Suspicious Minds (S)	Elvis Presley
Nov. 10	Columbia	Rudolph The Red Nosed Reindeer (S)	Gene Autry
Nov. 10	Atco	Best of	Cream
Nov. 10	Atco	Best of	The Bee Gees
Nov. 10	Atlantic	Led Zeppelin II	Led Zeppelin
Nov. 24	Parrot	Green Green Grass	Tom Jones
Nov. 24	London	Let It Bleed	Rolling Stones
Nov. 26	Capitol	The Band	The Band
Dec. 2	Columbia	Santana	Santana
Dec. 2	Columbia	Child Is Father To The Man	Blood, Sweat & Tears
Dec. 2	Columbia	Kozmic Blues	Janis Joplin
Dec. 4	Epic	Stand!	Sly & The Family Stone
Dec. 4	Soul City	Wedding Bell Blues (S)	The 5th Dimension
Dec. 5	Fontana	Na Na Hey Hey Kiss Him Goodbye (S)	Steam
Dec. 8	Atco	Take A Letter Maria (S)	R. B. Greaves
Dec. 12	Dunhill	Suitable For Framing	Three Dog Night
Dec. 12	Reprise	Cycles	Frank Sinatra
Dec. 12	Enterprise	Hot Buttered Soul	Isaac Hayes
Dec. 12	RCA	Going In Circles (S)	Friends of Distinction
Dec. 12	RCA	From Vegas to Memphis	Elvis Presley
Dec. 12	Congress	Smile A Little Smile For Me	Flying Machine
Dec. 17	Columbia	Chicago Transit Authority	Chicago Transit Authority



# THE pop 10 FOR 1970

- ① Pearl Bailey
- ② Enoch Light
- ③ Tony Mottola
- ④ The Free Design
- ⑤ Critters
- ⑥ The Spectras
- ⑦ Urbie Green
- ⑧ Arnie Lawrence
- ⑨ The World's Greatest  
Jazzband of Yank Lawson  
& Bob Haggart
- ⑩ Kathy Gregory

**Project 3**  
Total Sound  
Stereo

THE TOTAL SOUND INC./ 1270 AVENUE OF THE AMERICAS/ NEW YORK/ 10020



*Words & Music*  
*by*  
*Variety & Deutsche Grammophon*





# TRO

Throughout the world...  
the symbol of creative music  
publishing and exploitation for  
composers; authors and publishers

## TRO

### The RICHMOND ORGANIZATION

10 Columbus Circle, New York, New York 10019

Canada: ESSEX MUSIC OF CANADA LTD.

## TRO

### The ESSEX MUSIC GROUP

Dumbarton House, 68 Oxford St., London W1N 9LA, England

DAVID PLATZ, Director of International Operations

**TRO** | ESSEX MUSIC OF AUSTRALIA PTY. LTD. King York House, 32-34 York St., Sydney, N.S.W. 2000, Australia. Barry Kimberley, Managing Director

**TRO** | EDITIONS ESSEX S.A. 34, Avenue des Champs-Elysees, Paris 8e, France. Ellen Nathan, Gerant

**TRO** | ESSEX MUSIKVERTRIEB G.m.b.H. Drususgasse 7-11, Cologne 1, Germany.

**TRO** | EDIZIONI MARIO AROMANDO S.r.L. Galleria Del Corso 4, Milan, Italy. Sandro Pieralli, Professional Manager

**TRO** | LES EDITIONS ESSEX-HOLLAND Leijdegracht 11, Amsterdam-C, Holland.

**TRO** | MUSIKFORLAGET ESSEX A/B Regeringsgatan 45, S-111 56, Stockholm, Sweden.

**TRO** | EDICIONES ESSEX ESPANOLA S.A. Diputacion, 337-1, 2, Barcelona 9, Spain.

**TRO** | ESSEX JAPAN LTD. 13, 2 chome, Tsukasa-cho Kanda, Chiyoda-ku, Tokyo, Japan.

**TRO** | ESSEX DE MEXICO S.A. Insurgentes Sur, 473 Penthouse, Mexico 11, D.F., Mexico. Charles Grever, Manager

**TRO** | ESSEX MUSIC GROUP PTY. LTD. P.O. Box 6857, Johannesburg, South Africa. Ken McManus, Manager





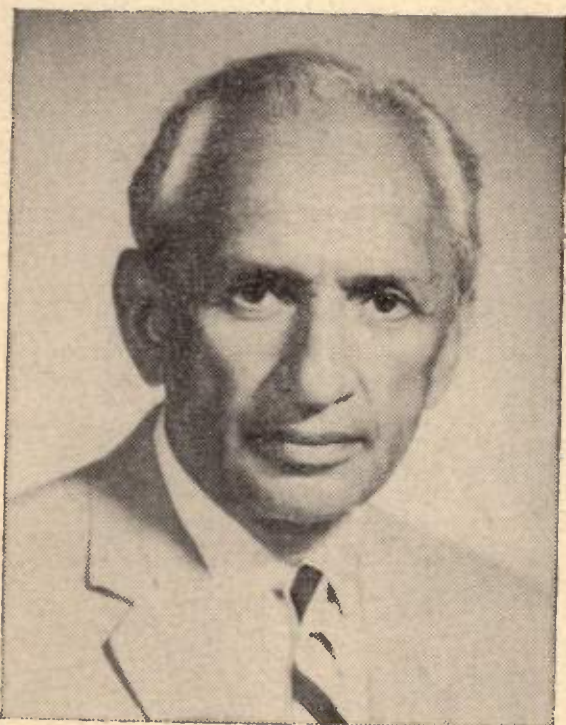
*Paul Sawalle*

Musical Director

**RADIO CITY MUSIC HALL**  
New York



*Season's Greetings  
To All My Friends*



**JACK SHAINDLIN**

300 West 55th St.  
New York, N. Y. 10019  
212 PL 7-3795

**SOME GREAT COPYRIGHTS . . .**

Hurt So Bad	Fow Row Row
To Know You Is To Love You	Blue Christmas
Goin' Out Of My Head	Shutters And Boards
I Will Wait For You	Turn Back The Hands Of Time
Watch What Happens	You're The Reason
I'm Falling In Love Again	Ko Ko Mo
Have You Looked Into Your Heart	Pistol Packin' Mama
Need You	Just The Way You Are
Diamond Head	The Wayward Wind
Blue Velvet	Cinco Robles
Canadian Sunset	Sudden'y There's A Valley
Apples And Bananas	Chanson D'Amour
I Want A Girl	Wonderful Time Up There
When My Baby Smiles At Me	That's How Much I Love You

. . . and many others

**BIBO MUSIC PUBLISHERS, INC.**  
**HARRY VON TILZER MUSIC PUB. CO.**  
**VOGUE MUSIC, INC.**

New York Office  
Frank Abramson  
1619 Broadway  
New York, N.Y. 10019  
LI-1-3197

California Office  
Paul Weirick  
2444 Wilshire Blvd.  
Santa Monica, Calif.  
Up-on 0-7076



# *Congratulations!*

**RCA**  
Records  
and Tapes



# GUY LOMBARDO

## Publicity and Promotion

**SAUL RICHMAN**

(Public Relations Corp. of America)  
157 West 57th Street, N.Y. 10019  
Phone (212) 757-1444

## Concerts

**COLUMBIA CONCERTS**

Charles Jones  
165 West 57th Street, N.Y. 10019  
Phone (212) 247-6900

## Bookings

**GUY LOMBARDO ORCHESTRA**

157 West 57th Street, N.Y. 10019  
Att: LARRY OWEN  
Phone (212) 581-4688

## Recordings

DECCA

CAPITOL

# CONGRATULATIONS

*from*

**LONDON**  
RECORDS

*and its affiliated labels*



phase **4** stereo



*Congratulations*

JOHNNY MERCER

In Preparation:  
with  
MICHEL LEGRAND  
"CYRANO"  
for  
STANLEY KRAMER



# PETER DUCHIN ORCHESTRAS, INC.

400 Madison Avenue  
New York, N. Y. 10017  
(212) 753-4393

OTTO SCHMIDT

JAY FINEGOLD

BOBBY BRENNER

NY-6FS 1-67

## International Telegram Via **ITT** Facsimile Sending Blank

FOR ITT USE ONLY				PLEASE INSERT YOUR ITT IDENT.		Date
		UI				1/1/70

Sender

PEER-SOUTHERN, NEW YORK, HOLLYWOOD, NASHVILLE

To

SOUTHMUSIC

AMSTERDAM, AUCKLAND, BUENOS AIRES, BARCELONA, BOGOTA, BRUSSELS, CARACAS, HAMBURG, HIALEAH, JOHANNESBURG, LONDON, MEXICO CITY, MILAN, MONTREAL, MADRID, PARIS, RIO DE JANEIRO, SAN JUAN, SANTIAGO, STOCKHOLM, SYDNEY, TOKYO, VIENNA, ZURICH.

GREETINGS AND FELICITATIONS ANOTHER PEAK PUBLISHING YEAR WITH BARABAJAGAL, ATLANTIS, TO SUSAN ON THE WEST COAST WAITING, COWBOY CONVENTION, THE GHETTO, POR AMOR, GENESIS, ME QUIERO CASAR CONTIGO, EL ULTIMO ROMANTICO, UNA TERCERA PERSONA, CUANTO TE DEBO, SE ACABO, POR TU BIEN, ESTA BIEN, UN ANGEL, BEST WISHES AND CONTINUED SUCCESS IN THE NEW YEAR.

MONIQUE I. PEER, PRESIDENT  
PEER-SOUTHERN ORGANIZATION



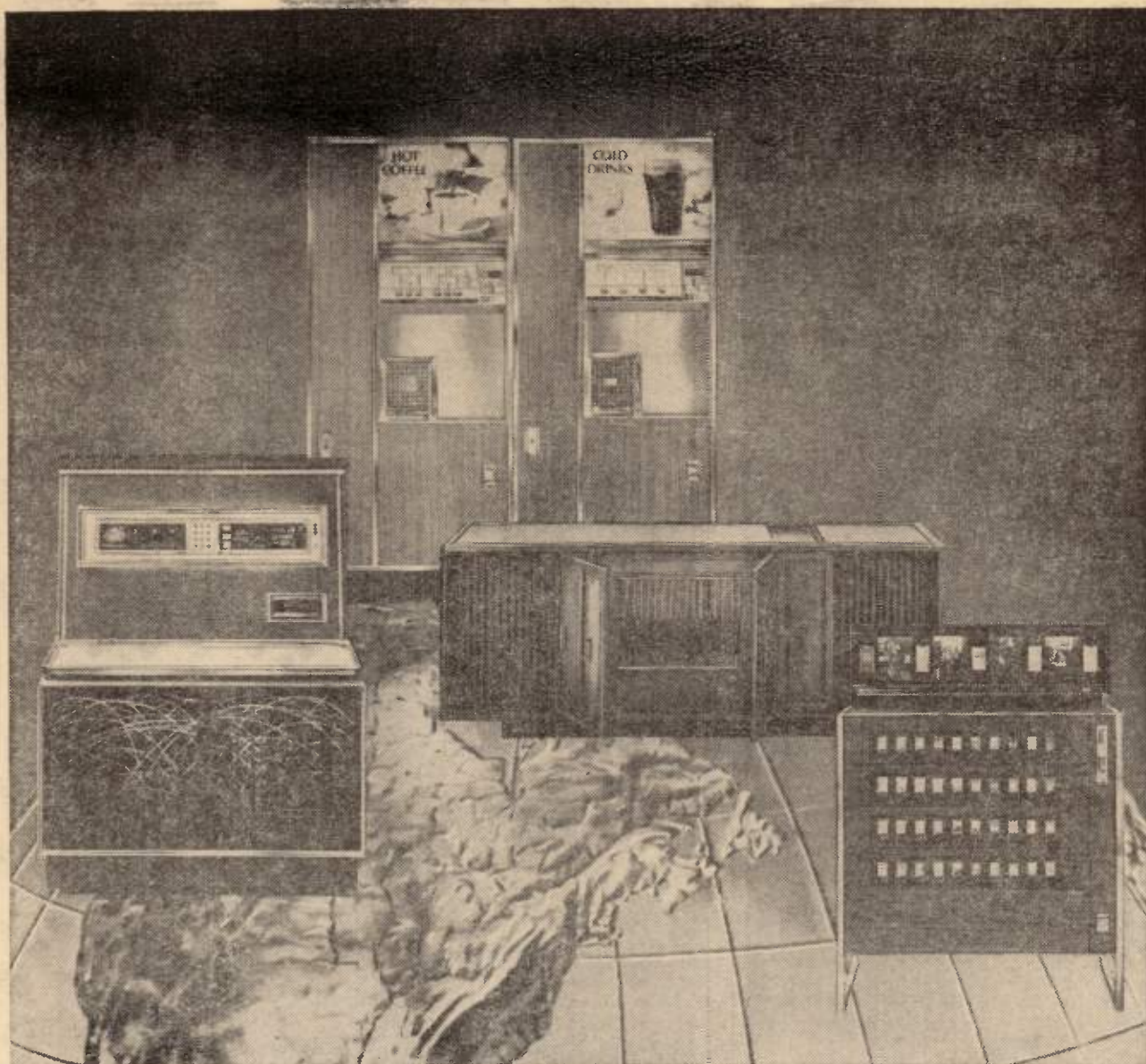


**Before****After**

We all change.  
Some resist change. Some welcome change.  
And a select few, they cause change.  
Warner Bros. Records has caused lots of change.  
That means two labels—Warners and Reprise.  
They cause revolutions in the record business every month.  
By signing talent, no matter what it looks like.  
By merchandising records honestly and outrageously.  
By marketing our product in ways that make it inescapable.  
And by not taking all this too seriously.  
So, look for the labels that move.  
Look for Mike Maitland, our president.  
But you may have to look fast.  
Mike's always got change in mind.

**Warner/Reprise**   
**Sometimes Known As**  
**The Gold Dust Twins** 





Nationwide; worldwide...Seeburg serves you!

Wherever you find coin-operated vending, you find Seeburg first with the best.

In coin-operated phonographs, Seeburg leads with profit-making features. The high-style contemporary look and the high-fidelity stereo sound of today's coin phonos are both Seeburg firsts.

In cigaret vending, the Seeburg Tobacco Counter has eliminated the awkward stooping and bending. Handsome new 1,056 pack machines offer as many as 40 brands at countertop level instead of knee level.

In beverage vending, the name Seeburg stands for progress and innovation. Seeburg designed and marketed the first cold-drink vender. Today Seeburg sophisticated hot and

cold venders are preferred the world over.

In home stereo, Seeburg is first with the exclusive new vertical record changing system that ends record handling, turning, and record damage. In background music, Seeburg is a leader in shaping attitudes with music specially paced to the work tempo. In pianos, organs and band instruments, Seeburg subsidiaries are world-renowned.

Wherever you work or play, nationwide or worldwide, Seeburg serves you... first with the best.

**SEEBURG**

THE SEEBURG CORPORATION, CHICAGO, ILLINOIS 60622

©Reg. 1656,755



CHRIS KROMAN  
(516) 676-6753

MEMNON TALENT  
MEMNON (ASCAP)  
TITHONUS (BMI)  
MEMNON PRODUCTIONS

**Memnon, Ltd.**

AND ITS DIVISIONS

P. O. BOX 84  
GLEN COVE, L.I., N.Y. 11542

#### LOCAL 802

AMERICAN FEDERATION OF MUSICIANS  
is happy to be with  
*VARIETY* on its  
64th Anniversary  
and looks forward to helping  
it celebrate the next one.

LOCAL 802, A.F.M.  
MAX I. ARONS, President  
AL KNOFF, Vice President  
LOUIS CRITELLI, Secretary  
HY JAFFE, Treasurer

SEASON'S  
GREETINGS

**MEYER  
DAVIS'  
MUSIC**

Orchestras Extraordinary

Offices:

NEW YORK, 10019  
119 West 57th Street  
(212) CI 7-6161

PHILADELPHIA, 19102  
1411 Walnut St.  
(215) LOcust 3-7768

WASHINGTON, 20036  
1414 17th Street, N.W.  
(202) 483-3354

The **WIT!** OF THE  
WEEK

**ROLF  
HARRIS**

**TWO  
LITTLE  
BOYS**

K 14103



**MGM  
RECORDS**

**SONNY  
JAMES**

Appearing  
ED SULLIVAN SHOW  
CBS-TV, January 11th

Mgt.: THE NEAL AGENCY LTD.  
817 13th Ave. So., Nashville, Tenn.  
(615) 244-1755

**DON'T GO CHASIN'**  
Buy  
**COMEDY by GLASON**  
IT'S PROFESSIONAL!  
See ads in both Vaudeville  
and TV sections.

*Our Best Wishes-As Always:*

**COMMANDER PUBLICATIONS**

General Manager: **MARSHALL ROBBINS**

1610 N. Argyle Ave.

(213) 469-3528

Hollywood, Calif. 90028









See and Hear . . . .

**Mrs. MILLER**

**SING . . . !**

Her Latest Record Release

**"I'VE GOTTA BE ME"**

on

The TV Special

**"A LAST LAUGH AT THE 60's"**

Jan. 8 ABC-TV

9 P.M.-10 P.M. E.S.T.

9 P.M.-10 P.M. W.S.T.

AMARET RECORDS  
1717 N. Highland Ave.  
Hollywood, Calif.

MUS-ART Corporation  
of America  
1717 N. Highland Ave.  
Hollywood, Calif.  
(213) 466-4275

### ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

**WRITERS:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

**PUBLISHERS:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams  
President

**AMERICAN SOCIETY  
OF COMPOSERS, AUTHORS AND PUBLISHERS**

575 Madison Avenue, New York 22, N. Y.

THERE'S  
A  
WORLD  
OF  
EXCITEMENT  
ON  
CADET  
RECORDS



Jake Trussell's

#### AFTER HOURS POETRY

Impressions of night life and the after hours scene in the United States and Mexico. Read around the world. For your copy send \$1.00 to

JAKE TRUSSELL, Box 951  
Kingsville, Texas 78363

SEASON'S GREETINGS

**J. ALBERT & SON PTY. LTD.**

SYDNEY, AUSTRALIA

A "DEEP PURPLE" GREETING TO *VARIETY*

In Memory Of My Favorite Composer

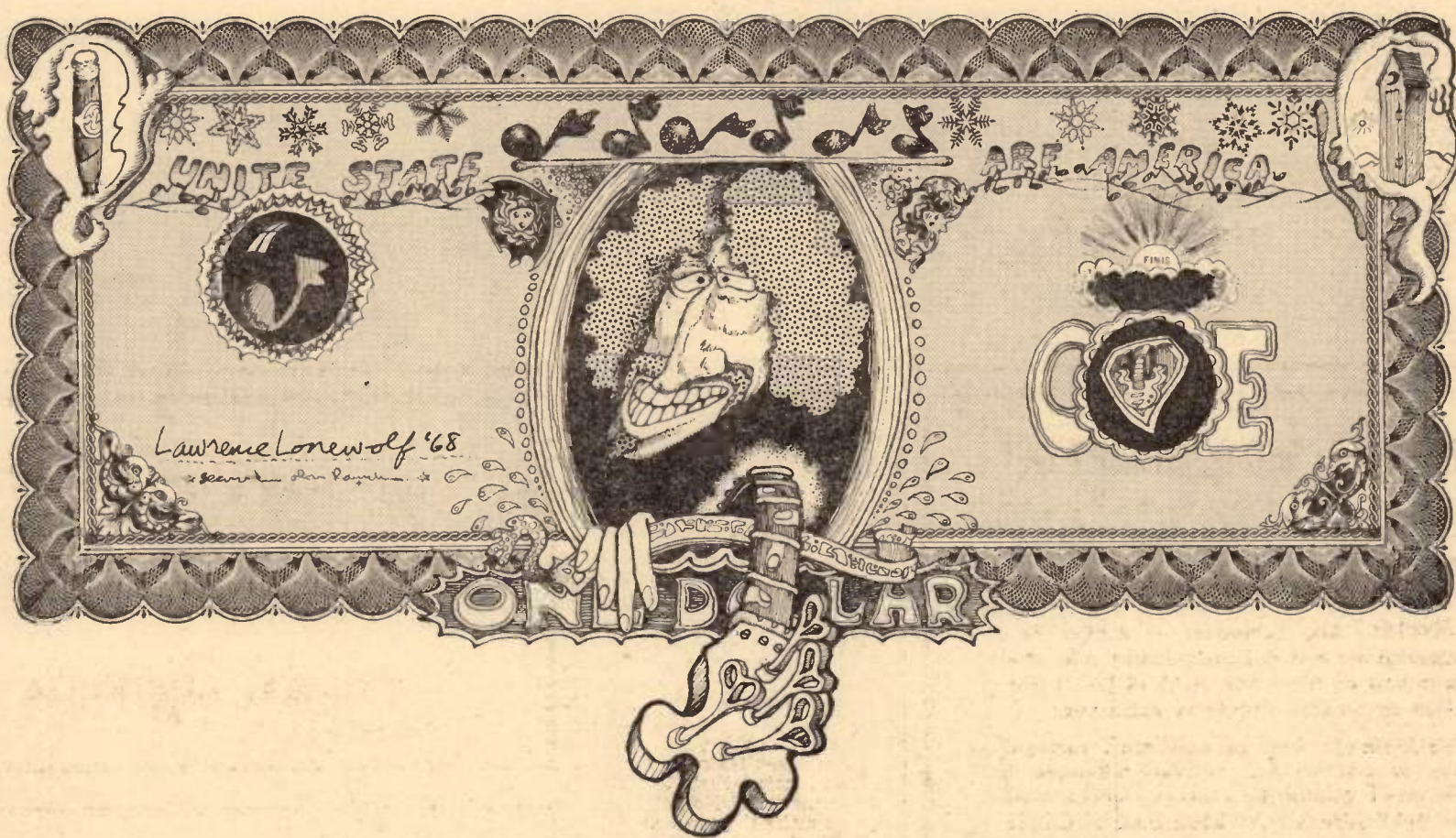
**Peter De Rose**

May Singhi Breen DeRose

**GLADYS SHELLEY**



# MORE DOUGH RE MI



So Fa So La So good. Right? What's that? You say you've heard that song before? Perhaps—except we're not just whistling Dixie. We will pay you more per performance than will BMI. And we can show it to you in black and white, inasmuch as ASCAP surveys performances of all songs whether or not the composer is a member. A leisurely scrutiny of these surveys equips you to estimate what additional income a given property might have earned had the author been an ASCAP member at the time

—and they're at your disposal for a collect call to Dave Combs at (212) MU 8-8800, along with a free analysis of these figures. All of which may well have influenced Janis Joplin's decision to join ASCAP along with 11,000 other celebrated songwriters whose names—we promise them—will appear in our subsequent 11,000 ads. If that fails to provide sufficient inducement, try repeating over and over again—in 3/4 time—at ASCAP *Every Good Boy Does Finer*.

## MORE DOUGH RE MI



ASCAP American Society of Composers Authors and Publishers  
575 Madison Avenue, New York, N.Y. 10022



MUSIC BY  
**GEORGE DUNING**  
 ASCAP

## Chi In Songpluggers Heyday

Continued from page 134

nada Cafe (Guy Lombardo and later Ted Weems), Bismarck Hotel (Art Kassel), etc.

David Rose was just getting started with his first orchestra at a suburban roadhouse in Forest Park. Other suburban roadhouses included The Dells with Fred Waring and The Lincoln Tavern with Tom Gerun. Both spots were in Morton Grove.

There were quite a few "black-and-tan" cafes on the south side. Joe Glaser was operating the Grand Terrace Cafe. He featured King Oliver and his orchestra whose side men included Earl (Fatha) Hines at the piano and a newcomer, Louis Armstrong, on cornet.

At Fred Mann's Rainbo Gardens on the north side of town, Leroy Prinz was producing a revue type of show. His singing protege at

one time there was Ruth Etting, just breaking into the business.

All of these spots, with the exception of the theatres, had air time and therefore had to be covered by the songpluggers. It was during this era that somebody originated the idea of a radio check-sheet service. This was the forerunner of the Nielsen report. All of the publishers subscribed to this service and every morning they would get the report showing what songs were played on what station and by what performer the night before. Of course this report was limited in that it recorded just the top four or five local stations. These reports then went to the respective New York offices which gave them a pretty good idea of the results they were getting from their Chicago reps.

Several other local orchestras, who later became biz names, were were playing locations in the surrounding area. These included Don Bestor, Ben Pollack and Clyde McCoy. Benny Goodman

was then still in comparative obscurity as a sideman.

A song placed with a vaude headliner (with 40 or more weeks of bookings) was the top plug. The performance of a current tune by Sophie Tucker, Blossom Seeley, Belle Baker, Van & Schenck, et al, were the prize plugs. A dedicated and conscientious songplugger would also stop at nothing to land an important plug. This was exemplified by Al Beilin, professional manager for Irving Berlin Inc. at the time. Ash had booked none other than Cantor Josef Rosenblatt for a personal appearance. His repertoire consisted entirely of folk tunes. He was such a big hit, he was held over for a second week and that's where the enterprising Beilin went to work. One of his current plug songs was "When You And I Were Seventeen." Believe it or not, he convinced the cantor that this song in his act would be sensational for him. Cantor Rosenblatt agreed to put the song in for an encore. Just as Beilin predicted the great cantor all but brought the house down with this unexpected rendition. The result was that this particular plug pushed the song to the top in Chicago and more than helped it to become a 1,000,000 copy hit.

## George Schick's Crystal Ball

Continued from page 133

Manhattan, as well as potential career opportunities. In order to put that suspicion to the test, I am thinking of offering a course in electronic music at the coming summer session.

We have already recognized our obligation to accommodate and encourage young artists who want to learn more about jazz. This year at the school we have courses in tools of improvisation, history of improvisation and jazz band ensemble. Nor have we neglected the young composer who may want to earn his living by writing singing commercials!

Thanks largely to the late John Brownlee, my distinguished and beloved predecessor as president of the school, we have a strong opera department at Man-

hattan. I believe it is only a logical step for us to use that strength to give the contemporary American opera composer a helping hand. Certainly we can offer him an easier way of getting a hearing than he would ever have in a commercial house. In March we are presenting the world premiere of Leo Smith's "The Alchemy of Love," with a libretto by the famed astrophysicist Fred Hoyle. Each year, as one of our three productions, I would like to find a contemporary opera of quality for production at the school.

After a tenure at the Metropolitan Opera of 10 years, as conductor and music consultant to the management, I was faced with a rather difficult decision when the Board of Trustees of the Manhattan School of Music approached me to become its president.

## THANK YOU

The Band  
 Blood, Sweat & Tears  
 Chicago  
 Jose Feliciano  
 Jennifer  
 Janis Joplin

Moody Blues  
 The Raiders  
 Smokey Robinson & The Miracles  
 Three Dog Night  
 Mason Williams  
 Glenn Yarbrough

For Making Our 1969 Fall  
 CONCERT SEASON A COLOSSAL SUCCESS!

Dick Gassen & Charles Witz

22nd CENTURY - CHICAGO

## RATE FLEETWOOD MAC TOP '69 BRITISH GROUP

London.

Top British group of the year, according to a points system based on chart successes and calculated by a pop paper, was Fleetwood Mac. The Beatles were pushed into second place. Yanks grabbed the next five positions — Stevie Wonder, Marvin Gaye, Creedence Clearwater, Elvis Presley and Frank Sinatra. Engelbert Humperdinck showed at No. 21. Tom Jones didn't make the top 30.

Highest placed femme was Clodagh Rogers. Her popularity was confirmed in a survey carried out by the BBC. By adding up disk sales of British songstresses during 1969, Miss Rogers came out the clear winner.

## Happy Anniversary

"I'LL BE SEEING YOU"

Sammy Fain

BEST WISHES,

THE AMERICAN FEDERATION OF MUSICIANS,  
 AFL-CIO

HERMAN D. KENIN, President

DEDICATED TO MEETING THE  
 CHALLENGES OF THE '70S

STANDARDS THAT WILL LAST IN ANY  
 GENERATION!

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY  
 ON THE SUNNY SIDE OF THE STREET  
 I'M IN THE MOOD FOR LOVE  
 DON'T BLAME ME  
 IT'S A MOST UNUSUAL DAY  
 EXACTLY LIKE YOU

JIMMY McHUGH MUSIC



# WHITHER CAFES IN THE '70S

## Nationalist Revolution in Quebec Leaves Marked Effect on Show Biz

By CHARLES LAZARUS

Montreal. The "quiet" revolution which had been sweeping the Province of Quebec in the name of French language and culture since the early '60s turned rabid and raucous soon after Expo 67, and the effects on show biz (performing arts and popular entertainment) have been profound if not traumatic.

As the decade ended, it became clear that Quebec, once considered the meeting ground and confluence of the French and English mainstreams of cultural creativity, in fact and uniquely the only place on earth where the world's two most important languages shared a common interest and heritage, was irrevocably and pluralistically changed, with *Francis* dominating the show biz scene.

The leaders of the nationalist movement, and even most of those whose mother tongue is English, still argue that this development was long overdue, since the majority language in Quebec had too long been dominated by the majority language of North America.

Thus, the kickoff of a new decade found Quebecers rarin' and roaring to do their own thing in their own way in Quebec. And while the cultural manifestations and popular attractions in the English genre were still an important factor on the entertainment scene, there was no arguing the native (i.e., French) dominance.

Niteries are a good case in point: For years one of the more vital and viable cafe and supper club centres in North America, Montreal in recent years has undergone a major transformation.

It used to be that most of the bills represented the very special features of U.S. variety performers, an outgrowth of the needs and tastes of Americans in the wide spectrum of economic and educational strata.

The comics, dancers, singers, comedians and flash acts seen in Montreal niteries and smaller Quebec points were alumni of Leon & Eddy's in New York, the Catskills, the Paramount and Roxy Theatres on Times Square. The fact that U.S. artists were highly acceptable here gave the niteries a very American touch where English was the dominant language — French providing the *joie de vivre*, and tourists flocking to the Paro of North America.

### Changed in '60s

This condition prevailed even into the late '50s, but when the nationalist mood began flowing through Quebec in the '60s, American talent found they had to fight for bookings.

Since the awakening of the French cultural giant in Quebec, entertainment in cafes and supper clubs is made up almost wholly of native talent — mostly singers and emcees, along with the occasional import from France. However, supper clubs in hotels catering to tourists use the odd U.S. attraction.

English-language comedians are seen infrequently, and the only non-French acts with a good SRO chance are singing groups or individuals who have made it internationally with disks or social content of their material: Tom Jones, Englebert Humperdinck, Rolling Stones, Donovan, Joan Baez, etc.

Another significant reflection of how show biz has been changed by "the not-always-quiet revolution," whose most extreme form calls for the splitting away of Quebec (i.e., French Canada) from the rest of Canada, can be seen in the film industry — such as it is.

Until Expo 67, the Montreal International Film Festival which was largely conceived by the key figures in the federal government's National Film Board, was hailed as just about the best non-competitive, non-commercial happening of its kind in the cinema world.

Its prestige grew year by year, as an event where only the best

global product was presented, to the point when in 1967, as part of Expo's World Festival of Entertainment, the kickoff preem was "Bonnie and Clyde" (WB).

By that time, however, the nationalist manifestations had started to eat away at the original purpose of the fest, the complaints coming principally from Quebec cineastes whose productivity was limited to shoestring operations and message films of primitive technique. Their pitch, principally, was that the "new" Quebec should support and encourage its own filmmakers, rather than spend money promoting foreign stuff.

### Fest Becomes History

It wasn't long before the rug was pulled from under the fest, and now it is no more — while the cineastes are still working furiously within their own cult and producing little of impact or significance—certainly nothing of broad commercial appeal.

Among the most revealing effects of the nationalist movement in Quebec has been the manner in which the legit scene has changed — if "legitimate" theatre can be described as such even though there are only a few full-time professional groups in Montreal and Quebec city, and many non-pros or semi-pros playing small and often makeshift theatres before small audiences.

While a hit like "Fiddler On the Roof" in English can still do sold biz at the 3,000-seat Place des Arts because of its international appeal, there's no argument that road companies from the English-language theatre are practically nil. English repertory is dead in Montreal, except for Instanttheatre which built its following on mini-productions for lunchtime audiences; while French theatre is flourishing artistically, if not economically.

There are many French-language groups, most rooted in the drive for French identification and scripts written in language of the Quebec nationalists.

### Unions' Tough Stand

Quebec show biz unions, particularly Union des Artistes, make no secret of the fact that protection of the native artist is their main *raison d'être* — meaning that visiting artists and companies face very special restrictions in terms of performing fees.

As in all cultural revolutions, it is the living theatre which gives the most dramatic voice to the ideals, and in Quebec it's no different: plays are being written, produced with ingenuity because of money problems, but making their impact.

In radio, television and in the concert hall, the situation is in-

(Continued on page 166)

## Vaude in So. Africa, '69

Johannesburg.

Variety artists, usually surefire draws providing they live up to often over-rosy publicity plugs, pulled patrons into situations as diverse as bleak, 2,000-seater City Hall (to be subdivided this year into two similar but acoustically and aesthetically more attractive propositions), through comfortable, well-equipped Civic Theatre, to plush Gold Room of city's five-star President Hotel.

Names to remember as to 1969 are equally diverse. They include Humperdinck, Patti Page, Sarah Churchill, The Christy Minstrels, Vera Lynn and Tommy Trinder, Roger Williams and Ron Eliran, Gilbert Rodrigues, the enthusiastically acclaimed Nina and Frederick, British comedian Norman Wisdom and, to round off the year, another Quibell Brothers' import, Tommy Roe. Quibell's, incidentally, were busiest vaude impressarios of '69 and have impressive lineup of talent for coming year.

## NEW CONCEPTS TO MEET MARKET

By JOE COHEN

Whether the 1970s will be a decade of decadence or a decade of hope will largely depend upon how cafe toppers react to the lessons of the past decade.

The 1960s opened as one of the more hopeful periods in cafe history. The newly discovered youth market promised a bright future, nitery owners found out how to operate sans tremendous expenses via the discotheques, one act bills became the rule rather than the exception, and operators found out that the public would pay high prices for the right talent and atmosphere.

The cafe industry also learned some negative things as well. In the surviving cafes, the half-ounce drink at an enormous price is no longer the rule. The owners who purveyed inferior food also found the sledding more difficult. They learned it was better to serve no food at all. They also learned to fear public reaction to high prices in a period of tremendous inflation. They learned that fear in the market place could produce a dismal effect on the entertainment industry.

Yet the majority of these lessons apply to the cafe field, which depends largely on the state of the economy and the temper of the times. The trick in the '70s will be to learn to operate in the framework of vastly changing conditions.

The number of niteries has been decimated. The 1970s open with the smallest number of cafes since the repeal of Prohibition. Many existing niteries are found in hotels, mostly in a few centres such as Nevada, New York, Miami Beach, with Hollywood and Chicago regarded as secondary markets. All of these, before the expiring decade, were prime markets. For example, the billing direct from the Waldorf-Astoria or the Copacabana was the greatest tag line a performer could have.

Today this billing prestige comes from other fields, whether it be films, television or recordings.

### No New Stars

It has become apparent that the nitery industry has failed to produce any stars on its own during the latter part of this 10-year cycle. After the opening of the '60s when the coffee houses burgeoned with such exciting talents as Barbra Streisand, Bill Cosby, Joan Rivers, Peter, Paul & Mary, and England provided an impetus toward rock groups via The Beatles, name development in the cafe field suddenly stopped. There have been some headliners coming to the fore but the blockbusters that pull in the customers came from other media.

One of the more unhappy aspects of the past decade was the fold of such places as The Blue Angel, Le Ruban Bleu and The Latin Quarter, and the dropping of the line at the Copacabana. The loss of talent employment is second only to the ensuing lack of prime showcases. Operators such as Max Gordon, Herbert Jacoby, and Julius Monk and a few others, had the eye and ear for the talent of their era. They provided the showcases and the advice that sent many performers on an upward climb.

Today too few bonifaces can afford to work with talent. They consider prices too high, and for what they pay, they should get a finished and foolproof product. An act either makes good on its opening show, or it may be paid off, or tolerated until the close of the contract.

Is it the lack of creativity among the operators, or are prices so unrealistic that their major worry is merely to stay alive in spite of costs? Are agencies and personal managers advancing salaries too fast for an operator to be able to afford to have an act work in the spots until he finds where his talent is ultimately hidden? These

(Continued on page 154)

## From Burlesque's Bumps To 'Calcutta' In The Buff

By IRVING ZEIDMAN

(Author of 'The American Burlesque Show')

In the days of the glorified Ziegfeld girls, Earl Carroll's "Vanities" and George White's "Scandals," burlesque was, quite erroneously, dubbed the "working man's musical comedy," and Billy Minsky was the "poor man's Ziegfeld." It is tempting in this day and age to label "Oh! Calcutta!" as the "rich man's burlesque show," but this would be grossly inaccurate. The difference between burlesque and "Oh! Calcutta!," "I Am Curious—Yellow," "Hair," and the like, is the difference between the mores and morals of 30 years ago, and those of today.

"Calcutta!" et al, see sex as a love game with the female no less anxious than the male. In "Rosemary's Baby," Mia Farrow breaks all track records in ripping off her clothes to indulge in the sex act. Male nudes, an anomaly in burlesque, take their bows side-by-side with their female counterparts. Burlesque, on the other hand, has always clung to the fetish that there are but two types of women—virgins who have to be seduced, or prostitutes who have to be paid. Two basic venerable burlesque bits are illustrative:

(1) **Comic:** Let's get some girls and have a foursome.

**Straight Man:** Whaddye mean—foursome?

**Comic:** If they don't wanna, we'll force 'em.

(2) **Straight Man:** Last night was my honeymoon night and I made an awful mistake. I forgot I was married and gave my wife a \$5 bill.

**Comic:** That's nothing. It was also my honeymoon night and I also forgot and gave my wife a \$5 bill. And guess what? I got \$3 change!

Physical contact between male and female performers, always prevalent on the stage and screen, have usually been minimal in burlesque, consisting of such occasional tidbits in the past as Billy Watson pinching the posteriors of his Beef Trust Chorines, or Shorty McAllister, 4 ft.-11, resting his bald head amidst the billowy breasts of a tall soubret.

Frank sex, even deviation, are the accepted norm in the new flesh exhibits. But one can attend scores of burlesque shows without seeing so much as one long kiss. When the stripper writhes nude on a makeshift platform, or on the bare floor in the cheaper houses, she does so with skillfully contrived passion—but alone. If a visitor from Mars were to alight on Earth in a burlesque theatre, he might conclude—aside from any other mental reservations about our society—that the procreation of the race depended on the efforts of the female species, alone and unassisted, while the men just sat around and watched.

In short, the new sex plays and movies are geared more or less to the "hippie" syndrome, and are usually anti-Establishment. Burlesque is attuned to the "tired businessman's" relaxation cliché and insofar as it is anything at all is pro-Establishment. The polemics of "I Am Curious" or the males' misbehaviorism in "Calcutta!" are completely alien to burlesque and its audiences.

However, the audiences in burlesque theatres have not dwindled because of the recent permissiveness in competitive entertainment. The damage had already been done by the new morality which preceded its current reflection on the stage and screen. A great many people, particularly the young, found the stylized, disingenuous indecencies of burlesque anti-climactic. Burlesque operators are too vulnerable and usually too unimaginative to initiate new patterns of nudity or obscenity, and

on such occasions, they tend to lag behind momentarily. Though burlesque shows are notorious for their nudity, they dared not show a bare bosom until it was first sanctioned in the Broadway musical revues. If "Calcutta!" had opened as a burlesque show, without the imprimatur of its worthy sponsors, it would have been closed down the next day—no matter how liberal the censorship. Now, however, that the forbidden has been "legitimized," the burlesque operators have been quick to come in on a free ride, so to speak, and attendance has just about doubled, though it is still far from comparable to the boom days of the '30s.

### Where's The Comedy?

As an immediate result, comedy is now nonexistent in practically all standard burlesque theatres for the very good reason that the shows no longer have any comedians, good or bad, only strippers, good and bad.

Comedians had their last big chance in 1937, when the then Mayor Fiorello H. LaGuardia clamped down on burlesque. LaGuardia did not, as is commonly supposed, abolish burlesque in New York City, with a dictatorial wave of his hand, while in a dyspeptic rage. He did close the theatres temporarily, by refusing to renew their licenses. However, in a few months, all the burlesque theatres were permitted to reopen, but only under severe and zealous censors who would refuse to renew the short-term licenses for the slightest infractions. The idea was to tone down and eventually eliminate stripping, and to emphasize comedy—hearty, robust humor—slapstick if need be, but clean. So the comics dominated burlesque. And it was clean. There was no choice.

### Just Phased Out

But, distressing as it was to all high-minded observers, such shows, while highly commendable morally, were disastrous financially. One by one, the burlesques shut their doors permanently, not because the Little Flower banned them, but because they were going broke. They could not withstand the competition of the movies and radio any more than could vaudeville.

Within the past year or two, the Mayfair and Gayety Theatres in Manhattan, and prior to that, the Hillside in Queens, started with full regalia burlesque—three comics, a straight man, a talking woman, a singer, even some chorines augmenting the strippers, not to mention a panoply of three or four live musicians. Soon the operators discovered, to their consternation, that there were more people on the stage than in the audience. In each instance, in a matter of weeks, the cast was stripped of all but the strippers, retaining at most one comic and his straight man.

Most recently, even this one comic and straight man have been replaced by additional strippers. As of this writing, there are four burlesque theatres in New York City, all doing fairly well now—and not a male performer in any of them.

Back in the days of the depression, the burlesque aficionado could go to 42d St., and for 50c see and hear three or four comedians, singers, talkers, chorus girls and Gypsy Rose Lee. If he were less

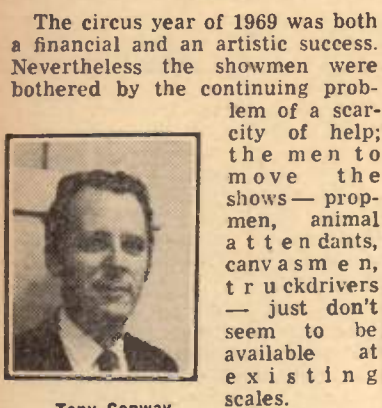
Where it will all end is anybody's guess. One hears complaints on all sides: "This is licentiousness, not license!" It need have no solution. Burlesque is so facetious a subject in the business of life, that a commentator thereon is automatically relieved of the onus of being a deep thinker. All I know is that they said the same things in 1910, just because the chorus girls took off their stockings and showed their bare legs!



# Hang No Crepe On U.S. Circus Trade

**13 Under-Canvas Outfits Still Tour—Still Many Other Types—  
Biggest Struggle Is With Prop, Animal and Canvas Hands Shortage—  
Boas Bros. Show Unique Link to Lutheran Church—Ringlings To  
Tour Two Completely Different Circuses—Cole Also Has Two Units**

By TONY CONWAY



Tony Conway

The circus year of 1969 was both a financial and an artistic success. Nevertheless the showmen were bothered by the continuing problem of a scarcity of help; the men to move the shows—propmen, animal attendants, canvas men, truckdrivers—just don't seem to be available at existing scales.

Back in January, Ringling-Barnum winter quarters was preparing two equal but different, full-sized circuses. The "basic show" became part of the "Red Unit." Everyone was talking about the one-man tour-de-force, Gunther Gebel-Williams, who dominates the performance as he presented horses, tigers, tiger and elephants, and elephants in separate appearances.

To obtain Gebel-Williams' services, Irvin Feld, president of R&BB, purchased the entire Circus Williams. The animals, props and personnel and the tents required to house the animals all were shipped from Germany to Venice, Florida. A beautiful, big semi-trailer home-on-wheels accompanied Gebel-Williams.

When the show opened, other outstanding acts included the Lindstroms high-wire act, Rogana who supports a tray of four liquid filled glasses on a sword balanced on a knife in her mouth as she climbs a swaying ladder, and Rudy Lenz and his chimps, all from Europe, and America's own La Toria with her series of one-arm planges. Add a fine group of basketball-playing Negro unicyclists from New York City.

Ringling Red opened Jan. 7; later in the month both the Hubert Castle and Polack Bros. circuses opened their respective seasons. By mid-February, Clyde Bros. and Big John Strong also were touring.

Comes The Blue  
Ringling Blue opened in March. Nine former Rock Island railway mail-baggage cars had been converted for use as stocks, sleepers, and a tunnel car. Seven former 20th Century Limited (N.Y. Central) cars would continue to see service as sleeping cars but were also being refurbished. Brand new from the ACF shops in St. Louis were four 96-foot-long flat cars, the first flat cars used by any circus in over a dozen years. A dozen circus wagons, built in 1963 at Lille, France, for the European Ringling tour, were returned to Florida along with the rigging and props of the overseas show, these were being reworked for Ringling Blue.

As of February, 13 under-canvas shows, 28 grandstand-indoor shows, and eight shopping-center shows looked to tour in 1969. Two of the tented shows listed had not toured in 1968. Of the indoor-grandstand shows, some are "winter shows" which play school auditoriums or gymnasiums and others are units put together by a promoter for spot engagements.

The long-established names in the business—names like Hubert Castle, Clyde Bros., Hamid-Morton, M & M, Tom Packs, Polack Bros., and Rudy Bros.—are indoor-grandstand shows with comparatively long seasons. Ringling-Barnum also has been in the indoor category since 1957; however, whether under tents or indoor, RB, B&B continues to be unique in the industry.

During March, circus routes listed only those outfits that were touring a month earlier. Typically the list was incomplete. For Ringling's Blue, animals and trainers in the 1968 "Basic Ringling" went Blue as did a number of the very fine acts. Both the "Red Unit"

and the "Blue Unit" offered the same number of production numbers, the same approximate number of horses, elephants, and tigers, two flying (trapeze) acts, and on and on—yet they were two completely different shows.

## Busy Barstow

Putting two separate versions of "The Greatest Show On Earth" on the road roughly two months apart made for a hectic assignment for Richard Barstow, who stages and choreographs the shows; for Bill Bradley, his assistant; for Antoinette Concello, who does the aerial display for both units; and for James Moser, lighting designer and director.

It is understood that each unit will follow a two-year route in the future and it will not be necessary to rehearse and open two performances in one year again.

In late March, Howard Suesz had sufficient dates for his Clyde Bros. Circus to warrant two units. He identified them as the red unit and the blue unit.

Clyde Beatty and Cole Bros. opened its now traditional stand at the Commack, Long Island, Arena—its only indoor date—and began its under-canvas dates at Elizabeth, N.J., in mid-April. Hamid-Morton, Hubert Castle, Tom Packs, Don Francisco's Pan American Circus, Polack Bros., and Big John Strong all were in the buildings at this time of year. Hoxie had Florida dates in mid-April. Bartok, King, and Sells and Gray all came out of the barns. James Bros. had tented dates in California. These truck shows are the direct descendants of such shows as that of Nathan A. Howes, who probably offered America its first under-canvas circus over 140 years ago. Another show of that period is said to have had a big

top which was 50 feet in diameter and the whole shebang moved on one two-horse wagon. This is a fine contrast to even the smallest of today's shows which usually moves on 10 to 14 trucks—mostly semi-trailers—and has a big top consisting of an "80 with three 30's," that is a round top 80 feet in diameter with three 30-foot "middle pieces" for non-circus measurements of 80 feet by 170 feet.

## Lutheran-Linked Circus

Mention of Boas Bros. Circus has been left until now for the story of its 1969 season is singular to say the least. Boas toured in 1968 for something like three weeks so that owner Charles W. Boas could test some of his ideas and decide whether he could tour on a more regular basis in the years ahead. Circus buffs manned key posts on the 1968 staff and filed out the ranks of performers. In 1969, Boas Bros. became Circus Kirk, a religious and Bible oriented organization sponsored by Lutheran churches throughout Pennsylvania. Now the youth groups of the church became the workers and performers—with the exception of one or two professional acts and, of course, Mr. and Mrs. Boas on the management end.

In 1969, my wife Carol and I visited four under-canvas shows, two indoor shows, and both the Ringling Red and the Ringling Blue. The under-canvas shows usually had sufficient working men to make it from stand to stand but sometimes they had to hire local drivers or rely on former showfolk or circus fans to drive a truck or two. On one show, the performers and staff handled the props for there were no prop men. One indoor show gathered acts together for three or five weeks of

(Continued on page 152)

# Ratfink Predictions

By JACKIE KANNON

Well, here it is another VARIETY annual chockfull of all sorts of features so helpful to the people in the contemporary entertainment field, such as "A History of Pancake Makeup in Ancient Greek Theatre," (written especially for this issue by Aristophanes; (VARIETY really has some steady contribution!); "My Most Successful Comedy Monologues" by Regis Philbin; "Why Diabetics Should Not Watch the Lennon Sisters Show" by Ralph Nader; "A One-Shop Publicity Campaign Can Be Effective" by the pressagent who in 1865 handled John Wilkes Booth, et cetera.

Well, it's been another fabulous year for me at my Ratfink Room, which as you know, is located atop the famous bellydancer bistro, the Round Table. There have been some subtle changes since I installed my comedy room, most significantly the night in 1967 when the famed Little Egypt, in the midst of a torrid stomach-undulating number was attacked and wiped out by a dancer called Little Israel.

The clientele now includes more clear-eyed, Robert Hall-suited visitors from Dubuque and Omaha, who think that Krishna Menon is a shaving lotion and Martini & Rossi a comedy team.

This year I have decided to function as a sort of seer and predict some of the events which will occur in our beloved industry during the turbulent 1970s.

1. I predict that the film industry, already undergoing tremendous change due to the spate of raunchy films, will institute a new rating, X-D. "No adult will be admitted into this theatre unless nude and accompanied by a degenerate."

2. I predict that conservatives

will mount a new Broadway musical called "Haircut" in which the cast will be overdressed.

3. I predict that Harold Robbins and Jacqueline Susann will turn out a 2,000-page bestseller entitled "The Carpetbaggers Assault the Dolls in the Valley of the Love Machines." Paramount will buy the property as a vehicle for Kate Smith and Arlo Guthrie.

4. I predict that Bob Hope's Christmas package with Anita Bryant, Joey Heatherton, Gary Crosby and Senor Wences will inadvertently put on a show for the Viet Cong, be captured and swapped back to the U.S. for the Chicago Eight.

5. I predict that James Brown and Aretha Franklin will costar in the first "soul" Western—"True Grits."

6. I predict that The Rolling Stones will be given a U.S. Department of Agriculture subsidy for not growing pot.

7. I predict Bobby Seale will be given a primetime tv show entitled "My Favorite Gags."

8. I predict that Chuck Barris, will hit the tv networks with a game show called "The Shame Game," featuring contestants fresh from Essalen group therapy who will confess their most secret sins. The winner will be allowed to commit them on the tube—with Chuck Barris.

9. I predict that the Vice President will be signed as a color analyst for the next Democratic national convention (to be held at Woodstock) by the new objective-news network, ABC (Agnew Broadcasting Co.).

10. I predict that Woody Allen's next electronic special will deal with his heralded sex life, the first two-minute special in tv history.

# Las Vegas As a 'Family' Town

Bring the Kiddies: A Toy Slotmachine In Every Room

**K.O. That 20% Vigorish For French Perfumes**

Paris.

As of Jan. 1, the famous "20% off" for tourists shopping in France is dead. Previously perfume shops and other luxury item boutiques (including fancy French duds) were permitted to offer as high as 40% off to purchasers who paid in U.S. or British traveler's checks. This was cut down to 20% about two years ago, with the government recompensating the stores after a lot of paperwork proving that customers actually bought the goods for export. Now the government has decided it is too much paperwork and there have been too many "abuses"—so all out, no more discounts. And no more of those "cutrate" gift shops that have been a Paris trademark for half a century.

**See Aussie Cafes As Bonanza For O'seas Acts in '70**

Sydney.

Australia should be a bonanza for overseas acts in 1970. Competition for talent will be red hot in the top niteries and sporting clubs, with salaries in four figures. Certain names will also rate a percentage of the gate.

John Harrigan, now a 55% stockholder in Sydney's plush Chequers, in association with the Wong Bros., is said to have an unlimited bankroll for high calibre talent. He planes to the U.S. early in January on a talent buying mission. Acts previously booked are The Hollies (January), Beach Boys (February) and Shirley Bassey (May).

Millionaire hotel owner George Whitehouse, operating the Chevron's Silver Spade Room here, next year will only import top names from the U.S. and Britain. It's expected that Whitehouse will attempt to sign Tom Jones again. Jones smashed all Silver Spade biz records in a stand there earlier in the year.

Major sporting clubs of the calibre of the South Sydney Junior Leagues Club, Saint George Leagues Club and the North Sydney Club, with millions of dollars in the kitty via poker (slot) machines, will be avid bidders for talent in '70 in opposition to the city niteries. With these clubs, the sky's the limit for the right act. Major clubs have modern auditoriums, resident producer, ballet and band.

## On the Up and Up

By PAUL STEINER

Henny Youngman quips: "Inflation is when instead of not having the money you haven't, you have twice as much, but it's worth only half of what you haven't got now. Any questions?"

Elmer Leterman, the insurance whiz, adds pointedly: "Inflation is when you look at that nest egg—and it's chicken feed."

"Coco" is not the most expensive musical in Broadway theatre history. "Hair" also raised its top to \$15. The off-Broadway rock-musical, "Salvation," has only two rates for Sunday (kiddie?) matinee: \$7 and \$9. "Futz," the pig-lover flick, now rates \$4 per seat.

But not only showbiz is on the Up and Up. Just a couple of years ago you could have bought the autograph of President Harding for \$5 or so. Now it'll set you back about \$30. And a signed photograph of Sigmund Freud may cost as much as \$250, according to Charles Hamilton, the internationally-known historian and auto-

(Continued on page 154)

By STAN DELAPLANE  
(San Francisco Chronicle)

San Francisco.

A warm 85 degrees here in the gold-and-neon desert. We flew in as the mountains were turning sunset pink topped with ice-blue snow. The first lights were coming on along the glittering Las Vegas Strip.

More casinos have risen in the sagebrush flats. A different breed of cat running them than the pioneers transplanted from New York. (They were all "Benny" or "Moe"—I couldn't keep track.)

"The casinos are corporation activities now," they tell you. "It's not that syndicate or gangster or whatever you want to call it thing."

Then they say a little wistfully: "It's really a family town. We like to have families in the hotels."

The new image of Las Vegas rose considerably when Howard Hughes moved in. The mystery millionaire now owns five of the biggest gambling casino-hotels.

I asked the tourist bureau: "How much land has he got?" They said: "We don't think ANYbody really knows."

They ticked off what they did know! Most of two airports. There is much talk that Hughes wants to build a giant airport for the booming supersonic planes.

From here, shuttle planes would take them on to U.S. cities.

The Hughes adventure here was a great shot in the arm to the new respectability. (As though Jackie Onassis bought a string of striptease places on Bourbon Street in New Orleans.)

Hughes is one of the two richest Americans. Fortune magazine ranked him above \$500,000,000.

He has run the Hollywood playboy route. Made successful motion pictures. Designed and flew planes, some of which flew and others that never got off the ground.

Owned and sold one airline. He now owns another, Air West.

He is supposed to live in mysterious isolation on a whole floor of his newly-bought Desert Inn. His agents buy great chunks of desert land for purposes yet to be revealed.

## But, Toujours, Les Girls

The new Las Vegas is now 240,000 souls. Spectacular shows draw 14,000,000 people a year. (And puts \$214,000,000 across the greer felt gambling tables.)

The shows' cost runs some \$100,000 a week. All have girls and girls and girls. Chorus girls now get \$228. An association clause gives them \$246 in three years.

A union spokesman said: "Take away the girls and there'd be no one in Las Vegas but prospectors."

## Bugsy's Trailblazing

All this began with a prospector's town—the swinging door Arizona Club was the only action in Las Vegas.

Tommy Hull built the first casino. Los Angeles hotel men thought he was out of his mind.

Benjamin "Bugsy" Siegel led the first big money in when he built the Flamingo at \$7,000,000, a fantastic price at the time. He had high ideals, insisting on evening dress. Ben once offered to punch the nose of a guest who showed up in a sport jacket.

"Are you trying to louse up a class joint?" asked Siegel menacingly.

Now it's corporations and Howard Hughes. "Bring the family." They don't let moppets into the casinos. But you can go down to the gift shop and buy a miniature slotmachine and set up a game in your own room. Babysitters are provided.

## Set Getz, Gillespie In

Ronnie Scott's, London

Star Getz and Dizzy Gillespie are returning to Ronnie Scott's Club, Britain's top jazz niter, during 1970. Getz, plus quartet, is slated for a four-week stand starting Feb. 9. Gillespie's quartet is due April 6 for two weeks.

Roland Kirk kicks off the new year with a four-week booking. Gustav Brom's big band from Czechoslovakia takes the stage for a week commencing March 9.



# New Boston Massacre: It's 1976 Expo

NO COMMUNITY INVOLVEMENT OR BLACK PARTICIPATION—PHILADELPHIA MORE PROMISING—POLITICS AND AMATEUR APPOINTMENTS CRIMP BICENTENNIAL PROSPECTS—WASHINGTON LACKS CREATIVE DRIVE—TIME RUNNING OUT—U.S. HAS BAD WORLD'S FAIR RECORD—SEVERAL MINOR CELEBRATIONS PEND FOR NEXT YEARS IN MAINE, SOUTH CAROLINA, INDIANA.

By ALFRED STERN

In just 78 months minus three days, on July 4, 1976, what ought to be the most significant commemoration of our century, the Bicentennial of American Independence will reach its climax. How and where have yet to be defined, for beyond a statement of intent that the Bicentennial be truly national in scope, the Presidentially appointed American Revolution Bicentennial Commission, in existence since July 4, 1966, and charged by Congress with the responsibility of formulating plans for our 200th Anniversary, has yet to make policy, or pick one of the several cities vying as sites for a U.S. Bicentennial World Expo. Boston, Philadelphia and Washington, made formal presentations in September, 1969.



Alfred Stern

Other cities have or soon will stake less developed claims. In keeping with the Commission's espousal of a nationwide commemoration it appears unlikely that any single city will receive exclusive designation.

While philosophically valid, there's practical danger in such dissipation, for a trio or more of simultaneous major expositions, even with contrasting controlled themes, will dilute financing, participation and attendance. This was proven by the competitive 1939-1940 N.Y. World's Fair and San Francisco's Golden Gate International Exposition which in the same two year period chalked up monumental losses.

On the other hand Montreal's Expo 67 as the non-competitive focal point of Canada's Centennial dramatized and gave nourishing impetus to a wide variety of successful minor Centennial events throughout that nation. Thus there is much to recommend a compelling nucleus of celebration.

The record of the U.S. in major approved or unofficial domestic world expositions (Seattle 1962 was the exception) has been sufficiently dismal to justify the Commission's wariness and indeed it remains to be seen

whether it will endorse any U.S. World's Fair at all, though no other known formula can marshal comparable national and international participation and recognition.

Paris Should Oblige

Only overt move has been the State Dept's request to the International Bureau of Expositions in Paris that 1976 be reserved for a possible U.S. Bicentennial Expo. Because of the historic import of the date, there's little doubt the Bureau will assent.

Of the contending cities, Washington represents a political expediency, for as our Capital it symbolizes the fulfillment of our nationhood and its designation would largely neutralize pressure from other cities. The considerable flaw in this premise is that, to date, D.C. Bicentennial concepts are unwieldy, excessively expensive and lacking professional expertise.

From the all-important standpoints of community involvement, enthusiasm and determination, City and State leadership and financial commitment, a knowledgeable staff and qualified consultants, Philadelphia presently has by far the best potential. There has been some dissent in the growing Black community, apprehensive that site plans will replace critical housing but Philadelphia's planners are making every effort toward equitable adjustments. Of special merit is Philadelphia's program, already underway, to stage a wide variety of annual civic, historical, educational and cultural events throughout the pre-Bicentennial years, designed to increase community participation, dramatize the area's resources and demonstrate to the nation that Philadelphia has the imagination and showmanship essential to the implementation of a stellar Bicentennial Exposition. Such activities presumably must favorably impress the Commission as well.

First Boston Massacre

Historically and thematically the Bicentennial of our Revolution commences in less than two months, March 5, the 200th Anniversary of the Boston Massacre, (five people killed) an action which presaged the War for Independence, and marked the death of Crispus Attucks, the first Negro to fall. As of now, neither the Federal

Commission or the moribund Boston Bicentennial organization plan anything of significance for this occasion which has inherent values in honoring our Black citizens and advancing today's urgent struggle for minority equality. In meaningful contrast, the City of Brotherly Love plans to justify its sobriquet by organizing a major civic event in tribute to historic and contemporary Black contributions. This is the essence of what the Bicentennial must be about.

The Commission and the nation might as well write off Boston. Instead of enthusiasm, the City Council which was never kept apprised of plans, has voted against the proposed Boston site, and unqualified management has developed no alternatives. There is no sizeable City, State or private sector financial support, primarily because inept and inexperienced management has eschewed high visibility activities essential to generate popular support, the vital and perhaps only key to political endorsement. Thus Boston's Bicentennial board of directors, civic and industrial leaders are at most fatally passive regarding the project as little has been done to enlist their faith. As an inevitable consequence, Boston's Bicentennial has recently vacated its Boylston Street offices, slashed its staff to two, including its unprofessional, now voluntary manager, and moved to desk space in the unenthusiastic Greater Boston Chamber of Commerce where the enterprise was hatched a half dozen years ago.

Bay State Slothful

The corporation is in debt, and such consultants as site planner Herb Rosenthal, publicists Wolcott, Carlson & Co., who handled Expo 67, the subsequent Montreal editions of "Man & His World," and Seattle, and the author of this piece, who was creative and theme consultant, have all withdrawn. Other pro consultants drawn from New England and Canada have not been actively involved for many months.

Close to \$1,000,000 in time and talent, particularly the fine work of Boston Redevelopment Authority designers, has gone down the drain, almost entirely due to management's consistent rejection of community involvement pro-

(Continued on page 153)

## Carny Lingo

By NORTON MOCKRIDGE

For years I've read in *VARIETY* "The nut is \$18,000 per week" and I've understood, of course, that that meant the break-even point of the show.

But I never knew where the term "the nut" came from. Recently, however, I found out. I was touring with the James E. Strates Carnival to get material for my column and CBS Radio show, and a young executive, Tom Petus, put me onto a lot of carnies language.

"The nut" came into being, according to him, in the days when traveling shows toured the country in wagons drawn by horses. When a show hit a certain town the operators, generally broke, would go to the stores and buy the things they needed—on credit.

They'd promise the storekeepers full payment as soon as they got enough money selling tickets to the show. But the sheriff, just to keep 'em honest, would remove the nut from one wheel on each wagon. "You ain't goin' nowhere," he'd say, "till you pay up. Then you get the nut back."

Talking to Petus, who was born in the carnies life, I discovered that there's a whole glossary of carnies lingo that's incomprehensible to those on the outside looking in.

For instance, merry-go-round is a jennie, and nobody seems to know how it got to be called that. Second-rate carnivals are known as trashpiles and they never get to play "the red ones." Red ones are towns that produce really big crowds.

The carnival owner is never referred to by name. He's called The Man and nobody in the carnival likes it when The Man books the show into a still date. That means that the carnival is showing on its own, and not in conjunction with a State Fair or some other large event. Consequently, the crowds are smaller.

If you hit a town and start looking for some roughies, that means you're trying to hire men, formerly called roustabouts, to help you put up and take down your attractions. A 40-miler is a carnies who won't

travel far from home, but works with any shows that go through.

A hot-dog stand is a grab joint, but if it sold hamburgers, it wouldn't be known as a grab joint. And nobody knows why. If you go into a mitt camp, you're in a fortune teller's booth, and if you go to the hanky-panks you're visiting stands that offer games of chance, like spearing balloons with darts or tossing rings onto sticks.

Concession Argot

Concessions where you toss balls at targets are known as cat racks, a mugg joint is an automatic photo machine, women who sell tickets are known as wives (whether married or not), and a wet dark ride is a tunnel of love with water and boats.

Garbage is what you're likely to win in some of the cheaper hanky-panks, a punk rack is a row of furry, fuzzy animals you can win as prizes, and a bally is a trick for luring you into a show—such as a scantily clad girl sitting on a stool near the ticket office.

But if the glossary is colorful, so, indeed, are the nicknames. Just about everybody connected with the carnival has a nickname, and 99% of the time it's been hung on him because of what he is, what he does or what he looks like.

Banana Nose Charlie, for instance, looks like just that. And Smelly Sam, Sloppy Sid, Dirty Dave, Garbage Mouth Jack, Screwie Marvin, Punchy Herman and Snake-eyes Phil all have certain endearing little traits that set them apart from their fellow carnies.

C-note Charlie got his name because he loves to carry \$100 bills. No-sock Bob reportedly wore socks only once in his life—at his wedding—and he kicked about that, and Sucker-Killin' Slim got his name because he never gave a mark or sucker any mercy in the days when it was fashionable for carnies operators to be less than honest.

Walk-away Kelly is a guy who disappears a lot, Walkin' Mose is a man who walks all the time because of nervous energy, and Cross

County Slim is a fellow always on the move.

A fellow called Channel Iron works the motor scooter ride (nobody knows his real handle), Jacksonville Fats is from Jacksonville and, brother, he's fat, and Tenhat Red is a dashing gentleman who wears a different hat every day.

They're all wonderful people and when I left the carnival I sadly said goodbye to my friends—Elephant Ears Willie, Stonewall Jackson, Blabbermouth Monty, Horse-teeth Hank and the ample lady known simply as Big Fanny. In turn, they shed a tear and waved goodbye to Old Baldy Nort.

## What a Toastmaster In U.K. Must Know, Per ATM Cee Maurice Lewin

For everyone who attends large conventions and banquets in London—as this writer did a few months ago—it's almost certain that Maurice Lewin, like U.S. counterpart George Jessel, will be on hand as master of ceremonies. He has been a toastmaster and announcer for 25 years, a fulltime pro for 15 of them, and has officiated at all types of posh and not so posh functions all over England. His bookings run from the top to bashes attended by royalty down to the smallest working class weddings.

What are the main essentials required of a toastmaster? "Adaptability and resourcefulness," he observes.

What about background for the work? "As a toastmaster, I have to be thoroughly acquainted with the correct order of precedence and protocol, must know the five orders of British peerage, all forms of titles, degrees and decorations, and of course I have to be completely at home with the various degrees in the legal, medical and other professions."

Any special hazards? "Yes, mainly when it comes to politicians. They are very particular that, when being announced, their full qualifications and status be given by the toastmaster. Some of them can be more temperamental than some film stars, so they have to be catered to. This keeps toastmaster on his toes and makes the job interesting."

Trau.

## Knight of the English Music Hall

Centenary of Sir George Robey, a Peer Among Comics, Stirs Vaude Buffs

By GORDON IRVING

London. Anniversaries bring memories. And especially centenaries. If you laughed too loudly as a patron when George Robey entertained at the English music hall, he would halt in his act, point you out, and exclaim, in his fruity vaudeville accent: "Oh, I am surprised at you, Agg-i-ness!"

Then, with a characteristic flicker of his famous eyebrows, always so expressive. Robey would romp into one of his songs, such as "I Stopped—I Looked—I Listened," and the oldtime audience would be in raptures again. Such was the appeal of the Londoner, christened George Edward Wade, who was born a century ago.

George Robey headlined bills in vaude throughout the world for more than 60 years. He was coming up to the height of his career as early as 1903 when he starred in the pantomime, "Jack and the Beanstalk," at the old Theatre Royal in Glasgow, a house where he again played in "Cinderella" five years later, with his favorite duet-partner, Violet Lorraine, also in the company.

A talented Londoner, he had studied in Dresden, Germany (where his father went as a civil engineer), later at Leipzig Univ., and then at Cambridge, England, where he left before taking a degree. He spoke fluent German, a byproduct of his Dresden days.

A leading London ailesitter once wrote of Robey: "He has got us all taped. He is the fool who is also the wise man. He is possessed of a great understanding of those things which are common to us all. Such men are remembered when dictators are forgotten."

He was plain George Wade when he sang his very first funny song on any stage at the St. Ambrose Church Hall in Edgbaston, Birmingham, Eng., in 1890. His first professional vaude engagement came a year later at the old Oxford Music Hall in London; he was so successful there that Charles Brighton, the producer,

gave him a full 12-months' engagement.

Robey once told this writer how he took the name George Robey not from any family link but from a building firm in Birmingham, "simply because the name appealed to me."

His characterizations were popular wherever he went, notably his studies of Sir Walter Raleigh and Oliver Cromwell; his "Pre-historic Man," as he billed it, was also worth many a nod.

Serious Englishman

To meet Robey offstage was another experience. This was the serious Englishman, switching into his fluent German or discussing Wagner and Shakespeare; this was the George Robey who followed a hobby of making violins, and collecting jade and porcelain.

"Desist!" was another of his great catchphrases as he strode the English vaude stage before waves of laughter. He once made theatrical history by entering the Free Trade Hall in Manchester, riding astride an elephant.

No matter the town or city he played, the man who billed himself as "The Prime Minister of Mirth" could always count on a ready and appreciative audience.

The memories of those who followed him through the years go back to many moods and moments of George Robey, Englishman, who was eventually to be knighted. Few will forget his gestures, his songs, his eyebrows. Fewer still will forget him joining with Violet Lorraine at the old London Alhambra in a chorus number as popular as the evergreen "If You Were The Only Girl in the World (and I Were the Only Boy!)." Robey was like that; he could get you and hold you, grow on you, and make you want to meet him again.

One hundred years later, in 1970, even in the world now practically devoid of vaude, he is still remembered, and with affection. Vaude buffs can still stop and look and listen as they remember Sir George Robey, knight of the English music hall.



# Give My Regards To Lindy's, Remember Me To Dinty Moore's

By MAURICE ZOLOTOW

I come before you to mourn the passing away of two restaurants, two Broadway institutions, two Manhattan landmarks, but I also mourn for them as two gastronomic centres as well as two Main Stem institutions and landmarks which indeed they were, as were the Hotel Astor and the Capitol Theatre, which latter were razed in 1969 as part of the New York realstate developers' scheduled-earth policy. They aren't going to raze Lindy's or Dinty Moore's—yet—not for five years they say—but the old cuisine and the old ambiance are as dead as Kelcey Allen. When I speak of landmarks in connection with these two dining-and-drinking establishments, I mean landmarks in the sense that Carnegie Hall, the Fulton fish-market and St. Marks-in-the-Bouwerie are landmarks, that is, physical relics of our past.

And these two restaurants were also institutions, which are different than landmarks. They were gathering places of that herd of men and women involved in one phase or another of show business publishing, dance music, the theatre, television, radio, singers, dancers, pressagents, columnists, musicians, comedians, novelty acts like jugglers and magicians and ventriloquists and ballroom dance teams such as Veloz & Yolanda. Only Sardi's, Frankie & Johnny's and the Russian Tea Room remain that sort of gathering place.

During the 1930s, '40s and '50s, Lindy's was where we went after midnight. There were two of them, the one known as the "old (or the little) Lindy's" which was on Broadway near 49th, and the "new Lindy's," which was on Broadway at 51st. The "old Lindy's" was where the songwriters, music publishers, horseplayers, bookies, hoodlums, hustlers and high rollers used to hang out. It was where Arnold Rothstein (dubious hero of that Damon Runyon story, "The Brain Goes Home") sure-thing gambler and money man and fixer of ballgames and prize-fights, was wont to transact his business, and it was at the "old Lindy's" that he got the mysterious telephone call which summoned him to a rendezvous with death in the Park Central Hotel after he had welshed on a gambling debt in 1926.

## Broadway Night Life

There was, in those times, a Broadway night life which simply does not exist anymore because, for one thing, there are no night clubs on Broadway. In those ancient days, there were the Paradise, the Hollywood, the Cotton Club, the Havana Madrid, Billy Rose's Diamond Horseshoe, La Conga, the Latin Quarter, and, over on 52d St. west, Leon & Eddie's and the Club 18, as well as a cluster of great jazz clubs like the Hickory House, the Famous Door, Jimmy Ryan's and the Onyx. There were also many nice boites of one type or another up and down the sidestreets of the 40s and 50s, and I'm not referring to cliques, B-girl joints or hooker bars.

There was a lot of employment for showgirls and dancers and novelty acts and up-and-coming comedians like Jackie Gleason and Milton Berle, and all the places had live musicians, either in big bands or small combos. And there were 35 theatres with plays and musical comedies and there was burlesque and a lot of radio programs emanating from the New York-end of the networks and stage shows at Loew's State and the Paramount Theatre. And for most of the ladies and gentlemen of show biz the time to relax was after midnight and the places were places like Lindy's.

There was a talented, a frantic, a hedonistic, a beautiful generation of show people—of which I was a part, first as a pressagent and later as a newspaper and magazine reporter of their comings-and-goings. Their lives reversed man's customary diurnal cycle. They worked by night. They

amused themselves or hustled one thing or another until it was dawn.

There was another force pulsating through the life of Broadway, Walter Winchell. There were other columnists who were important and sought out, such as Ed Sullivan, Danton Walker, Bob Sylvester, Leonard Lyons, Louis Sobol, Earl Wilson, but Winchell was the king. Winchell wrote a gossip column for the dreariest paper in town, the *Mirror*. He was syndicated in 500 newspapers and did a 15-minute coast-to-coast radio program of scandalous chatter and world-shaking pronouncements, sponsored by Jergen's lotion Sunday night. Winchell was a power, a mighty potentate, whose column could bless you or burn you or make you important or get you a better job in a club. Winchell was the columnist everybody in show business read and it was the one everybody in show business wanted to read his name in. Like if you got married or if you had a splituation (or were Renovated, both of which were Winchellisms) or you and the wife had a blessed event; well, you didn't feel it really happened until you read about it in Winchell's column.

Winchell made the Lindy's scene at least once during the long hours of the night. He was followed, from place to place, by an entourage of press agents. The three who were said to have his ear were Ed Weiner, George Evans and, above all, the inscrutable Irving Hoffman. When Winchell sat in Lindy's with one of these three, other pressagents would saunter over or slink over and whisper secrets to him or plead for a favorable mention for a client. Sometimes he just sluffed you off and said to mail it in and sometimes you went through Irving Hoffman to get the plug or played on the sympathies of Winchell's "girl Friday," Rose Bigman. All you had to do to keep the average client happy was get him one mention in Winchell, just one even if it was one a week or one in two weeks, just one single insignificant line, not even an "orchid," which was what Winchell called his awards of merit, just a line, even a gag attributed to the client, who might be a non-humorous dance teacher like Arthur Murray.

Murray paid any press agent a flat fee of \$75 for any mention of his name in Winchell. And Phil Spitalny, the one with the

All-Girl Orchestra and Evelyn and her Magic Violin, paid a press agent for whom I worked 150 simoleons for each and every item about him in Winchell's column.

There's one scene that always hits me in "Sweet Smell of Success," a Hollywood film about a press agent. It is the one in which Tony Curtis gets the bulldog edition of the cheap tabloid in which Burt Lancaster's column runs and he nervously scans it, searching for the names of his clients and he doesn't find any clients there and crumples up the paper in despair. How that always wrings my heart. I remember waiting for the *Mirror* to get delivered to the Broadway newsstands at about 9 p.m. and flipping to page 10 with trembling fingers and my stomach muscles cramping as I looked over the column to see if my items were in print. We lived in a state of perpetual fear and trembling of Winchell. We kowtowed to him, we flattered him, we told him outrageous things about the private lives of the celebrities, and, most of all, we listened to him talk and pretended to be fascinated by his monologs. It was the ultimate in ennui in my experience.

## The Groceries

And now, concerning the food at Lindy's and Moore's. These were two fine restaurants. They were actually splendid. In my opinion, for what they were, in their own style, after their fashion, they were great, among the greatest New York restaurants of our times. I know when one muses upon the great restaurants of a city one thinks of the citadels of haute cuisine francaise, and consequently during much of the period I'm discussing one would honor the old Voisin's, Chambord's, or Le Pavillon during the reign of *le roi Soule*.

Dinty Moore's had a low white tiled ceiling; the acoustics were horrible. The clinking and clattering of silverware and dishes reverberated and the babble of conversation became amplified so much it was deafening. And at Lindy's the service would completely break down during such crises, and it was then that the waiters became arrogant, nasty, insulting, though many out-of-town diners, having heard of Lindy waiters, seemed to enjoy being browbeaten by one, especially if he spoke ungrammatically and with a rough New York accent. It was one of our town's tourist attractions—those insolent Lindy waiters.

During the good years, there were lines outside Lindy's on Friday and Saturday nights. Lindy's is the only restaurant I've known where you had to lay a dollar or two on the doorman just to get inside, but of course all this

(Continued on page 154)

# U.S. Circus Trade Is Okay

Continued from page 150

dates and carried as few working men as possible. Sometimes the local Salvation Army or the local mission was visited in hopes of picking up a hand or two. The second indoor show we visited played under canvas in California and then shifted to building and stadiums. Like most indoor shows, it carried a reasonable number of working men and augmented its prop crew with performers. In every case, the performance—whether of an under-canvas or an indoor show—was a good one and the public got its money's worth.

## It's Their "Palace"

After being on hand for the rehearsals of Ringling Red in January, we caught the Red unit in Baltimore, Washington, New York, and Philadelphia. Because its route would take it away from our normal "touring area," we flew to Florida for the opening date of Ringling Blue. Performers, staff, and working men usually look on being with Ringling as vaudevillians—and stars of the legitimate theatre—used to look on "playing the Palace" so, while there are shortages in the working departments, Ringling never has the help problem found on other shows.

The headline on the second front page in the New York Times for July 17, 1969 read: "The Circus Under Canvas: A Tradition Is Dying." In the lengthy feature which followed the writer painted a picture of older people who kept on with their trade because they had no other choice, of a very few younger people who found the whole thing very dull and not too well paid either. Even the weather, suggested the writer, is against the tented show—it always rains when the circus is in town.

In a front-page feature, the Wall Street Journal for October 6, 1969, headlined: "A Tent Circus Manages To Survive and Prosper, But the Life Is Rough." After spending nine days on the largest under-canvas show in America, the staff reporter "told it like it is" as he experienced it through his friendships with a juggler and his wife, a Hungarian acrobat, a working man, a Marine-Corps-veteran animal keeper, the show manager, the sideshow manager, and others.

## Dissents

Both these articles showed tented circuses as they were in the last year of the 1960's. Yet the Times article—in my view—was opinionated and biased, for show-folk are not eking out an existence or sad or unsure of the future. There can be a future for the un-

der-canvas circus as there certainly is for the indoor show. But it is hard work and too many people today don't want to undertake anything that requires any effort.

From my vantage point, working in buildings isn't that much of an improvement over working beneath tents. On most indoor shows visited, dressing rooms are those intended for basketball or hockey teams or consist of temporary arrangements in the basement of an armory. If the building isn't large enough to house the animals with the show, or if the building's regulations prohibit the animals, they remain in their truck quarters outside in the lineup of house trailers and other show equipment. Of course, the trailerites among the acts without animals have to run from trailer to building and so on—and this can be a bit of a problem in rainy or snowy weather. But it's all circus and it is the preferred way of life for most people in the industry. You accept all this as part of your world or you find some other line of work more agreeable to your tastes.

Dressing-room space or space for dog, or chimp, or sea lion acts inside the building isn't the real problem of the indoor show. Most of the 28 grandstand-indoor shows listed in that survey last February seem, on the surface, to be as described in one short paragraph of that N.Y. Times feature previously mentioned: "... smaller circuses, which are operated out of a briefcase by agents who put them together for only a week or two." It is more than likely that those who put on such shows for a period now and a period later on can make a fairly respectable living. But it seems very rough on the acts to have to make three weeks of dates at the bidding of one "boss," followed by a few weeks with someone else, and yet additional weeks with other organizations. Yes, some acts have toured under these circumstances for years but there seems to be an increasing trend toward this type of operation and a number of acts will simply stay off the road if the trend continues.

# Beyond Slot Machines, Las Vegas Is 'Cultural'; Aim: 1% of Population

Las Vegas.

Ballet was boffo in Vegas as the Las Vegas Symphony Society Orchestra featured the Los Angeles City Ballet, Sunday afternoon ahead of Christmas (21) in the Rotunda of Convention Center.

Led by symph's permanent conductor, Leo Damiani, combined forces of 75 musicians and the ballet troupe under Michel Panafieu's "The Nutcracker," with Humperdinck's "Hansel and Gretel."

Nearly 2,000 attended the event, marked by the outstanding pas de deux in "Nutcracker" of guest artists Judith Aaen and Anthony Sellers, both from Houston Ballet. David Panafieu, Joan Averle, William Tarry, Joyce Vanderveen and Diane Anthony of the Los Angeles company scored well in various solos of the three ballets. Guest Wladimir Oukhtomsky also distinguished himself, both in solo and with multiples, and by presenting very creditable production and lighting effects within the severe limitations of the Rotunda.

This was the second program of the 1969-70 winter series sponsored by Las Vegas Symphony Society. Season subscriptions are up from last year. Other than season ticket holders, box office sold reserves at \$4.50 top, generals for students and military personnel at \$2.25 and floor, \$1.75. Aim of the society is toward selling 1% of greater Las Vegas on subscriptions per year. This will number close to 3,000 persons and can keep symph expenses on even keel, with additional program advertising revenue and local grants from hotel-casinos. Organization received a hefty matching grant from Nevada State Council on the Arts last year to begin the concerts, but was zeroed out of this year's funding from the National Endowment on the Arts, funnelled through the state council.



HILDEGARDE

BLESS YOU!

WRH



# OLD VAUDEVILLIANS FADE WHEN INVITED TO 'TAPE' THEIR MEMOIRS FOR A PH.D

By JOHN E. DI MEGLIO  
(School of Arts & Sciences, Mankato State College)

Mankato, Minn.  
Mae West quietly entered the room and I bolted to my feet. She was radiant and I was captivated. My thoughts were that from that day on, I could proudly claim I had been up to see Mae West. Since my wife was along, the dramatics of the situation were diminished considerably, but nevertheless I relished the moment.

Why was I, a history professor, in Mae West's apartment? The answer is that I am involved in research on a University of Maine Ph.D. dissertation entitled, "A Vaudevillian's America," and Miss West had granted me an interview, though not permitting it to be taperecorded. The purpose of the doctoral paper will be to portray the type of life vaudevillians led on the big and small time during the 20th century and to attempt to relate vaudeville's importance to the social history of the United States.

The topic is a natural for me. My grandfather was a magician in smalltime vaude and my father and aunt sang Italian songs on the same bills. Yet it was an appearance by Groucho Marx on the "Tonight Show" that spurred me to select a phase of vaudeville for doctoral research. The Library of Congress had requested his papers and Groucho was proudly relating this to the television audience. My search for a Ph.D. subject was over. Several days of red tape later and "A Vaudevillian's America" was on its way.

I wish I could say the road has been an easy one, with vaudevillians freely granting time for taped interviews. Oral history, a process which includes the transcribing of taped interviews to typewritten form, is an ever-growing field, involved today in numerous undertakings. An attempt is being made to preserve forever the commentary of aged Indians, Government officials, old-time baseball players, retired coalminers, and World War II scientists, to mention but a few.

But no one, and certainly no rich agency, is doing anything in oral history in connection with the rich

days of vaudeville. I am going the route alone, bearing whatever expenses necessary, six children notwithstanding. With no official connections, no foundations to open doors, it gets to be nearly impossible to arrange interviews.

## Too Square?

The distrust felt by many show biz people for citizens of the academic world has become a familiar subject to me and I am well aware of the hindrance this feeling has caused. I have read of the resentment felt for the "egg-heads" who dissect every joke, every comic bit, looking for deep and hidden psychological and social meanings. Accepting this element as fact I plowed ahead.

The attempts to get interviews and the occasional successes have been fascinating. My first letter, requesting an interview for the summer of 1969, was to Groucho Marx. I explained why I was writing to him first, that it was his tv appearance which had jolted me to action. Three months later came this reply:

"I read your letter very carefully—as you see, it took me a couple of months to get through it (I'm a slow reader)—but unfortunately, I haven't the faintest idea where I will be next July. There's even a slight chance I may be dead, in which case you'd have to get somebody else to interview. Regards, Groucho."

And that is the last I heard from Groucho, despite two follow-up letters. Then, again, he may still be reading them. But Groucho was not the only one who failed to answer letters. There were scores of others.

So how did I get to see Mae West? The trail is an interesting one. After the first letter to Groucho, I wrote to Will Jones, entertainment editor for the Minneapolis Tribune, and asked if he could lead me to vaudevillians in the Twin Cities area. One interview resulted, with Mrs. Ferne Albee Burton, formerly of the Albee Sisters. Jones also led me to Eddie Schwartz, prominent Minneapolis, who put me in touch with Sam Stark of San Francisco. A steady correspondence ensued and

when we got to the West Coast, Stark proved an outstanding host. As curator of the theatre collection of the California State Historical Society, one of his many activities, he was bounding all over the place to help me. He introduced me to George Poultney, former head of Actors Equity in the Bay area, who garnered me a telephone interview with Nancy Wellford Morris, who had been a child performer in vaudeville. Sam also gave me some "inside" addresses, among them that of Stanley Musgrove, who was working closely with Mae West. And that's how I got an audience with Mae West.

Stark also led me to Amy Norworth, who granted a marvelous interview at her Laguna Beach home, and who then hosted my entire brood after their swim in the Pacific. Ferne Burton allowed me to use her name in a letter to Ben Blue, with whom she had done some movies, and Ben granted a fun-filled and very informative interview between shows at the Grand Hotel in Anaheim, where he was appearing at Off-Broadway West.

## Old Pros

The only interviews that I was able to get without namedropping were with Benny Rubin and Ken Murray. The three-hour session in Rubin's apartment was a great one. The man is loaded with lore, pulls no punches, and constantly exudes the vitality that has made him the wonderful entertainer he is. Ken Murray spent four hours with me in his Beverly Hills home, an afternoon bristling with good and varied conversation, including his staunch defense of southern California's weather. No one asked either of these men to telephone later and wish my family and me a safe and enjoyable journey home, yet they did.

Upon arriving back in Mankato, Minnesota, where I teach at its State College, I phoned the city's newspaper, the Free Press, and asked if my experiences were worthy of notice. A full page article and photo resulted and led to two more interviews, with local vaudevillians. And that is the scorecard. Literally dozens of letters were mailed out and the end product is 10 interviews, seven on tape. I had envisioned many more tapes, but could not get my foot in the door. But I was shooting for the stars, no pun intended, and though I did not get as many as I wished, I met a score of great and gracious people. As Amy Norworth said and as countless others have said, "There are no people like show people." I only wish I could have met more.

# Elephants By Plane, Many More Novelties In RB & B's 2d Century

By IRVIN FELD  
(President-Producer, Ringling-B&B)

In 1970, Ringling Bros. and Barnum & Bailey Circus celebrates a monumental milestone in American show business history—a 100th year. Though pleased and proud, all of us with The Greatest Show on Earth are speculating on what changes will come to the Circus over the next 100 years. The possibilities appear almost endless but, no doubt, the second century of our life will bring as many innovations and departures as did the first 100 seasons.

Take transportation, for example. The Ringling brothers, P. T. Barnum and James A. Bailey began their respective, later combined shows in modest ways. At the beginning, the two circuses which were to become so mighty, transported their people, animals and equipment on horse-drawn wagons. Realizing that railroad transportation would allow them much greater flexibility in reaching all parts of the continent, both shows eventually switched to that method of touring. Ringling Bros. and Barnum & Bailey, of course, currently transports both of our continent-crossing Circus companies on rails. But what about the future?

## Projections

There seem to be a number of interesting possibilities. For example, we are carefully studying the exciting new jumbo jet aircraft that will go into service soon on the major airlines. Who's to say that sometime within the next century, Ringling Bros. and Barnum & Bailey might not decide to transport its spangled wonders across America (and the world) within these giant, speedy baggage cars of the sky? It would certainly open up exciting new areas, hitherto untouched by a show of the magnitude of ours.

But if unloadings of the future do occur at airports, don't for a minute believe that all of the objects coming down the gangplank will be totally unrecognizable. There will always be elephants, clowns, wild animals, horses and

pretty girls, this I promise you. They are part and parcel of the Circus and, as such, will never ever change.

## Staples

But perhaps there will be some unusual additions to these beloved Ringling Bros. and Barnum & Bailey staples. Might not space journeys to distant stars uncover scores of unique attractions? If this is the case, you can rest assured that The Greatest Show on Earth will then, as always, be out in front in our effort to bring all that is new and unusual to our faithful legions of Children of All Ages.

During our second century, we'll likely also see great changes in lighting, costuming, music—in every area of our performance. Perhaps future audiences will watch giant-screen closeups of hands or faces while, at the same time, performers are accomplishing in person, their incredible feats. Colors, I think will become increasingly important as we plan for the Circus of tomorrow. And the music will be an even more integral part of everything that surrounds it.

## Climate Control

As the nation grows by leaps and bounds, I firmly believe that almost every town of any size will have a modern climate-controlled arena which will be the center of the area's amusement and leisure enjoyment. Last year, our two giant Circus companies played 73 cities in the United States and Canada. It's fascinating to speculate on just how many companies of Ringling Bros. and Barnum & Bailey Circus we'll need to do the job when that number increases, as it will, to ten times its present size. Be assured that we are watching and that we'll be there!

And through it all—new audiences, new planets, and new wrinkles—we hope you'll hitch your wagon firmly on a distant star and come along with us. It should be an exciting 100 years!

# Boston's New Massacre of '76

Continued from page 151

grams and the counsel of experienced persons. Other cities and the Presidential Commission itself, have much to gain through a careful analysis of this latest Boston Massacre. Though it was more a case of unknowing suicide.

## Houston's Angle

There are other Bicentennial aspirants. Houston has the glimmer of an excellent idea, the establishment of the most comprehensive permanent library, information and data retrieval center in the U.S., devoted to our history and heritage, employing the most advanced electronic and computer communications interconnected with appropriate archives, academic institutions and museums throughout the nation. The educational implications are immense, the technology entirely feasible and the concept could constitute an invaluable Bicentennial gift to our country, but to date the Texans have failed to develop an effective presentation necessary to stimulate governmental, foundation and educational support for such a highly complex project which requires immediate implementation if it's to be operational by '76.

After more than a score of years the limping Miami Interama is now attempting to salvage itself through hoped for American Revolution Bicentennial approval, but they have no catchy theme, no qualified staff, and throughout the years have dissipated millions on specious plans and promotion. The Miami promoters told the ARBC they have 1,700 Dade County acres available, at no cost to Uncle Sam, for Expo 76. Actually the site is incumbered by an \$11,000,000 first lien held by Goodbody & Co. You call that a gift! In a fraction of the time devoted to abortive Interama efforts, Disney World, Florida has assured financing and participation due entire to firts rate showmanship and non-political orientation. Unless there's a drastic change, Interama appears to be Boston with palm trees as far as the Bicentennial is concerned.

## Then Indianapolis

Next year Indianapolis, having recently attained the status of 12th largest city in the U.S. by incorporating Marion County through progressive unigov legislation, will celebrate its Sesquicentennial as the Capital of the Hoosier State. Under dynamic, young Mayor Richard G. Lugar, the City hopes to expand its Sesquicentennial Commission into an organization sponsoring a large scale U.S. Bicentennial project, perhaps the nation's most extensive informational,

educational and cultural center devoted to the original Americans, our Indians, appropriate in name for Indianapolis and Indiana, and indeed the 200th Anniversary of our country's inception.

All of these enterprises warrant careful scrutiny by the Bicentennial Commission and the best of them will merit endorsement and active assistance, perhaps on some matching funding formula, for if official Bicentennial projects are to be designated for several communities along lines similar to the 1950's Festival of Britain, they will require that the Presidential Commission assumes genuine responsibility in administrative, thematic and financial realization, probably extending to focal construction and exhibits participation in each officially approved community as was the case in England's nationwide Festival.

## Well-Intentioned, But—

If the ARBC merely sits in passive judgment as did the 1961-1965 U.S. Civil War Centennial Commission, little of genuine impact will be achieved. To date while the ARBC and its Executive Director have revealed sound objectives, there's scant evidence of creative initiative.

The Commission's only knowledgeable showman, Hal Prince, resigned. He has yet to be replaced. And there's precious little time, only five years 'til '75, the Bicentennial of the "Shot Heard 'Round The World," and we know that any first category international exposition requires that much lead time on an almost crash program following as yet nonexistent designation.

We are in an era crowded with historical anniversaries. This year and last, California has been celebrating the Bicentennial of its first mission settlements. Principal activities have been some ersatz restorations and unsuccessful fiestas in San Diego's old quarter and the selling of medallions. In a state where showmanship is a prime industry the politically dominated Commission under Lt. Gov. Edwin Reinecke has insured lackluster results by excluding experienced professionals.

## As Goes Maine

The 150th Anniversary of Maine's Statehood is this year (1970). Here again the Commission consists of political appointees. They have developed no plans of merit and thus have failed to stimulate adequate participation and funds. In such matters as Maine goes we hope the Union doesn't.

South Carolina's Tricentennial, beginning this April,

is a happier affair. An active Commission with James M. Barnett as Executive Director, has implemented projects, many of which have permanent value, for Charleston, Columbia and Greenville. With foresight they've retained Ewen C. Dingwall, consultant to Philadelphia's U.S. Bicentennial Corp., and general manager of Seattle's 1962 World's Fair. They have also commissioned architect Buckminster Fuller and experienced N.Y. designers, thus avoiding provincial chauvinism which is invariably destructive for such events.

Indianapolis looks promising for 1971, and in '74 Kentucky will commemorate the Bicentennial of their first settlement and the Centennial of the Kentucky Derby. This could have real impact if their committee shifts its current preoccupation with economic surveys to the preparation of creative concepts. The point is that at their best all of these events can make profound and lasting contributions to U.S. communities and society, but such potentials are almost never realized by bureaucratic domination which excludes artists, showmen and aware youth in all conceptual and development phases. There can be no doubt that the U.S. Bicentennial and related events will, in the next few years influence many aspects of government, industrial and institutional promotion and advertising, films, theatre, radio and television more than any single event since World War II. Recognizing all of this, it is encouraging to find that the N.Y. p.r. firm, Edward Gottlieb & Associates, which handled U.S. p.r. for Canada's Centennial, has set-up a special in-house committee to serve their clients in developing effective Bicentennial participation. Others will certainly follow for the Bicentennial represents both an opportunity and responsibility for the entire entertainment and promotion industry. But critical, sensitive leadership must originate from the Presidential Commission if the U.S. is to honor our Revolution and Independence in a manner worthy of the occasion and our citizens. Time is short, the lanterns are already in the church steeple, in the nature of such projects we need those who can act as fast and well as Minute Men and hope that Paul Revere finds a swift mount, as for the want of a horse . . .

Alfred Stern, a frequent contributor to VARIETY, is presently consultant to a half dozen states and cities developing major commemorative programs. He has been associated with every U.S. and foreign world exposition since the 1939-1940 N.Y. World's Fair.



# Some 20,000 Were In 'Marathon Dance' Biz At Zenith of Craze

By GEORGE EELLS

Hollywood. "What's your story?" professional marathon dancers used to ask newcomers.

The assumption was that unless you had a "story," you didn't find yourself in an endurance contest. In most cases, it was true.

Take Iris. Lot's of people did. Iris was blonde, blue-eyed, petite. She looked as if she ought to be a wedding cake decoration and swore like a seaman. Rose was a part-time marathoner and a part-time whore. "When my feet get tired, I go into a house," she used to say. "And when my back gets tired (only Rose didn't say back), I enter a contest."

Then there was Al, a schizy personality, who had upon several occasions been institutionalized. The first time I saw him lose his temper, I was astounded to see him pull out his commitment papers and shout, "Don't bug me! I'm crazy and I've got the papers to prove it!"

"They Shoot Horses, Don't They?" the generally excellent film that Chaffetz and Winkler have made out of Horace McCoy's novel, revives these memories of marathons which were also called walkathons, walkshows, dance derbies, danceathons, jitterathons and Speed Derbies.

For the purposes of Art, the film makes the point that audiences were attracted by the spectacle of human beings who were more unfortunate than they were.

Not so. Arnold Gingrich was much closer to the truth when he labeled walkathons "the poor man's nightclub." For this was a little-known facet of show business; the basement or sub-basement, maybe, but still show business.

I first encountered the marathoners in 1932 at The Palace of Wasted Footsteps in Freeport, Ill. I was eight years old and not overly precocious, but it took me only a couple of visits to realize that they operate on the same principle as the weekly wrestling matches and were not too distantly removed from the melodramas that the Jack & Maude Brooks Stock Co. offered.

How else could one explain a contestant who would jeopardize his chances to win the grand prize that was said to go to the last remaining upright couple by allowing himself to be "frozen alive in 1200 pounds of cold, frigid ice," as the promoters always described it?

Although some contests were legitimate, most were rigged. Shows in which contestants received extra sleep were "kip" shows and winners were picked during legit sprints at 4 o'clock in the morning after the audience had gone home.

Show period extended from 7 or 8 p.m. to 1 or 2 a.m. The entertainment formula combined Olsen & Johnson or "Laugh-In"-style with traditional variety numbers. There were also nightly elimination features with such exotic names as The Zombie Treadmill, Back-To-Back Struggle, Hurdles, Circle Hotshots, Dynamite Sprints, Horse-races and Bombshells. In the Zombie Treadmills, even as a child, I thought it was gilding the lily to turn out 99% of the lights and then blindfold the contestants. But what the hell, audiences liked it.

## The Pro Talent

Among the entertainers were singers (Anita O'Day, June Haver, Frankie Laine), dancers (Nick Castle and Charlie O'Curran), comics (Red Skelton, Lord Buckley, Johnny Morgan, B. S. Pully and H.S. Gump), as well as magicians, jugglers, fireeaters and a girl who could pass her entire body through the frame of a tennis racket.

At one time, in fact, 20,000 men and women regularly made their livings as promoters, emcees, floor judges, trainers and contestants.

There were numerous brother-and-sister teams, a father-and-daughter team, and a mother-and-son combination who hailed from Wild Rose, Wisc. There were several Indian couples. And one contest, "The Race of the Nations," pitted national groups against one another. Naturally, the cutes, most

popular team on the floor, represented the U.S.

At one time, by merely putting an ad in a Washington, D.C. newspaper "Hughie and Louie are here," a promoter could be assured of a full house. These were marathon "stars" who completed professionally for over 20 years and had devoted followings.

For me though, marathons were interesting chiefly because of the colorful eccentrics who participated in them.

## Romantics

I'll never forget Kenneth & Thelma, "the sweetheart couple." They didn't enter to win. They entered to get married and collect wedding presents. And they had a scrapbook crammed with photographs to testify to their romantic appeal—as the Janet Gaynor & Charles Farrell of the endurance business.

Fat Hazel didn't enter to win either. She discovered she could dispel deep psychological depression brought on by cold Chicago winters under the bright lights above the contest enclosure. So Hazel spent those months marathoning at Rainbow Gardens White City or the Coliseum Hazel found peace on the walkathon floor.

## Superstud

Jimmy, the superstud, found piece at ringside. Jimmy was given to flirting with two girls and persuading them to meet him secretly at a secluded exit of the arena during a 15-minute rest period.

Jimmy was a spectacular Don Juan, but something of a dud as a psychologist. His marathon partners would become jealous and squeal to plainclothesmen often enough so that Johnny's sexual athleticism was responsible for closing at least half a dozen Iowa towns to the endurance business.

Hilda, a comedienne who looked like an animated Raggedy Ann, romanced many of the dancers. Once when she was soloing, she gave a popular male contestant the come-on and he responded by throwing his wife over the railing into the audience during a dynamite sprint.

Many lovers later, Hilda found herself deeply attached to Paul, the promoter of a walkathon. At the time, Paul and another promoter Moon were both running contests in the suburbs of a mid-western city. Eventually they began exchanging insults on their radio broadcasts featuring walkathon news.

After a particularly acrimonious exchange, Moon showed up at the arena where Paul's walkathon was being held, intent upon beating up Paul.

Paul fled to the medical room where Hilda happened to be slammed the door and locked it. When Moon began to batter it down, Paul quaked, but Hilda grabbed a pair of scissors and



**DICK WESTON and AUNT MARTHA**

Currently in our 14th week  
DESERT INN, Las Vegas  
Thanks: Frank Sennes, Rocky Sennes and Donn Arden

warned Moon that he'd better not come in if he valued his life.

Hilda was a woman of her word. When the door gave way, she stabbed Moon in the leg with the scissors, hitting a vein. Medical attention was required and there was briefly some question of whether or not police charges would be filed.

When Hilda told me about it later, I asked whether she wasn't frightened.

She admitted that she had been. But, she added, afterward Paul had looked at her and realized she had done it for him. "He said, 'Honey, you must really love me!'" she sighed. And that made everything all right.

I think Hilda was my favorite female contestant. Dale was my favorite male. Dale entered only one contest, sometimes in the late 1940s. The thing about Dale was that he had such good manners no one could imagine why he was there.

One night we found out. I was sitting backstage when the promoter's wife came in and asked why the building was crawling with plainclothesmen.

Since many of the marathoners smoked what was then called "tea" and is now known as "grass," I suggested that we adjourn to the auditorium. In case there was a raid, we wouldn't be where we'd be in danger of being hauled in.

We went out front and when the contestants returned to the walking area after their 15-minute rest period, promoter-emcee King Brady announced that Dale had withdrawn from the contest because of "personal difficulties." Gentlemanly Dale, who always addressed everyone as "Mam" or "Sir," did have difficulties in spades. The plainclothesmen had been there to arrest him for armed bank robbery. Inexplicably, he had chosen to hide out on the walkathon floor.

Afterward, I always wondered whether that was how he addressed the bank clerks. I never had a chance to ask.



**THE RICH KID**

# Whither Cafes In The '70s

Continued from page 149

are questions that have frequented discussions on the development of acts.

Nightclubs outside the prime markets have had the most difficult sledding. It used to be that performers with the first burst of prosperity rebelled against playing Minneapolis, Duluth, Des Moines and other such cities. They knocked these towns out as talent markets. Today, a top act complains if he doesn't get dates in Las Vegas, Reno, Lake Tahoe or Miami Beach. Thus, New York, Chicago or Hollywood are less important than they used to be.

## Onenighter Competition

The prime clubs also face the competition of the onenight stands. Concerts can pay acts up to \$150,000 per night as illustrated by Tom Jones' date at the Derby Day Ball, Louisville, May 1. That sum and other five-figure salaries are for one show only. Therefore, it is difficult to get those blockbuster names and acts into niteries at salaries far less than that which they can get on single night stands for one show only. They play two a night in the clubs.

Perhaps the greatest current misconception is the notion that cafes can exist primarily with the headliners developed in the 1950s and before. Many have eroded at the boxoffice, and the cafemen as well as the talent agencies have to keep looking for youngsters to take their place.

## A Different Era

Operators realize that the 1970s are opening much differently than the 1960s. The intervening decade has seen profound changes. There has been the black revolution, the sexual revolution, a revolt within the churches and the colleges, and the vast rebellion of youth who will no longer accept the world their elders made without question.

The social changes are violent and profound. The young and the disadvantaged are looking for other values and different drummers to march to. They have established different criteria and are looking for different idols to which they can feel a relationship. On these youthful will the operators have to build the patronage of the 1970s.

## Changed Concept?

Perhaps the concept of the nightclub will have to change in the coming decade. For example, one result of the sexual revolution is the disappearance of the chorus line in all spots outside Nevada and the few clubs which have off-the-rack packaged shows. Major headliners find too much prosperity in onenighters and in a few nightclubs around the country along with films, records and television. So top names could be out in the concept of the new cafe.

Perhaps a return to the basic nightclub is dictated. It was once the foremost developer of talent. This was the industry which spawned such hardy names as Frank Sinatra, Dean Martin, Danny Thomas, Danny Kaye, The Weavers, and so many others. These are names that still bring prosperity to the nightclubs as well as other media.

If cafes are to make it in the coming decade, they will have to become creative again. Since they will always depend on talent, perhaps the operators should once again learn how to start their own. It's difficult to do in a large spot and there are many acts who will work for just enough to get by in order to learn the craft and to pay their early dues to the industry. Examples are seen in the case of The Playboy Clubs, which pay modestly in most cases; the coffee houses such as The Improvisation, N.Y., where acts fight for the chance of going on for free; Dangerfield's, which employs singers at scale, and permits acts to audition after the regular show, and other spots which seek to air new sounds and ideas.

It would thus seem that beginners attempting to find their voice and meter in niteries are willing to be cooperative. Perhaps, the youngsters now going to discotheques where they audition new and unknown groups at reasonable prices, could be persuaded back into niteries that tailor the attraction to them. Just as in the old days when the Blue Angel, Village Vanguard, Le Ruban Bleu

and others developed acts which the larger and better paying spots quickly absorbed, a new breed of niteries could be developed for the upcoming generation of acts and patrons.

It is inevitable that the operator of the '70s will look to the youth of the country to maintain the industry. Certainly the big spenders whom they presently depend upon on are becoming scarcer.

If the lessons of the film industry are to be applied to cafes, then the prospects for the new decade are bright. Although the majors go into the '70s deep in the doldrums, the smaller, mobile indies with ideas are doing well. They are using unknowns for excellent results, they are taking a chance of new techniques, new ideas in front of and behind the camera, and the response among the youth markets has been strong. The same applies to the legitimate theatre where off-Broadway has outpaced Broadway in its vitality and expression of the new temper of the times.

Survival of the niteries industry in the 1970s may well depend on new ideas and the ability to take chances, and to swing with the changing times.

# On the Up and Up

Continued from page 150

graph dealer. (It's still cheaper than psychoanalysis.)

Some other examples of recent price jumps:

The last of Coney Island's penny slotmachines have been retired. If you want to play the slots it'll now take a dime.

Police in Elizabeth, N. J., asked for more money for their "Special Fund," to pay stoolies (informers) who have been asking for more dough for their services.

Wooden nickels have also gone up in price. Sought-after by collectors, some specimens that sold for 15 to 25c recently, now go for \$1.50 to \$2.50, according to the Wooden Nickel Society of Flushing, N. Y.

About a year ago, you could rent members of the colorful French "Garde Republicaine" for a social function, art exhibit, and the like, for just a few francs. It'll now set you back \$2 to hire a captain in his service uniform, \$6 if he shows up in dress uniform, plus horse. However, if the function is held outdoors, the charge is upped to \$8 per man.

Hot chestnut peddlers in New York's midtown have raised their prices to 50c a bag.

Richard Feigen, a New York art dealer who handles both modern works as well as old masters, says these days it's almost easier to sell a \$1,000,000 painting than one for \$2,000.

# Regards to Lindy's

Continued from page 152

had come to an end by the 1960s when the night clubs disappeared and the legitimate theatre declined and native New Yorkers didn't like to walk around Broadway late at night.

The basic principles on which the kitchen of Dinty Moore operated, under rules set down by the founder and carried on by his daughter, Anna Moore, were very simple. You bought the finest quality of whatever it was which was on the menu.

Lindy's and Dinty Moore's, of course, are carrying on but under conglomerated corporate auspices, the former as part of the expanding Longchamps Restaurants chain and Dinty's under the ambivalent entrepreneurship of legit producer-restaurateur Joseph Kipness. By coincidence, both will undergo a common name-change with a common appellation, Moore's Steak House and Lindy's Steak House as the new suffix. In each instance the new owners intend to maintain both the ambience and culinary specialties, of old, but it is apparent to the sophisticated that, like the conglomerate new corporate ownerships, the "Steak House" appendages are likewise a diversified road company of the original cast.



**HAPPY ANNIVERSARY *VARIETY***

**LIDO**

**CHAMPS ELYSEES  
PARIS**

**STARDUST HOTEL  
LAS VEGAS**



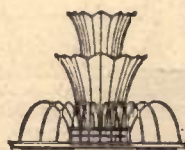
## The Tiffany of Las Vegas



You'll call Hotel Tropicana the most complete resort hotel in Las Vegas . . . . . One-hundred-fifty acre vacation wonderland . . . . . Featuring the spectacular Folies Bergere in the spacious Theatre Restaurant . . . . . Entertainment's most exciting names in the Blue Room . . . . . Epicurean adventures in the Gourmet Room, truly one of America's fine Restaurants . . . . . Romance in intimate La Fontaine Lounge . . . . . The most luxurious rooms and suites in Las Vegas . . . . . Complete convention facilities and expertly trained personnel . . . . . Sparkling swimming pool in lush tropical setting . . . . . Health Clubs . . . . . Tennis Courts . . . . . 18-hole Tropicana Championship Golf Course.

IN THE THEATRE RESTAURANT

### THE SPECTACULAR *Folies Bergere*



**Tropicana**  
HOTEL AND COUNTRY CLUB  
LAS VEGAS

## MENTALIA

AMERICA'S TOP MENTAL ACT!



**Sid and Elayne Marlo**

HENRY STERN MGT.  
1564 Broadway, New York, N.Y. 10036  
212 CO 5-7343

HAPPY  
ANNIVERSARY  
VARIETY

The greatest names in Show Biz are  
on your pages...and our stages!  
Phil Greenwald, Dir. of Entertainment

## THE WORLD'S FOREMOST RESORT HOTEL CONCORD

KIAMESHA LAKE, NEW YORK.



**BLACKIE NELSON**  
and the  
**PERSONALITIES**

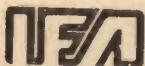
featuring  
**SHAD SMITH**

currently  
10th Winter Season  
**GALT OCEAN MILE HOTEL**  
Ft. Lauderdale, Fla.

Mgmt.: **MILO STELT**  
Florida Attractions Int'l, Inc.  
801 N.E. 20th Avenue  
Ft. Lauderdale, Fla. 33304

**THANKS  
TRINI!**

*Joey Villa*



INTERNATIONAL FAMOUS AGENCY, INC. **TOM ILLIUS**

**THE CAVE**—Vancouver, B.C.

**ROYAL YORK HOTEL**—Toronto, Can.

**THE MONTICELLO**—Farmingham, Mass.

**HARRAH'S**—Reno, Nev.

**THE LANDMARK**—Las Vegas, Nev.

**"THE MIKE DOUGLAS SHOW"**

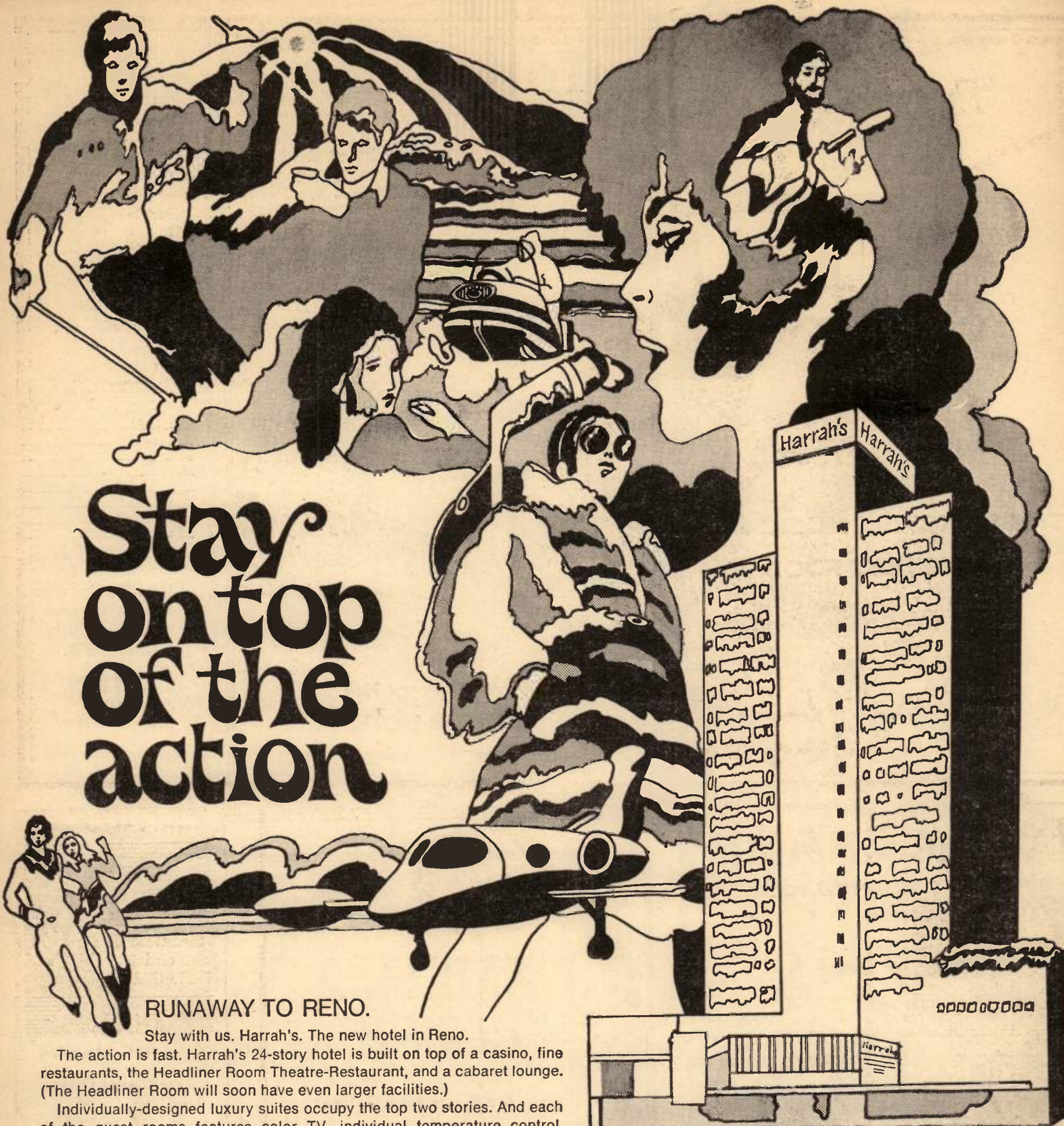
Opening

## COPACABANA

NEW YORK JANUARY 22

Public Relations: **ROGERS, COWAN & BRENNER**





Stay  
on top  
of the  
action

## RUNAWAY TO RENO.

**Stay with us. Harrah's. The new hotel in Reno.**

The action is fast. Harrah's 24-story hotel is built on top of a casino, fine restaurants, the Headliner Room Theatre-Restaurant, and a cabaret lounge. (The Headliner Room will soon have even larger facilities.)

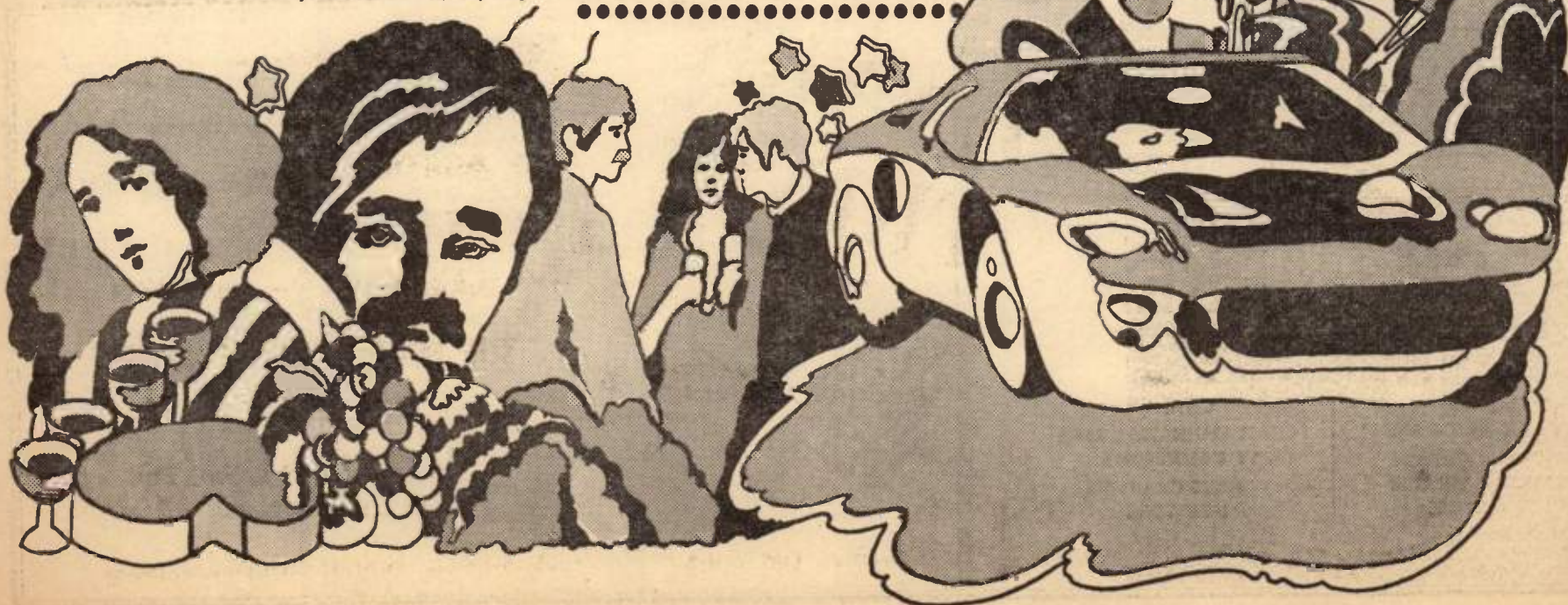
Individually-designed luxury suites occupy the top two stories. And each of the guest rooms features color TV, individual temperature control, touch-tone telephones, and AM-FM multi-channel radio. Even darkened drapes so you can sleep late.

If your body needs recharging, enjoy our health club and the outdoor pool on the fifth floor.

Harrah's. Be part of it.

**When was the last time you saw Reno, anyway?**

# Harrah's







*Always*  
**THE SMARTEST  
SHOW**

**THE DANCIEST MUSIC and  
THE FINEST FOOD**



**JULES PODELL'S  
COPACABANA**  
10 EAST 60 STREET • NEW YORK  
PL 8-0900

# Tony Page

**An Exciting New  
Entertainer!**



Opening February 12th  
**FRONTIER HOTEL**  
Circle "F" Theatre  
Las Vegas

Below is a list of 12 client types  
to whom you can sell one of

## **BERYL's Acts**

How many more can  
YOU think of?

- Banquets
- Clubs (Organizations)
- Cocktail Parties
- Conventions
- Family Nites
- Hospitality Suites
- Lecture Courses
- Parties
- Proms
- Sales Meetings
- Stock Holders' Meetings
- Trade Shows

Featuring:

Hypnotized Does NOT  
Mean Unconscious

## **BERYL**

Mentalist-Hypnotist  
91 Asonia Sta., NYC 10023  
212-684-1076



# CAMELLIA HOUSE

**THE DRAKE CHICAGO**

An evening of incomparable cuisine  
and dancing featuring these outstanding  
entertainers with musical direction  
by recording star  
Bill Snyder and his orchestra.

- |                                 |                    |
|---------------------------------|--------------------|
| Hildegard                       | Frank Fontaine     |
| Gloria Loring                   | Myron Cohen        |
| Esther Tohbi                    | Aliza Kashi        |
| Don Cornell                     | Margaret Whiting   |
| Earl Wrightson and<br>Lois Hunt | Hines, Hines & Dad |
| Nelson Sardelli                 | Helen O'Connell    |
| Patachou                        |                    |



*The*

# STAGE

DELICATESSEN  
and  
RESTAURANT



WE CATER TO "THOSE"  
OFFICE PARTIES AND  
ALL OTHER SOCIAL  
FUNCTIONS

834 SEVENTH AVE.  
BET 53rd & 54th STREET  
NEW YORK CITY

**Circle 5-7850**

**IN CHICAGO**  
if it's *VARIETY* you want...

**mister,  
KELLY'S**

**LONDON  
HOUSE**

**HAPPY  
Medium  
THEATER**

**FLOWER POT**

your host  
George E. Marienthal

# JACK PARKER

"Comedy Of Errors"

Currently  
"THE GREAT WHITE HOPE"  
NATIONAL COMPANY  
AHMANSON THEATRE  
LOS ANGELES

Currently  
CHASE MANHATTAN BANK  
TV COMMERCIAL  
VARIOUS CHANNELS  
NEW YORK

AGVA - EQUITY

*Season's Greetings*

# GOLDEN GATE QUARTET

Direction: BIRNEY GOLDEN  
CIRCLE ARTISTS  
1674 Broadway, New York—PL 7-4668



Line Renauds  
PRODUCTION OF

# ASST 70

“the naked truth”

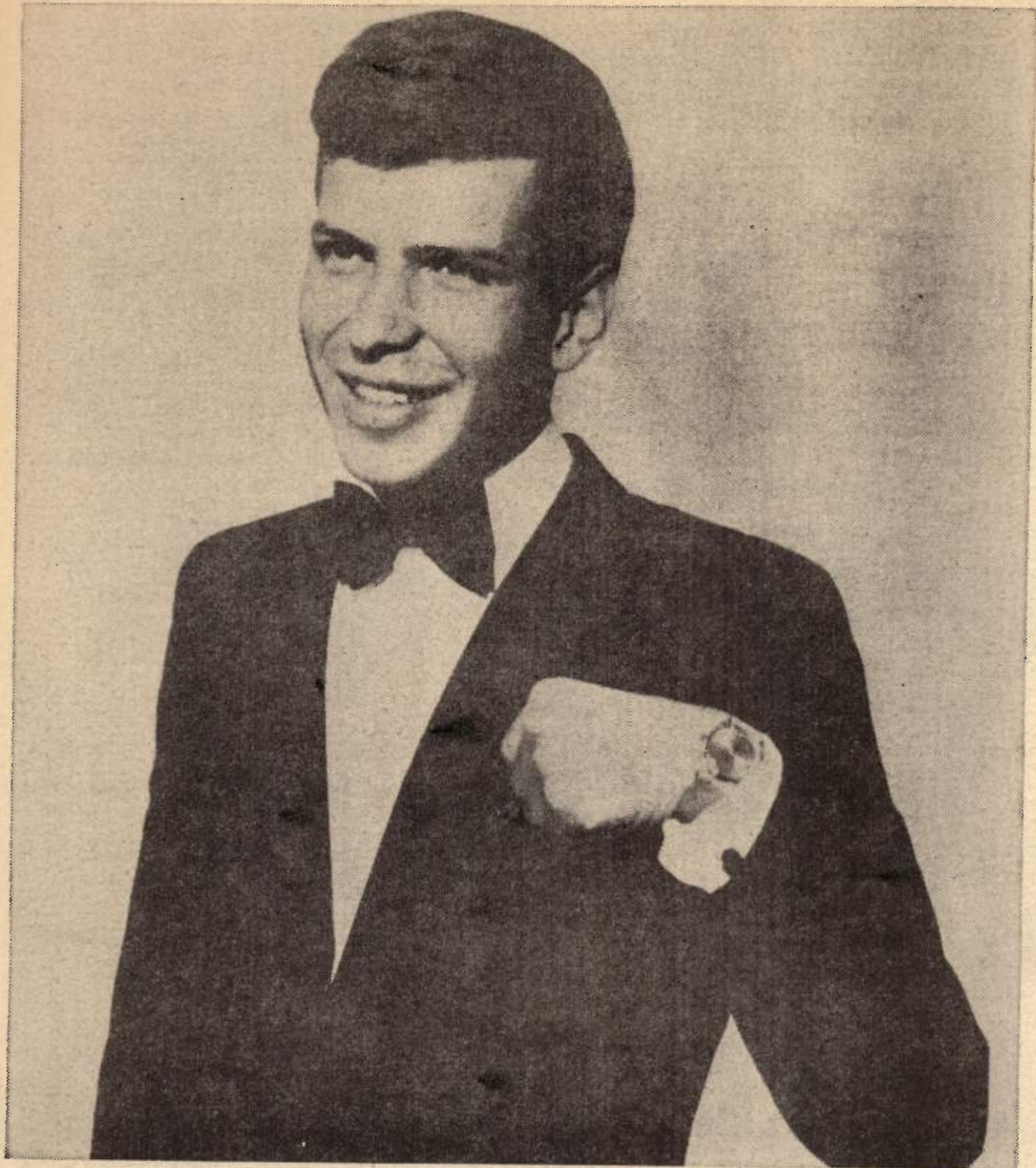
Now at  
**CAESARS PALACE**  
Las Vegas Nevada

WILL OPEN JULY 1<sup>st</sup>....**kings castle**, LAKE TAHOE, NEVADA  
THEN, ON TOUR IN EUROPE AND AUSTRALIA

REPRESENTATION : **C AND M** PRODUCTIONS  
LAS VEGAS, NEVADA

26 COUNTRY CLUB LANE  
(702) 734 - 2072





**FRANK SINATRA, Jr.**

*Executive Producer:*

Tino Barzic  
15 Central Park West  
New York, N.Y. 10023  
(212) 686-1015

**Jill St. John & Mgr. Of  
Las Vegas Fremont Sue  
Denny's for \$6,875,640**

Las Vegas.  
Jill St. John and Edward Torres, manager of Fremont Hotel in Las Vegas, are suing Harold Butler, prexy of Denny's Restaurants, for \$6,875,640 which they claim is still owed them from their sale to him of 64,560 shares of common stock of Parvin-Dohrmann.

Filed in Superior Court, complaint states Butler purchased the stock last July 15 for \$9,684,000 and made a down payment of \$2,808,360. Under terms of agreement, it's alleged, Butler agreed to pay the balance in six semi-annual payments, starting Jan. 15. Miss St. John owns 1,000 shares and Torres the balance of stock sold to Butler.

According to Frank Rothman, attorney for Miss St. John, Butler is refusing to pay the balance owed because Butler contended the deal was "contingent" upon the onetime plan for Denny's and Parvin-Dohrmann to merge. Rothman said that deal was "strictly personal, it had nothing to do with the merger."

Butler allegedly paid \$150 per share for the stock. Rothman also stated that if the Jan. 15 payment is not met, the City National Bank of Beverly Hills, now holding the stock, will be ordered to sell it.



**PUNCHINELLOS**

— Musical Clowns —

Opening 5th Winter Season  
January 9th, '70  
SHERATON HOTEL  
Ft. Lauderdale, Fla.

Mgmt.: MILO STELT  
Florida Attractions Int'l, Inc.  
801 N.E. 20th Avenue  
Ft. Lauderdale, Fla. 33304

THE SUPPORTING ATTRACTION TO THE STARS

*Introducing*

**RON**

*Urban*

Consistently The Most Popular Magician In 1969

And Preparing for An Even

**BIGGER '70**

*This Past Year From The Ladies And Gentlemen Of The Press*

"In addition to Denise Darcel, the supporting bill is one of the best we have seen and deservedly held-over. Ron Urban with his slight of handry and far from ordinary bird act is worth the price of admission alone."  
—Jack Meredith, Windsor Star

"Ron Urban's magic turn is excellent."

—Dale Stevens, Detroit News

"Ron Urban a Liberace of Legerdermain is a show stopper and proves it with his showmanship and quicker than the eye magic."

—George Bourke, Miami Herald

"Magician Ron Urban has something for the birds that is top magical entertainment that's off beat. For a special effect for this show Urban has pigeons fluttering from the spotlight booth across the heads of the customers and away somewhere backstage."

—Thur, VARIETY

"Ron Urban presented one of the best magician acts to be seen here."

—Colin McKinlay, Hollywood Reporter

"Magician entrances and captivates Fairgoers."

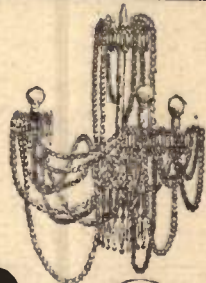
—Robert Kollar, Nashville Tennessean



Represented by

**MARCUS GLASER** 203 N. Wabash Ave.  
Chicago, Ill. 60601

**EUROPEAN BERNARD HILDA** 33 Champs Elysees  
Paris 8, France



Here's  
what they  
say

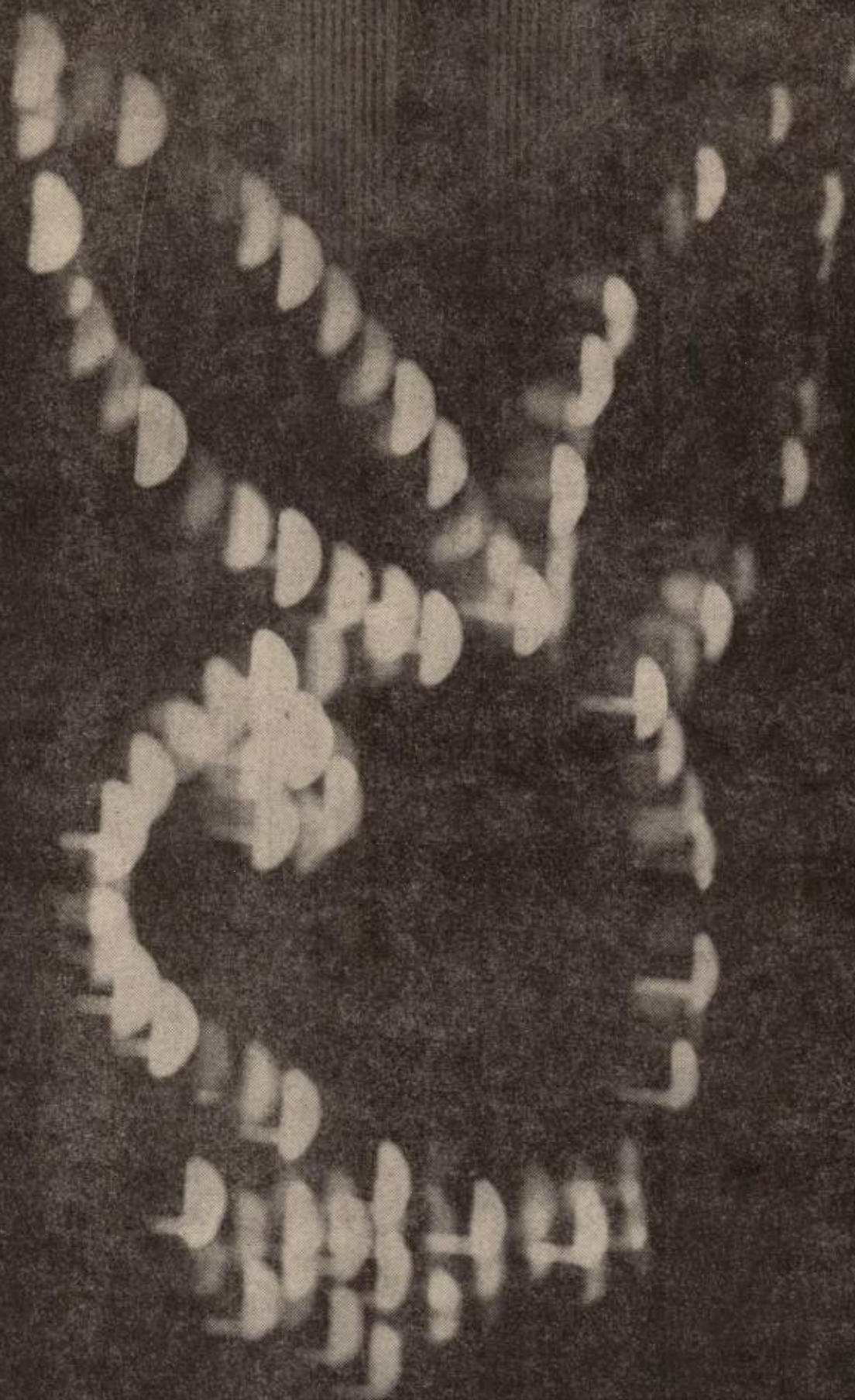


Congratulations to *VARIETY*

—and A Happy New Year To All My Friends Throughout The World.

**Dave Chasen**





## THAT'S ENTERTAINMENT...

... with 17 Playboy Clubs in the United States, England and Canada, Playboy Club-Hotels in Lake Geneva, Wisc. and Ocho Rios, Jamaica and a third set for a 1971 opening in Great Gorge, N. J.

 **The  
Playboy Club  
Tenth  
Anniversary  
Year**

... with PLAYBOY AFTER DARK, an exciting hourlong television series hosted by Hugh Hefner, now taping for a second season in syndication.

**playboy  
after  
dark**

...with PLAYBOY PRODUCTIONS, now preparing quality feature films and television specials for 1970.



**Playboy  
Productions**



# Las Vegas Golf Holiday

3 Days & 2 Nites  
available 7 days a week

**MINT \$34.50\***  
**THUNDERBIRD \$41.50\***  
**SAHARA \$61.50\***

and the  
SAHARA-NEVADA COUNTRY CLUB  
6751 yard—par 71 Championship course just  
5 minutes from the fabulous Las Vegas Strip.

**Each Golf Holiday Package includes:**

Deluxe Room — 3 days — 2 nites	Star Studded Show
Greens Fees — 36 holes	Locker room facilities
Cart Fees — 36 holes	Regularly scheduled
Golf Club & shoe storage	air-conditioned bus service
Complimentary Cocktails	to and from golf course.
Gourmet Dinner	

**For free color brochure, write to:**

Charles Teel, General Manager and Golf Director  
Sahara-Nevada Country Club  
1911 Desert Inn Road, Las Vegas, Nevada 89109  
Area Code 702-734-8801



\*Double Occupancy

SUBSIDIARY HOTELS OF

**DEL E. WEBB CORPORATION**



## "THE NATION'S No. 1 MUSICAL COMEDY REVUE"

Duke, VARIETY

### 12th SMASH YEAR

BRECK WALL & JOE PETERSON'S  
**Bottoms Up**

THE SAUCY AND IRREVERENT REVUE  
THAT HAS BECOME A LEGEND OF LAUGHTER  
WITH ALL NEW SKETCHS, NEW MUSIC, ALL NEW  
TARGETS FOR PUNGENT, BRILLIANT SATIRE

**CAESARS PALACE**  
LAS VEGAS

"HOME OF BOTTOMS UP"

Jan. 8-24

THE CAVE—Vancouver, Canada

Jan. 28-March 21

THE PLAYBOY—New York City

March 24-May 3

SAHARA-TAHOE—Lake Tahoe, Nev.

May 8 thru 71

CAESARS PALACE—Las Vegas

BOOKED EXCLUSIVELY BY

### ASSOCIATED BOOKING CORPORATION

CHICAGO • MIAMI • BEVERLY HILLS  
LAS VEGAS • DALLAS • LONDON • NEW YORK

RICHARD LINKE • Television Representatives



## BERL WILLIAMS

COMEDY STAR

Currently Headlining:  
**LANDMARK HOTEL**  
Las Vegas

Management:  
**EDDIE COCHRAN**  
5323 Zelzah Ave., Encino, Calif. 91316  
(213) 987-1740

Nationally-Famous  
**Rock 'n' Roll**

For Schools, Clubs  
A.F.M., A.G.V.A.

**AMERICA'S BEST ATTRACTIONS**

Your Complete Entertainment Service

SUITE 201, 1800 Burlington Street—North Kansas City, Missouri 64116

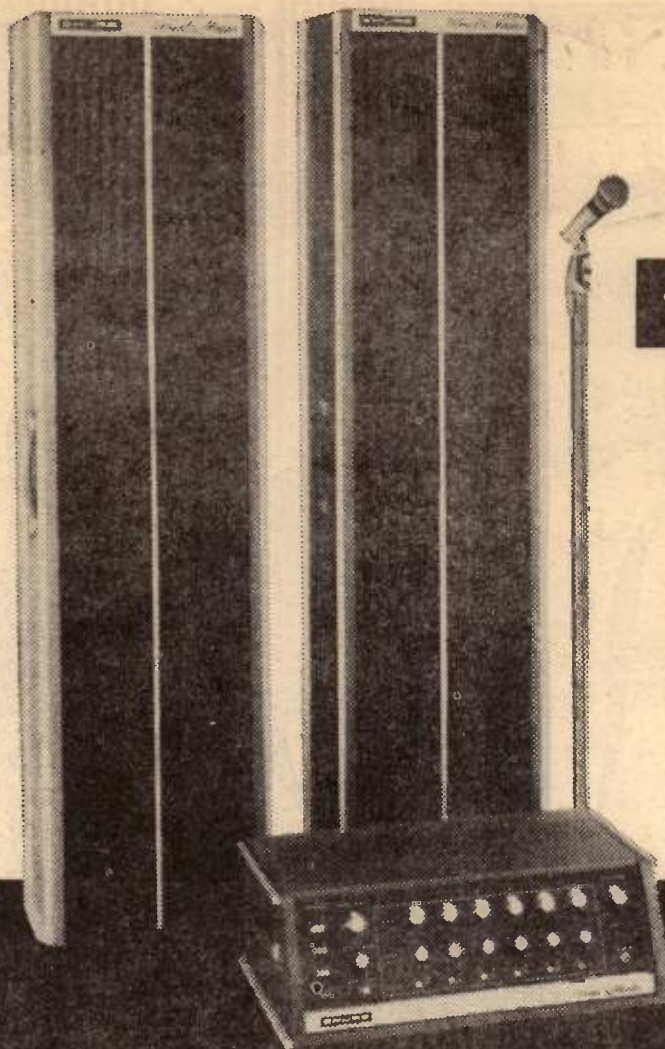
A/C 816 BA 1-9094 & HA 1-1334

*Best Wishes*

**FRANK and ROCKY SENNES**



# FIRST WITH THE FIFTH



**SHURE**

VOCAL MASTER  
SOUND SYSTEM  
AND SHURE  
UNISPHERE®  
MICROPHONES





## Harold Steinman's Internationally Famous

# Dancing Waters®

**After 17 successful years  
it's still the greatest repeat  
attraction.**

*Large and small units available*

Dancing Waters® Inc. 250 West 57 Street New York, N. Y. 10019 (212) 247-1348

## Edmonton Exhib's 124G Loss in '69

Edmonton, Alta.

A net loss of \$124,113 on 1969 operations, as compared with a net profit of \$123,870 in 1968, has been reported by the Edmonton Exhibition Assn. Gross revenues were a record \$4,644,988, up \$332,515 from 1968, but direct operating expenses increased by \$470,860, according to the exhibition's general manager, Al Anderson.

Capital spending in 1969 totalled \$529,248. A major item was \$384,291 for a racehorse barn.

Revenue from the 10-day summer fair, Klondike Days, was \$1,080,392, and expenses were \$555,035, for a net of \$525,057, compared with \$461,488 in 1968. Attendance at the event was 525,203, up 22,930. Money increases were recorded at the gate and on the Royal American Shows mid-way.

The exhibition association presented 53 days of horse racing during 1969, with a record pari-mutuel handle of \$23,043,237. Racing revenue totaled \$2,610,213 and expenses were \$2,219,569, for an operating profit of \$390,644, compared with \$546,850 in 1968.

The eight-performance Rodeo of Champions in Edmonton Gardens last spring had six sellouts. Revenue was \$127,784 and expenses \$122,678, for a profit of \$5,106, compared with \$17,955 in 1968.

Graham W. Jones was elected exhibition president, succeeding Walter Sprague, who had a two-year term. J. L. Bailey and Harry Hole are vice presidents.

### BILLY GLASON'S FUN-MASTER

PROFESSIONAL COMEDY MATERIAL  
Servicing the Stars for 25 Years!  
• 35 GAG FILES \$30 plus \$6 postage •  
• 3 Parody Bks. \$7 pr bk—All 3/\$15 •  
• 5 Blackout Bks (send for prices) •  
• How to Master the Ceremonies •  
\$3 pr copy plus 85c postage.

• We Teach MC'ing & Comedy! •  
Let a Real Professional Train You!

#### "THE COMEDIAN"

The Original Monthly Service!

\$30 pr Yr., plus \$3 mailing.

Single \$3—2/\$5.50—3/\$8

plus 25c pr issue mailing.

NO C.O.D.'s

SEND FOR FOREIGN PRICE LIST

Remit to BILLY GLASON  
260 W. 54th St., NYC 10019  
(See other ad in Radio-TV Section)

### TOM BUTLER

piano — songs

Formerly at One Fifth Ave. Hotel

Playing Parties at

LUCHOW'S

103 East 14th St., New York

**"Peace"**

## JESS RAND ASSOCIATES

PERSONAL MANAGEMENT

140 South Beverly Drive  
Beverly Hills, California 90212  
CRestview 5-6000

PORTABLE TRAPEZE ACROBATIC ANTICS

# THE JEFFREYS

A Good Sight Act for Night Clubs, Television, Conventions, Fairs and Industrial Shows.  
(We Fly Anywhere)

Contact: MR. JACK PARSONS, H. SCHULTZ AGENCY, 2525 Peterson Ave., Chicago, Illinois A/C 312-769-2246



# DON RICE III

*“A Champion In The Art of Laughter”*



**THANK YOU**

**DEAN MARTIN** and **GREG GARRISON** for eight appearances on the **DEAN MARTIN SHOW**.  
Looking forward to joining Dean and the gang again Jan. 8, Jan. 22 and March 19. Give a Look!

**CMA**





## FRANZ BENTELER'S "ROYAL STRINGS"

The Consort—Hotel Continental Plaza—Chicago

Now In Their Sixth Season

Contact: A/C 312—283-1820

## Nationalist Revolution

Continued from page 149

teresting because the former two are prime communications media which can be used by nationalist extremists to play their message intensely. On the other hand, recitalists performing before a live audience, or members of the Montreal Symphony Orch are not subject to constant nationalist pressures simply because Quebec

has still to produce a system of musical education to compete with the great institutions in North America and abroad.

Where will it end?

It would seem that, at least in cultural terms, the pendulum has swung just about as far as it's going to, and from here on in, the Quebecois will have to produce

talent to compete with imports, or again take a back seat.

It would also seem that the federal authorities and Quebec moderates understand the situation fully, are sympathetic and prepared to ride out the storm.

What must also be borne in mind is that the nationalist trend is not unique to Quebec, and is a fact of life throughout Canada which is desperately trying to develop its own talent and culture, unique and free from the overwhelming and possessive cultural influences of the United States.

One of the primary purposes of

Expo 67 was to show that Canada is ready to stand on its own two feet. And for Quebec's show biz nationalists, this was but another signal to show that French Canada is a culture which finally must be given its place in the sun.

The trick of making it work, however, is largely economic, and the degree to which Quebec will be able to develop its own talent will rest largely on the extent to which the Quebec government is prepared to provide subsidies.

In popular entertainment, the singers and French chatterers are already catching on, which isn't a bad thing; after all, it adds to the diversity which is North America.

## Hope to Vietnam

Berlin.

As part of Bob Hope's 19th annual Christmas tour to entertain GI's, the comic and his troupe appeared before more than 6,000 Allied servicemen at the Deutchlandhalle. Subsequent stops were to be made in Rome, Turkey, Thailand, South Vietnam, Taiwan and Guam.

Accompanying the 83-member unit, among others, are Connie Stevens, dancer Suzanne Charny, "Laugh-In's" Teresa Graves and the 1969 Miss World, Eva Reuber-Staier of Austria. In addition, Hope's youngest son, Kelly, who recently completed a stint with the U.S. Navy, is making the trip.

**Fontainebleau**  
OCEANFRONT, 44th TO 48th STREETS  
MIAMI BEACH, FLORIDA

... Host to Celebrities  
from all fields of entertainment ...

*"In all the World in any season  
the most beautiful Resort Hotel ... Anywhere"*

**BEN NOVACK**  
Chairman of  
the Board

**LOUIS ROGERS**  
President

sammy  
**DAVIS, JR.,**  
don  
**RICKLES,**  
ella  
**FITZGERALD,**  
the  
**5th DIMENSION,**  
wayne  
**NEWTON,**  
george della  
**KIRBY, REESE,**  
barry ashton's  
**VIVE PARIS VIVE.**

Those famous names, among others, drop in to entertain in the College Inn, Chicago's most lively supper club. In Chicago's liveliest hotel. You'll see a very Parisian Revue, too. And while you may not remember their names, we promise you'll never forget the girls. So for the nighttime of your life, come to Sherman House. And let us entertain you.

P.S. Want to know exactly who will be in the College Inn, exactly when? Write our Barbara Fedor for our Entertainment Calendar—and make a date to make your next visit to Chicago your most memorable visit. In Sherman House.

**Sherman House is a name dropper.**

Randolph Clark-LaSalle • Chicago 60601/(312) FR 2-2100  
Gerald S. Kaufman, President & Managing Director  
Joseph L. Osajda, Vice President & General Manager

# Ben Arden

ORCHESTRAS AND ASSOCIATES

"Musical Entertainment"

636 Central Ave., Highland Park, Ill. 60035 312-433-2600

# Ben Arden

And His

Empire Room Orchestra

Currently 13th consecutive year

Palmer House Hotel

Chicago, Illinois





# ROBERTA SHERWOOD

**"DI's Roberta Sherwood Stronger Hit Than Ever"**

One of the most delightful of all show going experiences is a visit to Miss Roberta Sherwood's musicale. Currently headlining in the Desert Inn, the swingin' grandma has had her lengthy engagement extended again—and small wonder.

With a seemingly unlimited repertoire, Miss Sherwood has given new meaning to the word 'versatility.' Considering the soulful warmth with which Roberta treats an old saloon song, it's almost sacrilegious to swing that hard on the latest rock tune. But the lovely lady handles both with such finesse, the hip and the square alike hang on her every note."

**FOREST DUKE**

*Las Vegas Revue Journal*

*Just Concluded*

**14 WEEKS**

**DESERT INN, LAS VEGAS**

**STAR DAY RECORDS**

*Nashville — Hollywood*

*Personal Management: BILL FICKS*

*Representation: COAST ARTISTS*

## *The humor of* **ALLAN DRAKE**

*"Bridges the Generation Gap"*  
— Earl Wilson



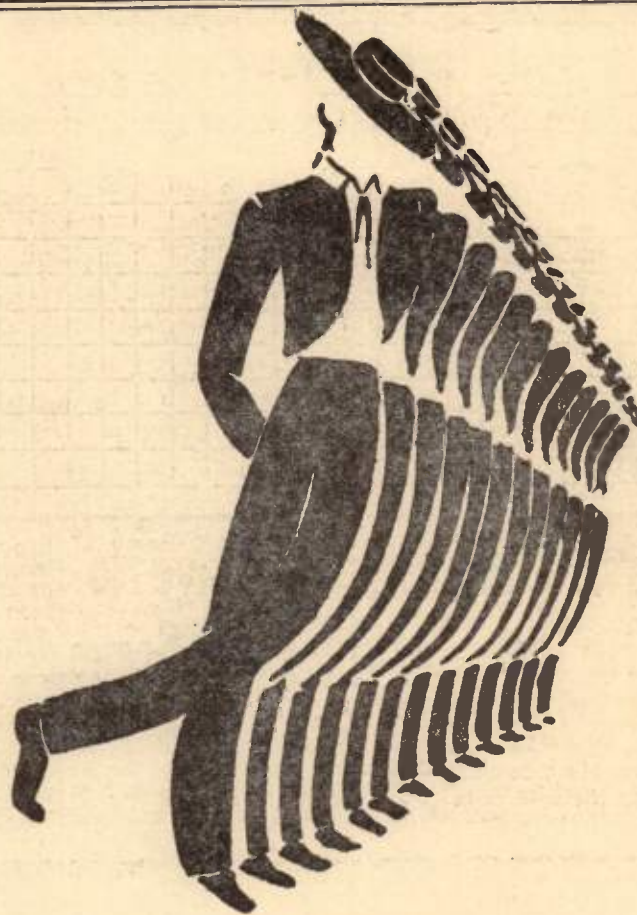
*Thank you, ENGELBERT HUMPERDINCK  
and TOM JONES for a Fabulous Year.*

**CMA**

West Coast  
**SEYMOUR HELLER**

*Personal Mgt.:*

East Coast  
**LLOYD GREENFELD**



# **LOS CHAVALES DE ESPANA**



# A Broadway Biz Comparison: 1969 Vs. 1968

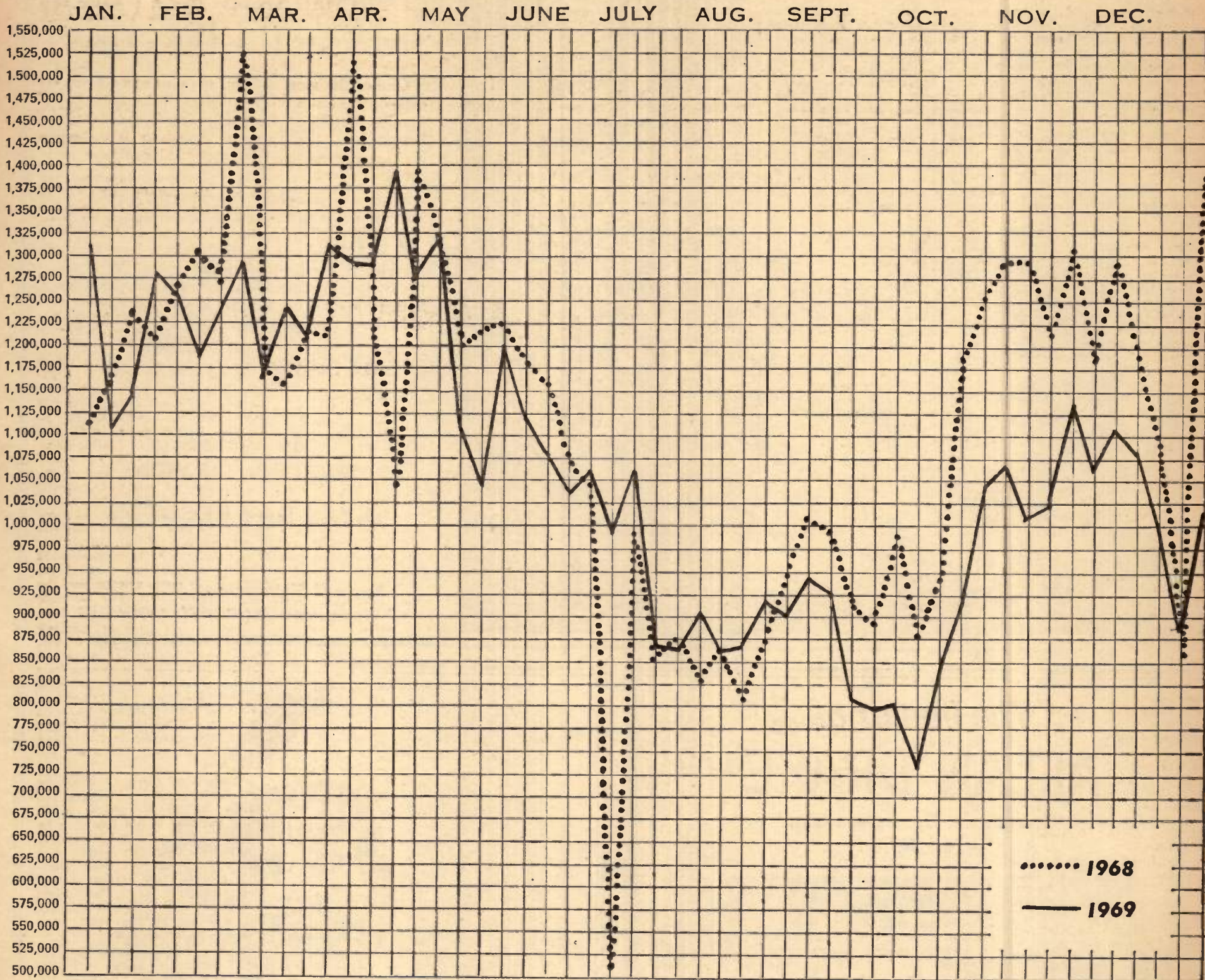
As indicated in the accompanying chart, the volume of boxoffice grosses on Broadway tends to follow a clear season pattern. There are minor variations on specific weeks due to unusual factors, however, such as bad weather, tragic events (like the John F. Kennedy assassination), or strikes (such as the Actors Equity strike of June, 1968), or transit walkouts (as in January 1966).

Holidays are also a strong factor. Business is apt to be good on the eve of Washington's Birthday and for the matinee on the holiday itself, but receipts usually slip on the holiday night. The start of Lent usually slip on the holiday night. The start of Lent and Holy Week aren't as strong a negative factor as formerly, and Easter week is usually good. The pre-Christmas week, once a season low,

has become a beginning-boom cycle. Labor Day weekend is poor. Thanksgiving weekend is usually strong, while the post-New Year week is always dire. The spring period, mid-January until Holy Week, was once a potent business span, but has deteriorated in recent years, presumably because of the trend toward winter vacations in Florida and the Caribbean area.

A major change, from dreadful to excellent, has occurred during the summer interval, obviously due to of air-conditioning. The overall gross totals have generally risen in the last 20 years, obviously reflecting increasing boxoffice prices, but it's evident that the number of showgoers has decreased. In other words, a smaller public buys more expensive tickets.

On a comprehensive seasonal basis, business is still lower during the summer than in the fall and winter, although over a span of 20 years or so, the highs and lows show signs of levelling off to some extent. In general, however, Broadway legit attendance follows a fairly consistent season pattern, and the boom or bust extremes are apt to be predictable.



## The Millers, Arthur & Henry, Have No Special Tie But They Dig Paris Scene

By WOLFE KAUFMAN

America's writing Millers, Arthur and Henry, have been in Paris, looking around, making mental and verbal notes. And talking. Outside of the fact that both are tall and lean, they have nothing much in common. Except the "talk, talk" factor, and both of them would just as soon not gab, they insist, but the press boys keep coming around and what can a guy do?

Paris is primarily Henry Miller's territory, since he first came to attention in Paris, had his first few books published here and first became a "cause celebre" here. But Arthur Miller has lived here, too, over the years, and knows which metro to take to go wherever he wishes. Also, his plays are just as noted here as the other Miller's novels. In fact, Miller's plays, toted up over the years, have done better abroad than in the U.S.

But there is no mistaking them for anything except Americans, either of them. Arthur is clearly and obviously an educated New

Yorker and Henry is clearly a New England cracker. Except that he lives in California and has no New England ties at all.

Both are angry men, occasionally frantic, frequently bitter. But that's in their writing. In their lives they are totally different. Henry says, or seems to say, "It all stinks, but what the hell, let's live it up." Whereas Arthur says, or seems to say, "It all stinks and we must do something about it."

**Contrasting Views**

Arthur, at 54, still thinks this can be a better world. Henry, at 77, says he has no remedies to offer, no panaceas, let's change the subject. Arthur's eyes are inclined to flash bitterly; Henry's eyes wrinkle with amusement.

Arthur thinks that a "writer" has a responsibility towards the world. Henry says he would prefer to tinker with painting or other things that amuse him, but writes only because, "Well, the stuff sort of comes out in spite of me."

Arthur was in Paris mostly because of his duties as president of International P.E.N., the organiza-

tion which consists of poets, novelists, editors and playwrights from 60 countries and of which he has been president for the past four years. He has just been replaced by French poet Pierre Emmanuel, a member of the Academie Francaise.

The organization, now 36 years old, has about 8,000 members but one of the things that makes Miller unhappy is that this number does not include writers from the Soviet countries, Latin American countries or Africa.

"We are not interested in playing politics," he said. "We were organized and we meet regularly, for the purpose of trying to make this a better world. We must have confrontations, we must discuss differences, opposition views. If we are truly intellectuals, we must be leaders in world opinion."

Being human, he also went to see his most recent play, "The Price," in both Paris and London. He had nothing to say (publicly, at least) about either production. No beefs. But he remembered an interesting item. A magazine asked him for a manuscript sample of his writing. He reached into his trunk, where there are about 50 uncompleted plays, scripts, books, poems, etc., and found a page of dialog between an antique dealer and a customer to whom he wants to sell a harp. He had forgotten it. Reading

(Continued on page 186)

## Decline of The 'Toby' Show

By ROBERT DOWNING

Neil Schaffner was not America's original Toby comedian, but he and his wife were probably the best-known "Toby and Susie" in show biz, and certainly they were among the best-loved.

Schaffner's death, a few months ago, followed by a couple of years the sole of the tented reporters outfit to a young actor-manager couple, Mr. and Mrs. Jimmy Davis.

Pundits and professors, compiling their vast and often inaccurate histories of the native stage, are inclined to overlook, to forget or to snub the contributions of men and women like the Schaffners. Which shows what fools these academic pretenders really are.

As American theatricals moved westward with the course of "empire," the small resident acting company, lodged in local opera houses or traveling cross country by caravan, sustained the spoken stage, classical and popular.

When players found no roofs over their heads, they clambered, like the famous Chapman family, aboard river barges and canal boats and gave the republic one

of its original forms of entertainment the American showboat.

When there was neither opera house nor showboat, the actors, not to be thwarted, played al fresco (which is not a one-night stand near El Paso), or under canvas.

The art of the Toby comedian grew up largely in what is known as the "dramatic end" (stage) of tent shows.

In the 19th Century, plays done by west-borne, itinerant or temporarily-rooted troupes were classical or "popular" in the vein that "Ingomar, the Barbarian" or "Mazepa" were popular.

Later, around the turn of the century, native themes began to creep into provincial productions: the shrewd Yankee (Locke), Sis Hopkins, "Peck's Bad Boy": all prototypes in substance and character of what Americans chose to accept as reflections of their own kind. Toby became part of this stage literature.

Toby is the offshoot of the Yankee comedian. He also owes something to Shakespearean

(Continued on page 174)



# OLD CHI: 'TURKEY' CAPITAL

## Why Actors Respect Noel Coward As a Stage Director: No Hanky-Panky

By PEGGY WOOD

I first met Noel Coward when he was about 19. Lester Donahue, then rising Van Cliburn of the 1919's, had asked me to lunch at the Algonquin and with him is a good-looking Englishman of good humor, good manners and twinkling eye.

"This is Noel Coward," said Lester. "He has been staying with me while peddling a couple of magazine pieces so as to get enough money to sail home. Now he's just sold them to the American Magazine, so we are celebrating."

Last Monday I asked Noel if he was the American and he corrected me. "No, the Metropolitan." He had forgotten that magazine, but he didn't expect one forgets the name of a turning point in one's life.

So he went home and wrote "The Torture" and played in it brilliantly. At long ago a drama critic somewhere said in interviewing Noel Coward, "You know, as the stars go on I find I prefer your writing to your writing."

"Curious," replied Noel, "I feel the same about you."

Off and on we saw each other when he was in America but it wasn't until he came over in search of a leading lady for "Bitter Sweet" that we ever met with a contact in mind.

He had written "Bitter Sweet" for Gertrude Lawrence but the role was beyond her and as he needed the prima donna lists, he found those who had a top B flat couldn't act, so he sailed for America on a scouting trip.

It was Alexander Woolcott, then drama critic for the Times who eered him to me with a pleasant Alec-boost. Somehow Noel had never seen me except socially.

He has written all about the addition which we set up in Present Indicative" and last week a television in London he retold the story at length: how I came from the country on a rainy day in raincoat and galoshes, how prepared I was with music to sing and how I had to run down the street from his hotel to the studio of my singing teacher, how I scooped up a copy of Massenet's opera "Manon," ran back, sat down at the piano, played my own accompaniment to the aria which leads into "Adieu Notre Petite Amie" and how he said, "Well, think this is for you."

No wonder I prefer Massenet's "Manon" to Puccini's!

What a director he was, and is. He handles his people with tact and firmness. He has a way of complimenting an actor for a certain scene first before he has a correction to make. And he has a way of demanding total involvement that brooks no funny business. Actors respect that.

One of his great admirers was stage manager, Danny O'Neill, and the respect was mutual. On stage it was "Mr. O'Neill" and "Mr. O'Neill"; off stage it was "Danny" and "Danny"; and with a grin "Master." Danny was very protective of "The Master's" image and on one occasion endeared himself for life to The Master's heart.

When Noel is deeply engrossed in some change he is about to rehearse, or figuring out a problem, he is sometimes seen to thoughtfully pick his nose. On one of these occasions at a rehearsal of "Bitter Sweet," he was standing by the prompt table engaged in his unconscious operation. Danny couldn't bear to see "The Master" indulging in anything so vulgar, so he sloped quietly across the stage angling towards the prompt table. And as he passed "Mr. O'Neill," he growled, "Wave when you get to the bridge."

Noel laughed so hard he nearly fell backwards into the orchestra pit.

Once I read a snide little piece about his "languid hands." *anguid!* They are almost tense, most rigid in concentration, stabbing (never get within range if he gets angry enough to stab at you with a long forefinger). The photographs of him with ubi-

quitous cigarette in his hand give an impression of airy grace which to some minds might seem feeble. On the contrary.

So characteristic is the hand with the cigarette the tables at the Birthday dinner December 16th were decorated each with a sugar hand upright with a cuff, showing a holder and cigarette. I lifted the one on my table and, carrying it like Salome with her salver, took it to the Master to autograph. I've brought it home and now will get a glass globe for it.

We have all heard of his wit, his gifts and his work but not much is said about his kindness, his dedication to his Muse, to the dignity of his art and his fellow craftsmen in that art. By nature he is a kind man. He can be cruel when he has to be and he is well equipped to protect himself (verbally) when it comes to an out-and-out confrontation, but I know so well how compassion will prompt him to throw himself to the defense of someone who needs it. His protection of me from the press when my late husband died so far away and I had to play a performance of his "Operette" is still vivid in my memory. He was like a ferocious watch dog protecting its mistress from intruders.

It has been a lovely sixty-one (61) years of friendship and work. I hope he may do another play for me in the B.S. series — "Bitter Sweet," "Blithe Spirit," How about "Brown Sugar" or "Baked Spuds," Mr. Coward?

## Mpls. Legit Due For '70 Upswing

Minneapolis.

Two new legit developments will generate a substantial upswing in local professional drama next year.

Don Stolz, managing director of the Old Log Theatre, a suburban playhouse and stock company, is bringing in the national touring company of "You're a Good Man, Charlie Brown" for a six-week stand starting next Tuesday (6). It'll be the first time a roadshow company has played Minneapolis or St. Paul outside the downtown theatres. The Old Log is located in a residential suburb, 17 miles west of Minneapolis. It will also be the longest engagement a touring company has had here.

Stolz is taking a calculated risk that "Charlie Brown" will be as successful here as it has been elsewhere. In addition to meeting a guarantee, he will have to pay his Equity stock cast during its enforced layoff, although the company will be keeping active by playing a number of one-nighters in small towns.

Another gamble is being taken by William Semans and Richard Shapiro, who are converting a defunct nightclub, Diamond Lil's, on the edge of the Minneapolis loop, to a cabaret-style Equity playhouse named Cricket II. As their initial venture, the producers are importing a New York cast for "The Boys in the Band" for an indefinite run starting Feb. 3. Richard Barr, one of the producers of the original off-Broadway edition of the drama, is casting it in New York.

Cricket II will offer single performances Tuesday through Thursday evenings and two performances each on Friday and Saturday nights. The 400-seat theatre, expanding to 600 for late shows, will be scaled at \$4.75-\$5.75 week-nights and \$5.75-\$6.75 on week-ends. Food and beverage service will be available.

Semans and Shapiro hope to keep the playhouse open throughout the year if "Boys in the Band" clicks.

## TEN-TWENTY-THIRTY TO 'MONTE CRISTO'

By NED ALVORD

Los Angeles.

When Carl Sandburg, that eminent Galesburg meistersinger, referred to Chicago as the hub of the hog-sticking industry, he might likewise have immortalized it as the Turkey Capital of the World. Turkey shows, that is.

Around and after the turn of the century, Chicago's theatrical district—Clark and Dearborn Sts., with excursions on Randolph, Madison and Monroe—became the marital bed and maternity ward of just about all the good-and-bad melodramas, musical comedies, hall shows, fly-by-night, pirated, clatrap and ham-acted extravaganzas ever designed to goose a gullible public into shucking out a few shekels. If a shakily-financed producer packed the house for a few strong weeks in Chicago, he thus became sufficiently affluent to haul his turkey through overnight stands in the Corn Belt circuit, via Waukegan, Danville, Decatur, Joliet, Peoria, Springfield — and even across the beckoning borders into Iowa, Wisconsin, Indiana and Michigan.

When Chicago flourished as a theatre production centre musical comedies and melodramas were the styles. Shows in those bygone days included Frank Monlan in "Sultan of Sulu," John Ransome in "Prince of Pilsen," Joe Howard's "The District Leader" and "The Time, the Place, and the Girl," Dick Carle in "The Tenderfoot" and "Mayor of Tokyo," Sophie Tucker in her first starring role, "Louisiana Lou," John Barrymore in "Stubborn Cinderella," Henry Woodruff in "Prince of Tonight," and Nina Blake in "Coming Through the Rye." These ran high on the list of "carriage trade" attractions, commanding boxoffice prices as high as \$2.50 per felt-padded seat, down front.

Dollar Shows

Then followed the "dollar shows," a class somewhat beneath the carriage trade and a step above the flood of locally-built, unabashed, horrible turkeys. The dollar house trade viewed James O'Neill in the long-lived "Monte Cristo," "In Old Kentucky," "Sporting Life," Robert B. Mantell's foghorn voice resounded in classic repertoire, and Chauncey Olcott, The Four Cohans, The Four Mortons, Primrose & West, as well as Al G. Field's minstrels, brought nightly boxoffice lineups. Repertoire companies, slightly (Continued on page 186)

## About Ned Alvard

Ned Alvard, now a little on the lean side of 90, went into "show business" in Chicago around 1890; He was, at various times, an advance man, circus billposter, agent, manager, producer, actor—and, on more than one occasion, a fugitive from the sheriff's collection crew. He rode the rails in advance of Ringling Circus, also for the late Billy Rose's multi-faceted extravaganzas, closing his career in 1951 after booking Carol Channing in "Gentlemen Prefer Blondes." His name is legend to most newspapermen of the earlier days of show business. Billy Rose wrote of him: "Reader's Digest never asked me to write a piece for its 'most unforgettable character' series, but if it had I would pull all the stops out of my typewriter and reminisce about Ned Alvard."

These memories of early Chicago theatre days are excerpted from Alvard's yet-to-be-published "Chump Bait," an irreverent sage of the Golden Age of show business, and "Corn," a novel set in the same period. Bill Beatty is Alvard's collaborator.

## France's Copyright Provisos; For Soldiers, Add 30 Years; 'Cyrano' Solely With Comedie

By WOLFE KAUFMAN

Paris.

### Terry Rattigan to N.Y. For Confabs on 'Mutual'

Terence Rattigan is due Saturday (3) in New York for consultations with Peter Glenville, who's to stage the playwright's "A Mutual Pair," in London in February.

H.M. Tennent Ltd. will produce the play, about Lord Nelson and Lady Hamilton, with Zoe Caldwell in the latter role. Rattigan will be in town about a week before returning to London.

### N. Zealand 'No' Kills 'Calcutta'

By D. G. DUBBELT

Auckland.

Toward the end of 1969, which seemed certain to rate as the dull-est annum in New Zealand show business annals, a dispute erupted over the propriety of staging the sexexplicit revue, "Oh, Calcutta" here. It was at first heard that an American company would present it, and that the British king of anything goes, Kenneth Tynan, would lend his presence.

A later report said that Kerridge-Odeon, the country's largest cinema chain, would provide a theatre, was sharply denied by managing director Sir Robert Kerridge.

Then came pleas, threats, petitions, individuals and groups convinced that the staging of "Oh, Calcutta" would corrupt the morals of the nation. Questions were asked in the New Zealand House of Parliament, where the Minister of Justice made it clear that no action could be taken until the show was presented.

In the meantime, newspapers checking out the story discovered that there was some doubt that promoter Harry Wren, who had made the claim that he would present the show, did in fact have the rights for Australia and New Zealand. Producer Hillard Elkins, contacted in Los Angeles, denied that the rights for Down Under had been given to anyone at that stage. Despite which, Wren continued to assert that he would stage the revue, although the owners of the Mercury Theatre, Auckland's premier legit house, followed Sir Robert Kerridge's lead and turned down Wren's offer of \$700 a week for its bare-walls rental. (Later, they even denied that an approach had been made.)

And so, as the year drew to a close, the great "Calcutta" blaze flared and died, with occasional gusts reddening the embers again. Promoter Wren paid a visit to New Zealand from his Sydney base, still emphatic that he had the rights, and saying that if "Oh, Calcutta" were blocked he would stage "Pajama Tops," described as a British nude revue, instead.

Then came the final confession. "In the face of public opinion," Wren told the press he would not be presenting "Oh, Calcutta" as planned. "Pajama Tops" would, however, definitely go on, and at Kerridge-Odeon theatres, except in Auckland, where no A-C theatres were available. To his final breath Wren asserted that he did have the rights. How about Hillard Elkins' claim that he did not?

"I think Hillard would do anything to stir the pot, to keep 'Oh, Calcutta' alive," Wren told the Auckland Star. But he declined to produce his contract for the show, saying that in 35 years in the business his word had not been doubted.

One of the least-discussed and least-known jobs in the world is probably that of "public domain watchers". During the past six months, for instance, it has become possible to print, produce or translate the works of Anton Chekov without paying any royalties. And during the coming six months Jules Verne will finally come into public domain, meaning his heirs will no longer be entitled to royalties. But it's not very easy to know which authors, or which works, are "protected" and publishers, or producers, or anyone else involved, frequently can't get the answer. Not even from the Society of Authors, which is the most clearly involved.

In the first place, the law seems to say that a "work of art," if copyrighted, belongs to the author or his heirs (if there is no argument about who are the heirs) for 50 years after his death. Fine and good. So you begin counting from the day of his death. But somewhere along the line (no one remembers exactly where or how) it was decided to add (or deduct) years of wars. Thus, if the 50 years ran through the period of the first World War you (if you are an heir involved) can add six years and 152 days to the 50 years. And if the period involved encompasses the second World War, you can add another eight years and 122 days.

Thus, in the case of Edmond Rostand, for one, who died in 1918, the 50 years become 64 years and 274 days. The only remaining heir of the Rostand family is Jean Rostand, scientist and member of the Academie Francaise, who is doing fine, thank you, not only on his own but because both "Cyrano de Bergerac" and "L'Aiglon" are doing fine.

Incidentally, there is a strong movement afoot in France to change the 50-year clause to 80 years, but that is not likely to be changed soon, as it would require international copyright accord, frequently impossible, never easy. For instance, the sundets have been struggling vainly for about 30 years just to figure out how to get royalties of any kind from their Soviet counterparts.

There is another factor. The 50-year countdown starts with the death of the author if he wrote his books or plays himself. But if he collaborated on the work, as in the case of Offenbach with Halevy and Meilhac, or in the case of Gilbert and Sullivan, the 50 years starts only after the death of the last of the collaborators. Which sometimes adds 10 or 15 years to the "protected" period.

In France (and maybe in some other countries) an author who was killed while he was a soldier for his country is entitled to an additional 30 years of protection.

Incidentally, to go back to the (Continued on page 174)

## 'Incendiaries' Leaves Crix, Auds Cool in Mexico City

Mexico City.

Critics and audiences appear to be the final obstacle that producers Ignacio Lopez Tarso and Ignacio Retes have not been able to hurdle with their production of Max Fritsch's legit, "The Incendiaries."

After winning a running battle with Entertainment Office censors and then city brass which finally granted them a larger house and permission to charge \$1.20 top instead of 96c, Tarso and Retes may be forced to close the show. Both theatregoers and reviewers have been less than kind to the production from which more had been expected on the basis of the publicity it had received.



# De Lawd of 'Green Pastures'

## Once Was a Pullman Porter

By LEE NORVELLE

Bloomington, Ind.

In last year's Anniversary Edition of VARIETY Marc Connelly wrote of the casting of Richard B. Harrison in "The Green Pastures." In his book "Voices Off Stage" he devotes 112 pages to the origin of the idea for the dramatization, the research, the writing, casting, and producing of this deeply moving and successful play. In neither of these references, nor in any of the many articles by various authors during the last 40 years does there appear, what to me is the most interesting story in the life of the man who played De Lawd.

During the mid-'30s "The Green Pastures" was booked in the only professional theatre, the Harris Grand, in Bloomington, Ind. The town had a population of approximately 17,000 not including the Indiana University student body of some 3,500. In the community there were no more than a dozen Negro families and there were fewer than 100 black students in the University. There were only two local hotels and neither permitted Negroes to register as guests. When the advance man arrived and disclosed that there would be a cast and choir of over 100 Negroes to be fed and housed for the split-week run the community faced a serious problem. Negroes were not admitted to any of the restaurants in town. The university had a rather large cafeteria but the only blacks admitted were regularly enrolled and they were placed at tables in a strictly segregated area. Because of this restriction only a few of the Negro students ever patronized the place. (It is only fair to report that long before any legislation was passed regarding segregation this and other such silly stipulations were locally abolished.)

The cafeteria was located in a beautiful building dedicated in 1932 to former students, faculty and staff members who had served in the Armed Forces. Also in this building there were a number of guest rooms which could be used by students, their parents, faculty, staff and persons having official business with the university. These rooms were available only to whites. (This restriction was also removed, voluntarily, many years ago.)

### Own Kind Helpful

Through the cooperation of the Negro families living in town and a citizen's committee of whites, possible, if not satisfactory, arrangements, were made to take care of the cast and choir during their stay in a highly segregated community. It was regarded by all concerned that special arrangements should be made to see that the elderly star of the play have every possible comfort and be safeguarded from any possible discourtesy arising under segregation. The then President of the University, William Lowe Bryan, offered to recommend to the board of trustees that the rule regarding the use of the guest rooms be temporarily suspended during the run of the play in order to permit Richard B. Harrison to register. The board eagerly granted the request with the proviso that some member of the faculty be selected to serve as his official host and accompany him to his meals and at all other times when he was not in his room.

It was my good fortune to serve as his campus host and companion for four nights and three days. During this period we spent many hours exchanging ideas and exploring each other's background. It was during one of these sessions he told me the following story in answer to my question "How and when did you become interested in acting?"

### Round About Route

With a benign smile he replied, "You pose a difficult question. Perhaps I can best answer it by telling you a story which took place while I was a Pullman car porter. The president of one of the largest railroads had planned a vacation tour for the members of his family and the family of a close friend. The tour was to be made in the president's private car and at various places en route the party would stop, the car be switched to a siding and the group take a side-trip. The president had a daughter, about 10 years of age, who was blind and obviously

could not accompany the party on such trips. The father was deeply concerned about the safety of the child and how she could be kept interested in something during the party's absence. He wrote to the President of the Pullman Car Porters Union asking that someone be recommended who was thoroughly reliable and who would be sympathetically interested in the welfare of the child during these stop-overs. My name was sent to him and after examining my record and interviewing me he asked that I be assigned as the porter for his private car for the duration of the tour.

"Although flattered by his request I was deeply concerned as to how to proceed with getting and holding the child's interest for several hours duration. I had always been fond of reading aloud for my own amusement, but would this be of interest to her? What types of stories would interest her? Would she be interested in listening to some of the folktales handed down orally by my race? Probably not. The more I thought of my coming assignment the greater became my doubt of being competent for it. Then I realized there was no choice, what was there for her to do but listen? I must gather as much material as possible and brush up on the stories which had been told to me as a child. This was my only stock-in-trade. Finally the day came when the journey started and fortunately there was to be a two-day interval before the first side trip. During this period I spent as much time with her as my portering duties permitted. We enjoyed each other from the first meeting and this was an encouraging sign. When the time for the adults to take the first side trip she seemed satisfied to remain behind. With great concern I began my experiment and was delighted to find that it worked, not because I was a good reader or storyteller but rather because I could do for her what she could not do for herself—read to her. As our hours together continued I was pleased that she never complained about not being able to accompany the adults on their trips.

"Apparently her parents were pleased with my efforts to entertain her. At the end of the trip her father tipped me generously and asked if there was anything he could do to help me. With considerable hesitation I asked him to see if I could be assigned to a run between Detroit and New York City with layover-time in Detroit. My reason was that I had long wanted to learn about the theatre. I knew there was a very active stock company in Detroit under the direction of Jessie Bonstelle and I hoped if it could be arranged for me to have layover-time there I could use it to good advantage observing others acting.

### Feared The Role

"He graciously complied with my request and later I was assigned to the run, and I was able to make good use of my time with the company. Then as now there were only a few roles open to Negroes. I was able to improve my ability to read and interpret various types of my own race, and read to others when the opportunity presented itself.

"My attempts to get parts in the professional theatre were mostly futile until I was persuaded, yes persuaded, to take the lead in 'The Green Pastures.' Why was it necessary to persuade me to take a role in the theatre when I had so long sought one? There were many reasons. Would any audience accept mortal man playing God on the stage? If so would an audience accept a Negro playing the part? Could I in my mid-'60s learn and retain all the lines required for the role? Should the play be successful could I sustain the heavy role over a long run? And most important of all did I have the ability to interpret the role?

"This is why I was reluctant to do what I had so many years yearned to do. I am grateful to those who believed in me and urged me to play the role. They had more confidence in me than I had in myself. I shall be forever grateful to the little blind girl who was my first appreciative audience and whose rapt attention

gave me confidence in my ability to read to others. I guess one might say this was a literal fulfillment of Isaiah 11.6... 'and a child shall lead them'."

When he had finished I thanked him for sharing this intimate and interesting experience with me. This was our last session together; he was to join the company and soon they would leave for their next booking. We walked to the border of the campus where I thanked him for being our guest and for the privilege of being his official host and bade him a regretful farewell. I returned to the classroom with an eagerness to share with my students some of the rich experiences he had shared with me. Some weeks later I received an autographed photo of him as he appeared in the play with a note expressing his gratitude for the hospitality extended to him by the University and the admonition to me to "Remember 'De Lawd' never forgets." I never shall.

## LOS ANGELES MORE CULTURAL THAN N.Y.?

By EUGENE BURR

Los Angeles.

Hollywood and environs has long suffered intellectually, from a fear of being a sort of starveling outpost of New York kultur. The attitude has been unadmitted, of course—determinedly unadmitted. This repression has resulted in Hollywoodenheads emitting sounds of glee whenever anyone west of the Sierras committed art even slightly above kindergarten quality. And this trigger-happy nervousness to proclaim even routine competence as genius resulted, in turn, in an even deeper feeling of artistic self-abnegation. Plus even nastier sneers from New York cognoscenti.

It's all wrong. Los Angeles has a higher standard of culture and far more people genuinely interested in sampling it and contributing to it than New York has ever had.

This, mind you, is not the statement of a dyed-in-the-wool Gold-Coaster drooling the praises of his native habitat. It comes from a guy who, for most of his life, failed to see the thin dividing line between Manhattan and heaven—and who spent many happy years deriding the benighted buffoons on the Coast. After five years in California he's forced to eat all his vintage views.

New York has always talked—and probably still does talk—a good game. At cocktail parties, wakes, Mafia meetings, and their various other indigenous functions, New Yorkers prate glibly of the arts and all the most modern retrogressions faddistically favored therein; but, even when he was at the height of pro-New York prejudice, the sane observer knew that 95% of them had neither contributed to, seen, nor been in any way exposed to the cults they discussed so suavely.

Out here, as has become increasingly evident during five surprising years, people talk about the arts just as much—and really do care about them. There is actual participation. There is honest enthusiasm. And, most amazing of all, there's often real knowledge. Concerts are attended by people who go because they want to hear music. Theatres—even the so-called spit-boxes so snidely derided in the East—operate with an enthusiasm and a devotion unknown in the purlieus of Second Avenue. Exhibitions are attended by people who want to see the pictures rather than who else is at the exhibition.

There's no way of proving all this, of course. But it almost has to be true because your deponent arrived in the Golden West with his well-worn sneer still firmly fixed, determined to hate everything within sight or hearing. In order to change him over so completely in the course of just five years, the art standards out here have to be good.

On only three cultural levels does New York still manage to outshine the Coast. There's nothing in California even remotely like the masses of green-bedecked tipplers plowing through the bogs of Fifth Avenue on St. Patrick's Day. Roman Gabriel, good as he is, hasn't the breakaway knees or the nightclub proclivities of Joe Namath. And as for Gil Hodges and the Mets...!!!

## THE THEATRE COLLECTION

Archives Recall Area Above Columbus Circle  
As Long Wistful About Performing Arts

By PAUL MYERS

(Curator, Theatre Collection, Library & Museum of the Performing Arts)

In 1965, the Theatre Collection of the New York Public Library moved from its staid quarters at 5th Ave. and 42d St. to unaccustomed luxury at the Lincoln Center for the Performing Arts. Here we are surrounded by cultural activities of every description. Theatre, film, ballet, opera, concerts and recitals abound in the various halls in the complicated complex. So many people have expressed surprise at finding theatre so far north of Times Square, that I have taken to pulling material from our archives to show them how much activity the Lincoln area has enjoyed over the years.



Paul Myers

Just around the corner from the New York State Theatre on Broadway stands an ABC-Television theatre. Opening in 1905 as the Colonial, under the management of Percy G. Williams, this theatre was the home of "refined vaudeville." The files of the Theatre Collection contain the programs for these bills. One finds the name of Victor Moore with Emma Littlefield (in "Change Your Act," or "Back To The Woods"), Clara Morris, Herrmann the Great, and others. The files contain photographs of the house, clippings recounting the changes in the management of the theatre.

In 1925, the late Walter Hampden assumed management of this house and established a classical repertory company on its stage. The Theatre Collection can provide everything but the living performance re this era at the Colonial.

Just east of Broadway, on 63d St. stood—from 1909 until a relatively few years ago—a small theatre variously known as the 63d St. Music Hall, Daly's 63d St., the Coburn, the Park Lane, Recital, Gilmore's 63d St. and the Artef.

Here, in May, 1921, opened the still remembered all-Negro revue, "Shuffle Along." There isn't space to recount all the shows on any of these stages, but this theatre housed a segment of the Federal Theatre Project during the late '30s and still later Paul and Virginia Gilmore. I find a clipping in our Theatre Collection files, dated Oct. 23, 1953, stating that the owner of a cleaning service had discovered the answer to one of New York's great mysteries when one of his work crews went into this theatre after it had been closed for several years: "Where do the city's pigeons go to die?"

Interest seems to be perennial in the New York Theatre. This house is probably better remembered by most as the Century. It stood on Central Park West along the 62d-63d Sts. blockfront and is still commemorated by the Century Apartments on the site.

As early as 1906, word passed of a competition to select an architect to design the New Theatre, as it was first called. When the Carrere & Hastings edifice opened in 1909, it was stated: "The theatre has been regarded as a protest against the manner in which the drama in America has hitherto been conducted. Nothing could be further from the intention of the founders. The purpose of the New Theatre is not to oppose the prevailing system, but to supplement it. Specifically, what it intends is to establish a resident stock company and to operate it on a repertory basis."

The officers of the New Theatre were William K. Vanderbilt, president; Clarence H. Mackay, William B. Osgood Field, vice presidents; Otto H. Kahn, treasurer; Henry Rogers Winthrop, secretary.

The Founders included John Jacob Astor, George F. Baker, August Belmont, Henry Clay Frick, George J. Gould, James Hazen Hyde, J. Pierpont Morgan, Cornelius Vanderbilt and Harry Payne Whitney.

More importantly, the three directors (Winthrop Ames, Lee Shu-

bert and John Corbin, the latter two also billed as "Business & Literary Directors") had extremely ambitious plans to "establish a genuine Temple of Thespis in New York City." The venture was inaugurated on Saturday afternoon, Nov. 6, 1909. Distinguished persons taking part included Gov. Charles Evans Hughes, Senator Elihu Root and such notables as Woodrow Wilson, Brander Matthews, William Dean Howells, George Pierce Baker, Thomas A. Edison, Nicholas Murray Butler, William Archer, Felix Adler and Richard Watson Gilder.

The competing attraction on stage was a production of "Antony and Cleopatra" with E. H. Sothern and Julia Marlowe in the title roles. Within a few weeks, the repertory offered "The Cottage in the Air," by Edward Knoblock, "Strife" by John Galsworthy, two operas ("Werther" and "Czaar und Zimmermann") produced by the Metropolitan Opera with a production in preparation of Edward Sheldon's "The Nigger."

In 1911, the New Theatre became the Century. It was the theatre in which New York saw Max Reinhardt's "The Miracle" in 1924. Here the Shuberts and Ziegfeld staged musical extravaganzas. The theatre was razed in 1930 and the site is occupied by apartment house still bearing the Century name.

Space does not permit to detail all of the theatre landmarks in the Lincoln Center area. One recalls Hearst's Cosmopolitan (opened as the Majestic in 1903 and variously operated as Zit's Cosmopolitan, Youmans' Cosmopolitan, Ziegfeld's Cosmopolitan, the Park, International, and Columbus Circle) which stood on part of the territory now engulfed by the Colosseum.

On this site, too, stood the Circle Theatre. This house opened in 1902. In 1909, it housed a successful musical, "The Queen of the Moulin Rouge" with Carter De Haven Sr. and an actor who still called himself Frank (not Francis) X. Bushman. This theatre flourished for many years as a Loew's cinema theatre.

As one thinks of the film houses, it is quickly recalled that, pre-TV, Broadway from Columbus Circle to Columbia University offered about a score of movie houses. On the very site of Lincoln Center, once stood two of these—Loew's Lincoln Square and a three-feature, one-day-only, 10c admission house whose name I cannot muster. I recall it lurking under the "El" tracks at about the more northeasterly point of today's Philharmonic Hall. As a youth, it was off-bounds to me and, therefore, always had great fascination.

Enough of these noseays from the past. On into the future with those ladies of today, Vivian Beaumont and Alice Tully, and the Met, etc.

## German Manager Sues

Berlin.

Impresario Helmut Mattner has lost his first round with a German court here, in suing the German government because of cancellation of the guest dates of the Bolshoi Ballet of Moscow.

He sued the German government for damages of \$12,000 resulting when the troupe suddenly cancelled its tour in 1963. Visas were withdrawn from the ballet company members when Soviets refused to appear in West Berlin, since the Russians do not want to recognize this as a West German "entity."

And Mattner, who had arranged the entire West German tour, tried to recoup his losses after the ballet's tour cancellation became a political issue between West Germany and Russia.

He had asked for half the money that he expected to have earned from the tour's dates in West Berlin.



# Yiddish Theatre 'Benefit' Spawned Today's Broadway Legit Party Biz

By HARRY GOLDEN

Dedicating a Yiddish theatre on 2d Ave., in 1911, New York's incomparable Mayor Gaynor observed: "You Jews are a dramatic people. Your whole history is drama, and I am sorry to say, tragedy, too, from the days of Abraham down to this very hour. Where else outside of your Scriptures, the Old Testament in our Bible, is there so much exalted poetry, exalted tragedy?"

The development of the Yiddish theatre was as much a successful attempt to establish a cultural value as it was for enlightenment and entertainment. In those days the actor was among the rulers of the ghetto world. After him came the poet, the dramatist, the critic, and the journalist. Everybody else was called "the public."

The greatest of the actors were Jacob P. Adler, David Kessler and Boris Thomashevsky. Their names were household words, they were living legends. All the folk tales, particularly with respect to gastronomic and sexual prowess, going back for several centuries, were recapitulated with new characters—Adler, Kessler, and Thomashevsky. I have never yet met an East Side Jew who didn't have a favorite story about them, and although David Kessler's stories remained more in the gastronomic category, Adler and Thomashevsky were definitely triple-threat men—wherever they traveled in the Western world.

And as you would expect, these personalities responded to the popular acclaim with a sort of regal contempt for "the rabble." Each of them traveled with a court of hangers-on, and when he spread himself in an East Side cafe, he always had a couple of flunkies warding off worshipers as he washed down the caviar and eggs and potato varenikis with huge goblets of Rhine wine and seltzer.

One of the contributions the East Side made to the American culture was the "theatre party." Everyone has theatre parties now, from a Hepstead Hadassah to the Vassar Alumnae Association. But it was invented by the immigrant Jews around the turn of the century.

We rarely heard the statement: "I'm going to the theatre," but instead: "I'm going to a benefit." "Benefit" was one of the first English words the immigrants learned, and probably one of the most important. They sold benefit tickets to immigrants as they came off the gangplank after clearance at Ellis Island. All the Jewish organizations and fraternities were based on benefits.

As a boy, I sat through many benefits. My father was president of the Mikulincer Verein. These Mikulincers ran a benefit five or six times a year. My father always made a speech between the second and third acts. A Mikulincer benefit operated just like the Vassar theatre party. The organization bought every seat in the house at a discount, then sold the tickets to members and friends and the net profit went to a predesignated cause.

## The Equalizer

Although Friday and Saturday matinees comprised the Sabbath, days when the strictly Orthodox Jews wouldn't leave the house except to walk to the *shul*, the rest of the Jewish community had fallen in step with America. There were many, however, whose conscience still gnawed them about seeing a play on the Sabbath. Sometimes they eased their conscience by heckling an actor whose part, say, called for him to smoke a cigar. The audience would yell, "Smoking a cigar on the Sabbath! Boo! Boo!"

This was my introduction to the theatre and I shall always be grateful for it. I thrill to this day remembering Madame Bertha Kalich, Kessler, and a man who would have been a great comedian on any stage, Zelig Mogalesco.

Often the plays depicted the patterns of ghetto life with surprising fidelity. Basically the people came to cry at scenes which more or less portrayed their own problems and family experiences with a wayward son, an ungrateful daughter, an old-fashioned

father, a cruel stepmother. "Hamlet," "Othello" and "King Lear" were among the productions. Occasionally there were literally translated, but more often only the theme was used and adapted to contemporary life.

Jacob Gordin's "Yiddisher Koenig Lear" (The Jewish King Lear) was the most popular of these adaptations. In a Yiddish version of Shakespeare's "Hamlet," the uncle was a rabbi in a small village in Russia. He did not poison Hamlet's father, but broke the latter's heart by wooing and winning away his wife. Hamlet is off somewhere getting educated as a rabbi. While he is gone his father dies. Six weeks later the son returns in the midst of the wedding feast, and turns the feast into a funeral. Terrible scenes of sorrow follow between mother and son. Ophelia and Hamlet, while some of the Socialist actors got in a few ad libs at the rabbinic in general. In the end Ophelia dies and Hamlet, in accordance with Jewish practice, marries his betrothed at the graveside. Then he dies of a broken heart.

## Everyone's a Critic

Critics? There were thousands of them. David Ben-Gurion of Israel says he is the head of a nation "that has one and a half million prime ministers." By the same token the Yiddish stage had 50,000 regular critics. It was not simply a matter of seeing a show to enjoy yourself. You were a critic. You recited your criticism to everyone—in the shop, in the store, in the coffeehouse, and in the lodge hall. Most plays you said were "shmashas." Literally, a "shmasha" is a rag, but its meaning is more explosive than that. "A shmasha" actually means "phooey."

"How did you like the show last night?" and the fellow at the workbench would shrug his shoulders and say, "A shmasha." The fellow did not know, of course, that what he had seen the night before was a Yiddish adaptation of Ibsen's "A Doll's House." He was a big expert. To him it was a "shmasha."

There were many theatres, but the benefits took place for the most part in three of them—the People's Theatre, the Windsor, and the Thalia. The Thalia was the ritziest. You couldn't take a baby inside.

The actors hated the benefits as much as actors hate the theatre parties. They've come not so much to see the play but to see who else has come. Their attention is bad. They bring children. And they talk! They talk more than the actors.

But from the audience's standpoint, a theatre party or benefit is a good time. Plays never ran long, 12 days at the most, more usually three or four, so sometimes there were families that went to the theatre three or four times a week. In those days, prices scaled from 25c to \$1. It is a long way from a Mikulincer benefit to a Daughters of the American Revolution theatre party; only the prices have changed.

We have not really begun to appraise the influence of the Yiddish theatre on the English-speaking stage, motion pictures, and radio. That crusty old Mayor Gaynor saw it even as it was happening. "You came to this land but yesterday and now will give us that learning and that culture which has produced such players as Bonne, and Von Sonnenenthal, and Rachel, and Bernhardt."

## A Salute To A Great

The most fabulous player of the era, of course, was Adler. It was my good fortune to see Mr. Adler in the old Knickerbocker Theatre on Broadway at the end of his career. It was a benefit performance and every Broadway star of stage, opera, and the concert world came to pay homage to the great Yiddish star.

Each insisted on "going on" in his honor, and the show lasted till 5 a.m. Mr. Adler himself performed a scene from "King Lear." I remember particularly Al Jolson singing "Vesti la Giubba" from "Pagliacci," followed by Giovanni Martinelli leading the audience in "Pack Up Your Troubles in Your

(Continued on page 186)



EARL WRIGHTSON AND LOIS HUNT  
Now Touring in "SHOW BOAT"  
Management:  
INTERNATIONAL FAMOUS AGENCY

# Yank Musicals In U.K. Equalize Two-Way Traffic

By DICK RICHARDS

London.

Tony Roberts, virtually unknown here, came to town as one of the top Yank thespians in the Neil Simon-Burt Bacharach tuner, "Promises, Promises." Roberts clicked and helped to make this American musical a ringading success. Roberts has now been elevated to star billing by the Tennent management, and rightly so. It's the sort of gesture that helps to do away with the narrowed eye with which the London and New York Equities watch each other.

The unions on both sides must, match, watch the interests of their members closely and make sure that visiting thespians do not edge them too much into nonemployment. But any lease-land that helps to a mutual Anglo-American exchange of plays and talent must be healthy and please theatre lovers. Those who still sullenly put in a metaphorical boot at the arrival here of American theatre must note that things are leveling up. Several British plays and thespians have had a chance to shine on Broadway.

They might remember, too, that it was mainly a spate of Yank tuners that helped to kick away some of Britain's postwar-weary blues and help to put the British lighter stage back on the map. "South Pacific," "The King and I," "Annie Get Your Gun," "Kismet," "Pajama Game," "Damn Yankees" and even the not-so-hot "Fanny" helped to pave the way for later delights such as "My Fair Lady," "Carousel," "Cabaret," "Sweet Charity," "Funny Girl," "West Side Story" and "Fiddler On The Roof."

Since last year several musicals have to come town from the States, apart from the longrunning "Hair", which bowed in the fall of '68. Harold Fielding brought over Ginger Rogers in the expensive Drury Lane tuner, "Mame", and during a two-weeks' vacation for Miss Rogers, he imported Juliette Prowse as her deputv. Betty Grable, brought over for "Belle Starr", proved less successful and the Palace sagged after only 21 performances. (Another w.k. name, Veronica Lake, has also found the going hard, finishing up with Ty Hardin in a nabe theatre playing "Streetcar").

"Anne of Green Gables", an American musical with a Canadian setting, has settled down big at the New Theatre and created a new young star in Britain's Polly James. "Your Own Thing" was a neat Yank musical which didn't catch on but about which there was a lot to praise. The revival of "Man Of La Mancha" at the Piccadilly gave London an eagerly taken chance of seeing Richard Kiley play the role he created in the States. Another off-Broadway success, "Dames At Sea", has given a small all-British cast scope to hit the jackpot with this spoof about backstage pix. Finally, "You're A Good Man, Charlie

(Continued on page 174)

# Whatever Became of That Joyous B'way Event, The Opening Night?

By JOHN CHAPMAN

(Drama Critic, N.Y. Daily News)

## TODAY'S NEW YORK THEATRE 'FRAUD'

By REV. G. V. HARTKE  
(Speech & Drama Dept., Catholic U.)

Washington.

At an initial gathering of the 103 new drama students at the University this Fall, discussion of theory and practice in the art yielded the surprising observation that this group of young people interested in the theatre was split almost evenly right down the middle in their views concerning the contemporary theatrical scene. Half felt that the current offerings in New York smacked of fraud and put-on and had nothing whatever to do with the art of the theatre. The other half felt just as vehemently that what is being written and produced in the avant-garde theatres—especially in New York—is relevant, now, and with it. They feel that only by abandoning the traditional structures can a new form emerge.

As with other areas of conflict in our culture today, neither group sees any value in the opinion of the opposing side. This is more than turbulence; the warring sides are clearly lined up.

Those who find a value in traditional theatre ask: "However relevant to the 'Now' generation a play may be, is it valid theatre if the audience cannot understand the words the actors speak? However unleashed from inhibition and form a playwright may defend his work to be, does it really make a meaningful contribution to the human spirit for a subjective vehicle to lacerate with the ugliest pictorial italics the inarticulate half-sentences that have replaced the literature and sparkling dialogue of some of our 'Then' writers? Is the essence of drama found in the shoddily produced and under-rehearsed 'happenings'? Or is it indeed much easier to improvise without apology for failure to achieve a point rather than to struggle through hours of concentrated technique polishing to create the 'illusion of the first time' for a paying audience?"

The "Now" people have questions and statements of their own: "Words have more than a literal meaning; the nuances of human speech, the pauses, the interruptions are phoney in the 'Then' productions. It is the total concept of the character that must reach the audience—not over-enunciated verbalization. What you hear is not as important as how you hear it—or don't hear it, which may sometimes be more real. The sounds of today are eloquent in their understatement; their very lack of statement is a statement in itself. The tidy dialogue of the drawing-room comedy is more of a put-on than anything now playing on Broadway. The 'play of ideas' is nothing more than a convenient platform for an erudite writer to give life and motion to his thoughts, by dividing them up among a company of actors."

This is the time of the true believer. There were no students who fell somewhere in the middle of this discussion of value judgments. They fall politically right and left. Each insists on the total irrelevance of the other and they demand from every individual and institution complete and unqualified loyalty and commitment to its own view. Belief in the rightness of one's own view has always been a prerequisite to the production of first rate theatre whether grounded in the confidence of proven experience or in a vision or something new. The promise is there that when all the controversy settles down, a livelier and more important expression of the art will evolve, one that will merge the values we will not lose from the past and the equally valuable visions of new dimensions. There is a very positive message in the paradox of the 'Then' groups being moved by the rock sound of "Hair" and the 'Now' students weeping at Zefferelli's "Romeo and Juliet."

The Broadway Opening Night, with its glamor and excitement, is a thing of the happy past. No longer do well-fed and variously assorted firstnighters come, warmly anticipating pleasure. No longer do we—journalists, even—come in white tie and elaborate gowns to a modern equivalent of a Noel Coward premiere, because there ain't no such thing no more.

We don't see a jaunty George Gershwin conducting the orchestra for the premiere of a "Girl Crazy." Microphones clutter the stage apron and actors and singers are electrified, because sound movies, radio and television have impaired our ability to pay attention.

Many elements have contributed to the decline of the first night, and the newest of them, the "series of previews," may be the most damaging of all—and I am a bitter holdout against the preview. What fun, what excitement, is there in attending the opening of an elaborate musical which has already had dozens of previews? These practice sessions do very good business—before the critics get around to it.

I think the newspapers struck the first blow, and they simply had to do it. They used to be a time—a time when more than a dozen Manhattan-based newspapers were scrambling for attention—when curtains went up at 8:30 or even 8:50, and the morning-paper journalists still had plenty of time to make their late-city editions. I could and often did walk from Broadway to my east side office, and so did my boss, Burns Mantle. Or we took a streetcar.

## Suburbia & Foldo Newspapers

But people—particularly those with the spending money—began moving to the suburbs by the townful. In order to make train or truck delivery schedules, the morning papers began moving up their late-city deadlines and Broadway had to follow suit. Then newspapers began folding up in the face of new kinds of competition, until there are only two morning papers of general circulation left in town.

But interest in show business is intense, and new critics have come on the scene—the radio and television reviewers. They, too, have firm deadlines, and must get back to their offices and studios in time to write and read aloud their reviews. Most of them are intelligent, experienced men, and they do our theatres a great service.

So now we have opening "night" curtains as early as 6:30 p.m. The latest curtain we have had recently went up at 7:45 p.m. Who eats dinner any more? The firstnighters now sup after the performance—except for us working stiffs. I can't eat until after midnight, maybe 1 a.m.—and then it is only a snack in the kitchen.

## The Cheering Section

The firstnighters have changed in character, too. Producing managers used to have their own following; the late Gilbert Miller's, for example, was highly social—and Gilbert didn't need any backers. Stage production costs are now so high that producers may need literally hundreds of backers. These angles make up most of an opening night audience—and they are the same professional crowd at every premiere. They are not very exciting, because they are worried.

And now comes the preview fad. Managers, in odd fits of generosity, offer critics a choice of three or four performances, so they may choose a time to suit themselves. Provided, of course, that they release their reviews at a time fixed by the manager. I have resisted all preview, and intend to continue resisting. Yet I am tempted to attend previews, buying my tickets, and putting my notices in the paper when I damn well please. A play or a musical is news, and it should be written up when it happens. You don't hold back a notice about a fire or a murder for 24 or 48 hours.

I think the theatre should go back to opening nights and stop horsing around. It's more fun in an increasingly cheerless business.



# Shuberts' Unfinished Tympanist

[The Saga of a Suppressed Press Agent]

By ARTHUR KOBER

In 1972—that's two years from now—half a century will have elapsed since I, three years out of my teens, served as an underling in Claude P. Grenaker's press department. Grenaker's overlings, I hasten to add, were Lee and J. J. Shubert, then the powerful and autocratic rulers of Broadway. Before joining their press staff I had read of their constant feuds with rivals, their perpetual quarrels with critics, some of whom they had barred from their playhouses, and their innumerable suits and countersuits. Filled with misgivings, I nevertheless found a grain of comfort in knowing that Grenaker, not his contentious superiors, would be my boss; that the publicity and executive offices were not under the same roof (our building was located on the present site of the Hotel Piccadilly); and that all this terrified scolyte had to do to avoid being damned by the two angry gods was to steer clear of them.

This, I soon found out, was impossible to do. As a hawk of their wares I attended rehearsals and found them present—Mr. Lee, neat and trim who, with his high cheekbones, his preternaturally black hair, his face coppered from exposure to the sun, resembling a cigar store Indian dressed in multi—Mr. J.J., small, dumpy, bullnecked, his hair gray and rumped, looking like a fretful caterer specializing in weddings and bar mitzvahs. While interviewing actors backstage, I would often see them prowling about like a pair of plainclothesmen attuned to trouble. And when I went to their opening nights, there too were the two All-Powerfuls to see what They hath wrought.

Although our paths frequently crossed during the three years I, a lowly moujik, followed the czars. Our association was most amicable due entirely to them, for not once, in all that time, had they ever called me by name, or nodded a greeting, or offered a smile of recognition, or indicated in any way an awareness of my existence.

Mr. Grenaker, on the other hand, did not ignore me.

There were times when I wished he had.

"Sally, Irene and Mary," a musical comedy starring Eddie Dowling, its coauthor, was in its second week, and "Whispering Wires," a four-act mystery play was a month old, when I became their official paeonist. The latter play had a cast of 10. It had Alma Tell, an established leading lady, playing the role of an heiress marked for murder. It had a single set, representing the livingroom of her fashionable suburban home. And what it also had was a quailing, panic-struck pressagent.

The dimly-lit backstage area of the 49th St. Theatre, where shadowy figures waited in the wings for a familiar line to summon them into action, faithfully reflected the foreboding mood of Kate McLauren's thriller. And I, cautiously groping my way through the semi-darkness, faithfully reflected the terrors haunting our heroine.

Her fears, however, was feigned: mine were real. Her plight was contrived: mine was genuine and posed problems which imperiled the performance and endangered my new career. Would I, by stumbling over one of the cables veining the stage, disconnect it from its outlet, thus creating a total blackout? Would I inadvertently dislodge a brace supporting a vital piece of scenery, thus causing the set to collapse? Would I emit a thunderclap of a sneeze or cough during a suspenseful moment, thus disconcerting the cast and disrupting the play? Racked by anxieties, I waited for one of the actors to make his exit and then, with him as my seeing-eye dog, I followed him off to make an exit of my own. Until I was able to penetrate that crepuscular gloom and move freely about, my house calls were brief and perfunctory.

Romance, Les Girls, Etc.

My visits to "Sally, Irene and Mary," on the other hand, were,

in Samuel Goldwyn's piquant phrase, "highly enjoyable relaxations." The character Eddie Dowling had fashioned for himself in this musical was that of Jimmie Dugan, a broguish East Side plumber in love with Mary O'Brien, the colleen next door.

The plot centered around the talented Mary and her equally talented slum chums, Sally and Irene, who, discovered by a theatrical manager, are given a chance to perform in a Broadway musical. Within a year all three girls achieve stardom and, of course, become the toast of the town's elite. Courtied by a charming, handsome, openhanded richling, Mary does what any young girl not in her right mind would do—she rejects him in favor of Jimmie, her tenement troubadour.

While audiences were following the mock turtle-doves in their shamrocky romance, I was watching the rapidly changing scenes taking place backstage. Here, in a terrain clearly visible and free of all hazards, scattered knots of dancers, alerted by a music cue, quickly disentangled themselves and, in a straight and single line, synchronously high-kicked their way onstage. Here, teenaged Louise Brown, our Sally, practised the whirling spins which climaxed her show-stopping pas seul. Here, at the drop of a curtain, a squad of stagehands whisked scenery away and, in a flash, laced flats together to conjure up another setting. Here, a bevy of chorus girls, panting from their completed routine, headed for their dressingroom while the limp and perspiring chorus boys minced off to their quarters. Here, stage dowagers and their consorts assembled, all dressed in formal evening clothes, all with faces heavily coated with yellow makeup, and all looking as if jaundice were the dernier cri in social circles. And here, after the show, our star, a staunch and active Democrat, held court, receiving Tammany Hall's big-and-little-wigs.

## A Reverse Summons

I prepared a detailed report on Dowling's political activities, listing the names of the various functionaries who had called on him, a story I hoped Grenaker would accept in full and release with one of his "Please Print With A Head" requests. He did, indeed, make a request. It was contained in a note attached to my rejected pages, and read: "Kober: Never, never say that a Shubert actor is a Democrat. Republicans don't like Democrats and the Republicans are the people who buy our orchestra seats. C.P.G."

"The people who buy our orchestra seats, you dunderhead, are Dowling's political cronies!" was my swift and caustic rejoinder. (Swift, caustic, and, needless to say, unuttered.)

When I learned that our headliner was the husband of a popular comedienne—they were married in 1914—I wrote and submitted this trumped-up paragraph: "Eddie Dowling and his wife, Rae Dooley, both of whom were featured in the 'Ziegfeld Follies of 1917,' celebrated their eighth wedding anniversary last night by playing hosts to the cast of 'Sally, Irene and Mary' at a midnight supper party held backstage at the Casino Theatre."

This elicited another request from my fuhrer, conveyed to me this time by Miss Ufand, his private secretary. "He," she said, stressing the pronoun so that it sounded as if she were referring to the Divinity, "wants to see you right away."

"Do you know what for?" I asked.

"He'll tell you what for," was her cryptic reply.

With those portentous words ringing in my ears, I went forth to meet my unMaker.

The first thing Grenaker told me was that if I wanted to remain in his employ, I must never, never mention the name of Ziegfeld or that of any other showman in a Shubert press story. "Furthermore," he went on in a southern

drawl that was as icy as a northern floe, "by writing that Dowling is celebrating his eighth wedding anniversary, you, sir, have transformed a young, romantic personality into a stuffy, middle-aged homebody. That, and I put it mildly, is a stroke of sheer stupidity!"

With those insulting words ringing in my ears, I crawled back to my desk to seek comfort in a daydream in which I was making my debut as a Broadway producer. I saw myself luring Grenaker into becoming my pressagent by offering him twice the salary the Shuberts were paying him. At the end of his first working week there was this note from me in his pay envelope: "Grenaker: I take great pleasure and keen delight in informing you that your services are no longer required. A.K."

If it was a vain and unsubstantial fantasy, there was nothing unreal about the vengeful satisfaction it gave me.

## COMEDIE FRANCAISE

RAN 68.5% CAPACITY;  
IT'S 43% MOLIERE

Season of 1968-1969 at the Comedie Francaise here, comprising 441 performances, brought in a total take of \$4,110,140, which represents 68.5% of capacity. Year's audiences consisted of 366,503 at full prices, 48,854 at cut prices (students) and 13,963 freebies, which adds up to 67.98% of capacity. Figures were computed by the Comedie's business manager, Francois Barracine, who also pointed out that the totals are the best the Comedie has managed in three years. Biggest biz of the year came in January and February, when gross reached a bit better than 84% of capacity, as against an 80% (in October) for the year previous and a low of 54% as against 26.5% the year before, both in June.

Not counted in above figures are 53 performances played by the Comedie in foreign tours (Berlin, Teheran, Brussels, Cairo, Moscow, Leningrad and Corsica). Also not counted are two performances at the Elysees Palace when ex-President Charles De Gaulle had himself a couple of parties.

Moliere, as usual, comes out as still champion, with 204 or 43.3% of performances, with Marivaux in second slot at 64 perfs. Individual play that did the best biz for the year was Moliere's "Tartuffe," in a new staging, which was played 71 times, as against Victor Hugo's "Ruy Blas" and Edmund Rostand's "Cyrano de Bergerac," each of which managed 45 performances.

Further analysis indicates that tragedy is on the way up in public favor. The total number of tragedies played during the past season came to 18% of the total, as against 10% a year ago and 9% two years ago. Comedy of 17th Century continues to hold top favor, with 43% of the total this season, as against 53% a year ago and 38% the year previous.

Comedie has always been weak on imports or "foreign" authors, but is apparently improving. This category showed up for a total of 6.3% during the past season, as against 4.4% a year ago and 2.7% for the season of '66-'67.

## EXIT BERT LAHR

By JOHN LAHR

(What follows is the epilog taken from "Notes On A Cowardly Lion" biography of his father by the critic-son. Recently published by Knopf, copyright 1969 by John Laehr, reprinted by permission, the book has drawn strong notices. —Ed.)

Bert Laehr died in the early morning of Dec. 4, 1967. Two weeks before, he had returned home at 2 a.m., chilled and feverish, from the damp studio where "The Night They Raided Minsky's" was being filmed. Ordinarily, a man of his age and reputation would not have had to perform that late into the night, but he had waived that proviso in his contract because of his trust in the producer and his need to work. The newspapers reported the cause of death as pneumonia;

## Caesar Salad Re-Tossed

By RAY RUSSELL

"HAIL, CAESAR!"  
(Opening Chorus)

Hail to thee, blithe Caesar!  
You're a real crowd-pleaser!  
In ev'ry great decision you decide,  
You always let our conscience be your guide.  
Hail to your renown, sir!  
Never let us down, sir!  
When in Rome, just do as Romans do.  
And Romans are forever hailing you—  
So, honest and sincere, Quite innocent of blame, In voice that's loud and clear, We know you'll do the same,  
And join us as we sing out strong and free: "Hail to Caesar, mighty Caesar, hail to me!"

"FAT"

(Solo: Caesar)

Yon Cassius has a lean and hungry look,  
Which leads me to believe that he's a schnook.  
He's bony,  
Therefore phony,  
Underhanded and a rat—  
I'd like him so much more if he were fat.  
A skinny man is sinister and sly.  
He almost never looks you in the eye.  
'Twixt skeleton  
And gelatin,  
My choice you cannot doubt—  
I much prefer a fellow who is stout.  
Paunchy, portly, zaftig, plump, Corpulent and round of rump;  
Hefty, husky, heavy-set, With a stocky silhouette—  
That's the sort of chap I like to see:  
Bountifully overweight—like me!  
Girthful,  
Therefore mirthful.  
Spherical, not flat.  
Sleek and oleaginous  
Of belly and of prat.  
Whether he's a royalist or ardent democrat,  
Doesn't matter who he is or where  
he's  
at—  
I don't care, as long as he is FAT!

"THE IDES OF MARCH"

(Solo: Soothsayer)

There are ides  
With lovelight shining,  
There are ides  
Of baby blue,  
There are ides  
That tenderly are pining,  
And the ides  
Of Texas are on you.  
There are ides  
That should be taken care of  
Like an ulcer or a fallen arch,  
But the ides  
I urge you to beware of  
Are the upcoming Ides of March!

"COLD SHIVERS"

(Solo: Caesar's Wife)

Cold shivers,  
Running down my back,  
Their message is as black  
As doom.  
My dear Caesar,  
You old geezer,  
While wheeling and dealing,  
You're sealing  
Your tomb.  
Cold shivers  
Shouldn't be ignored.  
On cue.  
Some juicy disasters impend,  
They're waiting 'round the bend,  
My knuckle-headed friend,  
Chopped liver—  
That's you!

"GRAND FINALE"

(Chorus of Commoners)

Chuck 'em all!  
Chuck 'em all!  
The long and the short and the tall.  
Brutus and Cassius and Antony, too,  
All noble Romans of character who  
Have insured our decline and our fall.  
We'll cleave and divide 'em like Gaul,  
By lot or at random,  
Alone or in tandem,  
Then into the drink  
Chuck 'em all!

but he succumbed to cancer, a disease he feared but never knew he had.

For the few days that he teetered on the brink of consciousness the family was with him—talking, listening to his demands, concentrating on muffled words. He told me for God's sake to get a new suit of clothes because they knew him in this hospital; he mentioned his project to update "A Midsummer Night's Dream," which he wanted E. Y. Harburg and Harold Arlen to write for him. He kept imagining he was still at work. "Mildred," he said, "why aren't my clothes laid out, I've got a seven o'clock call." [Mildred Laehr is his widow.]

I heard him singing in bed. The nurse thought he was calling for help, but bending over him, she saw he was doing an old routine.

The words were inaudible, but the rhythm was musical comedy. His last word, whispered two days before a quiet death, was "hurt."

At the end, they had to strap his hands, which kept jutting out in illness, as they had vigorously in life. He clutched at the air—hopeful and bewildered.

Many praised his art. Editorials throughout the nation mourned his death: his leering humanity had become a part of America's heritage. In an age of uniformity, Bert Laehr remained unique. His voice never lost its range; his statement never lost its hard truth. He told us about the limitations of the body, about the isolation and humble beauty of the soul.

He made a most gorgeous fuss. He made us laugh, until, at times, we cried.



# Agent Urges Open Door Policy

Decries Today's Practice of Casting from Photos; Things Different 30 Years Ago

By ALAN BROCK

The Palace Theatre Bldg., M. S. Bentham Agency, in 1936 was the scene of my start in the agenting field. Representing talent then was a friendlier business on Broadway. Most of the agents worked together. Producers, too, were more available to actors than today. There was no problem setting appointments for new talent to meet Bob Burton, casting head for John Golden.

Arthur Hopkins could be seen daily in his Plymouth Theatre office—no agents needed, no appointment. Hopkins received the inexperienced as well as the experienced before noon, seldom smiled, said nothing but it all served.

Some of the agents in the late '30s were Jane Broder, Margaret Linley, Chamberlain Brown, Mrs. Murray Phillips, Sylvia Hahlo and Lester Shurr. Their doors were seldom closed to anyone. There was no fear of rejection when calling any of them to suggest clients for a special play they were handling.

Margaret Linley of the Lyons & Lyons office, was one of the most popular gals in the field and one of the shrewdest. Many important scripts were entrusted to her. However, in such cases, it was accepted that another agent could offer his clients. When she was casting "Daughters of Atrius," I suggested Hal Conklin for one of the leads. She met him, arranged a reading and eventually his contract. Commissions were split. Everyone was satisfied.

## Jean Parker's Break

Jane Broder was in charge of Jed Harris' new comedy, "Loco." I contacted her on behalf of Jean Parker. Miss Broder quickly saw her potential and set an interview with Harris. It was Miss Parker's first break on Broadway.

Another new agent, Marjorie Kennedy, whom I had never met, called me one spring day to suggest a client, David Rollins, for summer stock. I had seen him give fine performances on the screen. Since Miss Kennedy had not pioneered in stock, and I had, a phone call to Neil Skinner, owner and manager of the Provincetown, Mass., summer theatre, secured a guest appearance for Rollins in "It's a Wise Child" that season. This was a healthy and productive spirit for everyone. It made for a family feeling in a profession that was always in need of it.

Many top producers made it a point to be available for the sole purpose of finding their own talent. For instance, Frank Craven's door in his New Amsterdam Theatre office was never closed. No secretary, no ceremony, and when an actor stepped across his threshold, Craven was there to say "Hello." On the floor below him was George C. Tyler who extended the same cordiality.

## Gordon Even Better

Max Gordon's office was even better—two nice guys were there, Ben Boyar and Cliff Hayman. As a former actor myself, and later agent, I can vouch for both. Their unceasing efforts and many kindnesses were a Godsend to beginners and troupers alike. Boyar would call various agents every time someone needed help or seemed an exciting talent. And I know that Hayman contacted many agents for the same reason. (He called me.)

John Golden's office was a haven for all performers making rounds. Not only was Bob Burton always optimistic towards actors, but the contagion spread to cheerful Mrs. Cook, the switchboard operator. She never failed to whisper "goings-on" to those who stopped.

The Shubert casting department was one of the happier spots for roundmakers due to Johnny Kenley, known for his sharp wit and honest views. Kenley was head of dramatic plays while Romaine Simmons was head of the musicals. Simmons, formerly personal accompanist for Madame Nordica, was most knowledgeable in his field. His constructive interest before and after auditions helped

many newcomers, and seasoned troupers, to advance.

In 1958 I first discovered drastic changes in Broadway casting. New producers, and some of the older ones too, were now casting largely from photographs. All branches of casting were now being done through photographs. Worse, an actor of 25 years—even a former star, no longer could secure an appointment with a manager through agents. It took inside influence to accomplish this.

Our agency was representing Henry Hull, certainly one of the finest actors in the business, when a new play "See the Jaguar" was announced. The producers responded with great interest to my call mentioning Hull. The role they had in mind was similar to that of Jeeter Lester in "Tobacco Road," though not nearly as meaty.

After reading the script, Hull considered the matter. A time was set to introduce our star. We were startled when the director, who certainly should have known better, pointedly asked Hull what his last Broadway engagement had been. (Hull's last Broadway engagement was as one of the stars of "Mister Roberts.")

Most actors making rounds cannot afford several hundred photographs. Considering all the agents, television, movies and stage, he would need 1,000 pictures. Today actors are not only discouraged from calling in person, they are forbidden. Can this type of casting do justice to anyone? Face-to-face meetings do more than 10 pictures.

Photographs rarely capture an individual's true personality. Many people do not photograph as well as they appear in the flesh. Mature actresses, and some younger ones too, often persist in sending out pictures 20 years old. Or better looking likenesses achieved with the aid of too much Max Factor when underneath they are character actresses or second women.

## Camouflaged Images

Pictures like these are of little help when casting—the image has been too camouflaged. If photos must be used so much, why not give the struggling actor a break? Accept snapshots which will at least show them as they are. And much cheaper.

The new enforced Equity rule of mass calls before official casting, offers a small solution. But what about the newcomers who as yet do not have Equity cards?

From 1938 to 1948 there were about 20 franchised agents. This, at a time when large casts were popular. A few agents did not use their permits since there was more to be made elsewhere. As a result, performers could cover all the busy agents. Today, there are well over 50 agents franchised, at a time when only three or four actors comprise the cast. It's a fulltime job for the actor to just keep in touch with the 50 agents.

Having dealt with some of the new school of casting people, including agents, I am continually amazed by their lack of experience. It seems fairly obvious that the new responsibility of casting has been thrust upon them after the previous casting person left. Or worse, that their employers honestly believe that to be a good casting man no training or feeling is necessary. It is the producer who loses most in the final showing. And perhaps the audiences.

## Nothing Like Experience

Youth is, of course, necessary to any growing office but training and time for apprenticeship call for more years. It needs action on previous grounds, as an actor, stage manager, secretary, or sub-agent with a good agency. The actor's problems can only be fully understood by working on the firing line. The producer's needs as well.

Margaret Linley was casting director for the Theatre Guild for over five years. Before that, she was casting director for Gilbert Miller. Then came her post with the Theatre Guild. Mr. and Mrs. Murray Phillips had been actors for some years. Phillips was also a Broadway stage manager. At the



MOLLY PICON

soon to STAR in a new comedy "PARIS IS OUT" by Richard Seff Produced by DAVID BLACK Directed by PAUL AARON

height of their agenting, they operated a fine repertory theatre on Broadway.

Jane Broder did not decide to become an actor's representative just by flipping a coin. She served a loyal apprenticeship first as secretary to producer Walter Jordan, owner of the National Theatre, now known as the Billy Rose.

Perhaps the time has come for the theatrical profession to again open all its doors. It may well bring about new contacts, new faith and worthwhile results.

# No-Fee Theatre Ticket Brokers

By T. BIDWELL McCORMICK

Denver.

Theatrical ticket sales is an important side activity for one Denver area men's furnishings store which annually handles about \$100,000 worth of the cardboards without fee. The profit is in good will.

Joseph E. Brown and partner, Lit Sachter, of the Englewood Men's Store, as well as their two salesmen, Seymour Beck and Ken Wolfe, take a certain pride and personal interest in each ticket sale, often going to pains to secure just the right seat location for each of their many customers who, now after 18 years, number into the thousands.

Although receiving no commission on ticket sales, Brown, Sachter and the clerks treat each customer as though he were buying a \$40 Stetson. If they do not happen to have the desired pair of seats available, a phone call to the theatre, or if necessary, to the theatre manager himself, will often bring out the wanted tickets by special messenger, for the local impresarios value the service rendered by the store and have learned over the years to cater to the wishes of its customers.

While theatre tickets make up a large volume of the sales, baseball, hockey, football, "Ice Follies" and "Ice Capades" tickets are handled by the firm. Even the games at the U.S. Air Force Academy, in 60 miles away Colorado Springs, are to be had at this accommodating store.

# RUSS REP RAPS NSH BOLSHOI B.O. IN PARIS

Paris.

Russian Culture Minister Ekaterina Fourtseva sounded off at a press conference before the Bolshoi Opera started its current month's run at the Paris Opera as part of a cultural exchange. She expressed disappointment at the troupe's relatively small advance sale in contrast to the sellout for the Paris Opera in its coming Russian engagement.

The Soviet official deplored the seeming public indifference to this great cultural event here. She noted that French tv and the press had not given much attention to the even. She also stressed the amount of money, work and hope involved in the project which she said expresses the mutual understanding of the French and Russian people and their desire for peace.

# Maney's Complaint: Entertainment Pages Weren't Entertaining

By SOL JACOBSON

Whenever I grow weary of the esoteric pieces on nudity in our theatre, I think back fondly to my fellow toutmaster, George Alabama Florida, he of the deacon's garb, who used to travel ahead of "George White's Scandals." Or was it "Earl Carroll's Vanities"?

In front of whichever house booked to play this annual frolic, Florida (whose real name I believe was Olsen), would plant a life-size cutout of the rear of a naked gal with his legend emblazoned on her derriere, "When she turns around 'Earl Carroll's Vanities' will be in town."

Or there was inventive Joe Flynn's gag, good for every stand, of the sandwich man parading down the main thoroughfares in a barrel with his stocking feet and garters protruding. The legend on the barrel, "I lost my pants laughing at 'Three Men On A horse'."

Joe had a variation on it for the same farce, three skid row characters perched atop an ancient dobbie, stopping traffic in rush hours, with theatre and timetable of performance painted on a slip covering the nag's bottom. I was happy to note his disciple, Horace Greeley McNabb, was back in town pounding the drums for an off-Broadway musical. Maybe we'll be treated to an updating of these ancient riverboat dodges. And we could use them.

If there is anything my mentor, Richard Sylvester Maney, used to decry it was the solemnity of the drama sections, though labeled "Entertainment." Maney's plaint after wading thru advance copies of these weekly blatts was always predictable, "Ah," he'd sigh, "if only they would make the entertainment sections entertaining." He did his best on that score and the printed pages are drearier for his passing.

Maney was a wonderful boss, with a growlingly irreverent humor that delighted in pricking pomposities.

## Advice To A Flop Producer

Courtney Burr, the producer who most resembled the original Esquire man-about-town, once asked Maney on the eve of a Sid and Laura Perelman comedy what he should wear to the opening. This following a lame preview. Maney fixed Courtney with his characteristic stare, and replied, "Your track suit."

On another occasion Maney was a guest on Dan Golenpaul's then popular weekly radio quiz, "Information Please." I conceived the notion of having him identify a quote from the pressagent character whom Charlie MacArthur and Ben Hecht based on Maney in "20th Century." Of course Maney was nervous and worried and couldn't for the life of him pinpoint the line, the play, much less who said it. I got a set of the Encyclopaedia Britannica, and not a note of reproach the next day from the exemplary Richard Maney.

Samuel J. Friedman, nudity's most eloquent spokesman as touter for "Oh, Calcutta," was ever a man for prompt direct action. I vividly recall my first day on duty in the Shubert press department on the third floor of the Sardi Bldg. Friedman asked me, fresh from the New Hampshire hills, to write a feature about the British actor who headed the cast in the comedy I was assigned to. He took the copy down to Barclay St., tossed it at Bill Birnie, then editor of the World-Telegram, telling him, "This new guy will be fired if you don't run it—and by tomorrow." Bill obliged. Friedman rushed an early copy into Claude P. Grenaker, head of the Shubert's publicity department. "That new man," he exclaimed, "he's a genius. Look. First day on the job, and he has a feature in the paper."

That same season Friedman and I conceived the notion of having the prima donna of his musical at the Winter Garden become "engaged" to the leading man of my show at the Majestic. Both Shubert attractions. That his girl happened to be the producer's mis-

tress mattered not a whit to Sam. But the explosion heard down on 44th St. hasn't been duplicated since they blasted down the Astor Hotel.

Those daily bulletins from the Shubert press dept., which we were all required to think up, still haven't been topped by Manny Seff's gem, "There's no news today about 'The Kibitzer.'"

I've always relished the story about Harry Reichenbach, who was handling the Hippodrome when he got a call late one afternoon from the boss, excitedly telling him the performing elephants had escaped during the matinee and were charging up 43d St. to 5th Ave. The pedestrians were clinging to the clock in front of Meyrowitz's. And he was to keep it out of the papers, or else. Harry Reichenbach thought desperately, picked up his phone and started calling all city editors. "I got the greatest story," he chortled. "The elephants just busted out of the Hippodrome, at today's matinee, menacing innocent passersby, and they weren't rounded up until their fearless trainers, braving death, goaded them into a corner, at risk of life and limb, etc., etc."

"Yeah, yeah, Harry," came back the weary reply. "Thanks for letting us know," as they hung up on him. Not a line appeared about the disaster in any editions.

# Germany's Opera Houses Go Sexy

By HAZEL GUILD

Frankfurt.

Although Germany's film industry has never attained since Hitler the pioneering prestige briefly enjoyed following World War I, there has been a distinct commercial success with so-called "sex educational" films. Not the least imagination-rocking success for German how-to-do manuals on screen has been scored in that improbable market, Italy, where everyman fancies himself a Casanova.

The point about sexplicity, native, imported or cross-fertilized, is that it infects neighboring arts and, here in Germany, not last in susceptibility is grand opera. It is true that the vintage plots of opera have always been rife with adulterous and incestuous angles but modern libretti go more for stripping.

"The sexiest show in town is taking place at the Frankfurt Opera," a GI tabloid newspaper in Germany informed its readers a few months ago.

The performance attracted the Frankfurt public though in Switzerland there was outrage when Frankfurt took the production on tour. Swiss authorities threatened to withdraw their subsidies for travel expenses.

And at Stuttgart, as at Hamburg, Penderecki's opera, "he Devil of Loudun," also presented frenzied nuns casting off their habits and sprawling half-naked on the stage, while subjected to enemas to relief them of evil phobias.

West Germany is currently putting about \$75,000,000 of city and state subsidies into its opera houses. And for all this money, it wants to make sure that it is bringing out productions that appeal to an appreciative public.

The Wagnerian singer of today is expected to be as shapely as a starlet, so that she can charm the television audiences with her svelte figure as well as her high notes. Even the costumes of a decade ago don't fit the slender singers who hold the leading roles in the German opera houses today.

A leading German agent recently admitted that if there is a choice between two sopranos for a top role, the one with the better face and figure is likely to get the part, even if her voice doesn't have the superior quality. And while there's yet no "Hair" for the long-hairs, this kind of shock-opera will probably be in the works in a few seasons to pull the public into the houses.



# ACTORS FUND OF AMERICA

**Its 88 Years of Helping Solve Problems  
Of Age and/or Emergency for Showfolk—  
Increasingly Active in Hollywood—  
Many Adjustments to Changing Times**

By LOUIS SIMON

(This report updates the story of the Actors Fund of America, one of the most esteemed services known to show business. The author was formerly with Actors Equity but has had a variegated career in show business prior to joining the Actors Fund staff.—Ed.)

In the theatrical world, continuity is rare. Most elements which constitute the entertainment community appear to flourish for only that limited span of time within which a given individual—rarely a group or association of individuals—are possessed of the necessary degree of creative energy and/or compatibility to maintain continuity. Theatrical labor unions are exceptions; probably because the overriding pressure of economic necessity is such a powerful factor. It is therefore noteworthy that The Actors' Fund, which has a longer history of continuous operation than even most labor unions, will in 1970, enter its 88th year of consecutive service to the profession.

From 1882 to 1932—the first half-century of the Fund's existence—it was the accepted practice in the United States for private organizations to assume the major responsibility of providing for the well-being of those in need, whether in sickness, in health or the loneliness that so frequently accompanies old age. Many of the organizations were of a religious character; some were non-sectarian. But they were all pre-eminent over the scattering of governmentally-operated institutions which operated mostly at a local level; the county poorhouse, a municipal "potters field" and the like.

No matter what may have been the high-minded and compassionate intentions behind the creation of such civic institutions, a person who became dependent on them was invariably stigmatized. There was most emphatically an aura of disgrace about becoming "a public charge." The only exceptions to this (and the only institutions to be run at a Federal level) were the "old soldiers' homes," pensions for veterans hospitals. Obviously, the fact that a man had been in a position to lay down his life for his country—whether willingly or not made no difference—removed the onus of seeming to be the recipient of a "public handout." And certainly very powerful organizations such as Grand Army of The Republic and subsequently the American Legion successfully combatted most efforts to characterize any of the veterans benefits as anything other than the just reward that is due someone who has served in his country's armed forces.

In 1932, and in the years following, there has been an almost complete "about-face" with respect to the obligations of government towards its citizens. Tremendous proportions of the tax dollar are now channeled to meet the needs of the "underprivileged." New concepts such as Social Security, Medicare and Medicaid are generally accepted. Pensions negotiated for by labor unions and union welfare funds are the rule rather than the exception. In the face of all of this the question may well be asked, "Do the private charitable organizations justify their existence today?" As far as the Actors' Fund of America is concerned, the answer can only be an unqualified "yes!"

## Daily Requests

Were this not the case, the Fund would not be besieged daily with requests for assistance that are completely justifiable and either outside the scope or in addition to the variety of services provided by any governmental level or the labor unions. Even where it may be successfully argued that some

duplication of services exists, the quality of the service must also be taken into account. The Fund, as a private organization, specializing in working with individuals whose lives are, or have been, primarily occupied with some phase of theatrical endeavor, is vastly more efficient in checking up on who is really qualified to receive aid. It also can be flexible enough to tailor the kind of aid extended to the needs of particular individuals. It is not encumbered by the enormously bureaucratic procedures that seem to hog-tie so many of the governmental agencies.

The Trustees of the Fund must give periodic accountings to the members who elect them and must furnish accurate information to certain State and Federal authorities to insure propriety and honesty in carrying out the mission for which the Fund was established, but they may maintain that degree of privacy in conducting the affairs of the Fund as will insure that the dignity of no one who is being assisted is in any way impaired, and will afford sufficient latitude in their judgment as to what expenditures are necessary to maintain appropriate standards of comfort, convenience and efficiency in operating its authorized services.

It is probable that in the general area of "welfare" the great basic advantage possessed by the private organization is the flexibility it retains by virtue of the fact that it is supported by voluntary donations. The governmental agency must rely on tax dollars. If the voluntary contributor disapproves what the private organization is doing he ceases to support it. But if the taxpayer disapproves of how his tax dollar is being spent, he can only raise a public hue and cry aimed at public disclosure.

## Large Outlays

The fact that the Fund has dispensed relatively large sums of money each year—for the past 87 years—to the eminent satisfaction of the vast majority of people identified with the professional theatre is evidence of both the high degree of integrity and efficiency it has consistently maintained for almost a century.

In its first year of operation, \$12,349.07 was expended for relief. For the past year, the amount expended was \$409,969.75. Roughly, one quarter of this was spent on the operation of the Actors' Fund Home in Englewood, New Jersey, where some 35 persons who formerly earned their living in the profession are now enjoying their well-earned years of retirement in gracious living among companions with whom they can share current enjoyments, arts, crafts and friendly discussion of what goes on today as well as reminiscences of former days.

Some, even though retired, prefer living in the city in quarters which, though they may not be as gracious as what is offered in Englewood, have the advantage of familiarity and a sense of "being in the thick of things." Well over half of the Fund's 1968-69 annual expenditures—\$293,247.09 to be exact—was used to provide supplemental financial assistance to this group for the ordinary costs of living as well as medical care, dental care and grants to meet financial emergencies for many younger people as well as those advanced in years.

This assistance went to people in all parts of the country. The average number of cases assisted in each week of the year was 215. The calls for aid in the California area had increased so substantially in recent years that, at the request of Actors' Equity Assn., a branch office has been established in Hollywood.

The sum of \$11,063.40 covered the cost of maintaining two ceme-

teries and funerals for 37 members of the profession who died within the year.

In addition to the foregoing services, the Fund administered the Conrad Cantzen Shoe Fund which supplied 733 pairs of shoes for unemployed Equity members in accordance with the will of Mr. Cantzen, an actor who bequeathed a fortune in excess of \$250,000 to Actors' Equity for this specific purpose.

And finally, the Fund conducted the Actors' Fund Blood Bank, whereby each year enough blood is collected to supply the members of any branch of the profession living in the greater New York area with blood should the occasion arise where such person (or a member of his immediate family) is hospitalized and requires it.

The money needed for the Fund to extend the services outlined above comes from four basic sources. Producers and theatre owners, by foregoing any profits, and Equity and ATPAM members, by donating their services for extra performances—usually given on Sundays—in New York (and occasionally on the road) made it possible last year for the Fund to accrue a net total of \$73,437.00 from these events. Bequests increased the revenues by \$303,714.15; very substantial sums having been left to the Fund by Clifton Webb, Monty Woolley, Claude Rains and others. Donations accounted for \$64,390.23 and Dividends, Interest and Rentals totaled \$300,380.39. The general public responded to the Bread Basket collections at Christmas time and in the Summer Theatres for a net total of \$73,403.30.

## Nearly New Shop

A new source of revenue, which is just beginning to find its way in adding to the resources of the Fund, is participation in the Nearly New Shop—a thrift shop which disposes of unneeded but still useful and valuable items of jewelry, silverware, furs, furniture and other articles. The donors of such items, by placing a reasonable cash value on them, may benefit by deducting their evaluations on their income tax returns. Sales of such items last year brought the Fund a net amount of \$5,730.14.

It is fortunate that some sources of revenue for the Fund have increased by substantial amounts to offset others which have declined. For example, whereas ten years ago the Sunday performances brought in a net of \$111,387.00 (as against \$73,443.00 in 1968-69 despite vastly increased ticket price scales); and the Bread Basket drives brought in \$164,119.00 (as against \$73,403 last year) earned income from investments and bequests markedly increased.

In general, it may be said that revenues derived from events involving theatrical activity have declined and the decline represents not so much a diminished interest in such activities but a reflection of the continuing trend of fewer theatres operating in New York and on the road and fewer productions with which to keep the theatres open. Such decreased activity carries with it a rise in unemployment for theatre people and the consequent necessity for more people to avail themselves of the assistance provided by the Fund—especially among those groups in their middle and later years whose careers have been largely concentrated within the so-called legitimate theatre and who, therefore, have great difficulty in adapting to the more flourishing fields of television and motion pictures.

It looks as if the Actors' Fund will continue to be in existence in 1982 to celebrate its 100th birthday and for many years thereafter to fulfill the special needs of a highly mercurial profession.

# Decline of 'Toby' Show

Continued from page 168

clowns. He is a buffoon: the canny rustic, usually with a shock of red hair, freckles, misfitting country attire, and a blacked-out front tooth who discombobulates the "legitimate" players in a given cast, who worships his female counterpart (Susie), and who foils the dastardly villain bent upon foreclosing mortgages on helpless oldsters or who would carry off the leading lady to a marriage made in hell or to a "fate worse than death."

It must not be assumed, despite this description of Toby's milieu, that he belonged to the Al Woods or 10-20-30 school of American melodrama. While many of the adventures in which Toby found himself involved stemmed from this type of dramaturgy, the character actually belongs to a separate school of writing and playing.

There were ground rules for the scamp. He was always called "Toby." He behaved by the same set of standards in all plays in which he appeared: i.e., while other actors were supposed to stick to the script, Toby could ad lib and improvise to his heart's content.

Method actors might have learned much from a good Toby comedian, probably to their intense surprise. He was the nearest thing we had in American theatre to Commedia dell'Arte. Furthermore, to the collective astonishment of certain historians, Toby spearheaded a native folk theatre which has been all but neglected in formal annals.

There were authors exclusively devoted to creating Toby plays. One of these was the late Robert L. Sherman of Chicago. There were agents who booked entire casts for Toby Shows: A. Milo Bennett, Randolph St., Chicago, who, with his wife, Ethel, started many Broadway careers in the sticks. Also Chicago's Milton Shuster whose letterhead advised: "If you want people, or you people want work, be a booster for Milton Shuster!"

Many of the plays were highly original, though all subscribed to a standard format. Some writers plagiarized Broadway hits and threw in Toby characters for good measure.

Just before World War II, I acted, as a juvenile, out of Cedar Rapids, Ia., with the Hill & Dale Players (Bert and Minnie Anderson proprietors and, respectively, the Toby and Susie of that company), in a production of "Toby and the Nazi Spies." The Brothers Warner had nothing on tall-grass managers when it came to latching on to topical subjects!

## Rural Playgoers

Toby was much-loved by rural playgoers. This affection extended to his company (of which, often, he was manager). For a week, each summer, the troupe would visit every town on its circuit. The tent went up on a vacant lot.

Show time waited upon farmers finishing work in the fields. If money was scarce, the barter system obtained at the boxoffice. "I was paid in hams and fowl as an actor years before I heard of Robert Porterfield and the Barter Theatre of Abingdon, Virginia).

Toby shows were clean. They feared nothing from the church or professional do-gooders. Usually, they were more fun than Chautauqua, but the moral tone was not much different. It was elevated.

With a difference. Toby himself, known to be a good man, a good husband, often a good father, and sympathetic to local merchants and fraternal organizations could get away with innuendos, oblique sex references and sly digs at sacred cows. Other showmen were not permitted this latitude.

Yet a good Toby never abused his privileges in this direction. A "blue" laugh was valuable both at the boxoffice and in public relations, particularly if it could be relished by adults and laughed at by the kids (over whose heads the "slanted" gags flew harmlessly). Which is a neat trick in play-con-

struction and acting, if you care to know.

In the midwest, the south and the southwest, Toby troupes divided the territories. There was the seldom invasion of another company's area. Some of the well-known outfits of "only yesterday," purveying bucolic drama up and down the land, included Chick Boyes in Nebraska, Hila Morgan in Iowa, Harley Sadler in Texas (it was rumored he was so rich that the center pole of his silk tent was made of glass, filled with water, with goldfish swimming inside!).

J. Doug Morgan, Bert and Minnie Anderson, Don and Maisie Dixon and the Schaffners also tramped Iowa. The Winninger family "owned" Wisconsin (one of the Winninger boys was the later-famous Charlie). Mrs. Ozzie (Harriet) Nelson's parents operated a tent.

Many Broadway stars came from the tents. There was Walter Huston, for example, Helen Broderick, Lyle Talbot, and, from the Missouri-based Dubinsky Bros. Shows, a fragile ingenue who became Sadie Thompson herself, Jeanne Eagles of Kansas City.

Neil Schaffner belonged to this tradition. He embellished it. He served it. He belonged to his people on both sides of the footlights. He was a gentleman-player, an artist, a great American because he contributed selflessly and importantly to the tributary stream of our culture and our times.

He refused to give up in the face of adversity. He was modest in affluence and triumph. He left his memory green across a broad expanse of our nation. He enriched our theatre. We are much poorer without him.

# Yank Musicals

Continued from page 171

Brown" has come back for a second bite at the cherry.

But it's not only musicals that have helped to give the year a lift. Alexander H. Cohen brought an American cast over for "The Prize"—Albert Salmi, Shepperd Strudwick, Kate Reid and Harold Gary, with British thespians taking over later in the run. Cohen also gave Britain "Plaza Suite," this time with a British cast.

Among other American plums of the year have been "Boys In The Band", originally with an all-American cast but which, later, Peter Bridge switched to young British actors, the chance of seeing Peggy Ashcroft and Elizabeth Spriggs in Edward Albee's "A Delicate Balance" at the Aldwych, Woody Allen's funny "Play It Again, Sam", again with a British cast, two plays by the Negro Ensemble in the Aldwych's World Drama Season staged by Peter Daubeny and, more recently, "My Little Boy—My Girl" by two Americans, David and Naomi Robison, in which Eric Porter is not only starring but he also staged.

It isn't a bad list. It has given British theatregoers a look-in to see some bright American talent and some entertaining shows and that can't be bad even to those who advocate a "closed shop".

# French Copyright

Continued from page 169

matter of Rostand, his two major plays are involved in curious histories of their own. "Cyrano de Bergerac", for instance, belongs exclusively to the Comedie Francaise, on condition that it must be performed at least once every two years. Royalties are 15% of the net and no one can play it anywhere in the world without dealing through the Comedie. "L'Aiglon", on the other hand, belongs to the Chatelet Theatre, which must show it for a minimum of 120 performances in each five-year period and pay 15% of the gross. Well, the Chatelet is a bigger theatre than the Comedie; they can afford it, presumably.



**PIANISTS**

VLADIMIR ASHKENAZY  
EDWARD AUER  
GINA BACHAUER  
DANIEL BARENBOIM  
VAN CLIBURN  
MISHA DICHTER  
NELSON FREIRE  
EMIL GILELS  
JOSEPH KALICHSTEIN†  
NIKITA MAGALOFF  
EKATERINA NOVITSKAYA†  
NIKOLAI PETROV  
SVIATOSLAV RICHTER\*  
ARTUR RUBINSTEIN  
ALEXANDER SLOBODYANIK  
GRIGORY SOKOLOV  
RALPH VOTAPEK  
ALEXIS WEISSENBERG

**CELLISTS**

YO-YO MA†  
GREGOR PIATIGORSKY  
MSTISLAV ROSTROPOVICH  
CHRISTINE WALEVSKA†

**VIOLINISTS**

LEONID KOGAN  
GUY LUMIA†  
NATHAN MILSTEIN  
DAVID OISTRAKH  
IGOR OISTRAKH  
ITZHAK PERLMAN  
ISAAC STERN  
HENRYK SZERYNG  
VIKTOR TRETAKOV  
WANDA WILKOMIRSKA  
PINCHAS ZUKERMAN

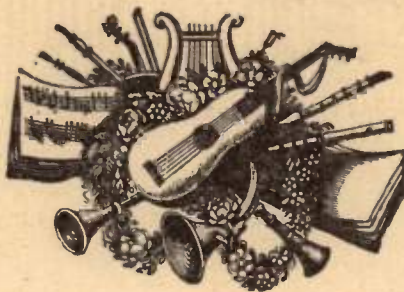
**SOPRANOS**

MARY COSTA  
ZARA DOLOUKHANOVA  
BERIT LINDHOLM  
KAREN LORENZEN  
CAROL NEBLETT  
ROBERTA PETERS  
TERESA STRATAS  
GALINA VISHNEVSKAYA\*

**MEZZO-SOPRANOS**

JANET BAKER  
TERESA BERGANZA  
GRACE BUMBRY  
NEDDA CASEI  
SHIRLEY VERRETT

**1970-71**



**CONTRALTO**

IRINA ARKHIPOVA

**TENORS**

HELGE BRILIOTH  
PHILIP CHO†  
NICOLAI GEDDA  
JAN PEECE

**BASS**

JEROME HINES

**CONDUCTORS**

MAURICE ABRAVANEL  
ANTONIO de ALMEIDA  
DANIEL BARENBOIM  
PIERO BELLUGI  
THEODORE BLOOMFIELD  
PIERRE BOULEZ  
GAETANO DELOGU  
JAMES DE PRIEST†  
ANTAL DORATI  
JOSEPH EGER  
LAWRENCE FOSTER  
RAFAEL FRUHBECK DE BURGOS  
JOHN GREEN†  
MILTON KATIMS  
PAUL KLETZKI  
KIRIL KONDRASHIN  
EFREM KURTZ  
ARTHUR LIEF  
ERICH LEINSDORF  
LORIN MAAZEL  
HENRY MAZER  
HOWARD MITCHELL  
HELEN QUACH  
WITOLD ROWICKI  
MAX RUDOLF  
GEORG SEMKOW  
ELYAKUM SHAPIRRA  
EVGENI SVETLANOV  
ANDRE VANDERNOOT  
ROBERT ZELLER  
IGOR STRAVINSKY and.  
ROBERT CRAFT

**POPULAR & FOLK**

KELLIE GREENE, Jazz Pianist†  
NANA MOUSKOURI, Singer†

**GUITARISTS**

MICHAEL LORIMER  
ANDRES SEGOVIA

**ATTRACTIONS**

**DANCE**

AMERICAN BALLET THEATRE  
BALLET FOLKLORICO OF MEXICO  
Amalia Hernandez, Director  
THE BOLSHOI BALLET  
CIRO and his Ballet Flamenco  
THE LENINGRAD KIROV BALLET\*  
MAZOWSZE Polish Dance Co.  
MOISEYEV DANCE COMPANY  
THE ROYAL BALLET  
THE ROYAL WINNIPEG BALLET  
THE STUTTGART BALLET

**CHORUSES**

THE VIENNA CHOIR BOYS  
THE ROGER WAGNER CHORALE

**ORCHESTRA**

L'ORCHESTRE NATIONAL FRANCAISE  
Jean Martinon, Conductor

**SPECIAL ATTRACTIONS**

Trio: EUGENE ISTOMIN, Piano  
ISAAC STERN, Violin  
LEONARD ROSE, Cello  
Duo Pianists (†): EDEN & TAMIR  
Duo (†): VLADIMIR ASHKENAZY, Piano  
ITZHAK PERLMAN, Violin  
Duo (†): ELAINE SHAFFER, Flute  
HEPHZIBAH MENUHIN, Piano  
I SOLISTI DI ZAGREB  
EMLYN WILLIAMS as  
CHARLES DICKENS  
MARIAN ANDERSON  
Lecturer and Narrator  
RUDOLF BING  
In a limited number of lecture appearances  
GERSHON KINGSLEY'S  
FIRST MOOG QUARTET  
Bill Graham's presentation  
FROM THE FILLMORES

**s.hurok presents**

\*Not available 1970-1971

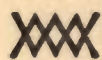
†First Hurok Tour

‡U.S. Debut Tour



*Congratulations*

**EDWARD EVERETT HORTON**



THE THEATRE GUILD  
THEATRE GUILD PRODUCTIONS, INC.  
THEATRE GUILD FILMS, INC.  
THEATRE GUILD  
SUBSCRIPTION SOCIETY, INC.

THE THEATRE GUILD—  
AMERICAN THEATRE SOCIETY  
NATIONAL SUBSCRIPTION SERVICE

IN RELEASE  
STEPHEN DIONNE OSSIE  
BOYD WARWICK DAVIS in  
"SLAVES"



*Congratulations!*

**RICHARD RODGERS**

**MAX GORDON**



# SHUBERT THEATRES



*Seasons Greetings  
from  
Martin Starkie*

*and sincere thanks to all who have helped to create the productions of*

# CANTERBURY TALES

## CANTERBURY TALES—A MUSICAL COMEDY

Book by MARTIN STARKIE  
and NEVILL COGHILL  
Based on a translation from  
CHAUCER by NEVILL COGHILL

Music by RICHARD HILL  
and JOHN HAWKINS  
Lyrics by NEVILL COGHILL

The idea of adapting Chaucer's comedy as a Stage-play and Musical originated with Martin Starkie, who first directed his own dramatisation of the 'TALES' at the Oxford Playhouse, England, in October 1964. He was Producer, Co-author and Co-director of the first musical version at the Phoenix Theatre, London in March 1968 and Director of the Broadway production at the Eugene O'Neill Theatre, February 1969. The Australian production of 'Canterbury Tales' opened in May 1969, and the American National Touring Production in December 1969. Other productions are scheduled for 1970 in Germany, Hungary, Czechoslovakia, Scandinavia and South Africa.

All enquiries to:  
The General Manager  
CLASSIC PRESENTATIONS LTD  
87 Wardour Street, London W.1, England  
Telephone: London 734 4591 or  
437 1612  
Cables: SEBFILM WESDO LONDON  
ENGLAND

**STILL!**  
**THE BIGGEST FROG  
IN A  
LITTLE POND**

**JEROME H. CARGILL**  
PRODUCING ORGANIZATION  
INC.

*(Musical Shows With Amateurs)*

140 Fifth Ave., New York 11, N.Y.  
Telephone: ORegon 5-2810

Congratulations

*VARIETY*

**SAM  
STARK**

THEATRE  
HISTORIAN

945 Green Street  
San Francisco, Calif. 94133

*Season's Greetings*

HOTEL ALGONQUIN  
59 West 44th Street  
New York  
Murray Hill 7-4400

*Sardi's*

"Your Restaurant"  
234 W. 44th ST.  
NEW YORK, N. Y.  
LA 4-0707



NEW YORK CITY, N.Y.

ST. JAMES THEATRE  
MARTIN BECK THEATRE

PHILADELPHIA, PA.

SHUBERT THEATRE

BOSTON, MASS.

COLONIAL THEATRE  
WILBUR THEATRE

SAMUEL H. SCHWARTZ  
JUJAMCYN THEATERS  
246 WEST 44TH ST., N.Y. 36, N.Y.



## DOROTHY FIELDS



# O'KEEFE CENTRE

TORONTO

"Where the Best Shows Play"

*Congratulates*

## VARIETY

on another anniversary

BOOKINGS THROUGH  
HUGH WALKER  
O'KEEFE CENTRE FOR THE PERFORMING ARTS  
TORONTO, ONTARIO  
CANADA  
366-8484



# MAMIE



## Greetings

to all my friends in show business and to my colleagues on Taxi News and A.P. And thanks to N.Y. Drama Critics "The Outer Circle," London critics and Burns Mantle Best Plays for their awards.



# HAROLD GARY

*Now touring as "GREGORY SOLOMON" in  
"THE PRICE"*





KENNETH WAISSMAN and MAXINE FOX present

**SAL MINEO'S  
FORTUNE  
AND  
MEN'S  
EYES**

by JOHN HERBERT

*Best Wishes*

*VARIETY*

**KENNETH WAISSMAN  
and  
MAXINE FOX**

**SAL MINEO'S  
FORTUNE  
AND  
MEN'S  
EYES**

by JOHN HERBERT

**NEW YORK**

Opened OCTOBER 1969

**SAL MINEO'S  
FORTUNE  
AND  
MEN'S  
EYES**

by JOHN HERBERT

**HONOLULU**

Opens FEBRUARY 1970

**SAL MINEO'S  
FORTUNE  
AND  
MEN'S  
EYES**

by JOHN HERBERT

**SAN FRANCISCO**

Opens MARCH 1970

**ACCEPT NO SUBSTITUTES**

**HELLO, DOLLY!**

**THE ONLY TRULY  
AUTHENTIC DOLLY IN  
NEW YORK**

**7th SMASH YEAR • BROADWAY'S GREATEST MUSICAL**

**ST. JAMES THEATRE 44th St. W. of B'way**



## 14 WEST ELM APARTMENT HOTEL

14 West Elm Street, Chicago, Ill

A/C 312 Whitehall 4-5700

Gerald G. Bolotin, Owner

176 Apartments—Complete Hotel Services—Near North Side, Close To Lake

Daily: \$16.00

Weekly: \$78.00

Monthly: \$189.50

and up

## 530 ARLINGTON PLACE APARTMENT HOTEL

530 Arlington Place, Chicago, Ill.

A/C 312 Lincoln 9-8300

Gerald G. Bolotin, Owner

190 Apartments—Complete Hotel Services—Mid-North Side, Close To Lake

Daily: \$12.00

Weekly: \$68.00

Monthly: \$159.50

and up

### AMERICA'S FOREMOST SUMMER THEATRE

OPERATING JUNE  
THROUGH SEPTEMBER

### DALLAS SUMMER MUSICALS

TOM HUGHES, PRODUCER

### The Senior Citizen's Pin-Up Girl JANE McDONOUGH

'69  
Was A Very  
Good Year.  
THANKS!



"Miss McDonough's underplaying is a sheer delight in Noel Coward's 'Fallen Angels' this extremely talented actress not only displays her acting talent but her musical ability as well, for she both sings and plays the piano in this comedy."

Olson &amp; Kingstadt, DeKalb Daily Chronicle

"Jane McDonough as 'The Iron Butterfly' is a standout." DAILY VARIETY

"... fresh comedy with a Dowager Drunk."

Hollywood Reporter

"... and a delightful Jane McDonough is a crafty, shrewish Dooly Tate and she has never been funnier."

Lichtenwalter, Journal Gazette

"Marvelous Jane McDonough as crusty a stage Mother as I've seen."

Barclay, Beacon News

### Candlelight

THE ORIGINAL  
DINNER  
PLAYHOUSETheatre  
Dinner  
Dancing

FROM

\$3.95

Best Wishes for the  
Holiday Season

WILLIAM PULLINSI

Producer - Director

Currently - WOODY ALLEN'S

DON'T DRINK THE WATER

TICKET ORDERS BY PHONE 458-7373  
NIGHTLY BUT MON., TWO SHOWS SAT. PLUS SUN. MAT. • BEST GROUP-RATE VALUE IN TOWN  
DISCOUNT ON CHARTERED BUSES • FREE PARKING • 5620 S. HARLEM, SUMMIT, ILL. 60501  
TEN MINUTES FROM LOOP OFF STEVENSON EXPWY. • TICKETS ALSO FIELD'S & WARD'S.

Season's Greetings

### ROYAL ALEXANDRA THEATRE

TORONTO, CANADA

"The most Beautiful Theatre on the North American  
Continent" — Showbusiness 1963

Edwin Mirvish—Owner

*Congratulations —*

# ROSEMARY PRINZ



*Jule Styne*

**6 REASONS WHY  
1970 is a BIG YEAR for**



**WOODIE  
KING  
ASSOCIATES  
INC.**

Currently on Tour:

- 1. A BLACK QUARTET**  
Four New Black Plays by  
ED BULLINS • BEN CALDWELL  
LEROI JONES • RON MILNER

- 2. Off-Broadway**  
In association with  
Chelsea Theatre Center  
**LEROI JONES'**  
**"SLAVE SHIP"**  
A Historical Pageant

- 3. Motion Picture:**  
**"RIGHT ON!"**  
**THE LAST POETS**  
Co-produced with  
HERBERT DANKA FILMS

In preparation:

- 4. In association with**  
**AL FREEMAN JR.**  
**LEROI JONES'**  
**"RECENT KILLING"**  
A New Play

- 5. ED BULLINS'**  
**"IN NEW ENGLAND**  
**WINTERS"**  
A New Play

- 6. "WHO'S GOT HIS OWN"**  
A Film Based On The Play  
By RONALD MILNER

**STAGE • FILM • TELEVISION**  
**WOODIE KING ASSOCIATES, INC.**

250 Riverside Drive, New York, N. Y. 10025

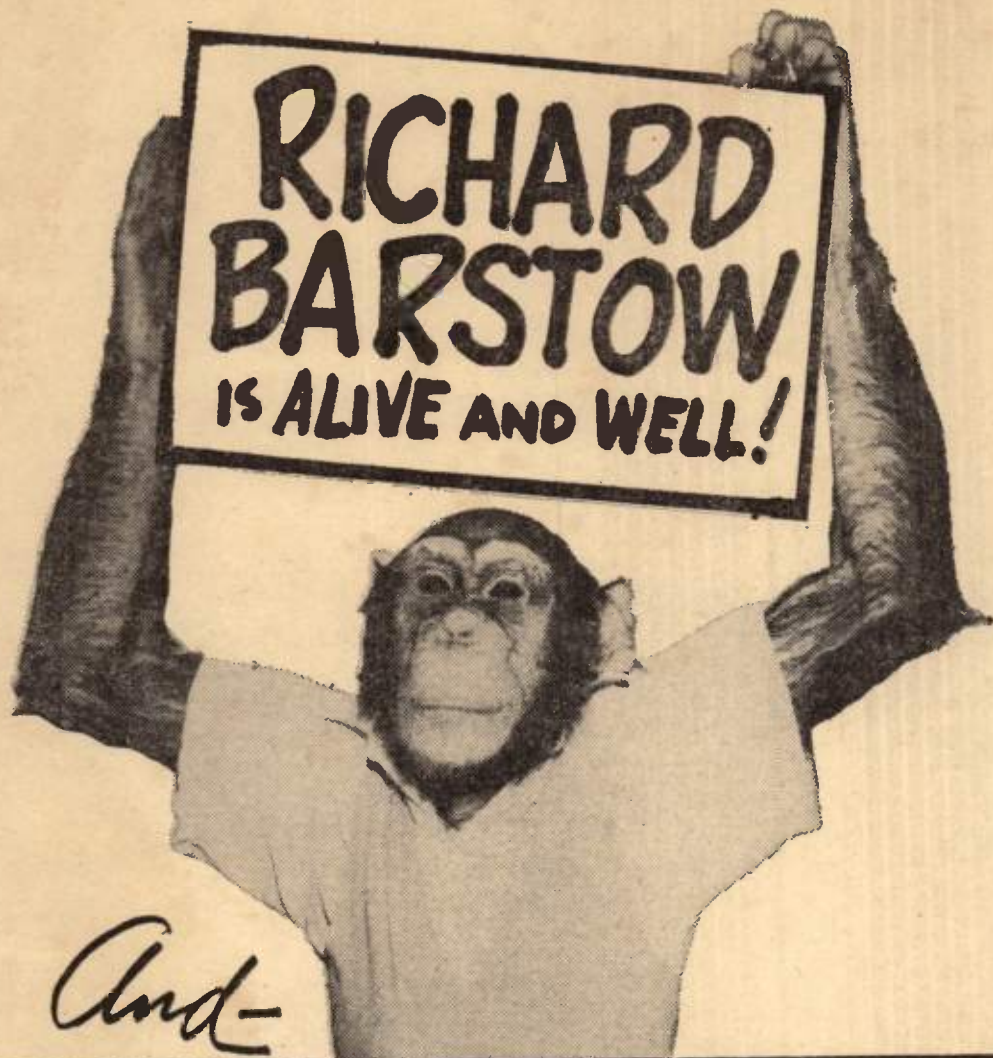
(212) 749-6655



*Martha Greenhouse*

(212) SU 7-5400





**DIRECTING—STAGING *and* CHOREOGRAPHING  
the entire RINGLING BROTHERS *and*  
BARNUM *and* BAILEY CIRCUS**

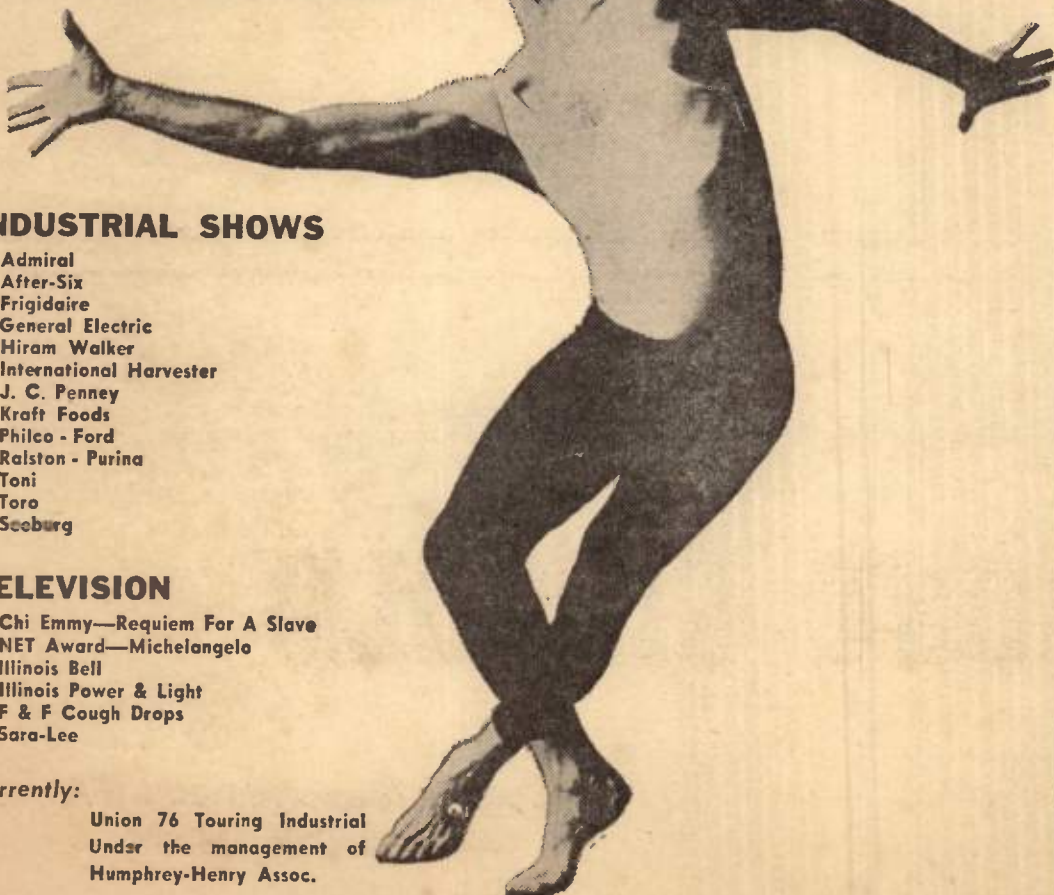
"TREMENDOUS" "FANTASTIC" "PHENOMENAL"  
100 YEAR CENTENNIAL CELEBRATION

\*\*\*\*\* *VARIETY* SAYS \*\*\*\*\*

**"BARSTOW—One of the true DeMilles!"**

## GUS GIORDANO

DIRECTOR - CHOREOGPAPHER



### INDUSTRIAL SHOWS

Admiral  
After-Six  
Frigidaire  
General Electric  
Hiram Walker  
International Harvester  
J. C. Penney  
Kraft Foods  
Philco - Ford  
Ralston - Purina  
Toni  
Toro  
Seeburg

### TELEVISION

Chi Emmy—Requiem For A Slave  
NET Award—Michelangelo  
Illinois Bell  
Illinois Power & Light  
F & F Cough Drops  
Sara-Lee

### Currently:

Union 76 Touring Industrial  
Under the management of  
Humphrey-Henry Assoc.

Contact: Shirley Hamilton, Inc., 360 N. Michigan, Chicago, Ill.

**WOW  
WHAT A YEAR  
THAT WAS!**

Madison Square Garden Productions wound up the '60's in a dollar-dazzling blaze of excitement with record after record being set by great attractions like:

**JAMES BROWN**

**\$106,040**

**BLIND FAITH**

**\$101,473**

**DONOVAN**

**\$106,511**

**ROLLING STONES**

**\$286,542**

**JOHNNY CASH**

**\$110,326**

Now we're soaring into the '70's with more top-flight entertainment—

**JAN. 17-18  
THE DOORS**  
(FELT FORUM)

**FEB. 13  
SLY AND  
THE FAMILY  
STONE**

Watch for still more  
record-breakers to come!



**madison square garden**

Pennsylvania Plaza 7th Ave. 31st to 33rd Sts

**THEATRE and SPORTS TICKET BROKER**

*to the Profession and Variety Muggs*

**MACKEYS, Inc.**

234 West 44th Street, New York

PHONE: PE 6-6400



Jerry Herman

Victor Borge

Congratulations *VARIETY* on your 64th Anniversary

**HERMIONE GINGOLD**

Hollywood Representation: ALLAN CONNOR  
HOLLYWOOD 5-0834

Personal Management: IFA  
MILTON GOLDMAN



## Best Wishes

from

DAVID HENEKER

BRITANNIA MUSIC COMPANY LTD.

50 New Bond Street

London, W.1.

## Old Chi: 'Turkey' Capital

Continued from page 169

referred to in the trade as "Rep-tiles," presented dramas and comedies with small casts, and re-tailed to the panting hard-seat customers at 3c up to half a dollar for the perquet.

Chicago's biggest theatrical bargain in those lovely days was the Hopkins Theatre on State St. below Van Buren. It was a "10-20-30c" house with two performances daily and a weekly change of bill. A stock company headed by Valerie Bergere offered weepy and exciting expositions of murder, arson, seduction, near-rape, fire, plague and famine—plus the cumshaw of "specialties" between the acts. A lot of show for a 30c top.

Other melodrama-featuring theatres were the Alhambra and the National on the South Side, the Bijou, Academy and Imperial on the West Side, and the Criterion and Victoria on the North Side.

Lincoln J. Carter

Of all the blood-and-thunder purveyors, the greatest in Chicago—and later in the entire country—

side—was Lincoln J. Carter. He sold goose-pimples. . . His plays were designed to really scare his audiences. At the Criterion and the Alctier at Sedgwick and Division, for a quarter of a century he presented a constant stream of shockers. Carter, a total genius of the chump-bait era, wrote his own stuff, directed, booked and managed them. He was a royal master at producing ingenious stage effects without which no oldtime melodrama would have reached opening night.

Some of Carter's audience-paralyzing devices were mechanical, others electrical. All had to be absurdly simple, cheap, able to travel, sturdy—and, while Link Carter got his effects with chicken-feed, the motion picture industry later spent boxcar figures to drive a houseful of chumps into the same delighted hysteria.

Asked who was the star of his show, Link once said: "The carpenter. He keeps the gimmicks in running order."

"One of Carter's greatest spectacles was the clanging, roaring, onrushing locomotive, featured first in "Heart of Chicago." Carter also updated the Chicago fire by a quarter of a century, thus enabling Mrs. O'Leary's cow to torch off the town right on stage. Cheap paper streamers flooded by swirling red lights, flashpowder smoke, and half a dozen backstage bums tossing around cardboard bricks and painted flats created an illusion that almost brought pandemonium to the audience.

After the great fire, there followed the saga of the Brave Engineer, rendered hors de combat by the villain, with his wild locomotive charging dead ahead. The stage was darkened save for a cheesebox containing a 25-candle-power carbon light behind a scrim, representing the moon at full. Then a tiny light appeared in the distance. From afar came the faint, eerie wail of the engine's whistle. Gradually the headlight grew larger, and gradually the sounds of the train's bell, whistle and engine—conspiring in an illusion of a locomotive advancing at full speed—rose to a crescendo. In the audience, woman screamed and fainted, stout-hearted males nibbled nervously on their handlebar moustaches.

Nick of Timers

It was, of course, at the last possible moment that the heroine (always garbed in a flowing white gossamer gown) raced onstage, threw the track signal from green to red—and the reviving but groggy Brave Engineer brought the thundering locomotive to a screeching halt, with the cardboard cowcatcher just grazing the orchestra leader's whiskers. Audience relief at this denouement was nothing short of ecstatic.

Nick-of-time was to melodrama

writers what flour is to a baker. And, it's as true today as it was then: people will pay good money to be goseppimpled with fright.

Not only was Chicago the Great Turkey Capital, it was the home port of an allied group of playwright-buccaneers, less lethal but no less eager than their counterparts on the Spanish Main. If a producer paid royalty on one bill, it was even money that eight of the 10 others were pirated.

In those earlier days, the Congress, in providing for copyrights, failed to penalize the transcription and sale of unprinted play manuscripts. Alex Byers, astute as Capt. Kidd, headquartered himself in Chicago and set up a staff of stenographers in New York to cover the premieres of topdrawer plays. While one steno set down the dialog, another recorded the "business," and a third reported on scenery and props.

Within days after a Broadway opening, Byers could supply his avid Chicago clients with a complete script—both words and directions—of the New York hit. To offer such a bootlegged article under its own flag would be confession of piracy, so all such shows sailed under a new title blazoned on billboards and marquee. And, here and there, a bit of rewriting lightly disguised an out-and-out piece of play burglary.

Years later, Robert Sherman bought the entire Byers library. Much of the material found its way into radio, and, later, into tv. Such is progress in show business.

Chicago, Oh Chicago!

Few Chicago-built shows ever made it to Broadway. New Yorkers looked down their noses at any show which originated elsewhere. One Chicago show that made the eastern try featured Dave Lewis in "A Royal Chef." Dave, opening night in New York, went into his song that for over a year had wowed them at the LaSalle Opera House.

"Take me back to that dear old Chicago town," he wailed. "I wanna go back, I'll take a back. . . and at that point a gallery heckler hollered: "For God's sake, GO back.—I'll pay your fare." Dave's show ran three performances.

Oh, yes, life was beautiful then, in Chicago. The rewards? Well, that beloved and ancient fraternity of Thespiars, producers, pirates and fly-by-nighters blew the foam off nickel beer with free lunch at the bar, one of Chicago's biggest restaurants served 3c coffee, hamburgers were a nickel, the Chicago Tribune went for a penny—and an actor with a strong voice, a good wardrobe complete up to his celluloid collar and dickey and a scarcely-found record of sobriety could haul down \$25 to \$45 a week—until the turkey went broke on tour, usually in Pequaming, Mich., in the dead of winter. Then—back to Chicago.

And—while a fading few now may remember the grand old days of Turkey Town—today's national tv audiences sit, nightly, glued to the tube, courting eyestrain to ogle many of those same 60-year-old Chicago-built plots, those same old Chicago-made shockers. Only the names have been changed, once again, to protect the glorious past.

## The Millers

Continued from page 169

it over, before giving it to the magazine, he found it amusing.

The next morning he began to elaborate on it and discovered that, subconsciously, he had been working on it for what? months? years? It came out fairly quickly and fairly smoothly and it was "The Price."

But normally, writing is a tough job for him, he explains. He works, reworks, polishes and compresses and every word is a difficult word to find.

Which brings us back to Henry Miller, who says that writing a book is usually tough for him—he does quite a lot of changing, editing and rewriting. But plays are a cinch. He sits down and the stuff flows out and bingo, a play.

The tired eyes crinkle and he chuckles. "Of course, I don't make a hell of a lot of money with my plays."

He was in Paris to watch some characters making a film out of his book, "Tropic of Cancer," and in London for the publication of his long-banned "Sexus." He had no comments to make on either, except a certain satisfaction.

"Writing movies is not my business," Miller pointed out, saying that, as long as the screen writers were faithful to the general idea and spirit, he had no beefs. He enjoys looking at the bestseller charts on which his name appears. It amuses him to have his name linked with new "new wave" or "new freedom" youngsters.

"I was almost an old man, about 34, when my first book was published," he points out. And he does not approve of the sex abandon, the nudity, the language that is tossed around these days. It should be controlled, he thinks; it should have a purpose.

He's against censorship, of course. (The other Miller ditto and more firmly.) But he thinks — "well, it's no good, it serves no purpose, it's irritating. It doesn't change anything. You can't bottle up us writers."

## Yiddish Theatre

Continued from page 171

Old Kit Bag and Smile, Smile, Smile." It was a memorable evening. And I know that each of the "boys and girls" of the old days who read this will immediately think of their own Jacob P. Adler story, and so it is only proper that I tell the one I know, and if only one out of each hundred readers hasn't heard it, I'll be happy.

Adler was on tour. (In all the stories Adler and Thomashevsky were always on tour.) And before this particular performance a handsome young woman with a two-year-old child somehow got through to the great man's dressingroom. Adler turned from the mirror and the woman began her story: "Mr. Adler, you remember me? When you were here three years ago you invited me to supper after the performance, you remember?" And with this she pushed the little boy ahead of her. "And this is the result—this little boy is your own son."

Adler looked at the child with real satisfaction. "That's a nice

boy, a really nice boy," and reaching into his dresser drawer he continued, "Here, my dear, are two tickets to tonight's performance. Take the boy, you'll both like the show." The woman seemed crushed and began to stammer and stutter. "But, Mr. Adler, this is your son, we don't need theatre tickets, our problem is to eat, we need bread."

Adler was hurt; he flung the tickets back into the drawer. "Bread you need—if you want bread, you should have gone with a baker. I am an actor."

## Moscow's 40% 'Bite'

Continued from page 3

viciously open for anyone who had dollars. Now, according to the new law, Soviet citizens having currency from any country outside the Soviet sector, must deposit such money in local banks, where they are handed "foreign luxury coupons" in exchange.

These can be used in the same way as cash is used by foreigners and tourists — except that the government has grabbed a 40% discount for the "service."



MAURICE SEYMOUR

OF CHICAGO AND SAN JUAN

Internationally Famous

Professional Photographer

Wishes all our friends a

happy new year.

111 E. CHICAGO AVE.

DE 7-2250

## THREE STUDY GRANTS AVAILABLE

(Soprano-Tenor-Bass)

Voices, Inc., Black/Musical Theatre, recently featured in off-Broadway hit, "The Believers" is preparing new off Broadway production for New York City this spring. Voices, Inc., will also send out national touring company at same time. We are preparing new cast members now. Foundation grant has made FREE music-dramatic and dance workshop possible. We need three more persons to complete roster. Send picture and resume to Voices, Inc., 86 Morningside Avenue, New York 10027. Background information on Voices, Inc., available by calling 212 874-6450 and supplying your name and address.

## THE ENTERTAINER IN EUROPE

Europe's waiting! Make big money and visit some of his most exciting cities in the world. Complete book, 1970-edition tells how-to-do it, case histories, work permit information, scales, salaries, agents booking Europe. A must for Entertainers and Musicians! \$3.00 from Information Service, Key Colony, Florida 33051. Money back guarantee! ORDER NOW and be working in Europe in 90 days!

Canterbury Court

HOTEL

1-2 Rm Kitchenettes

Special Consideration  
To Theatrical TradeWeekly & Monthly  
Rates1220 North State Parkway  
(On Chicago's Near North Side)  
Chicago, Illinois  
Minutes to the Heart of DowntownBERT WHEELER THEATRE  
(New York)  
FOR RENT225 Seats—Fully Equipped  
Blks. Prd.

DAVID A. CANTOR 947-6000

AUTHORS WANTED  
BY N.Y. PUBLISHER

Leading book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, scholarly and religious works, etc. New authors welcomed. Send for free booklet VI, Vantage Press, 120 W. 31 St., New York 10001

## NATIONAL TICKET COMPANY

RESERVED SEAT TICKET PRINTERS

Computer Reserved

Roll, Machine and Coupon Books

Bonded Union Printers Since 1898

1544 Broadway, N.Y.C. PL 7-1426 Home Office: Ticket Ave., Shamokin, Pa.



1905

**HELLO, PHYLLIS!**

Sixty-Fourth *Variety* Anniversary





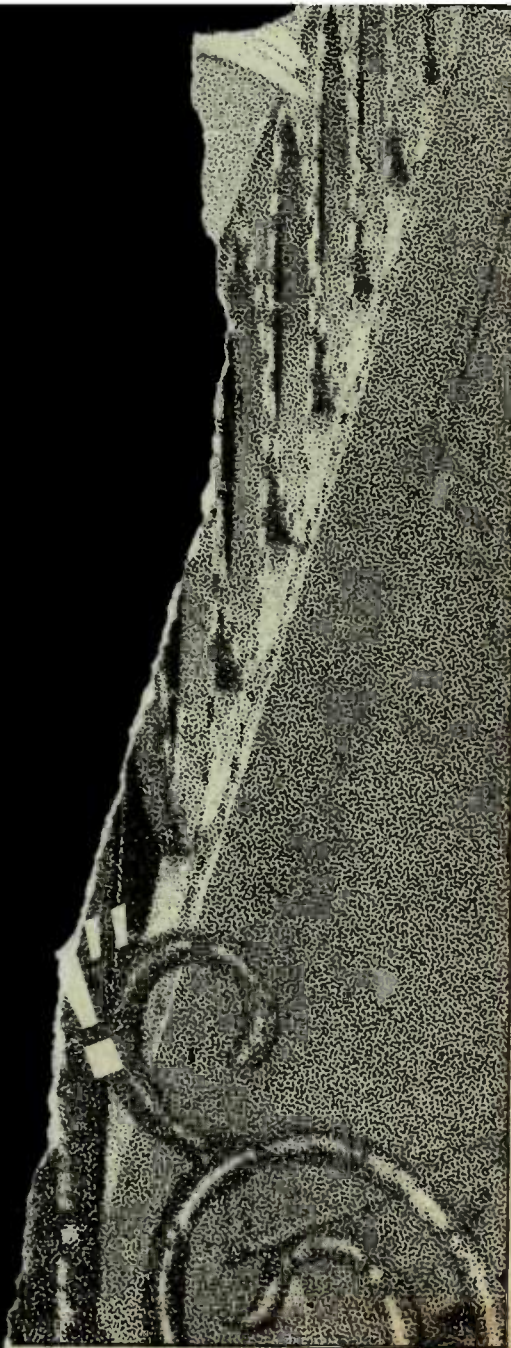
# ABC

OCIATED BOOKING CORP.

1-5200

THURCH • JACK FINCK  
FRANK MUSIELLO  
EDDY WHITE





**es Theatre on Broadway**



