

65th ANNIVERSARY EDITION

VARIETY

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NEW YORK, WEDNESDAY, JANUARY 6, 1971

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MAD, MOD, MOODY, MISERABLE

American-Soviet 'Broadcasting War,' Or How's Your East-West Propaganda?

By PAUL BARTLETT
(Broadcasting Consultant)

The American-Soviet "broadcasting war", already somewhat warmer, may get a lot hotter before it starts to cool, judging by comments made by Russian authorities at Radio Moscow.

The recent heatup stems in part from the Czech crisis, but its real basis is the continued operation of the so-called "private" American anti-Soviet Radio Free Europe and Radio Liberty in West Germany; renewed large scale American jamming of Radio Moscow; and the more aggressive policies of the current USIA management.

Russian spokesmen claim that "more than 100 U.S. operated stations, ringing the Soviet borders, broadcast hostile propaganda into the U.S.S.R. daily," and they coyly add that they are "too powerless to do something about it if it becomes necessary."

Contrary to the usual public concept this American-Soviet "broadcasting war" is not really a matter of who says what over the air, but is on the contrary a diplomatic struggle over operating bases, transmitter horsepower, and the East-West philosophical differences over how the hardware should be used.

The nearly inescapable conclusion is that neither East nor West is really subverting the other (Continued on Page 54)

Disk Trailers, Industrial Pix, Medical Instruction Being Geared To Cassettes

London.

Anticipation of future cassettes applications appears to be stirring closed-circuit video interest in Europe.

A Swiss pharmaceutical outfit is behind Medicovision, a videotape sampling of new medical techniques and treatments. This relies at the moment on standard tape playback gear, but admittedly has future cartridge production in mind.

Spain's Estudios Moro circulates a self-made film designed to sell its Madrid plant as rental facility. This item currently unreels via standard projection, but it'll go into a cassette package anon for glimpsing in film production offices around the world.

And here in Britain, more and more industrial firms are bankrolling "industrials" for closed-circuit playback, which medium has suddenly come alive here. Activity for many firms at the moment amounts to auditioning film or tape "sell" techniques for tomorrow's industrial cartridge market.

A local diskery, for instance, recently produced a 20-minute film sampler of a new rock group, which day-dated via closed-circuit in several U.K. markets for benefit of press and trade. The precedent play has stirred wide trade interest as a prospective cassette "trailerizing" routine in future.

Early Press Time

This 65th Anniversary Number went to press several days ahead of the normal Tuesday deadline.

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

Aussie Sees Peak '71 Tourism With Top Acts To Match

By ERIC GORRICK

Sydney.

This year will see the biggest upsurge of U.S. tourists ever to make a Down Under safari. It's estimated that over 200,000 Americans will step off planes and ships loaded with dollars on a nonstop spending spree.

Department stores are stocking up with souvenirs (from a teddy bear to a kangaroo), taxi operators are adding to their fleets and every tourist resort is readying to make a fast buck. Even the aborigines are practicing their boomerang-throwing after a long layoff.

It has been claimed that Australia lives on the sheep's back. Maybe that was so last year; this year the country's monetary intake will bound to new heights via the Yankee tourist invasion and the sheep will then move into the No. 2 spot.

Meantime, more U.S. acts are owing in and out of this territory than in the heyday of vaude. The talent influx will increase further this year as the sporting clubs bid for talent. Many American per- (Continued on page 58)

Look To JFK Center In Sept. To Lift Currently Dull D.C. Cultural Scene

By LARRY MICHIE

Washington.

The cultural life of the nation's capital still suffers from a reputation of bureaucratic dullness, power monomania, and social leaders with the elegance of Andrew Jackson—but the image is out of date. Although certainly politics ranks far above culture in Washington's hierarchy of preoccupations, the reputation is unfair, and within the next year the myth should be permanently interred.

The opening of the John F. Kennedy Center for the Performing Arts in September will be the sunburst that draws all cultural eyes to D.C., but the Center is hardly an isolated phenomenon. It (Continued on page 56)

THAT SUMS UP YEAR OF 1970

By ABEL GREEN

All media in 1970 reflected in day-by-day downbeat the madness, modness, moodiness of a year of crisis and confusion. It added up to nervousness and anger. Partisans spelled it Nixon nervousness, or Agnew agonies. "Inflation" was closer. At first labeled by a nice-Nellie term "cutback," the situation in later months was forthrightly called "recession."

The hope now is that somehow inflation will be checked and 1971 will see an upturn; it's not exactly clear how, anymore than peace in Vietnam is clear.

As the media reflected cutbacks in the overall economy, it was not just a case of cutting down on that expensive account entertainment. Show business, on all levels, seemed to forget FDR's 1932 truism about "nothing to fear but fear." Quick to lose their confidence too many showmen pulled in their ballyhoo, ran scared, and on several levels. Not that the annual reports weren't alarming.

Writeoffs gave way to write-downs. Conglomerated business associations finally, in 1970, lost their charm. Consolidation of facilities saw three of five major film giants moving GHQ from New York to California. Layoffs and letouts ran parallel with liquidation of more flexible assets which, (Continued on Page 52)

New Film Realism Carried Too Far

By ART BUCHWALD

Hollywood.

It is obvious the motion picture companies in Hollywood are in trouble. The major studios are trying to outdo each other making films about revolution, dope and sex in a desperate effort to attract the two major groups who still go to the movies—young people and dirty old men.

Sampson P. Truberry, head of MTA (Miserable Twentieth Arts) studios, told me, "The motion picture industry has come of age. We are now making adult pictures which tell it like it is. The days of 'Sound of Music' and 'Gone With the Wind' are over."

Truberry continued, "When I took over this studio a year ago, we were losing \$10,000,000 a month. I made three movies—'Motorcycle Virgin,' 'Key Club' and 'Molotov Cocktail'—and now we're in the black. The studio is booming now. Come on, I'll take you around."

We went to Stage 5. As we came on the set, there were a man and woman taking a bath. Truberry whispered to me, "This is one of our big Christmas pictures. It's (Continued on page 56)

Standardization Plus \$100,000,000 In Programs Key To Vidcassettes Boom

By HERM SCHOENFELD

251,000 Film Theatres?

United Nations report about film houses all over the world lists 251,000. North America has the use of 18,000, Asia 16,700, Latin America over 8,400 and Africa 2,600.

In Europe, Italy leads with approximately 10,000 cinemas, followed by Spain (6,000) and France (5,000).

Big talk, little action. That's the surface sumup of the commercial impact made last year by the newest development in show business—the prepacked television program in the form of cassettes, cartridges and disks. The kickoff date for videocassettes was originally announced for late 1970. Now that the year has come and gone with few programs and less machines on the market, the skeptics are wondering when the videocassettes will get off the ground.

But even if the timing was premature and last year's touting outstripped the technology, the hard fact remains that some of the

Special Cassette Symposium Starts On Page 62

No Panacea, But Some Thoughts To Aid B'way Theatre

By MORRIS L. ERNST

The prestige of old age has been much diminished because the notion of experience is discredited. Our technocratic society does not



Morris L. Ernst

believe that knowledge accumulates with years, but that it perishes.

Stubbornly, and near the end of my visit on planet Earth, I must believe that memory of the past can help man to cope with the future. I recall our city at the turn of the century with over a dozen daily newspapers and I learned my Shakespeare at that time by watching Richard Mansfield perform in a theatre in Harlem. The Theatre is on the skids but can easily be saved from complete (Continued on page 28)

world's largest industrial giants do have multi-million dollar commitments to the production of prepacked tv equipment and programming. And all are engaged in a furious "battle of the systems". Further hard evidence that something real is happening behind the press puffs.

No segment of show business has been ignoring tv cassettes, even if it's just talk. Even the skeptics. Nat Lefkowitz, president of the (Continued on page 68)

Veteran Humorist On Being A Librarian In A Porno Bookstore

By HARRY HERSHFELD

The "handwriting is on the wall," but it's in four-letter words.

Music hath charms to soothe the savage breast, but cannot make the rest behave.

It's said: "Morality is a matter of geography" but there are no borders anymore.

Shakespeare said: "The play's the thing" but most plays today, the plays are more of a "thing" than a play.

We have narrowed down to that, in our general morality. Most "off beat" characters refer to everything as a "thing". Doing "my thing". Sex, throwing a bomb, or a shot in the arm is called "a thing".

One fellow was asked: "What is your profession?" "I'm a librarian in that peepshow bookshop, 42nd St."

And our theatres, flashing "Adults Only." What an insult to adults! Actually it's saying: "It is safer for the aged, for they cannot be stirred like youth."

Am no "morality Jake." Far from it, but not too far. My 85 years have taught me one thing: that vice is the most satiating of experiences. Philosophers from the beginning have called for moderation in all things.

That "off beat" is getting out of (Continued on page 28)

Circus, Fairs & Carnies Boom As Non-Family Pix Chased Away Kid Trade

By DON CARLE GILLETTE

New Orleans.

Although film attendance took a spurt last summer as result of better boxoffice pix, outdoor show business scored an even bigger increase largely because films suitable for children were so scarce that more parents took their kids to the circus, carnival, amusement park and fair.

Some 200 carnivals and 13 circuses hit the road this year. Nearly all the carnivals had a good string of bookings at fairs, expositions and sponsored dates. Some 2,510 fairs were held in the U.S. and Canada—counting only those that ran three days or longer—and despite a lot of rough weather (Continued on page 56)

TV Sabotages Israeli Boxoffice; Alien Showmen Fear Near East War But Country Is Safer Than Most

By JOSEPH LAPID

Tel Aviv.
Some 15 feature films were produced in Israel in the year constituting three foreign productions, four coproductions and eight local pictures. (Three more pix, one of each sort, was started at the end of the year). Compared to most small nations these data are okay. Film Centre, with government backing is hampered by circumstances, particularly by the political instability of the area, also the advance here of television.

Though few foreign producers care to admit it, many of them are simply afraid to budget for filming in Israel while the war threat exists. This is understandable, though it is equally true that no damage was ever caused to, or has suffered by any production in Israel due to war or terrorist activities. The government, by re-insuring a local insurance company, has made War Risk insur-

(Continued on page 56)

Not So Glad You Asked That One!

By HY GARDNER

(Hy Gardner conducts a question & answer column ("Glad You Asked That") for Publishers-Hall Syndicate in some 200 newspapers. He receives and screens several thousand reader questions every week. Here are some queries that either stumped him or which he speculated were suspect. He eliminated all names, initials and cities to protect the innocent, not to mention the guilty.—Ed.)

What was the funny comedian's name before he changed it to David Steinberg?

Is it true that "Calcutta" is the name of a new card game played like strip poker in reverse?

Why do they call those pornographic movies "X" movies? Is it because the actors and actresses don't know how to write their own names?

Once Barbra Streisand's beauty fades what's she got to fall back on?

All those doctors on TV—Dr. Welby, Dr. Kildare, Dr. Casey, Dr. Gannon, etc., do they have to join the AMA union?

What ever happened to the

(Continued on page 60)

Wave The Flag

By GEORGE JESSEL

About 30-odd years ago, George M. Cohan wrote a song for me called "What This Country Needs is a Song." But—what it needs now is a flagwaving song. There haven't been too many written. Francis Scott Key wrote the "Star Spangled Banner" in 1800-and-something while he was the piano accompanist of Jack Benny. Then came John Philip Sousa with "Stars and Stripes Forever." The great Cohan wrote "Yankee Doodle Dandy," "It's A Grand Old Flag" and the immortal "Over There." Then, of course, Irving Berlin's "God Bless America."

If ever there was a time to wave the flag with a patriotic song, it's right now. The English playwright, William Congreve I believe, once said, "Music has charms to sooth a savage brest," and in this day and age we certainly need music. Patriotic music. Songs to stir and wake up people to the fact that this is the kindest and most generous country in the world.

So sing a patriotic song. Wave the flag. It's not corny—it's holy.

When 'Variety' Was Founded In 1905

By HARRY GOLDEN

At the time of the founding of VARIETY, boys and girls wore long stockings which we called bicycle stockings and boys did not put on their first pair of pants, long pants, until they were 17 or 18. I remember worrying so about when I would get my first long pants. I worried and hoped for them because my ambition was to go into a saloon through those swinging doors you did not pass unless attired in long pants. The day came when I shed my "knickerbockers" and straightway made for the brass rail.

I was nervous. I stood beside a fellow at the bar and listened carefully to what he ordered. "Birch beer," he said. "Birch beer," I said. Birch beer tasted like Seven-Up. My first drink was a soft drink.

Women's dresses came to the floor. Now the women wear pants and wear their hair short while the boys wear bell bottom trousers

(Continued on page 56)



IRVIN FELD

President and Producer of RINGLING BROS. AND BARNUM & BAILEY CIRCUS.

The World Premiere of the 101st Edition of The Greatest Show on Earth is Friday, January 8, at our Winter Quarters in Venice, Florida. It's the most stupendous, spangle-splashed, super spectacular of all time!

Mr. & Mrs. Co-Star On Women's Lib

By LETTY C. POGREBIN

I came to interview Eydie Gorme armed with statistics about discrimination against women in the arts. I had all the facts about



Letty Pogrebin

subtle prejudices which help make top-gun women agents the rare exception; women directors almost nonexistent; and female performers second-class stars except in the upper stratospheres of success. I was seeking Miss Gorme's own saga of hard knocks—a sort of anecdotal support for all the sociological data.

What I didn't bargain for was a psychodrama with a hippie Pollyanna. With no makeup, her hair fastened into a casual top-knot with a dime-store barette, bell-bottomed legs crossed on the dressingroom couch, she was the girl anyone of us grew up with in the Bronx. The bare feet and the peace medallion around her neck suggested a rebel. But the point of

(Continued on page 60)

'VARIETY' AT 65

There are but a handful of showmen still around who by vintage years and experience can assess in retrospect and in practice the drastic changes that show business has experienced since VARIETY was founded in 1905.

In broad generic sweeps the transition from the nickle transfer that took you to an amusement park at the end of the line to today's transistor age is as dramatic and dynamic as the 20th century itself. From the nickelodeon to "the cathedral of the cinema" to the supposedly for free "theatre of the air" (broadcasting) to tomorrow's cassettes is a cyclical pyramiding and progression that staggers the imagination. The sundry steps in the evolution have made impact on the very fabric of American—and global—life.

Show biz veterans with agile recall must ponder the contrasts with mellow reflection, relish the scientific coupling of entertainment with electronic media, and marvel at the end-result. Undoubtedly some even have doubts about this progression in the name of progress. However, VARIETY, like the entertainment industry it reports and reviews, doesn't brood about the past but chooses to assess the future. In a sense it would be futile to do otherwise. As Adolph Zukor captioned his autobiography, "The public always decides."

The public decides about "Able's Irish Rose" and "Easy Rider," about "My Fair Lady" and "I Am Curious (Yellow)"; about "Student Prince" and "Oh, Calcutta." The Frohmans and Belasco gave way to Merrick and Prince, a Berlin ballad to Creedence Clearwater. Keith Albee tabooed a swish joke and "damn" or "hell" and U.S. films now vie with Denmark, and other hand-held pornos. And these, too, shall pass, as witness a little cinematic event of the moment, a love story simply called "Love Story."

Prohibition made for a generation of boozers and scoundrels, and 40 years later a drug culture (?) has also made for lawlessness. And each in its own way made for special entertainment outlets and exponents, from the boozy sentimentalities of "Melancholy Baby" to the thinly disguised paeans to pot, pills and the whole bag.

Through two world wars and several undeclared global fracas entertainment has been the counterpoint to revolution and evolution. Patriotic or otherwise, the pitch to capture the mass mind has its roots in divertissement. If it's Tokyo Rose or Axis Sally it's called propaganda; if it's USO and Jolson, Hope, et al., it's called patriotism.

For seven decades America—and the world—has been witness to periodic groundswells and changes. For seven decades VARIETY has been witness to the shifting scene. In its own unique manner, VARIETY has been historian of the most exciting segment in American history, now only six years away from the nation's bicentennial, as it recorded the supposedly frothier moods and mores.

In so doing VARIETY has also spawned a unique brand of journalism, that has become part of the Americana, and has long since been generally acknowledged.

But none has illusion or delusion that these chronicles of the days of our years—count 'em, 65—have been frivolous.

Show business has come a long way. It is big, r-e-a-l-l-y big business. Any issue of this paper attests to it. Wall Street watches it, and especially as VARIETY records and sees it. It has been a weighty responsibility that will never weigh or sway seasoned judgment. Anyway, this is VARIETY at 65.

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NOW: A 'GREAT AGE' IN FILMS

Foreign Puns and Their Cure

Names make news but when they're on foreign marquees and they carry double-entendre meanings the path of least boxoffice resistance is to switch. Years ago, because "Don Q" has a vulgar other meaning the "Q" was changed in Latin countries where the film played. "Sally," in the 1930s, was a "too Jewish" name for a marquee, especially in Teutonic countries, so it was switched to "Cilly" (which, without being punny, is silly).

The death of Paris musichall singer-songwriter Jacques Pills (once partnered with Georges Tabet) recalls that when he was booked in the U.S. the name was changed to Pills (by knocking the "l" out, the pharmaceutical connotation was eliminated, or thus the American entrepreneurs felt). Pills incidentally was married to Edith Piaf after he became divorced from another internationally renowned disease, Lucienne Boyer, who was a big disk seller and later operator of her Paris boite, Chez Boyer. Their daughter Jacqueline Boyer is carrying on the tradition.

Another Yank compromise occurred when Warner Bros. imported Fernand Gravey (he died two months ago) but felt the culinary sauce suggestion might handicap the Gallic romantic image so he was Burbanked into Gravat.

Scared Showmen's Plot To Kill Film Ballyhoo: Where's The Glamor Of Old?

By DAVID GOLDING

London.

Though there is a feeling on this side of the ocean that the 1970s will belong to the American filmmakers, Hollywood (in the broadest generic term) is keeping it a classified secret. On the question of production publicity and the recent prejudice against it as not a notable contribution toward the success of a motion picture, this idea seemingly gained credence with the publication of the Yank-elevich report, disclosed in VARIETY several years ago.

Home office executives almost mindlessly accepted the report, sponsored by the Motion Picture Assn. of America, without taking time to examine the wider implications of what the overall impact had worldwide to a vast audience in terms of glamorizing an industry which never needed it as much as it does today.

In a way, it was understandable. The age of the computer had arrived and the men who placed great faith in the machine thought they could make motion pictures with its guidance. There was no way of calculating the intangibles. There was no room for the fun and excitement which had been the lifeblood of the industry since the nickelodeon days.

It became a business with the goal of duplicating the other fellow's success or avoiding his failure. The creative challenge was blunted and there was no successors around to roll the dice with the flair of a Samuel Goldwyn or a David Selznick.

If anything, Hollywood has always been a parochial community laced with its own insecurities and neuroses. Only lip service has been paid to the fact that there is a world out beyond Pasadena that brings in about 50% of the total revenue. There are people overseas who still care about motion pictures, make motion pictures, sell motion pictures and an audience who like to go to motion pictures.

Less concern has been given to the fact that Hollywood is still a glamour dateline of the world. Hollywood has always made news and invariably the Hollywood dateline is given front page prominence. In London alone, there are 10 daily and seven Sunday national newspapers which devote space to motion pictures, and furthermore, countless newspapers and magazines in every capital of the world treat films and filmmakers as news. Television particularly in the United Kingdom and Europe has made a positive contribution to the motion picture image with their serious and refreshing cinema coverage. And they are looking all the time for fresh ideas.

For the faint of heart, the great-

est antidote is a visit to the first-run cinema in the large cities of Europe. From Leicester Square in London, to the Champs-Elysees in Paris and the Gran Via in Madrid, the cinemas are gaily and colorfully adorned mostly with Hollywood names, and invariably, long queues of moviegoers.

Somehow the British, French, Italians and other nationalities know when a good picture is coming their way. They know because they have become motion picture oriented from reading about films. No computer can explain what the motion picture has meant to the millions of people overseas whose lives have been wracked by wars and depressions. The cinema has become a way of life and escape from the poverty and boredom around them.

Hollywood for all its current problems, has been a thriving and glowing glamour factory. Let's not forget it. When all studios were functioning full blast, thousands of stories and stills were sent out all over the world and printed in various media. People got to know about motion pictures, the stars and the people responsible for making them. Editors are now complaining what little information is trickling through now. Significantly enough, the three biggest successes of 1970 in the United Kingdom will be films that were launched with great flair and showmanship.

Unmindful of the experiences of the past, Hollywood is now indulging in the latest bit of pettiness. There is a new theory gaining credence: Let's do away with the publicist and save money. Surprisingly enough, this canting comment is now heard from so-called geniuses who are not loath to hire pressagents for their own personal publicity who helped get them where they are in the first place.

The acceptance of this latest deceit by the executive echelon is discouraging, to say the least. But, I predict, this too will pass. You just can't make pictures for the avant-garde who know from their underground grapevine what's coming up. The general feeling here among experienced distributors is that this form of tribal approval may be good for the ego of the picture maker but it doesn't pay off at the boxoffice.

When the supply of information is cut off from the source, naturally the outlets will lose interest; and if these outlets continue to dwindle in number then this should only make the creative challenge greater. For too many in Hollywood, publicity began and ended with Louella Parsons and Hedda Hopper, two ladies whose contribution to the excitement of Hollywood I have no intention of minimizing. There always has been more to it than just that.

If under the crunching economic blows, Hollywood continues to make motion pictures and shuts down its glamour factory, Hollywood will look to the rest of the world like the emperor in his new clothes.

ANOTHER SHIFT IN TASTES DUE?

By JACK VALENTI
(President, Motion Picture Assn. of America)

Washington. Virginia Woolf's poetical character, Nicholas Greene, in "Orlando," while speaking in the time of Shakespeare, Marlowe, Ben Jonson, and John Donne, proclaimed that the great age of literature was past. It was long since buried with the Greeks, and the current Elizabethan age was in every way inferior.



Jack Valenti

"The Elizabethan age!" he exclaimed in scorn of his contemporaries.

Those who are not afraid of Virginia Woolf will recall that Greene appeared in the novel again at a much later time and was lamenting the demise of the great days of literature with the passing of the once-ridiculed giants—Shakespeare, Marlowe, Ben Jonson, Dryden, Pope, Addison. "And whom have they left us?" he moaned. "Tennyson, Browning, Carlyle."

Perhaps we should show patience to a display of myopia on so grandiose a scale, for it is indeed to be noted that the present rarely knows itself with objectivity and perception. It is only when the present slips into history that many can look upon it with reasonableness and rationality.

Patience toward myopia, yes; but not excuse. I say this because there are Nicholas Greenes among us today who say, in tones of scorn and contempt, that the great days of the motion picture are past, gone at some indeterminable time in the past. Can't you hear them: "The present—a great age in movies!"

This is a refrain that my ears have picked up ever since I joined the Association, now more than four years ago. I have heard it, if not from poets, fictional or real, then at least from others, and not the least from some who gave up moviegoing with Mary Pickford or Greta Garbo or Leslie Howard.

I am not persuaded. I am not persuaded because I find, as I listen, that the Golden Age of Movies, if not more than a fetching title for a book or an essay, appears to shift in the recounting of different persons.

That 10-Year Cycle?

Every ten years, which seems to be a convenient way to measure time and history, there would appear to have been, to hear it related, another Golden Age—in the past. Perhaps these proclaimers may have been mesmerized by the phrase—Golden Age; it skips off the tongue and it is not in the least susceptible to proof or easy demonstration.

I do not discard the past. We wouldn't be where we are without it! Some of the legendary giants are still with us, still creating, still displaying that spacious talent that marked them from their earliest beginnings—Wyer, Stevens, Seaton, Huston, Hawks, Kazan, Hathaway among directors; Taradash, Krasna, Lardner, Poe, Shavelson, Tunberg, Trumbo among writers.

There are today, I believe, a sufficiently large number of films, and creators—producers, directors, writers, actors, cinematographers, musicians—of such noteworthy quality and artistry as to entitle this period to be included by a future historian among the great days of movies.

It is only possible to deal with motion pictures by also discussing the audience. No form of art, as (Continued on page 36)

Looks Like Paramount's Turn With Smash Film That Can 'Turn Around' A Company, Yclept Boffo 'Love Story'

By ABEL GREEN

Affluent Poverty

Chicago. Operation Breadbasket, economic arm of the Southern Christian Leadership Conference, has joined the landed gentry with the purchase, for \$150,000, of the 2,432-seat Capitol Theatre.

Office space above the theatre will be used by the group which has been holding its Saturday meetings in the South Side cinema for some time.

FAMILY THAT PAYS AT B.O. TOGETHER IS KEY TO DISNEY LONGEVITY

By IRVING H. LUDWIG
(Pres., Buena Vista)

Entertainment with universal appeal. Enjoyment for every member of the family.

That's been our creed. That's the way it was from the beginning, and that's the way it's going to be. It has been said that when a Walt Disney motion picture comes to the theatre, the whole family attends—and they're attending in greater numbers than ever before for both our new product, as well as our re-releases. Why? The answer must be that the Disney name has come to mean something very special to them. When it appears, so do they. They know that for over 40 years the Walt Disney Studios has been guided by only one thing: to offer the finest in family entertainment—fantasy, comedy, adventure and cartoons that young and old can enjoy together.

When people ask us our reaction to some of the current trends that affect our industry, they're not likely to get much of a reaction from us. If we give the impression at times of being apart from our industry, or outside its mainstream, we cannot help feeling the opposite is true. Our industry was founded on films of the broadest sort of audience appeal, and we've managed to retain and enlarge our audience by maintaining that standard.

The public's taste for family films has been unchanged with the years. If the product was initially one of quality and imagination, it will increase in value. For proof of this, one need only witness the current astronomical success of the re-release of "101 Dalmatians," which did better last Christmas than its original release, or for that matter any of our other cartoon classics that come back more successfully with each reissue, such as "Pinocchio" this summer.

One of the reasons for our success is that we have maintained our standards of entertainment and showmanship. We believe the public knows what it wants. And if 1970 was our best year ever, 1971 has every indication of being even greater. The little mouse has truly grown up to be a giant!

Same Mex Censorship

Mexico City, Dec. 29.

Rumors of more lenient censorship practices came to an end here with the announcement that Hiram Garcia Borja will continue in his post as director of the Motion Picture Bureau for the next six years of the administration, which took office on Dec. 1.

Garcia Borja was second in command of the bureau when Mario Moya Palencia was named as director during the regime of President Gustavo Diaz Ordaz. Industry spokesmen believe he will continue following the same censorship practices in effect during his previous administration.

As Howard G. Minsky, coproducer with Arthur Hiller (who also directed) of "Love Story" spells it out, this Paramount picture, costing \$2,260,000 to bring in may join the ranks of those "dream" grossers, judging by its initial record-breaking business. It is already a candidate for pix biz annals in the tradition of such unexpectedly smash grossers as "Marty," "The Graduate," and "Easy Rider," i.e. a low-cost rocket that is "going through the roof." In the case of "Love Story" the film, in its first two weeks' marketing, has earned back its negative and print cost.

Ali MacGraw was "on option" to Paramount, i.e. her original \$20,000-a-picture has escalated to \$24,000, and Ryan O'Neal "took a fifth of the \$125,000 I know Warner Bros. offered him for a property," says Minsky, "and my biggest upfront money was \$100,000 to Erich Segal who was actually then wrote his smash bestselling novel after he gave us the original of 'Love Story'."

"I think Charlie Bluhdorn was a hero when he gave us \$2,100,000 for making the picture (it went 160G over-budget) and of course I also think that Ryan O'Neal will probably rate a nice bonus from Paramount. As for Ali, she knows somebody at the company," referring of course to her marriage to Par's exec veepee of worldwide production, Robert Evans, for whom she made previously the successful though less smash "Goodbye Columbus."

In the case of Evans and Par, with some advance doping on the potential of "The Godfather" (which cost the company \$25,000 originally and with escalations has only gone up to \$5G), that smash bestseller is another pre-sold property, of a crime syndicate genre, which augurs b.o. (In actuality author Mario Puzo got more for doing the screenplay for Par than for his original property).

As for "Love Story" the VARIETY boxoffice reports are of a record-breaking pattern, with long boxoffice lines not seen for many months at most of these theatres. It has shaken the industry at large onto the realization that "if you give them a clean movie they'll turn out for it." A visual sampling of these queues was evidenced at the VARIETY homeoffice in recent days via the film's exhibition at the around-the-corner Loew's State. The lines fanned up in butterfly fashion, one queue on the 45th St. side of the State and the other on the 46th St. side. The sight of Loew's Theatres topper Bernard Myerson directing traffic of the patrons was an education to the augmented ushering staff, some of whom had never seen that kind of business and how to handle crowds.

It is now historic in picture company annals that, in the cyclical happenstance of show business, every so often a smash attraction comes along that can "turn the company around." Virtually every major, after a dearth of attractions, has come up such b.o. blockbusters, viz., the James Bond cycle (originally) for UA, "Longest Day" for 20th, "The Graduate" for Joe Levine, "Funny Girl," and "Oliver" for Columbia, et al.

Long Overdue

It's also axiomatic that some companies are "long overdue" for such a b.o. break. Paramount certainly has been. This semester with "Love Story" looks like its fulfillment of delayed promise.

Also, as the trade has observed, despite a coldly calculating pattern by a parental conglomerate, meaning Gulf & Western, which looks upon its filmmaking subsidiary for "only 5% of its volume," the Minsky-Hiller film may generate a cash flow that could revise the computerized thinking of Bluhdorn,

FORMER ACTOR HEADS MEXICO'S FILM BANK

By SAM ASKINAZY

Mexico City. Running back beyond contemporary memory the film industry of Mexico has been subject to the descriptive terms: "critical", "despairing" or "stagnating". Nonetheless the catastrophe was statistically vigorous at the count-up for 1970. Some 74 features had been made here, not too bad a contrast with the 80 made in 1969.

The National Film Bank, the heartbeat of the industry, had financed production to the sum of \$7,000,000, almost the same as the previous year.

Churubusco Studios which produced 33 films in 1969 upped its production to 40 during 1970 while America Studios dropped from an all-time high of 41 features to its more normal 31 annual pix rate. Three films were Columbia-financed last year.

The industry's biggest loss was dropped from more than a \$20,000,000 investment with nine pix shooting during 1969, down to two full features: Michal Winner's "Lawman" and Cinema Center Films "Million Dollar Kidnaping" with John Wayne (plus three weeks locationing for Wayne's "Rio Lobo"). Then there was a tv pilot, "River of Gold", and two "Men From Shiloh" episodes... plus one indie "Bridge in the Jungle."

That there has been nothing outstanding among local production was evidenced by the fact that the local industry did not submit entries to any competitive festival and industry authorities were in agreement there was nothing worth submitting.

There was one bright note, how-

ever, with the Directors Guild opening its doors to new talent who started turning out pix portending a trend away from the usual subject matter and what could be a "new impulse" for Mexico.

A separate matter of 1970: After years of following a more lenient policy, the Motion Picture Bureau made an about-face and started clamping down on film blurbs stressing sex and violence then followed by more rigid censorship on projected pix with similar themes. The industry was hopeful that the pendulum will swing back again when the dust settles after the new administration which took office Dec. 1st makes some new appointments.

There's an undercurrent of optimism throughout the industry as a result of Rodolfo Echeverria's appointment as head of the National Film Bank replacing Emilio Rabasa who was named Mexico's Ambassador to the United States. Echeverria, brother of President Luis Echeverria, is a former actor (Rodolfo Landa) who was one of the founders of the Mexican Actors Guild (AN-DA). He was secretary general of ANDA for several years and his background in the film business has buoyed industry's hopes for the next six years.

Previous choices as head of the National Film Bank (whose director has jurisdiction over production, distribution and exhibition) have been appointees who had to learn showmanship the hard way. Echeverria is the first who has come up from the ranks and has all the qualifications to take charge immediately. During his campaign for the presidency, Luis Echeverria stressed the need for strengthening and expanding Mexico's film business and the



B. B. KING

Currently: NEWPORT RESORT MOTEL, Miami Beach, Florida/thru Jan. 12, 1971.

Coming: CIRCUS MAXIMUS—CAESARS PALACE, Las Vegas, Nevada, 1/15/71.

ABC Records: LP Best Seller—"Indianola Mississippi Seeds." Single: "Chains and Things."

Management/Direction: SIDNEY A. SEIDENBERG, INC. 1414 Avenue of the Americas New York, N. Y. 10019

new film bank director has demonstrated this was not just campaign rhetoric by expressing interest in co-productions with one already set for 1971 ("The Revengers" between Cinema Center Films and Producciones Sanen).

Distribution-wise, Cimex (which handles product outside Mexico for U.S., Europe and the Far and Near East) reported its highest sales record since the agency was founded in 1954. Although figures weren't released, Cimex reported growing interest in local product and sales to Italy, France, Greece, South Africa, Israel, Bulgaria, Japan, India, Philippines and Thailand.

Películas Nacionales, handling product throughout the Republic, reported boxoffice grosses running 6-7% ahead of 969 figures when total take was about \$9,000,000. Películas Mexicanas, handling Latin America, reported barely holding its own due to the unsettled political and economic situation hurting its recouping potential.

IOWA. A 4-LETTER WORD. - FIGHTS FOUL VERBIAGE

Des Moines.

As Iowa itself is a four-letter word, being a Sioux Indian derivation meaning either "dust in the face" or "drowsy ones," it has to be careful about charging adult film houses, for instance, with showing product that is strong on the "four-letter word" side. But it tries.

Exhibitor Richard L. Davis Jr., who operates two houses here that fit the "adult" classification, is having much heap trouble trying to establish such operations in other Iowa cities and the legal skirmishes are costing him a lot of wampum. He has been successful in starting a theatre in Waterloo but has fared less well in Clinton, Fort Dodge and Ames. Even with Coe College and Kirkwood Community College students helping him with petitions, the projects are still sending up smoke signals but haven't caught fire.

The petitions charged that Cedar Rapids' city officials were "limiting freedom of choice in film viewing" and "we are opposed to the city council in not allowing us, as adults, the right to decide which type of film we will or will not attend."

Same result in Ames where Davis hopes to open a situation in Campustown, adjacent to Iowa State College. He also will open a "triple X" house here in the same building as his Studio III, to be called The Screening Room, which gives some indication of its size, being remodeled from the Studio III business office. The intimacy will have a \$5 admission (it will take some affluent and indulgent parents to condone their student kids spending that kind of money—Ed.), but Davis claims he won't advertise the film fare to be shown there.

SAY GOODBYE TO ALL THE NICE PEOPLE

By CLAUDE BINYON

Hollywood.

It was difficult coming back. Several years ago in Hollywood, Dick Ralston had decided to put away his typewriter—at least for a year or two—and he hadn't written a picture since. He had built reasonable security for his family and himself, with a comfortable home and a cattle ranch and a portfolio of reliable securities, like Penn Central and AT & T.

The living was great for awhile; breathing the pungent aroma of the corral, working up an honest sweat, and not worrying about a script with a sag in the middle and no finish. But then, gradually, living became a nightmare. As taxes spiraled, cattle prices plummeted, Penn Central dropped from 60 to 6 and A.T.&T. sagged from 72 to 40. Dick Ralston and family no longer had reasonable security, and a drought had forced him to buy amounts of hay and feed for the cattle. He took a heartbreaking loss on the sale of his cattle and returned to Hollywood. Calling his agent, he tried to conceal his panic.

"Joe," he said, "I'm fed up with the good life. I'm ready to go back to work."

Joe didn't seem thrilled. "I don't know," he said. "The way things are, maybe you'd better stick with your cows."

"I've sold the cows."

"Oh. Well, you must have had a lot of spare time. Did you write anything I could show somebody?"

"Just checks. Now I'd like to cash one."

There was a painful pause. "Dick," said the agent finally, "you wouldn't believe this town today. Nothing but new faces and dirty pictures. All the oldtime writers are waiting in line to do script for Duke Wayne."

"At least the top men remember me. Who's in charge of Paramount production now?"

"Bobby Evans."

"Who's he?"

"That's what he'd say if I mentioned you. Dick, you have to face it. Everybody you ever worked for is either dead or a whatever-happened-to."

The realization numbed Ralston. Another silence. The agent finally broke it. "Tell you what. You must have at least 50 features credits. I'll pick some of the best, show 'em around, and tell the new boys you're willing and able. Okay, champ?"

"Sure," said Ralston. "Thanks."

Maybe Some Bread

Eight days later the agent called. "What a break!" he said. "Talk about tossing bread on the waters... do you remember getting a letter from a drama professor at some little college in Ohio, back in the 30? He wanted a certain script of yours to use in class."

"I think I remember," said Ralston.

"You not only sent him the script, but the letter you sent with it must have scored big, because the prof had it framed and hung in his den."

"Can you tell me what in hell this has to do with getting a job for me?"

"Plenty. You know Buck Battle, that new hotshot producer-director...?"

"Baby," said the agent, "you got off that ranch just in time. Battle came to the bigtime from underground flicks, and I'd give up my whole family for a piece of him."

"Where," asked Ralston, "does that fit in with bread cast upon the waters?"

"Battle," said the agent, "is the prof's son. He grew up with your letter staring him in the face. He'll see you at Twentieth tomorrow at three."

Late It Is

Ralston was ushered into Battle's office by a pretty young secretary with practically no skirt. He was startled at the sight of Battle, who was longhaired, bearded, dressed in Levis and an open-necked shirt. He was lying on a divan, and as Ralston moved toward him he raised his head and extended a hand.

"Nice meeting you, man," he said. "I guess your peddler told you my old man was a fan."

"I'd like to try," said Ralston.

"That old script you sent him. I read it when I was a kid. Pretty campy, but I guess it was right for its time."

Ralston aged a little. "I don't remember which one it was."

"About three sons and their widow Maw, as the saying goes."

"Oh, that one. Fred MacMurray, Bing Crosby, Elizabeth Patterson, Ellen Drew, and Donald O'Connor as a kid. An American family story."

Battle sat up and Ralston sat down. "Yeah. Now, here's my problem. I've got a deal to make three pictures and I've got two stories. They're so far out the brass here is afraid of them, so I figure before I sock it to 'em I'd better start out with something they can swallow—something with a story. You were around when pictures told stories. Maybe you can help."

"I'd like to try," said Ralston.

"That picture we were just talking about—the family story. How about writing one of those, but telling it like it is today?"

"Sounds reasonable," said Ralston, warming to the idea. "Let's see... in that one I had a kid brother, an older brother who couldn't hold a job, and the oldest, hard-working brother who couldn't get married and leave the family because he was the only one bringing home a buck. Then there was the mother, who took care of the house and family."

"Let's frig around with those characters—just for a start," said Battles. "Bring 'em down to where it's at. I think we'll need a girl to marry."

"I mean for the kid," said Battle. "Someone he can snoko pot with, and get pregnant in a tender, adolescent love scene behind the garage."

Ralston stared. "How old are these kids?"

"The girl maybe 12—the boy 11. So now the family's got something to worry about. And the no-good brother—he's a pusher because he needs money to buy hard stuff for himself—he's trying to make out with his hardworking brother's tomato." He rubbed his hands, relishing his thoughts. "Now we're set up for a swinging, like-it-is rape scene. Yeah, and we'll have the hardworking brother come in at the finish of the rape and kill his brother. Then he staggers home, catches his mother in the shower with the milkman, rushes out of the house, tries to hop a freight train and loses both his legs." Battle smiled broadly. "I'd say we've got it licked—just what the brass wants. A good, solid American family story."

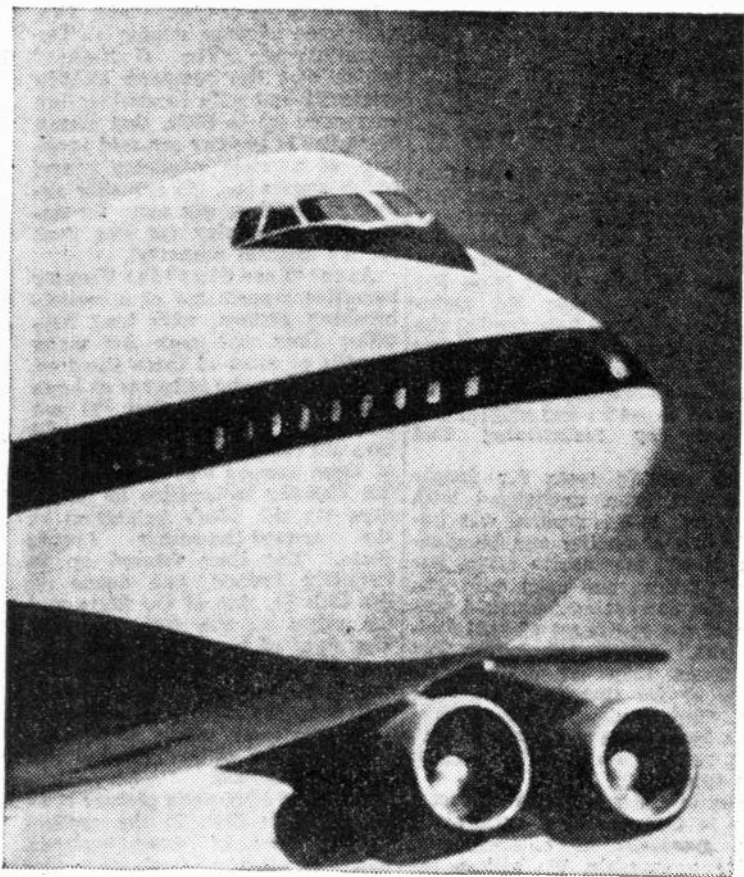
Ralston got to his feet dazedly. "You said it all so fast. I—I need time to think about it."

"Good idea, man," said Battle. "And whole you're thinking, see if you can sex it up some more."

The next day Ralston applied for Social Security, Medicare and a Writers Guild pension.



Claude Binyon

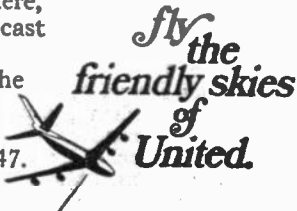


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"Encore, Encore!"

SHIFTING TIDES IN 'NEW' PIX BIZ

How To Offset Drop From 50-75,000,000 To Today's 25-Mil Weekly Admissions

By JAMES H. NICHOLSON & SAMUEL Z. ARKOFF
(President and Chairman of the Board, respectively, American International Pictures.)

Hollywood. Everybody always likes to say that the motion picture industry is at a critical crossroad. However, the only two important crises in the industry have been the advent of talking movies and the coming of television. Both brought radical changes for all.

Television changed the film business from a mass medium to a segmented one. During the 1930s and 1940s attendance varied from 50-75,000,000 admissions per week although the population of the United States was 40% less than it is today.

Today with over 204,000,000 pop., we are lucky the attendance averages 25,000,000 a week. To offset this decline in attendance because of increasing operating costs, exhibitors have increased admission prices by approximately 175%. Thus, motion picture attendance has become very selective. Going to a movie is not just something to do today, it is an expenditure that generally is carefully considered before being made.

When one stops to think that a picture that costs \$2,000,000 to produce needs \$10,000,000 b.o. gross to be profitable, you realize that not everyone has to see every picture to assure a comfortable return on the investment. Only about 5,500,000 ticket buyers are needed to assure the profitability of a \$2,000,000 production. It is possible today to make a film for a fraction of the moviegoing public and still succeed.

Many producer-distributors have gone bankrupt when they make the mistake of believing they are multiplying the size of their potential audience proportionately when they pour \$5,000,000, \$10,000,000 or \$15,000,000 into a film. Sometimes a fine motion picture is critically acclaimed and well made and yet falls flat on its celluloid. We have had several examples of this of our own and we've had pictures with no critical merit whatsoever gross a fortune.

Marketability

It is a mistake, however, to conclude that the content of a feature or how it is made are not important. Marketability is the most important ingredient to be considered by filmmakers but there has never been a picture which had this one asset that would not have grossed still more if it had been better made.

Conversely, pictures without marketability don't seem to do any worse or any better no matter how they've been made.

Thus, most production planners, including ourselves, are swept up by bursts of enthusiasm over a given property and become personally involved to the degree that its salability cannot be properly evaluated.

We hear a great deal today about family films and most of these are financial disasters. Walt Disney on the other hand will make "The Love Bug" and gross millions. This only proves that it is not the family films that are at fault but the selection of material and the lack of marketable ingredients. As the oldtime salesman used to say, "You've got to know your territory." When it comes to "knowing your territory" in the motion picture field, it is a difficult undertaking at best. Your only clues are the audience response to current films and close attention to public trends in pictures, music and other forms of diversion. This must all be narrowed down so that what you present on the motion picture screen is bigger and better or fresher than in other media. national we feel it is worthwhile

Each year at American International to experiment with what we call "trend features." We have not always produced pictures which set

a trend but continued experience has usually led us into those trends which we have set. Only by economical production have we been able to continue our "experiments."

We have one or two of these special pictures each year. Generally, whenever we do find a trend we usually put more money into the followup features in this cycle than in the first, thus helping assure continuation of the trend.

The downfall of many production entities has resulted from approaches that were either too conservative or too bold. Like any business, you must steer the middle course and be lucky at the same time.

American International has always made certain pictures for certain audiences. We know before the screenplay is written whom we hope will go to the theatre to see the picture. We have found during our 17 years that the youth audience, generally people from 12 to 25, and the "action" audience are relatively predictable and dependable. They respond to a certain type of material and certain methods of presenting the story. This is an excellent example of a segmented audience that knows that it wants to be stirred, surprised and entertained with pace and excitement.

Wildlife and outdoor adventure enthusiasts constitute another but smaller audience. "Wuthering Heights" was designed to attract what was in former years the most influential segment of the moviegoing public — the women's audience. We believe it is still there but it will respond only to productions of unusual merit and value. Winning back the women's audience requires entertainment with attributes beyond what is available on television. Selected classics made with care and feeling are an answer, we believe.

Monster films, too, have their followers. Including children who through seeing them realize many of the things they fear are really only make-believe.

Prudent producers design their
(Continued on Page 20)

EVEN NON-ACTORS CAN BE GOOD B.O.

By STANLEY SCHNEIDER
(President, Columbia Pictures)

It's still "the movie business."

The name of the game is the same, but the rules have changed. The aim of the game is the same; to make a motion picture that makes money. This means, of course, that a film must be produced at the right price with the right ingredients, and it must be sold at the right time to the right audiences.

Once, 25 years ago, that word "right" could be defined. It represented the rules of the game and, by following those rules, the industry grew into one of the most important—economically, socially, culturally—in America and the world. Since World War II, almost everything the industry knew as "right" has changed. The "movie business" is different.

Once, a company like Columbia could turn out a full year's product and have a good idea of where and when the films would be played. We also knew who would make up the audience and approximately how much it would bring in. The exceptional films—and there always were exceptional films—made it exceptionally big! Today, a picture either hits big or doesn't hit at all. There is no in-between. The name of the game is the same, but the rules have changed.

Let's explore this, beginning with the place where the rules began changing: the boxoffice. In the past 25 years, audiences have achieved an increasing degree of sophistication, an awareness of their likes and dislikes and a more selective approach to ticket buying. They do not willingly accept what once was standard film fare. They do not accept the movies as their only leisure-time interest. We must compete with television, sports events and other attractions of all sorts.

This selectivity is not an American phenomenon alone. Once, the film that succeeded in America succeeded almost everywhere in the world. Today, it is the rare film indeed that has truly international audience appeal, whether that film is made here or abroad. By the same token, the boxoffice success on Broadway may fail in
(Continued on page 36)

Use Research For Number One Job Of Recapturing The Lost Family Folk And Older Patrons

By EUGENE PICKER
(President, National Assn. of Theatre Owners)

At our recent NATO convention at Bal Harbour, Florida, exhibitors from around the nation had the opportunity to discuss many of the tribulations which are currently afflicting the industry. The list is fairly lengthy and tends to make somewhat bleak reading.



Eugene Picker

Distribution and exhibition are still locked in their seemingly eternal struggle over equitable sales terms. The spectre of official censorship casts its shadow over theatre operations in an increasing number of localities. Certain newspapers are now practicing their own oblique style of thought control by arbitrarily rejecting ads for X and R films. A drastically curtailed supply of product is darkening exhibition prospects for the months ahead. Two still evolving factors, cable video and cassettes, threaten to make disturbing inroads on our already sadly depleted residue of theatre patrons.

This litany of drawbacks is not intended to imply that the industry is tottering and in danger of dissolution. Such a reading of the situation is out of focus and unwarranted. But there is no doubt that certain aspects of the business are clearly in an unhealthy state and justify the concern which has been engendered. They present us with problems which must be attacked with both wisdom and resolution if exhibition is to enjoy a new prosperity.

Perhaps the most disconcerting factor of all, because it may prove to be the most intransigent of solution, is the phenomenon of steadily decreasing audiences which we have witnessed over the past two decades. There was a time within the memory of most of us when theatres were a thriving seven day a week proposition. Now,

as we are all too unhappily aware, our boxoffice may cater to sizeable throngs on the weekend (assuming the attraction is right), but otherwise subsist on a sparse trickle of patronage from the Monday through Thursday period.

The evidence of our own eyes is also substantiated by statistical data. In 1953 the number of weekly patrons was about 46 million. By 1969 this figure was estimated to be only 20 million admissions weekly.

What are the reasons behind this precipitous drop in public acceptance for our wares?

TV Over-Blamed

Is television the villain of the piece—the arch malefactor who has weaned away our audiences? Undoubtedly the medium played an important role in contributing to the disastrous downward trend. But if it indeed ranks as so potent a force how do we reconcile this with the fact that millions at home apparently never bother to flick the set on? A prominent New Jersey newspaper recently polled 1200 families in its area during evening prime time. It was seeking to learn if the Nielsen ratings corresponded with its readers' viewing favorites. The paper discovered that during the seven nights it conducted the survey 46% of the families were not watching tv during any given time. More than half of them (55%) were not watching on Friday night.

Is it perhaps possible that soaring admission prices bear some of the responsibility for the decline in theatre attendance? Since 1960 the cost of an adult admission ticket has risen by an estimated 102%, according to government computation. In the case of a child, the charge has jumped by 108%.

Other factors may enter into the picture as well. Why did certain spectator sports achieve new attendance records in 1969 in contrast to our own industry's sorry situation?

Football, for example, lured a record turnout of 38,158,983 fans, for a spurt of 1,134,903 over the prior year. Baseball and auto racing also climbed to new admission peaks.

What's The Reason?

Thus it seems incumbent for American exhibition to ask: What is the significance of these developments? Why shouldn't the American public now be evincing as vigorous an enthusiasm for our films as before? Why has its allegiance to the film going habit increasingly diminished?

Has the nature of many of our recent films, especially those displaying the so-called new permissiveness, served to alienate vast numbers of people who previously favored us with their patronage? Has the talk of censorship and obscenity and pornography—and the association of these subjects with newspaper stories and airwave mention—tarnished us to such a degree that attending theatres has almost something of a disreputable quality about it in certain quarters? Have we placed too heavy an emphasis on appealing to the younger sector of the population only to find that we are the victims of their fickleness of taste and this after we have virtually disregarded the over 30's who constitute the major consumer segment in the American market?

The hard fact of the matter appears to be that we have no satisfactory, definitive answers to any of these questions, and to a host of others as well. Our industry is almost unique in the degree to which it has functioned on the basis of unsupported hunch and unverified opinion. And this has
(Continued on page 18)



SHIRLEY MacLAINE

It Happened At Harry's

60th Anni Of Paris' Famed N.Y. Bar And How It Got It's Start

By THOMAS QUINN CURTISS

Paris.

Harry's New York Bar, the Parisian saloon, a nostalgic bit of pre-Prohibition America surviving and flourishing in the shadow of the Paris Opera marks its 60th birthday in 1971. To honor this anniversary Andy MacElhone, its present proprietor and son of its longtime owner, is writing its history. Tentative title is "Meet Me at Harry's" with the bar's address (5 Rue Daunou) given phonetically in brackets below—"Just say Sank Roo Doe Noo," as in the ads that have been appearing in The Paris Herald for a generation.

Harry's has not altered in a changing world. It offers a comfortable retreat into the pleasant past atmospherically and the beverages has been maintained with such seasonal specialties as Mint Juleps in the hot weather and festive punches at Christmas time. With its sturdy oak bar, its paneled walls decked with college flags, the suspended electric fans to clear the smoke and the swinging doors of its entrance it must be very much the same as it was in 1911 when Taft was still president. Perhaps the French government will declare it an historic monument one of these days. It has quenched the thirst of three generations of visiting and resident Americans and natives partial to things Americans—from bourbon highballs to hotdogs.

The other day I found Andy during an afternoon lull seated at one of its stolid tables, sipping a sidecar, a cocktail invented by his famous father. The White Lady is another of Harry's celebrated concoctions and is still in demand. Andy came quickly to the subject of his work in progress.

"I've completed about 100 pages," he reported. "I find that I must edit as I go along for the story of many of our customers would make a book in itself."

Crossroads of The World

As Harry's clientele over the years has included the Duke of Windsor, the Dolly Sisters, Jack Dempsey, Gloria Swanson, Ernest Hemingway, Jean-Paul Sartre, Ramon Navarro and Brendan Behan this observation is an understatement. Andy is restricting the biographies of his star patrons to the times they were at Harry's.

It was here that Donald Ogden Stewart and Robert Benchley hatched their plot to kidnap Mistinguett because, after several rounds of Manhattans, they thought they should have an older woman in their lives.

At a back table Boris Vian, the legendary bohemian—author and jazz musician of the early post-World War II era, wrote a play. Known as "Lysistrada," it has Harry's for its scene and it concerned a streetwalkers strike organized by an American correspondent who spent much time on the premises. The resourceful journalist really existed and still exists, but his trade-union activities sprung from Vian's fertile imagination.

A Marathon Tarzan

There was a memorable 24-hour session between the wars when Rex Ingram, the movie director, sat on a bar stool clad only in a lion-skin, causing several hard-drinking customers to fear that they had at last been stricken with the DTs. Ingram had attended a fancy-dress ball as Tarzan and, having lost his apartment keys and being unable to find the concierge because it was a Sunday, was forced to while away the day and night downing whiskey at the bar until the dawn of Monday.

The downstairs room where a pianist entertains was the haunt of the Duke of Windsor, (then Prince of Wales), Elsa Maxwell, Gloria Swanson and F. Scott Fitzgerald back in the mad 20s. Its popularity with the elite has not waned and when in town Thornton Wilder, Marlene Dietrich, William Saroyan, Liam O'Flaherty and James Jones always drop in for a nightcap. Andy resents a misreported incident in a recent biography of Hemingway. In this book Hemingway is quoted as saying he doesn't frequent Harry's anymore because he might find Noel Coward conducting a sing-along downstairs. "The fact is that Hemingway and Coward were here together one night and gave an improvised concert," Andy recalled. "On his very last trip to Paris Hemingway was in."

Tod Sloan Founded It

It was Tod Sloan, the international jockey, who opened the Rue Daunou bar—as "The New York Bar"—on Thanksgiving Day, 1911. His partner was a New Yorker named Clancey who owned a saloon in Manhattan. Clancey dismantled his New York spa and shipped its counter and the wood panelling of its walls to Paris. It was Sloan who engaged Harry MacElhone, a Scot from Dundee, as bartender. The Parisian New York bar quickly became the meeting place of the racing crowd.

Harry left for New York in 1912 and served as barman at the Plaza Hotel. The 1914 war brought him back to Europe where he volunteered for the Royal Naval Air Service; 1919 saw him out of the Force and working at Citro's in London. In 1923 he came back to Paris and bought the bar from Sloan, renaming it Harry's Bar. Andy was born the day the contract was signed.

Odd McIntyre Creates IBFA

In 1924 O.O. McIntyre and Harry formed the International Bar Flies association, dedicated to the uplift and downfall of serious drinkers. A set of rules was drawn up and an insignia picturing a fly on a cube of sugar was designed and a secret handshake was invented for members to exchange. The I.B.F. has been buzzing every since. There are now over 130 branches all over the world.

During the Second World War Harry closed down his bar and fled to London as the Nazis marched down the Champs-Élysées. The bar, however, was reopened by the occupying Germans and its cellar was almost emptied by the time the war was over and Harry returned from London—where he had been in charge of the Ritz Hotel bar.

The unique bar at Sank Roo Doe Noo—like that of Shepard's in Cairo, like "The Longest Bar in the World" of quondam Shanghai, like that of Sloppy Joe of pre-Castro Havana, and like that of the old Knickerbocker Hotel in New York—became an institution. It was founded by chance when Tod Sloan, ruled off the racing tracks for betting on himself in England and turned an in-

terstate gambler, decided to try his luck as a saloon-keeper. Luck was with him, but the fickle horseman from Kokomo, who rode for royalty and devised the "monkey-on-the-stick" method for jockeys, tired of steady employment. You will find a caricature of him in the days of his racing glory in Octave Mirbeau's "Diary of a Chambermaid." The aftermath of his reign as King of Paris must have been bitter and he went back to America to die forgotten in California—after a brief marriage to the musical comedy star, Julia Sanderson.

He had, however, a million-dollar idea in opening an American bar in Paris and what happened subsequently on its premises will be told in detail by Andy in his history of Harry's.

Clash Of Laws

WHEN & HOW COPYRIGHT, PRIVACY, LIBEL & FREEDOM OF SPEECH MAY POSE OVERRIDING CONSIDERATIONS

By STANLEY ROTHENBERG

(Member of New York Bar)

Copyright, right of privacy, libel and freedom of speech have this in common: the exercise of one may impinge upon one or more of the others. Last year, in my VARIETY Anniversary article entitled "Names of Public Figures as Titles" it was suggested "that if the subject is in the public domain then the name (or nickname, e.g., "Ike" of the subject, e.g., Napoleon and Fidel Castro) for use as a title is also in the public domain." This thesis appeared to find support in a variety of different types of cases, such as literary titles, copyright, patents, trademarks, unfair competition, right of privacy and libel. The unifying principle was simply put: "The public interest in an unhampered flow of ideas and information is a tenet basic to our society."



Stanley Rothenberg

The death of Charles de Gaulle on Nov. 9, 1970, could have put the principle to partial test in regard to copyright. How much of his copyrighted Memoirs could a newspaper reproduce in reporting, in informing, in educating, the public concerning the man described by Chancellor Willy Brandt of West Germany, in a television and radio eulogy, as "the last giant of the war and postwar years."

What if the copyrighted work was not multi-volumed to which the "fair use" doctrine obviously applied but were brief essays, or even briefer newspaper columns?

If you object, and say that I am trying to resurrect "old hat" as current news through a tie-in with the death of a former statesman, I would counter with: drugs, and death from drug abuse, is certainly current news, which must be reported to the public, and of which the public must be informed and educated. Thus the recent successive deaths of rock music superstars Jimi Hendrix and Janis Joplin is such news and news which cannot be dissociated from their vibrant performances on stage, which is of course what makes their drug deaths front page news throughout the world. Assuming a television station has legally obtained possession of a print of the copyrighted motion picture "Monterey Pop" in which both artists performed, should there be any question of the overriding right of the public to see, on their evening news program, portions of the motion picture containing those vibrant performances of Miss Joplin and Hendrix? If not, by overriding right, we must mean just that, the right of free speech and free press may impinge freely upon the film copyright. And, of course, if Janis or Jimi had partners or accompanists, whose performances came along with the particular filmed segments, the property or privacy rights of such partners or accompanists would also be subject to the override.

Generally, the right to take "ideas" (as distinguished from "expression") will suffice to convey the spirit of the work (or of the man, as with de Gaulle). However, in the case of the two drug/rock music performers or in the instance of the film taken by Zapruder of the John F. Kennedy assassination, the best way to meet the public's need and obligation to know the facts (or ideas) involved is to show them the film. In *Time, Inc. v. Bernard Geis Associates, Inc.*, 292 F. Supp. 130 (S.D.N.Y. 1968), Federal District Court Judge Wyatt permitted book publisher Geis to copy the film. However, as pointed out by Professor Melville Nimmer in his brilliant inaugural Donald C. Brace memorial lecture, "Copyright vs. The First Amendment" (Bulletin of the Copyright Society, vol. 17, no. 4, April 1970), the judge erred seriously in grounding his decision on the "fair use" doctrine instead of free speech impingement on copyright.

"Fair use" requires consideration of market-place factors, whereas such factors must be subordinated to our most basic freedom—freedom of expression. To do otherwise is to ignore the teachings of the U.S. Supreme Court in *New York Times Co. v. Sullivan*, 376 U.S. 254 (1964) and *Time, Inc. v. Hill*, 385 U.S. 374 (1967). In the *Sullivan* case, the high court held that public officials cannot sustain a libel action if they cannot establish that the matter complained of was published maliciously—that is, that is, that it was published with knowledge of its falsity or in reckless disregard of the truth. The *Hill* case (argued, incidentally, for the unsuccessful plaintiff, by Richard M. Nixon Esq.) applied the *Sullivan* rule to New York's "right of privacy" statute so that where the plaintiff relied upon the substantial falsity of the report of a matter of public interest, in the absence of proof that the defendant published the false reports with knowledge of their falsity or in reckless disregard of the truth, he was unable to recover.

Clearly, if the reporting of newsworthy events—even when reported falsely—may constitutionally invade a person's reputation and privacy—then the marketability of his copyright may certainly be impinged upon for such high purpose in the appropriate factual setting.

Modern Spain's 'Civilized' Life Has Its Pros & Cons

By NEIL MORGAN

Madrid.

James Michener's moving book "Iberia" seems like a love song to Spain, but its sale is forbidden here. Presumably it is because Michener concedes that Spain is not yet sanitized from 30 years of repression by General Franco.

Yet Spain is moving out of its cocoon.

Five years ago it was unthinkable for Spanish women to wear pants. Today more women in pants are seen on Madrid sidewalks than in Paris or New York, and even pants-haters concede that Spanish girls wear them with exquisite aplomb.

Motor scooters have surrendered to lemming waves of Seats (the Spanish version of the Fiat) that drone up and down the avenues and the new divided highways, laying down black blankets of smog with their low-octane fuel and causing traffic jams that seem painfully familiar.

Economic growth has been more rapid in Spain than in any other Western European nation in the past 10 years. Apartment complexes, factories and stunning corporate headquarters rise to the edges of the city where concrete towers give way abruptly to the real Spain of oxen and parched red fields and women in black.

Censorship is subtler and more civilized than before but what Spanish television called live coverage of President Nixon's visit last month was in fact a delayed showing of edited film.

The Spanish security police, the DGS, manages to hide its face from most tourists, but its presence is felt.

I deserted a TWA inaugural press group to check into a famed Madrid hostelry as a solo reporter. Service at the hotel was otherwise instantaneous, but despite my badgering there was a half-hour delay in getting my bags delivered to me in my room after my arrival. When they came, my taperecorder had been removed from its case within a cabin bag and apparently replaced hastily, and my notes and files were awry.

Great For Tourists

In many ways tourists benefit from the authoritarian nature of the Franco regime.

Prices are held in line rigidly by tourism inspectors. Basing Paris food-and-room prices at 100, the tourist pays 42 in Madrid. Dinner for two with cocktails and wine at the Ritz, which remains of the world's grand hotels, is between \$10 and \$15. In most of Madrid it is much less, and foreigners may demand a tourist menu with even lower prices.

The Spaniard's dignity helps to spare the visitor from tourist rackets.

Outside Madrid's Barajas Airport I handed a porter my hang-up bag and suitcase. Later at the check-in counter I gave him 24 pesetas, about 37c. It would have been a modest tip in most of the world, but he handed me two coupon receipts—one for five pesetas and one for 10 pesetas—and then gravely gave me 10 pesetas in change.

In such a controlled society it is unsurprising when the green-uniformed Guardia Civil move in with baton charges against protest gatherings. Spanish prisons hold many political prisoners.

It is illegal to address any unauthorized gatherings of 20 persons or more. It is dangerous even for the priesthood, now showing embryonic signs of social protest, to breathe criticism of Franco.

Politics

On the night of a scheduled general strike in Madrid, organized to seek amnesty for the release of political prisoners, I was awaiting an interview with Foreign Minister Lopez Bravo.

"It is only a pitiful effort by the Communists," his aide, Jose Vicente Torrente, said with a loyal show of scorn. "You see how much effect it has had today in Madrid. Tonight there is a scheduled demonstration and perhaps 100 persons will attend."

I went later that evening to the square in front of the Atocha railroad station, where the demonstration had been called, and watched while groups that reached perhaps 200 to 300 people cried, "Amnistia, amnistia!"—and were charged by police waving clubs. Many were arrested.

On the walls of Madrid buildings the next morning I saw Franco crews painting over smeared pleas of AMNISTIA. No visible signs of protest are allowed to linger. Nor was amnesty granted to any prisoners.

But even some high-ranking officers of the American Embassy in Madrid admit they find satisfactions in life under Franco.

"What in the world is happening back home?", one asked me. "Here in Madrid my wife and daughter can walk alone on the street safely at any hour."

The absence of hippies is immediately noticeable to an American. Warnings of stern penalties for drug violations are pointedly aimed at foreign youth.

Ayes And Nays

A career diplomat who served most recently in Argentina and Venezuela told me over lunch: "In those places somebody always seems to be trying to blow somebody up. It's nice to be here in a politically quiet area."

Some are quick to explain that democracy may not be the most propitious form of government for the Spaniards. In freer times half a century ago, one historian noted, more than 50 political parties sprang up and created chaos.

A Madrid newsman told me with a wry smile of a local magazine editor who was fined heavily for featuring a mini-skirted girl on his cover, and then fined again for coming back in his next issue with a cover girl whose every extremity was clothed. The assumption was that he had not learned his lesson, and with the second fine he was out of business.

I heard Americans chuckle about the Franco censor who meets the jets that brings the International Herald-Tribune from Paris to Madrid each afternoon, and who does not release the newspapers until he has approved their content. Some days one cannot buy a Herald-Tribune, and the English-language paper published in Madrid, like the rest of the Spanish press, is cowed.

Somehow I found it hard to join in such smiles. The Spanish society seems still too suggestive of the one that a few frightened Americans seem to long for these days in our homeland.

HIGHBROWS REPLACING FANS

Building For The Future

By **BERNARD DELFONT**

Chairman and Chief Executive Associated British Picture Corp.

London. Let me say right away that I'm a super-optimist. If I weren't I wouldn't be in show business, and so far as I'm concerned all those faint hearts who see nothing but ruin ahead for the film industry should get out and leave it to those who have faith in the future. No business, least of all entertainment, has a place for the timorous.

I see our future as one of experiment, with revolutionary advances both artistically and technologically. In many ways the industry is in need of a complete facelift—and it is going to get it.

For too long too many people have said they enjoy a challenge and then sat back and done nothing about anything, with consequences we all know. The keyword must be action—with a capital A.

The British film industry has made a definite contribution to the international scene. Our technicians are acknowledged as being among the world's finest and in my 20 months as chairman of ABPC I have seen enough to convince me that there are a number of youngsters capable of maintaining this tradition.

Star-wise we are in a favorable position with a whole host of big names in constant demand both in Hollywood and Britain. And here again I predict that the future will unearth new talent to take their place among the greats on the screen.

My own company is engaged on building and remodernizing theatres at an outlay of \$25,000,000 within the next 7-10 years. In 11 months we have built two triple and three dual theatres, with a further three dual cinemas scheduled for opening within the coming months. One will be the company's first "flagship" in London's West End—the ABC 1 and ABC 2 in Shaftesbury Avenue.

In addition, we have started work on another triple cinema, while three more are in the pipeline.

If this isn't concrete evidence of optimism, I'd like to know what is.

On the production front, EMI has embarked on a programme of films with two production arms headed by Bryan Forbes, Managing Director of EMI Film Productions Limited, and Nat Cohen, Chairman and Chief Executive of Anglo-EMI. During the past months we have spent several million dollars on updating our EMI-MGM studios at Elstree and plan to make the plant one of the best equipped in the world.

We are making co-productions with MGM and Hammer, and are wide open to join with any producer who offers us an attractive proposition.

Evidence of the quality of the films we are making is the recent conclusion of a deal with Continental Films of America to distribute six features in the States.

All our productions, now and in the future, are aimed at the international market, and in addition to America they are finding a ready acceptance in many countries throughout the world.

I am a firm supporter of flexibility in bookings, thereby giving the public a wider choice of entertainment in a single area.

I advocate a closer liaison between the U.S.A. and Britain in all spheres of our industry both in production and theatre design. We both have a lot to learn from each other and an interchange of ideas would be of mutual benefit.

We in Britain have taken too long to put our house in order. We have lived too long on the glories of the past, when the public turned up in huge numbers and paid their money at the box-office regardless of what was showing. Those days have passed forever and the sooner some people realize and gear their thinking accordingly, the better.

Cinemagoers have become keen-

ly selective in their choice of entertainment, and many of the older generation have given up going to see films.

We at EMI realize that our main task is to attract youngsters to visit theatres more often and to win back regular family audiences. As I see it, the answer: better films, more comfortable theatres, a wider range of subjects, modern thinking, and closer unity between all filmmakers.

And these are precisely the angles on which EMI is working. This is why I have unbounded faith in the future.

Small Towns Use Quiet Censorship To Curb Obscenity

By **DON CARLE GILLETTE**

Ocean Springs, Miss.

Believing that arrests of theatre managers, especially when followed by court hearings, only play into the hands of traffickers in dirty films by giving their catch-penny attractions the kind of publicity they want, many communities have been taking "undercover" steps to curb such films.

The unpublicized procedures mainly take the form of "gentle persuasion," and exhibitors mostly are heeding the pressures, whether they approve or not, in preference to risking more serious punitive action.

In one midwest community, where "sexploitation films" were monopolizing about 70% of screen time, the city fathers met and decided that, since they no longer could depend on the exhibitors to clean up product, it would be necessary to arouse the citizenry to do something about.

An earlier attempt to ban "A Swedish Girl" on grounds of obscenity, by arresting the theatre manager and hailing him into court, only served to draw lines at the boxoffice. When the Danish release "Without a Stitch," was booked, a new approach was used.

On the day after the opening, the Mayor personally phoned the theatre manager.

"My phone's been ringing all

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TOO MANY TALK LIKE 'AUTEURS'

By **HAROLD FLENDER**

Hollywood, as Tony Curtis recently pointed out, is filled with people staring into their Beverly Hills swimming pools.

As every VARIETY reader knows, the movie business is not exactly the most flourishing in the world these days. A possible key to a cure for the malaise might be to find out why people are or are not currently going to the movies.

Got a clue the other day when seeing a flick at a New York nabe, the Beacon Theatre on Broadway and 74th St. Forget now what flick it was exactly, but very vividly do recall a remark made by an elderly woman sitting directly in back. I know she was elderly, because after I heard her make the remark, I just had to turn around to get a gander at her.

She spoke with a Bronx brogue and here is what she said: "Dah-link, who in de world would ever tink dey'd use a lepp dissolve to go from dat exterior shot to de interior instead from a jump cut?" I noticed that her elderly male companion, to whom she had obviously addressed her observation, had in his lap a copy of Film Quarterly. This struck me as a graphic illustration of why even elderly Jewish couples were currently going to the movies. er, excuse me, I mean Film or Cinema: to study technique rather than be affected by content.

Of course, I knew this motivation had infected large segments of the younger, more sophisticated auteur buffs. Take the recent Lincoln Center Film Festival. Francois Truffaut, the eminent French filmmaker, was guest speaker after a screening of his "L'Enfant Sauvage" (The Wild Child). A question from the audience: "Mr. Truffaut, did you use the Iris Out instead of the Fade Out as a symbol of the gradual closing in of civilization to the detriment of the natural goodness to be found in your Rousseauian child-figure?"

Replies Monsieur Truffaut: "I used it because it was an old-fashioned technique and I was trying to make a kind of old-fashioned picture."

Gallie Good Sense

Another question: "Isn't the choice of your subject matter a subconscious identification with the protagonist's early desertion by the adult world? Aren't you

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Bring Back The Family Show

In Fact, It's Already Paying Off At The Boxoffice

Comeback From Tornado

Lubbock, Tex.

Remodeled Continental Cinema has been reopened here after it was extensively damaged by a tornado in May.

Wyne Vermillion, manager, directed the remodeling which included a new marquee, portion of the roof replaced, new carpeting, new lobby paneling, new lighting with the auditorium completely repainted, carpeted and new lighting fixtures.

By **LESLIE GRADE**

London.

Nothing convinces me more when I survey the current show business scene in Britain than the need that exists to bring back family entertainment.

The cinema has attached itself to sex, violence and surrealism; even with the new censorship certificates it is difficult to find a film to take children to see in the West End of London. The legitimate theatre certainly is less hazardous. Gone are the days when one could stick a pin in the list of theatres and know that wherever it fell the show would more or less have family appeal.

Even the pop shows, presented on a one-night-stand basis, and filling the gap previously occupied in towns by the old music halls, have in many cases recently lost their all-round attraction. No der several of our most known tour sponsors are nung to see the light.

Even there when the old va. theatres were being helped their way to extinction by str. shows. Bring back the family show

Examples Abound

It has worked and it is working, be it "Mary Poppins," "Sound of Music" or "The Great Waltz." Our own concert tour of Cliff Richard playing to capacity throughout Britain, ditto Des O' Connor, refutes that any suggestive material, delighting mums, dads and children, who have not seen a live show for years, pays off—big!

We have proved it at the London Palladium which has always been a family house.

Since October when we started our autumn variety season—the first incidentally for 25 years—business has been phenomenal. The first bill headlined French singing star Sacha Distel who appeals to all ages; followed by Tony Bennett, always a great favorite, Engelbert Humperdinck, who consolidated his American successes by breaking the boxoffice record. The season closed with an all-star variety package featuring Peter Noone and Herman's Hermits, Roger Whittaker—who I am sure will be the next big singing star—Dick Emery, Russ Conway, and emcee Pete Murray, one of Britain's best known disk jockeys.

Panto's Appeal

The next big occasion at the Palladium was the traditional Christmas pantomime, always carefully geared to children with adults in mind. It garnered a record advance, well over 250,000 pounds, for this family event of the year. Cilla Black starred this season in "Aladdin" with Leslie Crowther, Alfred Marks, Terry Scott, TV's Basil Brush, Shelia Bernette and a big supporting company.

The pantomime season is marvellous at the Palladium. It's great to see all the family enjoying the show. After all, they watch television together and it seems only natural that they should seek their entertainment together outside the home.

Now that I have started again in independent production, I have pledged to cater for the entire family. Already we have several tours in mind for the New Year and in 1971 I am re-commencing film activities. The first film is "Please Sir," top British television show. Cliff Richard will star in the next film and there are two others to follow. Naturally, shows at the London Palladium will continue on the same lines and other shows will have the same policy.

It's simple really—if entertainment, and the people who run it, fail to cater to the family in the future then show business, as we know it, must be the loser.

Check List Of Canada's Recent Theatrical Films

By **SID ADILMAN**

Toronto.

Canada's feature film production pulse is definitely stronger. Toronto area competes but in a minor way to the more robustious showmanship of Montreal where the dual-lingual factor seems to help. Indeed Montrealers say that the French there manifest "loyalty" and this is the telltale factor favoring Quebec over Ontario. Be that as it may, herewith is a rundown of recent filmmaking by Canadians:

"Eliza's Horoscope" (\$500,000 budget with half from Warner Bros. and half from the Canadian Film Development Corp.), produced and written by Gordon Sheppard in his first feature attempt. It is described as Fellini-inspired with the plot centering on a young girl trying to make her fortune come true and played by Eliza Morrman with Lila Kedrova.

"Les Males" (\$270,000 budget, with one-third from the CFDC, one-third from Onyx Films, and the remainder from France Films, a distributor), produced by Gilles Carl, who some critics regard as the best feature producer in Canada. It centres on two young men, played by Donald Pilon and Rene Blouin, who flee the big

(Continued on page 58)



Boredom's Boredom: What's Newd

By HELEN COLTON

Hollywood.

Man is born naked. In most places, he's buried with clothes on. Alive, man covers his nudity for the practical purpose of climate control. Neither the Arab in the burning desert nor the Eskimo in the Arctic wasteland could long survive without the protection of either burnoose or parka.

Outside of this purpose of covering his body to preserve himself, man has few practical reasons for doing so. Mostly, he covers his nudity because of myth, superstition, fear, and ignorance.

The figleaf of puritan dictate was designed to hide the genitals—that to sin-brightened folk shameful part of him connected with his so-called baser nature, his sex instinct. Thousand of years of recorded history later, man still finds that area shameful (or embarrassing) and still feels the need to cover it. At a fundraising ball held in Washington, D.C., in 1965, a nude female figure lying prone in a painting so unhinged a member of the arrangements committee that an artist was called in an hour before the affair and ordered to paint a scarf over the lady's nether regions.

Throughout history, different cultures have selected different parts of the body to feel shame about. In an essay, "The Future of Nakedness," John Langdon-Davies reports:

"If you were to surprise a woman in her bath in various countries of the world today, here's what would happen:

"A Mohammedan woman would cover her face.

"A Laotian woman would cover her breasts.

"A Chinese woman would hide her feet (before the Revolution).

"In Sumatra the woman would conceal her knees.

"In Samoa she'd cover her navel."

Interestingly enough, shame has been promulgated far more about the nude male figure than about the nude female. The female nude has always been more acceptable. Hardly anyone complains about the size of body parts in female statuary but an anatomic blue-pencil in Minneapolis once actually took a ruler and measured the size on a sculpture in an art exhibit and ordered the statue removed because the phallus was three inches in length and he thought two-and-a-half inches a more artistically seemingly length for public gaze.

He Was A Tease

In a famous incident in Paris in the early 1900s, the ballet dancer, Nijinsky, wore leotards so tight that the sight of his burging genitalia caused women to faint and the performance was closed on the grounds it was indecent.

More recently, a full-length painting of poet-art critic Frank O'Hara, "poed frontally and clad only in shoes and socks," as The New York Times reported, created consternation at an art show. The many female nudes in the same exhibit raised nary a hackle.

Undoubtedly the deepest need of all that man fills by covering his nudity is his psychological need. The only chance many of us get to show any individuality or to establish or maintain our position in the social and financial strata, is when we put our clothes on. Henry Thoreau said: "It is an interesting question how far men would retain their relative rank if they were divested of their clothes."

Nudity is not only a great leveler in the human hierarchy, but it can also be a great demoter. In the film, "The Detective," Frank Sinatra objects when a detective is questioning a suspect whom he has forced to disrobe. "Why's he naked?" asks Sinatra. "That'll make him confess quicker," the detective answers, explaining that's how the Nazis would interrogate their victims. Clothing equates with dignity.

While prurience about one's body is still rampant—in 1967 a

man got lost and died in Tahquitz Canyon in Palm Springs; he was hiking alone because he and his companions had quarreled and separated when he wanted to hike in the nude and they disapproved—nevertheless, it is undeniable that there is throughout the world a gradual transition to what will some day be a healthy acceptance of man's physical facts.

Taken in the altogether, these examples document this transition:

Nudity in the Mass Media: The Bill Burrud TV Show devoted a program to a California nudist colony, treating with dignity and respect a subject that had heretofore been handled only with snide and titillating innuendo. (A nudist colony has been charmingly defined as a place where men and women gather to air their differences.)

Many films and plays now routinely show nudity. "Was it only a minute ago in time that we were hoo-ha-ing over two flashes in 'The Pawnbroker' where a woman, seeking a loan, showed her breasts to enhance, or diminish, the interest.)

But bare parts are not enough to rescue bare plots. "Certainly," says the author of one off-Broadway play, "we attracted some creeps and heavy breathers," but even that ultimate in nudie plays, "Grin and Bare It," by, about, and with nudists, suffered a quick chill in its boxoffice.

Actress Zoe Caldwell feels that nudity is used tastelessly but she agreed to bare her breast in "Colette" because "I knew the context it comes in, and I felt it was absolutely right." (When someone asked her husband, producer Robert Whitehead, what he thought of Zoe baring her breast, he said: "I've always liked it.")

So fast do we suffer boredom about boredom that I believe it is doubtful, if "Hair" and "Oh, Calcutta!" were to premiere today, that either of these would draw so many of the kind of people who, in the words of L.A. Times play critic Dan Sullivan, "are willing to spend money to see other people's genitals."

Nudity in Ads: An ad for a portable tv set, headed "The Sony for Sunlovers" shows a dozen adults, every one of them au naturel, sitting outdoors watching a tiny Sony, their more intimate parts covered by fronds of grass.

An ad for men's clothing suggests that "Despite the nudity view, you still look better in our clothes than with skin showing all over you."

Nudity in the Law: Late in 1968 Elysium Fields nudist camp in Topanga Canyon successfully upset a 29-year-old Los Angeles County law against nudism. Similar laws are being upset in communities all over the country where they are legally challenged, usually by owners of topless bars.

Nudity in Art: In the conservative Orange County (Calif., town of Cypress, a 22-foot-high copy of Michelangelo's famous statue, David, recently had its figleaf removed for the first time in 33 years. "Times and social attitudes have changed," said the manager of Forest Lawn Memorial Park who presided at the marble circumcision.

While across the sea: The British published a new edition of the Oxford Bible, boasting they were now showing husbands and wives in nude embrace in illustrations, for the first time in Bible-publishing history.

And British teenagers wore buttons saying: "We want Rudi (Nureyev, the ballet dancer), preferably in the nude."

One phenomenon about nudity worth noting is its increasing use as social protest. All over the world people are undressing publicly to call attention to the causes they espouse.

During the 1968 Presidential election The N. Y. Times reported: "Bare Facts" Presented In A Political Protest—Four young people, two of them girls, stripped off their clothes, donned masks of the Presidential candidates and pranced in the nude on the steps

of the Board of Elections." They said they were demonstrating "the bare facts about the candidates and showing equal disrespect for all."

A later news item that "Four persons stripped off their clothes on Broadway and handed out copies of an open letter to then-President-elect Nixon saying that 'anatomic explosions are better than atomic explosions!'" The group's leader said: "We've never been arrested because the police can never get anyone in the crowd to complain."

A new play on the skin game was used in Amsterdam last spring. A political group calling themselves The Gnomes of the Orange Free State campaigned by posing nude in trees and dancing nude at political meetings. Much to their own surprise, the nude Gnomes garnered 11% of the vote, winning five seats in the City Council.

The cycle of nudity, I believe, will eventually wear itself out. As Jane Fonda suggests: "Once the human body is accepted, dressed or not, all the permissiveness in movies and plays will be *deja vu* after a while."

The L.A. Times film critic, Charles Champlin, observes that "your average everyday human body has dire tendencies to be knobby, protuberant, bulbous, pale and asymmetrical. It is less apt to have the glistening sheen of polished ivory than to be punctuated with wens, warts, moles, abrasions, rashes, minor and major eruptions, bumps, bruises, ancient sutures, cicatrices and the scars of many of the ails that flesh is heir to. Despite the triumphs of science, it may yet be knock-kneed, bow-legged, pigeon-toed, and it may slump, sag or list, be overweight or angularly underweight."

In short, Champlin suggests, that if we go around exposing so much of this kind of "misshapen altogether," nudity will soon cease to be aphrodisiacal, and would thenceforth no longer be associated with sexiness. I myself was boggled more by the size of the mole on actor Oliver Reed's back as he lay atop actress Glenda Jackson in "Women in Love" than by the movements of his bare bodkin.

Gypsy Rose Lee once said: "Bare flesh bores men." The sexiest dress I ever saw was one Marlene Dietrich wore—long-sleeved, high-necked, floor-length, covering her from chin to ankle—except for a slit up one side to the knee.

Humorist Alexander King summed it all up in a sentence: "The most sinister nudity my fellowman exposes is his face."

FIND 75-YR.-OLD EXHIB GUILTY FOR PORNO PIX

Seattle.

Judge Charles Stokes found the operator of the Mecca Twin Theatre, a small downtown exploitation house, guilty of showing an obscene film. Omer G. Bittner, 75, was arrested in November and an untitled color film was confiscated by the police department vice squad. Court proceedings began Dec. 9.

Judge Stokes, before handing down a verdict, viewed two hours of film shown. The theatre screens San Francisco beaver shorts and a longer feature film, shuttled between two auditoriums. Titles are never advertised.

Harold G. Bittner, a son who is listed as general manager of the cinema, attempted to introduce in court films not shown in the theatre, but which he said were truly pornographic. The films were not admitted when Bittner said he could not be sure that these films were shown without prosecution in California.

In testimony, a psychiatrist said the films shown at the Mecca Twin were "tremendously repetitive sexual displays."

Bittner testified in court that the theatre, one of five exploitation houses in Seattle, attracts 1,400 patrons a week. Admission is \$3.

How To Write Program Notes For An International Festival

By MARTIN GROSS

BU-BU, PAPA (Vatican Blues) (ITALY)

Italo Scala's "Bu-Bu, Papa" is, of course, one of the most seminal films of our time, a staggeringly inventive look at the problems of the only Druid in the College of Cardinals. A contemporary cinematic free-form catch-as-catch-can unstructured adaptation of Italy's great intellectual classic, Carlo Collodi's "Pinocchio." With Eleanora Duse and Giuseppe Verdi.

AVEC UN SANG-FROID INEBRANLABLE (Medium Cool) (FRANCE)

This strange, almost melodramatic film established Pierre-Francois Pas as an auteur. Especially interesting is the elliptical paraphrase of Jerry Lewis' "Birth of a Nation." Note, too, the pensive absence of any cinematic ability. With Madame LaFarge.

SAMBA, OS SAMBA (Flying Down To Sao Paulo) (BRAZIL)

Set in the Matto Grosso, this Brazilian entry is said to be an allegory based on the Brazilian epic, "Cafe, Ti o Mi?" Stunning in its use of the extended middle closeup, the picture makes one or two comments about brotherly love, especially after the three reels showing how piranhas feed. Smuggled out of Brazil, the film marks the appearance on the international scene of Carlos Nasal, expatriate filmmaker, who is wanted by the governments of Greece, Portugal, Rhodesia, South Africa, Czechoslovakia, and Taiwan for credit-card forgery, pandering, and barratry.

BERI-BERITM? (Alas, Lingonberries for Breakfast Once Again?) (SWEDEN)

An older blond woman of 25 faces up to the worthlessness of her married lover—a viking pirate whose business is dwindling—and the emptiness of her dreams of glamor (she yearns for the bright lights of Hut-Sut Rauston, exciting student commune on the Willowwah). A deceptively simple film, achingly photographed and languidly performed, in which Ingmar Bergman is studiously aped. Note especially the cinematic exploration of post-Heideggerian theology via naked Swedish girls dancing with trained elks to the tune of "Hey, Bob a ree Bop." Directed by Willi Wolwo.

HA SO, HAYAKAWA (Rice Paddies in the Sunset) (JAPAN)

Based on one of the world's best-known children's stories, this feature-length animated cartoon, in Fuji-color, Nipponscope, and Samurai-sound is the tale of two kidnapped children who stalk a radioactive cat through the streets of downtown Tokyo during the 1964 Olympics. A poor shoemaker who wants to learn how to make transistor automobiles dies beautifully. Each segment is an ironical-satirical commentary on hibachi cooking.

I COME FROM AUCKLAND (NEW ZEALAND)

This masterful production is an uncompromising adaptation of the world-famous New Zealand novel, "Kiwi or Not, Here I Come," which won for its author, Chips Hemingway, the Nobel Prize and an all-expenses-paid trip to Wellington. Chips Garbo, the noted half-Maori actress, portrays a middle-class dental hygienist who models false teeth after hours for her fetishistic employer, the mad Chips Jekyll, D.D.S. Directed by Chips Hitchcock.

CRINGE AND KVETCH (ISRAEL)

The film that gained Moishe ben-Nudnick the Best Actor Award at the Gevalt Film Festival in 1967. He portrays a Jerusalem astrologer who is approached on the sly, by Egyptian emissaries who ask him to interpret Premier Kosygin's dreams. His readout of "seven years of fat" is understood by the tremulous Cairenes to mean that Azarabian dieticians disguised as missile repairmen will introduce a new patent medicine—the Relief of Khartoum—to dyspeptic Egyptians and give them all heartburn. Meanwhile, the Six-Day War breaks out and everyone become hot and bothered. Interwoven through this film are three love stories about young people. "The Pancake" concerns a buxom cook advertising her potato pancakes in an Magyar-Yemeni newspaper; "the Schmatter" is about a girl who owns a coat of many colors and her misadventures while trying to dye it a sensible desert-tan so she can wear it during paratroop maneuvers; and "Aaron, You Promised!" unfolds a robust, if vague, love farce in the world-famous style of Henasha Skulnik. Directed by Moses bar-Nun.

PISHA-PASHA (Blurs) (SYRIA)

Achmed Ibn-Achmed pioneered the development of the blurred film in the Middle East during the early '20s, using secondhand film and a broken 8c camera. His delicate, unique films are now being released by the Syrian government. This program of his shorter work includes "Rug," "Rug Revisited," "Mosaic," "Camel," "The Gallant Little Locust," "Empty Mosque," and "Two Merchants Haggling Over Rose Tea in the Street of the Sodomized Crusader."

PSVC UT RVTSS! (Follow the Bouncing Ball) (YUGOSLAVIA)

An experimental Yugoslav cartoon in Titocolor. Superficially an expose of war mongering Albanian syrinx-players, it is actually a listless ode to Croat fig-growers who have exceed their production norm three years running. Special music by the First Theremin Quartet of Radio Yugoslavia. Directed by Josp Dtv.

TSIGANILLIPPI (Love of the Gypsy) (HUNGARY)

A sensual, tap-dancing gypsy and her naive stepbrother run away to Buda for an imperfect, hemi-semi-demi-incestuous idyll in the backroom of a franchised cymbalon repair shop in the Old City. A film both of affirmation and resignation, with gobs of ennui. Look for the delightful cameo part (The Bureaucratic Functionary) played by Zsa-Zsa Tibor. Grand Old Man of Hungarian Film. Directed by Imre Pish.

Top 10 Films Yield 40% Of Rentals

BIG RENTAL FILMS OF 1970

(U.S.-CANADA MARKET ONLY)

Below is VARIETY's Anniversary Edition continuing checklist on the big pictures of the year just ended as reflecting their domestic (United States and Canada) rentals accruing to the distributors. (Not total receipts taken in at boxoffice.)

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. Thus, certain of the October-December openings of 1970 were on the market too sketchily for significance here. These must wait for next year's compilation. ("Big" rental rule-for-admittance to the VARIETY list is a film domestically earning rentals of at least \$1,000,000 during the calendar year.)

There are some exceptions to the "too late in" rule of thumb, namely films that made such fast impact on the boxoffice (usually roadshow type films) that the minimum of \$1,000,000 rentals, for the introduction segment of 1970 are detailed.

It will be noted that a number of late 1969 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
Airport (G. Seaton; R. Hunter; Univ.; March 70)			\$37,650,796
Mash (R. Altman; I. Preminger; 20th; April 70)			22,000,000
Patton (F. Schaffner; F. McCarthy; 20th; Feb. 70)			21,000,000
Bob & Carol & Ted & Alice (P. Mazursky; L. Tucker; Col; Dec. 69)			13,900,000
Woodstock (M. Wadleigh; B. Maurice; WB; April 70)			13,500,000
Hello, Dolly (G. Kelly; E. Lehman; 20th; Jan. 70)			13,000,000
Cactus Flower (G. Saks; M. J. Frankovich; Col; Dec. 69)			11,300,000
Catch-22 (M. Nichols; J. Calley; Par; July 70)			9,250,000
On Her Majesty's Secret Service (P. Hunt; A. R. Broccoli/H. Saltzman; UA; Dec. 29)			9,000,000
The Reivers (M. Rydell; I. Ravetch; CCF/NGP; Jan. 70)			8,000,000
The Adventurers (L. Gilbert; Par; March 70)			7,750,000
Beneath The Planet Of The Apes (T. Post; A. Jacobs; 20th; July 70)			7,250,000
The Out-Of-Towners (A. Hiller; P. Nathan; Par; June 70)			7,250,000
Z (C. Costa-Gavras; Reggane-ONCIC; Cinema V; Dec. 69) (U. S. only)			6,750,000
They Shoot Horses, Don't They? (S. Pollack; Winkler/Chartoff; CRC; Dec. 69)			6,500,000
Anne Of The 1,000 Days (C. Jarrott; H. Wallis; Univ.; Jan. 70)			6,134,264
A Boy Named Charlie Brown (B. Melendez; L. Mendelson-B. Melendez; CCF-NGP; March 70)			6,000,000
101 Dalmatians (Disney; reissue)			6,000,000
Chisum (A. V. McLaglen; A. J. Fenady; WB; July 70)			6,000,000
A Man Called Horse (E. Silverstein; S. Howard; CCF/NGP; May 70)			5,500,000
The Computer Wore Tennis Shoes (R. Butler; B. Anderson; BV; Feb. 70)			5,200,000
Cotton Comes To Harlem (O. Davis; S. Goldwyn Jr.; UA; June 70)			5,100,000
Getting Straight (R. Rush; Col; June 70)			5,100,000
Beyond The Valley Of The Dolls (R. Meyer; 20th; July 70)			5,048,812
Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ.; July 70)			5,000,000
The Cheyenne Social Club (G. Kelly; NGP; June 70)			5,000,000
The Boatniks (N. Tokar; R. Miller; BV; June 70)			5,000,000
What Do You Say To A Naked Lady? (A. Funt; UA; Feb. 70)			4,750,000
On A Clear Day You Can See Forever (V. Minnelli; H. Koch; Par; Aug. 70)			4,182,000
Kelly's Heroes (B. G. Hutton; G. Katzka/S. Beckerman; MGM; July 70)			4,100,000
John And Mary (P. Yates; B. Kadish; 20th; Dec. 69)			4,150,000
Never A Dull Moment (J. Paris; R. Miller; BV)			4,100,000
Marooned (J. Sturges; M. J. Frankovich; Col; Dec. 69)			4,000,000
Lovers And Other Strangers (C. Howard; D. Susskind; CRC; Sept. 70)			3,839,363
Topaz (A. Hitchcock; Universal; Dec. 69)			3,500,000
The Boys In The Band (W. Friedkin; M. Crowley; CCF/NGP; June 70)			3,250,000
Darling Lili (B. Edwards; Paramount; July 70)			3,000,000
Myra Breckinridge (M. Sarne; R. Fryer; 20th; July 70)			2,800,000
Sleeping Beauty (Disney; reissue)			2,700,000
The Secret Of Santa Vittoria (S. Kramer; UA; Oct. 69)			2,500,000
Jenny (G. Bloomfield; E. J. Scherick; CRC; Jan. 70)			2,500,000
Joe (J. G. Avildsen; D. Gil; Cannon; Aug. 70)			2,411,583
Tell Them Willie Boy Is Here (A. Polonsky; P. Waxman; U; Dec. 69)			2,350,000
They Call Me Mister Tibbs (G. Douglas; H. Hirshman; UA; July 70)			2,300,000
The Hawaiians (T. Gries; W. Seltzer; UA; June 70)			2,144,000
Tick Tick Tick (R. Nelson; R. Nelson/J. L. Barrett; MGM; Jan. 70)			2,003,745
Diary Of A Mad Housewife (F. Perry; Universal; Aug. 70)			2,000,000
King Of The Grizzlies (R. Kelly; W. Hibler; BV; April 70)			2,000,000
Darby O'Gill And Little People (Disney; reissue)			2,000,000
It's A Mad, Mad World (UA; reissue)			2,000,000
The Grasshopper (J. Paris; J. Belson/G. Marshall; NGP; Jan. 70)			2,000,000
Downhill Racer (M. Ritchie; R. Redford; Par; Nov. 70)			1,925,000
House Of Dark Shadows (Dan Curtis; MGM; Oct. 70)			1,836,000
Norwood (J. Haley Jr.; H. Wallis; Par; July 70)			1,750,000
Bloody Mama (R. Corman; AIP; March 70)			1,542,000
Only Game In Town (G. Stevens; F. Kohlmar; 20th; Feb. 70)			1,500,000
Christine Jorgensen Story (I. Rapper; E. Small; UA; June 70)			1,500,000
Satyricon (F. Fellini; A. Grimaldi; UA; March 70)			1,400,000
Cry Of The Banshee (G. Hessler; AIP; July 70)			1,306,000
Fantasia (Disney; reissue)			1,300,000
The Liberation Of L. B. Jones (W. Wyler; R. Lubin; Col; April 70)			1,300,000
Scream And Scream Again (G. Hessler; M. Rosenberg; AIP; Feb. 70)			1,217,000
Women In Love (K. Russell; L. Kramer; UA; March 70)			1,200,000
The Damned (L. Visconti; A. Levy/E. Haggiag; WB; Jan. 70)			1,200,000
Soldier Blue (R. Nelson; H. Loeb/G. Katzka; Avemb; Aug. 70)			1,200,000
Five Easy Pieces (B. Rafelson; B. Rafelson/R. Wechsler; Col; Sept. 70)			1,200,000
A Bullet For Pretty Boy (L. Buchanan; AIP; July 70)			1,171,000
The Molly Maguires (M. Ritt; Par; Feb. 70)			1,100,000
C. C. And Co. (S. Robbie; A. Carr/R. Smith; Avemb; Oct. 70)			1,100,000
Watermelon Man (M. Van Peebles; J. B. Bennett; Col; July 70)			1,100,000
The Dunwich Horror (D. Haller; J. Nicholson/S. Arkoff; AIP; Jan. 70)			1,043,000
The Sicilian Clan (H. Verneuil; J. Strauss; 20th; June 70)			1,000,000
Night Of The Living Dead (G. A. Romero; Image; Am. Cont.; Oct. 69)			1,000,000

Small Town Backlash

Continued from page 9

morning with people complaining about the film you're showing," he said. "You probably can't obtain a print of another film in time this afternoon, but I want you to promise me that you will not show this picture after tonight."

No threats were made, but enough obviously was implied to bring compliance.

Very often the manager of a theatre owned by a circuit would be inclined to fight such local censorship when it comes to banning a picture, but in view of the wide-

spread uprising by civic groups and influential citizens against objectionable films most circuit managements have instructed local managers to avoid "test cases," regarding them as too costly in the long run, especially from the standpoint of the good will of the majority.

More pastors are maintaining direct contact with their local theatre managers, and as evidence that churchmen are liberally reasonable one exhibitor points to a statement in *The Lutheran Reading* in part:

"Except for the obvious 'sex-exploitation' films, the existence of sexuality in a movie is not a rea-

son for denouncing the entire film."

National standards applying to obscenity are not satisfactory to the authorities and citizens in a number of states. They prefer their own moral and cultural standards. A lot of exhibitors endorse the campaign conducted by Morality in Media, a New York organization headed by Rabbi Julius Neumann and Rev. Morton A. Hill, S. J., but see only limited benefits resulting from it. They feel the pornographic film problem can be cleaned up only by action that will hit the pocket-book of the fast-buck producers of these films.

—Year's Leading Pic, U's 'Airport';
—Unclear B.O. Value Of X Or G;
—Negro Product and Market;
—Crama's Hit 'Lovers-Strangers';
—Oscars Give Some Fresh Drive

By ROBERT B. FREDERICK

The year of the whopping success and the whopping failure, or 1970; a year when one film, Universal's "Airport," was miles ahead of all the others. (Ironically, it can never be shown on airliners because of its theme).

The top 10 films of 1970 represent close to 40% of all the film rentals earned by major distributors and if the next 10 were included, well over 60%.

One group of films appealed most to the Negro market, re-establishing the point that such productions can be profitable.

Of theme trends, other than hardcore pornography, 1970 saw the violence of war and the comedy of human behavior. It was also a year when Metro's "Gone With The Wind" made its way back to the top of the VARIETY list, edging out Fox's banker melody, "Sound

Columbia Pictures' Golden Touch

Although the runaway champ of 1970 was a Universal release, "Airport," the one company that consistently made strong impressions on the nation's boxoffice during 1970 was Columbia Pictures. It had a happy combination of all-market product working for it, such as "Funny Girl," which in 1970 added more than \$8,000,000 to its previous take, and "Oliver," which moved up more than \$6,000,000 during 1970, again on earlier figures. "Easy Rider" did even better, adding \$9,000,000 to the \$7,200,000 it did in 1969.

"Bob & Carol & Ted & Alice" notched up some \$13,900,000, "Cactus Flower" \$11,300,000, "Getting Straight" \$5,100,000 and "Marooned" \$4,100,000, earning places on the all-time list while "L. B. Jones," "Watermelon Man" and "Five Easy Pieces" also kicked off with strength. Even such earlier releases as "Mackenna's Gold," "The Wrecking Crew," "The Professionals" and "In Cold Blood" boosted their way upward on the lists.

of Music" by a bit. The real test of the latter's enduring young charms will be on the first major reissue.

Top-Ten Power

Using the Dept. of Commerce figure that the boxoffice take of the nation was an average of \$1,100,000,000 and the usual average of 35-40% of this to distributors in rental, gives a figure of \$385-400,000. The total for the top 10 features listed in the VARIETY compilation is \$152,450,796, near 40% of the total. That so much of the available market was cornered by so few films is a further indication that it's an age of the survival of the fittest (whether "fit" means truly masterly filmmaking or just getting there "fustest with the mostest") is an arguable point as both type films are found among the leaders).

Strength From 1969

There are many films that, because they were initially released in 1969, are not listed in the 1970 champions but still managed to do

Negro Themes, Stars & Race B.O.

(In 1970)

Paced by United Artists' "Cotton Comes To Harlem" with a rental figure of \$5,200,000, there were several films in 1970 that clearly hit big with the Negro market in particular and with the general public as well. These included Continental's "Slaves," Columbia's "Watermelon Man," UA's "They Call Me Mister Tibbs," and Columbia's "The Liberation of L. B. Jones." The latter, not made with the Negro market in mind, turned out to be a prime favorite there.

Not included, because it was released too late in 1970, is 20th's "The Great White Hope," which seems sure to appear in next year's champions based on its early returns. Also not included are such Jim Brown films as "Tick Tick Tick" and "The Grasshopper" as these are not meant to be Negro-appeal films, per se. Nor, for that matter, are the Sidney Poitier features but "Tibbs" turned out that way. The big puzzle, now, is whether Samuel Goldwyn Jr. and Ossie Davis can repeat with another of the Chester Himes stories as they did with "Cotton."

their strongest business in the early part of the year being reported. This was, on occasion, (a) due to belated confirmation of the film's worth, (b) the delayed push values of Academy Awards, and (c) even traceable to a switch in advertising and promotion strategy after a soft start.

Others, such as Metro's "2001: Space Odyssey," continued strong with gratifying return value (as it has never been withdrawn it couldn't be considered a reissue but bookings were invariably gratifying), as did Metro's "Doctor Zhivago." True reissues, such as UA's "It's A Mad, Mad, Mad World" and the Disney films, also did very well, putting some of them into the 1970 champs just on their reissue take.

The new distribution companies are creeping into the leaders' list, as with National General's "The Reivers" and some very powerful foreign imports, such as Cinema V's "Z," also made their presence felt.

G or X B.O. Pros, Cons

It was hard, in 1970, to judge a film's appeal by its Rating. The unabashed G of "Airport" certainly gave the Ross Hunter melodrama an unlimited market but the sup-

posedly limiting X for 20th's "Myra Breckinridge" and "Beyond The Valley of the Dolls" didn't prevent those two from knocking off some impressive boxoffice takes.

United Artists credits the \$5-300,000 which "Midnight Cowboy" added to its prior \$11,000,000 to the Academy Awards ballyhoo. Some others, however, just missed the all time list by a margin, such as Universal's "Sweet Charity," with \$3,975,000 but which could easily make it by next year. After

all, it took "Fantasia" several years to get on the list but, via periodical reissues, is now well up on the chart.

War Catches On Again

War, in both a straight version, such as "Patton," or a bizarre approach, such as "Mash," proved profitable for 20th during 1970 and with Academy Award nominations almost certain in both cases, they should show plenty of b.o. potency during 1971.

(Continued on Page 12)

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 payoff and it has been suggested that world data should be given; however, such a changeover would blur comparisons with yester years.

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.)

Gone With The Wind (V. Fleming; D. Selznick; MGM; 1939)	\$72,921,000
The Sound of Music (R. Wise; 20th; 1965)	\$72,000,000
The Graduate (M. Nichols; L. Turman; Avemb; 1968)	43,100,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM; 1959)	40,690,000
The Commandments (C. B. DeMille; Par; 1957)	40,000,000
Doctor Zhivago (D. Lean; C. Ponti; MGM; 1965)	39,751,000
Airport (G. Seaton; R. Hunter; Universal; 1970)	37,650,796
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
Butch Cassidy and Sundance Kid (G. R. Hill; J. Foreman; 20th; 1969)	26,200,000
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
Funny Girl (W. Wyler; R. Stark; Columbia; 1968)	24,600,000
How The West Was Won (J. Ford; H. Hathaway; G. Marshall; Smith-Cinerama; Cinerama-MGM; 1962)	24,268,000
Around World in 80 Days (M. Anderson; M. Todd; UA; 1956)	23,000,000
Goldfinger (G. Hamilton; Eon; UA; 1964)	22,500,000
Mash (R. Altman; I. Preminger; 20th; 1970)	22,000,000
Bonnie and Clyde (A. Penn; W. Beatty; WB; 1967)	21,500,000
It's A Mad, Mad, Mad, Mad World (S. Kramer; UA; 1963)	21,300,000
Patton (F. Schaffner; F. McCarthy; 20th; 1970)	21,000,000
The Dirty Dozen (R. Aldrich; K. Hyman; MGM; 1967)	20,067,000
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 Love Bug (R. Stevenson; B. Walsh; BV; 1969)	20,000,000
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
Bullitt (P. Yates; P. D'Antoni; WB; 1969)	17,500,000
Tom Jones (T. Richardson; UA; 1963)	17,200,000
Bridge On River Kwai (David Lean; Spiegel; Col—1958)	17,195,000
2001: A Space Odyssey (S. Kubrick; MGM; 1968)	17,500,000
Oliver (C. Reed; J. Woolf; Columbia; 1969)	16,800,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)	16,300,000
Easy Rider (D. Hopper; Pando/Raybert; Columbia; 1969)	16,200,000
Snow White (animated; Walt Disney; RKO/BV; 1937)	16,000,000
Hawaii (G. R. Hill; Mirisch; UA; 1966)	16,000,000
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; DeLaurentis; 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
Thoroughly Modern Mille (G. R. Hill; R. Hunter; Univ; 1967)	14,724,000
Spartacus (S. Kubrick; Bryna-E. Lewis; Universal; 1960)	14,600,000
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)	14,500,000
Romeo and Juliet (F. Zeffirelli; A. Havelock-Allan/J. Brabourne; Paramount; 1968)	14,500,000
Paint Your Wagon (J. Logan; A. J. Lerner; Par; 1969)	14,500,000
Who's Afraid of Virginia Woolf? (M. Nichols; E. Lehman; Warners; 1966)	14,200,000
The Greatest Show on Earth (C. B. DeMille; Par; 1952)	14,000,000
Those Magnificent Men In Their Flying Machines (K. Annakin; Margulies; 20th; 1965)	14,000,000
Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker; Col; 1969)	13,900,000
Giant (G. Stevens; Stevens-Ginsberg; WB—1956)	13,830,000
The Sand Pebbles (R. Wise; 20th; 1967)	13,500,000
Woodstock (M. Wadleigh; B. Maurice; WB; 1970)	13,500,000
Guns of Navarone (J. L. Thompson; Foreman; Col; 1961)	13,000,000
The Jungle Book (W. Reitherman; W. Disney; BV; 1967)	13,000,000
Hello Dolly (Gene Kelly; E. Lehman; 20th; 1970)	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
Camelot (Josh Logan; WB; 1967)	12,250,000
From Here To Eternity (Fred Zinnemann; Col—1953)	12,200,000
101 Dalmatians (animated; Disney; BV; 1961)	12,200,000
Irma La Douce (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
The Shaggy Dog (C. Barton; Disney; BV; 1959)	11,600,000
Samson and Delilah (C. B. DeMille; Par; 1949)	11,500,000
Peyton Place (M. Robson; J. Wald; 20th; 1957)	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
The Parent Trap (D. Swift; Disney; BV; 1961)	11,300,000
Cactus Flower (Gene Saks; M. J. Frankovich; Col; 1969)	11,300,000
Psycho (A. Hitchcock; Paramount/Universal; 1960)	11,200,000
Absent-Minded Professor (R. Stevenson; Disney; BV; 1961)	11,100,000
The Great Race (B. Edwards; WB; 1965)	11,000,000
In Heat of Night (N. Jewison; Mirisch; UA; 1967)	11,000,000
Peter Pan (animated; Disney; BV; 1953)	10,750,000
Sayonara (Joshua Logan; Goetz; WB—1958)	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
Cinderella (W. Jackson; Disney; RKO/BV; 1949)	9,350,000
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
Grand Prix (J. Frankenheimer; Douglas/Lewis; MGM; 1967)	9,257,000
Catch-22 (M. Nichols; J. Calley; Par; 1970)	9,250,000
From Russia With Love (T. Young; Eon; UA; 1964)	9,200,000
Shane (G. Stevens; Par—1953)	9,000,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967)	9,000,000
On Her Majesty's Secret Service (P. Hunt; A. Broccoli-H. Saltzman; UA; 1969)	9,000,000
Bambi (animated; Disney; RKO-BV; 1942)	8,800,000
20,000 Leagues Under The Sea (R. Fleischer; W. Disney; BV; 1954)	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
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
I Am Curious (Yellow) (V. Sjoman; G. Lindgren; Grove; 1969)	8,500,000
The Professionals (R. Brooks; Columbia; 1966)	8,425,000
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
Some Like It Hot (B. Wilder; Mirisch-Ashton; UA; 1959)	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
Sleeping Beauty (animated; W. Disney; BV; 1959)	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
The Lady and the Tramp (animated; W. Disney; BV; 1955)	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
Son of Flubber (R. Stevenson; W. Disney; BV; 1963)	8,000,000
Charly (R. Nelson; Cinerama Releasing; 1968)	8,000,000
The Reivers (M. Rydell; R. E. Relyea/I. Ravetch; NGP; 1970)	8,000,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV; 1966)	7,850,000
In Search of the Castaways (R. Stevenson; W. Disney; BV; 1962)	7,800,000
Pinocchio (animated; Disney; RKO-BV—1940)	7,700,000
Von Ryan's Express (M. Robson; 20th; 1965)	7,700,000
Shenandoah (A. V. McLaglen; R. Arthur; Univ; 1965)	7,750,000
Wait Until Dark (T. Young; M. Ferrer; WB; 1967)	7,750,000
The Adventurers (L. Gilbert; Paramount; 1970)	7,750,000
Gigi (V. Minnelli; Freed; MGM; 1958)	7,740,000
La Dolce Vita (F. Fellini; RIAMA/Pathe; Astor-Landau-AIP; 1961)	7,650,000
Glenn Miller Story (Anthony Mann; Rosenberg; U—1954)	7,600,000
Georgy Girl (S. Narizzano; Goldston-Plaschkes; Col; 1966)	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
The V.I.P.'s (Anthony Asquith; de Grunwald; MGM—1963)	7,500,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968)	7,500,000
Candy (C. Marquand; R. Haggag; CRC; 1969)	7,500,000
No Time For Sergeants (M. LeRoy; Warners; 1958)	7,400,000
The Silencers (P. Karlson; Allen; Col; 1966)	7,350,000
How To Marry A Millionaire (Jean Negulesco; Johnson; 20th—1953)	7,300,000
The Out-Of-Towners (A. Hiller; P. Nathan; Par; 1970)	7,250,000
Beneath Planet of the Apes (T. Post; A. Jacobs; 20th; 1970)	7,250,000
To Kill A Mockingbird (Robert Mulligan; Pakula; U—1962)	7,200,000
Our Man Flint (D. Mann; David; 20th; 1966)	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
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
Where Eagles Dare (B. G. Hutton; Gershwin/Kastner; MGM; 1969)	6,920,000
Cool Hand Luke (S. Rosenberg; G. Carroll; Warners; 1967)	6,800,000
Z (Costa-Gavras; Reggane/ONCIC; Cinema V; 1969)	6,750,000
A Patch of Blue (G. Green; P. Berman; MGM; 1966)	6,716,000
Shot In The Dark (B. Edwards; Mirisch; UA; 1964)	6,700,000
Going My Way (Leo McCarey; Par—1944)	6,500,000
Snows of Kilimanjaro (Henry King; Zanuck; 20th—1952)	6,500,000

(Continued on page 34)

'Nitro' To Roll In Mexico, Using A Different Locale

Mexico City. Motion Picture Bureau director Hiram Garcia Borja has revealed that Levy-Gardner-Laven Productions' "Nitro" script was rejected again (after revision) but the Raquel Welch starrer will still be shot here. Alfonso Sanchez Tello, the production's Mexican coordinator, said the greenlight was given after an agreement was made to change the scene of the action "to another country instead of Mexico."

On receiving the rejection news, Sanchez Tello explained the Bureau's action to the producers and received the go-ahead to make necessary modifications. The nearby state of Morelos was selected for locations, it was said.

The Bureau also disclosed that it had approved Columbia's "Buck and the Preacher,"

Champs Of '70

Continued from page 11

particularly "Patton," which still has its non-reserved dates ahead of it.

Comedy was evident in more than one form, with straight laughs in "Cactus Flower" vying with the subtler attempts of "Catch-22" or the black humor of "Mash." Music was still evident with "Hello Dolly" reporting for the Establishment and "Woodstock" speaking for the young-in-tastes. Action and suspense, whether uncluttered as in "Airport" or mixed with sex as in "On Her Majesty's Secret Service," also proved strong draws when well handled.

What Price Profit?

Although some extremely expensive films, such as "Hello Dolly," "Catch-22" and "The Adventurers" had impressive takes in their first year out, it will be a long time before they can expect to show a profit on the books of their producers and may add impetus to the growing conviction that giving a producer and/or director "unlimited" powers in making a film may not be worth it. The only ones who've never had to backtrack were the late Cecil B. DeMille and the very present David Lean (and the outcome of his "Ryan's Daughter" during the coming year will be followed with interest).

The Unpredictables

No one, even the heads of 20th Century-Fox, know that a throw-together sequel to its highly successful "Planet of the Apes" would, by itself, be a runaway success but "Beneath The Planet of the Apes" proved such a hot item that another sequel is being rushed into production (with stronger casting than the first follow-up). There will be an entire generation which will never know that inside that fantastic ape get-up lives a very pretty actress named Kim Hunter. But that's show business.

Other "sleepers" included "The Computer Wore Tennis Shoes," "Cotton Comes To Harlem," "Beyond The Valley of the Dolls," "The Cheyenne Social Club," "Lovers And Other Strangers" really puts Cinerama Releasing on the market, with extra weeks typical of its showcase playoffs.

From the truly independent field and the foreign market, led by the whoppingly successful "Z," were Cannon's "Joe," Ken Russell's "Women In Love," Columbia's acquired "Five Easy Pieces" (which has copped the N.Y. Film Critics top award), and 20th's French gangster pic, "The Sicilian Clan."

New Names—New Faces

Most important new producer of the year was Ingo Preminger, debuting with "Mash," most promising new talent was Jack Nicholson, topbilling in "Five Easy Pieces" although seen in lesser roles before. The new James Bond, George Lazenby, is not to repeat another face is being sought for the next 007 epic, "Diamonds Are Forever." Possibly most promising of the new female faces is Dyan Cannon, after "Bob & Carol, etc.," and upcoming in several important releases.

Missing from the big-money scene in 1970 were such expensive talents as Richard Burton and Elizabeth Taylor but they're now busy and will be around in 1971 (not at \$1,000,000 each, however.)

THE 20TH CENTURY-FOX FILM LOOK FOR '71

9TH IN A SERIES
"THE PANIC IN NEEDLE PARK"

The Film Look for '71 is the look of love—that all-time boxoffice pulling emotion that has been re-established as an industry cornerstone for success in the seventies.

THE PANIC IN NEEDLE

PARK is the story of two young people in a hostile world, a love story which captures on film all the warmth, the terror, the bitter frustration of youth trying to survive in the ugliness, fear and desperation of drug addiction. Tony Award winner Al Pacino and Kitty Winn are the two young lovers—reaching out for freedom, dreaming of a better way, trapped at every turn by their self destroying need for a fix. **NEEDLE PARK** is their world. It is a world of cautious laughter and ferry rides and ballgames in the park. It is also a world of aching loneliness, jail, false hopes and despair. Imagine what happens to this world when the flow of drugs stops...when the "panic" is on. Imagine what happens to love. We did.

It's all part of the film look for '71...from 20th Century-Fox, and it's editing now!



20th Century-Fox Presents **THE PANIC IN NEEDLE PARK**
Starring **AL PACINO, KATHERINE WINN**
Produced By **DOMINICK DUNNE**. Directed By **JERRY SCHATZBERG**.
Screenplay By **JOAN DIDION** and **JOHN GREGORY DUNNE**
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"PRINCIPAL" DANGERS AT FILM FESTIVALS

By ROBERT J. LANDRY

"Principal" dangers (but don't overlook the minor ones) in connection with international film festivals begin with the basic challenge, "Do the auspices know what they are doing?"

Acapulco in Mexico never seemed to know too precisely. They were never quite sure about films, stars, plane connections, hotel reservations or the rules of Mexico's own censorship. Acapulco is now defunct, though there have been rumors of revival.

Montreal was another to go kaput, though perhaps it could be argued more because it knew very firmly what it did not want. It was force-fed by Quebec and Expo 67 into a 1967 enlargement that produced a terminal occlusion that very year.

Conspicuous in recent years as a seemingly self-destruction-prone film fest was the oldest one of all, that at Venice. It degenerated into the private artsy-craftsy theories of a single administrator who successfully alienated both the Italian and the American production industries. It is presently hoped that Gian Luigi Rondi, the Rome film critic who did so well with the Sorrento Film Encounters, is the man most capable of restoring Venice to its former prestige.

Politics & Mischief

Although Cannes was wrecked one year, partly by forces beyond control and partly by the failure of loyal support from former proteges of the festival, the festival was promptly restored and has dominated the summer circuit since. Cannes meets the test of knowing its own self-interest and respecting the fact that businessmen will not willingly lay out large funds for festival travel and participation when political mischief is allowed to sabotage the whole aim.

Extraneous political motives, deliberate "mob action" as last summer in Berlin, clearly rate as major hazards of film fests. It seems diagnostically valid to hypothesize that any festival is weak in *elan vital* when it cannot resist, or too willingly succumbs to, dictate by outsiders. What price ransom to Students For Demolition Action?

Those anxious to "takeover" film festivals seldom seem disposed to organize their own or to do the hard work of actual operation. Wrecking is more fun. Who would choose as to one small Italy fest the sit-in tactics one summer of the Marxist boys as against similar behavior the next summer by Catholic youth?

Mischief and destruction loom as dangers of film fests. In Berlin instant confrontation was organized to express (a) Leftist resentment, of (b) rightist resentment of the jury's American chairman against (c) the selection committee having nominated a film of small artistic value but carrying a fair-sized anti-Yankee percussion cap.

'Selection' Motives

Selection committees have escaped the kind of skeptical notice bestowed instead upon juries but the selectors may be far more guilty than jurors of politicking, axe-grinding, logrolling. There has been, without a doubt, a tendency to excuse those who choose in the first place

while damning those who vote the statuettes or plaques in a choice among choices.

It struck many as strange that last fall's N.Y. Film Festival could find no single feature to unspool from any Socialist Republic. This was surely being limitedly "international." On the other hand, a number of film festivals last year were carelessly receptive to almost anything submitted from anywhere. Too often acceptance does not attest to cinematic but propaganda appeal. Result is to provoke cynicism. Another name for idealism is not artistic mediocrity. Such "bias" is definitely a film festival danger, and not minor.

Even the well-run and impressive short films festival at Cracow, Poland, attended by this writer on two occasions, is open to the criticism that its selection committee does not seek, or will not accept, balanced examples of American shorts but instead actively favors the works of nobodies-from-nowhere who turn out shorts which just happen to present the United States in an unfavorable light. It happens too often to be accidental.

Danger of 'Dullness'

The quality and variety of product at a festival creates or defeats its pleasure, worthwhileness and continuing vitality. There is more to a successful festival than the bringing in of enough directors, buyers, scouts, touts or critics. True there are legitimate divisions of opinion on films and the fault-finders may sometimes be as bigoted in their opposition as the selectors in their advocacy.

Selection is the culprit or the insurance policy against that most deadly danger of festivals—dullness. How many 1970 fests avoided dullness? Judging by reports to this weekly, it was the abiding fault. Which is not to deny that the social life arranged by or at a film fest influences state of mind. All work and no relaxation is another danger.

Festivalgoers who attend the Moscow conclave which alternates every other year with Karlovy Vary, often mention sheer fatigue when the film-viewing is crowded together with too little chance for an occasional nap.

Transportation

With festivals running from six to fifteen days and the quality of the films telltale in unlocking satisfaction, the weariness of the flesh and spirit also figures. Incidentally, it helps when the theatre is just around the corner from the headquarters hotel (as at Cracow) and it hurts when the theatre is four miles away (\$5 roundtrip by taxicab) as was the case at the recent first-timing Rochester Film Festival.

The Cracovia Hotel in Cracow is comfortable and mostly quite good but snacks are hard to come by. Waiters in the main diningroom there, when invited to meet deadline for the next film are prone to remark that one should not bother them for service when one is in a hurry. Transportation and edibles necessarily touch the comforts of those on the festival merry-go-round. Of course some festivaliers solve the problem of a too congested schedule by foregoing the films in favor of the vodka.

Film fests have been a European invention, and not always fancied by U.S. distributors of films for the very reason that they attract people prone to boo, whistle or otherwise render U.S. producers nervous. To the U.S. distrib the primary festival danger has seemed counter-productive to commercial advantage in that (a) a big costly film might get off to a stumbling premiere in front of a snob audience with mobs of reporter-reviewers quick to cable such bad news round the world and (b) some little, cheap, arty picture might cop the main prize.

East Europe Markets

Despite all, the positive values in international film festivals remain. They do often provide a convenient rallying place where a lot can be seen and judged in a brief time. A New York film scout, at an outlay of a couple of grand, can short-cut his travels and broaden his market knowledge. One of the most informative and instructive reports published in this weekly during 1970 was Bill Berns' detailed accounting of the market at Brno, Czechoslovakia. Where else could film showmen acquire so much knowledge, see so many different kinds of international product?

Berns came through with an updated scale of market prices where U.S. distributors seek money deals with the Socialist countries. This is worth repeating in this space, to wit:

USSR	\$25,000 - \$150,000
East Germany	6,000 - 40,000
Poland	6,000 - 30,000
Czechoslovakia	6,000 - 30,000
Yugoslavia	2,000 - 15,000
Hungary	3,000 - 5,000
Rumania	2,000 - 5,000
Bulgaria	1,000 - 2,500

What about festivals in the U.S. itself? New York has the best case probably, regardless of its narrow and sometime strange range of choice.

The San Francisco fest retains some appeal because San Francisco is a fabled spot many foreigners want to visit. Its festivals have been on the so-so, though Hollywood now condescends, after years of passing it by. However, of all the U.S. cities with film fests, Frisco may be the most potentially troublesome, a la Europe. It possesses radical, student and just plain smartalec would-be wreckers. There was a pie-throwing melee in 1969 that damaged the fest and not just a few suits of clothing.

Festivals often tend to be the work of a single promotional-minded individual. Such seems true for the Chicago, Atlanta, Rochester event. Now there are prospective film fests in early 1971 for New Orleans and Dallas. It may be asked by those overconditioned to festivals, who needs them, or what purpose will they serve? Time will tell, of course.

Finally, festivals suffer from bad projection, faulty information, bad organization, uncomfortably crowded vehicles and halls.

Coffee, Brandy & Cigars

(Farewell Tour, No. 2)

By HERMAN G. WEINBERG

"There are moments when everything turns out right.
Don't let it alarm you—it will pass."

—Jules Renard.

"Saint Cinema," a recent book I compiled from past writings of mine celebrating the "golden age" of the cinema, opens with a lament by Jean Renoir to the effect that films, alas, have such a short life . . . "they go quickly into oblivion to join others that once moved us." How else to account for the fact in their reviews of Francois Truffaut's "L'Enfant Sauvage" (The Wild Child), no one mentioned Jean Delannoy's "La Symphonie Pastorale" (1946) from a story by Andre Gide with Michele Morgan, as a "wild" girl child, and Pierre Blanchard as her mentor—a theme very similar to that of the Truffaut film, and film that got rave reviews when it appeared here and, in my opinion, the better of the two. As far as film history goes, according to the reviews of "L'Enfant Sauvage" it is as if "La Symphonie Pastorale" never existed. Film history has become merely a succession of new films. The past is not consolidated, for the greater part being a *terra incognita* for many critics. Which is why I compiled "Saint Cinema," to consolidate some of that past.

Permissive Peak

Omar Khayyam, whom Edward Fitzgerald quoted as having composed that immortal quatrain ending: "O wilderness were paradise enow" had nothing on Connie Soloyanis reporting to VARIETY from Helsinki in the last Oct. 7 VARIETY to wit:

"It is not uncommon for a lady to invite a gent to spend the night with her in family's home and then, after her mother offers breakfast, to have a friendly father drive him to his destination the next morn-

ing." (Imagine what an enterprising Finnish tourist agency could do with that).

Chorus Girls' Knees

One piece of dramatic criticism that will remain green in my memory is the late Percy Hammond's (in the N.Y. Herald-Tribune) review of a musical show in which he found not an aspect of it to his liking. "Looking back over my review," he concluded, "I see that I have knocked everything in the show but the chorus girls' knees—and there the good Lord has anticipated me."

Did you know that "Siber," which is Siberia in Russian, means "The Sleeping Land"?

Porno, Drug of The Poor?

"The old-fashioned Mega-machine (made up of harnessed thousands building the pyramids)," said Lewis Mumford recently, on the occasion of his 75th birthday, "was based on punishment. Now the great improvement is that you control people by persuasion, by giving them a standard of consumption that no people has ever had before. Then, if they're discontented, if their life seems a little hollow, you give them drugs and pornography." (Pornography—the pleasure of the poor, in spirit as well as in the world's goods).

Civilization

What glory is there in being mayor of New York or governor of the State of New York when its greatest cultural institution, The New York Public Library, has to go begging to the public for funds, else it will "have to close its doors forever" (according to a recent bulletin I received from them)? One of the world's great repositor-

ies of learning (equalled only by the Library of Congress, the British Museum and the Bibliotheque Nationale of Paris) has no prospect of support from municipal or private sources (let alone State or Federal support) and must rely on the driblets and drabs of the public—that same public that sees to it that such other institutions, as the Radio City Music Hall, or theatres that offer dirty pictures or play, never have any financial troubles. Will a brewing company have to come to the aid of the Library the same way that Schlitz came to the aid of the New York Philharmonic and the Miller Brewing Co. aided the New York Film Festival? Good old brewing companies . . . will it remain for them to save civilization here through burps?

SECOND CHILDHOOD DEPT: Did you know there is on the market an "Executive Sand Box for Up-tight Businessmen"? A miniature of a child's sand box for the jangled businessman to soothe his nerves by playing with the sand.

NOSTALGIA DEPT: Retired railroad workers satisfy their nostalgia at a Sioux Falls, South Dakota motel. A recording of the lonesome whistle of an old steam locomotive lulls guests to sleep. The rooms are converted Pullman cars, and attendants dress as Pullman porters.

DUBIOUS PROGRESS DEPT: Look at the sleek motor cars of today and then at a Bugatti "Royale" of 1931 or the even earlier 3-litre Hispano Suiza touring car of 1912, the De Dion Bouton, the 1913 touring Isotta Fraschini, not to mention the incredible 1927 Mercedes-Benz touring, and see what has gone out of modern life—the love of high craftsmanship.

NASTY THOUGHT DEPT: From Bertolt Brecht: "If sharks were people, there'd be schools in which small fish would learn how to swim in the sharks' jaws."

ANOTHER THOUGHT DEPT: The Eternal Question: (from

Baudelaire), God to Man: "Who made you man?" Man to God: "Who made you God?"

INCREDIBLE (BUT I HOPE IT'S TRUE!) DEPT: William Daniels, chief cameraman on Stroheim's "Foolish Wives," said that "Stroheim wanted to make it a huge film, shown over three nights, and let it run in its final cut to 125 reels!" (Wouldn't you rather see those 125 reels than the next 125 reels, of anything currently around?) Which reminds me that Karamzin, the phoney Count played by Stroheim in that remarkable film, controls the world in which he exists until an idiot girl becomes his undoing—a bitter end for such a clever fellow.

THE JOY FOREVER DEPT: The Cessole Stradivarius violin (1716), a rainbow of flaming orange and scarlet yellow streaked back and sides, like the sun coming out after a rainstorm.

SUDDEN THOUGHT DEPT: The blitheness that makes all children skip.

PARALLEL DEPT: Contemporaries considered Stroheim rich in talent, poor in discipline; they praised his originality and ability to breathe life into his characters, damned his semi-hysterical tones, grotesque touches, morbid types laid flat under the microscope. As did the contemporaries of Dostoevski consider him.

VIRTUE OF AN ORDERED MIND DEPT: Lewis Carroll and Omar Khayyam were both mathematicians.

THE MEASURE OF A MAN DEPT: When Stendhal said, "Truth is to be found only in details" they believed him. When Cezanne said that "God was in the details" and Mies van der Rohe repeated it, they were also believed. When Stroheim insisted on the details in his films they laughed at him or threw him off the picture.

RHETORICAL QUESTION DEPT: Did you know that when Freud came out with his theory of

psychoanalysis in Vienna the Viennese medicees reviled it as "Jewish smut science"?

(2) Did you know that there is on the market artificial lawns made out of artificial grass? ("Never needs seeding, mowing, weeding—the perfect lawn.") (It also doesn't smell after a rain.) And did you also know that a recent issue of Life Magazine carried an ad for "Prefab homes with instant nostalgia in Yankee Barn Houses"? Only a tin-horn culture such as America has developed could offer the supreme fakery of "instant nostalgia."

(3) No extravaganza of the Arabian Nights tales could outdo in their wildest flights of fancy what happened in real life in the Arabian Nights lands with the discovery and exploitation of oil by foreign interests.

MEMORABLE DEBUT DEPT: At Jascha Heifetz's second American recital in New York, Dec. 1, 1918, after his sensational debut, he was referred to by the music critic of the N.Y. Times as "violinist by the grace of God."

VIRTUOSITY AND SEX: Raymond Lewenthal, a 20th century piano virtuoso who specializes in 19th century virtuoso piano composers, has made a special specialty of the music of the eccentric French-Jewish Charles Alkan. "He once took up the pedaler," Lewenthal informs us, "a monstrous piano equipped with a pedalboard like that of the organ, on which he became a great virtuoso and for which he wrote the most difficult music that two feet have ever been required to play, including four-part fugues for pedals alone."

"He even wrote one piece for four feet which Rudolph Ganz once began to try over with a female acquaintance, soon abandoning the project, however, because he felt he did not know the young lady well enough."

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PERMISSIVENESS

Important For Perspective To Recall That Whole Trend Against Former Standards Dates Back Less Than 20 Years

By HAROLD MYERS

Lucca, Italy
In these extraordinarily permissive times, when anything with sex and violence can be represented as "relevant" and blatant four-letter language is almost accepted as the "norm" except by stern old hands, it is hard to believe that some of the screen and stage taboos of the past only came to an end within the last decade or so.

The "now" generation of the Western world, reared on a more enlightened level than any previous generation, would doubtless laugh their heads off if they had witnessed the furore caused by George Bernard Shaw's classic "Pygmalion" line (faithfully recorded in the Gabriel Pascal 1938 screen version): "not bloody likely." And they would surely become hysterical had they heard that the words "damn" and "hell" had to be deleted from the American version of Noel Coward's 1942 classic, "In Which We Serve."

But, by present day standards, the Ripley of them all was the decision of Otto Preminger to forego a Code Seal and to settle for a Legion of Decency "C" (Condemned) rating for "The Moon is Blue," rather than delete their gingery words "virgin" and "mistress." That was in 1953, less than two decades back, and we've moved a long, long way since, with only very brief stops at the halfway house.

One easily recalls the furore that accompanied the decision of the (then) British film censor not to cut a scene in which a screen couple shared a double bed. That, too, happened just 20 years back, and was accompanied by muttered protests, such as "it's the thin end of the wedge" or "a dangerous precedent."

But incredulous as that may be, it does not seem quite as preposterous as the influence wielded by the Hollywood Production Code, as a result of which Clark Gable and Claudette Colbert, hero and heroine of Frank Capra's "It Happened One Night," were only permitted to share a bedroom when they were separated by a curtain. There are not many present day screen heroes likely to be deterred by a curtain!

To what extent the Continental and Scandinavia producers were the pacemakers in the sex and porno revolution, it is impossible to determine, but their Anglo-Saxon counterparts promptly turned Curious—Green (with envy) and tried their hands at turning a fast buck in the growing but largely undemanding exploitation market. Much of the resultant celluloid (it could be an unjustifiable compliment to call it by any other name) has been frankly deplorable, yet the more enlightened attitude that has followed the explosion has made it possible for serious producers to treat adult themes which were equally taboo just a year or two ago.

After all, it's not so very long ago that Arthur Miller's "A View from the Bridge" was banned from the London stage and had to be presented in a "club" theatre to bypass the then prevailing censorship. Since then, of course, it has been filmed, but, generally speaking, homosexuality as suitable screen subject, is something of an innovation, notably in such releases as "Midnight Cowboy" and "The Detective," and at about the same time, Robert Aldrich's production of "The Killing of Sister George," gave a pass to lesbianism, one woman kissing another woman's breast.

Similarly, with abortion, a vital if not pleasant subject. It was prominent among the many unmentionable screen subjects of yesteryear, though it was a plot feature in "Detective Story" some 20 years back. It was the British who gave this particular subject a big play with pix like "Alfie" and "Up the Junction," and by the time they had gone the rounds the shock values had been drained out of abortion as a screen topic.

Oddly enough, there has been a more enlightened attitude to rape as a filmic theme for almost a quarter of a century, ever since, indeed "Johnny Belinda" was made way back in 1947. Since then, of course, it has been frankly treated on numerous occasions, and some notable examples include Otto Preminger's "Anatomy of a Murder" and Ingmar Bergman's "Virgin Spring."

In just about the same way, other subjects once verboten are now commonplace. Brothel is no longer a rude word, nor for that matter is prostitute, even without a heart of you-know-what. Indeed, if the present trend continues it surely can't be long before films on these subjects will automatically qualify for a "G" rating or its "U" equivalent in Britain.

Compy Knows Best

By BOB THOMAS

Hollywood.

As film historians assess 1971, they may well consider it a watershed year, ranking in importance with 1927 (the advent of sound), 1948 (theatre divorce) and 1959 (release of "Godzilla Meets King Kong").

The reason for this possible assessment of 1971 is simple. In 1970, the Computotronic Corp. of Muncie, Indiana, perfected a system to take the guesswork out of filmmaking.

The Computotronic (known on the Big Board as Compy) system has been hailed a godsend by the new leaders of the motion picture industry. The bosses of the conglomerate corporations who bought into the studios have been confused and perplexed about the results of their investments.

"Where's the 'Sound of Music' they promised us?" said one of them recently, weeping quietly over the grosses of his \$20,000,000 musical (\$605 city-wide in L.A.)

Such mishaps may now become obsolete with the introduction of the Compy System. It was explained at a press conference at New York's Hotel Americana by the corporation's president, Fred C. Lynch.

"This thing we got is so damn simple it's a wonder those idiots in Hollywood never thought of it," said the peppy chief executive of the electronics concern.

Briefly, the system operates this way: All the scripts of 1970 movies were fed into the company's computer and a common denominator of ingredients was arrived at. In some cases, notably films by Italian directors, no scripts existed. The actual films were then fed into the computer, which seemed to enjoy them immensely.

We managed to bootleg the results of the Compy System and shamelessly offer them to the filmmakers of America for their increased prosperity.

The 10 Ingredients

Here are the 10 Commandments as delivered by the Compy computer:

1. Don't waste your time with boy-meets-girl. The way to make it is with a tale of two fellows.
2. Women can be included in the story, but as sex objects only. Inept sex objects.
3. Include one scene in which the leading actress pulls off her sweater and reveals herself bra-less. She should not be seen totally nude. The supporting actress can be seen totally nude.
4. Male stars (under 50) should be seen nude from the rear only. (This will be changed in 1972).
5. There should be no fewer than three bed scenes, preferably bisexual. At least one scene should include chest nuzzling, followed by downward movement.
6. Police brutality is a must. Unprovoked clubbings of hippies preferred.
7. Feature two casual pot-smoking scenes and one acid drop.
8. Include a scene in which the young hero is asked by his father: "We've given you everything: what's wrong with you?"
9. Tilt the camera and shoot through Kleenex.
10. Such four-letter words as — and — may be used freely, but save — for punchlines only. — and — may not be used until 1972.

(Editor's note: Computer or no computer, this is still a family newspaper).

Where Have All The One-Liners Gone?

By MAX WILK

I'm back in Westport from an archaeological field trip into The Lost City of Hollywood. There, with taperecorder and Minox, I've been studying the relics of hieroglyphics of the Mezoic Mayer Era, the Golden Days of Goldwyn, and the Waning Neo-Warner Wave. On behalf of Athenaeum Publishers, I'm attempting to capture and set down as much of the accumulated wit and wisdom (?) of Hollywood's past 50—count 'em—50 glory years. That is, much of it as is still floating around at the Hillcrest Country Club roundtable, or north of Sunset, or in the Friars Club steamroom.

Thanks to George Eastman and Lee De Forest we and our kids will always be able to laugh at W. C. Fields, Keaton, Chaplin and Sturges (Preston). But unless we get it all down on tape now, who will remember Groucho saying "I've been around so long, I can remember when Doris Day wasn't a virgin." Or Solly Violinsky cracking, "No matter how hot it gets here in Hollywood during the day—there's nothing to do at night." Or the late great Arthur Caesar's version of the "Poland to polo—in one generation" story. Or Charlie Lederer's famous sign in the Metro Writers Bldg.—"It's Not Enough To Be Hungarian—You Have to Have Talent, Too!"

Let's face it. West of the Donner Pass, nobody's laughing much any more. (Oh sure, there are still funny guys like Hal Kanter around; at a dinner honoring Jimmy Stewart, he cracked, "Jimmy and his wife have three tv sets; his old movies are on so often, they sit up nights, watching his hairline recede." And Herbie Baker maintains that Hollywood's new rule-book is "A rock's a rock—a tree's a tree—shoot it in bed." And that the updated adage is "Boy meets girl, boy loathes girl, boy gets boy.")

But the bitter truth is that when the cameras aren't turning, there isn't much to laugh at. Most good Hollywood gags were based on the other guy's mistakes. ("That picture wasn't released—it escaped." Or Hal Wallis' line—"Every time Paul Muni parts his beard and peers down a microscope, this studio loses 2,000,000 bucks.")

While the boys sit and wait, hoping for miracles, they keep up their spirits with a few hard-times gags. I called up an old friend—a director who hasn't made a picture in a year. There was a brief pause before he came to the phone. "Sorry, buddy," he flipped. "Been out back—tending my Victory Garden."

For my new book, "Tell Me, How Did You Love The Picture?" (a Sam Goldwyn nifty) I interviewed some 40-odd Hollywood veterans. Out in Pompeii West, I taped Nunnally Johnson, Nat Perrin, Harry Tugend, Kanter, Harry Ruby, George Burns, Ken Englund, Jack Benny, Irv Brecher, and got reams of hitherto unrecorded nifties. Here is the east, I was lucky to pin down Joe Mankiewicz, Bobby Dolan, Norman Krasna, Goody Ace, Jerry Chodorov and Al Lewis. In London, I got humorous history from Donald Ogden Stewart, Ben Lyon and Bebe Daniels, Mel Frank, George Axelrod, Sam Jaffe and Bob Goldstein.

I've got material about the late great Caesar, Harry Kurnitz, Al Boasberg and a raft of others long departed. It all adds up to 600-odd pages—and the only thing heavy about it is the weight of the book itself. I owe a lot of people a lot of thanks for a lot of laughs. I only wish all the jobs I tackle were as pleasant as this one has been.

Just wish I didn't have to write The End to a book about 50 years of Hollywood laughs.

Maybe the truth lies in Bill Ludwig's crack about the Metro auction of last spring—when the once-prosperous Leo the Lion unloaded props, costumes and memorabilia from Culver City's palmy days, in order to raise cash. Ludwig, who served many hitches in the Thalberg Bldg., wrote to my friend Arnold Auerbach, "They should have kept the props—and auctioned off the producers."

New Vagabond King; Vanishing Film Script

By MILTON M. RAISON

Hollywood.

Making the turn on Beverly Drive into Sunset Blvd. I witnessed the following tableau: BevHills cop was giving a ticket to a bearded and longhaired young man, who had a dufflebag and an old 16m motion picture camera on a tripod over his shoulder. There were no angry words. The young fellow accepted the ticket and the cop got back into his prowl car and drove on.

This puzzled me a little. Was the Beverly Hills law enforcing some unknown ban against "hippie"-type people? Or was he trying to hitch a ride illegal? Or mere walking? It couldn't have been the latter, because my longtime friend and doctor, Gerald Blankfort, told me that since the high incidence of coronaries in Beverly Hills, people were permitted to stroll along the streets again with no obvious destination.

As I drove past the youth he gave me the sign of the thumb and I stopped. I have great sympathy for anyone who gets a ticket in Beverly Hills, since I've gotten three this year for going 30 miles an hour, five above the legal limit.

The young man, who was about 25 behind his muff, folded up the legs of his tripod, threw his dufflebag in back of my car, tenderly laid the camera on the bag and slid in beside me. He was glaring at the ticket.

"Why did you get it?" I asked him.

"Oh, the fuzz says you can't shoot in Beverly Hills without a permit."

I asked him if he wanted to be dropped off on the Strip, which was only a few blocks away. He told me, no, Silver Lake, which is five or six miles down Sunset and is rumored to have a hippie commune.

I told him I was only going as far as Gower & Sunset, (Columbia Studios), would that do? He answered, "Sure, I can get a ride from there."

He was interested to know what I did at Columbia and I told him I was a screen and tv writer.

He didn't exactly sneer at me. He looked at me pityingly. This riled me a little, so I asked him what he did. "Filmmaker" he said shortly.

"For whom?"

"Freelance."

"Then you're in the same boat I'm in. I'm a freelance writer."

He took a long breath and proceeded to tell me why I ought to get into another business as soon as possible.

"Screenwriters are going to be a thing of the past. None of the good filmmakers are using them."

At my raised eyebrows, he expounded further. The silents had no need of screenwriters. The cameraman and director made the pictures.

"What about the subtitles?" I asked.

"Somebody's brainstorm and all wrong." Take any silent picture and remove the subtitles and you have a better picture. Just because some writer put in "My God! My husband!" for a laugh, made the picture corner instead of better. Griffith and Mack Sennett didn't need screenwriters—not really.

"Well—" I shut up. He kept talking, starting with the two "now" trailblazers. He pointed out that "Easy Rider" would have been better without dialog. The audience knew what was happening at all times; the narcotic sell at the Mexican border; the scene in the smalltown where the rednecks glowered at Fonda, Nicholson and Hopper naturally led to the scene where Nicholson was killed and later when the two bikeriders were picked off like pigeons.

"How many scenes were there in 'Midnight Cowboy' that really needed dialog? Schlesinger was just giving in to popular custom—or maybe his backers.

"As for the cinema-verite, how many of these pictures use or need dialog? The French and the Swedes know that. Only the Italians—a voluble race anyway—think they need dialog."

"How about tv?" I asked meekly.

"TV!" he repeated scornfully. "Strictly for senior citizens. They like to listen to gab. They're lonesome."

I asked him how he got along. The industry was hurting and writers were feeling the pinch.

He said he had no upkeep. He could get 50 pounds of brown rice for \$8 and he was on microbotics, rice, noodles and vegetables, great healthy food. He had friends from San Diego to San Francisco and there was always room in a pad for another sleeping bag.

"Hell, I did it all over Europe. Followed the hostels from Sweden to Italy—spent about two bucks a day. Sold my bike for passage home. All I need is some film—and I can get that selling stock shots to a couple of dudes in Hollywood. The camera is mine. I've got some good lenses. Man, I'm sitting pretty!"

When I let him off at Gower & Sunset, I had to agree with him.

The Opening Night Tablets

By HOWARD TEICHMANN

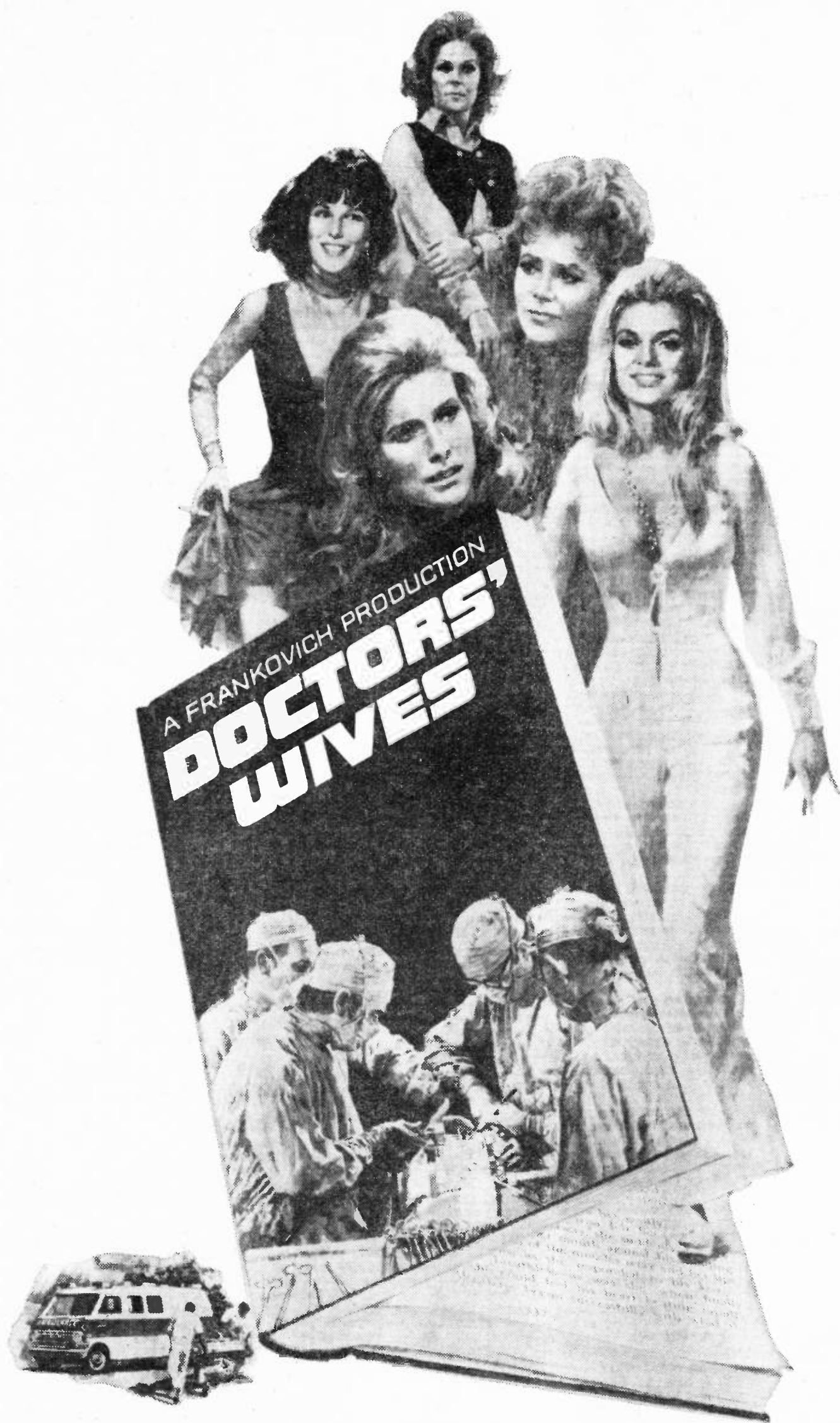
And it came to pass that the Lord summoned Moses for a third time up on to the summit of the mount which was called Sinai. And the Lord delivered unto Moses a third set of tablets which Moses brought down carefully and safely. But since these Commandments were intended only for the Children of the Theatre, the tablets were kept veiled. O, the Commandments are there but the Children of the Theatre, as is their lot, are permitted only to ask the questions. Thusly:

Where on the tablets of stone is it graven that drama critics must sit passive and inscrutable and laugh not at amusing lines and cry not at the sorrowful lines and applaud not at all?

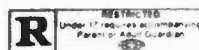
And where on the tablets of stone is it graven that now that ladies hats are back in fashion the wives of artists' representatives, formerly called agents, and more anciently called flesh peddlers, may wear turbans and

(Continued on page 38)

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 DIANA SANDS · CARA WILLIAMS co-starring RICHARD ANDERSON · RALPH BELLAMY · JOHN COLICOS · GEORGE GAYNES · MARIAN McCARGO
 and ANTHONY COSTELLO · KRISTINA HOLLAND · Screenplay by DANIEL TARADASH from the novel by FRANK G. SLAUGHTER · Music by ELMER BERNSTEIN
 Produced by M. J. FRANKOVICH · Directed by GEORGE SCHAEFER · COLOR · from Columbia Pictures



Half Of U.S. Is Under 25

By REV. MALCOLM BOYD

(Former Hollywood radio, video and film showman Mal Boyd has had a by-line piece in many Anniversary Editions. Meantime, in his latterday career as an Episcopal priest he has been identified with the college youth of the nation, authoring along the way a series of books of which his biggest click has been "Are You Running With Me, Jesus?"—Ed.)

Ann Arbor, Mich.

The youth culture is of age. The dead idols, Jimi Hendrix and Janis Joplin, were a part of this culture. It has its own customs, dress, ideas about religion and definitions of morality. Many are making films about the culture, but few are passably good, perhaps because the filmmakers are generally older people who seek to exploit the culture without understanding it.

In 1968-69, I lived at Yale as a Guest Fellow. During the past several years, I have visited hundreds of campuses throughout the U.S.—California to the Virgin Islands, Texas to Vermont. These are a few of my first-hand observations about the youth culture.

A Yale student whom I know accepted a turndown in 1970 from a prestigious medical school rather than cut his long hair or shave off his beard. "My hair is a symbol to me of manhood," he explained. "It reveals my attitude toward a lot of things—success, a vocation, sex, conformity. If I dutifully conformed by looking like somebody else wanted me to do, I'd be denying the point of my whole identity. It would be a cheap copout and I wouldn't have any integrity."

Eric Bentley noted, in a piece that he wrote for the New York Times: "If hairdos and clothing are hardly, in themselves, worth a fight to the death, in the 1960s they did become symbols of more than just a life style: they became symbols of another life, and this the essential life of human beings, the life of their deep affections and their cherished thoughts."

A student in another Ivy League college telephoned his father to say he would be coming home over a spring vacation. "Have you cut your hair and shaved off your beard?" the father, an affluent insurance salesman, local church leader and well-known community figure, asked his son. "No, dad. And I'm not going to this time. I'm either coming home as I am or else I'm not coming at all." There was a long pause. "Then don't come home," his father said. The student, accompanied by his girl friend, spent the spring vacation near the campus.

A Shampoo, Too?

A freshman at Yale was flying home for his first Christmas vacation since he had left for college. The plane landed and he was met by his mother. She looked at him and said "Don't you think you should get a haircut? There's a barbershop right here at the airport." The student had followed the style of his generation and grown his hair long. His mother did not know how deeply she had offended him by her off-the-cuff, frank and concerned remark.

"She didn't say 'Welcome home' or 'How do you like college?' or 'It's great to see you.' All she would think about was my long hair," he told me. "And she wanted me to conform to her idea, not mine, of how a man should look. I was still her little boy and she slipped right into her old pattern of ordering me around. But I'm not her little boy. I'm a man. What she did drove a real wedge into our relationship."

The symbol of long hair worn by a contemporary male student evokes curious and sharp reactions in many situations. The film "Easy Rider" depicted this. I was walking one night in downtown Detroit with a student whose hair was long and uncombed. Suddenly he was knocked off the sidewalk by

two middleaged men passing us on the street. No words were exchanged. The violent and hostile action was brief yet it spoke volumes. Women students tell stories about strange reactions to their wearing of miniskirts and maxicoats, bellbottom trousers and floppy hats.

Hot For Pot

Marijuana is the most complex youth symbol of all in present American society.

A male student at a midwestern state university told me how he carried some marijuana, or pot, in his suitcase when he returned to Oregon over a Christmas vacation. His mother, looking through his suitcase, found the marijuana. She was shocked and frightened. Soon the young man's father engaged him in a serious, but one-sided, conversation.

"Your mother found something unmentionable in your suitcase," the father said. "If you ever bring this into our house again, this will no longer be your home. You will not be our son. Don't try to talk to me about it because I won't listen. The subject is closed."

The student deplored what he felt was double-standard morality on the part of his parents. They drank large amounts of liquor. His mother often used a nightcap of Scotch-on-the-rocks in place of a sleeping tablet. The student felt no wrongdoing in his moderate use of marijuana. The next summer, instead of returning home, he went to Colorado and found a job. The relationship with his parents was permanently strained and communication barriers seemed insurmountable.

Didn't Dig Delight

Another student was at home over a holiday. His parents went out for an evening, leaving the youth alone with his records and books. "I lit up a joint of marijuana," he told me. "It was beautiful. I felt happy and at peace. I was glad to be home and I dug my folks. The next day over breakfast I told them how great I felt to be with them and that I had smoked grass the night before at home. They were stunned. My mom cried. My dad shouted at me. It made me realize you can't ever tell them anything. They don't understand."

Symbols provided evidence of student life styles and aspirations when I was in college. The music that my friends and I listened to, the books we read and the folk-heroes whom we emulated—these were ways in which we defined ourselves.

A "generation gap" asserts itself when these symbols are angrily rejected by an adult society that decides to force outer conformity by authority or repression. Students' symbols are more important to them now than our symbols were to my friends and me. Adult opposition is now stronger and angrier. Open communication can replace a "generation gap" when serious dialog takes the place of uncomprehended monologs; listening starts in when shouting leaves off.

"We're going to start living now the way we believe in," a young woman student, a member of a commune, told me recently. "We're not going to lie about it. Our lives are wide open—actions and symbols—for anybody who is interested in us. We're going to make a new world, the kind we can live in, and nobody will be able to stop us."

New Spirituality?

When I was in college, my friends and I had little interest in religion. It seemed to belong to a world outside of our experience. Now students express awareness of spiritual values, this related to the role of mystery in the midst of a highly pragmatic, technological society. Peter Berger has spoken of "the capacity for ecstasy" as "any experience of stepping outside the taken-for-granted reality of everyday life, any openness to the mystery that surrounds us on all sides."

A young Jewish student was telling me about her participation in a "liberated" church on her campus. Approximately 40 students belonged to the loosely-structured

worship community which contained Roman Catholics, Protestants, Jews and agnostics. Weekly holy communion consisted of vodka and cookies. "I still go every Friday night to a synagogue service," the student told me. "It's stiff and formal. If you accidentally touched somebody, they'd probably scream. They don't want contact with other people. All they do is worship God. But in our underground church, when we pass communion around we reach out and touch each other. We want physical as well as spiritual or mental contact. And we need it with each other. Anyhow, isn't God in us and here with us? Why do people always put God up in the sky or behind an altar in a church or synagogue?"

Mixed Media Worship

In religion, as other areas of their lives, students seek small communities that can offer meaningful human relationship instead of impersonal, large crowds. Living in communes, which have contemporary religious overtones, meets the spiritual needs of some. Students are not afraid of their senses — so one finds incense, chants, film, brightly colored clothing, food, drink and occasionally drugs playing sacramental roles.

The occult is assuming a new religious dimension.

Students are looking from the west toward eastern spiritual experience. "The missionaries should have listened a lot more and learned about the native religions instead of trying to convert everybody to Christianity," a student told me. "Our western puritanism is such a stupid hangup. We're afraid of all the wrong things. I want religion to help me free my mind, you know? Freedom has to begin in myself."

Sometimes students in small communities sit on the floor for hours, simply repeating the same primitive chants, with their legs crossed, their eyes closed, and smelling pungent incense.

Emotion and feeling have taken the place of a coolly rational approach to God. There is a recapturing of wonder and awe, yet this is not mediated through a priestly figure standing between themselves and God. It comes through a direct, intimate and intense relationship of people in a group.

Not Denominational

Denominationalism obviously plays no part in such religious experience. Students who participate consider themselves post-ecumenical. They do not pay lip-service to denominational leaders or bureaucratic top-level efforts to achieve church unity. They have achieved religious unity in a living room or church basement setting. They do not respect far-removed leaders but make moral decisions within their own indigenous communities.

The few students who remain a part of denominational structures tend to regard experiment as their norm. Their "rock masses" utilize psychedelic lights, hip musicians, vestments of their own making and improvised words.

At one such mass, held in the chapel of a distinguished university, students were passing the consecrated bread from hand to hand. Instead of wafers, a freshly baked French bread was used. "The Body of our Lord Jesus Christ," a student said, shoving a handful of damp dough into my nostrils and mouth.

Many people would find this incident sacrilegious. For the students involved in it, the moment was a holy one. It involves a totality of feeling with all the senses. It was not circumspect or traditionally proper, but radically improvised and highly spontaneous.

Liberation Masses

Political action and religious impulse have come together, for many students, in the proliferating "peace masses" and "liberation masses." These are highly evangelical. Preachers shout and exhort. Emphasis is placed on personal witness. People embrace each other in the "kiss of peace." A folksinger interprets religious meaning, with political implications, in contemporary words. In-

creasingly one finds Jewish student worship services with a social-political orientation. I took part in an ecumenically-conceived "Fast of Esther Vigil" in front of the White House in the spring of 1970. The street congregation was basically comprised of students for this service dealing with themes of power, dissent, repression and response.

In line with the burgeoning women's liberation movement, a non-ordained woman—frequently a Roman Catholic—is asked to deliver the prayers of consecration in a "liberation mass."

Confession can be an outpouring of many voices. Everybody present is often given a chance to speak whatever is on his mind. People stand, or sit, in a circle. Many priests may be present, but there is no "priest." On special occasions—at Christmas, Good Friday or Easter—larger numbers of students tend to come together for hours—long festivals or encounters marked by multimedia presentations, music, lights, film, slides, dance and eating.

Social Sin Sense

Celebration is very much the religious mood of students. This incorporates penitence and humility, for there is a deep sense of social sin—the murder of 6,000,000 Jews, the bombing of Hiroshima, the rape of Hungary and Czechoslovakia, Biafra, racial hatred, the ravages of poverty and the tragedy of Vietnam. Yet the sense of sin and penitence is caught up in an overall acknowledgment of celebration as an act of faith.

In May of 1970 a bride and groom were standing in front of a brightly candle-lit chapel altar. They were students in a university. Their parents and friends sat in pews behind them, anxiously waiting to hear their marriage vows.

The night before—when the parents arrived for the nuptial events—was the first the young man and woman had not spent together in bed for nearly six months. Yet they felt they could never tell their unmarried relationship. But their friends knew. And the university knew, though it chose to look the other way. Students tend to have a far more open attitude toward sex than their parents do. This is not to say their parents do not indulge in sex outside of marriage as freely. But students participate far less in what they call promiscuity and far more in what they call open relationship.

The multiplying communes in university communities across the national are an indication of this. Students in communes feel that they are not "up-tight" about sex. Relationships, whether casual or long-standing, are not seen as occasions to feel guilt. Rather, they are regarded as experiences that break down puritanical attitudes, traditional sex roles and stereotyped ethics.

Recapture Audience

Continued from page 7

been its manner of operation despite the obvious need for dispassionate fact gathering and careful analysis as a prelude to rational decision-making.

There is at least one fact, however, which appears to be indisputable. We are unquestionably losing ground to other leisure time activities. The U.S. Department of Commerce has reported that in 1960 movie receipts accounted for approximately 5% of total recreational spending. By 1966, the industry's share of the recreation dollar was down to about 3%. More of the recreation dollar is going for radio and television receivers, records, musical instruments, and a variety of other diversions.

In this kind of context exhibition must take tangible action. It must attempt to recapture the allegiance of those who have deserted our theatres. Mere drift and debate are no longer tolerable. They are merely the formula for intensification of the ills which currently afflict us.

Desperate For Facts

With this in mind, I have made certain recommendations to the NATO organization. They are in no way regarded as an immediate panacea for our troubles of long duration. But hopefully they represent at least a beginning toward reversal of the tide in which

exhibition appears to be floundering.

Our initial need at this particular moment, it seems to me, is to employ the most advanced techniques of modern research to pinpoint the specific reasons for our present plight. Only then with these facts in our possession will we be geared to move ahead with a program of constructive action.

Thus I have advocated that NATO sponsor a carefully structured national survey designed to elicit the real reasons why people have been forsaking our theatres. Probably a host of explanations are intermingled. But certainly those who can provide us with the most authentic answers are those who are in the center of the entire picture—the American public.

I have also suggested that NATO undertake a detailed examination of our theatre advertising practices, in an effort to determine if there are areas for improvement. Batten, Barton, Durstine and Osborn, one of the nation's major advertising agencies, recently released the results of a study which they conducted. It demonstrated that, on the average, a man was subjected to 285 advertising messages a day. In the case of a woman, the figure was 305.

This certainly represents formidable competition to the local theatre trying to sell an advertising-inundated public on the desirability of attending a specific attraction. What can we do to penetrate this mass of verbiage with our own sharply defined and persuasive sales message? Perhaps a study along the lines I have noted can help to provide some answers.

Is Ballyhoo Moribund?

There is an additional factor that the industry should consider. Its promotional techniques have undergone very few, if any, basic changes in the past 50 years. To a substantial degree we have been somewhat less than imaginative in the character of our thinking, using the same ideas over and over under slightly varied guises. Perhaps now is a suitable time to consider letting some fresh light in from outside sources. Perhaps it is also the moment to make a determined effort to upgrade and sharpen our promotional skills; to acquire a knowledge of the refinements in marketing technique which have come into prominence in recent years.

With this in mind I am going to propose that NATO sponsor a two day workshop session in advanced advertising and publicity procedures. Although it would be basically intended for theatres executives charged with these specific responsibilities, any exhibitor who cares to attend would be welcome. The site of the workshop would preferably be New York, Chicago or Los Angeles. This would give us an opportunity to draw on the talents of major advertising agencies and public relations firms for some of our teaching staff. These people would supplement our instructors from within the industry. Perhaps outside experts who spend multi-million dollar promotional budgets for the nation's largest companies have things of value to impart to us. If so, we are certainly willing to learn.

Although the industry is passing through a difficult period, the film going concept still retains the innate strength and emotional pull which has commended it to countless millions down the course of the years. I cannot conceive of the day when this appeal will permanently wither away. "Taking in a movie" is still an intrinsic part of the cultural heritage of anyone growing to adulthood in this nation.

Thus, in my opinion, the vast number of faithful followers the industry once had are not irretrievably lost to us. We can once more attract them to our theatres, but we must offer them entertainment which satisfies their inclinations and desires and is persuasively presented in this light. There is no denying that this is a complex and difficult task but it can be accomplished, and research can be a vital tool in mapping accurate strategies toward this end.

Rank Org Creamed

London.

Sir Richard Trehane, president of the International Dairy Federation, has joined the parent board of the Rank Organization. He's also been chairman of the Milk Marketing Board since 1958.

His show biz experience has been limited, but he is a director of Southern Television.

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mirror
on the wall,
who's the
meanest man
of all?"



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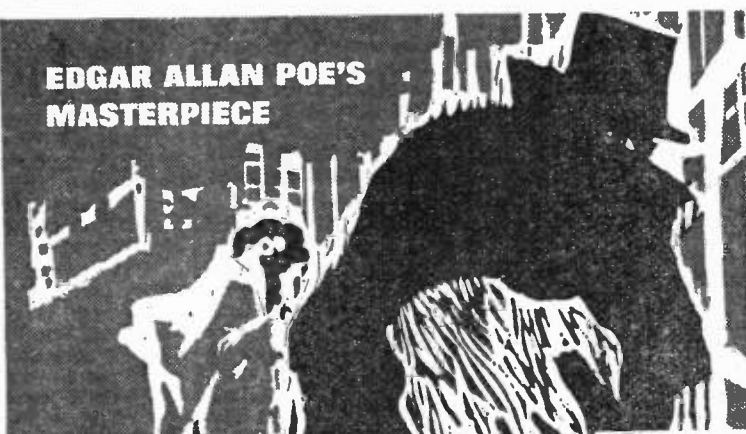
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EDGAR ALLAN POE'S
MASTERPIECE



STARRING

**JASON ROBARDS
HERBERT LOM
CHRISTINE KAUFMANN
ADOLFO CELI**

ALSO STARRING

**MICHAEL DUNN
LILLI PALMER**

as Madeline's Mother

Directed by GORDON HESSLER • LOUIS M. HEYWARD • CHRISTOPHER WICKING and HENRY SLESAR
Screenplay by EDGAR ALLAN POE • Executive Producers JAMES H. NICHOLSON and SAMUEL Z. ARKOFF

**MURDERS
IN THE
RUE MORGUE**

An AMERICAN INTERNATIONAL PICTURE



'The Creative Producer': Today's Money Man Had Better Be An Artist

By LOU GREENSPAN

(Author is Executive Director of Producers Guild of America and edits its publication.)

Hollywood.

The dictionary defines *auteur*, or author, as "the beginner, originator, or creator of anything."

Irving Thalberg called a producer "the man with the dream;" and David Selznick's conception of the producer's role was that it was like being the conductor of an orchestra.

All of these fit the description of a modern producer. Which brings up the question of how original or creative a producer must be today when contemplating making new pictures. A producer who cannot come up with the right kind of script may as well go into some other kind of business. The story is still the thing today more than ever before.

In the new film generation there are all kinds of individuals who have entered the business through different doors. Some even through the woodwork. These individuals have one thing in common—they all want to do "their thing." And in the process of doing it they hear voice; not those of Thalbergs, Selznicks, or Goldwyns necessarily, but rather those of the underground, the way out ground or no ground at all.

Medium & Message

Taking a page from Marshall McLuhan's book, these modern entrepreneurs frequently forget the medium while concentrating on the message; and the message often is no producer, no director, no script and no picture. Thus the medium becomes the message and the message becomes an adventure in film — not content, just film.

The independent producer of the present time must be more daring and more creative than before. The days of assembly line pictures are of things past, never to return again. No longer is the situation one where all a theatre manager has to do is open his doors and get out of the way.

The stamp of a producer's influence on a picture is readily recognizable. Each producer has his own creative individuality, his own pattern. A successful producer must be many things—a bit of an idealist, very much a pragmatist; a diplomat and a disciplinarian. He must be ready to step in when temperaments clash, to soothe ruffled spirits and injured egos. In short, he must be both artist and business man, but above all he must be a showman.

As a corollary to the time-honored question: Is film an art or an industry? The rejoining question is: Is the producer a creator or a businessman? The logical answer, it would seem, would be that he is both. He'd better be or he'll soon find himself out of business. A motion picture may be an artistic success and yet a boxoffice failure. It often cannot be justified by any single standard. It may start as an artistic idea and end up a commercial commodity. An artistic idea can cost a producer as much money and expense to develop as a so-called commercial idea. Sometimes the latter may even cost more because of the tendency to invest such stories with greater production values.

Director, Writer

While the businessman and the artist each has a different goal each is dependent upon the other for the achievement of his goal. No matter how gifted a film writer or director is, he cannot create a film without comparatively large sums of money. He may be only interested in the fulfillment of his personal creative vision, but he must turn to the businessman to accomplish that vision. And the businessman may, in the tradition of successful businessmen, be only interested in creating a profit-making venture to fulfill the financial welfare of the stockholders, employees and himself.

Of course, there is some common meeting ground between the two. The artist is hardly averse to the film making money. And the businessman is not averse to the prestige of the film as both a commercial and artistic success. But

the fact that the goal of one is often only the secondary goal of the other has led to problems.

Since the people who create and the people who finance pictures are both passionate breeds of men, the war between the two has become part of the legend and tradition of motion picture making. One hears from businessmen of how they were destroyed by irresponsible artists, or one hears of artists and how their works were raped and ruined by ruthless businessmen.

How the two remain working together, at one and the same time traditional allies and traditional enemies, is probably the longest cold war of our time. And because, on the one hand the cost of making pictures is rising and, on the other, a high quality of creative achievement seems profitable these days, one can expect the relationship to continue even more closely in the future.

As our society is presently constituted, the collapse of motion pictures as a business would mean

its destruction as an art form. If only from the point of view of enlightened self interest, therefore, it is essential that film producer-creators be responsible to and for the vast amounts of money involved if motion pictures as a medium of art is to survive.

Unfortunately, there may be certain subject matter that is potentially great art that may make an unwise investment. Of course, nobody can predict what picture can do business before it's made. But in the selection of subject matter the creative producer must do some estimating, taking into account the size of the audience that must be attracted for a picture to justify its business investment.

The effect of motion pictures on the values and attitudes of the country and the world—and most especially on the young—should not be underestimated. The businessman should not, on the grounds of profit, justify the making of films that, without any creative concept or vision, cynically corrupt their audiences by glorifying violence, distorting sex, and exploiting pornography.

Motion picture creators and businessmen must have a responsibility, not only to themselves and to each other, but to the film-going public and to society itself, if the industry is to survive as both an art and a business.

Films Need Relevance For Export But Rumania Shows Promise

By HERBERT G. LUFT

Bucharest.

At Bucharest's Buftea Studios I watched production of a segment for the two-part historical pageant, "Michael the Brave," retitled "The Last Crusade," now a full year before the cameras under Sergiu Nicolaescu's direction. The picture is the most costly ever undertaken by the Rumanians and involves five huge battle sequences, hundreds of horses and thousands of extra players, with 200 speaking parts and farflung foreign locations in Istanbul, Prague and Rome. Editing of the extensive footage is scheduled to be finished at the end of 1970.

"The Last Crusade" deals with a favorite theme of Balkan films, the perpetual struggle against the Turks throughout the 16th and 17th century, whereby the peasant army is headed by a chosen leader, this time Prince Michael (portrayed by Amza Pellea) crushing the armies of the Ottoman invaders. Dressed in Mongolian attire, they appear to the Rumanians just as anti-Communists of today "threatening the pattern of socialism everywhere."

Like most of Rumania's heavy-handed mass spectacles, "Michael the Brave" blends the heroism of the common people with the deeds of noble leaders who in stress of war unify all segments of the nation from Wallachia to Moldavia and Transylvania into a singular national body.

Turks and oppressive feudal landlords are the screen villains in films dealing with the Renaissance and the Baroque period. Yet, those Rumanian stories going back to a period a 1,000 years earlier and revolving around the invasion of the country by the Romans, treat both aggressors and native Dacians as equals in a gentleman-like battle. Mircea Dragan's "The Column," with British thespian Richard Johnson as victorious general, reflects the benevolent spirit of the conquerors who gave the primitive Balkan people both superior culture and a refined language, much of their own Latin thereby identifying it even with Rome under the name of Rumania.

When "The Column" was screened for the International Film Committee in Hollywood two years ago, everyone was impressed by the high technical skill of the Rumanians, their sense of pictorial composition and the perfect balance of color. Several visits to the Bucharest Film Studios convince one that the Rumanian filmmakers have the physical and artistic capacity to follow in the footsteps of the Czechs if only the right subject matter were selected, stories of concern with everyday problems

and not fables dealing with long-dead noblemen tormented by sublime dreams and an heroic passion for sacrifice.

There are signs that such new trends have been tested in Rumania this year. For the first time in Eastern European filmmaking an element of unrest of today's youth is frankly admitted.

"The Reenactment," by director Lucian Pintilie, deals with an extreme case of individual tragedy brought about through lack of understanding, with human indifference resulting in merciless repercussion. The story is a variation on a theme of Pirandello.

World War II is still very much in the mind of the Eastern European people, and a favorite background for many Balkan pictures. Rumanian director Radu Gabrea, a 32-year-old black-bearded young man who looks like a fugitive from the "Fiddler on the Roof" set, has made a sensitively guided feature, "Too Small for Such a Big War," seeing overwhelmingly terrible events through the eyes of an innocent boy of 11 who looks at things and people with wonderment.

"Snowstorm," original treatment by Manole Marcus, also reflects an aspect of the resistance against the Germans, something that has not been forgotten in the 25 years since the Nazis were defeated. Our hero is a young man who is being sent on a secret mission into enemy-held territory but fails to find his contact.

"The Castle of the Doomed," by Mihai Iacob, is a more realistic World War II yarn. When peace comes to the Balkans, a fanatic German general refuses to surrender and withdraws with his staff into a mountain fortification continuing to issue orders to his disheveled units dispersed over the regions—just as Hitler did in May of 1945 with his imaginary armies from the air raid bunker in the Wilhelmstrasse.

"The Party," written and directed by Malvina Ursianu, tries to capture various shades of human reactions in a crucial moment of the country's destiny—the night of liberation from the yoke of the Nazis.

Few if any of the war films of the current season have the intensity and wisdom of Gabrea's 1969, "Too Small for Such a Big War," which in many ways reminds of the German classic of "The War of 30 Years" of the early 17th century. Mihai Filip is not unlike the character of Simpel Simplicissimus who recorded with his crude pen what he saw on the battle fields of Europe from the fresh perspective of a naive peasant boy.

Italy Needs Two Parliaments

By HANK WERBA

Rome.

Show business in Italy would undoubtedly be much better off if the country had two parliaments instead of just one. Events of the past three or four years have amply demonstrated the insufficiency of a single Senate and a single House of Deputies. Badly needed are two of each—one parliament devoting its time and legislative skills to a backlog of long-pending proposals, with the other dedicating its effort as the crisis parliament to cope from week to week with the big and unexpected emergencies during the year.

How often have well-intentioned government leaders promised to restructure the Italian public television monopoly, RAI, or write a new statute for the Venice Biennial Exhibitions (cinema, art, music, legit) — still limping along on the statute approved by Benito Mussolini in 1938? How many ministers of entertainment have gone on record endorsing modification of the Italian film law and how many civil servants under them have filled reams of paper with studies, research and proposals only to end up in a parliamentary pigeonhole as senators and deputies submerge in the immediate, critical problems at hand?

The government that took office last July was probably more inclined to battle the backlog than those before it. But the new leaders took office in the midst of an economic crisis and parliament cleared the aisles to remedy Italy's economy with a long list of new taxes and revenue adjustments. But even this priority had to share time with the unexpected battle for a divorce law. Single track clearance to fill the treasury was also slowed down by the sudden civilian uprising in Reggio Calabria and belligerent southerners devoured whatever time political leaders and parliament might have found to consider overdue action in entertainment.

If and when the air clears, House and Senate will have their hands full with the Social Reform Bill incorporating giant plans to give Italy an adequate state health institution, low-cost housing and other social remedies as the price agreed upon with Italy's three powerful trade unions to avoid future "hot autumns" of industrial unrest and increase production that was hard hit in last year's nationwide strikes. University reform, up-dating the creaky arm of justice and other massive problems, all labeled "urgent," are waiting in line to reach the floor of the parliament.

Could any show biz leader in his right mind expect the government to sidetrack such vital measures for consideration of four different proposals (from as many political parties) to eliminate film censorship, or rewrite the Venice Biennial statute, restructure Italian theatre and overhaul the heavily-subsidized (from public funds) opera-concert-music pattern?

There is clamor in the land for

AIP Chiefs Speak

Continued from page 7

product for specific portions of the audience but not portions that are so small that, even if their pictures hit the target exactly, they cannot be profitable. The probable return from the audience that is being aimed at must provide a comfortable profit cushion or the picture shouldn't be started.

Audience segmentation has been created artificially, too, by the present rating system which increases the difficulty of the producer - distributor marketing his product to appeal to the exact group he has in mind.

If a picture deals with a fresh new subject that is marketable it has the greatest chance of success. Marketability in this connection means it has elements that can catch the attention through publicity advertisements, and ideally by its very title. Even under ideal conditions however any movie can fail at the boxoffice. The trick is to make enough films that have the right potential at a sensible price and never stop selling them.

a reform of RAI-TV — with such separate demands as the elimination of four-party partition of tv power, the question of tv sinecures, the elimination or codification of tv censorship, the subordination of RAI-TV to parliament and similar requests all fundamental to a medium described as vitally strategic in a country where political opinion is fractured to well below any one commanding majority voice.

Libertad Lamarque, 3 Others Top Grossing Latin American Names

Mexico City.

Libertad Lamarque, Mauricio Sandro and Saby Kamalich were the top Latin American screen artists during 1970, it was revealed last week. And their films, "Rosas Blancas Para Mi Hermana Negra," "Modisto de Senoras," "Gitano" and "Simplemente Maria," respectively, were the biggest grossers.

Statistics released by Peliculas Mexicanas showed that the best markets in Latin America were in the six Central American countries despite the short war between El Salvador and Honduras. But distrib agency chief Juan Bandera cautioned, "The kidnappings, curfews, coup d'etats, devaluations and a few conflicts between sister countries are signs that 1971 is not going to be a promising year for Mexican pictures."

Although overall receipts went up considerably in 1970, said Bandera, profits rose slightly because of monetary devaluations in Peru, Ecuador, Colombia, Brazil, Argentina, Uruguay and Chile.

In 1970, he said, Colombia improved as a market for Mexican pix and replaced Venezuela which dropped to third.

CARDINAL CUSHING WAS VERY SHOW-BIZ MINDED

By GUY LIVINGSTON

Boston.

The late Richard Cardinal Cushing was a longtime friend of show-folk, had his own tv station, owned a theatre at one time, and was fond of observing that St. Francis of Assisi, "if he were alive today, would use the press, radio, tv, films, and all channels which provoke, promote, or perfect the thought of the people, the exercise of their minds. He preached to the people, he composed the verses of his poetry, he sang the songs of the troubadours."

Cardinal Cushing of Boston, did likewise, and some interesting show biz memorabilia evolved: The Cardinal also supported his own tv station, WIHS-TV, personally broadcast the rosary for years; ran parties in nightclubs, sponsored premiere of films for his charitable program; wrote a column in his diocesan newspaper. He owned the old State Theatre, sold to the Archdiocese by Charles Kurtzman of Loew's, first called The Cardinal, then changed to Donnelly Memorial Theatre, after the people who gave the theatre to him.

Cardinal Cushing was w.k. to such showfolk as Perry Como, Jimmy Durante, Jackie Gleason, Myron Cohen, Helen Hayes, George Jessel, the Lennon Sisters, and many many others. As a Cardinal, he rated a "titular church" in Rome, of which he was a kind of pastor-protector. The Cardinal's was Santa Susanna's near the Grand Hotel — the "American Church" in the Eternal City, staffed by American priests of the Paulist community, and visited often by Ed Sullivan, Julius La Rosa and other performers visiting in Rome.

Santa Susanna's contains the altar-tomb of St. Genesius, patron saint of actors, to whom is also dedicated a portion of the Catholic Actors Chapel, St. Malachy's Church, West 49th St. New York City.

Four biographies of the Cardinal have been written; the latest appeared last summer.

The Warner Bros.
class of summer '71

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DIRECTED BY ALAN PAKULA / SCREENPLAY BY ANDY AND DAVE LEWIS

THE PRESBYTERIAN CHURCH WAGER

THE PRESBYTERIAN CHURCH WAGER / STARRING WARREN BEATTY AND JULIE CHRISTIE / PRODUCED BY DAVID FOSTER AND MITCHELL BROWER
DIRECTED BY ROBERT ALTMAN / SCREENPLAY BY ROBERT ALTMAN AND BRIAN MCKAY

I AM LEGEND

I AM LEGEND / STARRING CHARLTON HESTON, TONY ZERBE, ROSALIND CASH / PRODUCED BY WALTER SELTZER
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After Yankee Coin Loss, Britain Re-Equilibrates

By CLIFFORD H. BARCLAY
(President, British Producers Assn.)

London. Film Production in the western world is in an uncertain state. Although filmmaking for education and commerce is on the verge of a great expansion, theatrical feature filmmaking is unsettled and likely to remain so for the next year or more. A new structure must appear if the industry is to continue, but the shape of the structure that will emerge is not yet apparent.

Two years ago, film production in Britain was financed by U.S. companies to the extent of about 90%. This year, the number of films in production will certainly be fewer than two years ago: as a result of the reduced quantity of finance, the average size of budget has been substantially reduced, and the contribution of U.S. finance to British production will probably be no more than 60% of the total, and possibly less.

There is a school of thought in Britain that the partial withdrawal of American finance has had some beneficial effects. If British film production is to exist as its own industry, it must be largely financed from British sources. Slowly and unsteadily these sources of finance are becoming available. These changes are bound to affect the relationship between the British film industry and the American production and distribution companies.

British Studio Know-How

The structure of the industry will change, but the advantages to U.S. companies of investing in British production will remain if an international market is to be retained. The flow of successful films made in Britain is convincing evidence that the creative and physical resources of the industry are second to none. Many factors contribute towards the pool of creative resources. British theatre and television have long complemented the cinema in the development of directors, artists, writers and other film workers. The sheer professionalism of the industry here is accepted but not always acknowledged; but in fact such praised major films as "2001," "Oliver" and "Scrooge" were all produced in British studios.

The progressives among American filmmakers and distributors recognize the necessity for a British production industry holding a position of significance in world production. Film production in Britain is still cheaper than in the United States. The differential between costs in the two countries is still one of the main reasons why American companies continue to make films here. It is not in the interests of anyone that the differential is eroded as much as in the recent past if it is, the quantity of production directed to Great Britain will fall. All sides of the industry must contribute towards stabilizing and reducing costs. To a very large extent, the flow of finance into the industry is influenced by the attitudes and actions of producers and Trade Unions.

Share of World

The direct connection between the general prosperity of the cinema exhibition market and the well-being of the production industry is not always appreciated. Britain is a very substantial market for English-speaking films, providing probably more than 10% of the world gross. The market has particular benefits for distributors. The Eady levy gives eligible films a large boost to their gross returns, usually large enough to cover the current costs of distribution.

Furthermore, a healthy and continuing cinema industry in Britain is dependent upon a constant stream of successful British pictures forming a reasonable proportion of the choice to audiences. Time and time again, the British public have shown a marked, although obviously not exclusive, preference for the home product. If this product is no longer available, or available in much reduced quantities, attendances will drop even further, so reducing the overall market for films generally. Indigenous British finance is

again becoming available to film production. The renewal of the N.F.C. loan by the Government was an encouraging sign, and under the direction of its new Board should provide a major basis for further private investment in films from both Britain and America. Funds are also becoming available independently from various city institutions.

If these sources of finance are to remain available, film production will need to be profitable and to achieve that purpose a number of changes in the structure of the industry will have to take place. A trend towards rationalization of the distributing structure in the U.K. can already be discerned. In Britain in particular, the costs of

distribution should be reduced. The costs of selling should relate directly to the market being served in which there are no more than about 10 key customers. Much physical distribution is largely mechanical, and might easily be centralized. The current share out of the box-office take needs radical revision if the new, and for that matter the old, sources of finance are not to dry up.

The existing patterns of production and distribution have long been regarded within the industry as immutable. It is increasingly obvious that audiences' tastes and habits have changed, and that the market is substantially reduced; the industry needs to adapt with them.

* **'Tarzan & Jane & Robin & Marian'** *

***** By HARRY PURVIS *****

If this trend towards Sensational Movie Advertising persists, we can see it eventually being used for films formerly considered "family fare." For instance:

TARZAN

He Was The Swingin'est Cat Ever to Hit the Jungle—And How He Loved to Monkey Around! He Went "Ape" Over the First White Woman to Invade His Territory! What REALLY Happened That Night in the Elephant's Graveyard! The Film That Dares Answer the Question—"Can a Common-Law Couple Find True Happiness in a Jungle Tree House?"

PINOCCHIO

Told As Only The Italians Can Tell It! He Nosed His Way Into Life's Forbidden Areas—Danced When She Pulled The Strings! "What Do You Think I'm Made Of—Wood?" He Asked—But SHE Only Laughed, Knowing He Was But a Mere Puppet In Her Hands! Everything You've Read About "Pinocchio" Is True!

THE THREE MUSKETEERS

All For One And One For All—Until a Red-Hot Dame From Paris Came Between Them—And Then It Was Every Man For Himself! Richelieu! The Cardinal Who Battled Over 500—With The Ladies! You'll be Shocked When You Learn Where The Queen of France Kept Her Diamonds!

SNOW WHITE

Lust! Murder! Secret Desires! The Story of a Wild Rebellious Teenager Who Ran Away From Home to Live With Seven Dirty Old Men! They Called Her "Snow White"—But What Did She REALLY See When She Looked In The Mirror... The Shocking Facts Behind That "Poisoned Apple" Caper!

ROBIN HOOD

What REALLY Made Robin's Men So Merry? Was It 'The Grass' In Sherwood Forest? Or Were They Just Naturally "Gay"? And What About That Relationship Between Guy of Gisbourne and Prince John? Why Did They Call Her "Made" Marian? "Little John" Bore Their Taunts With Humor—Until That Cruel Day When Friar Tuck's Fate And Ribald Japery Made Even "Will Scarlett" Blush!

LASSIE

See The World's Most Notorious Female Impersonator "Come Home," Her Lord And Master Cried—But She'd Had It! Forced to Lead a Dog's Life While Her 'Protector' Lived High On Her Earnings! Stark Drama With Real Hair On Its Chest! "Lassie" Is NOT A Musical!

LITTLE WOMEN

They Were Constantly On The Prowl—For Little Men! Professor Bhaor Gave Lessons That Couldn't Be Learned In Any Classroom Sights Never

Shown Before! Ugly Amy! Beastly Beth! Messy Meg! And Jo, The Dog-Faced Girl! If You Got A Kick Out Of The Gay Doings In "Uncle Tom's Cabin," Wait Until You See This One!

ALICE IN WONDERLAND

She Went On History's Wildest "Trip" Down! Down! Down! She Fell—Until She Could Fall No Further! See "The Magic Mushroom"! Thrill As Alice Gets "High" On A "Cookie"! And What Was In The "Pot" At That Wild "Tea" Party Thrown By The Mad Hatter? Watch The Brazen Antics Of "The Queens" This Time They've Really Gone Right "Through The Looking Glass!"

BLACK BEAUTY

"No White Man Will Ever Own Me!" An Ebony-Skinned Beauty Who Ran Roughshod Over The Hearts Of The Men Who Sought To Tame Her! More "Horsing Around" Than You've Ever Seen On A Screen! "Black Beauty" Makes "Curious Yellow" Look Pale!

MRS. WIGGS OF THE

CABBAGE PATCH

What Did She REALLY Grow In Her Cabbage Patch? When Her Oldest Boy Bought "The Horse" He Became "A Junkie" Wait Until You Dig That Crazy "Miss Hazy" And Where Was MISTER Wiggs When All This Wild Revelry Was Taking Place? Warning! Some People May Find The Language In This Film Offensive—But It was Just Impossible To Make Every Line Dirty!

Brit. Solon Gets Down To Brass Tax In Move To Curb Hardcore Pix

London.

Ever a good way for an elected politico to bale hay with press and constituents is to do combat with pornography. With so-called permissiveness on the rise here, this is now an irresistible issue for more British lawmakers, one of whom is proposing that hardcore film porno be taxed at the box-office as a way of discouraging the beast.

This apparently is aimed at the skimpier grinders and those membership film clubs devised here to surmount the censor. The outraged solon thinks that at least \$1.20 impost per ducat could effectively reduce the circulation and appeal of "dubious" pix. He specifically exempts films of artistic merit, however, even though X-rated (adults), and suggests such product should get special censor certification to differentiate them from porno, thus avoiding the tax. Typically, "artistic merit" in this context goes undefined.

In any case, the proposal—not in the form of a bill but as a plea to the Chancellor (treasurer)—isn't apt to get far. This is a land where most folk think that how a person gets his kicks is a private matter.

JEROME KERN, BIBLIOPHILE

Excerpted from "The Elegant Auctioneers," by Wesley Turner, completed by Stephen Varbel. Copyright (c) 1970 by the Estate of Wesley Turner. Reprinted by permission of Hill & Wang Inc., the publisher.

Among bibliophiles and bibliomaniacs Jerome Kern, "the father of American operetta," was celebrated not so much for the endearing melodies of "Show Boat" and a mint of other songs and Broadway musicals as for what he himself used jovially to refer to as his "weakness." He could not pass a bookstore. A small, amiable, quiet man, with tremendous stores of nervous energy, Kern wore horn-rimmed glasses, smoked constantly, poured forth hundreds of facile tunes with a radio blaring in his ears, and modestly called himself a dull fellow with a little talent and lots of luck.

In a chronic state of collectomania, he amassed in his Bronxville, New York, house a superlative library of rare first editions, manuscripts, and autograph letters. Most, though by no means all, were in the field of English literature. He was a prudent buyer. An insomniac with a prodigious memory, the Melody King, though not much of a reader, nightly pored over old volumes and acquired an impressive knowledge of collecting points and technicalities. His first editions were among the finest extant, many of them unique in that they contained notes or autographed sentiments by the authors. He depended on no bookseller for instruction. Nor was he, for all the immensity of his earnings, an easy mark for the price-gouging dealer. "What, \$300 for a book!" he would exclaim affably. "That's a lot of money to me." At the same time, he did not balk at paying \$2,000 for one missing page to complete his original-parts edition of the "Pickwick Papers," with all the quaint notices and 19th-century advertisements issued with its serial installments.

It was perhaps the chase that intrigued Kern most. For once in possession of his enviable cache, he decided to sell. His books were a source of worry, he said. But he also may have had a premonition. Luck had dogged him all his life. He had hit the jackpot with almost everything he wrote; he had missed embarking on the Lucitania, and probable death on her ill-fated voyage, because an alarm clock unaccountably stopped and failed to wake him up.

Now, in the closing months of 1928, when Wall Street still portended sky-high profits, some instinct told him to cash in not only his books but also his stocks at their inflated value. With no apparent regret or sentiment, Kern consigned to his friend Mitchell Kennerley the 1,482 choice literary items he had so intensively sought out.

Rare books were booming like watered stocks, and the Kern collection, Kennerley knew, would be manna to the bibliopolistic cabal and its far-flung coterie of clients. The covetous of two continents were alerted, and Kennerley, who, to be sure, could fumble a painting sale, prepared with all his showman's acumen for, to use his words, "another romance in the pages of book collecting."

Departing from his tradition of cryptic listings, he drew upon his publisher's flair for fine bookmaking and designed an illustrious two-volume hardbound quarto catalogue glorifying the books to go on the block in glossy photographs and documented descriptions. As the banished Arthur Swann had long maintained, the dealers had but to show such glamorous volumes to their clients and their pangs of desire would be marvelously sharpened.

No contingency was unforeseen. In his thoroughgoing preparations, Kennerley assessed the bidding potential of the dozen or so most active bookmen. Of these, he counted essential to the anticipated high jinks in the salesroom the two most jealously combative: Dr. Rosenbach and Gabriel Wells. On them, without their knowledge, Kennerley took out an insurance policy with Lloyd's of London for \$250,000, against the hazard that death or incapacity should preclude their presence in the flesh at the 10 sessions of the auction.

The celebrated consignor himself ignored the promotional strategy and went on writing music. But on the January night before the first session, Kern, who declined to attend the auction, came to the back room of the Anderson Gallery for a farewell look at his books, stacked there ready for the hammer. He had spent something over a half million dollars for the 1,482 items in Mitchell Kennerley's lush memorial catalog. Jokingly, Kennerley said, "Jerry, what would you take right now for the whole lot?"

Kern smiled and sucked thoughtfully on his pipe. "Oh," he said, "I'd take six hundred fifty or seven hundred thousand."

Kern was a man who loved to send telegrams. The following night he sent a terse one from Bronxville. It read: "My God what's going on?"

What was going on was that the astonished auctioneer, young Tom Bade, perched on his high stool before the velvet curtain, was asking for, and getting, opening bids at the maximum prices Kern's rarities had been estimated to sell for. Happily, both Gabriel Wells and Dr. R. had survived without calamity. They were grimly present, with the fire of battle in their veins, and so were two relative newcomers to the rare-book scene—Barnet J. Beyer and Alwin J. Scheuer, both hell-bent to spend themselves into the big league. The entire cabal was there and the fringes of the cabal; and in the teeming hall were such welcome bibliomaniac faces as Richard Gimbel, Owen D. Young, and an agent for J. K. Lilly of Indianapolis.

When all the chips were down, and the 10th session ended, the dogged players had heaped into the pot \$1,729,462 for Kern's half-million dollars' worth of books.

Most staggering of all the knockdown bids—made by Gabriel Wells, after a thumb-wagging, head-nodding skirmish with Dr. R.—was \$68,000 for Shelley's own copy of his "Queen Mab," with manuscript revisions. But there were many other runaway items, among them:

Charles Dickens' "Pickwick Papers," in the original parts	\$28,000
Henry Fielding's "Tom Jones," uncut, in the original binding	29,000
Thomas Hardy's manuscript of a portion of "A Pair of Blue Eyes"	34,000
The manuscript of Charles Lamb's contributions to Hone's "Table Book"	48,000
One page of the manuscript of Dr. Johnson's "Dictionary"	11,000
A four-page letter by Poe quoting Mrs. Browning's opinion of "The Raven"	19,500
Foote's manuscript of the first three books of the "Essay on Man"	29,000
A large-paper copy of the first issue of "Gulliver's Travels"	17,000
The first edition of Fitzgerald's "The Rubaiyat of Omar Khayyam" (which, as Kennerley noted in the catalog, was at one time sold for twopence)	8,000

Ah, gone were the days, the commentators muttered, when a Gutenberg Bible could be had for less than someone would now pay for a volume of Shelley. The great Hoe sale, with its 79 sessions (and only a couple of hundred thousand more in the till) could be forgotten. Rare books as speculative investments had proved a far better gamble than most mundane commodities. Prices were marked up. International cables flashed the roll of the bibliomaniacal drums. Scarcely an exclamatory adjective was omitted in the prolix reports of the bookmen at the Anderson wallowing in the prosperity of the bizarre twenties.

Jerome Kern paused in the composition of his newest operetta to send Mitchell Kennerley and his staff a gracious telegram of congratulation and appreciation for their "wonderful conduct of the auction." The next day he went out and bought a book, the first of a new collection that would be sold for his estate by Parke-Bernet, though for no such astounding figure, far off in 1962.

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"Jolting, absolutely riveting."—Vogue Magazine

"The greatest film I have seen in years."—WLIR-FM

"Richly comic."—Show Magazine



"One of the best movies I've seen this year."—Family Circle

"Stunning, unnerving, apocalyptic."—Glamour Magazine

"Frighteningly funny."—Playboy Magazine

"Must surely rank in impact with 'Bonnie & Clyde.'"

A film of Freudian anguish, biblical savagery and immense social and cinematic importance. Peter Boyle is superb. He performs with as much harsh power as the young Brando ever did, and he is funnier."—Time Magazine

"Overwhelming. It sizzles."

—Gannett Newspapers

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End of The Line For Hidden Foreign Flag Bank Accounts

By STANLEY HAGENDORF

Many years ago it was the "in thing" to have a foreign bank account. While there was or is nothing illegal about having such an account, many ill-advised persons used these accounts to accumulate income without reporting such income in their Federal income tax returns. Those persons who used foreign bank accounts for this purpose are now in serious trouble.

The 1970 Federal income tax return (Form 1040) now has the following question:

"Did you, at any time during the taxable year, have any interest in or signature or other authority over a bank, securities, or other financial account in a foreign country (except in a U.S. military banking facility operated by a U.S. financial institution)?"

If the answer is yes, then an information form must be attached to the return.

The question is an extremely broad one. It not only covers the notorious Swiss accounts, but rather accounts or signature authority in any foreign country as for example in the Bahamas.

For those individuals who have these accounts, but have nothing to hide, there is no problem in answering "yes." The only result might be a "flagging" of the return for a detailed examination.

On the other hand, if the account represents hidden receipts, a serious problem is presented.

A No Answer

A person who has a foreign account should not deny the existence of the account on the Federal income tax return. In addition to whatever penalties the person might be subject to by reason of the unreported income, a denial of the existence of the account on the return, when in fact the individual knows he has such an account, constitutes the filing of a fraudulent return which in and of itself constitutes a criminal act. A criminal prosecution for filing a fraudulent return under these circumstances is not only more likely, but is also easier for the government to prove than might otherwise be the case.

It is highly unlikely that the existence of a foreign account can be kept hidden. The government has undertaken an extensive drive to uncover the existence of these accounts, employing unlimited funds and time, and using bank records, security records, computers, and other means.

Voluntary Disclosure

The best advice on how to answer the foreign bank account question is to seek competent professional advice prior to the filing of the return in order to determine the best course of action.

For example, prior to 1952, the government had a "voluntary disclosure" policy whereby criminal prosecution was not recommended in cases where individuals made voluntary disclosure of criminal violations prior to discovery by the Internal Revenue Service. Although this policy has been discontinued, a voluntary disclosure is a factor the Service will consider in deciding whether to recommend prosecution.

A Yes Answer

A Yes answer to the foreign account question will almost certainly flag the return for further audit. Normally a civil agent will audit the return. If a criminal violation is suspected, a "special agent" is assigned to the case. Once a special agent has entered the audit, the civil side of the investigation is suspended. The special agent's function is to investigate the facts in order to determine whether a criminal prosecution should be instituted.

A criminal income tax prosecution is vastly different from the normal criminal case. In most criminal cases there is an established crime, for example, a theft, and the prosecution must prove that a particular individual committed that crime. In a criminal tax case, the situation is reversed. The government knows the identity of the individual, but must prove that a crime has been com-

mitted. This not only involves an investigation of financial transactions, but frequently complex areas of tax law.

The special agent's investigation usually extends over a long period of time. It is not uncommon for such an investigation to continue for a number of years, if it is warranted.

At the conclusion of the investigation, the special agent may recommend a criminal prosecution, in which case there is further review within the Internal Revenue Service and the Department of Justice in Washington, before the case is referred to the local U.S. Attorney's office for prosecution. During this period the taxpayer and his attorney are afforded opportunity to meet with the government officials in order to present

arguments why a criminal prosecution should not be instituted.

If a criminal prosecution is not recommended, the case is returned to a civil auditor for a determination of civil tax liability, and if warranted, civil penalties.

Leaving The Question Blank

If the question is left blank, and no answer is given, the return will be flagged for audit, in the same manner as a yes answer. In addition several legal questions would be raised, such as whether the return be deemed an incomplete return.

Conclusion

Persons with foreign bank accounts which contain unreported income now are faced with a serious problem. The best course of action can only be determined by a study of each particular situation.

TIME FOR REDISCOVERING CLARK & McCULLOUGH

By LEONARD MALTIN

The following is excerpted from the author's current book on comedy teams published by New American Library.

With W. C. Fields, Mae West, and the Marx Bros. enjoying great renewed popularity, the time seems right for a Clark & McCullough revival. Unless you are old enough to remember Broadway in the 1920s and '30s you may never have heard of Clark & McCullough, but for a time they rivalled the Marx Bros. in popularity. Their films remain fresh and funny today, somewhat in the same vein as the Marxes. Like the other comic masters listed above, Clark & McCullough thrived on deflating dignity, poking fun at America's sacred cows. This was accomplished by a barrage of preposterous puns, lightning delivery, and unbelievable energy.

Brooks Atkinson once wrote, "Their genius rises to its greatest magnitude when they are running in circles around the stage, now and then emitting a staggering bellow of song." A favorite motto of the team was, "We may not be good, but we're loud."

The fact is that they were quite good, cavorting through such Broadway shows as "The Music Box Revue," "The Ramblers," "Strike Up the Band," "Here Goes the Bride" and "Walk a Little Faster," plus 37 filmed short subjects. Bobby Clark, wearing a baggy overcoat with a hat that looked as if it should say PRESS in front, carried a cigar which he used to punctuate his verbal assaults. His most famous trademark was a pair of glasses which were painted on his face. His agility came from years of being a professional tumbler, but even after he abandoned acrobatics, he would interrupt a speech to dance around a set or run rings around one of his adversaries. Last but not least, there was the inimitable Bobby Clark leer, which could have a hundred different meanings in various contexts, but which was usually directed at a female companion. Paul McCullough, who set up Clark's punchlines, looked like a leftover from a football rally, prancing about in a heavy raccoon coat, straw hat, and often carrying a pennant of some sort.

Clark & McCullough met as schoolmates in Springfield, O. McCullough interested his friend in tumbling, and both attended local YMCA classes in gymnastics. The boys practiced religiously for several years until they felt they were good enough to be professional. Their first "professional" work was with a fleabag minstrel troupe, where they were the jacks-of-all-trades. This led to work at the Hagenbeck-Wallace Circus, which was more rewarding and eminently more successful. Within a year they were hired away by the Ringling Circus, where they remained for five years as star

clowns. They gradually eschewed tumbling for comedy, and one routine which they devised stopped the show every night.

From Circus To Vaude

After five years with the Ringling circus, they grew restless and decided to try their luck in vaudeville. The duo made a good living in vaudeville, but in 1917 the famous burlesque impresario Jean Bedini offered them a featured spot in his current show, and they accepted. Touring with Bedini's shows really established the team, and when they traveled to London with his "Peek-a-Boo" revue, they became the toast of the town. Irving Berlin brought them back to America for the second edition of his Broadway "Music Box Revue." After a long stint in New York, on tour, and in another edition of the revue, an entrepreneur named Philip Goodman, who had made W. C. Fields a Broadway star in "Poppy," offered to do the same for Clark & McCullough. They were hesitant, but he persuaded them to make the move, and their show, "The Ramblers," became a sizeable hit in the fall of 1926. (Marie Saxon was the featured ingenue).

In December of that year, the Friars Club "roasted" Clark & McCullough before a packed house. After the traditional speeches by show-business cohorts, Bobby Clark got up to speak. "This is wonderful," he began. "It is amazing to think that Clark & McCullough made so many friends who own their own dinner clothes . . . A great many people think it is strange that McCullough and I have been together so long. It is not strange at all. We are doing fine, we get along together fine. We don't have fights, we don't have arguments. If a question arises as to how a certain piece of business should be done or how some certain gag should be put over, we don't talk and argue about it like so many people; we sit down quietly and talk it over pro and con. I listen to McCullough's version, and he listens to mine, and then I go out on the stage and do it my way."

The comedy stars were among the first New Yorkers to go to Hollywood for talking pictures, in 1928. Fox starred the team in some of their first soundfilms, which ran anywhere from one to five reels in length. The team collaborated on some of the scripts, and the directors included comedy expert Norman Taurog, but the two comics were unhappy with the Hollywood working methods, and returned to New York at the first opportunity. They remained on the stage until 11, when RKO offered them a series of 2-reelers which would be filmed in the summertime, allowing them to stay on Broadway during the regular season. They happily agreed.

The RKO shorts are living testimony to the reputation of Clark

& McCullough. While they vary in quality, most of them are quite funny, and several are brilliant. The directors on the series included Mark Sandrich, who went on to direct many of the Fred Astaire-Ginger Rogers musicals for RKO. Dialog for most of the shorts was supplied by Bobby Clark himself. Casts included such comedy stalwarts as Billy Gilbert, James Finlayson, Dorothy Granger, Bud Jamison, Walter Brennan, Monty Collins, and Herman Bing. Director Sandrich loved sight-gags and slapstick, and worked those elements into as many shorts as possible. "The Iceman's Ball" has some pie-throwing, but it also contains Clark's deathless line to a pretty young girl, "You know, it's women like you who make men like me make women like you make men like me."

"A Melon-Drama" has McCullough carrying a watermelon in the seat of his pants, not knowing that a bomb is planted inside. "The Millionaire Cat" casts the duo as Drs. Titmouse and Bagley, pest exterminators ("The Best Families have Bugs—How About Yours?"). "Kickin' The Crown Around" is a wild spoof of Prohibition set in a mythical kingdom where the 18,000th Amendment prohibits the sale or possession of salami. Some 6% garlic salami has been smuggled into the country, however, and Clark & McCullough are hired to track down the culprit.

In 1934 the team made a two-reel comedy for RKO that rates as classic: "Odor In The Court." The pace and dialog are so frenetic that one viewing is insufficient to appreciate the comedy. Fourth and fifth screenings reveal throwaway lines and subtle gags not apparent at first.

"Odor In The Court" is lunacy at its best, and just one of many films waiting to be rediscovered. Clark & McCullough are as funny as ever, and due for a renaissance right about now.

Bulgar Cartoons

Sofia.

Bulgaria, like the other Socialist Republics of Eastern Europe, encourages cartoon films, and competes for international notice of them. During the year just ended some 15 animations were completed here. These included:

In Bulgaria, the children "The Deceitful Shepherd" directed by Donyo Donev, and "Zaiko-Baiko" (Buzy-Sunny) directed by Georgi Chavdarov, as well as the puppet films for children, "The Six Penguins" directed by Asparouh Panov and "Attention, Red Light!" directed by Konstantin Peronski.

Other recent animated films "The Three Dunces" directed by Donyo Donev makes us witnesses of the paradoxical actions of three dumbbells. One of their 'exploits' is the construction of a bridge which leads to the same bank because it is curved.

Another satire, but in quite a different style, is the film "Heirs" directed by Ivan Vasselinov. The thirst for heritage ruins the heirs and their heirs until the last of the heirs decides to ruin the heritage.

"Summer" directed by Proyko Proykov is a very 'hot' film about the sun and men and their curious relationship. Another film for children is "The Revolver" directed by Radka Buchvarova with Stoyan Doukov as art director. The revolver in question is not an ordinary one but a magical revolver, for its bullets make the hit targets disappear until finally the poplar where the pistol owner is hidden also vanishes.

Century's First Twins

Century Theatres' twin theatres, Kings Plaza North and Kings Plaza South, located in the Kings Plaza Shopping Center in Brooklyn, both premiered last week. It's first twin theatres for the Long Island-based national circuit and bringing its total up to 43 theatres.

The 1,107-seat North Theatre and the 753-seat South Theatre makes it the largest twin theatre operation in New York City. They will use a dual boxoffice, inside the weather-controlled shopping center, with five selling positions for maximum service. The two houses also have access to free garage parking for over 3,600 cars in the shopping centre.

PAN-THE-FAN-MAG TYPES OUGHTA SAY WHICH THEY MEAN

By DORA ALBERT

Hollywood.

Several of the fan magazines are up in arms at the attitude of many of the stars and pressagents. There is no question that fan mag writers and even editors are often discriminated against.

Part of the problem arises from the proliferation of fan magazines and the fact that some of the more marginal magazines—the kind that come and go and are published on a shoestring—lure buyers through sensational headlines without interviews or facts to back up their stories.

"But why should all fan magazines be judged poison?" one fan magazine editor, whose magazine is one of the top five in the country, commented with annoyance. "If publicity outfits, movie companies and networks continue to give such poor cooperation in arranging interviews, I think I'll stop cooperating with them. Up to now we have always, in connection with every story, indicated the latest picture in which the star can be seen or the time of day and the date on which the TV star can be heard. But why should we continue to do this for outfits which give our writers very little or no cooperation?"

The beef of the fan magazines is based on the fact that they are all condemned for the sins of which a few are guilty.

In an outspoken editorial a few months ago, Alice Schonerger, editor of "Motion Picture Magazine," wrote, "At one time 'kick the can' was a popular game with kids—today, 'kick the fan magazines' is popular, even considered chic, with talk show folks. Now, some of them have legitimate gripes. But they complain about the inaccurate reporting and then they indulge in inaccurate complaining. If you have complaints, Barbara Anderson, Johnny Carson, Irving Shulman, Lennon Sisters and all the rest, then name names. Tell us which movie magazines injured you . . . I know there are some magazines that do commit editorial atrocities and I deplore them as much as the talk show-ers. But let's be fair—don't lump us all together. I don't like being thrown in with that company and neither do the other responsible editors in this field."

Her point seems to this writer to be well taken. As she says, "If you have a gripe, give the whole story—including the name of the magazine your gripe is against."

Unfortunately, most press agents and stars don't take the time to distinguish between the sheep and the goats. They make goats of the sheep, condemning all fan magazines for the flagrant faults of a few. They would be shocked if they had made clean, wholesome movies which were condemned because of the fact that some movies are downright pornographic.

Ironically, some of the makers of pornographic and semi-pornographic movies have been among the loudest in their condemnation of the fan magazines. One press agent said, "The fan magazines were all right when they printed nothing but Cinderella stories. Now that they don't print those stories any more, who needs them?"

The blast came from a press agent for a studio which was just about to issue two of the dirtiest pictures in its long history.

Mexico Directors Guild Closes Deal With STIC

Mexico City, Dec. 29.

The Directors Guild segment of the Motion Picture Industry Workers Union (STIC) revealed last week that it had reached an agreement with the Motion Picture Industrial Workers Union (STIC) which will enable guild members to work on shorts and feature films.

Guild secretary general Rogelio A. Gonzales indicated that the conditions had been agreed to and the pact signed later this month with Ramon Villarreal, secretary general of Section 49 of the STIC union. This, he said, would permit members to work at the America Studios, which had jurisdiction over short films.

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In The Good Old Innocent Days Of Simple-Minded Film Critics

By JAMES L. LIMBACHER

Now that movies have become more mature, so have the reviewers. Films are now analyzed, dissected and intellectualized to the point where we sometimes long for those nice, chatty, informed previews which used to grace the pages of the fan magazines. Remember? They went like these:

"I Don't Want To Live"—Lovely Brigitte Bazoom is arrested for killing her boy friend in Fisherman's Wharf. She is sent to prison where the sadistic warden (played by Rock Packard) puts her to work in the prison kitchen scaling fish. This drives her mad and she arranges a jail break in which she escapes from the kitchen disguised as a mess of shad roe. When the warden discovers the escape, he tells everyone that he shad of stood in bed. (You can imagine how the preview audiences howled at that one.) This film is not recommended for moviegoers with claustrophobia or piscatorial allergies.

"Shockitu No Yama"—This Japanese import with English subtitles tells the story of a 15th Century Samurai (beautifully played by Rock Buick in his first grown-up role) and his love for Titi-Poo (played by that new sensation, Brigitte Hirohito).

While they chase each other, the audience gets treated to some of that lovely Japanese scenery in glowing color and TohoScope—the fish wharves (again, leave this one alone if you're allergic to fish), the brothels and the Royal Palace (how that got in there, I'll never know). He finally catches her and they go into a fast chorus of "Japanese Sandman" (Michael Kidd's choreography is absolutely sensational) accompanied by 3,000 extras playing their opium pipes.

"A Fare To Remember"—The touching story of a lady taxi-driver shows her driving men mad in midtown Manhattan. She endears herself to her riders by accepting only fruit and vegetables as payment. This leads to many complications on busy days when the produce begins to decay in the trunk of the taxi and arouses the suspicions of the New York Police Department. But the plucky girl (played delightfully by Brigitte Bigtoe) is saved from arrest by a passenger, Dr. Clod-belly Suture, a noted urology specialist from Kansas City. They fall in love and have their wedding in the operating room. Don't miss this one! It's full of cutting remarks!

"Hello Broadway"—This is a backstage story with a fresh plot. Lovely Brigitte Smith is a small-town girl who goes to New York and becomes an understudy in the town's biggest hit, "Violinist On The Shingles."

One night the leading lady sprains her ankle and (come to think of it, maybe it's not such a fresh plot after all)—well, anyway, she gives up fame and fortune to marry Clyde (played by that new sensation, Rock Quarry) who works at the Fulton Fish Market. Better pass this one up if you're allergic to fish. (I think I said that before, but it's worth repeating.)

"I Was A Teen-aged Chicken Plucker"—The teenage favorite Don B. Halfsafe, stars in this story of a boy who discovers he is sprouting feathers after a mad doctor injected him with a strange serum during a drag race. Anyone who misses this one is chicken.

"East By Southwest"—A mild bank manager (played by Rock Bottom) is mistaken for a spy and kidnapped by two pluguglies. But he bravely escapes by staying in them with a nearby salad fork (what a salad fork is doing in the middle of a Kansas wheat field is never cleared up).

He jumps on a passing train and runs into the lovely yet mysterious Yetta (played fetchingly by Brigitte Fetching) and they go to the top of one of the Rocky Mountains to be alone. But the gangsters are waiting for them at a nearby mountain lake and start throwing fish at them.

They almost lose their balance (the stars, not the fish) but they are saved by hanging onto a big tree (which later turns out to be Alfred Hitchcock). Don't see this one if you're allergic to—well, you ought to know by this time.

"Le Havre Is A Many-Splendored Thing"—Rock Montego is a sailor who has a girl in every port. Handsome, devil-may-care, he laughs at love until he runs into Brigitte Clendenin, the

daughter of a French barge captain. He barges in (no pun intended) and kidnaps her from the arms of her lover, Lex Birdseed (who's never looked better). After a wild chase, Brigitte and Rock drown themselves in the sea as the accordionist plays variations on "Molly Malone." We never did find out what happened to Lex Birdseed, but he was wonderful, especially when he cried out "Viva la French."

Why I Worked Hard & Saved \$84,184,248

By WILLIAM SAROYAN

Fresno.

Yesterday afternoon I was walking down Eye Street in Fresno when a gentleman of the old school stopped me and said in impeccable Armenian, "You ought to be ashamed of yourself—born in this great city, in this great state, in this great country, and from the looks of things you're not a millionaire. Kirk Kerkorian is a multi-millionaire, Charles Aznavour is worth at least ten million dollars, and Ronald R. Bashmanian, only 19 years old, is already worth two million."

"What's the R. for?", I asked.

"Reagan," the old Armenian said. "Your father was my teacher in Bitlis. Why do you go around looking like a bum? Honor thy father, the Bible says. Why are you so cheap? I've heard you polish your own shoes. Is that the way to honor thy father? After all these years you ought to have a mansion in the country, servants, livestock, visitors from all over the world, champagne, bright lights, laughter. The very sight of you makes me stop and wonder. Was it worth all the effort? Your father told me in 1898, 'Stand up straight'. I've never forgotten those words."

"Well, you are standing up straight."

"Yes, but you're not. It's not too late. Stand up straight. Buy and sell. Get your money. Honor thy father. Bazmavep Khartagoghiantz, that's me. Keep my card, remember your father's student."

"Yes, Mr. Khart. But this card says Buzz Carter."

"Never mind what the card says, that's for the Americans. Bazmavep Khartagoghiantz, that's me. Hold up the head, hold up the dignity of the family, honor thy father."

As I watched him walk away I smiled to myself, not because he was still heeding the advice of my father but rather because, even though I had been strongly tempted, I had managed to restrain myself and had not blurted out that contrary to appearances I had in fact saved a lot of money—\$84,484,248, to be exact.

And I had made it all by writing. Not one penny of it was false money—from the stock market, Government contracts, oil wells, racehorses, cheating, crime, cleverness, and so on and so forth.

I had made my fortune one word at a time by writing. Why did I do it? What did I want with \$84,484,248?

Well, actually this is a complex matter, worthy of the best thought of any millionaire psychiatrist, but I'll see if I can explain it.

Oil On The Walls

People! I wanted people, I wanted to buy them, I wanted them to know me, and to admire me, and to come out to the house, by invitation, and look at my paintings, each of which is worth around half-a-million dollars at current prices. These are the paintings I painted, so of course I put the price on each of them myself. I have one rather bad one that has a price of only \$88,000, reduced from \$220,000. My paintings that are by the stock market painters

—well, of course, they're worth in some cases almost as much as my own paintings, but as there is nothing of me in a Miro or a Kokoschka or a Picasso canvas I question whether it's worth the money. How I got the paintings is quite simple. They are fakes, although each is painted by the man whose name is on it: all money names, carefully collected by other money names.

Why else did I write and write and gather in the shekels? To give parties—to invite charming people, rich people, stylish people, important people, notorious people, stupid people, dirty people, and dead people—and they all came, in limousines, in fantastic costumes, and at the stroke of midnight they all unmasked. But everybody, oh, wow, what a let-down, after all that publicity and preparation. Everybody talked the same as ever, and had the same smell, covered by the same toilet water and stuff.

Alligator Shoes

I stashed the large loot also in order now and then to go out strolling in alligator shoes, and to stop and buy myself something, like the time I paid \$48,000 spot cash for a Rolls-Royce because I deserved it. Another time I bought a yacht for something under only one million dollars, and sailed it to Tahiti where I hired a sharp young man to hire native girls to come aboard in proper costumes and be available to my selected guests—all big spenders, and people absolutely irresistibly charming. All talented, too. Talk? They were so famous that when a young mother said in a cracking voice the American words for bon jour, somehow people got the idea that it took genius to do that. And the lady's latest buyer beamed and said to a friend, "She's a genius, isn't she?" That yacht was home to me for almost a month, and then I sold it to a man whose very name is international news in the money world, and after a leisurely voyage around the world, he sunk it and collected three million in insurance.

Handy To Buy Corporations

I wanted the money also in order to be able to buy various corporations, or a piece of them, which I did, but of course, for sensible reasons never under my own name—in that name I have only the \$84,484,248 (which of course by now is worth much more from the blessed interest) and another two dozen poor families on relief are paid to be lazy, shiftless, and unprofitable.

Under the other names I have at least 20 times as much money, but I tell my people not to bother me too much about how the money is affecting the behavior of the CIA in South America and the Middle East—that sort of secret service work is best left in the dark. But word has come to me that I probably own one of the biggest of the book clubs and a brewery that makes millions of dollars every year. I try a glass every three months, but the quality remains rotten. I once asked why a good beer wasn't brewed, and the reply was brilliant: "Why should we? This beer may be lousy, but it's established and it is the

beer we've been advertising for 60 years."

I also wanted the money in order to contribute to the election campaigns of hopeless politicians—purely for amusement, although these candidates were frequently brighter than the ones who got themselves elected straight off, or the next time, or the time after that.

My people went out and bought moving picture manufacturing companies, and made a couple of movies I have always wanted to see. I won't mention these movies by name because that's half the fun, but I will hint that they cost better than \$28,000,000 each, and each has turned a profit of three times that much—one was smut, the other religious, but of course the religious one had a lot of smut, too, but of a holy order.

Now and then I phone one of my people and ask about India, perhaps in memory of Gandhi. It seems I own a piece of the guru business. I understand we've trained a hundred likely bearded men with nervous giggles and sent them to the west where they sit around and charge the atmosphere with some kind of electricity.

Imagine one man, one writer, having so much money, so much power, and the good that comes of it. Just try to imagine how my money has helped, and is helping now. Great democratic governments in Southeast Asia are full of statesmen who are rich from the money my people have made on arms and shipping, and ploughed back into the cemeteries there and in the black and brown ghettos of America.

Old Bazmavep Khartagoghiantz really needn't have felt so unhappy about the son of his teacher—actually one of the richest men of all time.

LET NO PRESS AGENT SCORN LUCKY FLUKES

By ART MOGER

Boston.

As a regional press agent for sundry major (and minor) film showmen I have attempted my share of publicity gimmicks—some good, some bad. This applies to all of us in this strange craft of trying to camouflage a hokey release to sound like a news story, hoping that the editor will look upon it favorably. Occasionally, fortuitous breaks come as when Thurgood Marshall, the first Negro to be appointed to the U.S. Supreme Court, posed with other members of the Tribunal. The photo appeared with a caption reading: "Thurgood and The Supremes."

Then there was the instance of J. Myer Schine, for whom I almost worked as his publicist, when he owned the then renowned Roney-Plaza Hotel, Miami Beach. Publicity was hard to get, especially in the Miami Herald, headed by my ex-Boston University classmate, George Beebe. However, an old horse who had seen his better days at Tropical Park was bought and officially renamed "Harvest Moon". A photograph showing Schine astride this broken-down plug was released with the caption: "Schine On Harvest Moon". P.S. It made the wire photo services including the Miami Herald.

For Alfred Hitchcock I convinced a local columnist named Joe Harrington, who wrote a column of trivia titled "All Sorts," for the defunct Boston Post, to interview the then unknown television personality. Prior to his tv series, "Hitch" was known for his cameo roles in the films which he had directed. He was on a promotional tour for his latest, "Strangers On A Train", which also marked the screen debut of his talented daughter, Patricia. Harrington told me in advance that films were not his specialty and that he didn't see too many of them. Nevertheless, I prevailed upon him to do me a "favor" to meet this affable, cherub-like, red-faced little man from Hollywood. Joe agreed, but wouldn't promise me anything.

The next day a full column was devoted to this affable, cherub-like, red-faced little man from Hollywood. Joe had written it in the style of O. Henry, praising the movie genius for his many talents and reserving his name till the very end. And the end it was, for Joe had concluded his column with: "And of course, you all must know whom I am writing about, the one and only Raymond Hitchcock!"

Campus Cinema: ABC To 'R' And 'X'

By Col. BARNEY OLDFIELD

Beverly Hills.

Over the hill there in Hollywood a sage once said, "A tree's a tree. A rock's a rock. Shoot it in Griffith Park."

And later, "If it's a mansion you need, go to Beverly Hills."

It wasn't so easy, though. At the corner of Olympic Blvd. and Beverly Drive, there's a statue. It has a strip of movie film which goes upward to a point, and around the base are such names as Will Rogers, Mary Pickford and Douglas Fairbanks, Conrad Nagel, Tom Mix, Fred Niblo and Corinne Griffith.

They were the ones who fought to keep Beverly Hills out of the clutches of the octopus which is called Los Angeles.

For them, and their ancient adherents, it was a place to live, and none wanted to despoil it by working there.

Locations were most infrequent, and still are.

But there is the occasional one which comes into town, and considering the kinds of films which go with the "now" generation, sites which are asked for occasionally agree but don't want exteriors used and certainly no credits on the crawls.

Example: One firm was asked for the use of its cafeteria to double as a college cafeteria, and one of its offices to stand-in for a college administrative office, and its elevator for the college elevator.

The crew assembled on a weekend, and shot the scenes in reverse order to the way the film will play.

In the cafeteria, long-haired boy faces longhaired girl over their separation trays. She is reading a letter. His line: "How did your folks find out you were pregnant?"

In the administrative office, same longhaired boy is confronted by the same longhaired girl and she says: "I've got something to tell you. I'm pregnant. What are YOU going to do about it?"

Nobody from the company was present when the scene was shot in the elevator, and perhaps it's just as well!

But they don't all go that way. A 12-year-old called one Beverly Hills firm. He said in his junior high school English class, there was a film project. Could he use the plaza and pillars as background, as the scene they had in mind was one involving the assassination of Julius Caesar?

The firm said it would be OK with them. The youngsters came, and shot the scenes they needed.

The first company was trying hard for an R, and will have to do a lot worse on other sets in order to qualify. It might suffer the ultimate disappointment and come up with a G.

The 12-year-old called the firm he dealt with, and was delighted that he got an A.

That's the way it is in the Principality of Beverly Hills these days.

A, B, C—they're strictly for schoolkids.

R and X—that's where the money is. For the short term, anyway.

Imagine what Tom Mix must think down Beverly Drive on his little statue. In his day, it was bad form to kiss a girl even—only Tony, his horse.

Asso. British Also In Corporate Name Shift

London.

Add corporate name changes: Associated British Pictures, headed by Bernard Delfont, is now EMI Film & Theatre Corp. Ltd. It's designed as an umbrella for parent EMI's sundry entertainment activities, including film production-distribution-exhibition, plus music publishing, equipment and kindred enterprises.

Parent Electric and Musical Industries previously switched to a simple EMI Ltd.

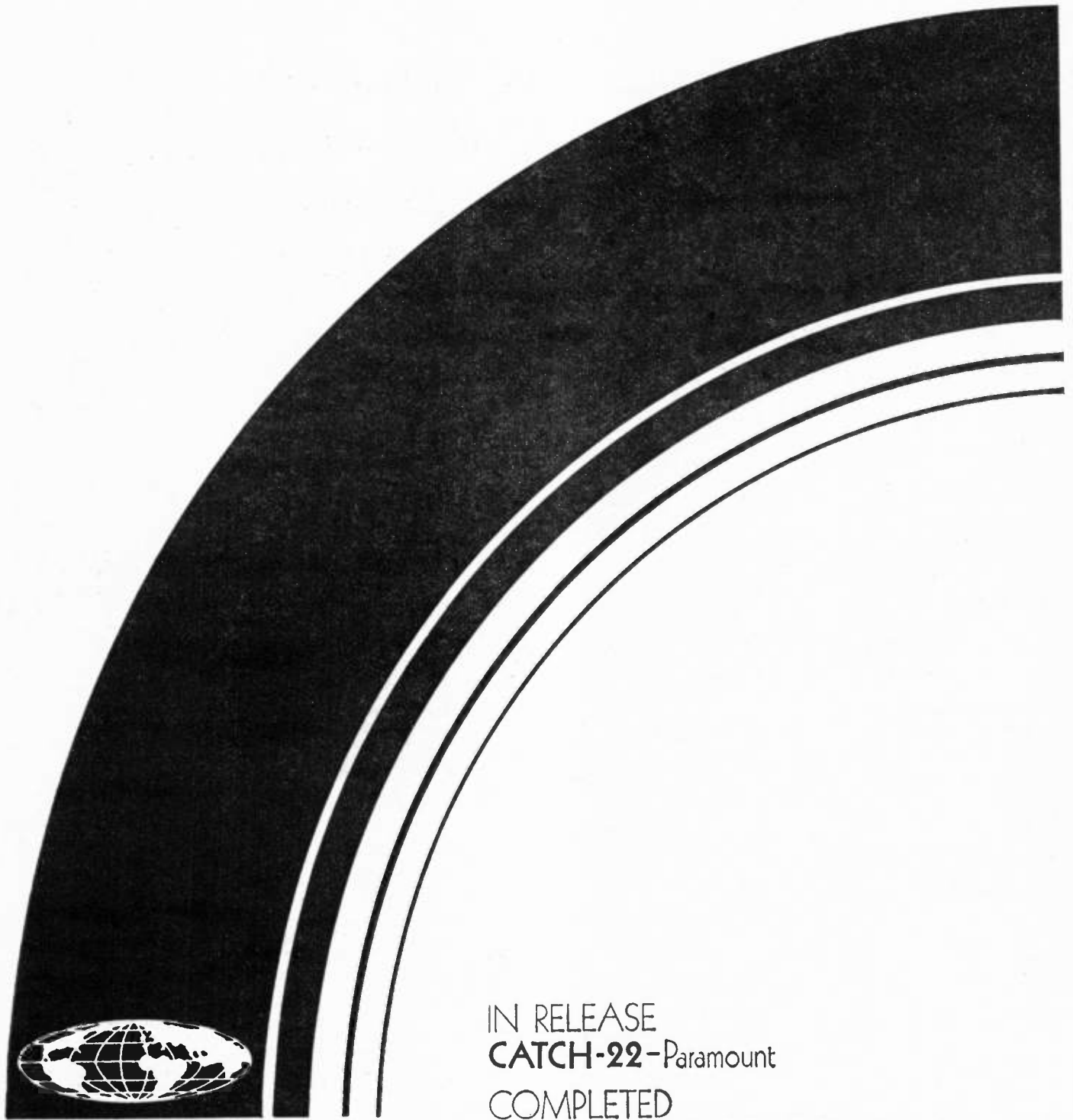
Lanese Joins Wodell

San Francisco.

Bill Lanese joins Jack Wodell Associates as motion picture ad account exec.

For the past two years, Lanese was in 20th Century-Fox regional advertising and publicity in Cleveland, Ohio.

DESIGN/PHILL NORMAN



FILMWAYS Inc.

IN RELEASE
CATCH-22-Paramount

COMPLETED
10 RILLINGTON PLACE-Columbia
KING LEAR
THE RACING SCENE
GLAD ALL OVER

IN PRODUCTION
THE BEST OF FRIENDS
BUFF-Columbia

IN PREPARATION
THE COUCH TRIP
FUZZ
THE BUFFALO MAN
THE HUNDRED PROOF RIDE

MARTIN RANSOHOFF
Production Head

Cerfing Up Some Laughs From The Show Biz File

By BENNETT CERF

Some 20 Christmases ago, Tallulah Bankhead, then at the crest of her career, decided to have a Yuletide party at her London digs, and instructed her secretary, "Be sure an invitation is sent to Lawrence of Arabia. I adore brave men." "He's very shy," her secretary warned. "I don't think he'll come." "Nonsense," scoffed La Bankhead. "That brave he's not!"

* * *

No less an authority than Prof. George R. Stewart, in his comprehensive new volume, "Place Names in America," avers that there actually exists a community in the sovereign state of Wyoming named Maggie's Nipples. Furthermore, there's an opey house there where troupers love to do a one-night stand just so they can send cards with the town's postmark to skeptical friends.

Prof. Stewart's researches revealed that playful cowboys chose the name as a tribute to a local beauty of the day, Maggie Baggs, but failed to produce any further details of her occupation or other identifying characteristics.

* * *

A wan and hollow-eyed star of a weekly tv series complained at a Beverly Hills gathering recently that he was finding it harder and harder to get his baby to sleep every night. A pediatricist overheard him and hastened to enumerate elementary standard procedures for hastening the kiddies off to slumberland: burping, lullabies, changing their diapers, etc. "By the way," he concluded, "how old IS your baby?" The star answered sadly, "She'll be 22 next Friday."

* * *

One of the most accomplished actors on Broadway is wont, particularly when he is in his cups, to affect an English accent so pronounced that even his best friends can't understand a word he's saying. The other evening he complained, "I think I'm coming down with an attack of gout." "Aha," chuckled an unfeeling lady at the party. "At last you will have a malady worthy of your pretensions!"

* * *

Another thespian, notoriously overfond of the bottle, held up shooting on a costly motion picture in New York because of a "persistent cough." When he tried to beg off for a fourth day, the director shouted over the phone, "There are just two kinds of coughs, you fourthrate ham, drunken and the kind you haven't got."

* * *

Because I think there never has been a time in America when people needed to laugh more—and remember that despite all our shortcomings, we're still undeniably the most resourceful and best-intentioned people in all the world—I've tried to cram into my new book, "The Sound of Laughter," as many stories as I could that would make readers feel a little bit happier than when they started perusing it.

Typical of the contents, I would say, is the true tale of the resourceful radio announcer who arranged to do a broadcast from the city dog pound. As listeners heard a cacophony of mournful barking by the stray pooches, they were told that if they contributed just \$1 to the cause, they not only would save one otherwise doomed animal's life, but would be presented with the dog as well.

A week later the ecstatic director of the dog pound called up the announcer to tell him, "What a sensational hit that broadcast of yours made! The dollar bills have been pouring in so fast, I've had to hire three extra dog-catchers to fill the orders!"



Bennett Cerf

Alexander Graham Bell Comes Back or, A Tempest in an AT & T-Cup

By ADE KAHN

As the scene opens, Alexander Graham Bell finds himself walking down Broadway. A stranger to the street, he stops to ask a man where he can get lodging for the night.

BELL (explaining): I'm a stranger in town.

MAN: Try the Edison or the Hotel Dixie, Mac. There's a phone booth on that corner. Call them from there. . . .

BELL: Thanks. (He walks to the glass enclosed phone. Proceeds to read aloud: "Do not drop coin in," it says, "until you hear dial-tone," he says. Drops coin in and listens. He sees sign reading: "For Information, Dial 411." He dials 411.)

A RECORDED VOICE IS HEARD: Sorry, we cannot complete your call as dialed. (The dime drops into the box. He reaches his finger in to retrieve it but there is no coin there. He jiggles the hook. Now he slaps the machine. "Maybe I have another dime?" he says, and reaches into his pocket to find it. He drops in a second dime and dials operator.)

OPERATOR: May I help you?

BELL: Yes, Miss, I dropped a dime in to reach Information but it wasn't returned. So I had to drop another dime in to reach you. Will you return my first dime, please?

OPERATOR: If you give me your name and address, we will be glad to mail you a refund.

BELL: But I have no address. You see I was dialing Information to get the number of a hotel so I could call for a reservation so I'd have somewhere to stay tonight.

OPERATOR: I am sorry, sir. I will try to get you information.

BELL: But what about my dime?

OPERATOR: I will give you my supervisor. (There is no response for five solid minutes at which time the second dime drops into the box and dial-tone is heard once more. Bell slaps the telephone with his open palm but no coins are forthcoming. Wiping his forehead, he inserts a third coin.)

OPERATOR: What city are you calling plee-yuzz?

BELL: All I did was dial Information.

OPERATOR: You have reached Information, sir, in Omaha, Nebraska.

BELL: There must be something wrong with this phone.

OPERATOR: For repair service, dial 611.

BELL: But I don't want repair service. I want to get a room before they're all taken. By the way, what time is it?

OPERATOR: Sorry, we do not give out that in-for-may-shun. For the correct time, please dial ME 7 1212.

BELL (growing exasperated): Do you have anyone who can help me get the phone number of the Hotel Dixie?

OPERATOR: One moment, plee-yuzz (long pause). That number is WI 7 6000.

BELL: Now will you please return the third coin I put in? Just one dime. (The coin is returned. He re-deposits it, dials the number. A buzz is heard, interrupted, heard again, and a voice says, "Please try your call a little later. The circuits are busy now." He hangs up and five dimes are heard dropping into the return cup. He picks up the receiver, hears dial tone and dials operator.)

BELL: Operator, I am talking from a pay telephone. You just returned 20c more to me than I put in.

OPERATOR: You some kind of nut or something?

BELL: What makes you say that?

OPERATOR: Listen, buddy, since Alexander Graham Bell invented the telephone, no one—but no one, has ever returned a coin they got back by mistake. Take the coins and blow, buddy, blow. By the way, what's your name?

BELL: My name's Alexander Graham Bell.

OPERATOR: Yeah, sure, and I'm Don Ameche.

BELL: Madame, I am most serious. I am the Alexander Graham Bell!

OPERATOR: Then how come you're not dead?

BELL: Because, my good woman, I have come back to correct an error. You see, I died under the misapprehension that I had perfected the telephone.

'The Compost Pile' or 'They've Got It All Together'

By JACK DOUGLAS

The other day, while sitting crossedlegged on my con-tour bed of nails, contemplating my ragged navel (it's ragged because my mother's doctor was gay, and he used pinkish shears to cut my umbilical cord), I began thinking of what Dr. Johnson said—or was it Van Johnson? It might have been Yvonne De Carlo, but no matter—it was said: "Nobody but a fool would write but for money."



Jack Douglas

This is the force which drives me to my typewriter each morning at 4:45 a.m. A strange hour you may well ask and be damned for your curiosity, but I still will answer because I have compassion. Compassion for all those who want to write and don't seem to know how to get started. I get at least three letters a day, and sometimes more, from all parts of the country where my books are sold. (They may sell one book in all parts of the country, but this is something I will take up with the Famous Writers School in Westport at a later date.)

It is not easy getting started as a writer. I remember when I was a small boy in Hannibal, Missouri, doing all the things that a small boy in Hannibal, Missouri, would do in those days. Go fishing. Float down the Mississippi river on a raft, and hide in caves. All the time I was doing all these things there was a kid named Sammy—Sammy Clemens, who kept following me around all the time making notes about me on the back of a shingle, with charcoal. That may be one way to start becoming a writer—get yourself a bundle of shingles. And some charcoal and an electric charcoal sharpener.

Other writers got started by writing about their own personal experiences. Like Edgar Rice Burroughs. He was adopted by the apes when he was just a small boy in Africa and later when he found out that he was really Johnny Weissmuller and learned to write underwater, he wrote about his experiences with the apes, and especially about his ape mother who made the hairiest milkshakes in town.

Some people don't want to become writers, although I've never met anybody like this. Some people would rather become actors. This is easy. All you have to do is look like Cary Grant. Or Henry Fonda. Or Jane. Or Peter. Of course, a lot of people who don't look like Jane Fonda are actors, but this is an exception. If you don't follow this your attention span is very limited. Get out more. Play some golf. Jog.

There are other people who don't want to become either writers or actors. They want to become directors. This is also easy. Make movies in Yugoslavia, then who the hell can tell whether you're directing or you've got a touch of indigestion. The Yugoslavs wouldn't know, and the Americans don't care, and the films can be dubbed into Hindi and play the Radio City Music Hall in Bombay for three or four years and sooner or later, by osmosis, Joseph E. Levine will be the producer and you'll be a big director—also through osmosis. But as Irving Mansfield always says, "If you can't get in the front door—get in through the backdoor, and if you can't get in through the backdoor—break a window."

The people who don't want to become writers, actors, or directors are called producers. You don't have to get up at 4:45 a.m. to become one. You have to stay up all night—on the longdistance phone. First you call Liz and Dick and tell them you've just bought Doc Simon's latest play. Then you call Doc Simon and tell him you've just bought Liz and Dick. Then you call the bank and tell them you've got Liz and Dick in Doc Simon's latest play. Then the bank president takes the first plane to Argentina with 18 million dollars, and his Bankamerica card (which is good up to \$380). Then the producer calls VARIETY to report that he is skying to Forest Lawn, opens the window and jumps from the 18th floor.

Being a writer is safer. It's lonely and it's grueling and it's confining but the rewards are immense if you just happen to have spent your boyhood in Hannibal, Missouri, or to have been adopted by the apes, and lived to write about it.

I must away now—I'm very busy working on the new Grove Press bible. Next year I'll tell you all how to become a beautiful and warm human being.

Some Thoughts To Aid B'way Legit

Continued from page 4

extinction. All that is required is memory, good will, and discourse. Here are a few clues.

Why should theatre advertising cost more per line than other ads such as False Eyelashes, etc.?

After the Lefkowitz-Clurman hearings on "ice" reduced thievery by millions of dollars, the balance, resulting from a shift to New Jersey brckers, could now be handled. I don't mind people paying \$30 a ticket for good seats at the last minute provided the excess goes to the theatre—that is actors, writers, investors, and all who make "Theatre".

The readers of only one newspaper, the Times, now buy orchestra seats. This monopoly can be reduced by an extension of a planned increase in quantity and quality of reviews on radio and television. Also, even the monopoly

critics on the Times might quietly welcome running answering critiques written by people of vast public following on the day after the "monopolist critic" has decided to let the play close or continue to find public favor.

We have priced the theatre out of the market. I have talked to my friends in the theatre unions. I am not a cruel person. I did not seek the firing of the boondoggle stagehands and musicians. If each union would agree to take in no new members for four years the boondoggled price of tickets would decline. I figure this saving to amount to \$2 per ticket on the price of an orchestra seat. All agree this would help to bring the public back to the theatre.

Taxidrivers are out of their minds if they now try to service the theatre even though the thea-

tre public is rationally worried about how to get home from a show on a rainy night. I suggest that the Mayor by his executive order without the need of a new statute can remedy this horror. On the eight blocks where 16 theatres were lit there should be no parking one hour before the curtain goes up and one hour before it goes down.

I have discussed at the Players and with other honorable lovers of the theatre a score of similar "trivial" suggestions some of which might be worth exploring. All my friends have the answers. I have some questions. Maybe at this moment the questions are more important than the answers.

We don't need a picket line or a parade. There is no simple answer to Stage, Smog, Life or Marriage. A collection of trivia adds up to a better life and a better theatre. Some modest bit of leadership is all we need. Then creative writers will once more write for the stage.

It is easy to reduce the price of tickets so that the public will return to the theatre. If we don't look at the economic trivia the stage will go down the sad, sad road of our daily press.

Librarian In Porno Bookstore

Continued from page 3

control, think of it: At this moment, J. Edgar Hoover's most hunted list are six girls. Age has arrived with me, but I still have an academic interest in women. Which made me ask Bernard Baruch, when he reached 90: "Do you think there is as much love-making and sex going on now as there used to be?" Yes—but it's another bunch doing it. But most of them are more interested in "four letter" words other than l-o-v-e:

The question is how long will this "off beat" last? or is, it already becoming a big bore? Remember the saying about our country: "Everything is a nine day wonder, and the wonder is that it lasts nine days."

There is a turn. Notice the legits that are now being written

or revived? Old, melodious tunes are "audience participations."

The wild coifs and rags worn by the "accentuators" have only masquerade value. Don't forget, "When you don't notice what a man is wearing, that man is well dressed."

Whether a "thing" will die out or whether we'll just become used to it is the question. Right now, however, we are faced with this problem. Remember the two hippies walking down the street. A passerby asks, "Is that younger one a boy or girl?" "She's my daughter!" The next question is—"Are you the father or the mother?" Or the one about the "hippie" girl who was getting married—instead of giving a shower she took one. It will all come out in the wash—their wash.

Some feel, "Nothing risqué, nothing gained." Most of us do not live long enough to solve all problems, in our generation. It's not so much a case of "live and learn" as it is "live and yearn."

Films from Grove Press

I AM CURIOUS (YELLOW)

I AM CURIOUS (BLUE)

QUIET DAYS IN CLICHY

DANISH BLUE

FREEDOM TO LOVE

EVENTS

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M.A.F.I.A. and Your Children

By JOHN CULKIN

Director, Center for Understanding Media; Founder, M.A.F.I.A.

The M.A.F.I.A. is interested in your children. It recognizes them as both present and future consumers of films and television. The M.A.F.I.A. is interested in films because it believes most of the fancy talk about film being a privileged medium for reaching the young. Accordingly, the M.A.F.I.A. has organized a very tightly coordinated conspiracy to infiltrate the schools in the New York City area and to influence the attitudes of the young about film and television. M.A.F.I.A. stands for the Metropolitan Area Film Instructors Assn. Its membership includes some 500 teachers from schools in the greater New York area.

It all began two years ago with the realization that there was a growing number of teachers within the high schools who were picking up on the challenge to become "teenage movie teachers." Some taught full courses in film and film production, some taught units within English and Art programs, some ran film clubs some just tried to bootleg good films into the school any time they got a chance. We figured that some sort of loose organization would give them a chance to comfort each other, to swap ideas, to preview new films, to meet some of the makers of these films.

With the lure of a strong film, Truman Capote's "Trilogy," and the presence of Frank and Eleanor Perry, we floated an invitation to all the high schools in the area to send along their film-nut-in-residence for a Saturday. More than 200 came, saw and were conquered by the idea. The school year 1969-70 was the first full year of operation and membership grew to more than 400 members. In the course of the year the members previewed more than 15 new feature films which we thought would be of interest to them professionally and which they would either want to discuss with their classes or be prepared to discuss if the students brought them up. The titles included films like: "Zab-riskie Point," "Satyricon," "Butch Cassidy and the Sundance Kid," "Tell Them Willie Boy is Here," "Salesman," "Mississippi Mermaid," "The Sterile Cuckoo," "Wild Child," "The Circus," "Patton" and "Faces." The teachers also had a chance to discuss films with director Abraham Polonsky, David Maysles, critic Joseph Gelmin, George Roy Hill, William Goldman and producer Harrison Starr.

Screenings are held on Saturday mornings. Through the hospitality of Walter Reade, the 34th Street East has become the unofficial screening room for the group. Dues are \$6 a year and membership is restricted to teachers. Last year when word of the organization got out we became a hot ticket and got swamped with requests for membership from all kinds of non-teacher types.

All the arrangements for films and announcements are handled through the Center for Understanding Media. This is the non-profit organization we started a year ago to work on a variety of projects involving young people and the new media. The M.A.F.I.A. Newsletter is edited by Susan Rice and the whole program administered by Barbara Ludlum. We also conduct screenings and discussions for student groups, including a recent one of "I Never Saw for My Father" with author Robert Anderson. We have plans to regularize these student screenings through a Son of M.A.F.I.A. organization and to initiate screenings for elementary school teachers and their students.

These teachers also provide an ongoing pilot study in assessing the needs of this new breed of film teachers. In response to their requests we are developing a program in teacher education at the New School for Social Research. It now consists of a series of courses taught on Saturday evenings during the school year and an intensive summer program. We hope to fashion it into a full year graduate program leading to a

Master's degree. Many of the M.A.F.I.A. members also take part in special one day seminars such as the recent one which featured filmmakers Arthur Barron and George Stoney at the Ford Foundation. In February the M.A.F.I.A. sponsors a one day happening for young filmmakers. In the summer they participate in the annual New York Film/Media Conference and the newly organized National Conference on Films and Television for Children. Membership is now at 500 and climbing.

The M.A.F.I.A. has counterpart teacher organizations popping up all over the country and with the same penchant for acronyms which will keep the cold touch of the academic world off our involvement with films. Here are a few samples:

LAFTA—Los Angeles Film Teachers Association.

DAFT—Detroit Area Film Teachers.

CAMEO—Capital Area Media Educators Organization.

CONN Men—the Connecticut teachers group.

SAFE—Seattle Area Film Educators.

BARFO—Bay Area Regional Film Organization.

SES—Screen Educators Society—Chicago.

NESEA—New England Screen Education Association.

ACETATE—from St. Cloud, Minn., of course.

We are considering a summit meeting of the leaders of these various families. Someone has suggested the Appalachians as a site. Much of the work involved in encouraging these regional groups has been inspired by Ron Sutton of the American Film Institute. M.A.F.I.A. is AFI with MA around it. We can't be all bad.

Cinecom Census At 136

Twin theatres in Springfield, Ohio, have been set by Cinecom Theatres, bringing the circuit's total to 136 nationally.

The 350-seat theatre, to be named the Village Cinema 1 and 2, will be located in the Wells Dept. Store Shopping Center, with a late spring, 1971, opening planned.

Bicentennial Runs Into Senate Flak

Washington.

A proposed international exposition in Philadelphia in 1976 to mark the 200th anniversary of the nation's birth ran into strong opposition from Republican Sen. Edward Brooke of Massachusetts, whose stand was echoed by Sen. Edward Kennedy, his Democratic senior colleague.

The exposition, recommended by the American Revolution Bicentennial Commission, of which Sen. Brooke is a member, would cost an estimated \$1,200,000,000 with the Federal share put at \$556,600,000 plus \$165,000,000 in guaranteed loans. The City of Philadelphia would be asked for \$113,500,000, of which \$44,000,000 would be in self-sustaining funds; Pennsylvania would contribute \$93,800,000; and \$246,200,000 would be raised from private developers.

Brooke proposed, alternatively, that there be a national celebration, that the funds be allocated to expand pilot programs across the nation for "desperately needed facilities such as day care centres and housing."

MARGARET LEIGHTON'S ROLE

London.

Margaret Leighton has been signed to play a society hostess in the Kastner-Ladd-Kanter production of "Zee & Co." for Columbia Pictures.

She joins Michael Caine, Elizabeth Taylor and Susannah York in the Brian Hutton-directed pic.

Lines For Ad-Libbers

By ROBERT ORBEN

(Excerpts From 'The Ad-Libber's Handbook')

For those of you who want to know the difference between prosperity and a recession: Prosperity is when you get the Green Stamps—and a recession is when you paste them in.

Remember the good old days—when an extremist group was people who brushed after every meal?

Heard the latest protest songs? ON WATER POLLUTION: "All the Fish in the Wide Missouri, Are Getting Drunk Since They Built That Brewery!"

ON DETERGENTS: "Hully Gee, Hully Gosh, Guess What Came Out in the Wash? My Fingernails!"

ON FOUR LETTER WORDS: "They'll Never Call Me Hoity-toity. Since I Started Talking Doity!"

ON POVERTY: "Let's All Go and Help the Poor; With My Grades I'll Be One Sure!"

Someone figured out that the population of Red China will increase by 250,000,000 people in the next 15 years. Personally, I don't believe it. Who could hold this many office parties?

As usual, politicians are calling for an aroused citizenry. I love that phrase—an aroused citizenry. That's what comes out of Danish movies!

Did you hear about the Method Aerialist who was killed when he did three somersaults, two twists, a back flip—but didn't reach out for the other bar? He forgot his motivation.

What a dramatic moment that must have been! Eve biting into the apple, seeing Adam naked for the first time, and saying: "This is the way you run around the house?"

Just read that farmers get only 2 1/2¢ from every loaf of bread. They're lucky. I get fat.

I've got a brother-in-law who's so nonviolent, he won't even punch a timeclock.

Now they're working on a TV series about a modern Dracula. In the very first show he bites

into a bloodstream and gets two pints and three Bufferin.

San Francisco is really a swingin' town. Where else can you go to fundraising orgies?

It's always fascinating to hear a 17-year-old kid sing about the Wabash Cannonball. He doesn't even remember trolley cars!

Have a great idea that's gonna completely eliminate the dropout problem. We just make hookey a major!

What always bugs me about the ballet—no matter how much you pay for seats, you can't hear a word they're saying!

Even back in Biblical days there were Conservatives. Moses commanded the Red Sea to part and it did. One Conservative nudged another and said: "Go buy stock in a ferry company with him around!"

If you've had any experience with the girls at answering services, you know anything after "hello" comes hard to them.

Every time there's trouble in the world, somebody calls the UN. And the UN is finally doing something about it; they're getting an unlisted phone.

Would be great if wars could be solved at the conference table—but one never heard of a monument to the Unknown Diplomat.

Spodick-Sampson Site Opens With Bubbly Pour

New Haven.

Robert C. Spodick and Leonard Square Cinema here last week. E. Sampson opened their new York. First booking is Fox's "Great White Hope."

Champagne hour for V.I.P.'s and inspection of theatre preceded the screening.

Jerry Paris, directing the pilot of "Scared Stiff" was severely bitten on the left arm—nine stitches—by a Great Dane thesp. Four-legged, that is.

Montreal Film Edge Over Toronto

By SID ADILMAN

Toronto.

Montreal and Toronto remain rivals in feature film production, but Montreal is out front. Of 41 features made in Canada since 1968 at least 24 were made in Montreal or environs. This despite Montreal, except for the National Film Board unavailable to private filmmakers, having no film studio of large proportion.

Toronto has the most extensive post-production houses for editing, processing and sound sync, Film House and Pathe Humphries. Montreal though has the largest pool of bilingual (English and French) actors in the country and what appears to be a ready made and eager market for native product.

"Our problems (those of the province of Quebec)," says Montreal filmmaker Jean-Pierre Lefebvre, "just don't interest the Americans, just our own audiences and that is why we can make cheaper films and get our money back on them."

According to Roger Lemay, president of Onyx Films: "We in Quebec like our performers and we support them. If you make a film in Toronto it's always compared to Hollywood. If you make a film about Quebec, people will see it on its own terms."

I Heard Them Say It . . .

By SAMUEL MARX

Marie Dressler, turning down \$10,000 a week to headline the Palace Theatre, "Nobody's worth 10,000 a week."

Told that Thomas Wolfe was in the studio and wanted to meet her, Jean Harlow: "Who's he?"

Advised not to remount, after falling off a horse during the filming of 'Lassie, Come Home,' Nigel Bruce: "My deah fellah, I'll have you know I led 'The Charge of the Light Brigade.'" (He meant the Errol Flynn movie).

H. G. Wells, amid cries of "Speech! Speech!" at a Hollywood luncheon, "Hollywood leaves me speechless."

Declining an invitation to dinner, Ring Lardner: "It's baby's night out and I have to stay home with the nurse."

buying movie stories, "A story never looks as good as when the other fellow buys it and never looks as bad as when you do."

Submitting Jules Verne's "20,000 Leagues Under The Sea," agent Nat Goldstone: "You can always change the background."

Rejecting the idea of filming the life of Napoleon, Harry Cohn: "It's too contrived."

Explaining his qualifications to be technical adviser on the filming of "A Prisoner of Zenda" O. T. Cagler: "I specialize in mythical kingdoms because I've spent all my life in them."

Calling a story conference between producer, director and himself but with a notable omission, studio executive Eddie Mannix: "Writers clutter up a story conference."

Playing tennis while lobbying lines for a Ronald Colman movie over the net, Ben Hecht: "I see him telling her 'Chivalry is merely the art of lying gracefully.'" Charlie MacArthur: "Then he bows and says 'Madame, you never looked lovelier.'"

Inspired by a performance of the all-black opera, "Carmen Jones," agent Frank Orsatti: "I wonder if it can be done in white-face?"

Commenting on his early days as a studio executive, Irving Thalberg: "I made them do it my way so they never knew if their way would be better."

When Charles Boyer, new in Hollywood, was fearful a small part in "Red-Headed Woman" would hurt his star-image in Paris, Irving Thalberg: "Please do it and I'll see to it the picture is never shown there." (Boyer recently verified that the film has never been released in France).

Emerging from the preview of a mediocre horror movie and hearing the screen writer crack "It didn't frighten me," gagman Harry Ruskin: "I'll bet it frightened your agent."

When the diminutive Harry Ruskin reported his clothes stolen Metro studio executive J. J. Cohn:

"Tell the cops to look for a small badly-dressed man."

Belating a screen writer for not solving a script problem, Harry Raf: "I woke up in the middle of the night with the perfect solution . . . only I didn't like it."

To a pretty actress, backing close to a roaring fire on a cold, wet day, Gene Markey: "If that's for me, not too well done."

Opening night, when a disconsolate producer alibied that his flop play needed a smaller house, Groucho Marx: "You'll have one tomorrow night."

Analyzing the story of a new play, Harry Raf: "Take out the essentials and what have you got?"

Viewing rushes of that film showing the test bomb being raised into position, Dr. J. Robert Oppenheimer: "Too fast! I took three weeks to raise the bomb to the top of the tower." The film's director, Norman Taurog: "If it takes me three weeks I'll be working at Republic."

When Nelson Eddy demurred at singing a film score written for a tenor, producer Hunt Stromberg: "If you're a good baritone you should learn to sing tenor, too."

When a likely loser beseeched him to make three aces in their game of Birdcage, Donald Ogden Stewart: "Only God can make a three."

In answer to the question, 'How are your children?', Evelyn Waugh: "Very numerous, thank you."

Overheard on the telephone, MGM studio executive Ben Thau: "And the company is under no obligation whatsoever . . . only moral."

At the disastrous New Haven tryout of "Bravo," with several actors to be recast, Edna Ferber: "I'll never write another play. When you write a bad book the only heart you break is your own." When Edna Ferber told him she was writing her autobiography, Samuel Goldwyn: "What's it about?"

Rocky Mountain Exhibs Led By Jack McGee

Denver.

Directors and Officers of the Rocky Mountain Motion Picture Assn., have been elected for 1971.

Larry Starsmore, general manager of Westland Theatres at Colorado Springs, retires as president and becomes chairman of the Board; Jack McGee, General Manager Mountain-Midwest Division of National General Corp., replaces him as president. Jack Micheletti will be vice president; Bob Tankersley of Western Theatre Supply Co., becomes Treasurer and Don Gallagher, of the same firm, secretary of the Association.

Elected to the Board of Directors were: Jack Felix of Four Star-Excelsior Films, Tom Smiley of Wolfberg Theatres, Bates Farley, branch manager, MGM, Howard Campbell, of Westland Theatres and Mrs. Vera Cockrill of the Denham theatre.



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1971 Film And Television Events

- Jan. 9-16.....**Belgrade, Yugoslavia**
(Short Subjects)
Peter Volk, Jugoslavija Film
Knex Milhailova 19, P.O. Box 243
Belgrade, Yugoslavia
- Jan. 28-Feb. 5....**Utrecht and Eindhoven, Netherlands**
Director: Hubert Bals
Oudegracht 156
Utrecht, Netherlands
- Feb. 2-6.....**Tours, France**
(Short Subjects)
Secretary-General: Raymond Maillet
L'Association du Festival Cinematographique
de Tours,
21 Rue de La Tour d'Auvergne,
Paris 9, France
- Feb. 10-19.....**Monte Carlo**
(Television)
President: Pierre Blanchy
Palais des Congres,
Av. d'Ostende, Monte Carlo, Monaco
- Feb. 24-29.....**Tampere, Finland**
Ilkka Kalliomaki
Toumiokirkonkatu 14 A 2
Tampere, Finland
- Feb.**Bordighera, Italy**
(Humor Films)
Director: Cesare Perfetto
Corso Italia 46
Bordighera, Italy
- Feb.**Brussels, Belgium**
(Scientific and Technical Films)
Free University of Brussels
50 Ave. F. D. Roosevelt
Brussels, Belgium
- Mar. 5-11**Cartagena, Colombia**
Director: Victor Nieto
Apartado Aero 1834
Cartagena, Colombia
Festivalcine
- Mar. 2-9**Belgrade, Yugoslavia**
(Documentary and Short Films)
Address, same as Jan. 9-16 event
- Mar. 10-13**Philadelphia, Pennsylvania**
(Anthropological and Documentary Films)
Dr. Jay Ruby
PIEF, Room 200, South Hall, Temple Uni-
versity
Philadelphia, Penna. 19122, U.S.A.
- Mar. 22-Apr. 4 ...**Rio de Janeiro, Brazil**
Exec. Director: Antonio Moniz Vianna
Instituto Nacional do Cinema
Praça de Republica, 141-A
Rio de Janeiro, Brazil
(Alternates with Mar del Plata)
- Mar.**Rome, Italy**
(Technical Cinema and TV Films)
President: Avv. Nicola Gastracane
Via della Ferratella 41
Rome, Italy
- Mar.**Washington, D.C.**
N.A.B. Convention (Television-Radio)
National Assn. of Broadcasters
Vice President: James H. Hulbert
1771 N St., N.W.,
Washington, D.C. 20036, U.S.A.
- April 17-22**Cannes, France**
MIP-TV (International TV Program Market)
Gen. Mgr.: Bernard Chevy
Tour Arago Defence 5, rue Bellini, 92
Puteaux, France
- April 18-23**Cannes, France**
(VIDCA, cassettes)
Address: same as MIP-TV
- April 19-25**Marienbad, Czechoslovakia**
(Student Graduate Film and TV)
Dep. Sec'y Gen.: Jaroslav Sveveny
Skopce 9
Prague 1, Czechoslovakia
- April 19-25**MIFED-Milan, Italy**
(Int'l Film, TV Film and Documentary Market)
Commissioner General: Dr. M. G. Franci
Largo Domodossola 1
20145 Milan, Italy
(Also held in October)
- April 25-30**Los Angeles, California**
(SMPTE Technical Conference and Equipment)
Program Chairman: Joseph A. Flaherty Jr.
Society of Motion Picture and TV Engineers
9 East 41st St., New York, N.Y. 10017, U.S.A.
- April 28-May 1 ...**Oberhausen, Germany**
(Short Subject)
Director: Hilmar Hoffmann
Schwartstr. 71,
42 Oberhausen, F.R.G.
- April 29-May 7 ...**Montreaux, Switzerland**
(Television Contest—Golden Rose)
Sec'y Gen.: Frank R. Tappolet
Swiss Broadcasting Corp.
Giacomettistr. 1, 3000 Berne 16, Switzerland
- April 29**Chicago, Illinois**
(Industrial Films)
Chairman: J. W. Anderson
Film Center Bldg., 161 East Grand Ave.
Chicago, Illinois 60611, U.S.A.
- April**Gottwaldov, Czechoslovakia**
(Children's Films)
Director: Ales Bosak
Festival Gottwaldov
Gottwaldov, Czechoslovakia
- April**Valladolid, Spain**
(Religious and Human Value Films)
Director: A. de Santiago y Juarez
Paseo de Zorrilla 64, Apartado de Correos 79
Valladolid, Spain
- May 14-28**Cannes, France**
(International Festival)
Director: Robert Favre Le Bret
71 rue de Faubourg St. Honore
Paris 8, France
- May 21-28**Munich, Germany**
(Television and Young People)
Sec'y Gen.: Siegfried G. Magold
Rundfunkplatz 1,
8000 Munich 2, F.R.G.
(Alternates with Prix Jeunesse Int'l)
- May 24-28**Dublin, Ireland**
(Golden Harp TV Festival)
Sec'y Gen.: Niall Sheridan
Radio Telefis Eireann, Donnybrook
Dublin 4, Ireland
- May 24-29**Knokke, Belgium**
(Labour and Industrial Films)
Director: Karel Simons
Lamoriniestraat 236
8-2000 Antwerp, Belgium
- May 29-June 1 ...**Cracow, Poland**
(Hungarian Short Films)
Director: Istavan Gyorgy
Gorkij Easor 38
Budapest VI, Hungary
- May**Rio de Janeiro, Brazil**
(Scientific Films)
Directors: Jan Ruepp, Cosme Alves Neto
Caixa Postal 44 ZC-OO
Rio de Janeiro, Brazil
- June 1-6**Cracow, Poland**
(Short Subjects)
Director: Henryk Mocek
6/8, Mazowiecka, P.O. Box 61
Warsaw, Poland
(Domestic Festival—May 29-June 1)
- June 1-14**Sydney, Australia**
Director: David Stratton
Box 4934, G.P.O.
Sydney, N.S.W. 2001, Australia
- June 4-19**Melbourne, Australia**
Director: Erwin Rado
53 Cardigan Street,
Carlton, Victoria 3053, Australia
- June 9-13**Annecy, France**
(Animation Films)
Sec'y Gen.: Raymond Maillet
21 rue de La Tour d'Auvergne
75 Paris 9, France
(Alternates with Zagreb and Mamaia)
- June 10-13**San Antonio, Texas**
(Hemisfilm 71)
Director: Rev. Louis Reile, S.M.
2700 Cincinnati Avenue
San Antonio, Texas 78228
- June 16-23**Prague, Czechoslovakia**
(International TV Festival)
Director: Dr. Jaroslav Khun
Gorkeho nam. 29
Prague 1, Czechoslovakia
- June 20-30**Atlanta, Georgia**
Exec. Producer: J. Hunter Todd
Drawer 13258K
Atlanta, Georgia 30324, U.S.A.
- June 21-26**Cannes, France**
(Advertising Films)
Director: Simon Dalgleish
B.P. 253,
Cannes, France
- June 25-July 6 ...**Berlin, Germany**
Director: Dr. Alfred Bauer
1 Berlin W. 15
1-12 Bundesallee
- June**Adelaide, Australia**
Director: Eric Williams
22 Hart Street
North Adelaide, South Australia 5006,
Australia
- June**Toulon, France**
(Maritime and Exploration Films)
1 rue Peirese
Toulon, France
- June**Venice, Italy**
(Films on Art)
Ca' Giustinian, 1
30100 Venice, Italy
- June**Spoletto, Italy**
(Festival of Two Worlds)
Spoletto Tourist Bureau
Spoletto, Italy
- July 7-16**San Sebastian, Spain**
Director: Miguel de Echarrri
Apartado Correos 397
San Sebastian, Spain
- July 10-17**Trieste, Italy**
(Science Fiction Films)
President: Avv. Antonio Di Giacomo
Castello Di S. Giusto, 1
34121 Trieste, Italy
- July 19-Aug. 3 ...**Moscow, U.S.S.R.**
13 Vassilievskaya St.
Moscow, U.S.S.R.
(Alternates with Karlovy Vary)
- July 26-Aug. 2 ...**Pula, Yugoslavia**
(Yugoslavian Films)
Address: same as Jan. 9-16 event
- July**Taormina, Italy**
(Festival of Nations)
Director: Gian Luigi Rondi
Via Flaminia 167
I 00196 Rome, Italy
(Continued on Page 44)

Seoul Feeds On Global Talents

By ALF RACKETTS

Seoul, Korea.

Seoul's entertainment scene in 1970 continued to expand in terms of quality and variety, with numerous appearances by foreign visitors as well as resident stars established on the international circuit, such as vocalist Patti Kim.

Ann-Margret had a sellout show at the big civic auditorium, carrying on despite a tummy upset of the type that hits lots of Far East travelers.

The Platters, here for two shows, represented the kind of combo that is locally favored. . . no far-out groups could be booked, because of their supposed connection with drugs, leftist politics, pacifism, sexual freedom, youthful revolt, and other causes that the authoritarian Korean government is not about to permit on the premises.

The big movie news was the launching of a joint production between America's Universal and local Hapdong Films. Flick is a meller starring Anita Ekberg, John Ireland and Victor Buono, with Korean stars and extras added, which began Seoul location shooting in mid-October. It's titled "Northeast of Seoul" or "The Seoul Affair."

Shooting encountered serious obstacles and delays, including costly overruns, though it will apparently be pushed to a conclusion.

The moral of this venture is that any American partner in a joint venture with a Korean studio would do well to have everything spelled out in detail, bilingually, and signed, sealed and delivered, plus the local counterpart money in the bank, before any firm commitments or schedules are made with international stars or staff. Also, don't over estimate the caliber of Korean equipment, technicians, clocks or calendars.

High Cost of 'Ice'

The perennial "Holiday on Ice" show ran for 10 days at the immense sports arena on Namsan Hill, its third local swing. It's always popular, but costs run so high that any profit for the sponsoring newspaper is extremely problematical.

The P.E.N. Club international writers convention, delegates to which included U.S. novelists John Updike, John Cheever and Korean-American Richard E. Kim, brought on a rash of government-backed English translations of Korean literature, most of it too hastily and carelessly done, drawing criticism from domestic critics and foreign scholars. (In response, the local English daily Korea Times ran a translation contest as part of its 20th anniversary observance.)

About the time of the P.E.N. meeting, a Korean poet was jailed and tried for publishing a satiric poem about corruption in local society, and this nearly became a floor issue for the P.E.N. Congress, but was softpedaled to prevent embarrassment to the host government. The offending poet was later acquitted with a reprimand.

Drama, outside of tv soap opera, is still a hothouse growth, but an enterprising group did put on a Korean translation of "Waiting for Godot" just after author Samuel Beckett won his Nobel Prize. Such events, though, are selves, but are done as prestige not expected to pay for themselves by actors and directors who fill the rice bowl with film and video chores, or academic activities.

A Korean 'Teahouse'

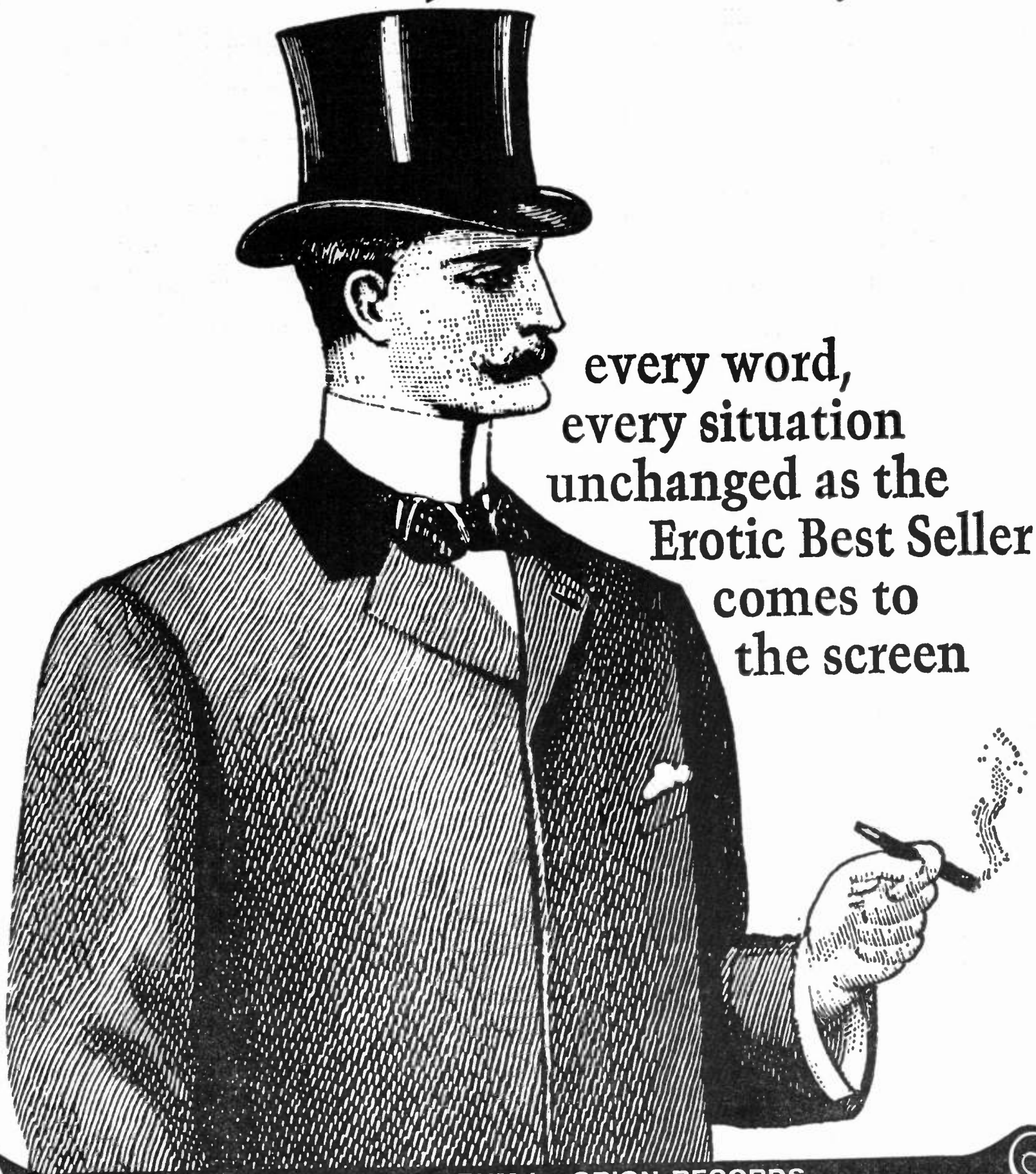
In the spring, Jesuit Sogang Univ. put on a clever bilingual satire by playwright Lee Gum-sam, called "The National Treasure," a sort of Korean "Teahouse of the August Moon," in which Korean characters spoke Korean and Western actors playing members of the American Army, Peace Corps, etc., spoke mostly English. The experiment worked better than it sounds on paper.

An Australian puppet-mime-multimedia show, called The Tinkies, came over from Expo '70
(Continued on Page 44)

starring: Jack Woods, Leon Jervis, Patricia Murphy and Cheryl Smith / written by John Hofsess / directed by Leland R. Thomas

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ALL-TIME BOXOFFICE CHAMPS

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

Continued from page 12

Country Girl (George Seaton; Perlberg-Seaton; Par—1954)	6,500,000	Knights of Roundtable (R. Thorpe; P. Berman; MGM; 1953)	4,500,000
High Society (Charles Walters; Siegel; MGM—1956)	6,500,000	Desiree (Henry Koster; Blaustein; 20th—1954)	4,500,000
Imitation of Life (Douglas Sirk; Hunter; U—1959)	6,500,000	Show Boat (George Sidney; Freed; MGM—1951)	5,200,000
Come September (Robert Mulligan; Arthur; U—1961)	6,500,000	Mogambo (John Ford; Zimbalist; MGM—1953)	5,200,000
Wonderful World Brothers Grimm (George Pal-Henry Levin; Pal-Cinerama; MGM—1963)	6,500,000	Magnificent Obsession (Douglas Sirk; Hunter; U—1954)	5,200,000
Torn Curtain (A. Hitchcock; Univ.; 1966)	6,500,000	Hole in the Head (Frank Capra; Sincap-Capra; UA—1959)	5,200,000
Hombre (M. Ritt; Ravetch; 20th; April 67)	6,500,000	From the Terrace (Mark Robson; 20th—1960)	5,200,000
The Detective (G. Douglas; A. Rosenberg; 20th; 1968)	6,500,000	Elmer Gantry (Richard Brooks; Smith; UA—1960)	5,200,000
They Shoot Horses, Don't They? (S. Pollack; Winkler/Chartoff CRC; 1969)	6,500,000	Gentlemen Prefer Blondes (Howard Hawks; Siegel; 20th—1953)	5,100,000
The Wild Angels (R. Corman; AIP; 1966)	6,400,000	Darby O'Gill and the Little People (R. Stevenson; W. Disney; BV; 1959)	5,100,000
The Sterile Cuckoo (A. J. Pakula; Paramount; 1969)	6,400,000	Cotton Comes to Harlem (O. Davis; S. Goldwyn Jr.; UA; Warnings; 1966)	5,100,000
The Lion in Winter (A. Harvey; M. Poll; Avemb; 1969)	6,400,000	Battle of Bulge (K. Annakin; Sperling/Yordan/Cinerama; Warnings; 1966)	5,100,000
Suddenly Last Summer (Joseph Mankiewicz; Spiegel; Col—1960)	6,375,000	Getting Straight (R. Rush; Columbia; 1970)	5,100,000
Murderers Row (H. Levin; I. Allen; Col; 1966)	6,350,000	Beyond the Valley of the Dolls (R. Meyer; 20th; 1970)	5,100,000
North by Northwest (A. Hitchcock; MGM; 1959)	6,310,000	The Outlaw (H. Hughes; RKO; 1946)	5,075,000
Picnic (Joshua Logan; Kohlmar; Col—1956)	6,300,000	Battleground (W. Wellman; D. Scharf; MGM; 1949)	5,060,000
War and Peace (King Vidor; Ponti-DeLaurentiis; Par—1956)	6,250,000	Forever Amber (Otto Preminger; Zanuck-Seaton; 20th—1947)	5,050,000
Up the Down-Staircase (R. Mulligan; A. Pakula; WB; 1967)	6,250,000	King Solomon's Mines (C. Bennett; S. Zimbalist; MGM; 1950)	5,050,000
Bye Bye Birdie (G. Sidhey; Kohlmar-Sidney; Col; 1963)	6,200,000	Friendly Persuasion (William Wyler; AA—1956)	5,050,000
Winning (J. Goldstone; J. Foreman; Universal; 1969)	6,200,000	Two Mules for Sister Sara (D. Siegel; M. Rackin; Universal; 1970)	5,048,812
Charade (Stanley Donen; U—1963)	6,150,000	Song of Bernadette (Henry King; Perlberg; 20th—1943)	5,000,000
Anne of 1000 Days (C. Jarrott; H. Wallis; Universal; 1970)	6,134,264	Razor's Edge (Edmund Goulding; Zanuck; 20th—1947)	5,000,000
Sergeant York (H. Hawks; Lasky/Wallis; Warnings; 1941)	6,100,000	Green Dolphin Street (Victor Saville; Wilson; MGM—1947)	5,000,000
Welcome Stranger (E. Nugent; Siegel; Par; 1947)	6,100,000	Red Shoes (Michael Powell; Pressburger-Rank; EL—1948)	5,000,000
High and the Mighty (W. Wellman; Wayne/Fellows; Warnings; 1954)	6,100,000	Jolson Sings Again (Henry Levin; Buchman; Col—1949)	5,000,000
A Star Is Born (G. Cukor; Transcona/Luft; Warnings; 1954)	6,100,000	The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950)	5,000,000
What a Way to Go! (J. L. Thompson; Jacobs; 20th; 1964)	6,100,000	Moulin Rouge (John Huston; Romulus; UA—1953)	5,000,000
The Thomas Crown Affair (N. Jewison; UA; 1968)	6,100,000	Three Coins in a Fountain (Jean Negulesco; Siegel; 20th—1954)	5,000,000
Blow-Up (M. Antonioni; C. Ponti; MGM; 1967)	6,082,000	A Man Called Peter (Henry Koster; Engel; 20th—1955)	5,000,000
Vikings (Richard Fleischer; Bryna-Bresler; UA—1958)	6,049,000	There's No Business Like Show Business (Walter Lang; Zanuck-Siegel; 20th—1954)	5,000,000
Blow-Up (M. Antonioni; C. Ponti; Premier/MGM; 1967)	6,038,000	Pete Kelly's Blues (Jack Webb; WB—1955)	5,000,000
Life with Father (Michael Curtiz; Buchner; WB—1947)	6,000,000	East of Eden (Elia Kazan; WB—1955)	5,000,000
Ivanhoe (Richard Thorpe; Berman; MGM—1952)	6,000,000	Vera Cruz (Robert Aldrich; HHL-James Hill; UA—1955)	5,000,000
Hans Christian Andersen (Charles Vidor; Goldwyn; RKO—1953)	6,000,000	Bridges Toko-Ri (Mark Robson; Perlberg-Seaton; Par—1953)	5,000,000
Strategic Air Command (Anthony Mann; Briskin; Par—1955)	6,000,000	The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955)	5,000,000
Sea Chase (John Farrow; WB—1955)	6,000,000	Anastasia (Anatole Litvak; Adler; 20th—1957)	5,000,000
Seven Year Itch (Billy Wilder; Feldman; 20th—1955)	6,000,000	Island in Sun (Robert Rossen; Zanuck; 20th—1957)	5,000,000
To Hell and Back (John Hibbs; Rosenberg; U—1955)	6,000,000	Farewell to Arms (Charles Vidor; Selznick; 20th—1958)	5,000,000
I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 1955)	6,000,000	On the Beach (S. Kramer; UA; 1959)	5,000,000
Raintree County (Edward Dmytryk; Lewis; MGM—1957)	6,000,000	Journey to Center of Earth (Henry Levin; Brackett; 20th—1960)	5,000,000
Gypsy (M. LeRoy; Warnings; 1962)	6,000,000	North to Alaska (Henry Hathaway; 20th—1960)	5,000,000
Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par—1963)	6,000,000	Flower Drum Song (Henry Koster; Hunter-Fields; U—1962)	5,000,000
Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th; 1963)	6,000,000	Judgment at Nuremberg (Stanley Kramer; UA—1961)	5,000,000
The Pink Panther (B. Edwards; Mirisch; UA; 1964)	6,000,000	Bon Voyage (James Nielson; Disney; BV—1962)	5,000,000
A Hard Day's Night (R. Lester; W. Shenson; UA; 1964)	6,000,000	The Interns (David Swift; Cohn; Col—1962)	5,000,000
Father Goose (Ralph Nelson; Arthur; U—1965)	6,000,000	The Birds (Alfred Hitchcock; U—1963)	5,000,000
Yellow Rolls-Royce (A. Asquith; de Grunwald; MGM—1965)	6,000,000	55 Days at Peking (Nicholas Ray; Bronston; AA—1963)	5,000,000
Help (R. Lester; W. Shenson; UA; 1965)	6,000,000	Hud (Martin Ritt; Revetch; Par—1963)	5,000,000
Sons of Katie Elder (H. Hathaway; H. Wallis; Par; 1965)	6,000,000	Under Yum-Yum Tree (David Swift; Brisson; Col—1963)	5,000,000
Ugly Dachshund (N. Tokar; Disney; BV; February '66)	6,000,000	Dr. Strangelove (S. Kubrick; Col; 1964)	5,000,000
The War Wagon (B. Kennedy; Batjac; Univ; 1967)	6,000,000	Becket (Peter Glenville; Wallis; Par—1964)	5,000,000
El Dorado (H. Hawks; Par; 1967)	6,000,000	Night of Iguana (John Huston; Stark-7 Arts; MGM—1964)	5,000,000
Hang 'Em High (T. Post; L. Freeman; UA; 1968)	6,000,000	In Like Flint (G. Douglas; David; 20th; March 67)	5,000,000
Rachel, Rachel (P. Newman; WB; 1968)	6,000,000	Happiest Millionaire (N. Tokar; W. Anderson; BV; 1967)	5,000,000
A Boy Named Charlie Brown (B. Melendez; L. Mendelson-B. Melendez; CCF-NGP; 1970)	6,000,000	Good, The Bad, The Ugly (S. Leone; A. Grimaldi; UA; 1967)	5,000,000
A Man Called Horse (E. Silverstein; S. Howard; CCF-NGP; 1970)	6,000,000	Support Your Local Sheriff (B. Kennedy; W. Bowers; UA; 1969)	5,000,000
Chisum (A. V. McLaglen; A. J. Fenady; WB; 1970)	6,000,000	Cheyanne Social Club (G. Kelly; NGP; 1970)	5,000,000
A Man and a Woman (Claude Lelouch; AA; 1966)	5,900,000	The Boatniks (N. Tokar; R. Miller; BV; 1970)	5,000,000
The Impossible Years (M. Gordon; L. Weingarten; MGM; 1968)	5,889,000	What Do You Say to a Naked Lady? (A. Funt; UA; 1970)	5,000,000
How to Succeed in Your Wife (R. Quine; Murder; UA; 1965)	5,800,000	Spellbound (Alfred Hitchcock; Selznick; UA—1946)	4,975,000
Three in the Attic (R. Wilson; AIP; 1969)	5,800,000	Since You Went Away (John Cromwell; Selznick; UA—1944)	4,950,000
Fantasia (animated; W. Disney; RKO-BV; 1940)	5,750,000	Good Neighbor Sam (David Swift; Col—1964)	4,950,000
Harper (J. Smight; Gershwin/Kastner; Warnings; 1966)	5,750,000	The Searchers (J. Ford; Whitney/Cooper; Warnings; 1956)	4,900,000
In Cold Blood (R. Brooks; Columbia; 1968)	5,725,000	Blackbeard's Ghost (R. Stevenson; W. Walsh; BV; 1968)	4,900,000
Blue Skies (Stuart Heisler; Siegel; Par—1946)	5,700,000	Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB—1942)	4,800,000
Rear Window (Alfred Hitchcock; Par—1954)	5,700,000	Notorious (Alfred Hitchcock; RKO—1946)	4,800,000
The Nun's Story (F. Zinnemann; WB; 1959)	5,650,000	Streetcar Named Desire (E. Kazan; Feldman; Warnings; 1951)	4,800,000
Ocean's 11 (L. Milestone; Warnings; 1960)	5,650,000	Pepe (George Sidney; Col—1961)	4,800,000
Seven Brides for Seven Brothers (Stanley Donen; Cummings; MGM—1954)	5,600,000	The Trip (R. Corman; AIP; 1967)	4,770,000
Teahouse of August Moon (Daniel Mann; Cummings; MGM—1957)	5,600,000	Salome (William Dieterle; Adler; Col—1953)	4,750,000
Rio Bravo (H. Hawks; WB; 1959)	5,600,000	Dragnet (J. Webb; Mark VII; Warnings; 1954)	4,750,000
Valley of Decision (T. Garnett; Knopf; MGM; 1945)	5,560,000	Spencer's Mountain (D. Daves; WB; 1963)	4,750,000
Divorce, American Style (B. Yorkin; Tandem; Col; 1967)	5,520,000	On a Clear Day You Can See Forever (V. Minnelli; A. J. Lerner-H. Koch; Par; 1970)	4,750,000
Big Parade (King Vidor; MGM—1925)	5,500,000	Moby Dick (J. Huston; Moulin-Huston; WB; 1956)	4,700,000
Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942)	5,500,000	Gunfight at OK Corral (John Sturges; Wallis; Par—1957)	4,700,000
Leave Her to Heaven (J. Stahl; Bacher; 20th; 1945)	5,500,000	Pal Joey (George Sidney; Essex; Col—1957)	4,700,000
Egg and I (Charles Erskine; Finkelhoffe; U—1947)	5,500,000	Hercules (Pietro Francisci; Teti-Levine; WB—1959)	4,700,000
Anatomy of a Murder (Otto Preminger; Carlyle; Col—1959)	5,500,000	Blue Hawaii (Norman Taurog; Wallis; Par—1961)	4,700,000
Please Don't Eat Daisies (Charles Walters; Pasternak; MGM—1960)	5,500,000	The Ambushers (H. Levin; I. Allen; Col; 1968)	4,700,000
Solomon and Sheba (King Vidor; Richmond; UA—1960)	5,500,000	The April Fools (S. Rosenberg; G. Carroll; CCF-NGP; 1969)	4,700,000
Dr. No (T. Young; Eon; UA; 1962)	5,500,000	Annie Get Your Gun (George Sidney; Freed; MGM—1950)	4,650,000
The Great Escape (J. Sturges; Mirsch; UA; 1963)	5,500,000	Boom Town (J. Conway; S. Zimbalist; MGM; 1940)	4,600,000
Thrill of It All (Norman Jewison; Hunter-Melcher; U—1963)	5,500,000	The Green Years (Victor Saville; Gordon; MGM—1946)	4,600,000
Viva Las Vegas (George Sidney; Cummings; MGM—1964)	5,500,000	Babes in Toyland (James Donohue; Disney; RKO-BV—1961)	4,600,000
Nevada Smith (H. Hathaway; J. E. Levine; Par; 1966)	5,500,000	Rebel Without a Cause (N. Ray; Weisbart; Warnings; 1955)	4,600,000
Fantastic Voyage (R. Fleischer; David; 20th; 1966)	5,500,000	Wild in the Streets (B. Shear; B. Topper; AIP; 1968)	4,550,000
Guide for the Married Man (G. Kelly; F. McCarthy; 20th; 1967)	5,500,000	The Glass Bottom Boat (F. Tashlin; M. Melcher; MGM; 1966)	4,537,000
Bandolero (A. V. McLaglen; R. L. Jacks; 20th; 1968)	5,500,000	Four Horsemen of Apocalypse (Rex Ingram; MGM—1921)	4,500,000
For Love of Ivy (D. Mann; E. J. Scherick; CRC; 1968)	5,500,000	Random Harvest (Mervyn LeRoy; Franklin; MGM—1942)	4,500,000
Barbarella (R. Vadim; D. DeLaurentiis; Paramount; 1968)	5,500,000	Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist; MGM; 1944)	4,500,000
Finian's Rainbow (F. F. Coppola; WB; 1969)	5,500,000	Anchors Aweigh (George Sidney; Pasternak; MGM—1945)	4,500,000
The Computer Wore Tennis Shoes (R. Butler; B. Anderson; BV; 1970)	5,500,000	The Paleface (Norman Z. McLeod; Wallis; Par—1945)	4,500,000
Follow Me Boys (N. Tokar; W. Hibler; BV; 1966)	5,450,000	Road to Utopia (Melvin Frank; Jones; Par—1945)	4,500,000
Song of the South (animated—live; Disney; RKO-BV—1946)	5,400,000	Thrill of a Romance (Richard Thorpe; Pasternak; MGM—1945)	4,500,000
Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955)	5,350,000	Easy to Wed (Eddie Buzzell; Cummings; MGM—1946)	4,500,000
Eddy Duchin Story (George Sidney; Wald; Col—1956)	5,300,000	Till the Clouds Roll By (Richard Whorf; Freed; MGM—1946)	4,500,000
The Cardinal (Otto Preminger; Col—1963)	5,275,000	Bachelor and Bobbysoxer (Irving Reis; Scharf; RKO—1947)	4,500,000
Unconquered (C. B. DeMille; Par—1947)	5,250,000	Road to Rio (Norman Z. McLeod; Dare; Par—1948)	4,500,000
The Yearling (Clarence Brown; Franklin; MGM—1947)	5,250,000		
The Wild Bunch (S. Peckinpah; P. Feldman; WB; 1969)	5,250,000		
Meet Me in St. Louis (Vincente Minnelli; Freed; MGM—1944)	5,200,000		

(Continued on page 36)

Valenti Takes On The Film Critics Vs. Public Tastes

Jack Valenti, president of the Motion Picture Assn. of America, is vexed about the alleged gap between the professional film critics and the public. In relaying an essay he had written for the Washington Post, he brings attention to the fact that this daily would criticize a picture as "childish" but will acknowledge that the audience will pay at the boxoffice because they "do not know better." His allusion was to "Love Story."

Valenti makes the point that there is "no mass audience anymore" and filmmakers are in a state of uncertainty.

Valenti's quite major assertion is that the sophisticated journalists who concern themselves with films provide their posies to "usually small films from Europe made by the 'auteurs,' those with adoring cults, Bunuel, Bresson, Truffaut, Chabrol, Godard, etc. And most often these films literally play to empty houses."

He said one movie identified by the critics in many instances as the "best" was a boxoffice bomb but at the same time a production castigated by the reviewers was "the super-popular picture of '70, breaking boxoffice records everywhere." The latter was Universal's "Airport."

Valenti blasted film critics in general as "not as professionally adaptable as literary critics who speak from personal craftsmanship."

MPAA's head man offered a couple of exceptions: Joseph Morgenstern of Newsweek, who is now writing a script, "and is a man of stern and disciplined tastes," and The New Yorker's Penelope Giliatt, who wrote the upcoming "Bloody Sunday."

Valenti complained that, as a general rule, American directors and writers are "reviewed roughly, particularly if the film budget is more than \$1,000,000. Do not ask me why this is so; for some perverse or unplumbable reason, it is. And the more popular a firm promises to be, the less favor it generally finds in the critic's eye."

Hibrows Vs. Fans

Continued from page 9

arguing for a restructuring of accepted traditional behavior patterns in parental-child relationships?"

All the eminent metteur-en-scene replied to that one was: "I don't know what you're talking about. I just happened to read the book and thought it would make a good movie." God bless you, Monsieur Truffaut.

Truffaut used the phrase *good movie*, but hardly anyone else is using it. Instead they are speaking about "the satirical spoof of the tough guy as half man" . . . "imaginative intercutting resulting in the effect of mildly emittie global pastorals" . . . "a splendidly effective pastiche of psychedelic montage reversals."

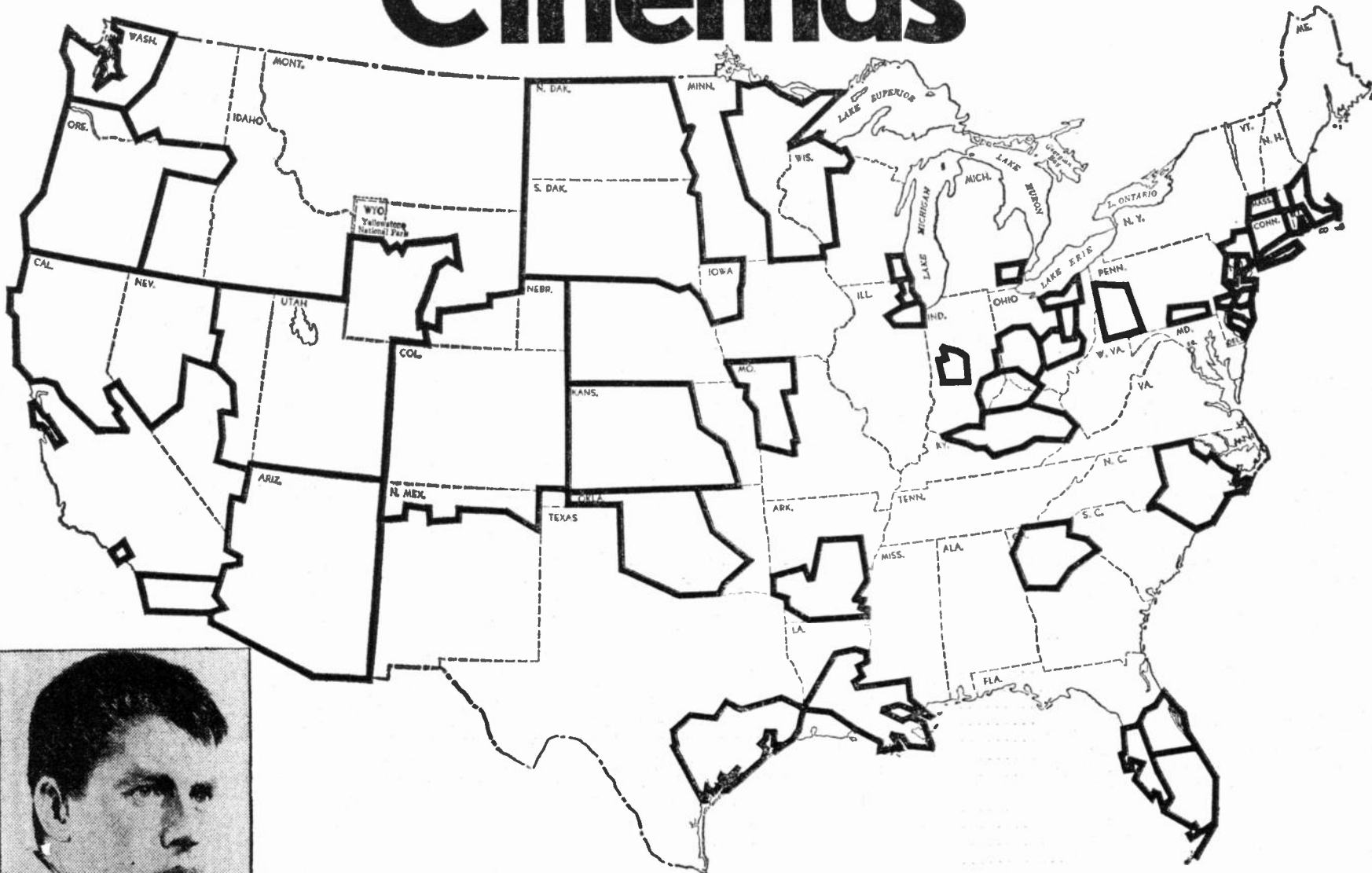
It's true that even in the best of the good old days people didn't always go to the movies to see a good movie. Sometimes they went for the dishes, or the candy and popcorn, or, if they were romantically inclined and didn't have a car, for the relative privacy of the last row in the balcony. But more often than not they really did go hoping to see something that would entertain them, make them laugh or cry, hold their interest, help them forget their troubles for a while.

No longer. Now they go for "lepp dissolves" . . . "imaginative intercutting" . . . "effective pastiche of psychedelic montage reversals" . . . "arguing for a restructuring of accepted traditional behavior patterns."

Never content. Never enjoyment. And yet in the back of my craw is a gnawing suspicion that if the movies themselves were concerned with content and enjoyment, larger and larger audiences would be concerned with the movies.

In other words, what the situation calls for, like on Halloween, are treats instead of tricks.

America is sold on Jerry Lewis Cinemas

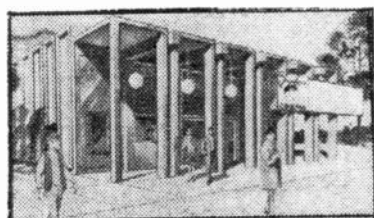


A STATEMENT FROM JERRY LEWIS

The old antiquated movie palaces located in downtown areas with traffic and parking problems are no longer the attractive emporiums they once were. Provide the current generation with an attractive and relaxing atmosphere and new records of attendance will be set again and again. Recognizing this obvious need for luxurious, modern theaters, and the need to establish them at low cost with the newest technical equipment, we have developed a dynamic, bold concept for an intimate theater—making what I believe to be the most significant contribution to the movie industry since the introduction of sound.

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WHAT IS THE JERRY LEWIS PROGRAM?

In the past, theaters were built at tremendous costs and required high operational overhead which made it impossible to operate profitably in smaller communities. Now, Jerry Lewis and Network Cinema Corporation have developed the newest concept in motion picture theater design: For a small investment, you can build or install intimate, luxurious, comfortable theaters with seating capacities between 100 and 350; utilizing the most efficient, technically advanced equipment... superbly engineered for completely automatic, push-button operation... the entire theater can be easily operated by two persons; low operational overhead; readily accessible site in prime locations, away from congested traffic with sufficient parking facilities; showing the best motion pictures produced throughout the world; all planned for **BIG PROFITS** from the theater operation **PLUS EXTRA PROFITS** from concessions of candy, popcorn, soft drinks, etc.

INVESTMENT INFORMATION

Minimum cash investment for an Area Director is \$50,000, which includes the cash we require for your own Jerry Lewis Cinema. Your Cinema will be used as your Showcase and in addition will return a substantial profit to you. The above investment refundable upon performance.

For ONE Jerry Lewis Cinema—Cash investment required by us is \$10,000 to \$15,000, depending upon seating capacity of theater. Additional working capital needed. Balance may be financed.

IF YOU CAN PRESS A BUTTON AND MEET OUR INVESTMENT REQUIREMENTS, YOU CAN OWN ONE OR A CHAIN OF JERRY LEWIS CINEMAS AND MAKE BIG MONEY.

Some Jerry Lewis Cinemas have been contracted for in the following States: Arizona, Arkansas, California, Colorado, Connecticut, Florida, Georgia, Illinois, Indiana, Iowa, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Dakota, Texas, Utah, Washington, Wisconsin, Ontario, Canada, and St. Croix, Virgin Islands. And now, contracts have been signed for Jerry Lewis Cinemas in Italy. This, we feel, says a lot for the profit making potential of our program.

There are still MANY CHOICE AREAS OPEN in the above States as well as in other Cities and States for the serious investor who can meet our investment requirements.

YOU MAY STILL JOIN JERRY LEWIS IN THE MOST SUCCESSFUL MONEY MAKING SEGMENT OF THE ENTERTAINMENT INDUSTRY.

Ever since Jerry Lewis offered his mini-theatres on a franchise basis, we have been inundated with thousands of calls and letters. The response has been overwhelming; but we had every confidence that the Jerry Lewis Cinema program would generate great enthusiasm. After all, it is the most comprehensive, well planned and attractive Mini-Cinema offer now available. The popularity of the program may be attributed to many things;

1. Relatively low operating overhead.
2. Ease of operation.
3. Continued growth in motion picture box office receipts.

But most of all, Jerry Lewis Cinemas offer a cohesive business program with projected increases in profits year after year. Wise businessmen look ahead—And the future holds a fortune for the Motion Picture industry.

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505 Park Avenue, New York, New York 10022
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Continued from page 34

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How To Steal A Million (W. Wyler; Wyler-Kohlmar; 20th; 1966)	4,400,000	Misadventures Merlin Jones (Robert Stevenson; Disney; BV—1964)	4,000,000
The Gnome-Mobile (R. Stevenson; J. Algar; BV; 1967)	4,400,000	Captain Newman MD (David Miller; Arthur; U—1964)	4,000,000
Weekend at Waldorf (R. Leonard; A. Hornblow; MGM; 1945)	4,370,000	Topkapi (Jules Dassin; Filmways; UA—1964)	4,000,000
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Red River (Howard Hawks; UA—1948)	4,350,000	Walk, Don't Run (C. Walters; Siegel; Col; July, '66)	4,000,000
The Man With the Golden Arm (O. Preminger; UA-AA; 1956)	4,350,000	Arabesque (S. Donen; Univ; 1966)	4,000,000
Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th—1956)	4,350,000	Yesterday, Today, and Tomorrow (V. DeSica; C. Ponti; Avemb; 1964)	4,000,000
Lost Weekend (Billy Wilder; Brackett; Par—1946)	4,300,000	Killing of Sister George (R. Aldrich; CRC; 1968)	4,000,000
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Monkey's Uncle (R. Stevenson; Disney; BV; 1965)	4,300,000		
Adventure (V. Fleming; Zimbalist; MGM—1945)	4,250,000		
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Cincinnati Kid (N. Jewison; Ransohoff; 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		
Kelly's Heroes (B. G. Hutton; G. Katzka-S. Beckerman; MGM; 1970)	4,182,000		
Father of Bride (Vincente Minnelli; Berman; MGM—1950)	4,150,000		
Never A Dull Moment (J. Paris; R. Miller; BV; 1968)	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		
Snake Pit (Anatole Litvak; Bassler; 20th—1948)	4,100,000		
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Sex and the Single Girl (R. Quine; Warners; 1964)	4,100,000		
Texas Across The River (M. Gordon; H. Keller; Univ; 1966)	4,100,000		
Marriage Italian Style (V. DeSica; C. Ponti; Avemb; 1964) ..	4,100,000		
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The White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1945)	4,050,000		
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Hurry Sundown (O. Preminger; Par; 1967)	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		

Stanley Schneider

Continued from page 7

Chicago, the film everyone flocks to in New Haven may chase people away in Peoria. Foreign audiences have developed a significant preference for films produced in their language and with homegrown personalities. Their tastes for film fare is considerably different than generally is the case in America. This factor has made the selection of filmmaking more difficult for the American companies. The name of the game is the same but the rules have changed.

Exhibition Pattern

The patterns of exhibition have been altered too. Smaller, more deluxe low overhead theatres have become popular. This has been a constructive step but again has produced a more competitive atmosphere for the films produced by the American companies.

You don't have to be a professional to make a movie today. Whether the film is 70m and color, or 16m and silent, the important thing is that the people behind the camera be creative and be good. There is no room for imitation.

In front of the camera, the non-actor is proving that he also can be boxoffice. Most films need actors—some do not. Audiences now go to see the movies they want to see because those films are pertinent to their way of life, or thought, or special interest. A star can no longer carry a poor film; a good film may need no star.

The actors, like the moviemakers, also come from everywhere. Players are employed from picture to picture. Professional or amateur, they are found on and off Broadway, in little theatre companies, on the campus or on the street, in a neighbor's house or a nearby supermarket, on a television commercial or a magazine advertisement.

Confronted by these new "rules" the distributor must evolve new markets. Some have taken hold though they represent only marginal income for films at present. Passenger planes for example. The colleges and film societies. Soon, CATV and cassettes.

Films-To-Television

And, of course, there is television. Sales of films to television is a basic part of the economic structure of a distribution company. It also provides entertainment for many millions of people not able to afford the present high cost of moviegoing. The home viewing of films must expand. It must also pay a more competitive price.

The solution to this problem may be the growth and development of CATV. A small charge on a monthly basis could avail many millions of people an opportunity to see films on a more current and satisfying basis than presently possible through the networks. In other words, "a movie theatre of the air" at a price economically feasible for the home movie watcher and to the distributor an additional source of revenue.

Movie makers must depend upon their own resources and their own instincts. The field is wide open.

How low the cost of the projected film is, is of less consequence than the intent of the filmmaker, and his ability to achieve it. If what once was standard no longer is guaranteed boxoffice, then what isn't standard may be boxoffice.

This is not to say that the off-beat picture, or the unknown actor or the off-the-street filmmaker are what "the movie business" today is all about. They aren't. But they are an important part of our present scene and they have been a tremendous force in bringing in old audiences and in finding new ones.

We invest money to make movies which, hopefully, will make money. Once, this was a conceivably easy thing to do. But today, we face a much more difficult situation. Now we are confronted with a motion picture scene that is more challenging, more demanding and more creative than it ever was.

Obviously, the rules of the game have changed. But the name's the same. It's still "the movie business," the most exciting, super-colossal game in town.

TOM MOORE—IT'S UP TO YOU

By JERRY STAGG

The recent announcement by a major home appliance manufacturer, of his intention to take an important position in the field of mass entertainment—films, TV, cassettes, etc.—is pregnant with possibilities for our industry.

Does it presage a mass invasion of the entertainment market place by other industrial giants? The river-wrecking detergent companies? The makers of non-nutritive breakfast foods? Or, end-product, tobacco tycoons with low nicotine negatives?

Will it bring a whole new era of exploitation, with movie publicists replaced by a parent company "image" campaign?

Just imagine Arthur Godfrey on behalf of "Sudsy", plugging "the picture of the year, by P&G, a film guaranteed not to pollute the mind". (Eddie Albert undoubtedly will be trying harder). Or, General Foods brings you "A Great American Saga, Full of Snap, Crackle, and Pop". Or, General Mills, in Association with the NFL, proudly brings you the Movie of Champions, directed by Gower Susskind.

And what will Winston do with a non-syntactic picture with not merely a low tar and nicotine content, but without any content at all? At no additional charge, bad grammar and bad taste?

The most mindboggling of all conceivable revolutions is the imminent emergence of Detroit as a major film supplier—their first significant contribution will be the new definition of the option, long a Hollywood cliché. Believe me, when General Motors offers options, they will be options.

Pick the ending of your own personal, American choice. What ending do you really want? (Carl Reiner will executive-produce all such productions).

If you prefer the automatic second-act curtain (instead of four on the floor) you may have to pay 30c. more for admission but it's worth it.

If you take the Stereo Picture Cassette Option, you may be able

to break even, if you don't ask for the 395-horsepower sex-scene.

The simple stripped-down version will still dominate the market—but probably will come in only one color—buff.

The possibilities are limitless, the future bright.

General Electric, what have you corporately wrought?

Says Valenti

Continued from page 5

no form of communications, is ever fulfilled until it is seen or heard or read.

Tastes Always Change

The fashion today is to suggest that the tastes of movie audiences have changed, so much so that they bear little relation to anything in the past. Tastes have of course changed, and fashions and customs and mores, and themes and presentations. This is only to recognize that America has changed, and the world, and its inhabitants.

Why not? How else does one measure the passage of time, the impact of events, the expansion of knowledge, there-thinking and the reshaping of ideas? All the media of expression—newspapers, magazines, radio, television, movies, reflect and mirror the times.

So I see a shifting of tastes in the country, a drawing away from the harsh, brutal, unsavory aspects of life, away from the flaunting of sex, and away from violence and blood baths.

The change in tastes is being reflected in films, as in the other media, for I am convinced the public is telling all of us that it does not wish its nose rubbed in grimy sordidness.

A direct correlation exists between the taste of demand and the taste of supply. Filmmakers are responding to what seems to me to be a greater call from the public for movies which do less slumming through life and relate more to a higher kinship of quality (or romance, if you will) in life.



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Can Filmmaking Be Taught?

By CECILE STARR

(Author is a film producer-writer who has taught at Columbia U., Hunter College and at other campuses—Ed.).

Some while back I received a letter from a Cornell undergraduate asking for "information, opinions, criticism, advice, chatise-ment," and any other comments I could give him about film schools in this country. The young man has since taken himself to Malaysia with the Peace Corps, from where he reported starting a 16mm film about the TB hospital he was working in. I've no idea what sort of film he turned out, but my guess is that it was at least twice as good as any he might have made at an American film school!

With apologies to the young man, whom I got never around to answering, and with hope that the following notes may be helpful to someone else, here are some thoughts about film teaching in this country.

INFORMATION: Film schools come in all sizes and shapes—big (UCLA, USC, NYU, for example), middle-sized (Columbia, Northwestern, Stanford), down to minuscule (practically every state university and teachers college has a least one production course). Some pioneers are now defunct (the famed City College Film Institute); some new ones are expanding all over the place (Temple U, for example).

As long ago as 1916, to my knowledge, film courses in the various production skills have been offered on the university level. Whatever became of these pioneer students, no one knows!

By 1924, D. W. Griffith had predicted that 100 years hence, "our directors of the better order will be men graduated from schools, academies, and colleges carrying in their curriculum courses in motion-picture direction" and that the "present cumbersome and haphazard method by which screen talent is selected (and by screen talent I mean directors, designers, actors, and cameramen) will not endure long."

Reaching For Ph.D.

In less than half the time of Griffith's prediction, the number of film courses and degrees has mushroomed, from the Ph.D. level practically down to kindergarten. Surveys have been published year after year, telling how many courses are offered in how many schools, in how many states, with how many students enrolled, how many degrees given, and how many faculty employed. Everything is surveyed, except the students' actual achievements, their needs and their attitudes. In short, we know everything there is to know on the subject, except the one thing that really matters: Is filmmaking being taught in American colleges and universities? Can it be taught in these institutions as they exist today?

OPINIONS: My own opinions are scattered throughout these notes. More valid, it seems to me, than the opinions of a former film teacher (of non-production courses)

are the opinions of former film students. The following excerpted comments were sent to me a while back in response to a brief questionnaire circulated to six film schools. Some respondents asked that their names be withheld. All are now working professionally in film—an ethnographic filmmaker in Australia, an editor for tv documentaries, a Hollywood director, a Hollywood script-writer, and several independent and educational producer-directors. Their comments may or may not be typical, but at least they are specific:

I feel very strongly that a young filmmaker should have a broad training that includes philosophy, theatre (theory and production) literature and graphic design.... The importance placed on the expensive equipment, like moviolas and expensive camera-mounts, is ridiculous. The single items, and plenty of time for experiment is much more important!

Technical courses should be closely related to history courses; after showing "Song Of Ceylon," let's hear about the varied exposures used to shoot the scene from the mountain top and other ways that might be used to obtain the same effect today.

The faculty should consist of Orson Welles, Ingmar Bergman, Akira Kurosawa, Federico Fellini, and Damiano Damiani. Failing these personnel should be obtained capable of appreciating and imparting their appreciation of works of these men.

Equipment should be elaborate. Nothing can be learned about lighting without lights. But... there should be far less indulgence of aimless camera zealots who are just dying to shoot something, and a lot more thought before magazines are loaded and cameras rolled.

My experience at ——— was not very expensive—that is, I didn't get involved in production projects.... Group projects have their advantages... but if an individual is expected to do everything—no matter how shaky, he somehow manages, and I believe is better for it and learns more in the feeble execution than watching the talented kids in the class do it for them.

The student's goal should be to learn as much as he can about film. In order to do this, he may have to avoid courses that do not contribute toward that goal. The best way may be to attend part time, but to work in film at the same time—rather than concentrating on the degree and then going out to find work.

In many ways I was helped more by individuals I met while I was studying than by the actual course content. Most of my early jobs came through contacts I made at the two schools I attended.

Each student should have at least attempted to make a film before entrance or should have

written a script or accomplished a piece of original historical or esthetic research.

Each course should involve making films as opposed to the present tendency to divide courses into history, esthetics, productions; each of these areas can be explored best by making films, particularly since the new 8mm cameras and sound equipment have become available.

As many practicing filmmakers should be included on a faculty as possible.

These are the opinions of former students on the undergraduate, Master's degree and Ph. D. levels, including one student who did not work for a degree of any kind. They tell us not only about problems students have faced, but they raise in my mind serious doubts about the solving of these problems.

Time To Teach

Can a film program ever be so integrated in its curriculum and faculty that consistent and meaningful film study can be directly related to production experiences? How much time from their working lives can professionally expert filmmakers give to teaching (especially in view of its present random condition)? How can inexperienced groups of students work independently and yet work together? Which is better for learning—lots of up-to-date equipment or minimal working materials? Is the film school of today much more than an expensive and time-consuming place to meet "film people" and learn how to operate a few of the essential machines? What, if anything, has this to do with B.A., M.A. and Ph.D.?

CRITICISM: Most of what is wrong with the film departments in colleges and universities has as much to do with the institutions as with the film programs. The institutions are old; their methods of staffing a department are old-fashioned; their procedures for building a curriculum are archaic. Rarely have students' needs and interests been taken into account, nor have they been given adequate outlets to criticize the teachers, facilities, and lessons they are paying for so dearly, in money and time.

Don't think for a moment that I want to see students running the schools. The few upheavals that have taken place clearly indicate the importance of strong leadership from the faculty. But certainly students should be included in planning sessions, and they should be recognized as human beings, with legitimate interests and goals.

Too Vague

Schools should be forced to state clearly their programs and procedures, and to stick to them. (When I was advisor to graduate students majoring in film, some years ago, I was appalled at what I saw and heard, concerning complete misrepresentation of courses and facilities. Since many, if not most, students came from out-of-town, and had had no chance to

see the school ahead of time, they were stuck. I often felt they should have been able to sue for their money. Equally disappointing is the school that has millions of dollars worth of equipment, with nothing of any consequence going on.)

Long and gory are the tales of students being forced to take courses they weren't interested in (usually because the ones they wanted to sign up for were already filled), of programs opened before facilities and staff were available on anything like the scale advertised.

Of course, we must recognize that teachers are human beings, and that teaching is one of the most demanding and exhausting occupations in the world. (Real teaching, that is, not just standing in front of a group of people for a certain number of hours per week.) Add to that the inevitable repetition from year to year, starting over again with the same basic information and the same questions from students. Most students don't know how to learn, and many don't want to. The first person to speak up in class, I've often found, is the one who already knows one or two things about film, and is damned if he's going to learn a third! He's there to keep reciting the two things he knows, and if you let him, he'll do it every week, to everyone's agony and disgust.

Mental Blocks

Even my best students (in film history and other non-production courses) were enormously disappointing to me. They were always happy to see exciting films, happy to hear what I had to say about them, or even at times to join in an informal discussion of the films. But the idea of doing some work on their own—actually reading or writing something about the film—seemed a burden beyond their ability to bear.

There are human failings, but there are others that are institutional as well. A university or college is a business whose primary interest, let's face it, is to enroll a maximum number of students, operate as economically as possible, and keep its staff and students as quiet and clean. More than a business, it is a factory, producing not education but credits and degrees. Petty jealousies and organizational jockeying are as common in the academic setting as in big business, but with far fewer financial and personal spoils for the victors.

In this atmosphere, the head of a film department has to be a hustler if he's to get the where-withal and support needed to keep his department going and growing. Few will have the high artistic sensibilities and personal devotion of a Hans Richter who, for ten years or so, kept the New York City College Film Institute on perhaps the highest level any American film school has yet achieved. Taste, intelligence, drive, connections, energy, dedication,chutzpah, all are imperative if one man is to keep the film wheels turning within the academic machine, with the best available teachers using the best available equipment to turn out the best possible students (usually against their will). Such a man is rare indeed, and it is not surprising that the City College Film Institute collapsed not long after Richter's retirement. If his equal were to appear today, I do

know an American institution that would hire him!

ADVICE: I don't think you'll find a first-rate film school in this country at this time—and not 10 years from now, unless students persist in demanding it. Nor are there but a handful of first-rate film teachers. But take the advice of the man who probably was the greatest film teacher ever, Sergei M. Eisenstein, who addressed his new students in this way: "I can't teach you anything but, look here, you can learn."

And of course you can learn, just as everyone else has learned. How to begin? It's all the same to me if you start in a school or on your own, full-time or part-time, degree or no degree, East Coast, West Coast, or somewhere in between. Whatever arrangement you make the learning has to be done, and it's up to you to do it. If you want to get anywhere in film, and if you're of college age and a beginner in film, you'll have to take giant steps in all directions, practically at once.

Here's some specific advice:

- 1) See all the movies you can, not just the best Hollywood and foreign features, but the lesser-known documentaries, experimental and animation films, and especially early movies.

- 2) Study those movies that most interest you. Take notes on them, see them a dozen times or more, write down as much as you can about specific scenes and sequences, make memory sketches of shots (or sequences, if you can).

- 3) Try to create your own story boards of films you'd like to make, along with word scripts and outlines.

- 4) Read as much as you can about the movies, particularly interviews with, and articles by, filmmakers themselves. You may wade through ten pages, but if you find one sentence that dazzles you, it may change your movie life.

- 5) Learn to operate as much equipment as you can get your hands on, and try to really master one. Watch and work with the best technicians you can find. (It's the urgent need for access to cameras and other equipment that drives most students to film schools, and is one of their major frustrations after they get there. No film school can fulfill these dreamy expectations!)

- 6) Be generous with your time and talents by helping out on other people's productions as much as possible, with or without credit or pay. Your best reward is the experience, as well as the chance to find others whose skills and personalities and goals may be compatible to your own. (If anyone ever told you a filmmaker can work by himself, he was wrong. On the contrary, a great filmmaker can be measured by the greatness of the people who work with him—witness the talented cameramen, set designers, actors, writers, composers, and so forth who worked with such men as Rene Clair, Jean Vigo, Robert Flaherty, Eisenstein—in fact, all the great filmmakers but a handful (mostly animators like Norman McLaren, Len Lye, Alexeieff, who are able to go it alone, or nearly).

- 7) If you want to go to a film school, try to visit it in person, sit in on classes, talk with students and look at their work. See how the equipment is kept, what production facilities are available, and on what basis they're open to students.

Blurb For A Purple Cowman

By GLENDON ALLVINE

(Author of "The Greatest Fox Of Them All" and of the upcoming novel "The Love Trophy")

How could any book publisher operate these days without a blurb? With more than 30,000 trade books published annually, blurbing has become big business.

Blurb, as either Funk & Wagnalls or Webster's New International Dictionary, can enlighten you, is a word coined by Gelett Burgess (1866-1951): "a brief, often extravagant, commendatory notice of a book, hence, any piece of advertisement or commendation, especially of an extravagant nature."

Author of 60 published books and hundreds of magazine articles, Gelett will be remembered for only two lines of verse printed as a filler in the first issue of the San Francisco Lark:

"I never saw a purple cow, I never hope to see one,

But I can tell you anyhow, I'd rather see than be one."

Half a century later that optical defect was corrected when Jim Moran, having sold refrigerators to Esquimaux, led into the lobby of the hotel where

Burgess was living a purple cow, as photographers flashed a record of this phenomenon.

When I knew Burgess in his 70s and 80s in New York, he had returned from the French Riviera where he had lived for many years off the considerable royalties of his Goop books. Goop is also listed in the dictionaries as his coined word: "an ill-mannered or disagreeable person, or especially a person of boorish manners."

In these two dictionary entries of manufactured words, along with his purple cow, rests the immortality of Gelett Burgess.

Howard Teichman

Continued from page 16

feathers to successfully block the view of those in rows behind them?

And where is it graven on tablets of stone that those producers who demand that the audience dress in formal attire for their own opening nights appear in sport jackets and slacks and look pained at the opening nights of other producers?

And where is it graven that members of that tribe to the south of Times Square, who find their livelihood in

the making of garments, may come to opening nights because they have invested small amounts of their shekels in the production and bend the ears of all those about them and proclaim "I saw this in New Haven, Boston and Philadelphia and it can't miss!"

O, where is it graven upon stone that the wives of bit players who have no lines and who make a single appearance must clap their hands together upon the entrance of that bit player stopping ever so briefly but effectively the tempo of the play on opening night?

And where does it say that stagehands must miss cues, ticket brokers with seats in the middle of the row arrive 20 minutes after the curtain has arisen, and mayors walk slowly down an aisle bowing and taking the applause from the audience which is meant for the actors in the play?

And where does it say that a drama critic whose income is derived solely from the theatre has any right to get up and leave before a play, no matter how poorly it is written nor how odiously presented, drops its final curtain, for would not the Lord look with knitted brow upon the sports writer who left in the third quarter of the game which is known as football, or the surgeon before the operation was completed, or the baker before the loaves were removed from the oven?

And finally, where is it written that a scrivener of plays may question the behavioral patterns of any of the above? Only to this last question has the veil of the tablets been lifted. And the answer is "Nowhere!"

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Those B.O. Reports From Rome, et al., Just Might Be Authentic: Distributors

Rome.

The position of Italy as the second biggest film market internationally is fairly common knowledge in the trade, yet reports through the season of weekend grosses ranging from \$10,000 to \$15,000 and beyond in towns like Rome, Milan and Turin continue to prompt the query: "How accurate are Italian boxoffice figures?" A survey of film distributors, as interested parties in the workings at the wicket, discloses a high percentage of authenticity.

The two organizations forcing the exhibitor to toe the line are the Society of Authors and Composers (SIAE) — a State-authorized agency that collects government taxes on admission tickets as well as authors' royalties for its members—and a private organization, Controlcine, officially recognized by the industry to check on the accuracy of daily exhibitor reports and report the figures. SIAE is the implacable watchdog for the Italian treasury; Controlcine acts on behalf of the distributors.

The government's big tax stake in the boxoffice (around \$70,000,000 a year) gives the exhib practically no margin for maneuver. Compelled to purchase all numbered admission tickets from SIAE in advance, the auditorium owner has to fill in the first part of a daily report in triplicate called "bordero" the ticket numbers in all price categories before the first show opens.

At the close of the day, he must complete this report with all pertinent information including numbers of final tickets sold, total gross, state taxes, sales tax (IGE), authors' royalties and net gross. Original goes to SIAE, the distrib gets one and the exhib keeps one.

Anti-Manipulative

To prevent manipulation of the bordero, SIAE has a considerable force of checkers in all major cities who take the boxoffice pulse rigidly and constantly. These checkers are free to inspect the bordero against the number on tickets they purchase after counting noses inside the house.

SIAE's sleuths operate nationwide except in small towns where exhib get product on a straight rental fee and pay taxes annually. The only tampering with this official daily report sometimes occurs when an exhib wants to pull a film with a gross only slightly higher than the minimum cutoff figure. At his risk, he can enter a below minimum figure on his daily report and throw the excess admissions to the incoming entry the next day.

Controlcine, headed by Giulio Segarelli, is in effect a double check for the distrib. Controlcine operates nationwide in most urban centers. Its spotters can buy an admission at any time and then check out the number on it either at the start of a day's programming or after the final show, also with access to the bordero.

When a distrib suspects that a Controlcine agent in any national situation is contaminated, he can ask the organization for an unidentified sleuth and a secret report unbeknown to the regular checker.

SIAE is the main source of statistical information for the entire entertainment industry and its annual reports are considered gospel for cinema as well. As a favor to the film industry, it will sometimes disclose boxoffice trends in advance of complete documentation published in the early fall. At a fee, it will follow a single film through first year in release and report frequently direct to contracting distrib.

Controlcine provides the day-to-day information to the industry and to the newspaper statisticians who compile weekly. According to reliable trade sources there is rarely an appreciable variation between SIAE and Controlcine figures.

Once in a while, however, an exhib in cahoots with the distrib will get Controlcine to release inflated figures for a film opening in key cities other than Rome, Milan and Turin to help launch the film in the trade. But even this practice is

infrequent, trade sources maintain, and for a good reason. Exhibs have their own grapevine and keep each other informed just as they inform distributors of what the competition is grossing several times a week.

Despite the elaborate system of control and surveillance, the distributor himself—his branch managers, their friends and relatives—are sometimes pressed into service to thwart plots against accurate box-office count—right down to the last lire of the distrib's net.

Manila Mayor Ends Sex Pic

Manila.

Mayor Antonio Villegas stopped the showing of a "bomba" film at a downtown cinema last week as he intensified the drive against the showing of motion pictures with excessive and objectionable sex scenes.

Withdrawn from the Boulevard Theatre was the locally produced "Romantika" which stars sex siren Mona Lisa. The mayor stopped the film after civic and religious groups, backed by student militants, picketed the theatre.

"Romantika" reportedly was approved by the board of censors without cuts, but it limited the audience to adults only. An official said the theatre operator voluntarily withdrew the film after he received the mayor's order. He pledged to cooperate with the city government in its drive against "bomba" films.

Romeo J. Arceo, chairman of the Cinema & Allied Performances Unit, explained that the term "bomba" does not necessarily mean that the entire picture is basically objectionable. He said that "bomba" refers to film footages merely inserted by producers and distributors after the film has been previewed and approved by the censors.

Villegas ordered Areco to proceed against theatre operators who allow these insertions. He also threatened to cancel the permits of erring theatre owners for continuously defying his order.

Earlier, the showing of "bomba" pix in downtown theatres continued unabated, in virtual defiance of the mayor's appeal to cinema owners to refrain from exhibiting lewd films. And as if "bomba" pix were not enough, real "bomba" — in person—seems to be a growing fad.

This happened last week when a local sex siren took off her clothes in the lobby of a downtown theatre. The impromptu stage show reportedly scandalized women pedestrians, but attracted "bomba" patrons who nearly rioted upon seeing the naked actress.

Greece's Film Enterprises' Many-Aspected Sales Pitch

By RENA VELISSARIOU

Athens.

Greece is more anxious than ever to lure foreign producers here for lensing and is offering many advantages to them. A state motion picture company, the General Cinematographic Enterprises, has been established for this purpose, by the National Bank of Industrial Development proposed advances amounting to as much as 50% on such co-production, besides facilities granted by the State for use of military forces, ships, planes, etc., free lensing in archeological sites, the co-operation of local authorities and so on.

Weather here assures uninterrupted work and no Union troubles at all. Low cost of living as compared with that of other countries, and the cheap labor cut production costs to start with.

First new co-production deal signed is with Louis Verneuil, who visited Greece twice last fall. His production manager, Jacques Jurciville and Columbia's Claude

Not A New Question: Why Is Legit Stage Laggard To Films?

By EDWARD L. BERNAYS

People I met at parties in New York used to chitchat about the play they saw the night before. Possibly this is still the custom in New York. But here in Cambridge, Mass., where we have lived the last nine years no one has ever in that time mentioned the play of the night before. And we know that word of mouth is the dominant force that sends people to the theatre.

The omission of theatre talk in Cambridge and Boston is explicable. While the latest census shows that Boston is the hub of a trading area of some 2,000,000 people, there are only two legit houses in the inner city, the Wilbur and the Colonial, plus a few off-Broadway houses and a repertory company. An examination of VARIETY reveals that Boston is not unusual in this respect. The number of houses for Broadway roadshows is also strictly limited in Chicago, Philadelphia, Baltimore and other large cities. Only one or two are playing in these cities. And yet judging by VARIETY's boxoffice reports of the movies in these towns, there is plenty of money available and being spent for entertainment even in this mini-recession. Many more legit houses than are at present functioning could be supported.

Once I was what they called an inveterate theatre-goer in New York; I even made a study for the League of New York Theatres on the state of the art and how to improve its economic status. But I have not seen a show for five years and downtown Boston is nearer to us than Broadway was to East 64th St., where we lived.

Why people don't go to theatre as they used to. Many reasons could be cited from the competition offered by free television to the neighborhood movies. But the dominant reason seems to me to be the neglect by the theatre of the customer. If I miss the review of a play in the Boston newspapers after its first night or miss the occasional tv show about a drama on the educational tv station I don't know about the play being shown. The advertisements usually tell me little that will take me to the show and they are usually so small and so poor in typography that they are little more than timetables.

Abe Erlanger of the firm of Klaw & Erlanger once said to me when I pointed out that the rudeness of boxoffice treasurers drives customers away, "There's nothing a hit won't cure." Today as then the road needs a new approach to its customers.

Eddie Fisher is getting his bankrupt finances squared away, signed with Bullets Durgom at I.F.A. and returns to his full-time career in 1971 with dates awaiting his new act in Miami, Puerto Rico and Las Vegas.

The Maeterlinck Visit

By HOWARD DIETZ

Samuel Goldwyn in 1919 created a subsidiary called Eminent Authors. Popular American novelists combined to write stories for motion pictures that were to be filmed in Culver City, Calif. Rex Beach, Rupert Hughes, Gouvenour Morris, Gertrude Atherton, Mary Roberts Rinehart, Basil King and Leroy Scott were among those incorporated.

When Maurice Maeterlinck visited America, Goldwyn decided to annex the famed Belgian playwright, whose works included "Monna Vanna," "Mary Magdalene," "The Burgomaster of Stillemonde" and "Pelleas and Melisande." He had written, as well, "The Life of the Bee" and was enjoying unprecedented contemporary fame for his "Blue Bird." The Blue Bird Ball was held at the Waldorf-Astoria sponsored by Mrs. William K. Vanderbilt Jr. in connection with the premiere of the new opera "L'Oiseau Bleu," at the Metropolitan.

Maeterlinck's tour of the United States was arranged by J. B. Pond, the well known concert agent, who had secured speaking engagements for the author from coast to coast. But with his first lecture at Carnegie Hall, he was in trouble. Maeterlinck couldn't speak English, and indeed, could hardly speak French, except with a Belgian accent. He was reading from a script that had been written in phonetic English — "ainged" for ended, the "ichou" for issue, and so on.

Dr. Merle St. Croix Wright, pastor of the Lenox Avenue Unitarian Church, was in the audience, and volunteered to interpret. While Maeterlinck knew what he was talking about, he didn't know what he was saying, and the effect was curious. The Master couldn't communicate, and in the middle of his first lecture, he broke down and made a conspicuous retreat from the lecture hall.

Opportunistic Bostonian

Prof. Henry Russell, a Boston concert impresario, felt that opportunity had knocked, and he dashed to the Waldorf-Astoria, which was then on 34th St., and got an audience with the author. Russell then urged Samuel Goldwyn to sign Maeterlinck to a motion picture contract. Goldwyn listened to the frock-coated Bostonian and made a most extravagant deal for the playwright's services.

I was present at the negotiations; my accent was as good as anyone's there.

Goldwyn called the role of his eminent authors, in order to give Maeterlinck the feeling that he would share the rarified atmosphere of American literary lights and American substantial terms. To Goldwyn's surprise, Maeterlinck said he hadn't heard of any of those authors and mentioned George Bernard Shaw and James M. Barrie as authors he had heard of.

Goldwyn turned to me with puzzlement at the playwright's ignorance. "What is he, a dumbbell?" said Goldwyn.

However, an agreement was reached somehow. Maeterlinck was to go to the studio and stay there until the outline of the scenario was completed. He was to receive \$100,000, and the use of a house in the area of Brentwood, a house that the company used for visiting celebrities.

Too Soon For Birds & Bees

Goldwyn, who pronounced "Maeterlinck" as though it were a delicatessen item, cautioned the maestro against contributing anything like his "The Life of the Bee." He said the film public wasn't ready for that sort of thing.

I set out to arrange a spectacular tour. President Wilson's private railroad car, The Mayflower, was placed at the services of the Belgian genius. This luxurious palace on rails was to stop at all the key cities on the Santa Fe Trail. In the party were Mr. Maeterlinck and his flaming red-headed wife, Mr. & Mrs. Henry Russell, W. R. MacDonald, his business manager, Edwin Justus Mayer, the press agent (who was, as well, a poet and playwright), was assigned to cover the trip from a press standpoint. At one time before this, I had tried to get Mayer to work for \$50 a week, but he was scornful in his refusal. He said: "I can

borrow \$50 a week." We reached a more generous agreement when I assigned him to cover this unusual hegira.

Also, there were secretaries and stenographers on board, and the Maeterlinck special was a busy place. Mayer telephoned me from the train at least once a day, and I kept abreast of the squabbles en route, getting a blow-by-blow description in fractured French.

Pond Soaks Belgian

J. B. Pond sued Maeterlinck for \$100,000 and sought to stop him from lecturing. Maeterlinck considered his obligation to Pond at an end and blamed him for subjecting him to the embarrassment of his phonetic ordeal. He would henceforth be represented by Henry Russell and was determined to study the technique of picture-making in his stay at Culver City preparatory to writing one original story a year for Goldwyn. He toyed with dramatizing the life of the ant, but abandoned the notion, as it was too much like "The Life of the Bee," which Goldwyn didn't want.

The train left Grand Central Station, Feb. 11, 1920. In Los Angeles, the party was to be met by Samuel Goldwyn and welcomed to the studio. Henry Russell was not enthusiastic about banquets and speeches, as he planned to revive the personal appearance tour after Maeterlinck had finished his chore at the studio and had improved his speech, which couldn't fail to be improved.

Maeterlinck Mutters

I set out to get as much publicity as possible, as the company had paid dearly for it. Announcing his affiliation with Goldwyn, the poet in a braver dialectic declared: "America doesn't give the motion picture the artistic importance it merits."

In Detroit, Maeterlinck declared that the West was more civilized than New York.

In Memphis, he predicted the return of beer and wine. In St. Louis, Archbishop Glennon declared Maeterlinck's philosophy one of pessimism and falsehood, but the poet was catching on to the noisy political U. S. A.

In Dallas, the Goldwyn Pictures-division manager, Lou Remy, a Texas character who spoke y'all, had arranged a big banquet to honor the artistic guest. He invited the Governor of the State, the Mayor of Dallas, and other celebrities who wore 10-gallon hats and carried blue birds mounted on sticks. But Henry Russell was determined to discourage the public appearances. He gave orders for the train not to stop at Dallas, but to go on to Houston. Left stranded on the platform were Lou Remy and others of the welcoming committee. Remy's astonishment was great, as the train to which the Mayflower was hooked swept past the Dallas station.

Mission Accomplished

When his rage fermented, he sent a telegram to Tom Shaw, the Goldwyn man in Houston saying: "MAETERLINCK SPECIAL DIDN'T STOP JUST BY-PASSED DALLAS. MAN ON BOARD HENRY RUSSELL. MEET TRAIN AND PUNCH RUSSELL IN JAW." Remy received a return telegram from Shaw which read only one word: "DID."

As a postscript to this journey, Maeterlinck was buoyantly welcomed in Culver City. He did spend about two months trying to concoct a story. Finally, he came up with a half a typewritten flimsy reading "The Power of Light."

He saw a movie a day, and spent much time alone in his garden.

FRANKFURT TO OFFER 'COMMUNITY CINEMA'

Frankfurt.

Frankfurt plans to be the first city in West Germany to offer its residents a "community cinema," under the ambitious plans of the new City Director for Culture, Hilmar Hoffmann.

Masterpieces of the German film industry, foreign and native classics, and prize-winning film from international film festivals will be presented in a city-owned theatre with daily program changes. Project is due to start next spring.



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The Street (52d) That Never Slept; Nite Life Was America's Montmartre

By ARNOLD SHAW

Chicago has its Rush St., New Orleans its Bourbon St., Memphis its Beale St. and Los Angeles its Central Avenue—all swinging streets. But there was only one Swing Street. And that was 52d St., between 5th and 6th Avenues—a roaring block of brownstones where clubs crowded each other like crates in a warehouse and where more songs, more singers, more instrumentalists, more combos and more characters came to life than anywhere in the world.

"On 52d St. you could walk through the history of jazz," says pianist Marian McPartland, long a Hickory House habitue. "In several hours, nursing a few watered drinks, you could travel all the way from New Orleans up to Harlem. Musically, I mean. From old-time jazz to bop."

"52d St. was not a place," says Phoebe Jacobs, now a Rainbow Room executive and then part of a family combine that controlled several clubs. "It was a way of life."

Once a street of millionaire mansions, then a spiderweb of speakeasies and kept women, 52d St. started as a musicians' hang-out and scene. The Onyx, up two flights and in the rear of 35 West, and after Repeal, across the street at 72 West, was the pad where they could relax, transact business and play the kind of free-wheeling music not heard on their coast-to-coast radio shows. From the nearby NBC and CBS studios at 711 Fifth and 52d and Madison, they came after rehearsals and broadcasts to jaw, jam and get juiced—Lennie Hayton, Paul Whiteman, the Dorsey brothers, Benny Goodman, Glenn Miller, Gordon Jenkins, trumpeter Manie Klein, fiddler Harry Belafonte, Artie Shaw, trombonist Jerry Colonna (later the comic), singer Johnny Mercer (later the lyricist), and other busy studio musicians.

When the Six Spirits of Rhythm, their tipples and Leo Watson's scat singing, took the Onyx away from the cats and gave it to the public, nine of them put together a kitty at Lennie Hayton's instigation and founded the Famous Door—only to have Louis Prima, assisted by Martha Raye, make it popular with the Park Ave. and college crowds.

But the sheer enjoyment of playing, the deep feeling for an instrument as a means of communication and self-expression—evident among today's rock groups—imbedded itself in the Street.

The feeling for spontaneous improvisation, interplay between performers and interaction between performers and audiences, erupted in other areas than music. It found expression in comedy at Jack White's Club 18 and in the Sunday Celebrity Nights at Leon & Eddie.

The Song

It was a song that really fired public interest in the Street and launched the Onyx as the Cradle of Swing. Quite appropriately, it was called "The Music Goes 'Round and Around," and was lifted as well as popularized by two hornmen, Ed Farley and Mike Riley. Red Hodgson's name had to be added to the credits after Decca made the record that became its first bestseller and incidentally saved Jack Kapp's newly established diskery.

After Riley & Farley left the Street to appear in a film musical titled "The Music Goes 'Round," the Onyx kept them coming with Stuff Smith, his rakish stovepipe and his hot fiddle. The crowds came charging into brownstone canyon to hear "I've a Muggin'" and "Youse a Viper." (The odor of reefer was already seeping into the Street.)

After Stuff's departure, again to appear in a Hollywood film musical, the Onyx, with an assist from Claude Thornhill, came up with Maxine Sullivan who made a career and a recent comeback with her swing version of "Loch Lomond." John Kirby, with whose well-disciplined and well-coutouriered combo she sang and whom she married, made request numbers of arranger-trumpeter Charlie Shavers' "Pastel Blue" and "Undecided."

The Street's clubs could hardly

accommodate more than a small combo on their cassette-sized stages. But in the summer of '38, hyped by John Hammond and the acquisition of a free airconditioning unit, the Famous Door dared the impossible and presented Count Basie's sizzling big band. Thereafter, Woody Herman, who had already recorded "Woodchopper's Ball" and Charlie Barnet, who made it with Ray Noble's "Cherokee," helped continue the Door's fame as a big band showcase.

Slim And Slam

Slim & Slam recorded their famous novelty hit before they appeared at the Three Deuces, but most people think of "The Flat Foot Floogie (With the Floy Floy)" as a 52d Street song. It was zany enough. It was also "topical" enough to be buried in a time capsule at the World's Fair in '39.

Now Kelly's Stable on the more westerly and less important block of Swing Street moved into the limelight with two stellar performers. Billie Holiday, who had flopped in her initial appearances at both the Onyx and Famous Door—Stuff got her fired at the former—began building a following with her soul-searching renditions of "Strange Fruit" and the day's torch ballads. 1939 was also the year that Coleman Hawkins made his classic jazz recording of "Body and Soul" and nightly packed the Stable with innumerable choruses of the torch.

In 1939 Milt Gabler established a branch of his Commodore Record Shop on the Street. Shortly thereafter, he started the newly-opened Jimmy Ryan's on the Dixieland kick still favored by the club. Although jam sessions were held at various times at Hickory House, Kelly's Stable, Three Deuces and other clubs, none attained the popularity or longevity of the jams run by Gabler at Ryan's. Milt developed his Commodore label through recordings made by the Ryan cats as later Herman Lubinsky expanded his Savoy label through recordings by the Street's bopsters.

Incidentally, song publishers also found the Street an oasis of material. Santly, Joy latched onto "The Music Goes 'Round'" and other hits. Lou Levy found "Undecided" and "Pastel Blue," later known as "Why Begin Again," also at the Onyx. Jack Robbins boasted about the advances he gave to Fats Waller at the Yacht Club without ever getting the promised songs.

World War brought the demise of the big bands. Its impact on 52d St. was ambivalent. Despite wartime amusement taxes and curfews, it brought hordes of servicemen into the clubs. This eventually contributed to the undoing of the Street. Responding to the overwhelming interest in females, club owners began offering burlesque in place of jazz. Still operating under the LaGuardia attack on stripping, burlesque was known as "exotic" dancing.

Tensions

While increased attendance made the Street boom, it also created tensions and animosities. Southern servicemen resented the easy interplay between white girls and black musicians. Racial and alcoholic violence erupted. Prostitution flourished. Clubs were cited for allowing performers and patrons to mix. Others were accused of check padding and clipping. There were narcotic convictions and editorials on "Tea and Trumpets Don't Mix." Police clamped a midnight curfew on the White Rose bar on 6th Ave. where musicians had long congregated between sets to rap and snag free food.

Whether or not bop was an attempt by black jazzmen to create something Mr. Charlie could not steal, as the big white bands had appropriated swing, it was a wartime development. Harlem was the incubator. But it was 52d St. that brought the new sounds to the public and in so doing became a scene of musical conflict.

Until then swing had existed amicably beside its precursor, Dixieland, and other individual styles. But now in the heat of wartime tempers, jazz became polar-

ized into "moldy figs" and devotees of "the modern malice," as Satchmo catagated the new music. Jimmy Ryan's became the bastion of the two-to-the-bar crowd as the Three Deuces, Spotlite, Downbeat and Onyx provided a showcase for the fanatics of the flatted fifth. "We don't flat our fifths," said Eddie Condon, "we imbibe them."

The Onyx, in its third embodiment and fourth location, became the first club to present a bop combo—the hyphenated Pettiford-Gillespie quartet that became a quintet when tenorman Don Byas regularly sat in with the group. Soon, the show-ballad "How High the Moon" became the anthem of the bopsters in the breakneck tempo adopted by Dizzy.

Even in its postwar years of decline, the Street was the kind of place where Joe Mooney could come in an unknown and overnight explode as a star in the entertainment firmament. Not long after Mooney departed, Dixon's became the Club Troubadour and in an even shorter time yielded its premises to a Chinese restaurant. There were so many Chinese eateries in the block past 6th Ave. that VARIETY began referring to it as Chow Mein Lane.

Sarah Vaughan

For Sarah Vaughan, as for Billie Holiday, her initial appearance on the Street was less than sensational. But when she returned in '47 from a successful stand at Cafe Society Downtown, the Onyx became her national launching pad. So many other singers were 52d St. products that a full list is impossible. Billy Daniels worked his old black magic in many clubs. Billy Eckstine made the only appearance of his career as Billy X-Time at the Yacht Club. Thelma Carpenter, now enjoying a new vogue, started on the Street, as did Una Mae Carlisle. Then, of course, there was Mabel Mercer's long memorable stand at Tony's.

52d St. was much more than a music street, even if song has made its melody linger on. Under the aegis of Jack White, the Club 18, situated just about where the Esso Bldg. Schrafft's perches today, served as a training ground par excellence for comedians. White was the master of salty repartee and the art of risible insult practiced today by Jack E. Leonard, Don Rickles and other comics.

Two Games

Zany "characters" may be nothing for the Street to trumpet, but it both attracted and produced them. Tony Soma, owner of Tony's, sang songs standing on his head—he was a disciple of Yoga.

Henry Nemo, known as The Neam, a master of the art of doubletalk and jive was a successful songwriter—Mildred Bailey introduced "Don't Take Your Love From Me" and Woody Herman made a bestseller of "Tis Autumn"—and once even played the Door with his own big band. But he was most of all an unbilled comic who was onstage all the time. He had an inexhaustible flow of jive talk during which he played other characters, engaging them in mock discussion and argument.

The best-loved of all 52d St. characters was a short, stocky man who acted as doorman for all the clubs that did not have them. No one knew who appointed or paid him, though Jimmy Ryan did for a time. But all through the heyday of the Street, Gilbert J. Pincus got cabs, parked cars, opened doors and kept pedestrian traffic moving. To some he was known as "Yizel" because he would come up to folks crowding a club entrance: "Yiz'll have to move on," he would say.

Burlesque

Burlesque, eventually the undoing of the Street, was early in evidence. From 1940 for more than seven years, Sherry Britton stripped twice nightly for Leon & Eddie customers. Earlier, Harold Minsky of the famous burlesque family ran a sophisticated peel parlor in the vicinity of today's CBS Bldg. He called it the 51 Club, the number used today by the building as its address. The war brought a flood of strip joints and some of the music clubs gave up their G chords for G-strings. Unfortunately, for every attractive Lili St. Cyr, there were a dozen dames whom VARIETY was later to describe as "fat, flabby and fortyish." Of more serious consequence was the sordid atmosphere created by the proliferation of peelers.

With the opening of Birdland on Broadway, it was apparent that

jazz was moving away from the Street. By 1950, Jimmy Ryan's was the only music club on the main block and Hickory House the only music club on the secondary block. Two years later, VARIETY announced that Swing Street had become Strip and Clip Row. With the bankruptcy of Leon & Eddie in '53 and the demolition of the club in '54 it was inescapable that the end was in sight.

Hickory House lingered on to 1968, its faded wall frescoes and curling 8x10 glossies of celebrities, attenuated reminders of the Street that was. John Popkin, who founded the place with several others in 1930, continued to present jazz in the large elliptical bar, once known as the Melody Bar. A succession of foreign pianists—Uta Hipp from Germany, Toshiko from Manchuria and Martial Solal from Algiers—served as reminders of the days when George Shearing made a brief appearance in his American debut and when ebullient Fats Waller and his insouciant derby occupied the stage of the Yacht Club next door.

"The Street That Never Slept" is the title of a forthcoming book on 52d St. by Arnold Shaw. He is desirous of getting in touch with people who may have photographs, matchbooks, programs, or other memorabilia relating to the clubs on the Street. He would also enjoy hearing from people who possess any information— anecdotes welcome—they think should be included in the book. Shaw may be reached at Scott Meredith Literary Agency, 580 Fifth Ave., New York, N.Y. 10036.)

From the Americans Hotel across the street (on what had for decades been the site of the fortress-like Manhattan Storage Co.) an overflow of conventioners occasionally poured into Popkin's steakery. But few seemed to care about the music. In 1968 Popkin, laden with gambling debts threw in his napkins. The egg-shaped bar disappeared in the waters around Joe's Pier 52, the Joseph Kipness seafoodery that succeeded Hickory House.

Of the places that started the Street, only the Iron Gate still stands. Jack & Charlie's "21" dates back to the speakeasy era when Leon & Eddie were in their original Juras-hole location at 18 West, Joe Helbock's was at 35 West and Tony's was at 57-9 West. Toots Shor should, perhaps, be counted a survivor even though his Temple of Palship was long on 51st. His present address, 33 West 52, was the address of Leon & Eddie where he served as day manager for several years during the heyday of the Street.

But neither elegant "21" nor sports-oriented Shor's gives any real clue to the Street where jazzmen, strippers, comics, songpluggers, pushers, prosties, and a variety of characters paused for a wee-hours-of-the-morning snack or snifter at Reilly's Tavern, Mamma's Chicken Koop, the Pic-A-Rib or White Rose bar. For a feeling of the Street that never slept, the Street where "every night was New Year's Eve," one must go to Gilbert J. Pincus, the ubiquitous doorman who operates outside of Jimmy Ryan's today as he once did on 52nd St.

Institute's 60 Oldies

The American Film Institute theatre in Washington will show 60 vintage films from Metro-Goldwyn-Mayer through Jan. 21. Pix included were released from 1921 through 1957.

Among the early features to be presented are Erich Von Stroheim's "Greed," Rex Ingram's "Four Horsemen of the Apocalypse," King Vidor's "Big Parade," Victor Seastrom's "The Wind," Tod Browning's "Unholy Three," and Fritz Lang's "Fury." Garbo entries include "Flesh and the Devil" and "Two-Faced Woman," and the range of additional features goes from "National Velvet," "Lassie Come Home" and "Tarzan, the Ape Man" to "Northwest Passage," "The Women," "The Picture of Dorian Gray" and "Intruder in the Dust."

Hawaii's Hi-Rise Horror 'Hovels'; Soured Paradise

By WALT CHRISTIE

Honolulu

Despair? Hardly. Dissent? Anti-establishment? Not really.

Discord? Mildly, mostly dedicated conservationists vs. the rent-grubbing developers of high-rise hotels and apartments.

Disenchantment? Ah, that's the word that best describes what Hawaii nei has been experiencing this winter.—A winter of intense mirror-watching because it suddenly became obvious to all that Waikiki's growth and growing pains have created ugly wrinkles.

Are the natives restless? You'd better believe it.

They've become increasingly annoyed, aroused and angered by: Overbuilding.

Noise.

Smog (no longer "haze").

Drugs.

Hippies.

High prices.

Traffic.

Crime.

AND tourism.

S. I. Hayakawa, president of San Francisco State College, summed it up during a recent visit: "Why are the tolerant Islanders so angry? The Island culture, a blend of old Hawaiian aloha and Japanese traditions of hard work and a less-is-more esthetic that finds dignity and order in spare living, has been developed over many years. The culture has sustained a number of onslaughts from people who came with foreign ways to produce changes: missionaries, white plantation owners, Oriental field workers, and now land developers and the promoters of tourism. Because they made no frontal assault but came offering something, these disrupters of the culture were gradually absorbed into it. The hippies, however, bring along their symbols of frontal assault on the Mainland culture of affluent materialism, and in so doing assault the Island culture as well."

Take crime, as another example of restlessness. Since 1963, crime in Honolulu (including all of Oahu island) has made this climb: rapes, up 297%; robberies, up 172%; auto thefts, up 98.9%; burglaries, up 62%; murders and non-negligent manslaughters, up 61.9%; larcenies, up 49.8%. (Figures based on actual offenses per 100,000 population.)

Take the much acclaimed aloha—hospitality, sincere friendliness, person-to-person warmth—spirit. A Honolulu Advertiser writer makes these astute points about it: "Cynics find it easy to scoff . . . Some people say they never find it. We pay homage to it, without really being able to define it. We commercialize it, as we are prone to commercialize so much that should be sacred, yet it cannot be sold."

"We can block the blue skies with concrete and fill the air with poison, we can cut down the coconut palms and dump waste into the ocean, but Hawaii will endure if the aloha spirit lives."

The state's population today is 750,000. Most projections show that it will rise to a staggering 1,500,000 by the year 2000. Some people believe that as Hawaii loses its pristine paradise image, as food prices and costs of housing and even recreation continue to soar, and as the aloha spirit becomes even more of a will o' the wisp, the rate of immigration will drop. But many others disagree.

What has been happening in and to Waikiki is abhorrent to most established residents. It's becoming—literally—a concrete jungle. At the same time, it's still a maze of tenements. Its occupants would be no less close together in a ghetto. And the hotels are invading the entire area, now that beach frontage for new resorts has run out.

BEST WISHES



Irving Berlin

1971 Film And Television Events

Continued from page 32

Aug. 22-Sept. 11 .. **Edinburgh, Scotland**
Director: Murray Grigor
Film House, 3 Randolph Crescent
Edinburgh 3, Scotland

Aug. **Venice, Italy**
(International—Features)
Director: Ernesto G. Laura
Ca' Giustinian, 1
30100 Venice, Italy
Also: Via Agostino de Pretis 86
00184 Rome, Italy

Aug. **Venice, Italy**
(Documentary and Short Films)
same as above

Sept. 19-23 **Trento, Italy**
(Mountain and Exploration Films)
Director: Giuseppe Grassi
Via Belenzani 3
I 38100 Trento, Italy

Sept. 20-26 **Thessaloniki, Greece**
(Greek Films)
Director: Costas Samaras
Thessaloniki 36, Greece

Sept. **Locarno, Switzerland**
(First and Second Works)
P.O. Box 172, CH-6600
Lucerne, Switzerland

Sept. **Italy—Prix Italia for TV**
Sec'y Gen.: Dr. Gianfranco Zaffrani
c/o RAI, Viale Mazzini 14
I 00195 Rome, Italy

Sept. **Sorrento, Italy**
(Sorrento Film Encounter: Hungary)
Director: Gian Luigi Rondi
Via Partenopoe 10/A
Naples, Italy

Sept. **Bergamo, Italy**
(Author Films)
Director: Prof. Nino Zuccenelli
Rondele del Milla 1,
I 24100 Bergamo, Italy

Sept. **Cork, Ireland**
Director: Dermot Breen
15 Bridge Street
Cork, Ireland

Sept. **Pesaro, Italy**
(First Films)
Director: Lino Micciche
Ente Provinciale per il Turismo
Pesaro, Italy

Sept. **New York, N.Y.**
Lincoln Center for Performing Arts
1865 Broadway
New York, New York 10023

Sept. **Tashkent, U.S.S.R.**
(Afro-Asian Films)

Sept. **Grado, Italy**
Director: Davide Turconi
c/o Mayor's Office
Grado (Gorizia), Italy

Sept. **Varna, Bulgaria**
(Bulgarian Films)
Director: M. Marcov
135 Rakovsky St.
Sofia, Bulgaria

Sept. **Ljubljana, Yugoslavia**
(Sport and Tourist Films)
General Manager: Dragan Jankovic
ISKRA Z. P.
Zrinjskega 9,
Ljubljana, Yugoslavia

Sept. **Gijon, Spain**
(Children's Films)
Director: Isaac Del Rivero
Enrique Cargas 37
Gijon, Spain

Oct. 2-8 **Sitges, Spain**
(Fantastic and Horror Films)
Director: Antonio Rafeles Gil
San Isidro 12,
Sitges (Barcelona), Spain

Oct. **Mannheim, Germany**
Managing Director: Hanns Maier
Rathaus E 5,
6800 Mannheim, F.R.G.

Oct. **Rochester, New York**
Director: Fred Mintz
Midtown Tower, Xerox Square
Rochester, N.Y. U.S.A.

Oct. **Moscow, U.S.S.R.**
(Intervision Teleforum)
Akademik Koralyov St. 12
Moscow, U.S.S.R.

Oct. **San Francisco, California**
Director: Claude Jarman Jr.
1111 Kearny St.
San Francisco, Calif. 94133, U.S.A.

Oct. **Venice, Italy**
(Children's Films)
Address: same as August event

Oct. **Panama City, Panama**
Director: Roberto A. Morgan
Apartado 4421
Panama City, Panama

Oct. **Tehran, Iran**
(Children's Films)
Director: Mrs. Lily Arjomand
Faran Park, Elizabeth Blvd.,
Tehran, Iran

Oct. **Barcelona, Spain**
(Films In Color)
Director: Jose Maria Otero
Av. Maria Cristina (Parque de Montjuich)
Palacio No. 1
Barcelona, 4, Spain

Oct. **Carthage, Tunis**
Director: Tahar Cheriaa
P.O. Box 1029
Tunis, Tunisia
(Alternates with Rabat, Morocco)

Oct. **San Sebastian, Spain**

Oct. **Nyon, Switzerland**
Director: Moritz de Hadeln
Bost Box 98, CH-1260
Nyon, Switzerland

Oct. **Milan, Italy**
MIFED—see April date

Nov. 14-21 **Benalmadena, Spain**
(Authors Films)
Director: Luis Mamerto Lopez Tapia
National Fed. of Cineclubs
Alcala 196, Madrid 2, Spain

Nov. 25-Dec. 3 **Berlin, Germany**
(Prix Futura—Television)
Acting Sec'y: Dr. Ulrich Bergfried
Sender Freies Berlin
Masurenallee 8-14
1000 Berlin 19,

Nov. **Chicago, Illinois**
Director: Michael J. Kutza Jr.
12 East Grand Ave.
Chicago, Illinois 60611, U.S.A.

Nov. **Leipzig, East Germany**
Director: Wolfgang Harkenthal
Burg str. 27
192 Berlin, G.D.R.

Nov. **Brno, Czechoslovakia**
(Filmforum—TV Market)
28 Vavalska nem.,
Prague 1, Czechoslovakia

Nov. **Padua, Italy**
(Scientific and Educational Films)
Director: Franco Flarer
University of Padua
I 35100 Padua, Italy

Nov. **Bilbao, Spain**
(Documentary and Shorts)
Director: Felipe J. Alfonso
Instituto Vascongado de Cultura Hispanica
Gran Via 17
Bilbao 1, Spain

Nov. **London, England**
General Director: Stanley Reed
81 Dean Street
London W1, England

Nov. **Oberhausen, Germany**
Director: Hilmar Hoffman
Hermann-Albertstr. 91
Oberhausen, F.R.G.

Nov. **Tokyo, Japan**
(Japan Prize—TV)
Sec'y Gen.: T. Yoshida
c/o NHK, 322 Uchisaiwai-cho
Chiyoda-ku
Tokyo, 100 Japan

Dec. **New Delhi, India**
Director: Virenda D. Vyas
c/o Ministry of Information & Broadcasting
New Delhi, India

Undated **Asian Film Fest**
(To be held in Taipei, Taiwan)
c/o Federation of Motion Picture Producers
in Asia
Dalei Bldg., 3-2 Kyobashi, Chuo-ku,
Tokyo 104 Japan

Seoul Feeds On Global Talents

Continued from page 32

for one day but their remembered fairytale charm, previously shown in a 1967 appearance, had been dumped in favor of pretentious artiness.

The newly-opened Chosun Hotel, a joint venture of the ROK government and American Airlines, has filled a show biz gap lately by presenting coordinated national food and entertainment extravaganzas with imported talent: Thai dancing and food during August, Portuguese in October, and Philippine during November. The innovation clicked with locals fed up with the ersatz "Western" food and entertainment which was all that was previously available on Seoul's nightclub circuit.

On the serious music front, there was some spillover from Osaka's Expo, but not as much as expected. George Szell directed what proved to be among the last concerts of his long career with the Cleveland Symphony in Seoul.

Cancel N. Y. Philharmonic
The announced booking of the New York Philharmonic with Leonard Bernstein was scratched due to high costs. Pianist Joerg Demus and violinist Ruggiero Ricci made a debut and a return engagement, respectively, in the fall.

The vernacular newspaper Hankook Olbo started the first real local subscription concert series by sponsoring an ambitious commemorative Beethoven cycle, offering subscribers a discount on series tickets, a plan that worked well. Guest artists in the cycle included American pianists Ruth Slenczynska and Gary Graffman in spring appearances, and several German artists later.

The Seoul Philharmonic, after

year in the doldrums, had a new musical director, a local boy who made good elsewhere: Won Kyung-soo, former assistant conductor of the New Orleans Symphony, now helming several community orchestras in California.

However, to date it has not been settled how much time Won, a pupil of the late great Pierre Monteux, will spend in Seoul and how much in the States. In Won's absence during the fall, Rome-based American Robert Feist directed three concerts that upgraded the group's performance standards, and veteran Korean maestro John S. Kim, the Philharmonic's first conductor, came back from Stateside residence to direct a concert with American pianist Michael Ponti, now active out of Germany, giving a spectacular rendition of the big Brahms B Flat Piano Concerto, rarely, if ever, heard here.

James Wade's 'Martyred'
Operas are still few and far between. The enterprising Kim Cha-kyung group did five performances of "Aida" in October and made money, a rarity here as elsewhere. On the other hand, a new opera, premiered in early April, by American expatriate composer James Wade, based on Richard E. Kim's Korean War novel "The Martyred," lost money heavily in three performances due to b.o. apathy, despite the local subject. The work was favorably written up here and abroad as a landmark in modern Korean music. David Shapiro came out from the U.S. to conduct, the only non-Korean element in the ambitious undertaking, aside from the composer-librettist, a journalist-critic well known after 10 years in Korea.

H'wood? It's In A Li'l Spanish Town

By FERRIS HARTMAN

Atienza, Spain.

What ever happened to the multitudes of movies that used to flood out of Hollywood like cartoon strips? These days they are being filmed for all they are worth in Spain where sun and scenery are sumptuous and overheads are not.

Horse operas? Down in Almeria, Faye Dunaway was the bank-bangiest, two-gun prostitute of Tombstone 1881 in a Wyatt Earp flicker labeled "Doc." Cops and robbers? Up the road a piece, Brigitte Bardot was making cinema hash of Andrew Volstead and Al Capone in "Rum Boulevard."

Classics? Little Atienza has eight churches for a population of 236 inhabitants, most of them goats and chickens. It also had Katharine Hepburn, Vanessa Redgrave and Irene Papas filming Euripides' "The Trojan Women."

Most Spanish ladies in Atienza wear high heels in order to stand five feet tall. Vanessa Redgrave is 5-feet-11 barefoot, Irene Papas is two inches less, and Miss Hepburn was known locally as "the friendly American skyscraper."

Nobody had ever heard of her in Atienza until the night of Oct. 21 when Spanish television presented "Bringing Up Baby," her 1933 film comedy. Next morning the graffiti at the local market announced, "Katharine Hepburn Loves Cary Grant and Leopards."

This was her first stay in Spain, but she quickly invented a language that is somehow understood by Spanish peasants. "A queen," they call her, because she brought furniture, carpets and chandeliers from Madrid for her rented house.

Borrowed

"Museum pieces," insisted the mayor, but the friendly American skyscraper confesses that she borrowed them from old film sets.

Katharine Hepburn rises at dawn ("We always started work early in Hollywood"), and climbs mountains faster than Atienza's goats until the day's shooting begins. She hunts fossils and asked a journalistic fossil who could not keep up with her, "Are both your legs broken or only one?"

On the set, she brought snacks and goodies to the crew and is cheerleader and water boy to the cast. She was always present, even on days when she was not shooting. "I love movies, and I'm curious," said, Miss Hepburn. "Besides, I want to see what the competition is doing."

Cacoyannis

Michael Cacoyannis, the stocky "Zorba The Greek" director, who is making "The Trojan Women," confided that he expected his lady stars to show temperament as well as talent and tear each other apart. "Maybe it's Woman's Liberation, I don't know," he said, "but so far they just keep bringing gifts to me and each other."

Ask the ladies who is doing the best acting job in the film, and they all agree, "Michael. He plays all our roles better than we do."

Perhaps it follows. The Greek director believes that Euripides is the greatest screenwriter of all time. He has made almost a career of "The Trojan Women," directing it from New York's Off-Broadway to Jean-Paul Sartre's French adaptation for the government-owned theater in Paris.

"Sartre made it too political," commented Cacoyannis. "I prefer Euripides, who didn't preach but showed war only by its results. War destroys victors and vanquished alike, that's all there is to it."

Katharine Hepburn said that the austere, disciplined production is a relief from today's generally sloppy standards. "We can all do better, and it's fun to work hard," she said, then went home to supper and bed.

In "manana" Spain, most of her neighbors were just getting up from the luncheon table and siesta. W-tos,

**Happy New Year to all
&
our thanks to**

HAIR[∞]_I

**for shattering the house record
the week ending January 2 at
Pittsburgh's Nixon Theatre
with a gross of
\$106,826.80**

that's letting the sunshine in!

Gabe Rubin, General Manager

Leo A. Carlin, Manager

Italian Films In Production

ARCO

BETIA
(La Betia)
(Starts Jan. 25 in Italy)
Producer: Alfredo Bini
Director: Gianfranco De Bosio
Cast: Rosanna Schiaffino, Nino Manfredi, Giuliano Gemma
Distrib: Titanus

CAPRICORNO

THE BLACK PIRATE
(Il Corsaro Nero)
(Started Oct. 19 in Rome; ext. Spain)
Producer: Capricorno w/Spain
Director: Gicco
Cast: Terence Hill, Silvia Monti
Distrib: Gold (Italy); Capricorno

CASTOR

THE 13TH IS ALWAYS JUDAS
(Il 13 E Sempre Giuda)
(Filming western set, Manzanara)
Director: Jose Vari
Cast: John Ely, Mail

CINEGAI

BLACK DAY
(L'Uomo Dagli Occhi Di Ghiaccio)
(Started Nov. 7 in Albuquerque, N. Mexico)
Producer: F. T. Gai
Director: Alberto Di Martino
Cast: Antonio Sabata, Barbara Bouchet, Keenan Wynn

CINEMAR

THE COLD EYES OF FEAR
(Gli Occhi Freddi Della Paura)
(Started as Cinecitta Nov. 30, ext. Spain)
Producer: Mario Mariano w/Atlantide, Madrid
Director: Enzo Castellari
Cast: Giovanni Ralli, Frank Wolff, Julian Mateos, Fernando Rey, Gianni Garko
Distrib: Cinerad

LEGAL NAME: MARTA
(Stato Vivile: Marta)
(Filming in Spain)
Producer: Mario Mariano w/Atlantide, Madrid
Director: J. Nieves Conde
Cast: Stephen Boyd, Marise Meli, Isa Miranda
Distrib: Cinerad

CLAUDIA

CUCKOLD MAZZA BUBU
(Mazza Bubu Quante Corna Stanna Quassu)
(Started Nov. 30 at De Paolis Studios)
Producer: Gino Mordini
Director: Mariano Laurenti
Cast: Sylva Koscina, Walter Chiari, Giancarlo Giannini, Fabio Testi, Arnoldo Fao, Franco Citti, Anita Sanders, Aldo Giuffrè

THE DOUBLE
(La Controfigura)
(Starts Jan. 4 in Morocco)
Producer: Gino Mordini
Director: Romolo Guerrieri
Cast: Jean Sorel, Ewa Aulin, Lucia Bose

CLESI

'TIS A PITY SHE'S A WHORE
(Addio Fratello Crudele)
(Started Dec. 9 in Modena, then Verona)
Producer: Silvio Clementelli
Director: Giuseppe Patroni Griffi
Cast: Charlotte Rampling, Oliver Tobias, Antonio Falsi, Fabio Testi
Distrib: Euro Int'l

COLT PROD—MEGA FILM

MILLION DOLLAR EEL
(Un'Anguilla da 300 Milioni)
(Started Dec. 7 near Venice)
Producer: Oreste Coltellacci
Director: Salvatore Samperi
Cast: Ottavia Piccolo, Gabriele Ferzetti, Rodolfo Baldini, Mario Adorf
Distrib: Panta

D C 7

RED DAWN
(E Venne L'Alba Ma Tinta Di Rosso)
(Starts Jan. 18 in Rome)
Producer: Giovanni Adessi w/Los Amigos, Pari
Director: Anthony Dawson
Cast: Robert Wagner, Michele Mercier

DEAN

STAR WITNESS
(La Supertestimone)
(Started Oct. 19 at Safa Palatino Studios)
Producer: Pio Angeletti, Adriano De Micheli
Director: Franco Giraldi
Cast: Monica Vitti, Ugo Tognazzi, Orazio Orlando
Distrib: Titanus

DEAN-JUPPITER-RIZZOLI

EXCUSE ME, MY NAME IS ROCCO PAPAEO
(Permette, Rocco Papaleo)
(Starts in N.Y.C. Feb. 18)
Producer: Pio Angeletti, Adriano De Micheli
Director: Ettore Scola
Cast: Marcello Mastroianni
Distrib: Cineriz

DINO DE LAURENTIIS

THE BALL BREAKERS
(Io Non Spazzo-Rompo)
(Started Oct. 19 Dinocitta)
Producer: Dino De Laurentiis
Director: Bruno Corbucci
Cast: Alighiero Noschese, Enrico Montesano, Claudio Gora, Janet Agren
Distrib: Columbia (Italy)

ROME: HIGH SOCIETY
(Roma Bene)
(Starts Jan. 18)
Producer: Dino De Laurentiis
Director: Carlo Lizzani
Cast: Nino Manfredi, Silvana Mangano, Vittorio Gassman, Florinda Bolkan, Ira Furstenberg, Merlyn Jordan

DIFNEI

A SEASON IN HELL
(Una Stagione in Inferno)
(Started Dec. 7 Rome, England, France, Ethiopia)
Producer: Vincenzo Barattolo and Aldo Scavarda
Director: Nelo Risi
Cast: Terence Stamp, Florinda Bolkan, Jean-Claude Brialy
Distrib: Euro Int'l

DOCUMENTO

THE COUPLES
(La Coppie)
Producer: Gianni Hecht Lucari
Director: Mario Monicelli, Alberto Sordi, Vittorio De Sica
Cast: Alberto Sordi, Monica Vitti, Enzo Jannacci
Distrib: Paramount

MY PRISON
(Detenuto in Attesa Di Giudizio)
(Starts January)
Producer: Gianni Hecht Lucari
Director: Vittorio De Sica
Cast: Alberto Sordi
Distrib: Fida

EURO INT'L

THE WORKING CLASS GOES TO HEAVEN
(Started Dec. 12 near Milan)
Producer: Euro Int'l
Director: Elio Petri
Cast: Gian Maria Volonte, Salvo Randone, Gino Pernice, Luigi Deberti
Distrib: Euro Int'l

BROTHER SUN, SISTER MOON
(Starts Jan. 18)
Producer: Luciano Perugia
Director: Franco Zeffirelli
Cast: Frank Grimes, Massimo Ranieri, John McEnery, Michael Feast, Patrizia Gori
Distrib: Paramount for U.S.A. and Canada; Euro in all other markets

EXPLORER '70—EURO INT'L

THE DIARY OF A POLICE COMMISSIONER
(Started Nov. 30 in Palermo)
Producer: Turchetto and Montanari w/Euro
Director: Damiano Damiani
Cast: Martin Balsam, Franco Nero, Marilu Tolo
Distrib: Euro Int'l

FAIR

ANYTHING BUT LOVE
(Ma L'Amore Non)
(Starts Jan. in Rome)
Producer: Mario Cecchi Gori
Cast: Gianni Morandi, Maria Grazia Buccella

FIAMMA

UNANIMOUS CONSENT
(Con Il Consenso Di Tutti)
(Starts Jan. 11)
Director: Nino Guerrini
Cast: Tony Musante, Giorgio Albertazzi

FIDA

FEMALE
(Femmina)
(Starts Jan. 25 in Rome)
Producer: Edmondo Amati
Director: Dino Risi
Cast: Monica Vitti, Nino Manfredi, Sylva Koscina
Distrib: Fida

GALASSIA

A COLT FOR A CORPSE
(Una Colt Per Un Cadavere)
(Started Dec. 10 in Rome)
Director: Gianfranco Baldanello
Cast: Robert Woods, Sabina Ciuffini

JULIA

SERGEANT KLEMS
(Starts in Rome Jan. 20; ext. Tunis)
Producer: Francesco Mazzei
Director: Sergio Greco
Cast: Peter Strauss

JUNI

ONE OF THOSE (Ex-"The Pederast")
(Uno Di Quelli)
Producer: Tiziano Longo
Director: Fernando Di Leo
Cast: Peter Tracy, Margaret Lee, Gianni Macchia, Barbara Bouchet, Monica Strebel

JUPPITER

THE TAX INSPECTOR
(Started Oct. 12 in Rome)
Producer: Franco Committeri
Director: Michele Lupo
Cast: Ugo Tognazzi, Lionel Stander, Philippe Leroy, Lance Percival, Gastone Moschin, Geraldine Stewart, Franco Fabrizi
Distrib: Fida

LANGA

LET'S HAVE A PARTY, GIRLS
(Amiche, Andiamo Alla Festa)
(Started in Vincenza Nov. 16)
Producer: Giorgio Trentin
Director: Giorgio Trentin
Cast: Stefania Pecci, Patrizia Adiutori, Marlene Mayer, Adolfo Lastretti

LYNX TELE-CINE

COLD FURY
(Starts Jan. 18 in Argentina)
Producer: Franco Paolini
Director: Bruno Gaburro
Cast: Adam West, Claudine Auger, Giancarlo Giannini, Philippe Hersent

MADISON

SUN BELOW THE SKIN
(Il Sole Nella Pella)
Director: Giorgio Stagnani
Cast: Alessio Orano, Ornella Muti, Chris Avram, Luigi Pistilli

NEPTUNIA

JOE DAKOTA
(Milan)

(Western Village—De Paolis Studio)
Director: Hal Brady
Cast: Richard Harrison, Jim Garbo, Franca Polesello, Jose Torres

PABO

ONE WAY
(Started Nov. 16; ext. Sicily and N.Y.)
Director: Giorgio Darnell
Cast: Nino Castelnuovo, Lea Massari, Don Backy

PEA

OCEAN ODYSSEY
(Oceano)
(On location in South Pacific)
Producer: Alberto Grimaldi
Director: Folco Quilici
Cast: Natives
Distrib: PEA

THE CITY
(Starts late January)
Producer: Alberto Grimaldi
Director: Federico Fellini

PCE

THE PERFECT CRIME
(Delitto Perfetto)
(Filming in Milan and Venice)
Producer: Vico Pavone
Director: Maurizio Lucidi
Cast: Tomas Milian, Pierre Clementi, Marisa Bartoli, Katia Christine
Distrib: Euro Int'l

PRINCEPS

WILD WOMEN
(Le Belve)
(Starts Jan. 11 in Rome)
Producer: Gianni Grimaldi w/Italian Int'l
Director: Gianni Grimaldi
Cast: Lando Buzzanca, Ira Furstenberg, Edwige Fenech, Maria Baxa
Distrib: Italian Int'l

PRODIMEX

THE LAST TRAIN FROM SIBERIA
(L'Ultimo Treno Dalla Siberia)
(Starts Jan. in Yugoslavia)
Director: Tonino Ricci

RIZZOLI

CROSS-EYED SAINT
(Per Grazie Ricevuta)
Producer: Angelo Rizzoli
Director: Nino Manfredi
Cast: Nino Manfredi, Lionel Stander, Delia Boccardo
Distrib: Cineriz

SAN DIEGO

ON A SILVER PLATTER
(Starts Dec. 21 in Paris)
Producer: Renzo Rossellini
Director: Giorgio Capitani
Cast: Non-pros
Distrib: D D F

SPIDER

OPEN HEARTED
(A Cuore Aperto)
(Starts Jan. 4 in Florence)
Director: Enzo D'Ambrosio
Cast: Frederick Stafford

SUMMIT

YANKEE SHARP, THE DEAD DON'T TALK
(Starts Jan. 20)
Producer: Roberto Ceccacci
Director: Luigi Ambrosini
Cast: Don Backy, Karin Schubert

SUPRANIA

QUE VIVA MEXICO
(On location in Spain)
Producer: Giuseppe Scotese
Director: Giuseppe Scotese
Cast: George Garvell

TARQUINIA

HEAVY REWARD FOR BUTCH CASSIDY
(Una Grossa Taglia Per Butch Cassidy)
(Started Dec. 9)
Producer: Demofilo Fidani
Director: Miles Deem
Cast: Hunt Powers, Giancarlo Prete

UNIVERSALIA

THE HERB GARDEN
(Il Giardino Delle Erbacce)
(Started Oct. 26)
Director: Pino Tosini
Cast: Gianni Macchia, Erika Blanc, Susanna Levi, Marcella Michelangeli

VIDES

THE PAPAL AUDIENCE
(L'Audienza)
(Shooting in Rome)
Producer: Franco Cristaldi
Director: Marco Ferreri
Cast: Ugo Tognazzi, Claudia Cardinale, Enzo Jannacci, Vittorio Gassman, Michel Piccoli, Alain Cuny, Lionel Stander
Distrib: Vides

IN THE NAME OF OUR FATHER
(In Nome Del Padre)
(Starts Jan. 18)
Producer: Franco Cristaldi
Director: Marco Bellocchio
Cast: Lou Castel, Aldo Sassi, Renato Scarpa, Laura Betti
Distrib: Vides

ELECTRIC & MUSICAL IND. NOW EMI LTD.

London.

Electric and Musical Industries, the diversified British electronics-entertainment giant, has shortened its official name. It's now simply EMI Ltd.

Company, which owns more than 70% of America's Capitol Records, is also parent of Associated British Pictures, Anglo Amalgamated (Nat Cohen's film company), the big ABC exhibition circuit and half of London's Thames TV. It's also rated the world's largest disk producer.

How To Beat Inflation

By PAUL STEINER

Everything is on the up and up, but here are some items that either have not gone up in price, or even cost less than "in the good old days."

A trip on the Staten Island Ferry in New York still costs only a nickel, but they're talking two-bits in future.

The ballpoint pen which cost \$12.50 in 1947 can be bought for as little as 6c now. And if you prefer a quill pen, they can be bought for 15c each at such places as the Museum of the City of New York giftshop.

Alterations are still free in most clothing stores, and the Playbill program you receive when you attend the theatre still costs the same—it's free, although in England they charge for it, as they do in France, etc.

Matches are free; most European countries charge for them.

Highly-sought JFK half-dollars can now be had from dealers for as low as 65c. Sold at much higher prices initially in the United States, they still command a stiff price abroad, i.e. \$3.50 in Ireland.

The price of imitation shrunken heads in novelty stores and vending machines is coming down all the time but that Fifth Avenue store that's been offering christening dresses imported from Italy for \$1,100 is still selling them for that price.

In the hobby field, the autograph of King George III of England still sells for as low as \$7.50, and guppies for your exotic fish tank come as low as 25 cents in most pet shops.

Notary Public fees are still only 25 cents per certification.

In 1890, a hand-cranked Japanese sewing machine sold for \$195 in the U.S. You can now buy a serviceable modern one for \$35-\$50.

Countess Mara's neckties that sold ten years ago for \$100 still sell for \$100.

Fossilized shark's teeth, over 20,000,000 years old, are 10 cents

each at Manhattan's Museum of the American Indian.

While most check rooms now charge 35c per person (up from 25c) the Vivian Beaumont and Forum Theatres in Lincoln Center provide a roomy locker for a quarter, large enough to store husband, wife and kiddies' checkables.

Charles Hamilton still sells autographs of show biz personalities for less than 50c, or even a quarter each, if bought in large lots at one of his famous Waldorf-Astoria auctions.

Haircuts at barber schools still cost only 35-50c (i.e. at the Atlas Barber School in New York), and natural-looking hairpieces for men (once only for the well-to-do show biz personalities) can now be had (made of synthetic hair, washable, in a large choice of shades and colors) for as little as \$19.95 or three for \$50, even by mail order.

Hess, the big department store in Allentown, Pa., features a number of items at pre-inflation prices. A rustproof chromium-plated brass thimble" goes for 10c, a "hand-chased sterling silver tea set (six pieces including serving tray) still goes for \$4,570. A Browning gold-engraved over-and-under 12-gauge shotgun is still marked \$1,450. French Baccarat gold-trimmed cut crystal goblets are a "steal" at \$50 each.

When Japanese cultured pearls first appeared on the American market, a single fine strand cost as much as \$100,000 or more. Now some cultured pearls sell here for a few dollars.

The telephone directory is still free to subscribers; in New Guinea it costs 20 (Australian) cents. You can still visit many museums as well as public parks in this country without paying an admission fee, although many foreign countries make such a charge.

Flying lessons leading up to the first solo flight have plummeted from \$600 to as little as \$150.

Know Who Dotes On London Life? Aliens, That's Who

By JACK PITMAN

London.

Last year tourism to Britain hit a new plateau, and the old United Kingdom can't put up hotels fast enough. Rise in permanent alien residency is another phenomenon, and in many ways more significant. Converging here are defectors from the east and lammisters from the west—the disenchanted Americans, many showfolk among them, who see Britain as the last rampart of the genteel and the civil.

Year's expatriate prize, perhaps, was S. J. Perelman, who transplanted from his Bucks County spread after detecting the spectre of repression in America. The press here went into raptures, Perelman's arrival bringing several editorials including one headlined "There's No Place Like Britain!" As a badly needed ego tonic, all the reverse migration is proving potent.

As for the Yankee colony here—guesstimated at anywhere from 60,000 to 100,000, and rising—it now boasts such more recent expatriates as Lee Remick, Rod Steiger, Richard Fleischer (the director), Barbara Parkins, Reginald Rose and Ava Gardner. A short time back the Eli Wallachs (Anne Jackson) and the Paul Newmans (Joanne Woodward) were also reported shopping for London homes.

The Americans have dispersed among the various posh neighborhoods of town, with a noteworthy cluster in Chester Sq. in Belgravia (just a short stroll from the houses of Parliament). Town house tenants there include the Pierre Salinger (U.K. bossman for the Gramco mutual fund), the Tony Curtises, the George Axelrods, the Angier Biddle Dukes and Carter De Haven.

What a newcomer Yank finds here is pretty much what he expected. As big urban sprawls go these days, London is still one of

the more livable, though as with every other key burg from Moscow to New York, increasingly susceptible to the common afflictions. As VARIETY has reported, indeed, there are times when an ex-New Yorker has the feeling he never left Fun City, per the garbage strikes, transportation stoppages, the traffic snarls, etc. London, as evidenced also by the "new architecture" (it's dismal), the wired music in more and more pubs, etc., is now as much a prey of progress as anywhere.

So what else is new here in a land where change comes slow? This February, at long last, comes the big switch to decimal currency. Visitors (let alone the locals) will now have to learn it all afresh. Next, the country will go over to the metric system, lining up with the Continent.

Not all the progress here has been subjectively bad. London, for instance, can no longer be deemed a gastronomic backwash, thanks in great measure to the booming influx of foreigners and foreign chefs in recent years. London has never been more truly cosmopolitan than now, and the city in consequence almost ranks as a gourmet centre. Expectedly, the best of the spots are ethnic. Still true, though, is that Britain's indigenous cooking (you can't call it cuisine) remains a big forget-it.

'Rumrunners' Mex Locations

Mexico City.

Technicians union official Rafael Suarez revealed that production exec Alain Keffelain has asked for a Mexican crew of 36 to work with the team he's bringing down to shoot a segment of "Rumrunner," starring Brigitte Bardot and Lino Ventura.

This portion of the film will require light shooting days, he said, starting next Monday (4), with two days at the Gran Hotel in the capital, then at various locations.

Jack Haley Sr. back in Hollywood after a look-see at "No, No Nanette" in its Philly tryout, nixed a role therein. He's telling Coast pals, the show is a "phenomenon—the audience goes hysterical over Ruby Keeler and Patsy Kelly. Haley is now back again at his Beverly Hills office, pouring thru real estate deals.

FILM

Once A Thief
The Incident
The Detective
The Mercenary
The Bird with the
Crystal Plumage
One Night At Dinner
Venetian, Anonymous
The Grissom Gang

THEATRE

The Zoo Story
The Balcony
The Pinter Plays:
The Collection
Kiss Mama
Theatre of the Absurd
Benito Cereno
Night of the Dunces
Miss Julie
Match-Play
L'Histoire du Soldat
The Tender Heel
Madame Mousse
APA repertory

TELEVISION

DuPont Show of the Week:
"Ride With Terror"
The Chrysler Theatre
Alfred Hitchcock Hour
Trials of O'Brien
The Fugitive
N Y P D

Tony Musante



as "Eddie" in
THE GRISSOM GANG

REPRESENTATION: COSSA (213) 657-3399

Hollywood Production Pulse

(Including Films Shooting Elsewhere in the U.S.)
(AS OF THE END OF DECEMBER, 1970)

AMER. B'CASTING CO.

Starts, This Year 1
This Date, Last Year 5

AMERICAN INT'L

Starts, This Year 3
This Date, Last Year 3

AVCO EMBASSY

Starts, This Year 4
This Date, Last Year 3

CINEMA CENTER

Starts, This Year 2
This Date, Last Year 8

CINERAMA

Starts, This Year 1
This Date, Last Year 0

COLUMBIA

Starts, This Year 9
This Date, Last Year 10

"THE LOVE MACHINE"
(Frankovich Prod.)
Prod.—M. J. Frankovich
Exec. Prod.—Irving Mansfield
Dir.—Jack Haley Jr.
Dyan Cannon, John Phillip Law, Robert Ryan, Jackie Cooper, David Hemmings, Sharon Farrell, Shekky Greene, Maureen Arthur, Jodi Wexler, Alexander Kay, Ben Lessy, Gene Bayliss, Don Rickles
(Started Nov. 16)

WALT DISNEY

Starts, This Year 5
This Date, Last Year 2

"ROBIN HOOD"
(Animated Feature)
Prod.—Dir.—Wolfgang Reitherman
Voices of Tommy Steel, Peter Ustinov, Terry-Thomas
(Started Sept. 1)

"SCANDALOUS JOHN"
Prod.—William Walsh
Dir.—Robert Bentley
Brian Keith, Michele Carey, Rick Lenz, Alfonso Arau, Larry Morgan, Iris Adrian, Simon Oakland, Benny Baker, Sam Edwards, Larry D. Mann, Edward Faulkner
(Started Sept. 21 in New Mex.)

METRO

Starts, This Year 11
This Date, Last Year 6

"THE WILD ROVERS"
(Blake Edwards Prods.)
Prod.—Dir.—Blake Edwards
William Holden, Ryan O'Neal, Karl Malden, Marian McCargo, Rachel Roberts, Lynn Carlin, Tom Skerritt, Charles Gray, Leora Dana
(Started Nov. 2 in Arizona)

"THE CLAY PIGEON"
(Tracom Corp.)
Exec. Prods.—Frank Avianca, Ron Buck
Prod.—Tom Stern
Dir.—Lane Slate
Telly Savalas, Robert Vaughn, Burgess Meredith, John Marley, Tom Stern, Susan Forrest, Mariene Clark, Belinda Palmer, Marie Earle, Peter Lawford
(Started Nov. 9)

NATL. GEN'L PRODS.

Starts, This Year 2
This Date, Last Year 2

PARAMOUNT

Starts, This Year 5
This Date, Last Year 8

"DEADHEAD MILES"
(Biplane Cinema Prods.)
Prods.—Tony Bill, Vernon Zimmerman
Dir.—Vernon Zimmerman
Alan Arkin, Ida Lupino, George Raft, Paul Benedict, Avery Schreiber, Hector Elizondo
(Started Nov. 3)

20th CENTURY-FOX

Starts, This Year 9
This Date, Last Year 8

"THE SEVEN MINUTES"

Prod.—Dir.—Russ Meyer
Yvonne de Carlo, Philip Carey, Edy Williams, Jackie Gayle, Jay C. Flippen, James Iglehart, Stanley Adams, Bill Durkin, Wayne Maunder, Marianne McAndrews, Lyle Bettger, Charles Napier
(Started Oct. 12)

"PANIC IN NEEDLE PARK"
(Needle Park Joint Venture)
Prod.—Dominic Dunne
Dir.—Jerry Schatzberg
Al Pacino, Fatscher Winn, Alan Vint, March Finnerly, Larry Marshall
(Started Oct. 16 in N.Y.)

"ESCAPE FROM PLANET OF THE APES"
(Apjac Prods.)
Prod.—Arthur P. Jacobs
Dir.—Don Taylor
Roddy McDowall, Kim Hunter, Bradford Dillman, Ricardo Montalban, Albert Salami, Natalie Trundy, Eric Braeden, Sal Mineo, William Windom
(Started Nov. 30)

"THE FRENCH CONNECTION"
(Philip D'Antoni Prods.)
Prod.—Philip D'Antoni
Dir.—William Friedkin
Gene Hackman, Roy Scheider, Tony Lo Bianco, Ben Marino, Arlene Sue Farber
(Started Nov. 30 in N.Y.)

UNITED ARTISTS

Starts, This Year 3
This Date, Last Year 14

UNIVERSAL

Starts, This Year 15
This Date, Last Year 4

"SHOOTOUT"
Prod.—Hal B. Wallis
Dir.—Henry Hathaway
Gregory Peck, Gregory Robert F. Lyons, Dawn Lyn, Pepe Serna, John Chandler, Rita Gam, Susan Tyrrell, Jeff Corey
(Started Oct. 12 in Santa Fe)

"THE GREAT NORTHFIELD MINNESOTA RAID"
Dir.—Philip Kaufman
Cliff Robertson, Jack Manning, Robert Duvall, R. S. Armstrong, Donald Moffat, Robert H. Harris, Barry Brown, Royal Dano, Elisha Cook
(Started Nov. 27 in Oregon)

WARNER BROS.

Starts, This Year 5
This Date, Last Year 8

"I AM LEGEND"
(Walter Seitzer Prod.)
Prod.—Walter Seitzer
Dir.—Boris Sagal
Charlton Heston, Anthony Zerbe, Eric Laneville, Lincoln Kilpatrick, Paul Koslo, Rosalind Cash, Monica Henreid
(Started Nov. 16)

INDEPENDENT

Starts, This Year 78
This Date, Last Year 38

"CITIZEN FOWLEY"
(Tony Benedict Prods.)
(Animated)
Prod.—Tony Benedict
Dir.—Clark Gist
(Started Sept. 1)

"THE TOY FACTORY"
(Group III Productions)
Exec. Prod.—Bert I. Gordon
Prod.—Jeffrey M. Sneller
Dir.—Bert I. Gordon
Pamela Franklin, Orson Welles, Harvey Jason, Susan Bernard, Lee Purcell
(Started Oct. 5)

"THE HUNT"
(Sun Prods.)
Exec. Prods.—John Meier, Thomas E. Murray Jr.
Prod.—Paul Nobert
Dir.—Barbara Peters
Dixie Peabody, Clyde Ventura, Terry Mace, Joanne Moore Jordan, Marie Denn
(Started Oct. 12)

"UNTITLED"
Prod.—Charles B. Moss Jr.
Dir.—John Hancock
Zohra Lampert, Mariclaire Costello, Barton Heyman, Kevin O'Connor
(Started Oct. 16 in Essex, Conn.)

"WORN OUT"
(Sooner & Later Inc.)
Exec. Prods.—Kingsley Swan, Peter Swan
Prod.—Dir.—Curt Imrie
Tina Johnson, James Peter Shovlin, Curt Imrie, Bill Patterson, Anne Lippe
(Started Oct. 19 in Frisco)

"JOURNEY BACK TO OZ"
(Filmation Associates)
Prods.—Norm Prescott, Lou Scheimer
Dir.—Hal Sutherland
Voices of Liza Minnelli, Ethel Merman, Danny Thomas, Milton Berle, Mickey Rooney, Paul Ford, Jack E. Leonard, Rise Stevens, Herschel Bernardi, Paul Lynde, Mel Blanc, Margaret Hamilton
(Started Oct. 12)

"JUST TO GET IN"
(Sheridan Rhodes Prods.)
Ex. Prod.—Jim Bougeois
Dir.—Jim Talbot
Jim O'Connell, Keith Bickett, Jim Staahl, Steve Alden, Kevin Connolly, Mike Steiken
(Started Nov. 4)

"STICK 'EM UP...UP...UP"
(J.W. Prod.)
Prod.—Dir.—Jaacov Jaacovi
Trent Dolan, Roxanne Brewer, Susan Wescott, Joan Metzger, Jimmy Denight
(Started Nov. 23)

"TOYS ARE NOT FOR CHILDREN"

Prods.—Stanley H. Brasloff, S. M. Chartock
Dir.—Stanley H. Brasloff
(Started Oct. 30)

"CALLIOPE"
(New World Studios)
Prod.—Dir.—Matt Cimber
Prod.—Harry Korshak
Sherry Baines, Marjorie Bennett, Choo Choo Collins
(Started Nov. 2)

"A KISS FROM EDDIE"
(Tamarac—Curtis Hanson)
Prod.—Tamarac Asseyev
Dir.—Curtis Hanson
Tab Hunter, Isabel Jewell
(Started Nov. 11)

"WYETH: AN AMERICAN FAMILY"
Prod.—Larry Spangler
Dir.—Denys McCoy
Documentary
(Started Nov. 12 in Chadds Ford, Pa., then to other U.S. locations)

"ROBIN HOOD-A FANTASY FOLK ROCK 'ELEGY'"
(Tony Benedict Prods.)
(Animated)
Prod.—Tony Benedict
(Started Nov. 16)

"THE BREMEN TOWN MUSICIANS"
(Animedia)
Prod.—Dir.—Bern Wolf
(Animated-Live Action)
(Started Nov. 16)

"AESOP"
(Animedia)
Prod.—Dir.—Bern Wolf
(Animated-Live Action)
(Started Nov. 24)

"WHAT'S THE MATTER WITH HELEN?"
(Filmways-Raymax)
Ex. Prod.—Edward S. Feldman
Prod.—George Edwards
Dir.—Curtis Harrington
Debbie Reynolds, Shelley Winters, Agnes Moorehead, Dennis Weaver, Michael MacLiammoir, Sammy Lee Jones, Florence Marly
(Started Nov. 30)

"POWDERKEG"
(Filmways-Rodphi Prods.)
Ex. Prod.—Phil Feldman
Prod.—Dir.—Douglas Heyes
Rod Taylor, Dennis Cole, Fernando Lamas, Luciana Paluzzi, Michael Ansara
(Started Dec. 1 in Tucson)

"THE COME BACK TRAIL"
Prod.—Dir.—Harry Hurwitz
Buster Crabbe, Chuck McCann, Ian Babin, Robert Staats, Joe Franklin
(Started Dec. 4 in Santa Fe, then N.Y.)

"THE AMERICAN DREAMER"
(Corba Prods.)
Prod.—Lawrence Schiller
Dir.—Lawrence Schiller, L. M. Kit Carson
Dennis Hopper
(Started Dec. 7 in L.A., Taos, Fort Worth)

"RUNAWAY, RUNAWAY"
(Meier-Murry Prods.)
Ex. Prod.—R. Murry
Prod.—Charles Beach Dickerson
Dir.—B'ckford Webber
William Smith, Gilda McCabe, Rita Murry, Joanne Moore Jordan
(Started Dec. 15)

"FUN CITY LAS VEGAS"
(United American Pictures)
Prod.—John Harris
Dir.—Marvin Rothman
D'k Shawn, Alex D'Arcy, Deedy and Bill, Jackie Vernon, Doodles Weaver
(Started Dec. 27 in Las Vegas)

INTERNATIONAL

ALLIED ARTISTS

Starts, This Year 3
This Date, Last Year 0

"SACRED FIRE"
(AA-Artemis Films)
Prod.—Daniel Riche
Dir.—Viadimir Forgery
Lilian Arlen, Sonia Petrova, Pierre Fuger, Yves Lefebvre, Therese Thoreaux
(Started Sept. 7 in Paris and Tunisia)

AMER. B'CASTING CO.

Starts, This Year 2
This Date, Last Year 4

AMERICAN INT'L

Starts, This Year 5
This Date, Last Year 2

"MURDERS IN THE RUE MORGUE"
Exec. Prod.—Louis M. Heyward
Prods.—James H. Nicholson, Samuel Z. Arkoff
Dir.—Gordon Hessler
Jason Robards, Adolfo Celi, Michael Christine Kauffman, Maria Perschy, Lilli Palmer, Herbert Lom
(Started Nov. 2 in Madrid)

"DOCTOR PHIBES"
Exec. Prod.—Louis M. Heyward
Prods.—Albert Fennell, Ron Dunas
Dir.—Robert Fuest
Vincenzo Price, Joseph Cotten, Hugh Griffith, Terry-Thomas
(Started Nov. 9 in London)

AVCO EMBASSY

Starts, This Year 1
This Date, Last Year 5

"CARNAL KNOWLEDGE"
Exec. Prod.—Joseph E. Levine
Prod.—Dir.—Mike Nichols
Jack Nicholson, Ann-Margret, Candice

Bergen, Art Garfunkel, Cynthia O'Neal, Rita Moreno
(Started Sept. 14 in Vancouver and N.Y.)

CINEMA CENTER

Starts, This Year 4
This Date, Last Year 4

CINERAMA

Starts, This Year 3
This Date, Last Year 0

COLUMBIA

Starts, This Year 15
This Date, Last Year 16

"GUMSHOE"
(Col-Memorial Films)
Prod.—Michael Medwin
Dir.—Stephen Frears
Albert Finney, Billie Whitelaw, Frank Finlay, Janice Rule
(Started Oct. 19 in England)

"BUFF"
(Ransohoff-Linder)
Prods.—Martin Ransohoff, Leslie Linder
Dir.—Richard Fleischer
Mia Farrow
(Started Oct. 26 in England)

"ZEE AND COMPANY"
(Kastner-Ladd-Kanter)
Ex. Prod.—Elliot Kastner
Prods.—Alan Ladd Jr., Jay Kanter
Dir.—Brian G. Hulton
Elizabeth Taylor, Michael Caine, Susannah York, Margaret Leighton
(Started Nov. 25 in London)

"10 NON ROMPO... SPEZZO"
(Dino De Laurentiis Prod.)
Prod.—Dino De Laurentiis
Dir.—Bruno Corbucci
Alighiera Noschese, Enrico Montesano
(Started Nov. 30 in Italy)

"NICHOLAS AND ALEXANDRA"
(Horizon Productions)
Prod.—Sam Spiegel
Dir.—Franklin J. Schaffner
Michael Jayston, Janet Suzman, Laurence Olivier, Peter O'Toole
(Started Nov. 30 in Spain)

"LA POUDRE D'ESCAPETTE"
(Arane Films-Col.)
Prod.—Dir.—Philippe De Broca
Marlene Jobert, Michael York, Michel Piccoli
(Started Dec. 9 in Morocco)

METRO

Starts, This Year 6
This Date, Last Year 6

"FORTUNE AND MEN'S EYES"
(Elgin Films Ltd. of Canada/Cinema Int'l in assn. with MGM/Canadian Film Div. Corp.)
Prods.—Lewis B. Allen, Lester Persky, Donald Ginsberg
Dir.—Harvey Hart
Michael Greer, Wendell Burton, Danny Friedman, James Barron, Jon Granik, Vance Davis, Tom Harvey
(Started Oct. 26 in Montreal)

NATL. GEN'L PRODS.

Starts, This Year 2
This Date, Last Year 1

"CAT OF NINE TAILS"
(NGP-Transconta)
Prod.—Salvatore Argento
Dir.—Dario Argento
Karl Malden, James Franciscus, Catherine Spaak, Frank Horst, Tino Carraro
(Started Oct. 1 in Italy)

PARAMOUNT

Starts, This Year 11
This Date, Last Year 7

"WILLIE WONKA AND THE CHOCOLATE FACTORY"
(Wolper Pictures)
Prods.—David L. Wolper, Stan Margulies
Dir.—Mel Stuart
Gene Wilder, Jack Albertson, Peter Ostrum, Michael Bollner, Julie Dawn, Denise Nickerson, Paris Themmen
(Started Sept. 1 in Munich)

"LE SOUFFLE AU COEUR"
(NEF Prods.)
Prod.—Dir.—Louis Malle
Lea Massari, Daniel Gelin
(Started Oct. 16 in France)

20TH-FOX

Starts, This Year 0
This Date, Last Year 6

UNITED ARTISTS

Starts, This Year 12
This Date, Last Year 22

"FIDDLER ON THE ROOF"
(Mirisch Prods.)
Prod.—Dir.—Norman Jewison
Chaim Topal, Molly Picon, Norma Crane, Leonard Frey, Paul Mann, Tuttle Lemkow, Rosalind Harris, Michele Marsh, Neva Small
(Started Aug. 10 in Yugoslavia)

UNIVERSAL

Starts, This Year 2
This Date, Last Year 5

WARNER BROS.

Starts, This Year 9
This Date, Last Year 12

"CLOCKWORK ORANGE"
Prod.—Dir.—Stanley Kubrick
Malcolm McDowell, Michael Tam, James Marcus, Warren Clark, Helen Forc, Oliver Mercer, Winifred Sabine
(Started Sept. 14 in England)

"THE PRESBYTERIAN CHURCH WAGER"
(Robert Altman-David Foster Prods.)
Prods.—David Foster, Mitchell Brower
Dir.—Robert Altman
Julie Christie, Warren Beatty, Rene Auberjonois, Keith Carradine, Shirley Duval
(Started Oct. 14 in Vancouver, B.C.)

"A FAN'S NOTES"
Prod.—Martin Davidson
Dir.—Eric Till
Jerry Orbach, Rosemary Murphy, Douglas Campbell, Burgess Meredith, Patricia Collins
(Started Oct. 26 in Toronto)

INDEPENDENT

Starts, This Year 45
This Date, Last Year 42

"DOOMSDAY"
(Noble Films—Cinefilms)
Prods.—Ika Panajotovic, Oscar Regan
Dir.—William Hungerford
Ty Hardin, Gordon Mitchell, Luciana Paluzzi, Paul Maron, Ken Woods, Jenny Adkins
(Started Oct. 12 in Italy & Spain)

"THERE'S A DOG IN MY BATHTUB"
(Telepool & Thompson Prod.-Bavarian TV-Swiss TV)
Prod.—Marshall Thompson
Dir.—Walter C. Bennett
Marshall Thompson, Jack Mullaney, Inge Schoner, Ursula von Wiese and Monk
(Started Oct. 15 in Switzerland)

"I, MONSTER"
(Americus for British Lion)
Prods.—Max J. Rosenberg, Milton Sabotsky
Dir.—Stephen Weeks
Unit Publicist—Lily Poyser
Christopher Lee, Peter Cushing, Mike Raven
(Started Oct. 19 at Shepperton)

"CAPTAIN APACHE"
(Benmar Prods-Scotia Int'l)
Prods.—Milton Sperling, Philip Yordan
Dir.—Alexander Singer
Lee Van Clee, Carroll Baker, Stuart Whitman, Percy Herbert, Tony Vogel, George Margo
(Started Nov. 2 in Spain)

"UNIVERSAL SOLDIER"
(Appaloosa Prods.)
Prods.—Donald Factor, Frederick J. Schwartz
Dir.—Cy Endfield
George Lazenby, Edward Judd, Benito Carruthers, Robin Hunter
(Started Oct. 24 in London)

"BULLFROG IN THE SUN"
(Calpenny Nigeria—Cine III-Nigram)
Ex. Prod.—Edward Mosk
Prods.—Wolf Schmidt, Francis Oladele
Dir.—Jason Pohland
Johnny Sekka, Elizabeth of Toro, Carey Andrew-Jaja, Iyabo Adoaba, Steve Alis, Sonny Oti, Brian Smith, Femi Marquis, Boniface Atoko
(Started Nov. 1 in Nigeria)

"MACBETH"
(Playboy Prods.—Caliban Films)
Prods.—Roman Polanski, Andrew Braunsberg
Dir.—Roman Polanski
Jon Finch, Martin Shaw, Terence Bayler, John Stride, Noelle Rimmington, Francesca Annis
(Started Nov. 2 in Wales, Northumberland and at Shepperton Studios in Todd-AO)

"UP POMPEII"
(Nat Cohen-Anglo-EMI)
Prod.—Ned Sherrin
Dir.—Robert Keiffert
Frankie Howard, Barbara Murray, Julie Ege, Michael Hordern, Patrick Cargill, Bernard Bresslaw
(Started Nov. 5 in London)

"THE BIG DOLL HOUSE"
(New World Pictures)
Ex. Prod.—Joe Ramiro
Prod.—Jane Schaeffer
Dir.—Jack Hill
Judy Brown, Pamela Grier, Roberta Collins, Brooke Mills
(Started Nov. 25 in Manila)

"CONFESSIONS OF A POLICE COMMISSIONER"
Martin Balsam, Franco Nero
(Started Dec. 1 in Rome)

"PHILADELPHIA, HERE I COME"
Exec. Prod.—Jane C. Nusbaum
Prod.—Gerry O'Hara
Dir.—John Quesada
Siobhan McKenna, Donal McCann, Des Cave, Fidelma Murphy, Eamon Kelly
(Started Dec. 2 at Ardmore, Dublin)

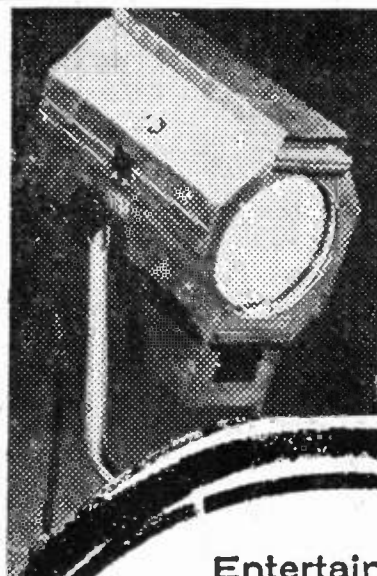
"REVENGE"
(Peter Rogers Prod. for Rank Organization)
Prod.—George H. Brown
Dir.—Sidney Hayers
Joan Collins, James Booth, Ray Barrett, Kenneth Griffith, Sinead Cusack, Tom Marshall, Zuleika Robson
(Started Dec. 7 at Pinewood, England)

"THE BABY MINDER"
(Fantale Films Prod. for British Lion)
Prods.—Harry Fine, Michael Style
Dir.—Peter Collinson
Honor Blackman, Ian Bannen, Susan George, John Gregson
(Started Dec. 7 at Shepperton, England)

"CALIFORNIA"
(Michael Harvey Calhoun)
Prod.—Dir.—Michael Calhoun
Fernando Cortinas, Adela, Renaldo Pacheco
(Started Dec. 10 in Mexico)

John Wayne

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BROADCASTING
COMPANIES,
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THEATRE DIVISION

North American Film Critics

(Film critics of daily newspapers in Canadian and United States markets are listed below, in response to suggestions made by Italian film showmen. They should understand that the terms "amusement editors" and "film reviewers" are frequently interchangeable. It follows that in given instances criticism is more penetrating and intellectual than in others. The balance between film gossip and serious reviewing may reflect the publisher's decision or the local critic's talents.)

Limited space is a problem in almost all amusement sections, since television, radio, cafes, concerts, rock music and other amusements also apply for notice.)

CANADA

John McFarlane
Globe & Mail
Toronto, Ont.

Frank Daley
Ottawa Journal
237 Queen Street
Ottawa

Lee Wilson
The Calgary Herald
Calgary, Alberta

Gordon Stoneham
Citizen
Ottawa, Ont.

Barry Westgate
Journal
Edmonton, Alta.

Amusement Editor
Halifax Chronicle-Herald
Halifax, Nova Scotia

M. Headley
Halifax Mail-Star
Halifax, Nova Scotia

Stu. Brown
Spectator
Hamilton, Ontario

James West
Chic
Brampton, Ontario

Bill Webster
Free Press
London, Ont.

Micheal Carreck
The Montrealeer
146 Bates Rd. Montreal 26,
Quebec

Gerald Danis
Le Petit Journal
Montreal, Que.

David Legate
Montreal Star
Montreal, Que.

Jacob Siskind
Montreal Gazette
Montreal

Simone Uhlig
La Presse
Montreal, Que.

Marcel Dessylva
Montreal La Presse
Montreal, Que.

Jean-Claude Dussault
Montreal La Presse
Montreal, Que.

Leo MacGillivray
Montreal Gazette
Montreal, Que.

Rene Poirier
Le Droit
375 Rideau St.
Ottawa, Ont.

Amusement Editor
Quebec Chronicle Telegraph
Quebec

Bruce Peacock
Regina Leader-Post
Regina, Sask.

Ned Powers
Saskatoon Star-Phoenix
Saskatoon, Saskatchewan

Jeremy Brown
Toronto Life
129 Adelaide St. West
Toronto, Ont.

Peter Gzowski
Toronto Star
Toronto, Ont.

Tom Hedley
Toronto Telegram
Toronto, Ont.

Miss Eva Langbord
CBC
PO Box 500
Terminal 'A'
Toronto, Ontario

Gerald Pratley
Canadian Broadcasting Corp.
Box 500
Toronto, Ontario

Patrick Scott
Toronto Star
Toronto, Ontario

Ken Winters
Toronto Telegram
Toronto, Ontario

Nels Hamilton
Vancouver Life
1012 Hornby St.
Vancouver, B.C.

Lorne Parton
Vancouver Province
Vancouver, B.C.

Les Wedman
Vancouver Sun
Vancouver, B.C.

N. Cribbens
Victoria Times
Victoria, B.C.

Alec Merriman
Victoria Colonist
Victoria, B.C.

Amusement Editor
Victoria Colonist
Victoria, B.C.

Bert Steel
Windsor Star
Windsor, Ontario

Mr. Frank Morriss
Winnipeg Tribune
Winnipeg, Manitoba

Gene Telpner
Winnipeg Tribune
Winnipeg, Manitoba

Bill Trebilco
Winnipeg Free Press
300 Carlton Street
Winnipeg, 2

UNITED STATES

Dick Shippy
Beacon Journal
Akron, Ohio

Bob Day
Times Union
Albany, N.Y.

Bernard Dicker
Knickerbocker News
24 Sheridan Avenue
Albany, N.Y. 12201

John Cathers
Allentown Call
Allentown, Pa.

Miss Polly Rayner
Morning Call
Allentown, Pa.

Bill Dial
Atlanta Constitution
Atlanta, Ga.

Paul Jones
Atlanta Constitution
Atlanta, Georgia

Terry Kaye
Atlanta Journal
Atlanta, Ga.

Lou Cedrone
Evening Sun
Baltimore, Md.

Anne Childress
News Post
Baltimore, Md.

Marion French
News
Bangor, Maine

Henry Niles
Binghamton Press
Binghamton, N.Y.

Lane Carter
The Birmingham News
Birmingham, Ala. 35202

Emmett Weaver
Birmingham Post Herald
Birmingham, Alabama

Kevin Kelly
Boston Globe
Boston, Mass.

Sam Bornstein
Advertiser
Boston, Mass.

Harold Banks
Record American
Boston, Mass.

Ed Callahan
Boston Sunday Advertiser
Boston, Mass.

Peggy Doyle
Record
Boston, Mass.

Sam Hirsch
Boston Herald
Boston, Mass.

Nora Taylor
Christian Science Monitor
Boston, Mass.

Ardis Smith
Evening News
Buffalo, New York

Robert Sokolsky
Courier-Express
Buffalo, New York

Amusements Editor
Burlington Free Press
Burlington, Vermont

Charles Petzold
Camden Courier-Post
Camden, New Jersey 08010

Miss Betsy Williams
The Canton Repository
Canton, Ohio

Nadine Subotnik
Cedar Rapids Gazette
Cedar Rapids, Iowa

Betsy Moye
Charleston News & Courier
Charleston, S.C.

Dick Banks
Observer
Charlotte, No. Carolina

Emery Wister
News
Charlotte, N.C.

Harvey Elliot
The Daily Tar Heel
University of North Carolina
Chapel Hill, N.C.

Harold Gadd
Charleston Sunday Gazette Mail
Charleston, West Virginia

Bill Bruning
Chattanooga Pines
117 E. 10 St.
Chattanooga, Tenn.

Robert Cooper
Chattanooga Times
Chattanooga, Tenn.

J. Ralph Cooper
Chattanooga News Free-Press
Chattanooga, Tenn.

Miss Maggie Daly
Chicago American
Chicago, Ill.

Rodger Ebert
Chicago Sun-Times
Chicago, Ill.

Miss Virginia Kay
Chicago Daily News
Chicago, Ill.

Irv Kupcinet
Chicago Sun-Times
Chicago, Ill.

Charles Leroux
Chicago American
445 North Michigan Ave.
Chicago, Ill. 60611

Sam Lesner
News
Chicago, Ill.

Anne Marsters
Chicago American
Chicago, Illinois

Clifford Terry
Chicago Tribune
Chicago, Ill.

Bob Lynn
Cincinnati Enquirer
Cincinnati, Ohio

Michael O'Daniels
Post & Times Star
Cincinnati, Ohio

Emerson Batdorff
Cleveland Plain Dealer
Cleveland, Ohio

Peter Bellamy
Cleveland Plain Dealer
Cleveland, Ohio

Jim Garrett
Cleveland Press
Showtime Magazine
Cleveland, Ohio

Tony Mastroianni
Cleveland Press
Cleveland, Ohio

EOB Talbert
The State
P.O. Box 1333
Columbia, S.C. 29202

Tom Keys
Columbus Citizen-Journal
Columbus, Ohio

Jim McCafferty
The Columbus Dispatch
Columbus, Ohio

Ron. Pataky
Citizen Journal
Columbus, Ohio

Virgin Miers
Times Herald
Dallas, Texas

William A. Payne
The News
Dallas, Texas

Gene Mitchell
Dayton News
Dayton, Ohio

Grover Mitchell
The News
Dayton, Ohio

Rick Newman
Kettering-Oakwood Times
1544 West Dorothy Lane
Dayton 9, Ohio

Brainard Platt
Journal-Herald
Dayton, Ohio

Del Carnes
Denver Post
Denver, Colo.

Frances Melrose
Denver Rocky Mountain News
Denver, Colorado

Charlotte Brunk
Des Moines Register-Tribune
Des Moines, Iowa

Bob Carr
Detroit News
Detroit, Mich. 48231

John Finlayson
Detroit News
Detroit, Mich.

Jim Dygert
Detroit Free Press
Detroit, Mich.

Bob Talbert
Detroit Free Press
Detroit, Mich.

Joseph Meagher
Times
Erie, Penn.

Executive Editor
National Enquirer
210 Sylvan Avenue
Englewood Cliffs, N.J. 07632

Jeanne Suherinrich
Evansville Courier
Evansville, Indiana

Joseph Zendell
The Sunday Courier & Press
Evansville, Ind. 47705

Elston Brooks
Fort Worth Star Telegram
Fort Worth, Texas

Mr. Perry Stewart
Fort Worth Star Telegram
Fort Worth, Texas

Jack Gordon
Fort Worth Press
Fort Worth, Texas

David Nicolette
Grand Rapids Press
Grand Rapids, Mich.

Jim McAllister
The News
Greensboro, North Carolina

Ben Bagwell
News
Greenville, S.C.

Lionel Estermann
The Patriot
Harrisburg, Penn.

Fred Gilbert
Evening News
Harrisburg, Penn.

M. W. Milliron
Patriot-News
Harrisburg, Penn.

Sunday Room
The Hartford Courant
Hartford, Conn.

Allen M. Widem
Hartford Times
Hartford, Conn. 06101

George Christian
The Post
Houston, Texas

Jeff Millar
Houston Chronicle
Houston, Texas

Judith Teusch
Our Sunday Visitor
P.O. Box 846
Huntington, Indiana

Corbin Patrick
Indianapolis Star
Indianapolis, Indiana

Charles Staf
Indianapolis News
Indianapolis, Ind.

Frank Hains
Clarion-Ledger News
Jackson, Miss.

Charles Brock
Jacksonville Times-Union
Jacksonville, Florida

Bill Meddleton
Jacksonville Times-Union
Jacksonville, Florida

Bob Pate
Jacksonville Journal
Jacksonville, Florida

Shirrell Rhoades
Jacksonville Times-Union
Jacksonville, Florida

Ronald Dixon
Jersey City Journal
Jersey City, N.J.

Giles M. Fowler
Kansas City Star
Kansas City, Missouri

Ralph Moore
Knoxville Journal
Knoxville, Tenn.

Frank Weirich
Knoxville News Sentinel
Knoxville, Tenn.

William Lenex
Lancaster New Era
Lancaster, Pa.

Sherwood Weingarten
Lancaster New Era
Lancaster, Pa.

Dick Murray
State Journal
Lansing, Mich.

Albert C. Book
2453 Sewell St.
Lincoln, Neb. 68502

Charles Davis
Arkansas Gazette
Little Rock, Arkansas

Roderick Powers
Arkansas Democrat
Little Rock, Arkansas

William Mootz
Courier-Journal
Louisville, Kentucky

Dudley Saunders
Louisville Times
Louisville, Ky.

Don Davies
Wisconsin State Journal
Madison, Wisc.

Edwin Howard
Press Scimitar
Memphis, Tenn.

Bob Jennings
Memphis Commercial Appeal
Memphis, Tenn.

John Knott
Commercial Appeal
Memphis, Tenn.

George Bourke
Herald
Miami, Fla.

Herb Kelly
News
Miami, Florida

Rea Gilda
Miami Beach Reporter
Lincoln Road Mall
Miami Beach, Fla.

Buck Herzog
Milwaukee Sentinel
Milwaukee, Wisc.

Frank Morasco
WISN-TV
Milwaukee, Wisc.

Wade Mosby
Journal
Milwaukee, Wisconsin

Will Jones
Minneapolis Tribune
Minneapolis, Minnesota

H. N. Kaldaul, Sunday Ed.
Minneapolis Tribune
Fifth & Portland St.
Minneapolis, Minn. 55415

Ben Kern, Film Reviewer
Minneapolis Tribune
Fifth & Portland St.
Minneapolis, Minn. 55415

(Continued on page 58)

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SALUTE *VARIETY* ON THE OCCASION
OF ITS 65th ANNIVERSARY

Porno, Permissive And Prurient

(Continued from page 3)

in the long run, may have been proved distress selling.

Executive suite maneuvers saw Kirk Kerkorian's MGM investment, for control, for example, costing him heavily on his other assets—Las Vegas hotels and an airline. It made possible Hilton's invasion of Vegas. In turn, similar impersonal corporate investments in the casino-hotels augured (1) a downbeat in talent relations but (2) an upbeat in casino revenues as the "skimmers" were computerized out of business by the Big Business incursion.

Broadcasting's \$210,000,000 cigaret advertising loss has radio-tv concerned, along with other White House clouds as the AM, FM and TV stations live by pleasure of Governmental dispensation.

General Electric, with Tom Moore at the helm, joined other industrialists in move into show biz. Another example: Quaker Oats as filmmakers and tv producers. At year-end Mattel Toys, reputedly largest toy manufacturer in the world, effected a \$47,000,000 merger with Irvin and Israel Feld and Houston Judge Roy Hofheinz (Astrodome, etc.) in buying control of the Ringling Bros.-Barnum & Bailey Circus. Irving Feld will continue to helm the Big Top but the circus obviously is a natural exploitation and merchandising tie-in for Mattel Toys.

However, television will not be wanting for economic sustenance whenever a gubernatorial, Presidential or major Senatorial race is involved. As witness the November sweepstakes in New York alone: Gov. Rockefeller's \$6,900,000 campaign had \$2,300,000 of it earmarked for radio-tv, or about \$600,000 more than the entire cost of Arthur Goldberg's total \$1,700,000 campaign fund. Successful Senator James L. Buckley spent \$1,900,000. Democratic contender Richard L. Ottinger spent about \$1,000,000 of his reported \$1,900,000 for radio-tv spot commercials. Stray thought: what would Abraham Lincoln have done circa 1960s and '70s on (1) his tv "image" and (2) a bankroll?

Stockholm Opera's 53-year-old head, Goran Gentele, succeeding Rudolf Bing in 1972 as boss of the Met. "Gone With The Wind" (MGM) forged ahead with \$72,921,000 domestic (U.S. and Canada), pushing "Sound of Music" (20th), with \$70-mil. into No. 2 all-time b.o. champ. The 37-40% Hollywood unemployment raised the issue of U.S. subsidy-for-films again. Theatrical and sports name franchising (foods mostly) suffered big losses as many personalities suddenly "resigned." The \$1.17-billion earmarked for the bicentennial in 1976 already meeting black dissent and resistance from others claiming fiscal priorities transcending "another Philly fair". Jane Fonda's "Sour Apple" from the Hollywood Women's Press Club.

Cassettes

Looming large and potentially important albeit not as imminent as some proponents think are the television cassettes.

(An important key appraisal, in this Anniversary Number, is a symposium of the current and future horizons; its marketability, practicality, its property rights tangles, its foreign—German and Japanese, dominantly—competition).

The vibrancy of the Broadway theatre is a matter of grave concern. Off-Broadway's success finally caught up with economics, and vice versa, resulting in the that segment's first strike. Incidentally, "The Fantasticks" met a fate it didn't think would befall it; it took a strike to force the closing after 10 years.

What the 7:30 theatre curtain will achieve to hypo legit will not be assessed for several months. It teed off this Monday (Jan. 3).

More important for Broadway's welfare and the peripheral economics of restaurants and niteries is the plaguing safety-in-the-streets. It would appear that the new Police Commissioner's iron hand in probing police corruption may pave the way for better taxi-cab service in the theatre district,

a step-forward to "clean up" Times Square, and the like.

Porno Pix

An easy slide from permissiveness to hardcore pornography was the salient shift in the film business, causing the majors to ape any and other sexual variations, often thoughtless of plot relevancy, merely for spurious b.o. purposes.

First came the GHQ moves to Hollywood by MGM and WB (Kinney), joining the long-based Universal-MCA echelon. Next came regrouping of distribution facilities, cutting 30-32 exchange depots to 20 and under, with greater autonomy to field division heads.

Overseas film selling saw CIC (Cinema Intl. Corp.) pooling Paramount and U's foreign distribution, and 20th-Fox taking on much of ABC Pictures' foreign distribution. Concomitantly, as European production dwindled foreign production offices were eliminated or merged (viz., 20th-Fox, MGM with EMI).

The cinema vraiment extension of cinema-verite, with off-shore and off-Hollywood locales (New York, for example, was increasingly "discovered" as a standing set for moviemakers, much as the Cote d'Azur used to be for the posh Riviera-located larceny-and-romance plots), some Hollywood backlots were doomed for inevitable real estate redevelopment. It also succored the exchequers, much as the films-to-television deals made many an annual report look good. Other assets were being sold off, viz., Metro's costumes, wardrobe, props and other memorabilia. MGM is also mulling sell-off of its recording-music pub biz. (20th, belatedly, has turned over a large amount of props, etc. for auction by Parke-Bernet's new Coast division.)

From 1946, i.e. the first year post-World War II, the 82,000,000 weekly movie ticket sales dwindled to 15,000,000-a-week, mostly youth - oriented. (Paranetically some 5,000,000-per-month attended movies on campus during university semesters.)

Some leaders and some unions belatedly recognized Hollywood's

"disaster area" and talked "concessions", but the flight from featherbedding and the cutoff on vidpix commitments only heightened the dreariness of Coast unemployment statistics during 1970.

Television

Television's soul-searching, in between Agnew alliteration and Nixon preempting of time facilities (albeit the White House press corps deplored the President's minimal press conferences, seemingly preferring to take his causes and cases directly to the nation-at-large), was demographic, programming, sponsorship defections, the new three-hour FCC prime time network edict, and the like.

Actually, without the \$210,000,000 ciggie loss (of which the networks garnered \$140,000,000) and the three-hour ruling, it was set. TV was not so youth-oriented as demographics initially forecast.

Programming was more of the same — crime, lawyers, doctors, sitcom and seifi.

Red Skelton exited CBS' Sunday-night full-hour for Monday half-hour lead-in to Rowan & Martin on NBC. Jackie Gleason was honeymooning (after long drawn-out personal litigation with first wife) as his "Honeymooners" reruns maintained his franchise. Monday night pro football reemphasized ABC-TV's sports-oriented image and theatreowners gave the wife-and-kiddies special admission rates Sundays while the men hogged the vidcreens for the weekend gridecasts. Color tv was in 43% of U.S. homes. Chet Huntley bade David Brinkley a final goodnight. Harry Reasoner was lured to ABC with a \$1,000,000 five-year pact. Tony Curtis was caught with reefers in a London airport and lost his anti-tobacco crusader image.

Slime Square

From stag reel peeps in the Times Square porno bookshops, the segue to actual 25c-per-peep (live) was the forerunner to \$5-a-look at "how skinpix are actually made," in West 42d St. and East 26th St., Manhattan. The 25c live peeks were by male models billed as Bruce, Dick, Jack Horney, etc., appealing to the gay set. The live

male-female sex demonstrations were a tribute more to the participants' stamina than the middle-aged voyeurs who got up that fin for a skin peep.

San Francisco, the hills of Hollywood and other hand-held camera centres vied with Denmark in prurient filmmaking. Britain's chief censor John Trevelyan blamed the U.S. more for the porno pix wave than the Scandinavian lands and resigned in disgust.

Broadway vets, recalling Mayor Fiorello LaGuardia and License Commissioner Paul Moss' crack-down on the comparatively mild Minsky brand of runway striptease, provocative but discreetly kept under wraps, marvel at how the current burlesqueries are permitted 100% "birthday suit" strips.

The hinterland wasn't very excited by a closed-circuit attempt with "Oh, Calcutta" into theatres and auditoriums at \$6-\$10 a head. A three-judge panel in Manhattan Criminal Court found Lennox Raphael's "Che!" lewd and immoral, and he, the producer, five cast members and the lighting man had the choice of \$500-\$1,000 fines or up to 60 days in jail.

Many dailies nixed X-rated film advertising but radio-tv was regionally divided. All agreed that cassettes' probably prime potential is for at-home sex-manual and kindred themed porno pix.

The N.Y. Scene

The New York Scene is an extension of the national scene, but more so. Housing, reurbanization, flight of population, strikes, passing of traditional enterprise (Best & Co.), glamor crime (Sophia Loren's and Zsa Zsa Gabor's jewel heists) to mundane violence (which Mayor Lindsay, Parks Commr. August Hecksher and Gotham's first Cultural Commr., Dore Schary, seek to contain via diversified civic events), the endless hope to "clean up Times Square", women's lib (assaults on McSorley's saloon and once sacrosanct to males-only Hotel Plaza's Oak Room), CBS' rhubarb over pants suits for working femmes, the downbeat niteries biz, the cutbacks on expense-account economy, bombings, Panther trials, prison revolt, narcotics addiction programs, police bribery, firemen harassment, bomb scares and realistic explosions in stores, armories, diplomatic enclaves, vigilante aggressiveness punctuated the year's annals.

Rockefeller Center continued burgeoning, skyscrapers dot Times Sq., the N.Y. World Trade Center "topped off" at 1,254 feet above street level, making it the world's tallest, four feet higher than the Empire State. Chi's Sears Bldg. in two years will top everything with 1,450 feet. Gus Eysell exited as prez of Rockefeller Center to become a consultant at 69, four years beyond mandatory curtailment of active administration.

The Times Mirror (L.A.) acquired Long Island's big circulation suburban Newsday and ex-Brooklyn Eagle's Bob Farrell essayed a fourth New York daily, the Mirror.

Picketing The FBI

Joseph Colombo Jr., son of an organized crime kingpin and himself under indictment for melting down U.S. silver coins for their metallurgical market values, picketed the FBI, sparked an Italian-America parade on Columbus Day, and with President Nixon's consent U.S. Attorney General John N. Mitchell told the Justice Dept. and the FBI to stop using the word "Mafia" and "Cosa Nostra" because they "offend decent Italian-Americans". Nevada authorities were unsympathetic in warning casinos that gambling junkets "organized by the Mafia" would endanger Las Vegas casino licenses.

Bernard Cornfeld, soft-spoken, low-keyed, went on New York radio and tv after he found himself a tycoon bereft his empire, to give his side of the Investors Overseas Services debacle. IOS figured in United Commonwealth and other show biz financing.

The white worker answer, or backlash, "Honor America Today" (July 4 keynoter), hardhats, the Black Declaration of Inde-

pendence, the silent majority, "dialog" with students and other dissenters an "antiradical crusade" polarized the national picture.

Miss America was instructed she could talk about war but not The Pill. A typical "take" on 1970 criteria.

"Hostages" (like in skyjacked and other kidnappings) acquired new meaning.

However, the American Newspaper Publishers in convention viewed racial integration and anti-Vietnam sentiment as lesser evils than environmental pollution and the ecology as the nation's No. 1 problem.

When the White House started "reviewing" the media—CBS was deemed "most fair" and NBC the least—both press and broadcasting got into the freedom-of-the-press act. Attempt to subpoena Time, Life and Newsweek files on stories and pictures about activities of the Students for Democratic Action, particularly its affiliated militant Weatherman faction, further heightened the tensions. Authors League of America decried prosecutors who wanted reporters to get their evidence, violating confidences to do so.

Despite the D.C. nod to his network, CBS' Walter Cronkite was outspoken that "we're all intimidated" by the Administration. Agnew also scored tv for its violence and its nefarious influence on youth.

Las Vegas

Despite Dow Jones, Carson City reports on Nevada gaming casino finances indicated a record \$132,000,000 win in the first three months of the year, up 19%, but corporate austerity, as big business (Howard Hughes, Hilton Hotels, etc.) moved into Las Vegas cued

Howard Hughes Mystery

Like one of those yesteryear Hollywood mysteries (circa William Desmond Taylor) the mysterious movements of Howard Hughes, with a \$300,000,000 stake in Nevada hotels, casinos, realty, airfields and mining claims, was a daily whodunit. A power struggle by incumbent Hughes Tool Co. brass (that's the parent of Sands Inc., the Nevada holding company for the sundry hotels and casinos) and Robert A. Maheu, resulted in latter's ouster after a hotly contested legal proceeding. It follows disclosure of disappointment in some of Hughes' casino investments.

Question of Hughes' well-being and his new base in Nassau's Paradise Island put that Bahamian resort on the map anew.

(1) less freebees; (2) upped admissions and dinner tabs; (3) reduced under-the-table "vigorish" for talent deals.

Instead, Dean Martin defected from The Sands to the Riviera for a cut of the action and Lake Tahoe's new Kings Castle wooed five comics with 2% "points". Erstwhile Vegas entrepreneur Beldon Kattelman accused Hughes of "stranglehold of The Strip" but latter also acquired the famed Harold's Club in downtown Reno for \$11,000,000 making HH's Nevada investments well over \$200,000,000.

KK (like in Kirk Kerkorian) gave Hilton Hotels its first major toe-hold in Vegas with Flamingo and International control, presumably to help shore up KK's holdings in MGM. Hilton meantime bought property adjoining its N.Y. Hilton for an additional make it the largest in the world with 3,400 rooms by 1972.

The economy wasn't curbing overseas building as European and other foreign hoteliers allied with Hilton, InterContinental, Hotel Corp. of America, Holiday Inns, etc. for mass-capacity hotels, motels and hostels in the UK, on the Continent and around the globe. But it did curb some Puer-

(Continued on Page 54)

1970: Translate At Will

Skyjackings to Jordan and Algiers. Kidnappings for ransom of diplomats from Latin America to Canada. Weathermen bombings. The eclipse. Ecology. Environmental pollution. Black Panthers and white backlash. Young Lords. Strikes (teacher, newspaper, railroad, aviation, automotive, taxicabs, waiters, Off-Broadway, gravediggers, first U.S. Post Office strike in history, you name it).

Timothy Leary flees jail. Cleaver in Algiers. Angela Davis, Bobby Seale, Jane Fonda, Kent U. and Mississippi State probes. Clement F. Haynsworth Jr. and Judge G. Harold Carswell. Martha Mitchell. Howard Hughes. Population explosion and doubts about The Pill. Abortion bill passed. Voters at 18. More Americans move to "civilized" London.

Apollo 13's safe return. J. Edgar Hoover warns U.S. on kidnappings. Belfast. Cambodia. Laos. Guiana. Pakistan. Peru. Franco and Basques. Osaka Expo. Olympics in Munich 1972. South African teams banned if apartheid continues. Offtrack betting legalized. Joe (The Brown Bomber) Louis under psychiatric study. Cassius Clay's comeback. Afro coifs banned at Olympics. Sports and show biz figures' franchised eateries in the red, Denny McLain. Dizzy Dean.

Senator J. W. Fulbright's book, "The Pentagon Propaganda Machine," charges Vietnam war footage was "staged" for the news media. . . . Spyros P. Skouras, film tycoon, joins son Spyros S. Skouras, prez of merged Prudential-Grace Lines, in traditional Greek pursuit, shipping. . . . David Merrick and Alexander H. Cohen would like to import London's "king of drag" Danny LaRue, smash West End hit. . . . CBS-Holt guaranteed Ladybird and LBJ \$2,500,000 for their memoirs. . . . Khrushchev's memoirs. . . . Aleksander I. Solzhenitsyn spurns Nobel literature prize. . . . Nicholas Johnson. . . . White House rhetoric. . . . Agnew dart games join Agnew watches. . . . Chile's Marxist president. . . . Radical chic at the Leonard Bernstein's Black Panther Park Ave. party. . . . Prison riots. . . . POW raids on North Vietnam. . . . Record \$5,544,000 for a Velasquez. . . . N.Y. cop corruption probe. . . . Black Santas this Christmas in dept. stores.

Mini, midi and maxi. Bell bottoms and flairpants suits boom as femmes spurn midi. Peekaboo men's shirts. Barefoot brides and self-written wedding ceremonials. Manly chests, open-toe sandals, male torsos and Gay-Ins. Women's lib and Gay Liberation.

Untrammelled porno on screen, stage and print, "Sex" and "sensual" in four of top 10 bestsellers.

Hardhats and anti-Viet protesters. Nixon-Agnew "dialog" with campus youth. San Jose's demonstration. Chi's ditto to Pompidous. Abbie Hoffman disrupting Merv Griffin in U.S.; and Jerry Rubin ditto to David Frost in London. . . . Senator George Murphy's Technicolor moonlighting and Gene Tunney's son John's victory over Murphy. . . . Sir Laurence Olivier first actor named to peerage. . . . Sir Noel Coward feted London and N.Y. on his 70th. . . . Robert Stolz at 90. Maurice Chevalier at 82. Martha Graham retires at 76. Pablo Casals at 94; in N.Y. from Puerto Rico. Pablo Picasso donates 800 to 900 of his works to Barcelona museum.

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B'way Needs Legit, Tourists, Clean-Up

(Continued from page 3)

to Rico expansion plans for the time being.

Broadway

Fact that the N.Y. Drama Critics Circle named Brendan Behan's "Borstal Boy" the season's best play (also got the Tony) didn't stop half its cast being mugged several times after-theatre as they wended their way to 8th Ave. and 46th St. It was one of the many news breaks that got Mayor John V. Lindsay, the Police Commissioner, the N.Y. Times (its own late-hour workers have frequently been mugged, molested or solicited en route to subways and the N.Y. Bus Terminal on 8th Ave. and 43d St.) and others deeply concerned about the Times Sq. wierdos who have frankly hurt all Broadway theatres and restaurants. Rude and arrogant Taxi-drivers were another adverse influence.

It's hoped that ultimately Shubert Alley may be extended north to 52d-53d St., as the old buildings west of Broadway are razed or renovated. That promenade and shopping arcade is part of the "facelifting of the future" for Broadway.

The Drama Critics Circle gave the nod to "Company" for best musical but "Applause" got the Tony.

The "British Invasion", on top of "Sleuth", "Home" and "Conduct Unbecoming" opening on Broadway, saw Equity challenging two other English players, Ronald Radd ("Abelard and Heloise") and John Moffat ("Design for Loving" revival). Radd got the nod. British and Australia Equity like Actors Equity in the U.S. have similar native thespian unemployment problems but invariably the "special talent" import helps create employment for native supporting cast players.

Ford's Theatre, Washington, was named a national historical site and a D.C. music pot-pourri wound up as an NBC-TV "special" Thanksgiving night for a \$100,000 fee.

The White House made an attempt at some show biz doings albeit not as energetically as when Bess Abell and Liz Carpenter were doing their stuff for the LBJs, but "1776" performed there and the cast met the Nixons.

When Katharine Hepburn returns to "Coco" national company tour Frederick Brisson and, more specifically his \$900,000 backer

Paramount Pictures, may bail out; unknown-to-New Yorkers' Danielle Darrieux's replacement rated "A" for performance but NSG for b.o. "Fiddler" continues to titillate the financial tastebuds of legit angels as Hal Prince periodically releases profit figures (nobody ballyhoos the red ink), but his September tally of a \$6,642,597 payoff on the musical's \$375,000 investment is nice gravy for the producer's investors.

David Merrick's takeover attempt of 20th-Fox was defeated, Paramount heralded his filmmaking debut with "Child's Play" but, at the Broadway Assn.'s "man of the year" salute, Merrick reiterated his continued "romance with the theatre" and that he was not going to throw over an old girl friend for the movies.

Darryl F. Zanuck, 20th-Fox board chairman and chief executive officer, frankly stated that January's board meeting may disclose plans for further financial restructuring of the company. The vet filmmaker tersely issued a statement that there have been no letouts, but the intimation is that major economics some time after this next (January) board meeting may occur. A similar rumor has persisted about another major.

Charles Gordon's off-Broadway "No Place To Be Somebody" made him the first Negro Pulitzer Prize-winning dramatist. It was the second off-Broadway recognition, in 1926-27 Paul Green's play, "In Abraham's Bosom", at the Provincetown Playhouse in Greenwich Village, was the only other off-Broadway play to be so honored although in that era the Obie idiom hadn't been spawned.

Broadway-West End Shuttle

Like Radio City Music Hall which had to go offshore to import British-made films suitable for this showplace's "general" audiences, Broadway continues to survey the West End for its straight dramatic fare; conversely, Yank musicals usually bellwether the London legit trade.

"The Rothschilds" and Danny Kaye's Broadway comeback in "Two By Two" were fall season hypos, and "Applause" and "Company" hold over along with the perennial "Hello, Dolly!" and "Fiddler On The Roof." When "Dolly" finally folded on the Dec. 27 matinee with Ethel Merman the seventh title player (although she was originally approached but

demurred and Carol Channing thus got her biggest break), it became the No. 3 alltime Broadway longrunning champ and the top musical marathon. Only "Life With Father" (3,224 performances) and "Tobacco Road" (3,182 perfs.) surpass "Dolly's" 2,844 performances. This past September the David Merrick production passed Herman Levin's "My Fair Lady" as the musical champ. By coincidence Levin is back in the musical sweepstakes with a musicalization of "Teahouse of the August Moon," titled "Lovely Ladies, Kind Gentlemen," although two years ago he clicked with "Great White Hope." Comes July 21, "Fiddler" will displace "Dolly."

"Dolly" debuted Jan. 16, 1964 and, after Miss Channing, Ginger Rogers, Martha Raye, Betty Grable, Pearl Bailey, Phyllis Diller and Miss Merman starred.

The charisma that is Broadway legit has its expressions in the overall civic economy — hotels, stores, restaurants, night life, etc.

'The Mousetrap' 19th Year

In London a tourist attraction all its own is the unique endurance of Agatha Christie's "The Mousetrap" which on Nov. 25, 1952 opened to mediocre reviews and is now in its 19th year. The whodunit on its 19th milestone marked an historic 7,479 performances and may yet overtake the world's longrunning champ, "The Drunkard," the old-fashioned meller spoof which ran for 26 years in Los Angeles to 9,477 performances.

Recognizing the indelible value of legit to Gotham economy, all new Times Sq. high-rise office building has only been given N.Y. City Planning Commission approval, by Mayor Lindsay's direction, if any razed theatre will be replaced with a more modern playhouse.

Some of the new skyscrapers, such as One Astor Plaza, will have two playhouses, one legit and one cinema, and all will have ultra-modern equipment far surpassing the traditional legiters, notably the soon-due Uris Theatre on the old Capitol Theatre site. Incidentally, the economy has slowed rentals in those new office buildings.

Fact that Times Square has become increasingly Slime Square with its rampant porno on screen, in printed matter and "live" sex

acts, must run parallel to Broadway's problem in its long aborted "cleanup" campaign.

New Police Commissioner Patrick V. Murphy made great impact at this past November's luncheon salute to David Merrick by the Broadway Assn. with his promise of "high priority" for Broadway safety-in-the-streets.

However, it will be a long tussle before the homos, winos and prosties are shunted away. That also goes for the \$5-a-head beaver pix and hardcore stag films which can afford to pay top-dollar storefront rentals in much the same manner that a madame pays off for brokendown realstate on the wrong side of the railroad tracks — customers have a knack of wending their way to where the unadulterated action is. Fact that some of that unsavory realstate is owned by reportedly generous contributors to sundry political campaigns only complicates the problem.

What the new 7:30 legit curtains, the higherpriced taxi rates (which theoretically may make them more available during the theatre crush) may or may not do for business, will be watched not only by the shows but the peripheral environs — from garages to restaurants to hotels.

The Drug Scene

The deaths of Jimi Hendrix, Janis Joplin and Alan Wilson, composer-guitarist of Canned Heat, rocked the rock crowd on drugs. The not infrequent busts in 1970 of rock groups caught transporting pills and pops across state lines and some across Canadian and Mexican borders made headlines, as did that episode involving Tony Curtis in a London airport which kayoed his American Cancer Society spot commercials as an antimoking exponent.

But the show biz personalities were not alone. Over the past months the public prints have also recorded the peccadilloes of upper middle class youth of prominent political and other families. The marijuana habit has become so rampant that some legislators urged relaxation of drug charges and legalization of pot.

Among the names in the year's busts were young people from w.k. show biz, rich and upper middle-class families.

They included Robert F. Kennedy Jr., 16, and his cousin Robert Sargent Shriver 3d, 17; Sen.

George McGovern's (D-D.) daughter Teresa Jane McGovern, 17; defeated California gubernatorial candidate Jesse Unruh's son Bradley Unruh, 19, and Randal Brook Unruh, 18; Sen. Alan Cranston's son Robin; Elijah Muhammed, 21, grandson of Black Muslim prophet Elijah Muhammed; Charles McQuade, son of Republican politico; Manuela Thiess, stepdaughter of the late Robert Taylor; Jackie Robinson Jr.; Oregon Gov. Tom McCall's son Sam; Diane Linkletter, 20, daughter of Art Linkletter, who committed suicide while under LSD influence; John Farrow, 20, and Patrick Joseph Farrow, 22, sons of Maureen O'Sullivan and brothers of Mia; Sen. (D-S.C.) Ernest Hollings' son Michael Milhouse Hollings, 19; N.Y. Supreme Court Justice Samuel Rosenberg's son Theodore, 17; N.J. Gov. John T. Cahill's son John P. Cahill, 19; sportscaster Frank Gifford's son Jeffrey, 19; Tennessee Ernie Ford's son Jeffrey Ford and latter's wife, the former Holly Scudder, daughter of the editor and publisher of the Newark News; author William Manchester's son J.K., 18; John Drew Barrymore, 37; Peter Fonda, 26; and Cheryl Crane, 26, daughter of Lana Turner and Steve Crane, were among those publicized for arrests on marijuana and other drug charges, most dismissed, some sentenced, some ordered to psychotherapy.

Television shows and the recording industry have allied to plug anti-drug themes. By White House request a number of vidseries have dramatized narcotics evils. Comedian Dick Gregory essayed a 40-day fast to dramatize the junkies' problems. Roulette recorded a series of spot commercials, "Bust A Pusher." MGM Records' Mike Curb barred groups using drugs or plugging drug-oriented rock tunes although CBS Records' Clive Davis challenged the idea if those 18 MGM disk groups "were selling records."

The music biz hungers for a new socko sales ingredient meaning a new hero. It usually comes in Presley who gave way to The Beatles punctuated by a Bob Dylan and the Rolling Stones. "Woodstock" on film set a pattern for others seeking to repeat the phenomenon.

Realistically, the campus mood kayoed rock concerts. Capus jitters also threatens the traditional educational music.

American-Soviet Broadcasting War

(Continued from page 3)

by anything said over-the-air. The beneficiaries appear to be the bureaucrats of each side who seek more budget and hardware—the losers being the taxpayers who pick up the tab for these ethereal high junks!

Anti-Nixon Bias

In an hour-long wideranging discussion of international broadcasting the Muscovites showed an obvious grasp of the U.S. political scene, but seemed foolishly paranoid in their dislike of President Nixon, and unwilling to believe that relations could improve during his tenure. In all fairness, recent utterances by USIA chief Frank Shakespeare, Jr. lend credence to this belief, and if his hard line really reflects the President's views the Soviets could be right.

However that may be, the Russians appear more annoyed by hostile American intentions and actions than actually hurt by U.S. efforts.

This conclusion was reinforced by conversations at the U.S. Embassy and with other Americans in Russia, and in talks with Soviet citizens themselves. All confirm that jamming is so effective that American services seep into the wide open spaces, but are little heard in population centres.

On this observer's receiver at the Hotel Rossya in Moscow (with

20 feet of antenna out the window) the jammers, said to be in the Hotel Ukraine, wiped out everything near the Radio Liberty and Radio Free Europe frequencies. The Voice of America English-language service fares better, and BBC in English is excellent.

Radio Liberty And RFE

Russian annoyance with Radio Liberty and Radio Free Europe is easy to understand. Both these so-called "private" American services are based in Munich and both seek to "tell East Zone populations what they ought to know," which is, of course, an euphonious way of saying they try to foment or exploit unrest in the Eastern Bloc.

In practice, this often means, as far as Radio Liberty is concerned, reading over the air, in various Soviet dialects, publications banned in the USSR, a practice reportedly popular with Russian authors unpublished at home who are not averse to using Uncle Sam as a free literary agent. Naturally Liberty's touting of dissident Soviet intellectuals also irks the Kremlin, even if few Russians hear the broadcasts.

Although RFE carefully disavows having encouraged the Hungarians some years back, it likes to take credit for embarrassing the Soviets in Czechoslovakia or for playing up recent Polish disorders. For their part some East Bloc countries, in their frustration, give RFE no little satisfaction by blaming the Munich operation for fomenting troubles.

But the fact seems to be that RFE is so heavily jammed that it is probably little more than an irritant as a broadcasting service.

In the past, Soviet experts have differentiated sharply between Voice of America broadcasts, which they consider to be official U.S. Government policy announcements, and the broadcasts of Radio Liberty and RFE which also come from Washington, but claim to be from "private" stations. The Russians claim Washington says on Libert and RFE things it would be ashamed to put under a State Department by-line.

More recently the USIA under Shakespeare, Loomis & Co. appear to be taking a more independent line as evidenced in the Secretary Rogers' rebuke to Shakespeare and latter's "you're not my boss" reply!

VOA's stepped-up jamming operations, recently publicized by Marilyn Berger's Washington Post story, are something again. Previously little known even in the Congress, this operation involves the renewed VOA operation of a 1,000,000 watt nondirectional longwave station in Munich, on the Radio Moscow home frequency, for the express purpose of destroying Radio Moscow service over thousands of miles of Soviet home territory.

The purpose of the operation is to blackmail the Kremlin into reduced jamming of U.S. signals destined for the East. Its destructive operation is nothing short of a disgrace for America. Certainly

no Soviet jamming is comparable.

At Radio Moscow they say they "have no knowledge of jamming" and then explain it would be done by another government agency if there were any. But anyone who tunes a radio can hear for himself that there is a tremendous amount of jamming in Moscow and Leningrad, and maybe even more in some East Zone areas.

Unfortunately the Russians have no frame of reference for understanding how anyone could object to a government wanting to control what its citizens hear. The sad truth is that under Czar or Politburo, the Russian State has controlled what is read or said in Russia for nine centuries, and there are few signs that Comrade Brezhnev or Kosygin will suddenly change the rules notwithstanding the rumblings in the wings.

There really will be pie in the sky if the "Munich megawatt" is able to blackmail the Kremlin into doing something it has not done in nearly 1,000 years.

Berlin

Among all the battlefronts on which the "broadcasting war" is being fought, Berlin is perhaps the most fascinating, and maybe the most crucial, but here again it is not what is said that counts so much as the management of the facilities over which it is said.

The American operation in West Berlin, known as RIAS, has been a pet hate of the Russians and East Germans for years, and both are determined to drive it out of

the city. Its fate is sure to be part of any Berlin settlement.

But the truth is that RIAS is today a weary leftover from the immediate postwar days, living in memories of the Berlin blockade, and muttering at the wall. It is undoubtedly important psychologically as part of the American presence in Berlin, but as a broadcasting service it is long overdue for replacement.

If America is to win "the Broadcasting Battle of Berlin" we will have to come up with something more effective and imaginative than RIAS—and soon!

Bonn May Decide

In the end Bonn could well be the determining factor in who the winner of this superpower broadcasting struggle will be. The American broadcasting operations in Germany are subject to short cancellation.

The Kremlin has made it abundantly clear that it intends to get Radio Liberty and Radio Free Europe out of Germany as part of the price for Soviet-German friendship. Bonn claims that a German-American solidarity is a cornerstone of her foreign policy, and insists she will not make a final treaty with her Eastern neighbors until the Berlin question is settled.

Reconciling these conflicting broadcasting interests will require Herr Brandt to develop the juggling act of the decade, and while he is perfecting his act the heat will be on from all sides.

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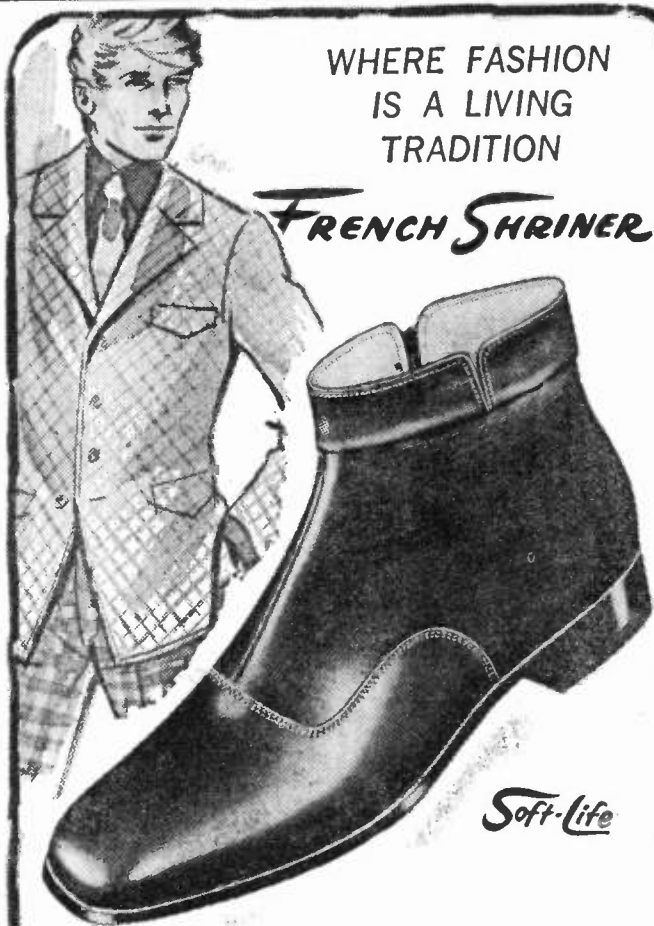
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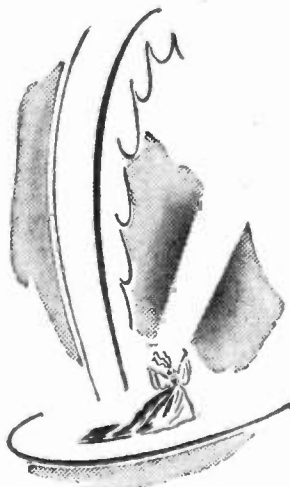
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RADIO CITY



MUSIC HALL

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TV Sabotages Israel, Boxoffice

Continued from page 4

since possible for any film production at a premium of 13% of the production cost. Despite such insurances and assurances, foreign producers are hesitant.

Michael Caine, for instance, was apparently willing to film in Israel, while his producers were reluctant to let him come. Few appreciate, as Joseph E. Levine said on his visit here, that "Tel Aviv is safer than New York." Even he didn't make "The Slave" in Israel, as he intended to do. (Pic has not been made yet—Ed.) But this might have been for other reasons. It is a truism, which Israel conspicuously failed to make known abroad, that life and property in Israel, with the exception of the border areas, is better protected than in most other parts of the world. This is partly due to traditional Jewish abstention from violent crimes, and partly to tight security measures aimed against potential terrorists. But obviously no real change in the attitude of foreign producers can be expected before some sort of peace settles upon the Middle East.

The three foreign productions which were filmed in Israel in 1970 despite the above mentioned difficulties, are listed first:

"Madron," described as "the first Hollywood Western filmed in Israel," was produced by Isracine Ltd. and Eric Productions and directed by Jerry Hopper. The film stars Leslie Caron and Richard Boone. The latter announced plans to make more films in Israel.

"Deadlock," is a German production, produced and directed by Roland Klick. It was shot in the vicinity of the Dead Sea. The story plays in Mexico.

"42:6," is the life story of Israel's first Prime Minister and a founding father, David Ben-Gurion. The title is the number of a verse in the Bible, often quoted by him. The film was produced by Covenant Communications of Geneva and re-directed by Israeli director David Perlov, after the original director departed.

"Bloomfield," the story of a soccer-star with the ingredients of which most films about sport idols are made: temptations, ups and downs, innocence that liberates. It was produced by World Film Services of London (John Heyman and Wolf Mankowitz) and Confilco of Tel Aviv. Richard Harris, who stars in the film with Romy Schneider, took over direction from local director Uri Zohar.

"The Traveler," deals with the grave problem of individual guilt vs. collective responsibility. Producers are Les Films de la Licorne of Paris and Israfilm of Tel Aviv. The picture stars Hans Christian Blech, Claude Rich and Henia Suchar. Promoting this film at the Rochester Film Festival last year was producer Alex Massis.

"Tamar, Wife of Er," is a love story based on a tale from the Bible. The film was produced by Filmar of Rome and Tamar Films of Tel Aviv and directed by Riccardo Freda.

"Chamsin," a tragedy based on Schiller's "The Bride From Messina," was written and directed by Veit Relin. Producers are Maria Schell and Veit Relin Productions and Studio Hebertal of Munich with Israel Motion Picture Studios of Herzlia. The film stars Maria Schell.

"The Dreamer," is the story of a young man in a home for the aged. A film on an experimental level, it was not badly received at the Cannes festival. Produced by Ami Artzi of Toda Films of Tel Aviv, it was written and directed by Dan Wolman. The picture stars Berta Litvina, Liora Rivlin and Tuvia Tavi.

"Eagles Attack At Dawn," produced by Noah Films and directed by Menahem Golan, is the story of the rescue of Israeli prisoners from a Syrian prison. It stars Yehoram Gaon, Peter Brown and Rick Jason.

"The Snail," stars Israeli pop singer Arik Einstein in the role of an Israeli pop singer. Produced by Hagar Films of Tel Aviv and directed by Boaz Davidson, with songs by Shalom Hanoch who also co-stars in the film.

"From The Other Side," is a day in the tragic life of the late Israeli poetess Rachel, played by

Rachel Levi. Produced and directed by Menahem Binetski.

"Lupo," obviously inspired by the success of "Salach" a few years ago, is also the story of a poor and primitive Israeli who prefers the old ways to modern life. Produced by Noah Film, written and directed by Menahem Golan, the film stars Yehuda Barkan.

"The Rooster," stars Israel's only superstar, Chaim Topol, in role of a reserve soldier on home leave. Produced by A. Deshe of Tel Aviv, the film is directed by Uri Zohar.

"Take Off," a somewhat surrealist comedy about the affairs of three married men with their "dream girls," was produced by A. Deshe and Uri Zohar of Tel Aviv. Pic features the comic-singing trio who call themselves Hagashash Hachiver and have subsequently undertaken a tour abroad, including the States.

"I Was Born In Jerusalem," a semi-documentary-musical autobiography, produced, directed and played by Yehoram Gaon, who is a very popular actor-singer in Israel, in the Cliff Richard mold.

Though Israeli films are usually made on a modest budget (\$250,000 is big), their financial success depends mainly on local audiences. There has been little interest so far in purely Israeli films abroad. In pre-television days 2,500,000 admissions were enough in home market to ensure modest profits. This was also due to the fact that Israel enjoyed one of the largest per capita film-attendance in the world: 20 tickets per person per year. But since video has come (belatedly in 1968), there has been a serious—nearly catastrophic—drop in attendance figures.

This hit not only the theatre-owners and the foreign distributors, but local producers as well. In 1968, 50,000,000 tickets were sold; in 1969 only 44,000,000, and in 1970—36,000,000 tickets. And the trend continues downward.

JFK Center

Continued from page 3

is, rather, the awesome tip of a much more formidable iceberg. Consider the following, most coincidentally postdating the 1965 establishment of the National Endowment for the Arts, the first Federal fund funnel for the arts:

- The Filene Cultural Center hopes to open this year at Wolftrap Farm in suburban Virginia and plans a full schedule of performances and exhibitions.

- The American Film Institute, set up partly with National Endowment funds, is in full flower with its own theatre, the L'Enfant, and will be active at the JFK Center.

- Arena Stage, long a Capital attraction, has won solid national recognition following its premiere of "The Great White Hope" and now has a second, adjacent stage, Kreeger Theatre.

- The Washington National Symphony is in its first season under the premier baton of Antal Dorati and shows signs of winning new renown.

- Washington Theatre Club, a professional company, recently moved into new quarters and has successfully been running both houses. Emphasizing little known plays, WTC, like Arena, prides itself on new productions.

- Ford's Theatre is firmly on its feet as the D.C. outlet of New York's Circle in the Square Theatre and the historic stage seems to have growing popularity both as a tourist attraction and a theatre.

- National Theatre, long the only standard tryout stage in town, in June, 1972, will come under the ambitious wing of the Nederlander family, whose growing chain of legit houses throughout the country should, if anything, strengthen the National.

- The Folger Theatre, long dormant arm of the Library of Congress, is beginning to stage plays and may eventually go Equity.

There are a large number of question marks, of course, with perhaps the most overwhelming being how much the glamorous and multi-purpose new JFK Center will overshadow everything else

in town. Undoubtedly, its prestige will give it a leg up. It will have four basic performance centres:

1. The 1,100-seat Eisenhower Theatre will be for drama. Center chairman and guiding light Roger L. Stevens hopes to establish a resident acting company of national status, but initially it will serve as a showcase for existing groups.

2. The Opera House, seating 2,300, will feature opera, ballet and musicals. A key question is whether with its additional seats—the National Theatre seats under 1,700—it may draw prime Broadway musical tours. Already set are the premieres of a new musical work by Leonard Bernstein to be staged by Jerome Robbins, a new opera by Alberto Ginastera and several other classical opera and ballet works. The American Ballet Theatre will be the resident group, though other companies—notably the National Ballet and the Opera Society of Washington—will have access to the stage.

3. A 500-seat motion picture theatre probably will be programmed by the American Film Institute.

4. The Concert Hall seats 2,750 and will be the home of the National Symphony.

No seat prices have been decided yet, but as a national cultural centre the new building on the bank of the Potomac will immediately scale some prices to the less than affluent.

Local performing groups for some time have been disproving the idea that there is a limited audience capacity in Washington, as expanded ventures have been selling out even in the current recession. The JFK Center surely will be the granddaddy of exhibition halls here, but its sustained drawing capacity is a question mark. Certainly the tourist trade, at new highs for D.C. last year, will provide a great deal of ticket demand.

New Film Realism

Continued from page 3

Christmas Eve, and they've just finished trimming the tree, so they've decided to take a bath together.

"Are they married?" I whispered back.

Truberry shook his head. "They're brother and sister, dummy."

"I should have known."

Truberry said, "You see the director? He's the hottest thing in Hollywood. He used to make stag movies for fraternity houses; was arrested seven times; did six years in prison. Now he gets half a million dollars a picture, and we've got him signed for five."

Someone yelled, "Quiet on the set!" and we walked over to Stage 9. When we opened the door, a din of rock music almost knocked us off our feet.

This time Truberry had to shout, "This one's titled 'Beyond the Valley of Woodstock.' Everyone's stoned in the movie from the beginning to end."

"What's the story?" I shouted back.

"There's no story, dum-dum," he shouted. "Everyone does his own thing."

The smoke from the pot was getting to me, so I went outside to get some fresh air. Truberry followed. "They never knew how to make pictures like this in the old days," he said.

While we were standing there, we heard fire engines and saw a gigantic blaze pouring out of the administration building of the studio. We ran toward it and saw a wild young man screaming into a megaphone: "Keep those firetrucks out of the way. We're shooting a scene!"

Truberry ran up to him. "Jerry, what the hell are you doing?"

"We're shooting the final scene of 'Down With Everything.' It's a helluva blaze, huh boss?"

"There was nothing in the script about you burning down the administration building."

"We're improvising. Man, what a finish!"

An assistant director ran up. "Jerry, do want to throw some dummy bodies on the fire?"

"Are you kidding? There is nothing fake about this movie. Throw in Truberry here."

Two grips picked up Truberry and started carrying him toward the fire as he screamed.

"Let's get it right on the first take!" Jerry yelled into his megaphone. "We may not find anyone to do it again."

Circus, Fairs & Carnies

Continued from page 3

the big majority of fairs and traveling shows reported new records in attendance, including an unusual number of all-time peaks—a thrill seldom experienced these days in the film industry.

Overall fair attendance for the past summer averaged better than 10% over 1969 compared with the film industry's less than 5% box-office gain. Furthermore and significantly, from the comments of numerous parents, the outdoor show gains promise a continuation of that trend whereas there is no indication in sight yet that the filmmakers are going to win back the lost juvenile market by increasing the output of product rated suitable for kids.

Another indicator: A new event called the Great Midwest Fair, which made its debut this year in Crete, Ill., a town of not much more than 2,500 population, drew an attendance of more than 400,000—and will become a regular annual event. That's how the ruralites will respond for some good clean fun. And, thanks to the auto, they travel much longer distances for it these days.

Midway's Record Gross

At the biggest annual fair on this continent, the Canadian National Exhibition in Toronto, despite bad weather that caused it to lose one Sunday, the carnival midway grossed a record \$1,800,000 this year. Overall attendance was approximately 3,200,000—not a new record, due to the weather, but still nearly three times the population of Toronto. The Pacific National Exhibition in Vancouver, B. C., set an attendance record of 1,167,030, also more than triple the city's population.

The Oregon State Fair in Salem, with five days of rain, drew 430,585—about 10 times the population of Salem. California State Fair, Sacramento, was attended by nearly 1,000,000, almost eight times the local population. Among other fairs drawing new records were the Great Allentown (Pa.) Fair, New Jersey State Fair in Trenton, Montana State Fair in Great Falls, Evergreen State Fair in Monroe, Wash., Blue Grass Fair, Lexington, Ky., and scores of others.

Many of the fairs, taking advantage of the scarcity of films approved for children, promoted Kids' Day or Youth Day or similar special days aimed at the juvenile trade. Nebraska State Fair's opening day set an all-time record by drawing a predominantly youth crowd.

Many rock 'n' roll and other currently popular musical groups were booked as part of grandstand bills by many fairs as lure for the younger element, and the response was big. The major fairs again went in for such perennial top draws as Bob Hope, Liberace, Lawrence Welk, Buck Owens, Arthur Godfrey and others.

Ed Sullivan's Oct. 11 CBS-TV show came from the Mid-South Fair in Memphis and the enthusiastic response unquestionably will influence next year's fair attendance and bookings. Another tv program, "Dating Game," sent one of its winning couples to see the Royal American Shows at one of its fair dates.

Tieups Spur Kid Biz

Local auspices contributed to the increased juvenile attendance at outdoor shows by sponsoring either a Youth Day or an entire engagement. King Bros. Circus even played repeat dates, under different auspices, in some southern communities.

Since most circuses, including the two Ringling Bros. and Barnum & Bailey units, now play in auditoriums, arenas and stadiums, bad weather did not give them much trouble in the 1970 season.

Amusement parks had to contend with a number of rainy days and a late Labor Day coming after the opening of schools. Nevertheless they managed to set many new records—again due in large measure to parents taking the kids to these clean amusement centres in preference to R, X and C films.

By promotion embracing the kids, birthday parties, school and church groups, Edward V. Mer-

riam's Biloxi-Gulfport Amusement Park, attractively reconstructed on the beach after being literally razed by Hurricane Camille, set new records by 17% despite a drop in tourist traffic due to repair work on the Gulf Coast highway that runs in front of the park. The increase came from local patronage—and substantially from parents and groups who might have chosen films for their outings if suitable pix had been available.

Another interesting and possibly significant angle is the increased attendance shown at the smaller fairs and the carnivals playing "still" dates. Some carnivals split up their attractions into smaller units early in the season to enable them to play a number of dates under auspices before combining all their facilities into a single midway for their fair dates.

Many of these pre-fair season dates are played in or near shopping centres, very often in tieups with the merchants whereby shoppers receive passes of one kind or another. So, here once more, the outdoor shows are taking some play from the cinemas by offering recreation that parents consider more suitable for their children.

'Variety' In 1905

Continued from page 4

and wear their hair long. You can hardly tell a boy from a girl.

But there was a time when women were not dressed at all, they were upholstered with buttons all over like a sort of super sofa. Later came what was called the hobbie skirt wherein the women's legs were tightly encased in a long skirt. Soon the magazine advertisements were urging the women to wear silk stockings because now the dresses were short enough to reveal ankles.

The father of an Italian classmate of mine had a shoeshine stand at the base of the Flatiron Bldg. across the street from where the ladies had to step up to get on the streetcar. It was a steep step and many a sport looking at those ankles said, "Give me another shine."

Which reminds me of a woman I once saw who was fully dressed with a full skirt down to her ankles, wearing a large picture hat and as she walked along Peacock Alley of the old Waldorf she was the sexiest woman I had ever seen. I have often thought of that woman during this past half century since that day.

'Ben-Hur' & Wrigley's

The Broadway Theatre was booming in 1905. The biggest electric sign in the world blinked on and off advertising "Ben-Hur." This was soon superseded by the Wrigley Chewing Gum sign. No electric sign before or since has equaled it in size or imagination.

Among my contemporaries, Horatio Alger was required reading. Louise Fazenda was a movie star then, appearing in films with John Bunny.

Thursday night and Friday morning were the bargain days at the big peddlers' market on Hester St. Friday was also the day for the Italian peddlers of olive oil, fruits, vegetables, and dandelion wine. There was fraternization in the pushcart stables among the Italian and Jewish peddlers.

Common poverty wove a strong bond of sympathy.

Everything under the sun was sold on pushcarts in those days. Tin cups at 2c apiece, peaches at a penny a quart, hats for a quarter, and eyeglasses for 35c a pair.

Old coats cost 50c. "As good as new," called the peddler who sold pants for anything he could get. There were dozens of pants peddlers and they gathered in the middle of the street, many men surrounding them and fingering the pants, plucking at the seams. As a prospective customer walked away, the peddler grabbed him by the sleeve and said, "Will you give 80c? Sixty? Fifty? All right, take them for 30 and make my Sabbath day unhappy." The fellow then took them for 30c and the Sabbath wasn't that unhappy, either.

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County Ponders Fining Drive-Ins For X, R, GP Pix

Baltimore. Because Baltimore county residents near drive-ins can see more than they often want to Councilman Harry J. Bartenfelder (D., 5th, Baltimore County), proposes to introduce a bill that would ban the showing of GP, R and X films in drive-ins that can be seen from "public places including highways." This is a variation of similar attempts to get sexpo stuff around U.S.

The bill, which may be voted on Jan. 4 when the County Council meets, would, if passed, allow county authorities to fine owners of drive-ins up to \$100 for each day of violation. It is not believed by circuits here that such a law is valid. The GP rating is fairly innocuous, R, and X are only private "warnings to parents" and not legal realities.

The councilman said he has received complaints about a drive-in on Pulaski highway. Drive-ins in that area specialize in cheaply-made indie violence-horror-sex films, almost always on double bills.

Robert Wagner's off to Connecticut to huddle with Bette Davis on the final script of "Madame Sin" which Wagner will exec-produce with La Davis. Wagner continues on to London.

Canada Check List

Continued from page 9

city for the country to get away from pollution.

"Wishbone" (\$150,000 budget with a deal pending involving the CFDC and its makers, Potterton Productions), directed by Larry Kent and produced by Donald Brittain (deviser of Expo 67's "Labyrinth" and Expo 70's film for the Fuji Group Pavilion). This is a comedy about a male virgin and his girlfriend, that classic farcical concept. Susan Sarandon, Gerard Parkes and Montreal pop singer Steve Fiset appear. Script is based on U.S. novelist Edward Stewart's story.

"Tiki Tiki" (\$600,000 budget with half from Commonwealth United and half from the CFDC), a mixture of live action and animation using footage of animation from a Russian family musical, "Dr. Aibolit", and live action script by satirist Martin Bronstein. Slated for Easter release.

"Pileou Face" ("Heads and Tails" a \$280,000 budget, half from CFDC and Cinepix each), a story of the sharing of sexual freedom.

"You Know It Ain't Easy" (\$300,000 budget from Cinepix alone), sex comedy involving U.S. draftdodgers and hippies with script by Martin Bronstein. Cast: Susan Petrie, Andre Lawrence and hockey player Derek Sanderson.

"Fortune And Men's Eyes" (budget \$800,000 with \$500,000 from MGM and \$300,000 from the CFDC), was completed in December in Quebec City. It is based on John Herbert's off-Broadway play about homosexuality in prison and has in its cast Michael Greer and Herbert playing a drag queen in a short scene.

"The Crowd Inside" (\$277,500 budget with one-third from Famous Players Canadian Corp., one-third from CFDC, and the rest from the producers, January One Films) written, produced and directed by Al Waxman. It deals with four young people living in a boardinghouse. Cast includes Patricia Collins, Larry Perkins, Genevieve Deloir and Alan Dean.

"Foxy Lady" (\$220,000 budget, with one-third from Famous Players, one-third from Cinepix and the rest from CFDC), a comedy by Ivan Reitman who had been charged with making an obscene film earlier in the year.

"The Reincarnate" (\$280,000 budget with financing from Meridian Films) written and produced by Seelig Lester and featuring Jack Creley and Jay Reynolds.

"A Fan's Notes" (\$900,000 budget, with \$600,000 from Warner Bros. and \$300,000 maximum from the CFDC), directed by Eric Till and starring Jerry Orbach with Patricia Collins, Douglas Campbell, Burgess Meredith, Rosemary Murphy and Jack Creley. It is based on the autobiography of U.S. writer Fred Exley, a fragmented life by vicarious thrill.

"Out of Touch" (\$100,000 budget from its producers, Somerset Productions), deals entirely with a marathon nude encounter session with 18 Toronto performers.

Aussie Boom

Continued from page 3

formers are making their fifth Down Under visit.

Aussie is a bigtime playdate with a solid paycheck, a reasonable tax scale, freedom to exit earnings and plenty of added money available via tv appearances. The average booking is four-five weeks. The major clubs—all located in key suburbs—have modern auditoriums, resident producers, permanent ballet and band.

Nightclubs have faded from the Sydney scene because of heavy opposition from the clubs. Chequers, longtime topper for overseas talent, found the opposition from the clubs too hot and dropped imports. Only key spot importing talent is the Chevron's Silver Spade.

Talent buying by the sporting clubs presents no problem from a monetary viewpoint. It's estimated that the Sydney suburban clubs rake in over \$150,000,000 via poker (slot) machines alone. Liquor sales are likewise skyhigh. There's plenty of spending coin available even after the government takes out its tax share.

OBITUARIES

LENORE ULRIC

Lenore Ulric, 78, onetime tempestuous stage and screen actress, died Dec. 30 at Rockland State Hospital, Orangeburg, N.Y., where she had been a patient for several years.

The small-town Minnesota girl, who dropped the H from her real last name of Ulrich, was named for the Edgar Allan Poe character and, fascinated by the stage, was still in school when she got her first job with a Milwaukee stock company.

After brief periods with other stock companies in Grand Rapids and Chicago, she had an equally brief film career with the Essanay

brother-in-law of the late Ian Fleming.

He published nine novels plus a book for children, but in more recent years his reputation rested on his plays and teleseries for British video, most recent having been the "Take Three Girls" series for BBC-TV. After WWII he became a journalist and worked in London and Paris for the London Daily Mail.

Survived by his wife, a son and three daughters.

DENYS BLAKELOCK

Denys Blakelock, 68, actor-writer-tutor, died recently in London. He made his debut at the Prince of Wales Theatre in 1920 and, till the '50s, played many striking roles, notably in Shakespeare, Pinero and Restoration comedies. He gave up acting in the '50s, and turned to teaching drama.

He wrote many essays on acting and published "Advice to a Player," "Choosing Your Piece" and his autobiography, "Round the Next Corner."

Mrs. Marie Michelson Volpe, 90, who helped start the Lewisohn Stadium summer concerts in N.Y. with her late husband, conductor-violinist Arnold Volpe, died Dec. 24 in Coral Gables, Fla. Brought

In Loving Memory

"BUTCH" STONE

January 7, 1970

Eleanor Stone and Family

Film Co., then joined a Schenectady (N.Y.) stock company. Departing the group for a tour of "The Bird of Paradise," she made her Broadway debut in 1915 in "The Mark of the Beast," following this role with "The Heart of Wexona."

Under the David Belasco management she did a wide variety of roles, most of them of the siren type, including "Tiger Rose," "The Son-Daughter," "Kiki" and "Lulu Belle." In the fall of 1930 she left Belasco for the lead in "Pagan Lady," followed by "The Social Register," "Nona" and "Her Man of Wax."

Miss Ulric went to Hollywood in 1929 and appeared in "Frozen Justice" and "South Sea Rose." In 1936 she supported Greta Garbo in "Camille." She was seen again on Broadway in "The Fifth Column" in 1940, then did more films before the 1947 revival of "Antony and Cleopatra."

For a four-year period she was married to actor Sidney Blackmer and admitted that the divorce was due, as much as anything, to her temper and being difficult to live with.

She is survived by a sister.

MILLCENT EASTER

Mrs. Millicent Easter, 96, whose career in newspapers, theatre and hotel publicity spanned nearly six decades, died Dec. 5 at Grant Hospital, Columbus, O. Retired 12 years ago, she began her career as writer for the old Columbus Press Post in 1903, later became the theatre editor. In 1910 she joined the B. F. Keith vaudeville theatre in Columbus as press agent, serving until 1931. In that year she was named publicity director for the Southern Theatre and Southern Hotel.

She was married in 1893 to Edward Easter, and with husband and two children, traveled to Oklahoma to establish a U.S. Post-office. In 1900 the Easters returned to Ohio to operate a general store at Fawcett.

Survived by brother, sister, five grandchildren; many great and great-great grandchildren.

FREDDY MORGAN

Freddy Morgan, 60, banjoist-songwriter died Dec. 21, of a heart attack while performing at Oak Knoll Naval Base, Oakland Calif.

Starting out in vaudeville during the 1920's in team of Morgan & Stone, he later settled in London. During WW II he entertained troops there and in the Far East. Following tieup with the Spike Jones band in 1947 as featured artist, Morgan rose to some prominence in show biz. He was with Jones for 11 years.

Morgan, beside branching off into a single during the early 1960's, was a chief collaborator on a few pop songs. One of the most noted and recorded over 140 different times — was "Hey, Mr. Banjo," clefted with Norman Malkin.

Other gigs lately were in Nevada. He also was a big fave in Australia in recent years.

Wife, two children survive.

HUGO CHARTERIS

Hugo Francis Guy Charteris, 48, novelist and video dramatist, died Dec. 21 at his home near York in the English midlands. He was a

brother-in-law of the late Ian Fleming.

He published nine novels plus a book for children, but in more recent years his reputation rested on his plays and teleseries for British video, most recent having been the "Take Three Girls" series for BBC-TV. After WWII he became a journalist and worked in London and Paris for the London Daily Mail.

Survived by his wife, a son and three daughters.

DENYS BLAKELOCK

Denys Blakelock, 68, actor-writer-tutor, died recently in London. He made his debut at the Prince of Wales Theatre in 1920 and, till the '50s, played many striking roles, notably in Shakespeare, Pinero and Restoration comedies. He gave up acting in the '50s, and turned to teaching drama.

He wrote many essays on acting and published "Advice to a Player," "Choosing Your Piece" and his autobiography, "Round the Next Corner."

Mrs. Marie Michelson Volpe, 90, who helped start the Lewisohn Stadium summer concerts in N.Y. with her late husband, conductor-violinist Arnold Volpe, died Dec. 24 in Coral Gables, Fla. Brought

In Memory Of

Edward Duryea Dowling

December 21, 1957

Jedra Dowling

to the U.S. from Russia as a child, she married Volpe in 1902 and studied singing while her husband conducted various orchestras. The Volpes were instrumental in persuading the late Mrs. Charles S. Guggenheimer to get the backing of the late Adolph Lewisohn for concerts in the stadium he had given City College. The Volpes moved in Florida in 1926 where he organized an orchestra which became the Greater Miami Philharmonic. After his death in 1940 Mrs. Volpe managed the orchestra until her retirement in 1963. Survived by two daughters, three grandchildren and four great-grandchildren.

James C. Dunaway, 44, director of the program for the handicapped of the State Department of Labor and former farm service director of Cox's WSB Radio, Atlanta, died of a heart attack Dec. 22 while undergoing gall bladder surgery in a Carrollton, Ga., hospital. He was active in agricultural broadcasting at WDMG, Douglas, Ga., prior to joining WSB. As farm service director of WSB, Dunaway produced and aired the Dixie Farm and Home Hour, the Farm News Roundup and the Broiler Market. Survivors include his wife, daughter, and a son.

Samuel Feinstein, 72, retired exhibitor and former film salesman and branch manager, died Dec. 18 in Denver. Feinstein, who started as an exhibitor in Ekalaka, Mont., in the early '20s, also operated a theatre in Belen, N.M., before becoming a salesman for the old FBO Company, moving up to branch manager when that firm became RKO. Later he operated a theatre in Lusk, Wyo. and the Brighton, Colo., drive-in theatre. Survived by his wife and two sisters.

Earl V. Baker, 66, died Dec. 13 in Atlantic City, after a lengthy illness. A trumpeter and arranger, he had played in the Chalfonte-Haddon Hall orchestra for the past 22 years. Baker had been a member of the old Ben Pollack orchestra at the time Benny Goodman and Glenn Miller played with it. He also played with Isham Jones, when he was a headliner at the Hotel Ambassador here, and also made recordings for Victor. Survived by wife.

Clarence E. (Dutch) Wire, 59, Youngstown, O., former theatre manager, died Nov. 29 of a heart attack. He was manager of first-run State and Palace Theatres from 1930 to 1945. His mother, two sisters, and three brothers survive.

IRVING ACKERMAN
PATRICK AHERNE
EDDIE ALBRIGHT
ALBERT ALLEN
JERRY ALLEN
BEN ALLEY
CLAUDE ALLISTER
NED ALVORD
JOHN J. ANTHONY
WILLIAM ARCHIBALD
ARTHUR ASHLEY
LESTER F. AVNET
SALVATORE BACCALONI
EARL BALDWIN
HARRY BALLANCE
SIR JOHN BARBIROLLI
JOSEPH BARNES
HERBERT L. BARNET
SAMMY BIRCH
NIGEL BALCHIN
JAMES BEACH
GEORGE BENNETT
WILLIAM BEAUDINE
ED BEGLEY
HERBERT A. BELL
MIMI BENZEL
RICK BESOYAN
DAVID BERGER
DON BESTOR
GEORGE BLACK
TED BLACK
MARI BLANCHARD
LEOPOLD BLEICH
BOURVIL
DEIGHTON BOYCE
HAROLD BOWDEN
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PAT DALE
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ERNEST DIGGES
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MILTON DOUGLAS
LOU DOUTHAT
ALAN S. DOWNER
MRS. WALLACE DOWNEY
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ORRIN E. DUNLAP JR.
CARL EASTMAN
ROGER EDENS
JAMES EDWARDS
STEVE EDWARDS
PATRICIA ELLIS
GUY ENDORE
JEAN ENNIS
DAVE EPSTEIN
KATHERINE ALBERT EUNSON
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SENATOR (ED) FORD
E. M. FORSTER
HARRY FOSTER
PRESTON FOSTER
BYRON FOULGER
DAVE FRANKLIN
NATHANIEL FREY
FORTUNE GALLO
ERLE STANLEY GARDNER
CARLOS GASTEL
FERNAND GRAVEY
IRVING GEIST
FRANK GERSTLE
HANS GIESE
FRITZ GILBERT
L. WOLFE GILBERT
EARLE GILL
LOUISE GLAUM
PETER GODFREY
HAL GOLD
HYMAN GOLDBERG
RUBE L. GOLDBERG
GEORGE GOLDNER
DOROTHY GORDON
GAVIN GORDON
FRED GRAHAM
THEODORE GRANIK
EARL GRANT
LAWRENCE GRAY
JESSE GREER
BEVERLY GRIFFITH
SEYMOUR GROSS
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VINTON HAYWORTH
HY HAZELL
VLADIMIR HEIFETZ
JIMI HENDRIX
BILL HENRY
DICK HENRY
JAMES L. HERLIHY
JILL KRAFT HERMAN
JUANO HERNANDEZ
HOWARD C. (BUCK) HERZOG
JACK J. HESS
JOHNNY HODGES
W. H. HOEY
PAUL M. HOLLISTER
ABE HOLTZMAN
FRED HOLZWORTH
WILLIAM HOPPER
DAVID HORNE
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AL JARVIS
WILL JASON
SI JENKS
HALL JOHNSON
LONNIE JOHNSON
OSCAR JOHNSON
TRAVIS JOHNSON
TOM JOHNSTONE
JANIS JOPLIN
BILL JORDAN
BILLY JOYCE
ROSCOE KARNES
WOLFE KAUFMAN
ARTHUR KAY
BENJAMIN M. KAYE
RAYMOND KELLER
HERMAN KENIN
MALCOLM KINGSBERG
KEN KLING
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LUCHY SOTO
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PHIL SPITALNY
JASCHA SPIVAKOVSKY
PETER STARK
LYDIA ST. CLAIR
MRS. ANN E. STEIN

(Continued on page 60)

Mr. & Mrs. Co.-Star On Women's Lib

Continued from page 4

view was strictly Ladies' Home Journal.

"I would have quit show business 13 years ago if Steve and I couldn't have worked together," she says firmly. "We can't bear to be apart."

Her husband, Steve Lawrence, poked his head through the curtain dividing the dressingroom. "Is it all right with you, honey, if I go into the shower now?" He kissed her in passionate farewell and she giggled.

"Steve does everything well," she continued after her husband has gone underwater. "He produces every one of my records. He's a successful music publisher. My role is to be a wife to Steve and a mother to our two boys and I love it. I have no time for business deals or hobbies. I couldn't care less about that male supremacy nonsense or who wears the pants. I do the home bit and I sing a little. Steve does everything else. There's just no conflict."

"In show business success is available to both sexes," she feels. "More men make it because women support male stars. The same lady who complains about getting the short end of the stick on her job or in her home life will buy a male singer's record in preference to a female. She'll moon over the guy's singing voice or join his fan club and the next minute she'll complain that girl performers don't get an even break."

Just Queer For Men!

"It's the same thing when a woman chooses a male doctor instead of a female. She wants men in her life in all sorts of vicarious arrangements — hairdressers, waiters not waitresses in elegant restaurants, obstetricians — then she wants to know why more women aren't coming out of the

medical schools or getting better job opportunities.

"Women aren't honest with themselves. They're fighting their instincts. They blame society for their own psychological problems. A girl in a bad marriage starts screaming that the institution is sick or that a woman has no identity because she's so dependent on her husband."

"This same girl never looks at herself. She never realizes that she got her husband to marry her because she came on like a tv commercial. She smoked the right cigarettes and wore the right clothes and took on all the phony identities to get him. Then she relaxes in the marriage and her husband gets bored and she wonders why her life is a blank wall."

"Why blame marriage or men? She could have done an honest job of self-improvement. She could have developed her talent or gone on with her education. She could have made something of herself without expecting a marriage to work miracles."

If you challenge Eydie Gorme that she does have the best of both worlds: a strong sense of self-worth plus all the traditional solid values of a good marriage. But what if she had to give up her work? What if her husband believed, as many do, that a woman's place is in the home, not on the road with a jar of greasepaint.

But her armor won't be dented. "My husband would never put me to the test of choosing between marriage and a career."

Does she feel that his ego would suffer if her career skyrocketed and his plummeted? "We're not competitive because we have fantastic enthusiasm for one another's talent. We sing together and singly but we get the same pay everywhere. Separate but equal."

We never go on tour without each other. I would quit altogether if it couldn't be that way."

Steve Lawrence emerges from the shower room tucking a ruffled shirt into his tuxedo trousers. He volunteers a wrapup statement: "The fact that I'm married to her is just a beautiful accident. The only thing I've got that Eydie doesn't is a wife."

Glad You Asked

Continued from page 4

young Italian singer Rita Pavone? She had short hair, freckles and dressed like a boy (including suspenders).

That great movie, "The Ten Commandments" — What is it all about?

Something bugs me re David Eisenhower. Does he favor his mother's side of the family? He has an awful lot of hair for an Eisenhower.

In music and show business columns I always read the name Ascap. What did he compose and what is his first name?

What happens to the time saved since Daylight Savings Time started and who gets it?

Is Virginia Graham Sheilah Graham's mother — or is it the other way around?

Was Whistler's Mother really his mother-in-law?

Is it true that in some big American cities you can have an automobile stolen on order? If so who do I have to get in touch with to buy a Mercedes for around \$1,500. Must have low mileage, be blue outside, red inside. Willing to go an extra 5c's for a manufacturer's guarantee.

This is Raymond Burr's second

season in a wheel chair. Would he mind if I recommended a good doctor to him?

I've read that Nancy Sinatra is Frank's wife. Also his daughter. Which is she?

Where can I buy a list of the phone numbers of Hollywood actresses and starlets who swing? Preferably those between marriages.

Is Alan King one of the King Sisters Family?

My sister insists that Ed Sullivan and Humphrey Bogart were brothers and that Lauren Bacall is Ed's sister-in-law. I say no. Who wins the bet?

Is comedian Bill Cosby one of Bing Cosby's sons?

Whatever happened to Chet and David? Did they run out of news to broadcast?

Couldn't we stop wars by having more men join the Peace Corps than the Army?

I saw Willie Sutton on a Merv Griffin or David Frost show. What name did he rob banks under?

When will George Jessel have enough points to get out of uniform?

Was Shirley Temple a midget when she was a child star?

Are they partners because Englebert Humperdinck is Tom Jones real name?

I think Elizabeth Taylor is beautiful. Has she ever been married?

That new TV series—"The Filthy Five"—is that about those Chicago hippy-yippies?

Are the Nixon girls and the Johnson girls good friends even though their fathers belong to different parties?

You said VARIETY reported a militant group of N.Y. homosexuals called "The Gay Activists Alliance" demanded that the Radio City Music Hall permit them to be Rockettes. How'd they make out? I'm interested because I'd like to join them.

Do onion orchids smell like onions or orchids?

Is it true they're planning to make a sort of "Untouchables" based on Black Panther activities?

On the Mike Douglas Show Desi Arnaz said he was a grandfather at the age of 30. Was he just kidding?

Is John Wayne the son of that famous General, Mark Wayne Clark?

I had a good question to ask you. But I forgot it. If I remember it again may I ask it again?

Necrology 1970

Continued from page 59

LEITH STEVENS
BILLY STEWART
FRED STEWART
LEE STEWART
INGER STEVENS
HINSON STILES
HARRY STRADLING
LOUISE HOMER STIRES
HEINRICH STROBEL
REV. EDWARD S. SULLIVAN
SYLVIE
MAURICE ST. CLAIR
LOUIS SCHONCEIT
FRANK SILVERA
MENASHA SKULNIK
WILBUR DANIEL STEELE
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GEORGE SYVETSEN
GEORGE SZELL
AL TAYLOR
J. CLEVE TAYLOR
MABEL TAYLOR
MELBA TAYLOR
GOGI TCHITCHINADZE
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FRITZ VON UNRUH
PAT VALDO
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VIRGINIA VAN UPP
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NYDIA WESTMAN
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A Hazard of 'Campy' Sell

By STUART BYRON

Macmillan (last summer) published "Renaissance of the Film," mostly for the campus market and edited by one Julius Bellone of Howard U. And I have never been so insulted in my entire life!

One of those anthologies of critiques of so-called great films, Prof. Bellone's collection includes a study of Jacques Demy's 1960 New Wave ripoff, "Lola," which was one of those films discovered by a boisterous youth underground after having been panned by the "establishment" press. Not the first time that's happened, and surely not the last; and in this case, definitely in the category of Good Things, as I share in the enthusiasm of Joel E. Siegel, the article's author, that the Demy film is one of "unique vision."

But is Siegel, unidentified in the Macmillan tome but recently known to be instructing in English at Georgetown U. of Washington, content with such an epithet, or in describing "Lola" as a "carefully wrought creation of artistic maturity," "simple and quite profound," an "artful and intelligent treatment of a positive theme," and, finally, as "overflowing with intelligence, elegance and charm"?

No! With typical academic condescension towards "the industry," Siegel finds it necessary to enframe his paean to "Lola" with caustic references to the picture's exhibition and advertising. In his piece, entitled "I Found It at the Nudies: Jacques Demy's 'Lola,' At Last," he complains that he was only able to see the film when it "turned up on the 'nude' circuit, receiving its first Chicago showing at the Monroe Theatre, a musty showcase for second-run Kraft-Ebing delights."

Here is where the personal insult comes in—Mr. Siegel directs his academic venom against the ad campaign, whining that the "Lola" engagement in the Windy City was "hyped-up by such absurdly misleading blurbs as 'Confessions of a Sensual B-Girl' and '90 Minutes of Hot-Blooded Pleasure'" (two serious misquotations, but I'll get to that anon).

There! The "Lola" campaign, my "Lola" campaign, which I had heretofore considered the supreme masterpiece of my year-long (1965-66) tenure as "director of advertising and publicity" for Pathe Contemporary Films, held up to ridicule to generations of college students now and to come! And all because Siegel, the first to recognize "campy" elements in "Lola" itself, is blind to them when they are used in an effort to promote that same film! What imperception!

Remember now, this was 1965, barely a few months after the publication of Susan Sontag's "Notes on 'Camp'" in the Fall 1964 number of the Partisan Review, an article which had "le tout New York" agog. And like everyone else, I too was anxious to create an example of (in Miss Sontag's words) "making something into something else," "an attitude which is neutral in respect to content," "the love of things-being-what-they-are-not," "the difference between the thing as meaning something, anything, and the thing as pure style."

And in my particular circumstances, what better way to honor Miss Sontag than to take a serious film, one praised by Truffaut and Godard and all like that, and sell it as a "sexploiter"? From the moment I first saw in Pathe's offices the basic still from "Lola"—star Anouk Aimee, playing a dancehall girl, dressed in a feathered boa—I was mind-blown with anticipation and glee. After all, had not Miss Sontag written, "Camp is a woman walking around in a dress made of 3,000,000 feathers"?

Pathe was an offshoot of Contemporary Films, the veteran 16mm distributor, and I sometimes referred to my post as the firm's "as long as" job, since a large part of my function was to find ways of selling esoteric films to commercial theatres. In many cases, Pathe had acquired, almost as an afterthought, the 35mm theatrical rights to films basically intended for a campus market, and it was my job to promote such pix "as long as" we had them for theatres anyway. It was often a dispiriting assignment, as what in-

terest could theatres have in, for example, a 1950 film codirected by Federico Fellini? For that one, I came up with "THE '1/2' OF 8 1/2!" Then there was an early Jean Rouch hand-held documentary, for which I composed: "THE key work of the controversial new school of cinema-verite." But neither of these really satisfied my desire to produce a piece of "deliberate camp," because in each case I had some good reviews to quote from. The main chance, I knew, would be "Lola."

How did I know? Simply because "Lola" was the one of Pathe's films on which there were no favorable mass-media reviews extant, thus providing me (ah-ha!) with "no other choice" but to find what I disarmingly termed "another selling approach." Singular events had produced this circumstance. Under the aegis of another distributor, "Lola" had been rushed into the short-lived D.W. Griffith Cinema on Broadway in October, 1962, after the then-functioning New York censorship board had caused the pulling of the film version of Jack Gelber's "The Connection" on account of the usage of a four-letter word then new, now common even in GP-rated items. "Lola," alas, was also short-lived, but for more usual reasons: All seven (there were still seven!) Gotham newspapers had panned it, and it had left the Griffith before any weekly critics had a chance to see it, much less review it.

Making It 'National'

Pathe had inherited all rights to the pic, and Contemporary was releasing it in 16m. But it had languished 35m-wise for lack of a national ad campaign. This, of course, was where I came in—mouth-wateringly.

I can still remember the day that my boss, Leo Dratfield, ambled into the office to tell me the bad news. He had made a bundle on Contemporary (and was to make another one later when he sold to company to McGraw-Hill), but he commuted every day from Princeton and looked like he could teach there. (Were he and Joel E. Siegel ever to meet I'm sure they'd get along famously!)

Dratfield regarded the whole hard-sell 35m would with a large measure of discomfort and as a necessary but distasteful component of film distribution.

"As long as," he began, stroking his pipe professorially as I waited with hidden expectations, suspecting what was coming. "As long as we have 'Lola,' I guess we should do something with it." There was a pause. "Of course, I can quote Cahiers du Cinema and Sight and Sound in my 16m catalog, but that won't do for you, will it?" I nodded discouragingly, hopeful that my eyes were not giving away my excitement. Dratfield went on, "Well, no theatrical exhibitor will take it without something to quote." Another pause, and then a sudden flash: "Well, maybe there was something besides the seven New York dailies. Why don't you ask Joe and Renee?"

Joseph Maternati and his formidable assistant Renee Bord at that time ran the Gallic government's excellent French Film Office, now unfortunately shuttered by Pompidou's regime, and their files were often more complete than were distributors'. They were the kind of low-keyed people with whom Leo felt at home—as opposed, say, to the kind who usually operate musty showcases for Kraft-Ebing delights.

Molly Haskell, now the wife of Village Voice film critic Andrew Sarris and herself a brilliant Voice reviewer, was at that time working there, and I'm afraid I gave her a hard time. Faced with an FFO file which had only the same seven reviews as did my own, my voice grew stern and demanding. "Now, Molly, you're sure there's nothing else?" "Why, yes—yes, I'm sure," she answered demurely. "If any magazines had reviewed it, I'm sure we'd have it."

So there they were, all seven of them! To A. H. Weiler of the Times, the film "illustrates that France's New Wave produces ripples as well as an occasional thunderous breaker." To Robert Salmaggi of the Herald-Tribune, "Lola" was "unhappily engulfed

in a sea of cliched situations and uninteresting people" and "cannot be considered as anything but the French 'new wave' at ebbtide." And to the Post's Archer Winsten, "Such tearjerking sentimentality has not been turned on since over-the-hill-to-the-poor-house was in vogue."

But then my eye caught something deeply imbedded in the late Alton Cook's notice in the now-defunct World-Telegram & Sun. Though he shared the general critical antipathy, he had managed to term the film "a wild tangle of intertwined French romance in 90 sexily spiced minutes."

Just how Cook had come to this conclusion I couldn't really say. Miss Aimee did play a dancehall girl, and in the course of the film there was a bed-scene with an American sailor—but "90 sexily spiced minutes"? But, then, there were some observers to whom even the relative sexual freedom of the "New Wave" directors came as a shock. And who was I to complain? On the contrary!

After all, I had what I wanted! "No other choice" but to compose an ad featuring Miss Aimee in her featured boa, topped with the line, all in caps, "A WILD TANGLE OF INTERTWINED FRENCH ROMANCE IN 90 SEXILY SPICED MINUTES!"—N. Y. World-Telegram. The highest of High Camp.

But still I was dissatisfied. It wasn't quite enough; after all, "spiced" isn't "drenched"! Then I had a sudden flash. True, the title character made her living by dancing, but—also true—she did sometimes sleep with men she met at her place of work. It was stretching a point perhaps, but wasn't there a term for this? And so, just to give an exhibitor something else to work with, I included a still of Miss Aimee in the pressbook which described her as playing "the supremely sensuous B-girl who flirts with many men in Jacques Demy's moving French romantic drama 'Lola,' which premieres locally on . . . at the . . . Theatre." It was, I knew, the master stroke!

Leo was, of course, more than slightly aghast, but understood as I cannily explained that there was "simply no other choice."

'The Cross We Bear'

This, time, a very long pause indeed, and a long puff of the pipe. "Okay, go ahead," Dratfield said at last. And then, in that fatalistic tone which had become familiar: "The theatrical end of the business—the cross we have to bear." He sighed in resignation. I sighed with relief.

Et voila! Something that could be played by some exhibitor, somewhere, even if "a musty showcase for second-run Kraft-Ebing delights." As even Mr. Siegel admits, "It appears that 'Lola' is with us at last, however unlikely the surroundings."

Surely, you may say, this should absolve him—finally grateful, even if he has missed the Sontagian nature of my enterprise. Then why should I continue to be insulted? Well, here's why: After all the trouble I went through, Siegel not only distorts my intention but also misquotes me! Never would I have chosen a phrase as shopworn and cliched as "90 minutes of hot-blooded pleasure"—as opposed, say, to the subtle delicacy of Cook's "sexily-spiced minutes"! And Siegel fails to see the elegant distinction between a B-girl who is sensuous and one who is sensual!

As a researcher and scholar, then, Mr. Siegel has his deficiencies. Yet I'm sure these will disappear as he moves up the academic ladder. But a film ad copywriter? That, certainly, he will never be!

4,000-Seat Michigan To Grind From 8:45 A.M. Under Weisberg Policy

Detroit.

Arthur Weisberg's R. G. W. Enterprises Inc., has purchased the Michigan Theatre. Situation will grind from 8:45 a.m. for a 99c till 6 p.m. ticket, free parking and ladies 49c on Wednesdays. R. G. W. owns the Summit, Admiral, Cinderella, Palmer Park, Kramer and Riviera in Detroit.

The Michigan, once a 4,000 seat downtown deluxe presentation house has shuttered twice in recent years, was most recently owned by Nicholas George. At the time George took it over in 1968, it was a rumored target of Berry Gordy Jr. and Motown.

Filming A Truly Lost Tribe Of Israel

Author Leads TV Newsmen Frisch & Bianco To Record Ethiopia's Falashas

By MEYER LEVIN

Suddenly this year Ethiopia has been discovered; there are even syndicated pieces about Ethiopian cooking, and National Geographic has done a television film about that exotic land, including a section on the black Jews, the Falashas. But last spring we filmed them for ourselves, or, so to speak, for history.

It took us over 20 years to get around to it. When Israel began the ingathering of Jewish communities from all over the world, such as Jews from Yemen and from the caves of the Atlas mountains, I conceived a project of recording the way of life of each ancient community before it vanished. For years I kept sending this plan to foundations, historical societies, even matzoh companies. "A must" everyone said, sending me elsewhere.

My prime example was the Falashas. As a young man I had read about their rediscovery, visualizing a jungle tribe of skin-clad warriors. They worshipped as Jews, I read, and believed themselves descended from Solomon and Sheba. This part was true, but their way of life, it turned out, was more Biblical than jungle.

For, wearying of the sponsorship hunt, I went out with a few friends and made the film. Larry Frisch and Lazar Bianco, television newsmen in Israel, were covering the first El Al flight to Addis Ababa; after showing the plane being welcomed by a very tame lion (the Emperor is of course the Lion of Judah) we went off to discover the Falashas.

In Addis Ababa resides their "foreign ambassador," the elderly, soft-spoken Yona Bogali. When a youth, he and a few other bright boys were taken abroad by the French scholar, Jacques Feitlovitch, who made the classic study of Falasha culture, and spent much of his life in advancing their education. After a decade in Palestine and Europe, Bogali helped set up a teachers' seminary at home.

We flew to the ancient Ethiopian capitol of Gondar; at the edge of town, alongside one of Ethiopia's few paved roads, we came to the Falasha village most tourists see—Wolacki. Before their little group of circular huts (called Tekels) was a row of stands selling their special brand of pottery, small black figurines, the favorite design being a pair of nude figures—Solomon and Sheba—on a couch.

Sometimes there is a baby lying between them. This would be Menelik, from whom Haile Selassie traces his descent. Tradition has it that King Solomon sent a thousand men from each tribe to help Menelik build up the land. The greatest part of this strain later adopted Christianity, but for centuries a large population, some say as many as 800,000, remained in the Mosaic faith. At present only about 25,000 Falashas remain. Wolacki, the "tourist-display" village, has a synagogue with a guestbook; shortly before us, Ruth Dayan, wife of Israel's famed Moshe, had been there.

The principal Falasha village, Ambober, which we reached by jeep, is an hour and a half distant over dirt ruts. Here some 50 families abide, and here we made our film, a half-hour documentary on their customs, their worship, their primitive agriculture, and even a wedding.

The remaining Falashas are scattered over four provinces and in 600 locations, some consisting of only two or three tekels. One day a number of the people of Ambober set out for a funeral—we thought of going along, but were told it was a three-day walk.

Mosaic Laws

The Falashas regulate their lives by the five books of Moses, which they have preserved in their scant literature. Once they possessed Hebrew scriptures; their present copies are in Geeze, a former language of the area, which now uses Amharic.

They have religious leaders cor-

responding to the priests and levites of the Bible; they observe the kosher laws; they have menstrual isolation huts for their women. But later Jewish writing such as the Talmud, and even Jewish historical holidays such as Purim and Chanukah, had been unknown to them, since these events came after the destruction of Solomon's Temple in Jerusalem. They believed they were the only Jews left in the world, until modern scholars came to them a century ago.

Because they are so scattered there is increasing assimilation. In his own lifetime, Yona Bogali told us their numbers have dwindled to half. In type the Falashas appear like other Ethiopians. One lad we filmed was the double of Sammy Davis Jr.

One Tractor

To halt their disintegration as a people, Bogali has conceived the plan of consolidating them in a flatland area where they may cultivate in a modern way, and have their own highschool and other institutions. We made a trip to that area, which is on the Somali border. There they have leased a huge tract at a modest tax, instead of the 30-50% they pay at their present locations. Thirty boys, forming a kibbutz, are operating in the new area with a tractor sent them by J. I. Fishbein, editor of the Chicago Jewish Sentinel. This year, the Los Angeles philanthropist, Victor Carter, visited Ethiopia, and promised to send the Falashas more tractors.

A few Falashas have moved to Israel, but a massive immigration is not in sight; the Falashas have good relations with Addis Ababa and with Jerusalem, but a mass departure could be impolitic, and besides, the strict rabbinical assembly in Israel might question their authenticity as Jews. Meanwhile, Israeli agricultural experts helping various populations in Africa, are advising the Falashas.

To reach their new area we flew from Asmara, landing in a field near the market town of Humera, and then rode a jeep all night, finally fording a stream. But at dawn, there were the boys, loading their baled cotton onto a flat-wagon, to be pulled by that famous tractor all the way to Humera. So we filmed them for history. "What will you do," asked my wife, Tereska, who constituted our crew, "when you run out of Jews?"

India Tightens Its Rules Vs. Foreign Prods. & Press

London.

The government of India, ever more sensitive, reportedly is making it more difficult for foreign filmmakers and newsmen. In the case of a film (video or feature), the producers henceforth, according to reports here, will have to submit their scripts or synopses in advance to the bureaucrats, and in addition a government "liaison officer" will be on hand throughout filming to insure there are no deviations from what's been approved.

As for foreign newsmen, a number has already been denied accreditation, and more are expected to get the bounce following a government probe. Inquiry is aimed in part at Indian journalists who earn "large sums" by stringing for foreign newspapers and periodicals.

All this follows a brouhaha over a series of telementaries by Frenchman Louis Malle carried here by the British Broadcasting Corp., which allegedly portrayed India in a poor light by accenting continued domestic poverty. The rhubarb resulted in the bounce for the BBC's man in New Delhi.

German Cassette Market Due To Roll This Year; Major Print Publishers In Multi-Pronged Distrib Setup

By HAZEL GUILD

Frankfurt. The two largest German mail order houses, Quelle and Neckermann, have promised their multi-million customers a variety of video cassettes early in '71, and sad to say, the products from the two top mail order firms will not be compatible.

Quelle will be offering its 8,000,000 customers the Super 8 films and cassettes of Bell & Howell, in a combination with German press czar Axel Springer who controls more than a quarter of the German daily papers. Springer's concern Ullstein AV is handling the production, guaranteed for early spring.

Neckermann, meanwhile, will beat the competition with a March, 1971 start, offering cutrate mail order delivery with Kodak equipment. Fans of the Super-8 films will be able to buy added technical aids to run the films on their private color tv sets, with help from Germany's electric manufacturers Nordmende and Bosch who will be taking from \$600 to \$800 for their gear.

Not only are the firms anticipating outright sales, but there's a rental plan so that full-length feature films can be rented for two weeks for about \$5. Germany's popular scientist Professor Heinz Haber, is readying some easy 45-minute scientific explanation films which Quelle will rent for \$2.50. There will be training films for the ski enthusiasts, for the garden hobbyists, children's films, entertainment features, etc., on order from the biggest mail order houses. Neckermann, which also controls a large department store chain, will also be retailing directly in its outlets.

Commercials

And let's not forget about the commercials. Springer, via its Ullstein firm, is readying cassettes for doctors and dentists to calm the patients in the waiting room. And for slightly under \$400 their Ullstein AV is offering medical suppliers a 30-second spot, with additional seconds going for about \$65 each, so that during a one-hour training film for the medics, there will be a profitable eight minutes of commercials. They guarantee that by April 1, there will be 5,000 doctors gaining their medical information via this new medium.

Most ambitious projects come from Videophon Gesellschaft fuer audio - visuelle Kommunikationsmittel mbh, a firm founded by the German publishing giants of Bertelsmann and Gruner-Jahr, and right now headed by two general managers, Dr. Juergen Isberg and Alexander Jahr, with a third chief due to join in on the activities shortly. Their eight-point plan encompasses 1) programs for the doctors and dentists; 2) cassettes to entertain German guests in international hotels; 3) programs for travel agencies; 4) local shows for the leading German hotels to tell the guests about the various facilities; 5) programs for Germany's 1,500,000 foreign workers to explain the jobs and teach them basic German; 6) five-minute films to train workers in the chemical industry; 7) sport shows; 8) special programs for the airports to help passengers while away the hours.

Bertelsmann, with 4,000,000 in its reading circle, can offer the cassettes to its regular customers, as well as through its many publications.

On the technical side, Bosch Electric of Stuttgart is aligned with London's EVR partnership for licenses with CBS, with Wiesbaden's V Videothek Program GmbH and with the Stuttgart school book publishing firm of Klett. Philips and Grundig are co-operating with Japan's Sony for recorders and cassettes, with Philips anticipating the sale of 500,000 video recorders in this country by 1978, at a price of around \$650 for color and under \$500 for black and white.

It's now expected that a cassette running for 45 minutes will cost

from \$12 to \$50, and rental may run under \$2 or less with commercials.

"Billy Budd" is the first full-length feature film ready to go in cassette, with a black-white production that runs for 120 minutes on three films.

The major German electric manufacturing firms of AEG-Telefunken are aiming at the German television market which by the end of 1972 will encompass 20,000,000 tv sets of which 3,500,000 will be in color. They believe that video cassettes will provide most of the tele-programming of the future and are headed in this direction.

Meantime, one supplier feels "the cassette films will provide the biggest business of the '70s—and some of the others are muttering "Nope, just another electronic flash that'll burn out in a hurry."

Producers Guild To Watch And Wait For Program Coin

By LOU GREENSPAN
(Executive Director, Producers Guild of America)

Hollywood. Until some hardcore answers are forthcoming, the Producers Guild is adopting a watch and wait attitude with regard to video cassettes. Such questions as what form will entertainment programming take; how long will it take before the manufacturers of the hardware are ready to talk business to the producers of the software; and most important, where is the money coming from to finance the programming? Must be answered before there is talk about the problems concerning fees, royalty systems, copyright, piracy, CATV, etc. Thus far, the answers to the above questions have been vague.

The Producers Guild is just as concerned as anyone else in developing greater employment resources. It isn't the medium that counts as much as the message. And the message is the question: "when do we go to work?" How far off that is only time will tell. A good many things have to happen in the meantime, such as standardization of the different systems. Right now there is a lack of compatibility among some 15 systems. Then there are the questions of the cost of programming, the distribution and other factors. There also exists a marked difference in the philosophies of the various manufacturers, as well as in their product.

What seems fairly certain, however, is that in the beginning there will be very little prerecorded programs. Selling the home set itself, with a playback system, will probably come first, along with penetration of the educational and industrial fields. The entertainment field will probably be last. Everyone is guessing at the price structure of the sets. The cost will undoubtedly be the determining factor of the price of both the set and the cartridge. But, in the final analysis, what goes into the cartridge will be the determinant for the future of cassettes, at least as far as entertainment programming is concerned.

Selectavision Opens Office In BevHills

Hollywood. RCA's SelectaVision, its subsid for video cassettes, has opened a BevHills office, with v.p. Tom McDermott in charge.

McDermott has just returned from an eight-week trek to France, Germany and England, during which he eyed possible deals for the company.

Civil Liberties Union Hails TV Cassettes For Its Public Availability

By HARRIET F. PILPEL
(Attorney with Greenbaum, Wolff & Ernst)

As a public service organization defending and advancing the Bill of Rights, the availability of the communications media to any and all who have something to say is of prime interest to the American Civil Liberties Union. For this reason, the ACLU welcomes the appearance of the video cassettes.

We realize that from the point of view of the industry, the development of the cassettes will undoubtedly require adjustments and reinterpretations with respect to a variety of matters including the assurance that the rights of copyright proprietors will be fully protected and that they will have a fair share of the revenue from this new source.

Since video cassettes will provide greatly enlarged opportunities for the public's participation in the exchange of opinions—the hallmark of freedom of speech in a democratic community—this latest development in the field of the electronic media should be developed as rapidly as possible.

If permitted to grow to their full potentiality, CATV, with its multitude of channels, and the video cassettes as a convenient tool to store and to re-estimate widely available material, will offer to all of us the right to select from a broad spectrum for both listening and and speaking. A diversity of sources is now possible which a short time ago seemed an impossible dream.

SAG Asks Same Type Of Payoff As Exists For Films

By JOHN L. DALES
(National Executive Secretary, The Screen Actors Guild)

Hollywood. It is the use of the cassettes which is the key to the answer to the question of how existing contracts bear on the use of performances in tv cassettes. If a program is put on a cassette to be played over tv stations, our present tv contract covers it. If home use is the intended market, we maintain this to be a new entertainment medium, not presently covered or contemplated by our tv or theatrical motion picture contracts.

One may rest assured that the Guild does not intend to kill the goose before it reaches egg-laying maturity. We do intend to create a system of on-going payments, geared to the public exposure to the product. Royalty system is not the correct phrase. Royalties accrue to copyright holders — producers, composers, authors, etc. Actors must obtain their protection by collective bargaining agreements—and certainly the compensation provided under such agreements must bear some relationship to the distributor's income. It is the method which we use to measure actors' compensation for the tv exhibition of theatrical motion pictures. We intend to press with all our strength for the same type of approach to the home use of cassettes.

The answer to copyright protection is complex. Domestic copyright law would seem to apply to cassettes as well as to any other recorded material. However, many foreign unions and countries rely on the Rome Convention on Copyright Protection. Experts fear that this Convention may cover only audio, not visual, material.

CATV would merely seem to be another potential market for cassettes—just as tv stations may be. In this respect, cassettes are only another physical form of packaging the product—no different from a can of film or tape. This aspect presents no particularly new problem to actors or the Screen Actors Guild. Programs, or for that matter, commercials on cassettes, would create the same compensation for performers as would the same material on film or tape.

A Fable For Our Time

By HERBERT F. SOLOW
(V.P. Production, MGM)

Hollywood. If you will permit an analogy to "Once upon a time there were three little pigs . . ." once upon a time there was a whole bunch of people who had a whole bunch of ideas of selling a whole bunch of films and tapes to a whole bunch of other people who would run out and buy a whole bunch of gadgets on which to run their whole bunch of films and tapes. The end of the three little pigs story, if you will reflect on happier days of childhood, was that two of the little pigs rushed into their house-building a little too quickly and without a proper foundation and without proper substance to hold together their house. The wolf ate them. The third little pig, hearing in mind the strength of the wolf, and the sharpness of his teeth, built a very firm foundation for his house with proper substance, and though it meant harder work and took a longer time, he, nonetheless, remained hale and hearty and, we hope, achieved prosperity.

Happily, we recall that the industrious, long-range thinking little pig bailed out the other two. When you think about it, though, our three little friends came pretty close to losing it all.

In the cassette-discussion market today, I think I sometimes hear a large wolf huffing and puffing. I hope we take time building a proper foundation with substance . . . so we can all live happily ever after.

H'wood Sees TV Cassettes 5 Yrs. Off But CATV As 'Now' Market For Films

By THOMAS M. PRYOR

Bonded Services Bets On Tapes For Cassettes

Bonded Services, a company that has been engaged in the storage and distribution of films for some 40 years, is now betting on tape as the medium for the video cassette market. Now a subsid of Novo Corp., Bonded Services is setting up tape duplication facilities to service the program production and distribution companies.

Mort Wolson, v.p. of Bonded Services, says his company will concentrate solely on the technical services in the cassette field, just as it has in films. In recent years, Bonded Services has also been active in the duplication and distribution of tv commercials.

At the present time, Wolson said that 75% of the commercials are on tape, thus providing a basis for Bonded Services entry into the tv cassette field, where it will provide duplicating, loading, storage, drop-shipping and repair services.

AFTRA Wants Special Proviso For TV Cassettes

By SANFORD I. WOLFF
(National Executive Secretary, America Federation of Television & Radio-Artists)

The existing agreements between AFTRA and producers expressly prohibit the use of our members' performances in television cassettes and that prohibition will stand until such time as an amendatory condition or a new agreement is bargained collectively.

If and when agreement can be reached there certainly must be some adjustment of fees and of working conditions and it is highly probable that a royalty system based on sales or rental, a system generally being considered at this time by our committees of members and executives, will be bargained.

It is my personal opinion that the present Copyright Act fails to make any provision for the use of material in video cassettes and that the proposals for a new Act must be amended to include workable and protective provisions.

The relationship between CATV to video cassettes I consider to be generally the same as the relationship between video tape and the television industry. This is not an effort to be humorous, but merely an expression of my feeling that the cassette makes available to CATV a mechanical ability that it didn't previously have and the impact should be the same as that of video tape on television generally.

Hollywood. It was a heady period for the motion picture business when, in 1967, the conglomerates converged on Hollywood and Columbia Broadcasting System and American Broadcasting Companies set up their own production companies. It was the best and the worst of times for building a company from scratch, for Wall Street was bullish on pix stock, but the cost spiral was just about at the top of the curve. There was almost unlimited confidence that no matter what the cost of making films, investment was safe because the boxoffice was flourishing and, besides, there were those skyrocketing prices tv was willing to pay for feature pix.

Now the disenchantment is shattering. Production has been cut back sharply and frantic economies are the order of the day in hopes of bailing out. Meanwhile, as the entertainment supply diminishes, vast new outlets for film exhibition are developing rapidly. While there is much talk about tv cassettes changing the course of the business, there is a growing body of opinion that the flowering of this medium is at least five years away. More immediate, in the opinion of Gordon Stulberg, president of the CBS Cinema Center Films division, is the emergence of CATV as a major market for feature pictures.

Like other company heads, Stulberg has been waging an uphill fight, but his problem has been tougher in many ways because he had to build an organization while at the same time competing for properties, performers, directors, producers, writers at the top of the talent price structure. Even so he managed within three and a half years to put 18 theatrical films into release, started eight others on which principal photography has been completed, has one now filming and one to get under way in February. In addition the CCF 100 division was set up to make movies directly for television. Seven have been completed as part of a continuing, and growing, program.

That's a lot of celluloid, all things considered, but not nearly as much as Stulberg would like to have in the library in view of the demand for product that the new hardware will require in the relatively near future. Although the decade started off most disappointingly, Stulberg is convinced that the '70s will witness the greatest boom in the history of motion pictures and that it will carry over into the next decade. The visually oriented generation is growing in numbers and therein is the substance of his conviction that the future holds extraordinary promise.

Stulberg believes that CATV will do more than any other technical force to change the whole pattern of film distribution. He is not hinting that theatres will go the way of the dodo, but he does contend that exhibition patterns will change rather drastically, including the method of doing

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SEE IT BIG; WILL IT BE GOOD?

Urge Hardware Mfrs. To Bar Piracy

By J. W. PRATT

(Managing Director, Mechanical Copyright Protection Society Ltd.) London.

Of primary importance in the field of cassette recordings, whether on film, tape or disk, is the reproduction of copyright material, which in this form of presentation includes not only music, in the recording of which this Society is vitally concerned, but also literary works, scripts and many other art forms, as well as performers' and artists' interests.

In many cases videocassette programs will be made up by re-processing films produced for theatric, television and other forms of presentation, and for which the copyright owners concerned will have granted license or permission for a use which excludes the new media.

This is certainly so in the case of licenses granted by this Society for the use of its members' music to film producers, television authorities, etc., and where such productions are re-processed for videocassette use further license of the music copyright owners would be necessary.

We see two forms of marketing of videocassette programs, one by way of retail sale outlet, the other by hire, and in the case of the latter this could be direct rental by the production company or through independent hire libraries.

So far as concerns the United Kingdom market the music copyright owners have yet to decide on what terms and conditions their material may be included on videocassette, and the matter is at present under review.

One problem which will arise from the hardware side is that of equipment which will have a facility for recording direct off air regular television programs transmissions.

Unlike the domestic tape recorder which can be used to record non-copyright material and the creations of the owners, the recording facility of videocassette equipment, by virtue of its dependence on the domestic television receiver for direct recording, could not be used without infringing copyright in one form or another.

In this respect and so far as the United Kingdom is concerned, the Copyright Act 1956 is quite clear on the point that the owner of any equipment which has facility for recording from any source of performance may not reproduce thereby any artistic copyright material, even for his own private and domestic use, without first obtaining the license or permission of the copyright owner. In addition one must consider also the rights of gramophone record producers, film producers, the BBC and ITA Programme Contractors in their sound recordings.

All these are questions to which the manufacturers of hardware must seek a solution before putting their equipment on the market, and the situation calls for closest co-operation with all representative bodies of copyright and other rights owners.

BMI Prexy Ed Cramer Sees Threat To Performance Coin In New Medium

By EDWARD M. CRAMER

(President, Broadcast Music Inc.)

The subject of video cassettes has received wide publicity but little consideration has been given to the question: what effect its development will have on music writers and publishers. BMI licenses the public performance rights of nearly 35,000 American writers and publishers, in addition to tens of thousands of foreign writers and publishers. Yet to date, not one producer of cassettes has approached us for a license or even to discuss the subject.

Under the current copyright law, writers and publishers of music can collect performance royalties for the use of music only if it is performed publicly for profit. Music performed in the home via video cassettes is exempt just as phonograph records are exempt. If the cassette becomes a substitute for the television broadcasting which makes substantial payment to us for the benefit of writers and publishers it will result in the diminution of their performance income without compensatory performance revenue from the cassettes.

On the other hand, cassettes used in movie and theatre lobbies, airport, hotels, bars, etc. would be public performances for profit and as such would be licensable. Similarly, if cable television relies on the cassette for the origination of programs, these performances would be subject to license on behalf of the writers and publishers of music. However, the income derived from such performances would not necessarily prove to be additional income. To the extent that CATV resulted in loss of income to commercial broadcasters who pay performing-rights licensing organizations a fee based on their income, it might tend to be income in lieu of the present broadcast income. It is extremely important to those involved in the business of music what course

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Disney: No Deals

Irving H. Ludwig, president of the Buena Vista Distribution Co., distributors of Walt Disney Productions, is crystal clear about his current attitude towards tv cassettes.

He says: "The present intention of the Disney organization is not to license any of its theatrical motion pictures for transfer to tv cassettes."

British Pix Biz's 5-Yr. Clearance On TV Cassette Use

London.

Everyone's counting on feature films as prime fodder for the cartidges when videocassettes finally hit the consumer market. The pix may not be so prime, however, in Britain because of a five-year clearance (after theatrical release) that will prevail. It's an extension of the same clearance now obtaining on pix-to-television, engineered by organized exhibition with the collaboration of distribution.

That clearance — and it's an effective one — amounts to sanctioned conspiracy — illicit in the U.S. but within legal bounds here under English legal tradition. This tacitly concedes that an entire industry can take common action to protect itself from potentially damaging competition from without, if only as so construed by said industry. The tradition only stresses that any such action must be "protective" and not inspired by malice. That's all pretty loose, but so deeply embedded a concept that court challenges are rare.

Thus, barring a court test in time, the five-year clearance on

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CMA EXEC SAYS NEW ERA IS HERE

By FREDDIE FIELDS

(President & Chief Executive Officer, Creative Management Associates)

Hollywood.

When Thomas Alva Edison invented the phonograph, he was asked, "What will it be good for?" and he replied, "For last wills and testaments, keep a record of contracts, things like that." It never occurred to him that Barbra Streisand or Enrico Caruso would sing their songs for his machine and millions of people. Now we have a machine that will sing for you, enable you to take other singers or football games or whatever off the air, take your own moving, talking picture for you to examine at once, erase, print again and still sit there without drawing a hard breath. In short, it will do about anything you would want. (Of course no machine can make a deal for you.)

The market is full of an awful lot of flak but also some healthy realities. Avco, RCA, CBS, Ampex, Sony, Philips are all in the ball park and they all swing for the fences. RCA announced that they had revised their thinking about the cartridge industry: they had thought it would be a billion dollar industry but now they see it as much more. It is expected that the sale of players and software will reach \$2,000,000,000 by 1975 and double that by 1980. And why shouldn't it? It provides the most essential answer to the most essential human need: personal choice. Instead of looking in the papers to find that at 3 a.m. you can view "Spartacus" on TV, which is what you want to see but not when you want to see it, and that at 9 p.m., they're playing Lance Forblein in "Darn Those Torpedoes!" which is when you want to see a film but not exactly that one, you can simply play "Spartacus" at 9 p.m.

And it only adds to what we already have. Historically, no medium has ever knocked another one out of the box. The theater has lived while movies have been in existence. Movies have lived through television. Radio and phonograph have lived side by side and helped one another. This is all just another great area for us all to flourish in.

For make no mistake. It is here. We have all seen the machines. Some use one system, some another. Some do one thing, some do another. In any case, films will be rented and sold at bookstores, record stores, supermarkets, sewing centers, what have you. Entertainment films, "How To" films, visual aid and educational films will be marketed in many, numerous ways including as premium items, with mail clubs, schools, etc. If sending in two cereal box tops and \$1.95 will provide "How to ski with Robert Redford" or "Tips on Driving and Safety by Paul Newman, Bob Gibson", etc., how many young people do you think will respond?

Invite another couple to join you and see the picture for a fourth (Continued on page 68)

PITCH PUBLIC LIBRARY AS OUTLET FOR RENTALS

Dearborn, Mich.

James L. Limbacher, audio-visual librarian for the Henry Ford Centennial Library here, says that the local public library audio-visual center will be an important outlet for video cassettes. Not only does the library serve the entire community, he said, but it has the trained personnel and know-how to see that the cassettes get maximum use, promotion and exposure.

He points out that many small towns have no book, disk or camera stores, and frequently do not have theatre or supermarkets. But they all have some sort of public library, Limbacher says, which can serve as rental centers.

Motorola's Lloyd Singer Eyes '73 As Year Of 'Canned TV's' Show Biz Impact; Minimizes Future Of Feature Films

Chicago.

As head of the sole licensee for CBS's EVR machine in the U.S. and Canada, Motorola's Lloyd Singer is treading with a caution that contrasts sharply with the blue-sky optimism held out by other videocassette promoters. If for no other reason, Singer's walk-before-run reasoning carries weight in that Motorola is the only company with a production model player on the production line.

Motorola is moving into the entertainment end of the cassette business slowly—not reluctantly, but with care. The company spent a bundle in researching the future of the market, investing more than half its start-up costs to date in projecting just where and how far canned video is going. On the basis of this extensive research, Singer and his staff have put together a timetable (subject to change) for the whole congeries of program production and purchase, coproduction, marketing and distribution.

At present, the Motorola computer crystal ball spells out a mid-'73 date for any substantial videocassette entertainment impact, and until that time the company will build a solid floor of player and educational and instructional cassette rentals to companies and institutions, areas that Singer feels will give the company all the business it can handle until the industry entertainment aspect gets in gear in two-and-a-half years.

Teleprogram Center

This is not to say that Motorola is not now in the divertimento end of the business. Through its new Teleprogram Center, the company is deep into buying and co-producing a growing library of EVR entertainment cassettes. (Their EVR license limits only their player sales geographically. They can sell their EVR cassettes internationally.)

Teleprogram Center program material manager Frank Havlicek is currently scouring for material that will straddle the entertainment and educational markets. Many of the institutional customers who will be receiving their players after the first of the year for instructional use will have subsidiary uses of them for entertainment. The Center's first catalog, due out this month, will consist of about 30% shows that either wholly or partly fit into the entertainment bag.

Among the signees that Havlicek figures will bridge the instructional-entertainment gap are the National Football League, National Film Board of Canada, Pyramid Films, Warren Miller Films, Steven Bosustow, B.N.A., Woroner Productions, and a deal with Screen Gems for short subjects, travel and sports.

Cool On Features

Contrary to some enthusiasts in the new business, Singer is cool to the highly-touted future for feature films in the home can. "We've got to give them something they can't get on commercial tv," he maintains. "We are dealing with a potential mass market of minority interests, and to treat it like some sort of extension of commercial television is just off base."

Meanwhile, Teleprogram Center marketing manager Ed Fixari has moved into an already-existing Motorola distribution setup that can be used for cassette rentals. In addition to the company's on-going network of radio and tv set dealers, Motorola is one of the largest factors in police and hospital intercommunication. The hospital setups will probably first be used to train nurses and paramedical help, but can just as well be used to entertain patients. The same doubling-up will apply to the dozens of other instructional areas that Motorola currently is involved in — colleges, churches, tourism, and general industry.

3-Headed Market

London.

Vidicord, one of the pioneers here in the television cassette field, sees the market neatly breaking down into the following divisions: (1) a mass pop-style material, probably on video disks; (2) small-scaled specialized programming, probably on film; and (3), pornography, probably on tape. The company expects that distribution will start with rental from record and bookshops while mail order will begin when prices come down to around \$10 per package, for whatever length.

Vidicord estimates that the cost of talent will only be a minor ingredient in the total production costs which will determine the price structure of tv cassettes.

EVR Sets '72-'73 As Target Dates For Mass Market

By ROBERT E. BROCKWAY

(President, CBS Electronic Video Recording Division)

"How sweet it is," say Jackie Gleason. He could be talking about EVR. We hear we're part of a videocassette revolution. Speculation is high on what this will mean to industry, education, home entertainment and enrichment — and professionally to the performer, writer, producer, distributor, motion picture corporations and all up and down the whole creative scale. The only part of it that isn't speculation is EVR — and how sweet it is.

Of all the other announced systems, the nearest claimants after EVR are nine months away at their best projections. We think they'll be longer than that.

Meantime, back at EVR, we expect to continue announcing new cassette customers in 1971, also new licensees to make EVR players in North America and abroad. We expect to lengthen an already substantial lead in the new medium some say will be a billion dollar industry this decade.

On the show business side in the year ahead, we expect some of the speculative furor to subside as those interested in their positions in this field realize that the entertainment end of the marketplaces will develop gradually.

In 1970, only those with existing entertainment of durable value, like Darryl F. Zanuck, were exploring with us the future cassette marketplace. In 1971, however, producers of new material will begin getting more involved. As VARIETY said back in 1968, EVR is a new show biz. And with 1972 and 1973 as target dates for mass EVR penetration of the home, producers planning product for those years, by making their moves in 1971, can be among the first in videocassettes with new entertainment product.

New Life For Films

Like the proverbial cat with nine lives, product that has had first and second runs in movies, television and home rentals can anticipate another new life in EVR. But original material, produced with prerecorded video in mind, should have the largest, most profitable longterm future in it.

In 1971, CBS Electronic Video Recording will continue expanding its beachhead in industrial and professional training areas, in commercial and educational applica-

(Continued on page 82)

U.K. Moving Into TV Cassettes Slowly, But All Major Firms Doing Spadework

London.

Well-travelled observers see Britain as less fevered over videocassettes than Japan, Germany or the U.S. Possibly true, or it just could be more of that old English reserve maintaining control.

Another clue to the relative languor may lie in the British economy and living standard, which as of now lags behind the vanguard cassette nations. One of the well-travelled reports is that the talk in Germany is of tv cassettes but that back home here "they talk about the price of a can of beans." If a fair assessment (and the British definitely are preoccupied by food and wage bills), the disparity has to be reckoned on by the cassette superpowers of this world.

Still, becalmed though they may seem, the English have not been exactly idle. Hardware, software and distribution tieups have multiplied over the past year. Almost every company with seeming relevancy vis-a-vis cassettes has—or is—positioned itself. Software planning in detail is something else—at the moment either well-guarded or nebulous. The English in any event are ever leery of giving the competition an opening. But also true here is the shadow over hardware—which system will shake down. The Germans, by contrast, are going into cartridge production for the several player systems—tape, film and disk.

Theatrical Vaults

If the cartridge potential is little-detailed here, undoubtedly is that the major film producer-distributors—EMI, Rank, British Lion—are combing their theatrical vaults. EMI and British Lion have already made some vintage pix available for test runs by Leonard Cassini's homegrown Vidicord recorder unit (black-and-white super 8mm film), which has been "auditioning" at several Spanish resort hotels plus the London Hilton. (See separate story).

EMI, further, is now also partnered in a separate entity specifically set up to produce for the home cartridge market, while British Lion has its services division—mobile colortape facility plus ditto at its Chepperton film lot. The videotape operation seems a logical nucleus for a more substantial thrust into cassette software. Ditto Rank via its short and industrial films division, plus its own ample studio operations (Pinewood), and releasing setup. And both Rank and EMI operate the two major exhibition chains which in time could double as tv cassette retail outlets.

All three U.K. film majors have inner sanctum executives exclusively deployed to the cassette mill, and presumably corporate commitments, strategies, etc., are in formulation. Same presumption must apply as well to other entertainment enterprises, which covers a lot of ground, film independents included.

BBC & ITV

And, of course, the video operators—BBC and the ITV commercial independents, all with their own disposable tape and film libraries. Some may also veer into direct cartridge output via subsidiary operations, whether extant or yet to be created. Major tv independents here like Associated Television (Lew Grade), Granada, Thames and London Weekend, all figure to be aspirants for the cartridge action to come. Associated TV also owns—for instance—bowling alleys and record shops, which have to be rated prospective retailers of cartridge product.

If in some sense there is a becalmed or casual overall mood here, the passions of some folk are definitely aroused, namely talent and craftsmen who sense a certain ambiguity about the future. But also film exhibitors who sense downright menace.

Exhibits Nervous

The new technology is alarming to exhibitors, as was the 10-inch tv screen of an earlier time. As a hedge, they virtually claim prior rights to retailing the home entertainment cartridges, and have so told the world's theatrical producers and distributors. As further protection, they've engineered a five-year clearance on theatrical pix for the cassette market (see separate story). But they will, in any case, remain highly nervous, (Continued on page 80)

AA TO MAKE ALL FILMS OPEN TO TV CASSETTES

By CARL PRAGER

(President, Allied Artists Music Co.)

As a software participant, we expect to make available all the theatrical product which we presently have and which we expect to acquire for video cassettes. For the moment, the emphasis is on feature films for entertainment purposes, but we expect to acquire or produce films ourselves for the instructional/informational areas.

We are aiming for a mass market and will cover as many topics as possible to achieve this goal. We can offer a broad selection in westerns, science-fiction, horror tales, children's films, etc.

We envision outright sale for the half-hour cassette, and a rental library situation for the theatrical product. We expect to distribute them through record shops, book stores, supermarkets, theatres, mail-order operation, etc.

At present, we feel that the half-hour cassette would be \$5 each. Based on that figure, a feature film would be approximately \$15 each.

RAI-Italo Govt. Pact Will Affect Cassette Future

By MASSIMO RENDINA

(Managing Director, ERI, RAI Publishers; Central Director, RAI-TV)

Rome.

If educational authorities decide to equip Italian schools with the new audio-visual instruments, it is likely that video recorders and cassettes can reach the same manufacturing stage and the programming stage by 1973-74. Educators are not yet certain which of the systems they will utilize though it is most likely they will choose the system that reproduces and records images. This appears to be the orientation of most educators who are also disposed to utilize RAI's educational programs.

If the Minister of Education makes a positive decision, it can be calculated that within the next five or six years Italian schools will be equipped with 30,000 or 40,000 audio-visual machines. At the moment total tv receivers in Italian schools are a little more than 10,000, many of them in bad condition. Determined intervention by the government could increase audio-visual appliances 20 or 30 times that number.

An important factor is the contract between the State and RAI-TV which is up for renewal at the end of 1972.

As for individual sales of videocassettes and videodisks, this will depend on the cost of the machines entering the market in the next few years. Consideration should also be given to the psychological attitude of those awaiting less costly systems as disks or laser-processed vinyl tapes. Low cost recorders and programs would induce a third of Italian tv set and radio owners to acquire the new techniques by 1980. The figure can be calculated at about 6,000,000 recorders but in presenting this estimate it is important to bear in mind that by 1980 there should be a computerized CATV providing programs at individual requests.

Efforts To Standardize

Certainly the multiplicity of systems is an obstacle for establishing a mass market. Nevertheless steps are being taken to standardize at least one system—involving magnetic tape.

It does not seem possible to achieve full standardization and a single system. Technical developments are providing four systems—tape, vinyl, film and disk.

Our organization plans to furnish programming for videocas-

ettes and all other audio-visual systems.

Our initial project now in preparation with the Institute of the Italian Encyclopedia is to produce a school encyclopedia, audio-visually integrated. We would also like to produce a series of scientific programs, educational programs, and, with more caution several programs of opera, concerts and ballet.

It is difficult to predict the most valid channels of distribution. Mail order circulation, however, should play a big role. It is also possible that the videodisk or inexpensive videocassette (vinyl) could also be distributed at newsstands as a supplement to present publications.

French Look At TV Cassettes As 'Car Without Gas'

Paris

Cassettes are being studied here with the usual skepticism of the French. Consensus is they must go along with it but it may be five or six years before it hits here.

One film wit opines right now it is like the invention of the automobile without any gas ready as yet. He thinks it will soon be used in education, commercial information and for training of doctors. But in a country where color tv is lagging, and only a third video station is due in two years, cassettes will have to wait their turn.

However, others think cassettes will fit the current French mood against traffic problems and expensive pic houses and leggers. They should be ready for good home entertainment via cassettes, they feel, but add they are hard put to find backing to get in on the ground floor.

One drawback is the many different kinds of cassette hardware and software now vying for the top spot. The French suffered when they lost out on their vid color process, SECAM, to the German PAL in many territories and would count heavily on standardization before going ahead with great adherence and adopting of cassettes.

The local publishing distrib setup, Hachette, will handle EVR software; there are only talks on (Continued on page 68)

Three Swedish Companies Ready To Go If And When Videocassettes Break Thru

By FREDERIC FLEISHER

Stockholm.

Although there is a good deal of talk about videocassettes, the general feeling in Sweden is that it will take several years before they play an important part—they'll be on the market in about a year but will not be a major item for another five to 10 years.

There are three companies that are ready to enter the market at any time.

Bonniers, the largest publisher of magazines, has been studying the potentials through a small special company which it has formed with Luxor, a Swedish manufacturer of radios and television sets, and Esselte, a leading printer.

The government has established a small firm to draw up plans. It has merged with a similar group from the Cooperative Union, which in turn has a contract with the German Bosch.

The government decided on the new company shortly after a report was submitted by Harry Schein, chairman of the Swedish Film Institute. In the near future, Schein believes that cassettes will play their most important part in education.

The Swedish government, probably at the suggestion of Schein, acted unusually quickly as it feels it is necessary to decide how it is going to react and act when tv cassettes go on the market. An issue of major concern is whether or not the government is going to legislate that it is to have the market to itself.

The third company is the major distributor of newspapers and magazines—Pressbyran.

Sweden's minister of justice appointed a commission to study the problems of copyrights a couple of weeks ago.

Writers Guild 1970 Film-TV Pact Covers Most Angles In Videocassettes

By MICHAEL H. FRANKLIN

(Executive Director, Writers Guild Of America, West)

Hollywood.

How do existing contracts with producers bear on the use of writer's material for tv cassettes?

Our 1970 Screen and Television Film Agreement provides that for a television film packaged in a cassette and licensed for theatre or home use, a theatrical use payment (100% of tv film scale) will be paid.

For a theatrical film packaged in a cassette: if the cassette is broadcast on free tv, 1.2% of the absolute gross revenue will be paid the credited writer; if the cassette is licensed or sold for any other use, the payment will be negotiated by the Guild in a reopening of its contract which may take place at any time after April 15, 1972 on 60-days notice.

Such reopening will be for the purpose of negotiating payment to writers for the use of their material in cassettes, or other compact devices. The Guild also has the option to accept the terms covering cassettes of any agreement arrived at between the Motion Picture and Television Association and the Screen Actors Guild in June, 1971. If the SAG agreement is accepted by the Writers Guild, then there will not be a contract reopening.

In the case of direct employment or purchase of material for cassette use, theatrical or television terms, whichever are applicable, will govern the deal.

In the case of television films in which a writer is entitled to reserved or separated rights, the company does not have the right to utilize the material for cassette use without specifically acquiring such right from the writer. The same is true in the case of the Guild's live television agreement under which the network, or packager, does not acquire the right to use the writer's material for cassettes.

Do you plan on adjusting fees during the experimental phase of this new medium? Do you foresee a royalty system based on sales or rentals per unit, similar to that existing in the recording industry?

Aside from our present minimums mentioned above which will be in effect only until our reopening, we see no reason for adjusting fees during the experimental phase of this new medium because this Guild, along with the Writers Guilds of Great Britain, Canada and Australia, has declared its adherence to the principle of the participation by writers in all gross revenues derived from the exploitation of their work by means of cassettes or other compact devices.

Since we will be dealing with a percentage participation in gross revenue there will be no need to consider any adjustment of fees. We will probably consider some kind of advance guaranty payment against a percentage of gross revenue. It is important for the writer to achieve an advance since he is the one to be engaged and necessarily takes all the risk if the project does not go forward.

This is not the case with the performer, the musician, the director and below-the-line personnel since they work only if the project proceeds. By the way, we agree that cassettes are an entirely new form of exhibition, hence a "new medium" as your question presumes.

Does the video cassette industry pose any problems of copyright not covered by existing laws or by the proposals of a new U.S. Copyright pact?

Yes, many problems. The leading copyright authority, Prof. Melville Nimmer, has raised numerous questions. Here are just a few:

In existing rights agreements, does a grant of "motion picture" rights include cartridge rights?

Does the right to exhibit the underlying work by "the art of cinematography or any process (Continued on page 68)

DIRECTORS HAVE RIGHT TO DEAL FOR MORE COIN

By JOS. C. YOUNGERMAN

(National Executive Director, Directors Guild of America)

Hollywood.

In existing Directors Guild of America contracts with both motion picture producers and television networks, rights of DGA members are specifically covered in the event of film exposure on videocassettes or other electronic means.

DGA's network contract provides that if programs covered by the agreement are made available for cassette use, or if programs are produced for such use, DGA has the right to negotiate for added compensation. Several existing motion picture contracts similarly provide for royalties for directors if films are produced for cassette use.

Terms of the payments to DGA members are not specified in present contracts, but will be negotiated by the Guild on the basis of a percentage of producer's gross, rather than sales or rentals per unit. Such negotiations may take place at any time during the life of the DGA contracts, which are effective until April 30, 1972.

DGA regards videocassettes and CATV as unconnected entities, and will treat each area separately.

Avco Subsidiary Defines Strategy For TV Cartridges

By DONALD F. JOHNSTON

(V.P. Marketing, Cartridge Television Inc., subsidiary of Avco Corp.)

The video cartridge revolution promises to completely reshape the nation's view of movies and television as home entertainment. Recent days have brought new words, or new "visions," into the American lexicon. Today, we hear words like Cartrivision, Selecta-Vision, Instavision. We're not really being bombarded with a whole new rock generation language when we hear such terms as EVR, Teldec, videocassettes, cartridges, tapes, lasers, holograms, films and disks.

Perhaps the most argued word in the new language is the term used to describe the container used to hold the programming for this new medium of packaged video. Some systems use cartridges, others use cassettes—still others employ the classic reel, but still call them cassettes. The end result is still the same, producing a picture on a television screen. Generally, we would differentiate between these two terms by describing a cartridge as a self-contained tape transport system using concentric reel arrangement in which one reel superimposed over another, and a cassette uses two individual reels encased in a plastic container in an arrangement representing a miniature reel-to-reel configuration. Naturally, Cartridge Television Inc. employs cartridges to package its programming to achieve maximum programming time and minimum exposure of tape to potential consumer damage.

Based on a review of the most recent forecasted projections by industry sources, the Department of Commerce, estimates by Arthur D. Little & Co. and our own marketing projection, we predict that sales of consumer electronics products will more than double their 1969 sales of \$10,000,000,000 to more than \$21,000,000,000 by 1980. Further, we predict that the sales of video players/recorders, including the programming materials, will reach \$2,000,000,000 by 1975 and more than double those sales by 1980.

Programming for the new industry, and in fact, the new medium, (Continued on page 80)



**EVR Cassettes
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**CBS
ELECTRONIC
VIDEO RECORDING**

A Division of Columbia Broadcasting System, Inc.
51 West 52 Street
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(212) 765-4321

American Int'l In 16-Feature Deal With Avco; Exploit Film Buff Angles

By SAMUEL Z. ARKOFF
& JAMES H. NICHOLSON
(Board Chairman and President,
respectively, American Interna-
tional Pictures)

Hollywood. Initially American International would make available selected features from our library of over 200 films presently showing on television. We already have made an agreement with Avco for the cassette distribution of 16 features.

We believe that the first users of cassettes among the public will be very selective, and only those films that have "buff" appeal should be distributed. Films which would have a special "intensity" of fan following would be "beach" pictures, Edgar Allan Poe movies, horror features and children's fare.

Our emphasis would be on feature films made for theatrical showing, after they have exhausted their television potentials.

Our plans are to wait and see which way the battle of the systems goes. We will supply a sufficient amount of product to test the field, then go into the cassettes business more fully when we see indications of what system the public prefers.

We do not foresee a mass market for specially produced "cassettes shows" in the near future.

It is too early to tell about the ultimate distribution method for cassettes. Initially, we believe, cassettes will be sold and rented through the same stores that will provide the "hardware." These will be camera stores, music stores, and similar outlets. Later they should be available from a wide variety of retailers—and by mail—and perhaps even delivered right to the home like milk. It is possible, too, that cassettes may be largely superseded by wiring homes to a central library of films which may be selected and shown for the payment of a fee.

We believe that two-hour motion picture cassettes will initially be sold for \$25 or \$30, and may be rented for \$5 to \$10. Later the prices should be lower.

The cost of the cassettes will not be so much determined by the expense of producing the programming material, but by the costs of manufacturing the tape and the container, and distribution costs.

Danish Lawmaker Sees Cassettes As Way Out Of Govt.'s Radio-TV Monopoly

Copenhagen. With a state radio and tv monopoly, the general attitude to cassette development here is wait and see what they do elsewhere. Meanwhile, everybody's talking.

Merete Bjoern-Hansen, a member of the Folketinget (Parliament) for the right-leaning party Venstre, is fighting the state broadcasting monopoly. She is sure that "by next year everybody will be able to somehow use a cassette in connection with their tv set. In 1975 the cassettes will be in every home as surely as every home has a set of LP records today. This should be considered very carefully, before the Folketinget takes any further steps in the direction of establishing a Channel-2 for Danish TV."

As to the hardware side of the issue, local plants like Philips will await orders from abroad. The talk is that magnetic tape rather than any other system looms as the winner.

Such film studios as Nordisk Film and Laterna Studio seem ready to go into cassette film production. Both firms are already dividing their time between production for the theatres and for tv.

A group of tv producers in state employ entertained plans to organize their own cassette film production, but they were met with a frosty hands off from radio-tv top executive, former Minister of Culture, Hans Soelvhøj.

A statement recently went out from the Danish Actors' Guild that no member must appear in shows being filmed with any pos-

sible future cassette use in view—not, at least, until a financial settlement on the issue had been settled on. And nobody is in a hurry to make any such settlement.

The cassette issue has already worked minor havoc in some tv programming here. In one of the biggest co-production deals ever undertaken by Danish State TV, the Danes were all ready to start production of the operetta "The Dollar Princess" (for Christmas presentation) with Munich's BETA as partner.

At the very last moment, the Danes got their glasses on and noticed some of the fine print at the bottom of the contract—the Germans wanted all cassette rights over the finished product. The co-production was called off after a short meeting in Copenhagen.

London Weekend TV Starting To Produce Programs For Cassettes

London. London Weekend Television, a major tv program supplier here, says it is already involved in the production of program material for television cassettes. The company believes that cassettes must provide a new type of material as against existing mass media or they will not be successful. In order of importance, London Weekend Television will be stressing cassette programming in the following categories: (1) instructional-informational; (2) serious music, including ballet and opera; (3) pop music; and (4) dramas.

The company says that even if total standardization is not possible, "at worst there should be four standards, one for tape, one for vinyl, one for film and one for disk." This will facilitate international distribution once the market starts rolling on a big scale in 1972 and '73.

London Weekend Television believes that the cassette manufacturers in the U.S. will have to form an organization similar to the Performing Rights Society here to protect their material against unauthorized use. As for competition from CATV, the company said: "At present cable television in the States think they will be rivals and are hoping that copyright will be ineffective if not impossible, and they are planning to use entertainment video cassettes without charge as program material."

London Weekend TV is optimistic about the dimensions of the market. It said: "Until a color system is available in large quantity to the general public, only educated guesses are possible, but if the amount of money invested and the enormous interest in the market is anything to judge by, the market will be gigantic."

ITALTELEVISION EXEC TO TAP YOUTH MARKET

Rome. A market for 100,000 buyers for video cassettes within the next five or six years here is anticipated by Mario Russo, managing director of Italtelevision Films, a Philips subsid through Polytel. Russo believes that the tv cassettes, in disk form, will be bought widely by the young people who now constitute the market for pop disks.

Russo's company does not plan to acquire any film catalogs for cassette packaging. He believes that only the film classics will be suitable for this purpose. Right now, the emphasis is being placed on industry and educational institutions. Eventually, Russo says that specialized programs of outstanding quality will be produced for cassettes, provided they can be marketed internationally.

Currently in Italy, Philips has two videotape recorders on the market, primarily for educational use. A couple of months ago, Philips staged the first demonstration of its video cassette recording system, VCR, at the National Museum of Science & Techniques in Milan. It's expected that the cassette recorder will hit the market in 1972.

Content Of TV Cassettes Protected By Copyright, Same As Motion Pictures

By STANLEY ROTHENBERG
(Copyright Attorney)

The entertainment or educational content of a tv cassette will be protected (against unauthorized copying and public performance) by the common law until copyrighted (or published) and protected and registrable thereafter under the U. S. Copyright Act (unless published without a notice) in the same manner as a motion picture.

Literary, musical and dramatic compositions incorporated into video cassettes without copyright clearances (licenses) will constitute old-fashioned copyright infringement. CATV is clearly distinguishable. When CATV has taped for nonsimultaneous transmission it has been held to infringe.

Contractual disputes over whether particular language conveyed the right to incorporate compositions or performers' renditions into tv cassettes will probably simulate the pattern of the lawsuits that followed upon the heels of the introduction of motion pictures, "talkies," and television.

In those instances where the claimant holds legal title to a copyright it may enable him to proceed with a copyright infringement action.

Otherwise the claim will be for, among others, breach of contract, misappropriation of property, intentional interference with a contract, unfair competition, invasion of right of privacy (or publicity), unjust enrichment and breach of trust.

Encyc. Brit. Exec Foresees Market 'Explosion' By 1980

By A. N. FELDZAMEN
(V.P., Encyclopedia Britannica
Educational Corp.)

Chicago. Many of the questions cannot be answered today by anyone. But as a software and program producer and supplier, let me make a few general statements. The views below are my own, and not necessarily those of the company.

1. The market will probably be very small for the next two or three years, but will explode by 1980.

2. Yes, indeed, the lack of standardization and the existence of so many non-compatible systems will delay market acceptance for a year or two beyond what it would otherwise be.

3. Standardization is probably not possible, any more than it is in sound reproduction. Several—but not very many—systems will exist, side-by-side.

4. We will provide program material for video cassettes.

5. We do not deal with feature films. But I suspect that this market is over-rated. People will probably not wish to see the same feature film over and over again, unless it is a particularly unusual "sensational" type of film, viewed to "turn on," or another special type. Pornography will probably be an exception to this rule.

6. We are an instruction-informational company, specializing in educational classroom films. According to my own estimates, we have the largest share of the 16mm educational classroom film market, and we expect to continue to hold this position, when the medium changes.

7. There will be many "mass markets" that do not exist now. As there are for phonograph records. Take school classrooms alone. There are millions of such classrooms, yet nobody sells prints of an educational film in the ten thousands. Also, there will be many opportunities for education at home, especially as our regular educational institutions decline, as they seem to be doing, under the impact of higher costs, civil unrest, and the like. If this last trend continues, where else will people learn the things they want to

Int'l Federation Of Actors Demand 'New & Separate' Rights For Cassettes

Amsterdam.

The text of the resolution on Audio-Visual Cassettes and Disks passed by the Federation Internationale des Acteurs here is as follows:

The 8th Congress fully recognizes the enormous potential of the video cassette as a means of mass communication to expand the horizons of entertainment, culture and education. It is the consensus of FIA that this medium can increase the already important role performers play in society and in the various national cultures.

It is also fully recognized that this new medium provides adequate compensation to performers and protection against the inherent abuse of repetitive performances. The new medium may be destructive of heretofore achieved gains and rights and must therefore be subject to adequate controls which this 8th Congress must formulate as FIA policy as well as the goals of member organizations. Therefore the following recommendations are made:

1. That the 8th Congress reaffirm the principle that separate rights with respect to the use of performances in different media are fundamental and that this principle must apply and be fully implemented with respect to the utilization of performances in cassettes, which constitute a new and separate medium.

2. That producers of cinema films must be required to make payment of additional compensation for the use of performances in such films in cassette form, wherever such use is permitted, and that such compensation be based on a system of fees in perpetuity, such fees to bear a direct relationship both to the exposure and economic return from such films. It is also essential that adequate and appropriate legal controls be created to protect the performers' interest in such cassette use of cinema films.

3. That where television programs are permitted in cassette form, this shall be only with additional payment to actors of additional fees appropriate to such use, i.e. fees related to the expanded audience and concomitant economic value thereof so long as such use occurs.

4. The same fundamental policy of continual payment protected by adequate legal remedy must be applied to the recorded work of performers created specifically for cassette use.

5. The vital import of cassette use of recorded performances requires a program of mutual aid, advice, and information, to be provided by affiliated organizations to other affiliates in order to implement the principles and policies formulated hereby.

6. The impact of this emerging medium requires that member organizations conduct a program of continual study and close examination of all new developments in the medium and it is therefore proposed that among those items suggested for FIA Seminars the issue of cassettes be given high priority and that such study probe the role the performer can play in the development of the artistic, cultural and social function of the cassette medium, and its impact on the economic situation of performers.

factors in this industry, as they are under present conditions. The definite emphasis will be on rentals, rather than outright sales. Further, the cassette will become an important merchandising and promotion tool, perhaps the successor to the stamp plans and other gift-incentive schemes. One additional major distribution channel for the cassette will be the CATV system, both on a direct cablecast and through individual incentive via a centralized requirement-and-retrieval system.

The price structure for cassettes will rival and compete with the offerings of publishers and record companies. The price of the cassette will not hinge on the cost of the program material, since higher priced programming will tend to appeal to broader audiences and consequently demand no higher unit price to satisfy the economics of its production and distribution for profit.

There will be a "mass" market for cassettes but it will be composed of fragments of the monolithic market we know today in television. These fragments will range in size from the low thousands to the millions, depending on the thrust of the programming.

All distribution channels are likely candidates. High traffic and convenience will be the operative

know, except by themselves, at home?

8. Many channels will be used for distribution, including mail-order, retail stores, etc. Since I believe the price will come down to something like \$10 per half hour, I don't think there will be much rental business.

9. As with books, the price will not hinge on the cost of the programming material, except in the case of rare materials (to continue the analogy with books, certain kinds of scientific, technical, and medical books are very expensive today, yet books produced for the mass market tend to fall into a certain number of price categories). There will probably be "mass cassettes" at about \$10 per half hour, and rare event materials, that will cost up to \$100 per half hour, by the late 1970s.

10. Contracts with talent will become increasingly difficult in the next few years. Already, we are probably being forced to cancel a project we had planned to do with Arthur Miller, on this cassette ground.

11. We pay royalties on gross funds received, as is usually done in the book industry. I suspect that practices in publishing books, rather than record manufacture and distribution, will be a better model for video cassette payments than any other.

12. Every problem of copyright imaginable is posed by the video cassettes. Until recently it was not really known whether videotapes were covered by the copyright law—and lawyers still disagree about this! If information is recorded in the form of laser-holograms, or by another exotic means, it will be stretching the law very thin to hold the material is protected by copyright. Doubtless the law will be so stretched, but it will probably rip and tear in places.

13. The video cassette industry will probably badly maul large parts of the pay-TV and CATV industries. Especially if video cassette prices are reduced to those similar to that of LP records. Who would pay for "cable radio" (except Muzak) today? But the effect on CATV and pay-TV will be minor compared to the effect on broadcasting!

Video Cassettes Seen As Key Promotion Tool; Green Stamps Successor?

By FRED SCHNEIER
(President, Showcorporation)

In our view, all feature films will be available for tv cassettes eventually, which is not to say that all feature films will be viable in that market. Probably, the market will split into two definite areas: sales and rental. Only extraordinary films will qualify for consumer sale. These will consist of recognized classics, spectacles, and films of importance to special-affinity markets. The requirements for cassette rentals will be less restrictive and include, in addition to the above, the more popular fare of the day and features appealing to specialized markets in the same way as a wide variety of magazines do today. We do have cassette rights to a number of features, both American and foreign. At present our rights run into the hundreds of features.

Showcorporation's programming will be on entertainment programming with some attention to the entertainment/information area. We are working with companies that produce programming of this sort, which will be available to the cassette market, in some cases on a by-product basis and in other cases as a direct result of production aimed at the cassette market.

There will be a "mass" market for cassettes but it will be composed of fragments of the monolithic market we know today in television. These fragments will range in size from the low thousands to the millions, depending on the thrust of the programming.

All distribution channels are likely candidates. High traffic and convenience will be the operative

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Philips Warns More Than 2 Standards Could Defeat TV Cassette Development

By GERALD CITRON

(Marketing Manager, Home Entertainment Products Division, North American Philips Corp.)

The potential magnitude of the video cassette market is projected at approximately \$500,000,000 in 1975 and over \$1,000,000,000 by 1980. In addition, market penetration in U.S. tv households is expected to grow from 4% to 15% in 1980. This growth is, however, dependent upon several crucial factors—the level of standardization, the cost of the hardware, and the cost per minute of the medium (software)—which are explained below:

1) **Standardization** — The differences in broadcast standards around the world preclude the establishment of a worldwide standard, such as was the case with audio cassettes, but the minimum of two standards necessary should be as similar as possible. Although there could be a place for both a low-cost playback-only system and a record-playback system, within the parameters each system there must be a standard established. More than two standards would only prove to be self-defeating. The market would be fractionated by systems which operate differently and utilize different mediums, but provide essentially the same type of entertainment. Standardization will help avoid confusion on the part of the consumer, reduce the price, and encourage the development of new markets. One of the reasons for the lack of growth to date of the open reel home video recorder market has largely been due to the lack of standardization.

2) **Hardware Pricing** — Record playback units should retail for no more than \$500 to \$600 in order to appeal to a mass market. Ideally, manufacturers should ultimately retail in terms of a \$250 to \$300 retail price.

3) **Software Costs** — The cost of a 60-minute blank cassette is expected to be approximately \$20. With the addition of a prerecorded program and the necessary royalties and performing rights, the retail price may become prohibitive, even allowing for some lower cost playback-only mediums and the gradual reduction in costs of tape achieved through economies of scale. It is most important that some sort of equitable resolution be worked out to this problem since the cost per minute of record-playback time will ultimately prove a significant factor in determining the size of the market.

North American Philips will introduce a video cassette recorder in the U.S. which has been developed by N. V. Philips of Holland. The unit resembles an ordinary audio tape recorder both in appearance and operation. The number of controls are kept to a minimum and are easy to operate. The cassette contains enough half inch chromium dioxide tape on two reels, one above the other, for a 60-minute program.

Record Capability

The magnetic tape used in the VCR is extremely versatile. It can be erased by the user, a new program recorded and instantly replayed with no addition processing necessary. The concept is not different—magnetic tape has always been associated with a record capability. It is a distinct advantage for the consumer to have the choice between recording one's own program or viewing a prerecorded one. During the initial period of introduction, there will be little prerecorded material available because there first has to be a substantial machine population. With the lack of prerecorded material and its attendant high costs, consumers will have difficulty justifying the purchases of playback only equipment.

The demand for players only can be expected to be concentrated in the educational and industrial fields where the cost of the "razor blade" will not be as critical, although in these areas the flexibility of recording will also be greatly appreciated.

Relatively speaking, magnetic tape is still in its infancy and can be expected to improve beyond

(Continued on page 80)

Bavaria Studios Has 600 Hours For Cassettes

Munich.

Bavaria Studios, producer of tv shows and feature films, has a library of 600 hours of entertainment which it will make available for tv cassettes. The company, however, expects that educational material will be in demand at first and has set up a special department for operating in this sphere.

Bavaria believes that the sale of cassettes will be made through every possible channel. The cassettes will not be tied to either bookshops or camera stores and will even find their way into the supermarkets. Rentals and mail order will supplement outright sales of the cassettes.

The studio's current contract contains provisions under which artists will either receive a certain percentage of the sales or a flat fee, which covers all rights for audio-visual exploitation, without exception. Excepted from this clause are authors and others who have transferred their rights to an organization, such as GEMA (the performing rights society) and with whom a separate agreement will be reached for cassette rights.

Brit. Film Prod. Assn. To Help Members Plan For Cassette Output

By GWYNETH DUNWOOD
(Director, Film Production Assn. of Great Britain)

London.

As far as I can see, there will be no shortage of software for cassettes, although the problem of rights is more complex since the producer retains the rights in his own films. So far, in English contracts there is no clause relating to cassette use. The number of films available is very difficult to evaluate, but could consist in some circumstances of whole film libraries. In order to assist the producers who would presumably be involved in creating a product for use in cassettes, it is our intention to run a series of seminars on the various systems, and the ways in which the producers should be planning their future output.

Initially it is my guess, but it can only be a guess, that the market for cassettes will lie in the field of adult education, i.e. in teaching, or in training films for language organisations, where a group of people can benefit from one film. However, I believe that the movement into entertainment, be it specialised or general, will be quite a rapid one with a consequent growth in a very few years.

I do not believe that the distribution channels for cassettes have yet been effectively set up. One newsagent-general store group has already set up a particular section to deal with this, but I believe that when the true potential of the market is realised, the supermarkets will not be very long in realising the potential. There has been a move to suggest to cinema owners that they should produce sales points for cassettes, but so far I see no signs of their taking up the challenge. I do not believe initially again this will depend entirely on the commercial benefits to be derived from such sales, and I do not believe they will be slow in following a lead once the popularity of the cassette is established.

The price structure of cassettes is virtually impossible to assess. I believe deferred payments or percentages will be increasingly used, but again this is a highly personal opinion.

We are trying to stimulate discussion of the whole problem of cassettes inside the association, which we hope will lead to a realistic appreciation of the difficulties as well as the advantages, and may well open the door to the creation of a fund of likely talent. Again, this is problematical at this point of time.

20th-Fox To Participate In Videocassettes, But Keeps In Mind Theatre Customers

By MARTIN JUROW

Hollywood.

Our principal objective is to be completely awake to realize the potential of the market, to expand our production activities so that we, as a major producing company, contribute to the field. This we trust will help in creating more employment, and at the same time will enable us to participate in any new and advancing fields. At the same time, we must keep always in mind the fact that our most important customer is still the theatre owner throughout the world.

With regard to your specific questions, as they pertain to program, producers and suppliers (I am trying to avoid the use of the word "software") let me state the following:

If we are to broaden our concept of production, we must examine and be instrumental in programming instructional and informational films. We are inclined to work with experts in these various categories. We are currently developing certain priority programs which will be revealed at a later date.

Economics and standardization of the hardware will play an important role in establishing a broad market, particularly in many areas not presently served by our motion picture films or television networks. Additionally, we do see an extraordinary opportunity for gifted producers to serve the special areas, and they range far beyond entertainment into education, instruction, etc. Fragmentation will be one of the key words in future program planning.

We will be examining the methods of distribution for many months to come. It would be foolhardy to give speculative answers. At the same time we want to be sure to evaluate how we can best support and reinforce manpower presently engaged in distribution.

It is evident that the cost of the program, but equally so the size of the market, will help determine the price.

French Look

Continued from page 61

the various other processes. Many opt for rental rather than outright sales. Prices may vary depending on the material. In re features, there is talk but few actual deals as yet.

So producers are looking into it and unions are also making sure they will not be shortchanged in residuals when the cassettes become current parts of the show syndrome. The European Federation of Film Exhibits is well aware of the imminence of cassettes and is demanding that no film be capitalized before five years of its run in any country. It is on the agenda of the Federation of International Film Producer Assns.

Demonstrations

Many demonstrations are taking place and the MIP-TV Mart next April in Cannes may be the thing that should concretize the still unclear cassette picture here.

Though cassettes remain a question mark, there is concern about piracy as well as the ease of inserting censored pix and porno in privately sold or rented cassettes.

It is noted that those interested in cassettes have analyzed the current market and found that consumer output for tv and electronic gear is way below most other countries. They would first aim at institutional markets, that is, schools, hospitals, airlines, hotels, etc., before the so-called commercial market.

And recently Premier Jacques Chaban-Delmas noted that cassettes would be watched. Many felt this could mean trying to check that private cassettes did not show censored material and also the menace to state-owned tv with which cassettes would be competing since they used the tube for reproducing their contents.

But it is clear that everything is talk, conjecture and rationalizing at present. Many are going ahead trying to set up accords with the various cassette producers or waiting for one to forge ahead and lead to a needed standard. It appears that once it becomes an entity in the U.S., other countries will follow suit.

Cassette Standardization

Continued from page 3

William Morris Agency, is among the cool ones, but he said that his office has been spending as much time on the video cassettes, where the payoff is still theoretical, as on the show biz media where the coin is of the realm.

The Show's The Thing

Lefkowitz estimated that it will take at least a \$100,000,000 worth of programming to persuade a broad consumer market to buy the playback hardware. But thus far, the WM topper said, there have only been attempts to draw box-office names into speculative partnerships or participation deals, but no one is putting up any money for programming as yet.

Based on the present rate of progress, Lefkowitz believes that prepackaged tv programming may find a mass market within five or six years (Most of the set manufacturers are now speaking of that market being two or three years away.) In the meantime, Lefkowitz acknowledges that videocassettes will have a very useful, even if comparatively limited, role in the dissemination of educational and training material.

If the television cassette industry is looking for a new Milton Berle to accomplish for it what the real Milton Berle did for the tv broadcasters, then they must be prepared to pay for him, Lefkowitz said. He said it was unreasonable to assume that any performer would want to work in tv cassettes for less money than he is now making in other media. Berle, for instance, was making a pittance on NBC-TV back in the late 1940s compared to today's standards, but he was still making more than he could earn in nightclubs at that time.

One of the reasons why showmen are reluctant to commit real money to programming at this time is the fear that there are too many competing systems on the market.

The 4 Basics

At the present time there are four basic, prepack materials: tape, film, vinyl and disk. And even within the tape category, there are more than a half-dozen different configurations, all incompatible with each other. Hence, a Sony videotape cassette player will be unable to accept programming packaged for Avco's Cartrivision or Ampex's Instavision, even though both the latter also use a tape technology.

Efforts to standardize the videocassette field, even within the tape category, have been stymied by corporate obstinacy. Each company is holding out for its own system, for the time being at least. Industry observers now expect that there will be no standardization until there is a shakeout in the market place, a process that may prove very costly to some executive reputations, not to speak of company exchequers.

Even with standardization, the cost of the hardware is another limiting factor. The CBS Electronic Video Recording playback system, being manufactured by Motorola, will be sold at around \$800. Avco's Cartrivision and RCA's Selectavision will cost somewhere over \$400, according to present projections, while Ampex's Instavision set will be priced at around \$800, a level which Sony is also expected to maintain.

The cheapest system to date is the one being developed by Teldec, a consortium of British Decca and AEG-Telefunken of Germany. Teldec's videodisk will be playable on machines costing around \$250. But the disks play only for about four minutes apiece. MCA, which is not in the hardware business, is reportedly developing a video disk which can play up to 90 minutes.

The projected costs of a program to a consumer now vary from \$5 or \$6 per half-hour, on video disks, to \$20 and over for color tv tapes. As an alternative to outright purchases of feature films or other types of longplay program material, a rental setup will likely be part of everyone's distribution system.

While the established programming shops are moving cautiously, the so-called "radical underground" is hailing the video cassettes as a genuine revolution in communications. In place of the limited number of channels on tv broadcasting, the cassettes give

everyone a shot at the home screen. "Every man as his own network" is the idea.

But tv prepack industry will not survive on support from the radical underground. It is looking for a broad consumer base which will make the tv cassettes as commonplace as audio disks. But here, the videocassette industry is meeting a challenge for the available tv screen time not only from the conventional broadcasters, but from cable television.

CATV operators see themselves as the ideal consumers of videocassette programming. The consumer, via cable, will have the capability of receiving the full range of programming, with the possible exception of pornography, that will be available in cassette form. Even if the consumer does not have the choice of a specific program at his own time, cable tv will cost far less than buying or renting cassettes.

"It sounds like a great idea for the cable operators," says the tv cassette industry, "but who's going to pay our bills?"

Big And Good?

Continued from page 63

and not have any other nuisances and expenses of going downtown. When your little boy is watching something on tv that you don't think is particularly good for him, instead of saying "Why don't you turn that off," you can add "and put this on instead" and hand him a cartridge that you feel is more appropriate for him. A program of choice.

But more important to all of us, I think, is the choice of what we make. It does not have to be a show of exactly 26 minutes and 30 seconds in length. It does not have to hit 32,000,000 homes at one time or get fired off the air, never to return, never to live. It doesn't have to fill a theater this week lest it fall prey to the various mandolin pick manufacturers. It can live in time, be given a chance to breathe, like a good book or record. I remind you that Beethoven earned only \$50 in his lifetime and Van Gogh but \$5. True, we have some artists out here making that little, but that can change. With good representation it can be doubled (plugs!) It means that when a director, writer, actor want to make something that he wholly believes in, he can do it. And he can not only get the satisfaction of having done the job, but if he was right his efforts and faith can be rewarded through royalties in time. Programs can be made on tape of whatever length you choose very inexpensively. We can try things, we can afford to fail so that we can ultimately succeed. A fantastic opportunity!

We're all going to be in it to the hilt and I think it's far and away the most exciting and greatest challenge show business has had in my lifetime; even longer, in 30 years. Many of you reading this will want to accept the fun of this challenge and will be brought into this industry to fill its rapidly growing needs.

So there it all is. I promise you it will be big. The thing is — it's up to all of us to make it good.

Writers Guild

Continued from page 64

analogous thereto" include the right to exhibit by cartridge?

Is there any way to limit the number of times a given cartridge may be used either by the original recipient of the cartridge, or by others who obtain the cartridge from the original recipient?

Is the performance in a home a "public" performance?

Can the right to copy as against individuals in the privacy of their homes be effectively policed? By law? By mechanical devices? If not, as a compulsory license payment at the source arrangement necessary? Would this require new legislation?

What is the relationship of CATV to the video cassette industry?

Primarily CATV operators will be consumers or users of the cassette to partially fill their local programming.

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The Viewer Loses Something Too When Those Cig Blurbs Disappear

By CHARLES ISAACS

Hollywood.
\$250,000,000 worth of cigaret advertising cancelled as of Jan. 2! This financial blow to television has created panic in the advertising world, throughout the networks, the production centers of Hollywood and the kitchen at Chasen's. But nowhere—nowhere in the industry has this decision struck as deeply, as personally, as it has in that small group of beautiful people who have appeared in the cigaret commercials.

In an era of ugly world situations, ugly political issues, ugly words, ugly actions and ugly leading men and women, the girls of the cigaret commercials were an oasis of beauty and romance. That gorgeous, lovely thing, lying back in the tall grass, puffing on a cigaret drove me crazy. It didn't matter to me that she could set the grass on fire and burn thousands of acres of watershed, or would die of cancer before I could get her address from my agency friends. That face mesmerized me. I would find myself getting close to the TV screen, pressing my lips to the glass and then drawing back, frustrated, my lips full of glasswax and according to the doctor, sterile from the rays.

It didn't matter to me that after shooting the commercials she probably coughed her lungs out. What mattered was that for one precious minute, the screen was filled with beauty, femininity and filter tips. Those enticing red lips, smooth pink cheeks, shell-like ears and delicate nostrils with just a tiny ribbon of smoke wafting out of each.

And now it is to be no more. That vision of loveliness banned from the tube. And no protest? Since when is beauty on 13-week option? Where are the conservationists? If it was an oil-covered pelican they'd be screaming. But a beautiful girl is expendable. Why the haste to abolish the cigaret commercial and the girls with the doe-eyes and inviting lips? Science is sometimes wrong. Perhaps cancer has some good side-effects.

With the environment being destroyed by man's rapacious quest for more high-rise, more freeways—and the ever-increasing population creating ever-increasing pollution—beauty is fast fading from this earth. The cancellation of cigaret advertising will remove much of what is left. The last stand of female splendor was made by a beautiful girl crying, "Taste me, taste me!"

She tasted pretty good. Sort of like glasswax. Now she, too, is gone. Gone like all the rest. But where? Where can all these pretty people go? I can tell you where one of them went.

Namath? Phooey

Maira Flaherty was one of the beautiful people. You've seen her. A face that launched a thousand ships and 8,000,000 cases of lung cancer. You probably fell in love with her, too. And you probably were an avid fan like I was. I used to rush home to catch her commercial before the six o'clock news—the one where she came out of the bath and lit a Winston. Boy, could she smoke! And I turned off an NFL game to catch her lying on the deck of a yacht with a Viceroy between her lips. Joe Namath is okay, but he's got hair on his lips. Give me Maira Flaherty in a close-up anytime.

When Brown & Williamson cancelled out with the Ted Bates Agency I called Tom McAndrews, head of the west coast operation. I told him I was worried about Maira. Cigaret commercials were her bag and now they were through. Tom wasn't worried.

"Maira is probably married," he said, "and by now she may even have a half dozen kids—all smoking cigars."

"But she's so beautiful, so gorgeous!" I exclaimed.

"So what?"

"Where can she go with a handicap like that?" I cried.

"Don't worry," Tom consoled me, "there's someone for everyone." I hung up. What could you expect from an advertising man—coining phrases in the midst of my sorrow.

I had to find Maira. I hired the most discreet investigator avail-



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able. He was blind, deaf and dumb and retarded. I felt that he not only could use the work, but would keep a secret. In no time at all he delivered a dossier on the tortured trail of Moira Flaherty.

When the last tobacco commercial was telecast, Moira and all the other pretty people had a "wake" and buried their sponsor. They buried him in the windowbox of her apartment off Madison Ave. It added to the festivities that he was really dead and conveniently short.

But the gay feeling didn't last. The morning brought cold realization. No more cigaret advertising meant no more trips to Sun Valley to pose in figure-revealing ski-pants against the snow-clad mountains, or to Bermuda to pose in skin-revealing bikinis against the sparkling Caribbean, or to Kentucky to pose in leg-revealing minis against the blue-grass slopes dotted with new colts and old, amorous tobacco men.

What does a sexy, beautiful, gorgeous, lovely, exciting, voluptuous star of cigaret commercials do when the last cough has sounded?

Moira Strikes Again!

Moira tightened her sweet jaw, stuck out her delicious chin, lifted her delightful nose and went to the advertising agency, confident that she, the epitome of woman-kind, would have no trouble moving into a whole new field of commercials.

Some said she jumped. Some said she fell. One or two whispered that she had been pushed. But one minute after Moira Flaherty had been told by the commercial casting director that she was too pretty to be in detergent (Continued on page 78)



BEN GRAUER

TV

NBC

RADIO

Clean Bill Of HEW

Washington.

The FCC last week noted that the Dept. of Health, Education & Welfare has concluded that children will not be exposed to radiation danger if they snuggle up to their television screens to trace pictures during the "Winky Dink" program sponsored by Standard Toyco.

Triangle Publications stations had suspended the program pending a ruling from the FCC, which noted the HEW advice and left judgment up to licensees.

Richest Writers In Rat Race

By MILT JOSEFSBERG

Hollywood.

A recent magazine article labeled Bob Hope "the richest actor in history."

This essay on economics also listed 20 other performers whose fortunes reached astronomical heights. Hope was in the \$400,000,000-\$700,000,000 bracket. Bing Crosby was next in the \$200,000,000-\$400,000,000 class, and so on down the line to Frank Sinatra and Lawrence Welk who were slumming in a poverty pocket of \$50,000,000-\$100,000,000. Next to each of these names was a brief resume of how this performer acquired his wealth, and how his assorted assets were distributed. In Hope's case: real estate, thoroughbred horses, oil and gas wells, Cleveland Indians, Mid Ocean Broadcasting, RCA Corp. and securities.

As a writer, I was a mite miffed that none of my fellow scribes made this exclusive group. Perhaps it was childish of me, but I did extensive research and have compiled the names of the 10 wealthiest writers, complete with their holdings and the circumstances contributing to their fortunes. They are as follows:

\$400 to \$700.

Merlin S. Sapswagger: Owns the rights to all Joe Penner scripts (for radio, not tv). Also owns three shares of Commonwealth United stock in Joint Tenancy with his wife.

\$200 to \$400.

Norman Elroy: Has residuals due him on two Tammy Grimes reruns plus the sequel rights to "Turn On."

\$100 to \$200.

Garvey H. Crunwirth: Garvey amassed his fortune when he worked for nine successive years at a major movie studio. Currently he has stored away in his home, 716 Eberhard Faber pencils (No. 2), 12,000 sheets of carbon and 163,000 paperclips. (Note: This does not include his celebrated collection of art work which boasts the life size figure of Toby Wing made entirely of copper colored clips.)

Paxton Farquardt: We cannot

They Don't Fool Anyone With Those 'Good Music' Radio Double-Entendres

By LARRY MICHIE

Washington.

Morals commissioner Sterling Agnost last week said that "good music" radio stations are corrupting the morals of the middleaged, and he called for a White House conference to show the radio industry the perils of middle-of-the-road programming.

"I only recently learned the real meaning of 'Fly Me To the Moon,' and it's disgusting," Agnost said at a hastily called press conference in the Blue Room of the Shoreham Hotel here. When the site of the press conference was pointed out to him, he moved the session out onto the sidewalk.

Agnost, first man officially to hold his newly created post, said that he has always had qualms about "I Get A Kick Out of You," but noted that "the idea of, 'I've got you under my skin' just turns my stomach. A lot of people over 40 still have productive years ahead of them, and if we don't protect them from this pathetic pile of passionate permissiveness, who will?"

No stranger to media criticism, Agnost last year made headlines by blasting television stations for "almost without exception employing weathermen." But his comments on good music radio stations were his most fiery yet, and delivered with the most expressionless-face.

"I heard 'Paper Doll' on the radio the other day," he said, "and I was appalled. A group of grown men were singing about a supposedly mature individual whose psychological problems evidently are so severe that he is unable to establish a meaningful relationship with a living woman but instead finds satisfaction with the kind of cardboard cutouts that motion picture theatres used to display. I am convinced that there is a small but growing group of middleaged men who are listening to this kind of song and buying lifesized inflatable plastic women and sleeping with them. I've seen the ads in the back of magazines."

Asked for his solution to the problem, Agnost suggested a change in format. "Most experts agree, I think, that there is little harm in classical music as long as it doesn't have words," he said. "But I think most operas should not be played around people who understand the language. There are other pitfalls, of course," he added. "I've just found out about 'The Dance of the Sugar Plum Fairy' for example."

A Mass Media Ministry On Atlanta Launch Pad

Atlanta.

An office of mass media ministry in Atlanta has been made possible via an anonymous gift of \$45,000 to the Atlanta Presbytery and is expected to open its doors Jan. 1 in Atlanta's Central Presbyterian Church. The Rev. John H. Allen will be the director.

Dr. Allen said that to his knowledge "this will be the first time an office for a mass media ministry has been set up on a presbytery level." He said he hopes to get a weekly Presbyterian program on the air soon. He has been executive producer of a number of radio and television programs in metropolitan Atlanta and is founder of the award-winning tv program, "Sound of Youth."

Mod Clothing Chain Into TV Blurb Production Biz

Hollywood.

Jeans West, a 78-store chain of mod clothing shops, is diversifying into film production, beginning with making vidblurbs.

Production arm will be headed by Al Avalon, former director of the tv series, "Divorce Court." Working with him will be Joe Wippler, whose tv commercial company in New York was acquired by Jeans West.

Jeans West will begin by making blurbs for its own chain, which has budgeted around \$250,000 in tv advertising for 1971. Eventually, the new firm hopes to branch into feature production.

TV'S YEAR OF SELF-DISCOVERY

Scorecard On September's Frosh

(Rating Average From Preem To First December Report)

Program	Network	Rating	Share
Flip Wilson	NBC	26.1	43
Mary Tyler Moore	CBS	20.1	34
Red Skelton	NBC	18.5	31
NFL Football	ABC	18.3	31
Arnie	CBS	17.9	30
*Nancy	NBC	17.9	28
Make Room for Granddaddy	ABC	17.7	28
Partridge Family	ABC	17.4	31
*Headmaster	CBS	17.2	31
Four In One	NBC	16.7	30
Storefront Lawyers	CBS	16.0	27
Don Knotts	NBC	15.4	29
Interns	CBS	15.2	29
*Silent Force	ABC	13.3	21
*Barefoot In The Park	ABC	13.2	20
*Young Rebels	ABC	13.0	23
Odd Couple	ABC	13.0	20
*Tim Conway	CBS	12.7	23
Young Lawyers	ABC	12.1	21
*Matt Lincoln	ABC	12.0	19
Dan August	ABC	11.6	21
*Immortal	ABC	11.1	19
*Most Deadly Game	ABC	10.6	18

* Cancelled at Midseason.

When Mrs. Whitehouse Sees Red British TV Gets Real Uptight

By JACK PITMAN

London. Television in Great Britain has at least two public scolds. One is the London Evening Standard's Milton Shulman, the only print critic here who reviews the medium rather than programs. The other, and more influential, is gentle, grayhaired Mrs. Mary Whitehouse, who is honorary general secretary and "official spokesman" of something called the National Viewers and Listeners Assn. She is a national personality better known than most politicians. Her campaign is "for good Christian values" in video, the medium she claims has been most responsible for creation of the permissive society. She believes that broadcasting is too important to be left to the broadcasters, and she seeks a basic restructuring of the tv system here so as to permit participation by, and a true dialog with, the public. At the same time she stresses her opposition to censorship of the medium.

Mrs. Whitehouse is also hostile to alleged anti-American bias in British tv. Her association has begun forming links with like-minded Americans, notably Charles Keating, President Nixon's man on the White House pornography commission, whose report last fall the President rejected. Keating has visited Mrs. Whitehouse here.

A 'Natural' Politico

There was a time when Mrs. Whitehouse was a laugh to the trade, but no more. She's catnip for the press and her opinions are well-publicized. It may be fair to say that her influence is out of proportion to her actual capacity for economic damage, but influential she doubtless is and is herself not reluctant to say so.

A tv industryite thinks she is a "natural" politician. Such is her command of attention that her association's annual conferences have attracted David Frost and other notable public figures.

"Our biggest influence is probably immeasurable," she says, meaning the focusing of public consciousness and the rallying of public interest in the medium. In this respect, she declares, the aim is to stimulate appreciation for, as well as criticism of, programming efforts.

She finds in British tv an "enormous emphasis on the perverted and the way-out." She says she is not opposed to the human body exposed, or to candid verbal expression, but feels there are times when the tube goes too far, when it "insults our intelligence" or leaves nothing to the imagination. Her cure—public dialog with the programmers—doesn't seem especially precise.

Not Golden to Her

Her association, as a "properly constituted" body (none of whose officers are paid), was launched in

1966 as successor to her earlier Cleanup TV campaign. The latter, she says, was a "grassroots move" against the new morality then bursting on U.K. video, namely the so-called "kitchen sink" dramas fostered by Sydney Newman (since removed to his native Canada) and others. It was widely deemed a "golden age" for British teledrama, but not by Mrs. Whitehouse.

Her critics—and they are many, of course—contend she is obsessed with sex on the tube while ignoring violence and trivia. Not so, she insists, and claims that aspect has been blown up by the press, who often ask her for comment re "sexy" programs (i.e., nudity, four-letter wordage, etc.). "Sex is news," she says with some point.

Mrs. Whitehouse, who set out her manifesto in a 1967 paperback, "Cleaning Up TV" (and is writing another book), says the manifesto was signed by 500,000. Her association, with 26 branches around the land, has a reported membership of more than 9,000, which number includes church groups and other organizations as well as individuals. Mrs. Whitehouse claims that all told it speaks for some 1,500,000 Britons. The membership is quick to lodge complaints with the BBC and Independent Television Authority, and the wonder, perhaps, is that the medium hasn't felt more intimidated.

Mrs. Whitehouse used to be an art teacher at a secondary school. She was also senior mistress (head lady) and, as such, responsible for sex education.

One day in '63 she noted several disturbing incidents involving pupils, rather precocious behavior, thought to have followed the viewing of a series of BBC-TV sex education programs. The incidents "made a profound impression on me," says Mrs. Whitehouse, and helped lead her into the campaign for sharper moral awareness by television nabobs.

ABC's Eye-Droppers

When Harry Reasoner joined ABC News, somebody took a headcount and discovered that 36 people, including prez Elmer Lower, "Evening News" exec producer Av Westin, and coanchorman Howard K. Smith, were former CBS News employees.

Consequently, ABC News' director of graphic arts Ben Blank (also ex-CBS) designed an "Eye Dropper" membership card (with the "o" in the form of the CBS "eye" logo) for the CBS expatriates now on the ABC payroll. The card has proven popular enough for the ex-NBC contingent on the news staff to contemplate doing one of their own—to be called "Bird Droppers" in honor of the peacock.

WEBS PROPOSE, PEOPLE DISPOSE

By LES BROWN

Discounting the economic recession, because of which competitive progress has not translated into greater dollars, all three networks have had a certain measure of success in the first half of the 1969-70 season.

Although a shade behind in the season-to-date averages, NBC still has the "schedule to beat" in primetime, a sturdy lineup with favorable demographics which may pick up rating steam at midseason when some glaring weaknesses are eliminated. Meanwhile, the success of CBS is that it has exceeded all expectations (including its own) in the numbers thus far. For a web that was prepared to give up Nielsen primacy for a transition period in which it would de-ruralize and get in step with the times, it has lost little ground. CBS is still No. 1 in the standings.

And as for ABC, even with its long list of freshman failures, it has managed to further narrow the gap between third place and the leaders, moving up to within two full rating points in the season averages—which rates as progress considering that a couple of years ago it was four or five points behind. Also, thanks partly to the rival webs conceding the 10 o'clock hour with the primetime news anthologies, ABC is dominating Tuesday nights in a way no network has ruled a single night in years. And the web stands to rally in the overall averages after January when, with an assist from the deus-ex-machina (the FCC's three-hour rule), it will shed most of its big losers without having to replace them in the schedule.

Up With HUT

Along with those thin beams of sunshine in an otherwise gloomy year, all television has gained viewers from a sharp increase in Homes Using Television this season, a hike greater than the normal expansion of audience that follows the rate of population growth. In one of the many preceding prosperity years, such viewing gains would have been cashed in for dollars, but in the faltering economy they merely serve to keep up morale. Ironically, it is because of the ailing economy that the tune-in has increased. With families tightening their budgets against inflation, out-of-home entertainments have yielded to the free bijou in the parlor, and with the rise in unemployment more people have had more time to spend with tv.

But far more interesting than the networks' separate successes has been their separate failures this season, for they point up an interesting fact about the three webs: they cannot for trying change what they individually represent to the public. All three made some attempt to step out of character in September and none got away with it.

CBS could not get relevant. NBC could not get feminine or folksy. ABC could not get class.

In that respect, it has been a year of self-discovery. Apparently without realizing it, the networks have over the years conditioned their audiences to their own "personalities," or individual habits of programming, which have been formed by differences in traditions, continuity acceptance standards, success formulas and image projection.

Dial Is the Message

The typical viewer may not think in terms of networks when he switches on the set, but he associates with dial numbers certain distinct characteristics of program range and quality. Through conditioning, he knows the kind of programming he might expect from each channel in primetime. He knows intuitively that NBC comes more naturally to the longer forms and CBS to the shorter, and that ABC tends to offer new things all the time.

For him, NBC has greater believability with sophisticated

Continued on page 82)

Nation's No. 1 News Medium Tying With 'Frontpage' Of Comic Strips

By STEVE KNOLL

Gillette 48-Week Pact With ABC Contempo Web

Gillette has signed a 48-week contract with the ABC Contemporary Radio network, beginning Jan. 18, that represents the largest advertiser buy on ABC Radio since the four networks were originated in early 1968. The Gillette campaign will feature four products on network news and sportscasts.

Additionally, American Chicle bought a January-December schedule, Colgate-Palmolive a January-February slate—both for news and sports also—and General Foods purchased time in February newscasts.

General Motors' Pontiac and Buick divisions have bought January news and sports schedules on the ABC Information and Entertainment webs.

Flip Wilson As Brit. TV Dualer

London.

Flip Wilson has been sold to British video for a split run. NBC International has sold his hour special to London Weekend TV, and the series to BBC-TV. The series is top Nielsen pointgetter for new shows on the Yank webs this semester.

Also, the series sale to BBC amounts to an 11th-hour salvage job for American telefilm distribbers, being the first and apparently lone new U.S. series to bag a deal with U.K. tv this year. Otherwise, for NBCI, 1970 saw a hotly pace in the Europe, Mideast and African markets covered by U.K. topper Peter Marriotti, being "our best year ever," with business some 20% up on last year.

Among sports packages sold in Blighty is the '71 pro Super Bowl—a first-ever for that event here—which ITV acquired for its Saturday "World of Sport" anthology. BBC, meantime, renewed the Bing Crosby and World Series of Golf tourneys.

HAPPY HOLIDAY SCORE FOR NBC OVER U.K. TV

London.

NBC scored best among the U.S. networks with representation in British video's Yule-New Year program lineups. BBC-TV slotted no less than three specials off the peacock web—Jack Benny's 20th anni show, "Story of the Skates," and a repeat of "Annie, the Women in the Life of a Man," starring Anne Bancroft.

CBS contributed Leonard Bernstein's Beethoven bicentenary salute (90 minutes) to the commercial ITV web, while ABC appears to have been blanked.

The Bernstein-Beethoven stanza, by the way, looks like an April winger on CBS. It was to have run Christmas Night, but web couldn't muster a sponsor and hence prexy Bob Wood ordered it stalled until spring.

Dutch Pirate TV Station Skeds A 'Porno Special'

London.

That plan to launch a British "pirate" telestation from an airplane remains grounded, but the idea has bestirred Dutch sex magazine editor Jan Wenderholt. Latter came up with a well-publicized plan to charter a plane and brighten the Yule holiday for Holland with a pornography "special." It was to have been brought off last Saturday (26), with commercial sponsorship reportedly in hand.

Broadcast pirates are as illegal there as here, but Wenderholt was quoted thus: "I know it's illegal, but I want to take that risk."

It would of course be paradoxical if the nation's dominant news medium were to virtually cease being a news medium in the prime viewing hours.

This would be the equivalent of newspapers devoting their entire front page to comic strips. Of course even now the networks devote something like nine-tenths of their frontpage (primetime) to various forms of escapist entertainment, and today many voices within the networks are pleading that the remaining tenth has got to go, because the webs allegedly can no longer "afford" it.

The sages of Wall Street see hopeful signs that the networks are about to rid themselves of "unprofitable" programming in primetime—the "CBS News Hour" and the cultural specials. The recession and the FCC's primetime access rule are blamed for the prospective cutback, and certainly they are factors in the retrenchment. But they also serve to provide stronger arguments to those same network programmers (and salesmen) who, in the best of times, when the economic and regulatory winds were blowing in the right direction, were also arguing against "reality" programming.

Back in 1967 Perry Lafferty, CBS-TV's coast program head, told a Hollywood audience that the public uses tv to escape from the pressures of jobs and marriages, the problems with their kids, their health and their anxieties. He argued that for the most part viewers don't want to be intellectually stimulated and they don't want to be educated; they want to bury their problems in the 23-inch screen. And he said that it's because they want escapism in large quantities that the basic programming forms in tv have changed very little since 1950.

Just before the start of last fall's aborted foray into pseudo-"relevance," Lafferty reiterated his faith in escapism, and of course he was right. In the upcoming season CBS' concentration will be on situation comedies; properties under consideration include a "Green Acres" spinoff, or maybe two; series starring Don Rickles and the Osmond Brothers, and vidseries versions of "Funny Face" and "Scared Stiff."

The problem created by the FCC's primetime cutback is simply where to make room for this mother lode of escapism and profits. If the Tuesday "News Hour" can be shoved aside, the attitude is simply "good riddance." That, of course, would not be the official explanation, which would feign sorrow that there is "no room for quality programming" any more and would blame that old devil, the FCC.

Progress: Standing Pat

CBS of course could ultimately elect to keep its "News Hour" in primetime, which would mark a victory of sorts. Yet, in that event, something which in other years would have been a routine renewal will have been the outcome of an acrimonious internal struggle, and the resultant "progress" will consist of being able to stand still rather than take a large step backward.

The question remaining is the one asked by this year's DuPont-Columbia Survey of Broadcast Journalism: "Why . . . whenever broadcasting sustained heavy criticism or saw a possible decline in revenues, was its first response to threaten to lobotomize itself—to cut off what it did best and what was most vital to American society?"

The Survey also criticized those who would put all their eggs in a Public TV basket, allowing the commercial webs and stations to go their merry profit-making way.

There is probably nothing the salesmen-stewards of the commercial networks would like better than to be relieved of the burden of informing the public as a result

(Continued on page 74)

A Subscriber's Report On Cable TV In No. 1 Market

By LEONARD TRAUBE

In 1939, when RCA introduced its 10-inch reflector television receiver, that company, acting in behalf of subsidiary NBC, installed console models in newspapers and newspaper offices. This was to enable the appropriate scribes to report on and occasionally "catch" the then very limited schedule of programs. This was years before the commercial era, at a time when there were only a few hundred telesees scattered around New York City.

No such instant availability or convenience, to press or public, applies to cable television. In common with the general public, this trade reporter had put in for a paid subscription to CATV, some 16 months ago. But it was not until over a year later—last November—that his set was finally wired for cable. The reason, of course, stems from the technology and logistics in what is far and away the fastest growing branch of the homescreen industry. Cable hookups into buildings and thence into the homes are necessarily made on a neighborhood-to-neighborhood basis, and in Manhattan, for instance, that takes in hundreds of neighborhoods and thousands of street blocks. So passing over all the other technical gobbledygook that prevents the initiation of individual in-home cablevision in quick-flash procession, there is bound to be a stagewait, pending a period when cable is to be laid in neighborhoods, not to mention permission from landlords to enter their buildings for installations. But it is a stagewait that's worth it.

A Ghost of a Chance

To each his own corner. For this corner, the basic virtue of tv-cable is its own best advertisement: a sharply improved signal. Where once two football teams consisted of 44 or 88 ghostmen on the playing field (not counting refs and umps), under cablevision they are now reduced to the required and maximum 22 gladiators of the gridiron. It may be worse or better elsewhere in the Republic, but in the fair borough of Manhattan the reception of over-the-air video is mostly murder. Where other areas have mountains, the former Peter Minuit island has its kiss-the-clouds edifices and, forthcoming in full, the 110-story twin towers of the World Trade Center way downtown. That colossal structure may be good for the international trade sector, but it may all but ruin regular tv reception until transmitters of the stations are transferred from the "dwarfed" Empire State Bldg. to the WTC.

While cablevision changes all that, it should be borne in mind that although cable improves the signal remarkably, the degree of that improvement is in direct ratio to the quality of one's television set.)

Once the joy of sharper reception has run its course, the cable subscriber looks to the programming that is exclusive with CATV. The present originating schedule is slim by comparison with the tonnage on the standard over-air channels, but the "counterprogramming" by cable is excellent, or nearly so; and since most of it is of a character and of format design not available on the commercial channels and even public television, the rewards are many.

Pix, Ticker & Weather

There are one or two movies daily in good timeslots and usually running all week; so that if there are distractions at a sitting, including the desire to see "that other" television, the cable bijou can be watched piecemeal day by day, in the horizontal fashion introduced by indie WOR-TV years ago for its major movie slot. Most of the cinematics are quite old, some even antiques, but quite a few range from good to splendid in their own right.

To those so minded—and who isn't these days?—the Wall Street stock reports and tables bring a permanent ticker into the home, and with a time lag of only about



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15 or 20 minutes. Dispatches on general news are aired practically all the time; they are well written and in large, clear type that is no strain on anyone's eyes, not even on those with something less than 20/20 vision.

To the workaday stiffs and other elements of the population, there is an unbeatable feature—the instant weather reports. Within a few seconds, everything one wants to know that's happening or will be happening seismologically is there merely for the physical exertion of a stare: wind velocity, barometric pressure, rainfall measurement and, as the top act, the current temperature. This steady stream of data is seen on easy-to-read weather meters. These alternate with house promos that are not dopey blurbs but contain essential intelligence on the day's program schedule, or the principal highlights thereof.

A Private Sportsatorium

For many CATViewers in Manhattan, the star attractions are the live home games of the N.Y. Rangers hockey and Knicks basketball from Madison Square Garden. (The away games are beamed by WOR-TV under a deal that has no connection with the Sterling Manhattan Cable Television system.) There are also dozens of other sports and top miscellaneous events originating from the Garden throughout the year under a recently concluded second-year renewal.

All this and more, on three direct

cable channels (6, 8 and 10), plus the area's seven VHF's with their variegated general and ethnic fare and background music, and other audio, is at a monthly freight of \$6 for one teaset and \$2 for each additional receiver. The tab includes the monthly fee of \$3 and \$1 for what is called "use" of the converter. The latter is about the size of a facial tissue box and is neat and trim. It can be spotted atop the set or anywhere in the room, and remote control is available.

(There is an extra dial affixed to bring in 13 additional channels as they become available in the area.)

On the basis of electronic and technical performance so far, this viewer-reporter is hard-put to find serious chinks in the CATV armor. About a week after the cable was installed in the home, the viewing screen started to go haywire. From information phoned to the repair department of the system, it was determined pronto that the fault lay not with the set but with the underground cable "in the street." They gave assurances at once that correction would be made by about 5 p.m. that day. They beat the prediction by three hours in making the adjustment.

How to Beat a Lady

At or about that time, extracurricular electronic interference provided by a Dame Nature engaging in one of her more eccentric habits began to plague the region. It just so happened that Sunday, Nov. 8, 1970, came forth with what turned out to be one of the more exciting football games, that between the Oakland Raiders and the Cleveland Browns. The non-cable set owners suffered accordingly, but the CATV crowd did not. This is but one example of how cable thumbs its nose at the atmosphere.

The Manhattan franchisee has been at fault in one particular that has nothing to do with its basic on-air product. Although the reporter's subscription became effective last Nov. 4, a printed program schedule was not received until more than a month later, on Dec. 7, and with the log picking up the programming for a month beginning Dec. 14. In short, about 40 days had passed before the subscriber had his first usable schedule in printed form. (Perhaps for the company's convenience, including cost-saving in mailing and postage, the schedule came in the same envelope with the first month's bill for services.)

Noted on the customer's copy of the bill, by the way, was the intelligence—if that is the proper word—"pay promptly to avoid \$1 late charges." This would indicate that the franchisee does not trust its customers as much as Bell Telephone and Con Edison who, with all their deadbeats and slow payers, do not have such a rule that they proclaim on bills sent to their customers, and it comes as a minor shock to a new subscriber. Also, a subscriber would not know the degree to which the franchisee may go in deciding that such and such is a "late payer." Would it

An Immodest Proposal For Making Philadelphia A CATV Guinea Pig

Washington.

Why not declare Philadelphia an open city for cable television in 1976 and test every promise and threat claimed for it?

CATV is still mostly a small-city operation. Its proponents say that it's the best thing since Alka-Seltzer and television stations say that "free" broadcasting would be ruined if cable were unshackled. Meanwhile, however, it's still discussed primarily as a theory, for the simple reason that it's never been tried except in small cities and the freak market of New York City.

Most independent experts who have analyzed cable television say that it is the wave of the communications revolution of the future. Speaking of revolutions, America is going to be celebrating its bicentennial in 1976. Various projects around the country are planned to highlight the event, but none more significant than the international exposition set for Philadelphia, a city that coincidentally is in a state that is one of the pioneer developers of CATV. Just last month, the Philadelphia 1976 Bicentennial Corp. tore up its original plans and decided to start all over again, aiming for a budget lower than its earlier \$1,200,000,000.

So why not celebrate the American revolution in part by featuring the communications revolution? The FCC is about to hold public hearings—the latest in what seems to be an interminable list of hearings—on how to regulate CATV. Perhaps while it continues to throw recklessness to the winds and plunge headlong forward with caution, it could back a Philadelphia world's fair test, with the cooperation of the bicentennial commission, the cable industry, and everybody else involved. For instance:

—Wire a Philadelphia slum—as well as other areas of the city—and find out just what can be done with community program origination. Have no restrictions on distant signal importation or any other program source. Figure out a formula for compensating local television stations if cable operations cut into their revenues.

—Set up home communications centres of the type being developed to show what the home of the future may contain—complete with videocassettes, perhaps some form of newspaper print-out in cooperation with a Philadelphia newspaper, and all the other futuristic claims that are made for cable.

—Tie-in prototype satellite broadcasting to the cable systems.

—See just how many channels could be made workable within the world's fair area and use spare channels to carry all the fair's activities.

—Arrange to have independent economic and other studies done of all aspects of the "open city" to get an idea of just what impact unfettered cable would have.

Those are a few of the possibilities, and it wouldn't be the first time that Philadelphia was used as a guinea pig for a revolution. Furthermore, costs to the Government probably could be kept relatively low. Giant electronics firms would vie to set up their latest gear, and only some form of long term protection would have to be offered to cable firms going into the city itself.

Pachetti RAI's N.Y. Chief

Renato Pachetti, executive assistant to the director general of RAI in Rome, has been named head of the New York office of the Italian radio and television broadcasting system. He succeeds, on Jan. 1, retiring director Giorgio Padovano.

Pachetti had spent two years in New York during the sixties as RAI's correspondent at the United Nations. Padovano founded the North American offices of RAI in 1960 and will continue his association with the corporation as a consultant.



JOE TEMPLETON

ABC NEWS
Washington, D. C.

be for arrearage of a couple of weeks, a month or two, or more?

True, similar bills from other companies are usually due when rendered, with some people taking more grace than others. However that may be, a "late paying" charge of a buck happens to work out to 16 2/3% of the \$6 fee for one-set service. That is a quite excessive penalty to pay for being "behind" in ponying up the monthly fee. Is this common practice with some or many cable systems throughout the country, and whether or not it exists elsewhere, does Manhattan Cable TV's franchise from the city of New York authorize such a penalty?

The State of Subscriptions

Away from the viewer's perch and into some CATV-system economics, more critical questions arise. The Borough of Manhattan may not be typical, but it will do for the nonce as far as bigtown cable is concerned. (The borough has two franchisees, Teleprompter in the northern half and Sterling Manhattan Cable in the southern half. For the present purposes, this article has had to deal with the Sterling system, which happens to cover the reporter's area.)

More than a year and a half ago, Sterling took inventory of its subscription prospects. This was in the form of a speech by Charles F. Dolan, its president, delivered in connection with the company's initial deal with Madison Square Garden covering cablecasts of sports and other events from that arena. Said Dolan: "Here's how we expect Manhattan Cable Television to grow in the year ahead":

Date	Homes Connected	Homes in which service available
Then	13,000	50,000
Oct. '69	25,000	100,000
April '70	40,000	150,000

October '69 and April '70 have come and gone, and the figure of subscriptions projected for the prior date—now 15 months past—is just about what the system had attained at the '70 year end. Nevertheless, the prospects for substantial upward spiraling of fee-payers are said to brighten by the day, given a condition under which the capital structure does not strain under the burden of present costs of operation.

KLWN's Booth Tapped To Fill Out Sen.'s Term

Lawrence, Kan.

Arden Booth, owner of KLWN here, has been nominated by Republican precinct committeemen of Douglas (Lawrence) and adjoining Jefferson counties to fill the unexpired term of State Senator Reynolds Shults, recently elected lieutenant governor.

Booth is making his first venture into public office. He won over Odd Williams, Lawrence lawyer who previously served four terms in the Kansas House and was speaker pro tem.

The Senate seat actually will be filled by appointment of Gov. Robert Docking, but the appointment traditionally goes to the candidate of the same party as the one who held the post previously.



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THE 91st CONGRESS AND THE FCC

(AN ATTORNEY'S A-to-Z ANALYSIS)

By ERWIN G. KRASNOW

Washington.

If one judges the impact of the 91st Congress on the Federal Communications Commission by the number of bills enacted, a "do nothing" Congress might be an appropriate label. Except for the enactment of a ban on broadcast advertising of cigaret commercials and the near enactment of a bill reducing the rates charged political candidates for broadcast time, the legislative boxscore on laws is virtually a blank.

However, the fact is that the 91st Congress has been very active in matters affecting the FCC and its impact on communications media. Nearly every major policy decision of the FCC during the past two years has been shaped and guided by key members of Congress and congressional committees.

When Newton Minow called upon Speaker Sam Rayburn shortly after his appointment to the FCC, Mr. Sam put his arm around the new FCC Chairman and said, "Just remember one thing, son. Your agency is an arm of the Congress. You belong to us. Remember that, and you'll be all right." The following A-Z summary of matters considered during the 91st Congress shows that the Congress continues to oversee on a regular if not systematic basis the activities and policies of the FCC, and that the FCC has not forgotten Mr. Sam's reminder that it is well to keep its Congressional fences mended.

Acquisition and Transfer of Licenses. In May 1969, the Special Subcommittee on Investigations of the House Interstate and Foreign Commerce Committee released a report on the acquisition and later sale by D. H. Overmyer of five UHF construction permits. The report charged that the FCC's failure to hold public hearings "demonstrates the shocking abdication of regulatory responsibility and disregard for the public interest which have characterized Commission performance under the Communications Act and its own rules and policies." In August 1970, the FCC reopened the Overmyer case for hearings to determine whether Mr. Overmyer misrepresented his out-of-pocket expenses so as to make a forbidden profit. The Commission acknowledged that the hearing resulted from information developed by the Investigations Subcommittee.

Broadcast and Non-Broadcast Filing Fees. In the House-Senate Conference Report on the FCC's budget for fiscal year 1970, Congress urged the FCC to adjust its fee structure "to fully support all its activities so that the taxpayers will not be required to bear any part of the load in view of the profits regulated by this agency." In February 1970, the FCC proposed increases in its fee schedule to recoup its entire budget, with broadcasters paying a heavy share. At budget hearings in May 1970, Senate Appropriations Subcommittee pressure for adoption of fee increases was reapplied and Chairman Burch promised the adoption of a new fee schedule by July 1, 1970. On July 1, 1970, the FCC adopted the new fee schedule to produce revenues equalling the Commission's \$24,900,000 budget for fiscal 1971.

Cable Television. The inability of the Congress to resolve the question of copyright fees for CATV was the principal reason for the failure to pass the Omnibus Copyright Revision Bill. However, the five days of hearings on CATV by the House Communications Subcommittee and the private meetings of interested parties initiated by Sen. John McClellan had an impact on the FCC's approach to CATV regulation. In June 1970, the FCC announced a proposal looking toward thawing the present freeze on the importation of distant signals into the top 100 tv markets. The FCC continues to look to Congress for resolution of the copyright aspects of CATV regulation.

Deceptive Programming Practices of CBS. In March 1969, the

Special Subcommittee on Investigations of the House Commerce Committee issued a critical report on alleged deceptive practices involved in "Pot Party at a University," a program broadcast as a special news report by WBBM-TV, Chicago, in November, 1967. In July, 1970, the Special Subcommittee issued a report on the events surrounding the preparation by CBS of a news documentary on an attempted invasion of Haiti. The report concluded that the CBS News organization had engaged in a number of questionable activities including the filming of staged events in such a way as to suggest that they were spontaneous and bona fide news happenings. Both reports recommended legislation to protect the public against distortion in news programming and to prohibit news media involvement in criminal activities. Eight members of the Subcommittee urged the FCC to carefully review these reports when CBS applied for renewal of any of the licenses of its wholly-owned stations.

Efficiency of the FCC. In February 1970, the Subcommittee on Economy in Government of the Joint Economic Committee released a report recommending that agencies such as the FCC substantially expand their capability to undertake studies and analyses evaluating the economic effects of Federal rulemaking activities. In so doing, the Subcommittee followed a lead supplied by FCC Commissioner Nicholas Johnson who had earlier told the Subcommittee that the FCC not only had no central policy planning unit but had an aversion to policy planning.

Fairness Doctrine. In May 1969, the Special Subcommittee on Investigations of the House Commerce Committee released a report examining the FCC's policies on the broadcast of "controversial issues of public importance," the personal attack rules and equal time provisions for political candidates. The Subcommittee recommended that the FCC adopt definite rules on the entire subject of the Fairness Doctrine. In May 1970, the FCC proposed rules concerning a station's obligations to seek out spokesmen for contrasting points of view.

Government Support for Consumer Intervention. Several Congressional committees held hearings in 1969 and 1970 on legislation to provide Federal assistance for the establishment of independent consumer agencies and legal offices to provide more effective representation of consumer interests. Several of the hearings focused on the extent to which the FCC was representing consumer interests. In May 1970, the FCC's Procedure and Review Committee proposed the establishment of an Office of Public Counsel to aid members of the public in filing applications, pleadings and complaints and the publication of a booklet explaining how members of the public may exercise their rights under FCC rules.

Hyde Contempt Citation. On Oct. 3, 1969, the FCC granted short-term license renewals for WIFE and WIFE-FM, Indianapolis. Despite the issuance of a subpoena by the House Investigations Subcommittee, FCC chairman Rosel Hyde refused to furnish the records involved in the WIFE proceedings until Nov. 3, 1969, the expiration date for FCC review of the decision. On Oct. 31, 1969, Hyde's last day in office, the Interstate and Foreign Commerce Committee adopted a resolution proposing that he be cited for contempt of Congress. On November 3, 1969, the Subcommittee was furnished with the WIFE records. No further action was taken on the proposed contempt citation.

Information Practices of FCC. During the 91st Congress, the House Subcommittee on Government Information reviewed the regulations issued by the FCC and other Federal agencies on implementation of the Freedom of Information Act. In July 1970, the Subcommittee released a critical report containing the FCC's responses to a questionnaire on the basic rights of Congress to infor-

(The following is adapted from an article by a Washington lawyer which will be published in the Federal Communications Bar Journal).

mation from its delegate agencies. Subcommittee Chairman John Moss (D-Calif.) said that the responses of the FCC and other agencies indicated a need for further hearings on the extent to which they may withhold information from members of Congress and the public at large.

Joint Board on Telephone Separations. In December 1969, the Senate Commerce Committee held hearings on a bill to help resolve a dispute that had arisen between federal and state regulators of telephone rates. In February 1970, the House Communications Subcommittee held hearings on this legislation which would delegate the FCC's authority to a federal-state joint board. However, neither committee took any further action because of the FCC's decision in May 1970 to voluntarily convene a joint board to recommend a resolution to this dispute.

Kellogg's and Other Cereal Advertising. In July and August 1970, the Senate Commerce Committee held hearings on the nutritional value of dry breakfast cereals, stressing the representations made of such products on television commercials. At the conclusion of the hearings, Sen. Frank Moss (D-Utah) said that he would seek legislation to control food marketing practices of the cereal industry if changes were not forthcoming. He said he would allow time for investigation and possible action by the FCC and the Federal Trade Commission before attempting to propose legislation.

Land Mobile Radio. In hearings held in June and July 1969 and in a report released in April 1970, the Subcommittee on Activities of Regulatory Agencies of the House Select Committee on Small Business urged the FCC to "press forward with all possible vigor to provide adequate, additional usable frequency spectrum for land mobile radio users." The need for more spectrum for land mobile was also stressed in the reports of the House and Senate Appropriations Committees. In May 1970, the FCC provided some relief for land mobile radio users by permitting sharing of one or two of the lower seven UHF channels in the 10 largest areas where the channels are not assigned and by reallocating UHF television channels 70-83 for land mobile use.

Mood Drug Advertising. In April 1970, Rep. Paul Rogers (D-Fla.) wrote pharmaceutical companies, the major television networks, the National Association of Broadcasters, the FTC and the Food and Drug Administration seeking to restrict television advertisements of mood drugs. In November 1970, Rogers announced that the NAB had adopted guidelines effective Feb. 1, 1970 on advertisements for nonprescription drugs, including stimulants, calmatives and sleeping aids.

Newspaper Ownership of Broadcast Stations. In January 1970, Sen. Tom McIntyre (D-N.H.) introduced a bill to prohibit the ownership by a daily newspaper of a broadcast station located in the same standard metropolitan statistical area in which the paper is published. In March 1970, the FCC proposed the adoption of rules prohibiting the ownership by a daily newspaper of an AM-FM broadcast combination or a television station in the same market.

Office of Telecommunications Policy. In February 1970, President Nixon submitted to Congress his Reorganization Plan No. 1 of 1970, which would establish an Office of Telecommunications Policy. In March 1970, FCC Chairman Dean Burch told the House Executive Reorganization Committee that the Commission favored "a strong, centralized entity to deal with telecommunications issues within the Executive." Al-

though questions were raised on the possibility of unseemly White House influence on "an arm of the Congress," neither the Senate nor the House voted to disapprove the Plan within 60 days after its submission, so that Reorganization Plan No. 1 automatically became effective in April 1970.

Public Involvement in FCC Proceedings. In February 1969, the Senate Administrative Practice and Procedure Subcommittee queried members of the FCC on citizen involvement in Commission proceedings. The Subcommittee published the views of various FCC Commissioners, including Commissioner Nicholas Johnson's charge that citizen participation in the FCC's decision-making process is "virtually nonexistent and the agency is a 'captive' of the very industry which it is purportedly attempting to regulate." In March 1970, the FCC formed a Procedure and Review Committee and invited suggestions on reforming commission procedures. In October 1970, the FCC staff was directed by chairman Dean Burch to make a fundamental review of the renewal process, including the extent to which citizen involvement should be encouraged.

Questioning and Confirmation of Nominees for FCC Commissioners. In October 1969, the Senate Commerce Committee confirmed the nominations of Dean Burch and Robert Wells to be members of the FCC. The only public witness appearing at the confirmation hearings was Absalom F. Jordon Jr., chairman of Black Efforts for Soul in Television (BEST), who opposed both nominees on the ground that they would retain the "white racist orientation of the broadcast industry." Spurred in part by the filings of BEST, the FCC in June 1970 adopted detailed rules and reporting requirements on equal employment opportunity programs.

Renewal Procedures. In April 1969, Sen. John Pastore (D-R.I.) introduced S. 2004, a bill which would bar competing applicants for radio or television licenses at renewal time unless the licensee first had his license revoked by the FCC for failure to serve the public interest. The bill was cosponsored by 25 Senators and was introduced in the House by 114 Representatives. In January 1970, the FCC adopted a "Policy Statement on Comparative Hearings Involving Regular Renewal Applicants," which preserved the opportunity for filing rival applications but provided that a station's license would be renewed if the licensee was able to show that his program service had been "substantially attuned to the needs and interests" of his area and that his operation was not otherwise characterized by "serious deficiencies." The FCC's policy statement was seen as removing the need for the proposed legislation. However, the policy statement was later criticized in a study issued in November 1970, by the Special Subcommittee on Investigations of the House Commerce Committee.

Space Communications Technology. In December 1969, the House Space Sciences and Applications Subcommittee held hearings to assess current space communications technology and the applications of satellites to domestic U.S. communications. In a report released in March 1970, the Subcommittee stated that governmental indecision has delayed the efficient adoption of new telecommunications technology. In March 1970, the FCC announced that it would accept for filing applications for domestic satellites.

TV Coverage of 1968 National Democratic Convention. In July 1969 the Special Subcommittee on Investigations of the House Commerce Committee released a staff report entitled "Television Coverage of the Democratic National Convention, Chicago, Illinois, 1968." The staff concluded that although there were no clear violations of law, questionable uses were made of film editing and electronic intercutting techniques. In September 1969, the FCC notified the networks that it had considered allegations concerning the

staging of news events during the Democratic Convention and concluded that no further action was warranted.

U. S.-Mexican Broadcast Agreements. In June 1969, the Senate approved two radio broadcasting agreements between the United States and Mexico which enabled U.S. daytime AM stations operating on Mexican clear channels to sign on and sign off at uniform times. In November 1970, when the agreements entered into force, the FCC adopted implementing the provisions of the treaties by authorizing presunrise operations and power increases for U.S. stations on the Mexican border.

Violence on Television. In March 1969, the Senate Communications Subcommittee held a hearing on the effect which crime and violence in television programs have on young people. Prior to hearings, Subcommittee Chairman John Pastore sent a letter to the Secretary of Health, Education & Welfare, requesting that the Surgeon General appoint a blue ribbon committee to study the problem. At the hearings, the Surgeon General announced that the National Institute of Mental Health would sponsor a \$1,000,000 study on the effects of televised violence.

WIFE Licenses. The Special Subcommittee on Investigation of the House Commerce Committee investigated the facts surrounding the FCC's decision in October 1970 to renew the licenses of WIFE AM-FM Indianapolis. The Subcommittee later decided to defer its investigation until the FCC examined the charges concerning the licensee. In December 1970, the FCC designated for hearing the license renewal applications of WIFE AM-FM and other stations under the same ownership.

X-Rated Films on TV. Sen. John L. McClellan (D-Ark.) sent a questionnaire during the first session to motion picture producers and the Motion Picture Assn. inquiring whether they contemplate offering for sale to television stations films which have been classified as unsuitable for viewing by minors. He also sent questionnaires to the NAB, the National Cable Television Assn., the networks and commercial television stations inquiring whether they believe that the showing of such films on television would be consistent with their responsibility to act in the public interest.

Yearly Review of FCC Activities. In March 1969, the Senate and the House Communications Subcommittees held hearings for the purpose of receiving a progress report on the activities of the FCC during the past year. The hearings provided Congressmen with an opportunity to quiz members of the FCC on a variety of topics, ranging from license renewals to CATV regulation. Yearly reviews of FCC activities were also conducted in 1969 and 1970 by the Independent Office Subcommittees of the House and Senate Appropriations Committees.

Zenith and Other Pay TV Systems. In the previous Congress, the House Commerce Committee had adopted resolutions requesting that the FCC defer final consideration of pay tv operations. Congressional inaction in the 91st Congress resulted in the FCC's adoption of rules in September 1969 authorizing pay tv stations in certain markets. Hearings on the FCC's pay television decision were conducted by the House Subcommittee on Communications in November and December, 1969. After a dispute between the Communications Subcommittee, which favored a moderate tightening of the FCC rules, and opponents of pay tv on the full committee, the Commerce Committee by a vote of 15 to 13 approved a bill which would allow pay tv operations under restrictive regulations designed to protect commercial stations from unfair competition. However, no further action was taken on the bill and in August 1970, the FCC authorized the first technical system for pay tv granting advance approval to Zenith Radio Corporation's Phone-vision System.

Hungarian Television: Achievements & Problems

Budapest.

Hungarian Television belongs among the most recent systems. Although preparations for transmissions started in the first half of the 1950s, the first experimental transmission took place on May 1, 1957, and a few more years were needed for the establishment of a thorough programming structure. Thus, Hungarian TV has a past of only 10 years, but this period has been characterized by rapid-paced popularity.

In 1960, the number of subscribers was about 100,000. (From the very beginning the subscription fee was 50 forints a month, which is the cost of five good cinema tickets. Regular transmissions are only in black and white.)

In five years, this number increased eightfold, and during the 1968 World Cup, it was already over 1,000,000. By the end of 1970, some 1,700,000 sets were in use—a figure which is approaching optimum capacity, as Hungary has 10,000,000 inhabitants. About 1,000,000 people, 10% of the population, still live on remote farms without electricity. Almost 100% of the sets are domestically made, of generally good construction, and their price varies from 4,000 to 7,000 forints (approximately \$130 to \$230).

According to audience research surveys, an interesting program during a peak hour is watched by more than 40% of the population.

Joint Enterprise

Similar to many other European countries, television and radio in Hungary are a joint enterprise, naturally under state control. The number of transmission hours has increased considerably since the beginning, but still lags behind the European average. There are no transmissions on Mondays—with the exception of coverage of extraordinary events. (As a result, the boxoffice turnover on Mondays in the cinemas is higher than on the formerly most popular Saturdays.)

In the first six months of 1970, Hungarian TV transmitted 80,000 minutes of programming (about 1,335 hours). More than 60% consisted of the system's own productions—including live coverage. Slightly more than one-third of programming consists principally of foreign material, supplemented by Hungarian film production.

Entertainment Foremost

"Entertainment" programs occupy the largest proportion of the schedule, about 50%. In the lead are films and coverage of sports events. About 10% of the annual 3,000 hours of programming consist of these, and they include more than just internationally outstanding events. In the soccer season, first league matches are covered every weekend.

In addition to traditional entertainment, noteworthy efforts are being made to popularize literature and serious music. Each receives about 5% of the transmission time.

Otherwise, popular science and political broadcasts predominate, with 15 and 26%, respectively. One of the most popular types of political programs is "Forum," wherein leading foreign political journalists, or the highest leaders, including cabinet ministers, face the cameras and give spontaneous answers to questions directly raised during the transmission. Several thousand telephone calls from the viewers are received during this program.

The most popular films or film serials are those dealing with crime and adventure. These include, for example, "The Saint," and the "Maigret" series of the BBC. The serials based on the classics of world literature are also very popular, for example, "Les Misérables," and the televised serials of the novels of Dickens.

Certain specific types of the



ED HERLIHY

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highly successful quiz programs have been developed. These include regular talent contests in various fields. Several of the young reporters were discovered during such contests, together with pop singers and rock groups, who have since attained a leading place on the popularity lists. But these talent competitions also produced highly talented opera singers, and magicians who have since embarked on international careers.

The willingness to participate and the activity of the viewers is sometimes expressed in surprising figures. The number of votes sent into the regularly organized pop song festivals reached half-a-million. But the solutions

submitted to a crossword puzzle-like game was also nearly 100,000. Despite all the mentioned—and unmentioned—successful programs, local television is heavily criticized from various aspects. For example, timeslots for given shows are sometimes frustrating. As the result of series involving such as a Karajan or a Leonard Bernstein, interest has greatly increased in serious music—but a concert at peak viewing time interests only a small number of viewers. Such problems can only be solved by a second channel, which according to the plan will be started in 1972. Naturally, it is impossible to fill the spectrum consistently with high-level entertainment features.

International Sphere

Parallel with general development—but not at the same pace—international relations were also extended. Hungarian TV is a member of Intervision, the international organization of the Socialist countries. However, the number of joint programs is small. There are regular contacts with Eurovision. This mainly covers sports events and major international gala performances. The exchange of newsreels is more regular, and provides current material shown twice daily—altogether about 40 minutes a day.

Space and Capital

Hungary, like the other Intervention countries, adopted and improved the French SECAM system.

Regular color programming is expected to be started in 1973. For the time being, the high price of sets would hinder the extension of such transmissions. The planned price of a color set is, at the moment, three times higher than a black & white set. Nevertheless, to ensure programs in the future and with international sales in mind, a large majority of recorded programs are made in color, both on film and tape.

Rudd's Reasoner Appreciation

The first program of "Byline," the CBS Radio network series replacing the Reasoner Report, with correspondent Hughes Rudd, had some kind words for Reasoner on his departure to ABC. It was an altogether remarkable essay, herewith presented in its entirety:

"A lot of you are accustomed to hearing the voice of Harry Reasoner at this time, but those days are over. The 'Reasoner Report' which has filled this spot in the past is no more. Harry Reasoner has left CBS for another network where he will become the anchorman on that network's evening television news program.

"TV watchers will recall that Harry often sat in for Walter Cronkite on this company's television network when Walter was on vacation or out of town covering intergalactic matters. The assumption was, and Harry was not alone in this, that some day Walter would decide to relinquish that anchor chair for a life of his own and that Harry would then occupy it permanently or anyway as permanently as anything is ever occupied in this business.

"The evening news anchor spot is much coveted of course because the man who has it gets presented with a lot of plaques attesting to his journalistic abilities, gets his picture on the covers of national magazines, meets famous people, is recognized on the street and also makes a great deal of money.

"It is in short a position which toilers in the tv vineyard find pretty irresistible and for many years Harry kept his hand upon the throttle and his eye upon the rail waiting for Walter to shunt himself aside.

"It's no secret that Walter Cronkite is a sailboat fan just as it used to be no secret that Walter Cronkite was a racing car fan. Walter and another fellow used to own and race... or at least drive... an English racer in events around the country. That went on until CBS began to get uneasy. The more famous Walter got, the more uneasy CBS got until they finally prevailed upon him to stop risking his life and image.

"It was then that Walter took up sailboats, which are considered safer than racing cars. Well, when Walter Cronkite does something, he really does it, so it wasn't long before word got around the office that he had contracted the Cap'n Ahab syndrome and was itching to give up New York and anchor spots for a life on the open waves. So, Harry Reasoner stayed out of racing cars, contenting himself with driving to work in a vast ponderous machine which his colleagues referred to as the German Baroque convertible on the East Coast. Harry didn't even get out in sailboats much. He just went around smiling, waiting for Captain Cronkite to cast off and it all seemed inevitable: after all, Harry has seven kids to put through school while two of Walter's three children are already through school.

"So Harry waited and waited and waited, but Captain Cronkite stayed ashore except for brief outings around New England, the Caribbean or the South Seas. And more and more of the Reasoner children grew to college age requiring the things that children of college age seem to require, even in this time of the bell-bottomed jeans and war-surplus clothing manufactured especially for the young. It all still costs money.

"Now, the three broadcasting networks are ranked not only in their appeal to audiences, but also in how much money they have to spend: the one ranked third in all respects is the one where Harry Reasoner has gone, which would ordinarily lead one to fear that Reasoner is in financial trouble, but this is not so: much to everyone's surprise, that third network came up with about a \$1,000,000 for Harry's services over a five-year period. Rumor has it that that network was as surprised at getting Harry as this network was at losing Harry, but any story with \$1,000,000 as part of the plot should not surprise anybody.

"The \$1,000,000 also provides the happy ending of course, for Harry at least: the rest of us are very sorry to see him go. This is Hughes Rudd reporting on CBS Radio."

David Frost Mines A Hot-Selling Book From His Yank TV Interviews

By BOB KNIGHT

David Frost, having apparently made his imprint on the American tv audience via his talk show, guest shots and varied publicity breaks—like his recent White House appearance—has trained his sights on the reading public. His book, "The Americans" (Stein & Day; \$6.95), has been in the stalls since Thanksgiving, with its sale potential bolstered by its Literary Guild selection.

The book is sort of a companion piece to "The English," which Frost and Anthony Jay turned out a few semesters back. For "The Americans," Frost has culled through the transcripts of his many interviews with American celebrities, and embellished them with pithy little introductions to six basic categories: the arts, social questions, race, women in revolt, kids in revolt and politics. It remains a moot question as to whether these excerpts do indeed represent a wide cross section view of American opinions and attitudes, but there is an undeniable readability factor in the selections he's picked.

Forsaking, for the most part, the show biz headlines who have given him his best tv ratings, Frost used amusing and fascinating character illuminations and Truman Capote, Orson Welles, Louis Armstrong, Artur Rubinstein and Johnny Carson to establish a lighthearted mood in the early going, then gradually eases into more pungent social commentary with Judge Samuel Leibowitz interview containing the only instances caught where Frost's unfamiliarity with America's past led to factual errors, e.g., the spelling of Scottsboro, Ala., and Machine Gun Jack McGurn's last name.

Although little publicized, Frost is somewhat a champion of the Negro cause on the tube, and this concern is again illustrated in his selections and placement of the segments on race. Rev. Jesse Jackson and Cleveland Mayor Carl Stokes Jr. contribute the two most memorable stanzas in the book, while interviewer Frost bristles noticeably in his on-air treatment of Adam Clayton Powell and Le Roi Jones. His final Powell excerpt (of two), plus caustic comments with Women's Lib advocate Ti-Grace Atkinson and Bishop Fulton Sheen, belie the oft-heard criticism that Frost gussies up to all his guests to get them in the proper mood for self-revelation. There's a cutting edge to his comments in those segments that are quite revealing about Frost himself, if that be the reader's interest.

In addition to interview subjects already named, there are sessions with Helen Hayes, Jon Voigt, Tennessee Williams, James Baldwin, Sierra Leone ambassador John Akar, Dr. Benjamin Spock, Claire Booth Luce, Raquel Welch, Chet Huntley, Peter Fonda, Dennis Hopper, Joe McGinnis, Gerald Ford, George McGovern, Eugene McCarthy and dual representation by Spiro Agnew and Barry Goldwater. The content varies, according to one's personal standards and whether one has previously seen the televised version or not. Whatever the conclusion, "The Americans" impresses as a good sample of the Frost tv interview technique, with its brisk sales figures suggesting that there's more gold in tv transcripts than has hitherto been imagined.

COSTUMERS SEEK 15% HIKE FROM TV WEBS

Hollywood.

A 15% wage hike and a two-year contract highlight demands being made of tv networks by International Alliance of Theatrical Stage Employees Costumers local 705, in negotiations begun with the webs.

Present pact is a three-year ticket. Union's other demands include double time pay after 12 hours. One negotiation session has been held to date, with the local presenting its demands. William K. Howard, biz rep of the costumers, reps local in the talks.



EARL WRIGHTSON AND LOIS HUNT

"Music Is Alive and Well" with Hugo Winterhalter—36 cities—January and February.

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'CHILDREN'S FILM FEST' IN SHORT CBS RETURN

CBS-TV is bringing back the "Children's Film Festival" for a limited six-week run on Sunday afternoons at 4:30 p.m., starting Jan. 31. The move is interpreted as an indirect compensation by the web for the absence of the "Children's Playhouse" made-for-tv shows on the schedule this season.

The first show will be "Miguel," "Felipa" and "Geronimo Jones," three segments of the Learning Corp. of America's "Many Americans" series, the first such licensing of product for network showing by the Columbia Pictures Industries' educational subsid. The "Festival" series will be hosted once more by Burr Tillstrom's "Kukla, Fran and Ollie" troupe.

No. 1 News Medium

Continued from page 71

of the abdication of critical responsibility.

It ought to be remembered that the waves of primetime public affairs during the past two decades derived from something more than "seasonal variations." The first came after the quiz show scandals of the '50s caused the frightened networks to grope for something to restore their lost prestige. The second came after an FCC chairman gave a speech about the Vast Wasteland, leading to some temporary irrigation of same. (In those days—the early '60s—the FCC was trying to encourage the networks to do more primetime public affairs programming rather than less).

Today the networks are wealthier than ever before, although one of their favorite pastimes is playing poverty. And in the current climate, the notion that they "can't afford" to serve the public is given a surprising amount of credibility by those who ought to know better. That climate will have a crucial bearing on how far the documentary retrenchment will go—just as different "climates" in the past have led to an upsurge in public affairs programming.

A lot of trial balloons are being floated these days to test receptivity to such ideas as Don Rickles replacing the "CBS News Hour." It may be about time to burst those balloons before some people start believing their own rhetoric.

Mediacast's KXOA Lease

Washington.

Cal-Val Radio Inc., a subsidiary of Fuqua Communications Inc., last week won FCC approval of its transfer of radio KXOA in Sacramento, Calif., to Mediacast Inc., which will pick up an eight-year lease. There is an initial fee of \$22,800, with an option to buy. Mediacast officers—Scott M. Elrod, Donald M. Belkins and Arthur M. Sobelman—operate KSJO in San Jose.

An Author Loves His Index

By CARROLL CARROLL

I used to think there was a point in time when a writer automatically became an author. When it got through to me that I was wrong about this, I figured if I could get my moniker on the cover of a book, that would do it. Why I thought being an author was better than being a writer still puzzles me but I have to admit it sure sounds classier.

So I wrote a book, sat back and waited for that wonderful transition from writer to author to grab me. I knew instinctively that it wouldn't be as spectacular as John Barrymore's switch from Dr. Jekyll to Mr. Hyde but I felt I, personally, would know it and that it might be noticed by some of the more perceptive people my status as author would bring into my life.

Authors, as everyone knows, meet more interesting people. Writers meet nobody (outside their families) but the few personalities their work gets them in touch with; people like film stars, championship athletes, top political leaders, heavy drinkers and other such run-of-the-mill characters. When you become an author, on the other hand, you no longer have to mingle with such pushy riffraff. You get to meet other authors. So, you write a book and you become an author. Simple? Don't you believe it!

What you become when you write a book is not an author, it's a salesman. Midnight after midnight, instead of sitting in some coffeehouse discussing the subtlety of your prose with other authors who are discussing the subtlety of their prose with you, you find yourself in front of some radio mike or tv camera telling the gags in your book to the people you hope will buy it while they, feeling you've spilled your best stuff, decide they'll have more fun if they blow the \$6.95 on a fifth of Scotch.

First Sell The Salesman

This doesn't matter, however, because there's a very good chance, you learn from the succession of D.J.s and M.C.s you talk to, that your book is not in any bookstore in that area. And you know from experience that when it is in a bookstore, the first two clerks you talk to will be reluctant to admit the fact that they're ever even heard of your book, or your publisher. This I'm told by other ex-writers (now authors) is how the book business works.

But there are rewards. The book's look, form and feel are fascinating after all the time you spent writing and rewriting it, editing it, proofreading it and otherwise cossetting the monster into being. The trouble is, its contents are a trifle familiar. The pictures were all ripped out of their frames that still hang empty on your wall and their captions were written, along with every other word in the thing, by you. But hold! You did not write every word. There is something new for you to read, The Index in the back of the book not to be confused with the Table of Contents in front of it.

There was some discussion about having an Index in "None of Your Business or My Life With J. Walter Thompson (Confessions of a Renegade Radio Writer)". The people at Cowles Books who published this fascinating compendium of personal memorabilia felt that a title that long didn't leave room for an Index. Also, there were some who thought that Liz Carpenter, who wrote about her association with Ladybird and LBJ, had the right idea. She said frankly at the very opening of her work that there was no index because she felt that if anyone wanted to find out if he was in it, he should buy it. A good thought!

On the other hand, when you write a book that includes such swingers as Marcel Proust and Adolph Hitler, you want their heirs and survivors to know about it because, naturally, they'll want a copy. That's why it was finally decided (when the author agreed to pay the cost of indexing) to include a list of everyone whose name is mentioned.

I recommend this to every author. It gives him—when he receives his 10 free copies—something to read that he has never seen before. Take me, for instance, I was immediately fascinated to

discover that I had written about a man named Patrick O'Toole. Turning eagerly to page #245 to find out about O'Toole; who he is, what he does and what he's doing in my book, I learned that Patrick O'Toole is a name I made up for a character in a story told to me years ago by David Freedman. And do you know who he is?

Name-Dropping Indexes

Delighted to have rediscovered O'Toole, I skipped over such names in the index as Bing Crosby, Ed Gardner, Bob Hope, Burns & Allen, Steve Allen, Fred Allen, Groucho Marx, Frank Sinatra, Edgar Bergen and Al Jolson to get to Pierre Auguste Renoir. Now, you know, any book with him in it must be the work of an author.

Of course, I was never really intimate with Pierre. He lived in France. I lived in the United States. He died in Europe in 1919 at the age of 78 while, at that time, I was just a lad in Chicago. But there he is in my book, identified only by his last name, and only because a friend of mine owned one of his daubs that happened to fall into the Pacific Ocean. (If you want to know how that happened you'll just have to read "None of Your Business").

Then there's Herr Hitler whose name grimly follows that of the great teacher and architect of Reform Judaism, Dr. Emil G. Hirsch. The little housepainter is on page 198, I found, because I said his ac-

tivities caused the word "tolerance" to surface as a social cause. Herr Schickelgruber appears again on page 202 in the same reference and on the very same page with the previously mentioned Marcel Proust.

Marcel and I never so much as exchanged post cards because he died before I ever heard of him. He is in my book, however, because it seems Bing Crosby opened an introduction to an old tune, during one of his Kraft Music Hall broadcasts, by saying, "Without so much as a backward glance at Marcel Proust we turn now to remembrances of things past." We got angry letters demanding to know about what right "a crooner" had to know anything about the wordy Proust.

When I ran across Petr (spelled that way) Illitch Tchaikowsky with whom I never really had more than a humming acquaintance (he split from the world 68 years before I came aboard) I turned to page 159 to learn that the lucky Russki made my book because he composed a piano concerto that was performed just once by Jose Iturbi on piano and Bob Burns on bazooka. In those dear old days the only thing a bazooka ever killed was the melody.

Brit. TV's \$24-Mil Nov.

London. Great Britain's 15 commercial tv independents aggregated just over \$24,480,000 in net (post-discount and commission) ad revenue for the month of November. It was a slight improvement over that month a year previous, but more than \$1,000,000 under the October count.

Last year, November ad coin topped October's.

PBS More Than A New Set Of Initials; Gunn's Eye-View Of 4th Network

By HARTFORD N. GUNN, JR.

(President Public Broadcasting Service)

What is PBS?

PBS: Public Broadcasting Service, the nation's newest television network.

Another set of initials in a new alphabet for broadcasting, joining CPB, CTW, NET, EBC and other public broadcasting assortments.

Or, as one of the favorite inside stories of public broadcasting has it: "Now we know why 'Sesame Street' is so busy drilling the children in the alphabet. To watch public television, they need it."

"Sesame Street," of course, is produced by CTW, the Children's Television Workshop, which used to be affiliated with NET, National Educational Television. NET merged with EBC, the Educational Broadcasting Corporation, although it remains a primary producer of national programs for public broadcasting. And a lot of the action is financed by CPB, The Corporation for Public Broadcasting, which provides funds and leadership for both public television and public radio. (That's NPR, National Public Radio).

The primer on the Public Broadcasting Service goes like this: We do not produce television programs but, instead, obtain them from production centers and public stations located throughout the nation. Our job is to find out what the American public, in all its many forms and groups, wants and needs, to work with producers to have these programs produced, and then to distribute this national schedule over the new live network to some 200 non-commercial stations.

Key Word: Members

Our stations are "members" of PBS, not "affiliates", because they "own" the network. The majority of the board of directors are elected by these member stations; those who use our services control us. Our stations make up their own schedules, either accepting the PBS programs at the time they are fed or taping for a delayed broadcast.

But more importantly, it is all part of something new in American communications, a reopening of the system to give access to many diverse points of view. The PBS national program schedule this season included:

—"Civilisation" from the British Broadcasting Corporation and NET.

—"The Nader Report" and "The French Chef" from WGBH Boston.

—"Flickout," an experimental

film series, produced by young filmmakers, also from Boston.

—"San Francisco Mix" and "World Press" from KQED San Francisco.

—"Homewood" and "Hollywood Television Theatre" from KCET Los Angeles.

—"Black Frontier" from KUON in Nebraska.

—"Kukla, Fran & Ollie" and "Book Beat" from WTTW Chicago.

—"Washington Week in Review" from WETA Washington, D.C.

—"Soul" from WNET New York.

—"NET presentations of 'Realities,' 'NET Playhouse,' 'Fanfare,' 'Our Vanishing Wilderness,' and 'The World We Live In.'"

—"Sesame Street" from CTW of New York.

—"Misterogers" from WQED Pittsburgh.

'Advocates' Mail Pouch

Also, there are the continuing presentations of "The Advocates," which alternates between production centers in Boston and Los Angeles. "The Advocates" drew more than 177,000 letters from viewers in the 1969-70 television season and currently is drawing at the rate of more than 200,000 for the current season.

In the so-called "second season" now debuting, PBS will include, among its offerings, "The Great American Dream Machine" from NET and "Masterpiece Theatre" from the BBC and WGBH in Boston.

A special three-part project involving drug abuse is part of our plans for the near future. Produced by WQED-TV in Pittsburgh, the project will include a series of primetime programs for the general audience, a special daytime series for teachers and others concerned with the problem and, later, a special daytime series for use in school systems.

Public television has this unique ability to reach both the young and the old, at home and in schools.

It is obvious to us that such a diversified schedule, as presented from differing locations throughout the country, adds the possibility of a new dimension for television. A series from San Francisco, for example, will have a different touch, a different point of view than a similar series produced in New York City or Chicago.

Similarly, Pittsburgh will approach

Central Time Zone Puts Magic In Chi's Half-Hour At 10 P.M. Where More Than Half The Battle Is Fought

By MORRY ROTH

Chicago.

The hour of decision in Windy City television is only 30 minutes long and occurs five nights a week at 10 p.m. To a degree reflected in few other markets in the country, the rise and fall of Chicago tv stations hangs on the thin thread of the half-hour latenight newscast.

Chi stations may invest heavily in public service shows, local live programming, documentaries or brilliant programming strategies and still run afoul of the 10 p.m. hex. On the other hand, it has happened that a station short on general programming creativity has knocked off the competition throughout the day via a breakthrough in the post-primetime news.

There are many keys to the power of the Windy City late news half hour. But the central factor is the Central Time Zone, which causes the "11 p.m. News" of either Coast to become the "10 p.m. news" in the Midwest. By the same token, the importance of the "6 p.m. News" in the east and west is downgraded in the central one by being pushed back to an early 5 p.m. start.

The net effect of this time shift

shows up not only in the gross numbers available (fewer at 8 p.m. than at 10 p.m.), but also in the important demographic profile of each audience. The early news is skewed heavily towards housewives and blue-collar factory workers from work at 3:30, and, quixotically, plays to a substantial number of young children left over from the late afternoon kid shows.

The impact of this downgrading of the value of the early news to put enormous pressure on the late news in terms of news image and general station prestige. To be more specific, the late news competition is reflected throughout the broadcast day in terms of both ratings and dollars.

No one is quite sure what the ingredients are of a surefire 10 p.m. newscast winner, but there is little doubt that the personality of the anchorman is a major, if not critical, factor. Numbers champ WMAQ-TV has the biggest news staff of any local station in the country and, in Bob Lemon, a g.m., who is a devout believer in news as the first order of operations. But all this could be for naught if it were not for the popular appeal of anchorman Floyd Kalber.

The suggestion holds true for WLS-TV, where the anchor team of Fahey Flynn & Joel Daly has rammed that station's 10 p.m. figures right behind WMAQ-TV despite the fact that the total staff of the ABC o&o is about half that of the NBC-owned station.

Further proof is indicated by WBBM-TV, which has fallen upon hard times in the late news figures despite a hefty news department known for its hustle. In this case, anchorman Wayne Ferris has yet to gain a foothold in this elusive market.

The exception to this personality rule has been indie WGN-TV, whose counterprogramming against the three o&o's before and after the late newscast has been a more critical factor than what takes place within the news show. Tied in a distant 8% last place with WLS-TV in Oct. '66, the WGN newscast rocketed to a hefty 21% share in Oct. '69 as it became the only VHF station in town with a followup feature film in the 10:30 to midnight slot against the late-night talk and variety shows on the web stations.

If there is one thing for sure in the Windy City latenight news confrontation, it is that no station can take its position for granted—for better or worse. A new anchor personality or a new style of delivery could throw the whole thing up for grabs, as it has in the past.

Aussie Solons To Meet In '71 To Weigh Curbs On TV-Radio Cig Ads

Sydney.

Huddles aimed at a "tightening up" of cigaret advertising on tv and radio will be held early next year between the Australian Control Board and other governmental agencies.

Dr. Forbes, Minister for Health in the Gorton government, reportedly has directed his officials to hold confabs with all advertising agencies handling cigaret advertising and with the major cigaret distributors.

Health authorities are said to feel that a voluntary advertisers' code introduced back in 1966 is not working as well as hoped. Prior moves to nix cig advertising on the air were rejected by the Gorton government in favor of tightening up the voluntary code.

Next to the automobile industry, the cigaret-tobacco distributors provide the largest intake 52 weeks of the year for the commercial tv and radio outfits here.

Figuring within major advertising circles is that cigaret clients will agree to a new blueprint curbing any ballyhoo upbeating the "glamor" of smoking and set their sights on sales to the over 25s.

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

Scope Of Canada's Multimedia Tycoonery

By PAUL A. GARDNER

Ottawa.

Although the recent Canadian Senate Committee Report on Mass Media contains little not already known to financiers, much of it is not generally known in the industry. One example is that Bassett-Eaton's Baton Broadcasting (Toronto) controls Israel-Canada Productions, based in Tel Aviv and is "responsible for about 80% of Israel's television production."

The report gives some fascinating details on the ownership ramifications of 20 groups in Canada. Bassett-Eaton group is owned chiefly by Telegram Corp., in which shares are held in trust for the three sons of John Bassett (chairman of Toronto Telegram, which it publishes) and the three sons of John David Eaton—heirs to Canada's largest department store chain, Eaton's of Canada. Another subsid publishes seven Toronto-area weeklies with total circulation of almost 100,000. (Bassett, incidentally, was long the only gentile to be a member of Toronto's exclusive Primrose Club.)

Telegram Corp. also has 53.17% of Baton Broadcasting, which operates CFTO-TV, Toronto—indie CTV web's flagship. It also controls 75% of CKLW-TV Windsor, Ont., and is buying CKLW-AM and FM from RKO General of N.Y. (a subsid of General Tire of Akron, O.), which also owned CKLW-TV but has to sell 80% of all by next spring. Also 50.52% of Glen-Warren Productions, which produces features. It also owns 19.7% of Maple Leaf Gardens, 16,000 seat sports arena which often houses large stage shows. (Maple Leaf Garden owns Maple Leaf Hockey Club and 31% of Argonaut Football Club.)

Bushnell

Bushnell Communications of Ottawa (Ernie Bushnell, founder and chairman; Stu Griffiths, president) owns CJOH-TV here and CJSS-TV Cornwall, Ont. It's raising cash to buy Marconi Canada's huge CFCF-TV Montreal, CFCF radio and CFQR-FM, both also in Montreal. It also has a minority interest in Skyline Cablevision. Ottawa. Major Bushnell shareholders (as reported in VARIETY last June) are: Investors' Growth Fund of Canada, 12.5%; Telerec SA of Luxembourg (owned by Granada-TV of Britain), 12.48%; Bushnell directors around 10% (Griffiths has 3.1%). The rest is owned by about 450 Canadians.

CHUM Ltd.

CHUM Ltd., Toronto—controlled by Allan F. Waters—owns outright CFMO-FM and CFRA-AM Ottawa; CHUM-AM and FM Toronto; CJCH-AM Halifax; 50% of CKPT-AM Peterborough, and 66.7% of CKVR-TV Barrie—both Ontario. The report says CHUM properties have a daily audience of 1,200,000 and, in year ended Aug. 31, '69, reported broadcasting revenues of \$4,100,000 and \$699,300 net profit. It may buy CKGY-AM Montreal, and is trying to buy up outstanding shares of Associated Broadcasting, which operates Muzak's franchise in Ontario.

Standard Broadcasting

Standard Broadcasting Corp., a holding company, is controlled by Argus Corp. one of the largest holding companies in Canada. Standard owns Canada's largest radio station, CFRB Toronto, plus CKFM there; and CJAD-AM and CJFM Montreal. In association with Toronto Star and Montreal Star, it's angling for a UHF tv license in Toronto. It also runs background-music services in Quebec and the Maritimes, sells an hourly news service to radio stations and is sales rep for radio and tv stations.

Crepault Group

Crepault Group-Montreal Broadcasting, Montreal, holds a group of radio stations controlled by Raymond Crepault. It owns outright CJMS-AM and FM Montreal; CJPR-AM Quebec City; CJRT-AM Trois-Rivieres; 72.5% of CJRC-AM Ottawa; 64% of CJRS Sherbrooke, Que. Canadian Radio-

Television Commission recently okayed it to operate Canada's only private owned radio network.

Southam-Selkirk

Southam-Selkirk Group owns Southam Press and through it controls what's described as Canada's largest daily-newspaper chain—11 dailies including Vancouver Province, Winnipeg Tribune, Ottawa Citizen and Montreal Gazette. No single interest holds more than 3.6% but control is exercised by a large number of persons related to the Southam family by birth and marriage.

Besides the dailies, Southam has 49% of Brandon (Manitoba) Sun, 48% of Kitchener-Waterloo (Ont.) Record, 25% of London (Ont.) Free Press. Equally with Toronto Star, it has 50% of Southstar Productions, which publishes Canadian Magazine, Canadian Homes, and Canadian Star Weekly (the first two are Saturday inserts in numerous dailies, latter is separately sold). Southstar and Montreal Standard have formed Magnamedia Ltd. to sell advertising for both Canadian and Weekend Magazine (a rival insert, also in numerous dailies).

In broadcasting, Southam is largest shareholder in Selkirk Holdings, with 30% each of voting and nonvoting shares. Selkirk owns Canada's largest independent tv station, CHCH-TV Hamilton, Ont.; CHCT-TV Calgary; 36% of CHAN-TV Vancouver; 36% of CHEK-TV Victoria, B.C.; 11.3% of CJCH-TV Halifax; plus smaller interests in other stations. Southam also owns Southam Business Publications, Financial Times of Canada and Southam-Murray printing division.

Maclean-Hunter

Maclean-Hunter, Toronto, more than 50% of whose shares are held by the public, is controlled by the Hunter family, which holds the largest block. It publishes five consumer mags, including Maclean's and Chatelaine—both monthlies, with Chatelaine a big moneymaker—plus weekly Financial Post, 56 business periodicals and 21 annuals, and five trade mags in the U.S., 10 in Britain and several in Europe, as well as Design Craft Ltd.

Maclean-Hunter owns five radio stations outright—including CKEY-AM Toronto—and 50% of CFOR-AM Orillia, Ont. Its other radio stations are in Calgary, Chatham and Kitchener. It also owns outright CFCN-TV Calgary, and CFNC-TV Lethbridge, Alta. Also 60.4% of Maclean-Hunter Cable TV, which controls 17 cable systems.

Rogers Broadcasting

Rogers Broadcasting, Toronto, privately owned, is controlled by

shares held in two Rogers family trusts. It controls CHFIAM & FM in Toronto, CHAM-AM Hamilton, and CHYR-AM Leamington, Ont. (a suburb of Windsor, across from Detroit). It intends to sell CHAM to Dancy Broadcasting. Rogers also owns Rogers Cable TV outright; latter owns CATVs in Toronto, Brampton and Leamington and has applied to run a cable system in Detroit.

Desmarais-Parisien-Francoeur

Desmarais-Parisien-Francoeur group owns four daily, five weekend and 11 weekly newspapers and has interests in one tv and two radio stations. Paul Desmarais, chairman of huge Power Corp., and Jean Parisien jointly own Gelco Enterprises, which owns Cresca Ltd., which in turn owns all common shares of Montreal dailies la Presse, in which Desmarais personally owns all voting preferred stock.

Desmarais owns 46.6%, Parisien 15.56%, Jacques Francoeur 33.3% and Pierre Dansereau 4.45% of les Journaux Trans-Canada Ltee, which owns three French-language dailies: la Voix d'Est in Granby, la Tribune in Sherbrooke, la Nouvelle in Trois-Rivieres; 12 suburban weeklies and five weekend papers including Dimanche-Matin, le Petit Journal and la Patrie—all large-circulation—plus radio CHEF-AM in Granby.

Desmarais also owns 30% of Power Corp., a widely diversified investment company. It has small non-management holdings in CHUM LTD., Standard Broadcasting and Skyline Cablevision.

Irving Group

Of the Irving group, the report says, "The greatest regional concentration of mass-media ownership in Canada is found in this New Brunswick group controlled by industrialist K. C. Irving." Irving owns New Brunswick Publishing, which owns Telegraph-Journal and Times-Globe of Saint John, Moncton Times and Moncton Transcript—all dailies. Through a subsidiary he has a majority interest in University Press of New Brunswick Ltd., which publishes Fredericton Daily Gleaner.

Irving also owns 100% of CHMT-TV Moncton, CHSJ-TV and CHSJ-AM of Saint John. Senate Committee notes Irving family's "very extensive" holdings throughout New Brunswick and CRTC's move to block it from further broadcast holdings. Irving owns or controls all five New Brunswick dailies.

McConnell Family

McConnell family's holdings peak with 88% of the shares of Commercial Trust Co.—held by Montreal Trust in a voting agreement that shares are voted at the direction of J. G. "Young John"

McConnell (son of the late J. W. McConnell, a sugar baron who bought Montreal Star from Lord Atholstan) and Mrs. P. M. Laing. She is co-heir to the J. W. McConnell fortune.

Commercial Trust holds almost all the shares of Montreal Star (1968) Ltd. as a trustee for Starlaw Investments, the beneficial owner. Commercial Trust also holds the shares of Montreal Standard Publishing (which publishes Weekend Magazine) and Infocor Ltd.—also beneficially owned by Starlaw, which itself is owned by SLSR Holdings (ex-St. Lawrence Sugar Refineries). Commercial Trust in turn owns all outstanding shares in these companies, as sole trustee for the McConnell family.

As reported in VARIETY recently, Starlaw Investments has been greenlighted to buy Cable TV Ltd., Montreal, from Famous Players Canadian (which has to sell all but 20% of its Canadian holdings because it's controlled by a U.S. company, Gulf & Western, through Paramount Pictures). Starlaw has also applied for CRTC permission to get into Toronto tv, in partnership with Standard Broadcasting and Toronto Star.

Sifton Group

Sifton group, with multi-media interests in Saskatchewan and Ontario, owns Armadale Co., a private holding company. Via Armadale, Sifton owns dailies Regina Leader-Post and Saskatoon Star-Phoenix, plus Toronto Life monthly mag; also 93% of Armadale Communications, which controls radio CKOC Hamilton; CKRC Winnipeg, and CKCK Regina, plus CKCK-TV there and three Saskatchewan relays; also 25% of radio CJFR, Brockville, Ont. Armadale Co., via subsid Jonquil Ltd., also owns 11% of Quality Records and 50% of Toronto Airways.

Dougall

Dougall family group owns, through private companies, several radio stations in northern Ontario; 100% of Thunder Bay Electronics, which owns CKPR-TV Thunder Bay; 100% of CJRL-AM Kenora; CKOR-AM Dryden; CKPR AM & FM Thunder Bay, and 75% of CFOB-AM Fort Frances.

Moffatt Broadcasting

Moffatt Broadcasting, privately owned, holds 100% of six radio stations in Moose Jaw, Sask., Winnipeg, Calgary and Vancouver, and has 45% of an Edmonton station. It owns 50% of CJAY-TV Winnipeg, and has 36.75% of cable systems there and in Pinawa, Man.

Pratte-Baribeau-Lepage

Pratte-Baribeau-Lepage group "has extensive and often intricately interlocked broadcasting interests in Quebec." It's in radio and tv, inter alia.

Telemedia

Telemedia (Quebec), owned by Philippe de Gaspé Beaubien—one of the brass who put Montreal's 67 over the top (except financially), bought Power Corp.'s broadcasting stations in 1970. It has 10 radio and two tv stations plus a relay—mainly in Quebec.

Western Broadcasting

Western Broadcasting Co. owns five radio stations in western Canada and is largest shareholder in B.C. Television Broadcasting System, with holdings (direct and indirect) of 44.4%. B.C. Television operates CHAN-TV Vancouver, and CHEK-TV Victoria, and has one-third of Okanagan Valley (B.C.) Television. Latter owns CHBC-TV, Kelowna, and Western also has 55.1% of Canastel Broadcasting Corp. (whose other 49% is owned by aforementioned Selkirk). Canastel has 25% of CJCH-TV Halifax. Western also owns Express Cable Television, North Vancouver.

Toronto Star Ltd.

Toronto Star Ltd. owns and publishes Toronto Daily Star—Canada's largest daily and ninth-largest p.m. in North America—and either owns or has a piece of one other daily—Oakville (Ont.) Daily Journal-Record—and 11 weeklies. It hopes to buy York Cablevision, Toronto, from CBS—which has to sell 80% of its interests by next spring. With Southam Press—as noted—it owns Southstar Publications. (Back in the 20's and 30's Toronto Star owned and ran its own radio station, CFCF, but sold it and later editorialized against multimedia

ownership. It also editorialized against liquor ads till a year or so ago, when it began accepting them.)

FP Publications Ltd. of Winnipeg—largest-circ. newspaper chain (though Southam-Selkirk has more papers)—owns eight dailies including Toronto Globe & Mail, (largest a.m. in Canada), Ottawa Journal, Winnipeg Free Press, Calgary Alberta, Lethbridge (Alta.) Herald, Vancouver Sun, Victoria (B.C.) Times and Colonist (p.m. and a.m., respectively); plus Free Press Weekly. A subsid is 50% partner with South Press in Pacific Press, which prints both Sun and (Southam's) Province in Vancouver.

FP Publications, while not active in broadcasting, has 12.5% of Victoria Cablevision and 16.7% of Community Antenna Television of Calgary. But CRTC has ordered it to sell the latter within three years and FP has already sold its interests in Calgary Television and Lethbridge Television, through exchanging shares with Selkirk Holdings—of which Southam is the largest shareholder.

Thomson Group

(Lord Roy) Thomson group publishes 30 dailies, 11 weeklies, three biweeklies and one triweekly in Canada and also does commercial printing through 16 of them. Thomson's largest-circ. dailies are Sudbury (Ont.) Star, St. John's (Nfld.) Telegram, Oshawa (Ont.) Times and Peterborough (Ont.) Examiner. It sold its radio and tv stations this year.

Cigaret Blurbs

Continued from page 70

commercial, too gorgeous to be in breakfast food commercials, too attractive to sell deodorants (because who could care what anyone that beautiful smelled like anyway?). Moira was found battered and bleeding on the roof of the mezzanine of the Advertising Bldg. on Park Ave.

Moira lived. For one month they didn't remove the bandages from her face. Everyone knew it had healed under there, but no one had the heart to look and let Moira see what happens to your face when you dive head first into a mezzanine roof.

When Moira's disability insurance ran out they told her they needed the bed. The young surgeon was kind. As he snipped at the bandages he reminded her that there had been great strides in plastic surgery. A bit of skin from the back, a bit of cartilage from a buttock, a piece of tissue from the thigh (as a matter of fact, unbeknownst to Moira he had already taken a piece from her thigh and kept it in a locket around his neck; he liked her better than Joe Namath, too) and her face could be every bit as good as it ever was.

The bandages came off. The attending nurse fainted. The young surgeon paled, but tried to carry on as though she looked just fine. His control bordered on hysteria and he began babbling about Humphrey Bogart which gave Moira a clue long before they held up the mirror.

Moira studied herself quietly in the mirror. She touched the broken nose, the cauliflower ears, the scars at mouth edge. Then she smiled and the broken teeth, still white, but very crooked, seemed to throw a comical light on her rearranged face. The surgeon shook his head sadly. Moira shouldn't be smiling. Why would she smile?

At Last!

Well, I know why she smiled—and you do, too. Now you do. Tune in anytime, day or night. Moira Flaherty is that smiling gargoyle that sells deodorants, detergents, floodwax, dog foods, breakfast foods, toilet paper, aspirin and has all those kids and those fat, ugly husbands. Moira is the queen of the commercials. No longer do advertisers send out talent scouts looking for repulsive women to sell products. Moira, my once gorgeous Moira, gets all the calls. She was the lucky one. Out of all the pretty people she was really lucky. Just at the right time she reteoled for ugliness.

So be helpful. If you see a sexy, lovely, gorgeous girl, late of cigarette commercials, walking dejectedly along the avenue, show some compassion. Smash her in the nose. Break her jaw. Get her back to work.

A Pie For The KPTS Sky

Wichita, Kan.

Holiday fruitcakes, garage sales, paper drives and other fundraising activities were attempted this month in an eleventh-hour effort to keep Wichita's public television station, KPTS, on the air.

Manager of the station, Dale Ouzts, and a representative of Rainbo Bakery, which donated 85c from each fruitcake sold, spent 14 days suspended in a trailer over the city's main intersection in an attempt to create interest in the fruitcake project and to focus attention on the financial plight of the station, which went on the air Jan. 5, 1970. By Christmas week, an estimated 60,000 fruitcakes had been sold, with total receipts to the fund of \$51,000.

Total contributions to date are \$127,000—short of the \$150,000 goal needed to meet the station's financial needs for its first year of operation.

Fruitcake sales were not limited to Wichita and surrounding areas. An order for 125 came from WOR Radio in New York City. Stations in Florida, Missouri, Georgia and Indiana also placed orders. Even the FCC placed an order, for 17 cakes.

KPTS has faced financial difficulties since the day it signed on the air. An auction last spring netted only half the goal, necessitating a cutback in services. Original plans were for the station to be on its own before the end of the first year; however, it still takes all of its network programming and instructional television by microwave from the state's only other public station, KTWU, in Topeka.

Door-to-door canvasses, major and minor fund drives, and pleas sent out over commercial radio and television stations in the area all failed during the year to boost KPTS's budget. Early this fall, it was thought the station would have to close its doors at the end of its first year, due to lack of financial backing and public support.

Because KPTS is a community-owned, rather than university-connected, operation, it receives no monies other than from public support and public school allotments. To date, the Wichita school system, largest in the station's viewing area, has refused to pledge financial support to the station. Public memberships, at \$18.88 per family, so far have failed to provide more than just minimal funds.



*...the most
respected call letters
in broadcasting*

WGN Continental Broadcasting Company

- **Chicago:** WGN Radio, WGN Television,
WGN Continental Productions Company
WGN World Travel Services, Inc.
- **Duluth-Superior:** KDAL Radio and KDAL Television
- **Denver:** KWGN Television
- **Michigan and California:** WGN Community Antenna Television
- **New York, Chicago, Los Angeles, San Francisco and Tokyo:**
WGN Continental Sales Company

Once Upon A Storyboard...

By JOE TINNEY
(TV Commercial Consultant)

In marketing and advertising, where communicating to the public the merits of a product is what it's all about—we are faced with a situation that resembles the shoemaker's children who had no shoes.

In one corner of the ring we have the advertiser, who pays all costs plus 15%, and in the other, agency creative. Both of them use the phrase "to communicate" loosely and often fail to communicate with each other.

Advertisers tend to think of creative types as wiggled-out dropouts from an East Village commune. Not to be outdone, creative and production cats think of their clients as cubes who are not flesh and blood, have no interest in anything but "stifling their creativity," and are humor and understanding.

As a free lance consultant in the field of television commercial production, ergo a communicator, it is my role to bring the negotiators to the bargaining table and explain some of the facts of both lives to each.

How did this imagery develop in the area of commercial production? Through the years, to champion the cause of the client for a moment, monies were spent with some measure of abandon by creative groups and not too many questions were asked. New York art directors who had a captain's paradise going for them on the west coast would merely draw a palm tree in Frame #1 of a storyboard. A writer with a more continental flair would call for the Eiffel Tower in Frame #3 and no one was too much the wiser.

The production house played its role in this area of distrust, too—after all, the customer is always right, we're told—but the customer in this case became the agency creative from whom future storyboards must flow or the film company wouldn't survive; but by having round heels, the production company also became the fall guy, and when somebody forgot to shoot the product shot because all the time was spent in backlighting the model, the production house got theirs.

One fallacy that should be debunked here is that all film production houses are robbing their clients blind and putting large sums of money in unmarked Swiss accounts. Not true. The mortality rate of film producers is among the highest and all he would like to do is make a fair profit. He unfortunately gets caught as bag holder for all his noncommunicating clients.

Now we all know from our experience with a carpenter that he'll build you that closet for peanuts. But when his specs don't include a door or hinges or a knob, we get the uneasy feeling that he's getting us by the extras—"Oh, you never said you wanted a door, etc., etc., etc."

I'm endeavoring to draw a parallel here without embarrassing too many people. Clients in their innocence tend to ask for extras; Writers and Producers in their overkill ask for extras; a Film House, in an effort to survive, socks it to 'em for the extras. This is the way they cover themselves in an untried situation. When a commercial is made they break the mold, and hence there are very few benchmarks, since Commercial X has never been produced before. If you wanted to check on the cost of that commercial by producing it again with a different company, it would be an atypical situation because the prior experience and knowledge of the situation in which you wanted to go would lower the cost.

Having a Linus' Blanket like this, since the Client doesn't really know, gave rise to some industry practices which could be labeled anything from swag to petty larceny (depending on the amount of the deal), or in some cases, grand larceny. In an area where thousands of dollars are being spent—usually in a frenetic rush—"we've got to be on the air yesterday"—money often loses its reality and becomes funny money.

I'll buy Park Place if you'll sell me Boardwalk.

One fact remains, however, and translated into creature comforts is more meaningful. A \$7,000 over-expenditure on a group of commercials is the same as pushing a Cadillac off the Triborough Bridge or burning two round-the-world flight tickets. Or even more to the point, not giving seven \$1,000 raises to the product group. Which brings us back to Big Brother. He wants and expects the Best job done for the Best price. He isn't interested in dropping an atom bomb to kill a mosquito, nor will he send a boy on a man's job. His task is to move merchandise, and television is his most expensive and most effective medium. He above all isn't interested in awards. When he decides about his cost per thousand (ugly media words) being too high, he is assuming that the message being transmitted is the best possible message for his purposes.

His purposes and Creative purposes are not always on the same frequency.

People in advertising Creative Departments get jobs and job offers from other advertising Creative Departments. The opening line of an interview is often, "Let's see your reel." Practically speaking, the fact that "interviewee" has personally taken Home Movies of his wife and kid, inserted some table top product shots, and sent his client's sales skyward will scarcely get him the top creative position at one of the New or Yesterday's Boutique Agencies. However, if he has used Fellini's cinematographer and gets Burt Bacharach to score the commercial—even though it bombs out in a test—he'll probably be called back for a second interview. We pass over the bomb part. That was just the way it was. Maybe some bomb scares are in order here.

Subjectivity plays an enormous role in wasted dollars. My Insurance Man insists I'm under-insured, my Broker tells me to buy, now that the market's low, my Clothier insists that I burn my wardrobe and my Decorator tells me I'm in my wrong period.

So, too, in commercial production. Clients are in love with their product shots, writers their words (all 70 of them for that 30-second spot). Producers love their posture as "C.B." and Talent are in love with money and overtime. "Everybody wants to get into the act," as Durante would say. And sight of the ultimate goal is lost: to do the best job for the least money, and move product.

A discussion of rising commercial costs without some small swipe at some product managers would not be fair play and hence unsportsmanlike. The product manager in dealing with his media buys and stores checks and the more mundane aspects of his involved career gets little chance to flex his creative muscles. A one-minute spot buy on "Laugh-In" doesn't give much opportunity to check the visuals and change punchlines. So a woman is often created and Commercial Production rushes in. Casting sessions, music runthroughs and screening rough cuts is certainly more creatively challenging and interesting than preparing marketing plans and projecting budgets.

This used to be and still is a trap for a lot of Brand men. Subjectivity again enters the picture. "You guys are the experts, I'm just here to see how you're doing," can be the prelude to over-involvement in casting sessions—too much concern with camera angles and too little trust being placed in the hands of the guys they pay 15c out of every dollar to.

A Change of Pace

Comes the inevitable question that the account supervisor asks—more often than not in a defensive tone—as the screening room lights are raised, "What did you think of it, Charley?" Charley, through overinvolvement along the line, is so subjective about that little redhead with the gam-

ine quality and the choreography of the product shot (as I've heard it alluded to) that he loses his perspective and starts with the list of changes. You remember our Carpenter in Act I—well, here we go.

Just as alterations can be more expensive than original construction, so too is the redoing of a spot. With a long line of communication breakdowns a spot has little chance of coming off to everyone's expectations. The specs start to change and any contingencies not heretofore discussed are covered—in spades—by the Production House.

One backhanded blessing to tv production that the good guys can applaud and the bad guys can take heed of (there are both kinds, you know), is the National Economy and the general tightening of the production market in New York and Los Angeles. The star system is being threatened and Directors and Cameramen who used to command upwards of \$3,500 a day are now willing to accept considerably less—if they like the Board (!!!), we're told. So watch out for the overkill. They need reels to show, too.

Commercial production is taking on an attitude of business. It is the last advertising area to be scrutinized by management (although music and graphic arts will stand their trial soon). Those old words of "stifling creativity" are being heard less and less in the halls of agencies.

When a commercial is run less, its longevity is greater and the revise is becoming more and more prevalent; spots that used to be scrapped are now being updated.

Gratuities that have been rumored through the years have much less chance of existing today with budgets down and scrutiny high. Card games with suppliers where the Agency Creative always has a stroke of luck and rarely lost at cards (I don't think there was ever one reported), are hopefully and actually becoming a thing of the past.

There is no research that proves that expensive commercials test well and down-and-dirty ones score low. With that as our climate we all have to realize that we are doing custom work on a large volume basis, and any savings that can be effected and put back into agency media buys can only benefit all. The reach and frequency can be improved for the product manager and the goodies at the end of the year at the agency will be more plentiful. Agencies make a bigger buck on media buys than they do on commercial production.

Philips

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the present state of the art, but it is also sufficiently technically advanced to warrant standardization efforts similar to those successfully completed by North American Philips for audio cassettes in the U.S. and by N. V. Philips for both video and audio cassettes in Europe.

Anything that is available or will be available on mediums such as prerecorded video and color film can easily be transferred to the cassettes that will be on the market with the VCR. In addition, the problems of mass duplication will undoubtedly be solved by the time the VCR is on the market.

Library owners are willing to make their product available on any medium; the important thing will be the programming. The customer must not only want to view it but be willing to pay for it. The possibilities are vast, ranging from educational films to pornography. Since the cost of prerecorded tapes will be high, it is conceivable that a large rental market may develop, thus necessitating the opening of new and different distribution channels.

Huntley's Sales Reps

MG Films, which distributes the daily five-minute series of think pieces by former NBC News anchorman Chet Huntley, has signed on sales reps for two regions. Arthur Greenfield has been tapped to rep the "Chet Huntley Show" in 13 western states and Alton Whitehouse to cover the southeastern states.

Huntley's syndie tv show is now in 130 markets.

Avco Defines Cassette Plan

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be limitless. From the outset, all cartridge programming organizations will attempt to contract for as much of the good existing programming as possible to start their libraries. Our philosophy at Cartridge Television Inc. will be to produce programming as well as equipment, because we firmly believe it will not be feasible to try to offer the consumer a piece of equipment without giving him something to play on it.

About half of Cartrivision's first 600 titles will be comprised of full-length feature films. To this end, we have contracted with United Artists, Avco Embassy Pictures, Lion International Films and American International Pictures to convert some of their best pictures into the Cartrivision format. Negotiations are under way with other leading producers and these will be announced as time goes on.

In addition, we expect to include a strong library of major sports subjects, including actual games and instructional visuals in the fields of football, baseball, boxing, wrestling, hockey, soccer, basketball and other sports. In this area, we have already contracted with the National Football League and the Greatest Fights of the Century, and are in discussions for the exclusive availability of other sports on Cartrivision.

The other half of the Cartrivision programming library will include a large variety of selected how-to-do-it programs in new subject areas. There will be programs of grooming, facial care, wood-working, electronics, electrical work, car care, and countless other areas.

Standardization

Standardization continues to be a problem, but one which will not persist. Of the systems now being proposed, many have merits which will endeavor themselves to the consumer market. Those that don't will predictably fail to succeed. There will be several different systems that will compete side by side in the marketplace.

From all of this recent wave of publicity, there will evolve several standards. For the disk and the film systems, they will succeed at the pleasure of the consumer, one because of its economies, the other because of its foothold in industry.

But among the magnetic tape systems, which really have the most to offer to the consumer because of their three-way capability of playback, recording off the air and recording by camera, two standards will probably evolve. There is already talk of a European standard, and most recently a new Japanese standard, but I say there will also be an American standard—this is inevitable.

Distribution

In the institutional, industrial, educational and commercial categories, we will concentrate our efforts on established marketing companies using the Avco CTV Cartrivision label, private label or private brand. In the mass consumer market, we will license major manufacturers of consumer electronics products who adopt the Cartrivision system under their own label. We will enter the marketplace geographically, based on the top 40 markets.

CTV Cartrivision's current plan is to approach the market through five compatible directions. We will make blank cartridges and prerecorded sale cartridges available to the distributing organization of any television manufacturer who adopts our system. We will also supply cartridges to any hardware merchandiser to complement hardware sales and insure availability of cartridges at the point of original hardware purchase.

We will sell through the mass music/software wholesaler who redistributes, through the rack jobber, direct to the chains and majors with a servicing program and to all classes of regular software-type dealers. We will establish rental centers on a direct basis. We would only consider locating the center where the rental potential is large, such as hotels, movie theatres, or specific accounts prepared to invest and con-

centrate these centers in large department stores or the powerful discount chains.

U.K. Moving

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recalling how their ranks thinned with the advent of video.

Talent is also very edgy—and caveats have been fired off to them by the various guilds and copyright protective bodies. Writers, actors, songsmiths—the lot—are warned to read the small print and to eschew contracts that might possibly "rob" them of future coin via the new visual media.

Craft unionism is another neurotic sector. Witness the recent Geneva Conference on Copyright hosted by the International Secretariat of Entertainment Trade Unions—a body representing some 470,000 technicians in 48 countries. Foremost consideration at this powwow in October was the cassette medium.

Right now, apparently, only two hardware systems are operating here, albeit in what amounts to very limited demo situations. One is EVR (which is out pitching schools, hospitals, industrial firms, etc.), the other is Vidicord, a small domestic upstart which plays super 8mm film.

Supposedly, a number of other systems will be in production or distribution here within the coming 12 to 18 months. Brand names banded include Ampex, Panasonic (Matsushita of Japan), Germany's Nordmende, Philips (via a licensing deal), and the Teldec disk developed by Decca and Telefunken.

Selling prices are also banded, but all must be rated highly suspect since none reckon on distrib overhead, retail markups and promotion outlays.

H'wood Sees

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business between distributors and exhibitors. The present system of negotiating terms and then negotiating the "settlement" after the final results are in is antiquated and costing the industry huge sums of money. It just doesn't make business sense to have "\$2,000,000 or more film rental floating," he insists, when a production-distribution company could and should have the money coming in to apply to operating expenses.

While substantial economies have been made in Hollywood production over the past year, Stulberg doesn't feel that the cuts have gone deep enough. The union concessions on pix budgeted up to \$1,000,000 aren't realistic, he argues, asking "why only on films that cost under \$1,000,000?" He added, "you can't make a western in Hollywood anymore at reasonable cost. That's why everyone is going to Durango."

Stulberg sees the influence of the indie producer diminishing as a result of revisions in the tax law that is reducing advantages that brought on the proliferation of personal companies during the last 20 years. Moreover, there will be increased company control of budgets, with no more carte blanche to producers, directors and/or stars. This doesn't mean the end of participation deals, but the studios that put up the money will exercise budgetary controls, as they now are doing to greater degree than during the last 10 or so years.

WSIX-TV Adds Cavett

ABC-TV's Dick Cavett late-nighter has added a new outlet (WSIX-TV Nashville) and will have a return from delayed-broadcast status in Boston and Sioux City, Ia.

WSIX has added Cavett to its schedule Dec. 31, carrying it live Monday through Thursday, with the Friday show played DB at 10 p.m. Saturday night. Station carried the show live on Monday (28) as a preview. WNAC-TV Boston and KCAU-TV Sioux City are moving Cavett from his present 1 a.m. DB airing to the web's live 11:30 start, beginning Jan. 19 and 18, respectively.

THE BEST NEWS YOU'LL GET ALL DAY

Viet Nam, pollution, the Middle East, the drug generation, off-year elections, the transportation crisis—that's news. But so is the latest play by Neil Simon, hemlines in the White House, and the not-so-quiet revolution in American journalism. It's all news—The Big News on WTOP TV—the best news you'll get all day.

Anchored by Charles Crawford and Max Robinson, the 6:00 p.m. Big News is a one hour non-segmented unique mix—a magazine of news happenings reported nightly. Viewers hear commentary from James J.

Kilpatrick and Carl Rowan. WTOP's own exclusive Radar Weather Watch as interpreted by meteorologist Charles Gertz and "the boo of the week" by sports commentator Warner Wolf give The Big News extra dimension. Investigative reporters George Allen and Jim Michie spend all their time digging into stories that aren't news yet—but should be. Edwin Diamond, our resident media critic—the only one on any TV station anywhere—freely, but responsibly, commends and criticizes people and institutions in the interest of better journalism. Davey Marlin-Jones covers the boards to talk about developments in theater and the arts. Maxine Cheshire takes viewers inside Washington society. And

Doug Llewelyn looks at the lighter side of our often frustrating existences.

WTOP news is innovative news, covering the full spectrum of events from every available source. It's a different, and we think better, approach. If you're in the Washington area, get some great news—The Big News at 1:00, 6:00, and 11:00 p.m. on WTOP TV. It's the best news you'll get all day.

WTOP TV

WASHINGTON, D.C.

A Post-Newsweek Station

Represented by TvAR

Former Benton & Bowles Radio Veep's Days As A Young Song-And-Dance Juve

By WALTER CRAIG

(Walter Craig, who kids that he was two inches too short for film roles, transformed into a broad-casting business man via World Transcriptions. For eight years, in the 1930s, he was one of pioneers among individual program packagers. Later he headed the radio dept. of Benton & Bowles and later still was a founding partner of Norman, Craig & Kummel, successor to the old Weintraub Agency. More recently he spent a year in Sydney as program consultant to Hansen, Rubensohn, McCann-Erickson in Australia. Long prominent in the Assn. of National Advertisers, Craig chaired its radio-tv committee and as such was a party to network negotiations involving the actors union.)

Sarasota, Fla.

No sooner had mother enrolled me in dancing school back in St. Louis than I found myself entertaining at women's clubs, church



Walter Craig

and anywhere else that, for free, talent found "exposure" (a term not even thought of in those days, but the idea was identical nevertheless.) My mother, whose one contact with show business

was having a brother who played four seasons in a touring company of "Across The Pacific," parlayed my dancing school lessons into what we came to call Walter Craig's Musical Comedy Co.; a group of 20 kids who would entertain at the drop of a time-stop or my mother's command. Came the day (I was not yet 14) when she arranged for us to give a benefit performance for the St. Louis Post-Dispatch's Pure-Milk-and-Free-Ice Fund. With the backing of the newspaper assured, she got O. T. Crawford, owner of a group of local film situations that ran vaudeville each Friday, Saturday and Sunday, to donate one of his nicest houses for the event.

Preparing for the performance was a heady experience. Another of my mother's brothers had, by this time, become a successful (measured by mid-Western standards) burlesque comedian. He cleaned up and taught to me some burlesque blackouts which I drilled my "company" in and, for the first time, Walter Craig's Musical Comedy Co. was to present a real revue.

Backed by acads of publicity from the newspaper, the affair was a great success. So much so, that Crawford made a deal with us whereby we played a different neighborhood Crawford house each Friday, Saturday and Sunday at \$50 per night! Since there were 20 kids in the show-my sister, Dorothy, being the youngest (under three)-and each kid got \$2 per night, I was a capitalist of the first water, exploiting the other kids in order to swell my own "take" to \$10 per night.

Years later, when I was head of radio at Benton & Bowles, I met Cory Jackson in Hollywood and was bowled over to have him greet me with, "I remember you. You were the kid that had a musical comedy company while we were both going to Soldan High School."

You never can tell when your seedy past will come to light. At any rate, I kept my company going until, after graduating and trying a couple of jobs my Dad secured for me in St. Louis (he never wanted me to be in the theatre), I made up my mind that time had come for me to really go into show biz.

My only preparation for the big town was getting a list of the names and addresses of New York agents who might get me a job.

I found my "job" in a vaudeville act, Jack Kennedy & Co., which was about to leave New York on a long Keith and Orpheum tour. It was a minuscule musical comedy that required a singing and dancing Juvenile.

Kennedy not only gave me a job,

he taught me things I needed to know about my chosen "trade". I was lucky enough to enjoy the very last weeks of the once-great "two-a-day". As we finished the second year of our tour on the Orpheum Circuit, we would see ads in the papers heralding the change of policy. We were, time after time, the final week of the two-a-day. Following us the next week was a new bill that would do three-a-day.

While in vaudeville, I met many great and not-so-great performers and wrote material for some of them. Trixie Friganza was on the bill with us in St. Paul. During the week, she had an instrument delivered to her. I can't name it, but I can describe the way it worked: It was a long stick that had a pair of cymbals on the top, a small drum (about the size of a tambourine at midstaff), and bells spaced along the stick aforementioned. She wanted a song to introduce the instrument to the public. I volunteered to write it. I have been an ear player as long as I can remember, so I had the song finished the next day and played and sang it for Trixie between the matinee and evening shows. She okayed it without a change and said she'd introduce it the next night. BUT... she needed an orchestration. Only musicians can realize what this meant to an ear player who couldn't read a note of music! But I promised I'd have the orchestration ready on time.

That night, I borrowed the orchestration of a tune I knew well from the orchestra leader in the theatre. I took it home and read it to myself on the "do-re-mi" method that was all I knew about music. I found that the "do" was on different lines for different instruments!! Nevertheless, I worked all night and turned out an orchestration for 16 men before matinee time the next day. We decided to have the orchestra "proofread" my opus by playing it for the exit march at the matinee. Imagine my relief to hear it come out sounding like I wanted it to sound... with one exception: The trombone played his part 'way-down-deep like a bassoon or bass fiddle. I talked to the trombonist the moment the theatre was empty and he explained that I had written his part a full octave below the instrument's possibilities! P.S. Trixie did the number that night and kept it in her act for the next two weeks. I know. I know, because the bill went intact for the next two weeks. Double P.S.: I never tried another orchestration—and never will!

Jack Kennedy & Co.'s second year wound up with us playing "subway" engagements in New York—the same houses we had played at the start of our first (Keith Time) season. Fate again stepped in. Messrs. Jones & Green, producers of an annual "Greenwich Village Follies" revue offered me the "second juvenile" part. They had John Murray Anderson, director of the G.V.F.s see me—another lucky stroke. Because, a few weeks later Brooke Johns and Ann Pennington, who were playing at the Globe Theatre in a musical called "Jack & Jill," had a big fight which resulted in her demanding he be fired.

Anderson, who had seen me only a few nights before, was also the director of "Jack & Jill" and had his stage manager offered me the Brooke Johns part. The offer came on a Wednesday night and was contingent upon my being able to open the following Monday. Fate was right there with the answer: The Jack Kennedy act was finishing its second season on that Saturday.

I was, at last, to be on Broadway. And in a successful show full of "names"—Lew Fields, Clifton Webb, Ann Pennington, etc. An interesting sidelight to my first Broadway opening—I never rehearsed with any of the cast. All day Saturday, Sunday and Monday right up to curtain time I was rehearsed by the stage man-

ager who played all the parts (except mine), drilled me in the lines, highlighted important entrances, exits, crosses, positions, etc., and stood by while the pianist from the orchestra taught me the two songs I had to know. Johns had played a banjo in one number that he did with Penny. I couldn't play the banjo but I could the ukulele. The uke it was when I opened. All went as well as could be expected and I played the part until the show closed a couple of weeks or so later.

I was, in my own mind, now an oldtimer, two full seasons of two-a-day vaudeville, a Broadway musical and a job for the upcoming season. I must have been pretty cocky because at one time during the rehearsals for the "Village Follies," Murray (that's what everyone in the show called Anderson) yelled at me from the back of the theatre where we were rehearsing, "For God's sake, Craig, will you let me put this show on?"

EVR Target

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tions, and at the same time moving closer to the home market.

As 1971 begins, just a few weeks separate EVR's achievements from its initial timetable. Color actually gained a full year. And Nieman-Marcus surprised us somewhat by offering the ruggedized industrial-educational Motorola EVR Teleplayer for Christmas giving in 1970, aimed at the selective Texas millionaire market.

Probably the most significant first step towards the public, as far as EVR is concerned, was the decision, towards the end of 1970, of more than 100 public libraries to sign up for 100-title EVR cassette starter packages. This will make it possible, in over 100 cities, for people to see EVR free in early 1971.

Many 1970 developments, like Mr. Zanuck's enthusiastic endorsement that began 20th Century-Fox's feature film venture for EVR, we did anticipate. And we were not surprised when The EVR Partnership added to its initial license arrangement with the Rank Organization (for the United Kingdom) similar agreements covering France, Italy, Germany, the Scandinavian countries, and most recently Japan. Software arrangements were also concluded for those countries, plus Switzerland and Austria. As the year ended, we forwarded to the Partnership an inquiry from Singapore.

From here, it looks as if 1971 will unfold for EVR as 1970 did, about on schedule. This is easy to predict since our EVR cassette processing facilities in Rockleigh, New Jersey, and the Partnership's in Basildon, England, are both operating and since Motorola here and Rank Bush Murphy in England will both be delivering players on schedule.

Some 1971 surprises are looming. We expect to make them public within the next few months. We expect to be much farther along at this time next year, with EVR systems in use heavily in industry and education. And by this time next year, we should be able to spell out our home penetration timetable and details in much tighter perspective, if anyone asks.

Brit. Pix Sked

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cassetted features is a certainty. The video clearance was spelled out in a resolution of Britain's major exhibition trade body, which last year amended same to bring new technology—chiefly cassettes—under its scope.

There's a theory that the public will be more interested, anyhow, in older classics than current titles for their home libraries, thus minimizing impact of the clearance. But, of course, that remains to be seen.

TV's Year Of Self-Discovery

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comedy-variety and slick urban melodrama than the other webs; CBS will do the most justice to rustic sitcoms and star vidvariety; and ABC is supreme in straight actioners and light family comedies with kid appeal.

NBC has no tradition of programs with strong appeal to women, and it failed again this year to put one into orbit. "Nancy" and "Bracken's World" both fizzled, as did the "Debbie Reynolds Show" and "My World and Welcome To It" the year before. "I Dream of Jeannie" probably got a couple of extra seasons out of its network run because NBC needed a reasonably functional show with femme interest and hung onto it.

Nor, as NBC's experience with Red Skelton, Don Knotts and "Nancy" has proved, has that network been able to penetrate significantly the rural middle-America viewership that CBS has such a lock on. Skelton was a Top 10 show on CBS even the year it was cancelled there; on NBC it has been way off form.

This suggests that Knotts, whose chances for another season on NBC are very slim indeed, could probably have averaged 5 share points more per week if CBS (which wanted him) had gotten him. Knotts is natural for CBS (per his longtime second banana exposure in the old "Andy Griffith Show," but unnatural for NBC. The success of shows is sometimes a matter of environment.

The 'If' of Bracken's

It's possible, too, that "Bracken's World" might have made a better showing on either CBS or ABC, which distaff viewers have come to associate with femme-appeal shows, than on NBC where it is being replaced midseason.

CBS could not put over its new look in melodrama purporting to social conscience, nor could ABC, but there's reason to suppose that "Storefront Lawyers," "Young Lawyers" and even "The Interns" would have made a better go of it at NBC, if for no other reason than that they would be in an environment of programs more in harmony with the idiom. If their storylines could correctly be termed "relevant," NBC was doing it successfully at least a year before "Storefront," etc., made the schedules.

It's possible, too, that NBC could have done a better job than CBS of "selling" Tim Conway as a sketch comedian. NBC's endorsement of the content of his comedy would carry some weight, since NBC's brand of vidvariety tends to be marked by uniqueness (viz., "Laugh-In" and Flip Wilson). In contrast, CBS's tends to be marked by star stature, especially in the mid-America sense (viz., Carol Burnett, Jim Nabors, Glen Campbell).

ABC's flirtation with a "classier" kind of program this year—"Young Lawyers," which is more cerebral than actionful, and the two Neil Simon comedies, "Barefoot in the Park" and "Odd Couple"—so far has gone nowhere. It may be partly because they are out of character with the rest of the ABC lineup and with the ABC tradition of Lawrence Welk, "FBI" and "Brady Bunch."

In the symbolic act of self-awareness, CBS moved to revamp "Storefront Lawyers" along older-skew lines and yanked Andy Griffith from the youth-topical "Headmaster" format and put him back into a smalltown comedy.

The historical CBS success with rural shows is partly a function of its dial position in a great many key markets around the country. Early in the development of the network, CBS maneuvered for Channel 2 affiliates wherever possible. That not only gave it first spot on the dial but also local signals that reached better beyond the cities into the farmlands. The network has over the years steadily played to that rural advantage.

NBC's greater sophistication stems from its broader policies in Standards & Practices than either CBS or ABC, as a result of which it has managed better than the others to keep up with the changing mores of society (although, necessarily for a family medium, a few dozen paces behind the other media). Movies on mature themes are possible on NBC and rare on CBS; and satire and irreverence find a more con-

ducive climate at NBC than at the other webs.

ABC's fast turnover in shows, the curse of the habitual third-placer, has left a sense of impermanence and high perishability about its programming in the viewer mind. To many in the vast television audience, the ABC channel is the one which deals in new fads ("Batman," "Shindig," 45-minute shows, etc.) or in the general idiom of action-adventure, an impression founded in that bountiful year when Warner Bros.-TV practically programmed ABC's primetime with its potboiler mellers ("Surfside Six," "Hawaiian Eye," "77 Sunset Strip," etc.) There is also the "Ozzie & Harriet," "Donna Reed Show" family tradition, which currently is carried on by "Brady Bunch," "Eddie's Father," "Make Room For Granddaddy," "The Partridge Family," "Nanny and the Professor," and even "Bewitched."

The Johnny Cash hour is a nicely functioning show on ABC, but if it had been on CBS—with its deep penetration in the rural areas—it might have been a smash. "Love American Style," always a marginal performer on ABC, might have made twice the rating on NBC, whose primetime habits are more permissive in subject matter and more tolerant of anthologies. By the same token, "Julia," "To Rome With Love," and "High Chaparral" might well have been more successful on ABC.

For their sakes, it is probably well that the webs experienced this kind of self-discovery this year. With network primetime shrinking to three hours next fall, no web can afford to have illusions about itself. All want to take their best shots. Accordingly, CBS is heavy in the development of comedy half hours; NBC and ABC in spinoffs from movies-for-tv.

Recognizing the peculiar character and appeal of its evening schedule, NBC has elected to operate from 8-11 p.m., quitting the 7:30 half hour. CBS, with similar self-awareness, has charted 7:30 to 10:30, because it has always been long on family shows and comedies, and they tend to fare best earlier in the evening.

ABC's hope for parity with the other webs may well ride on which three-hour block it chooses next season. Tentatively its has opted for the 8-11 p.m. stretch, largely because of the Monday night football games, which tend to run 45 minutes overtime (realizing extra revenues for the network at around \$45,000 per minute in the post-11 p.m. period.) But that decision could change if the majority of shows that network decides to carry into the new season are of the bimodal (old & young) appeal Danny Thomas—"Eddie's Father"—"Brady Bunch"—"stripe."

BMI Prexy

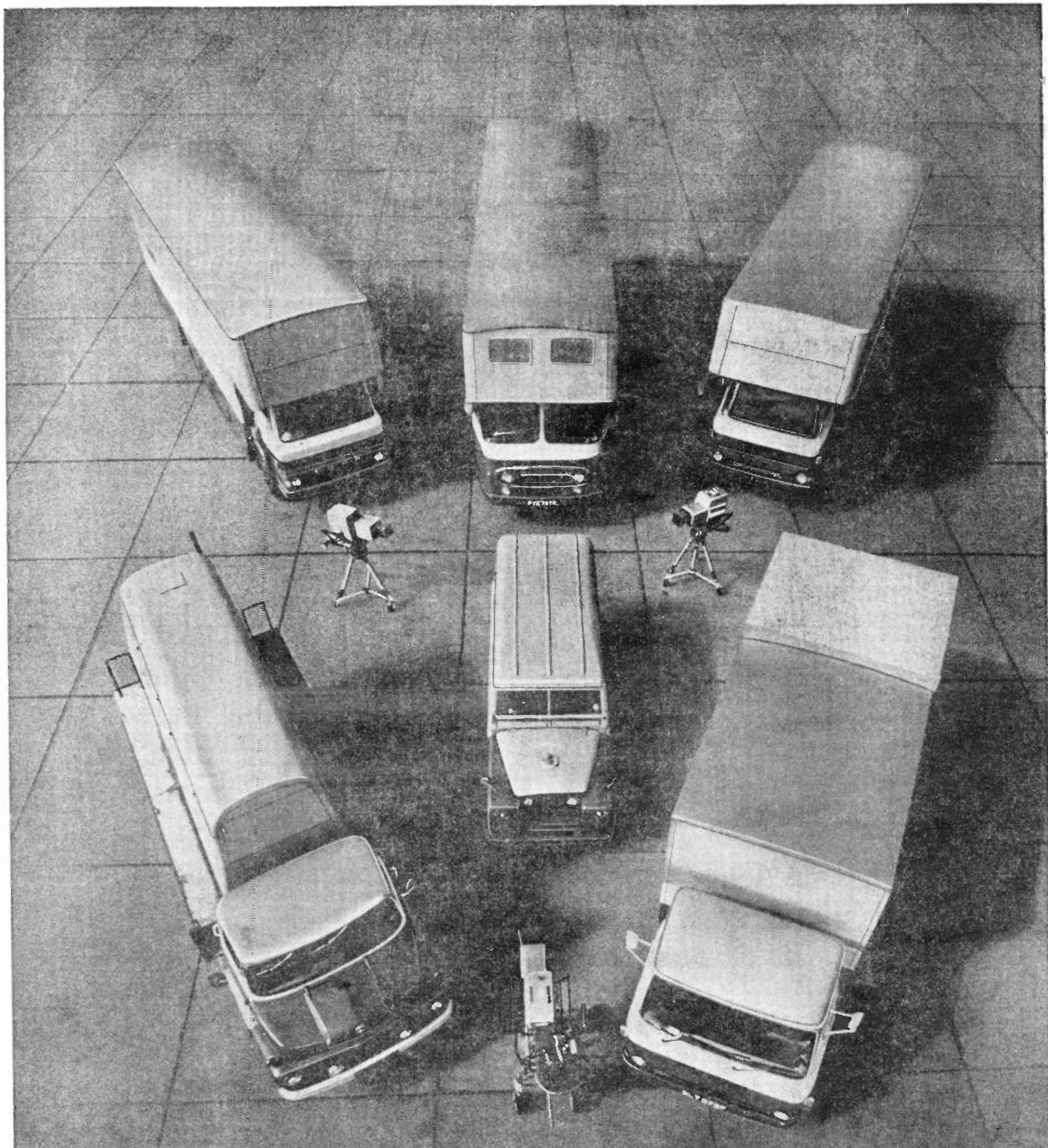
Continued from page 63

Congress takes on CATV operators and copyright.

Where programs are made specifically for video cassette purposes and copyrighted music is used, obviously a license would have to be secured from the copyright owner for synchronization. Apparently, there has not been discussion between the exploiters of cassettes and the copyright owners to establish the basis for such licensing.

Copyright owners must consider the nature of the proposed use of the video cassette. If the use is primarily for home viewing the copyright proprietors must be aware that they will under no circumstances receive performing royalties. Therefore, their total compensation will have to be established at the time of license. Similarly, writers and composers who are being asked to do original music for the cassettes must have full awareness of the problems generated by such arrangements as they relate to performing rights.

While the development of the cassette promises much to the consumer, it will require a new approach to the licensing of performing rights by writers, publishers and the performing rights organizations representing their interests.



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Have To Judge B'cast Performance By Forces At Work On The Industry

By WILLIAM WOOD

(Professor at Columbia Univ.'s Graduate School of Journalism)

There are two ways to approach the evaluation of the performance of broadcast journalism. One is the full-speed-ahead school which maintains that regardless of the forces at work on the broadcaster — which these days include criticism from Government sources and from the public, economic slump, competition for audience as well as pride in a job well done — he is obliged to maintain or improve his news product in respect to the amount of airtime devoted to news, the amount of primetime, the number of documentaries or other news-in-depth programs, and the degree to which they fearlessly face vital and controversial issues.

The other school sees that realistically the forces at work cannot be discounted, and that evaluation of the broadcaster's performance must be judged taking them into consideration.

The shape of broadcast news in metropolitan New York no doubt is being influenced by economic factors, by inhibitive words and acts emanating from various levels of Government, and as ever by the station or the network's competitive position in its own medium and in intermedia competition. With these things in mind, radio and television are bringing us in some ways the best news product yet seen and heard on the air, with some continuing shortcomings and some performance which is poorer than it used to be.

There is more total time devoted to regular tv news with New York stations providing it than ever before. And more Saturday and Sunday news programs than dreamed of a few years ago. A similar situation with time devoted to public affairs programs, though the majority of these are aired at times more convenient for the broadcasters than the viewer. Documentaries are scarcer than they used to be and the tendency seems to be to deal with more "safe" subjects. Some broadcasters have always preferred not to rock the boat with hot controversy. But if there is more timidity today, a part of it must be laid at the door of people in Washington — The FCC, the Justice Department, spokesman like Spiro Agnew — each of which in different ways inclines the broadcaster, with his profits and license at stake, to pull in his horns.

The tv networks continue to do their superb job on public event coverage, and to use their far flung corps of correspondents effectively. On the documentary front, the half hour or hour special from the news department is first-rate but less frequent than formerly. The CBS and NBC magazine formats pick up the slack to an extent, though "60 Minutes" and "First Tuesday" cheat the audience at the times when they play opposite each other.

The grim fight for audience for the network evening news has just been dramatized by ABC's raiding Harry Reasoner away from CBS to join Howard K. Smith in anchoring its showcase news show. And the third network stands to get a good boost out of the addition. Here, competition has probably upgraded the product.

The battle for supremacy and for second place in the local news race — channels 2, 4, and 7 — has brought recent changes in the format of one which may bring about some change in the others. The evening local news program of WABC-TV, trailing badly in the ratings, introduced "Eyewitness News" to New York, tapping field reporters' first hand knowledge as they appear "live" on the show. The camaraderie among anchorman Grimsby, weatherman Antoine, and the others carries the news presentation to its ultimate in informality and has drawn audience. WCBS-TV and WNBC-TV are contemplating innovations to halt Channel 7's drain on their viewers. It remains to be seen whether this jockeying for ratings will end with better news programs or merely more gimmicky ones.

Meantime, New York independent stations, WNEW, WOR and WPIX have weighed in with more empathetic commitments to

tv news than in the past. Competition played its part here too.

Still in the television realm, public tv station WNET is doing some bold and substantial things with New York as its beat. Shows like "Here and Now" and "Free Time." Production is often rough and distracting, emotional issues dealt with in the raw. Frequently there is detectable anti-establishment bias as clear as the pro-establishment bias of which commercial tv is accused. Stirring things up is a commendable aim and WNET may become known as the conscience of tv here. As such, of course, it may speak only to the converted, to influence only those who are "concerned Americans." That is a problem. It is part of the larger question of tv giving the people what they want or what they should have. It is unrealistic, it seems to me, to push too far with the latter course, even though it is a proper role of television to do some leading.

One growing trend is broadcasting providing a link directly with members of the community through such services as the "Action Reporter" on WNEW-TV, "Ombudsman" help to individuals with problems (on radio on WMCA and WCBS), and more generally, through programs or program segments devoted to giving useful consumer information. It all adds up to more emphasis on community service of a more personal nature. Some of the better drug information efforts fit here.

There is room for more commentary in or adjacent to New York radio and tv news broadcasts. It's to be hoped stations will solve the problems of how to maintain a balance of views, but more views would certainly enrich the product.

For those New York area broadcasters who do it, and do it forcefully, editorializing is one of the solid contributions from broadcast journalism in its broadest use. On both radio and tv, there is some first rate work being done in the field of editorials.

But for those prone to criticize the performance on tv journalism, one thing must be borne in mind, one articulated regularly by CBS News correspondent Walter Cronkite. At best, television as a purveyor of the news is no panacea. Cronkite, who thinks long and earnestly about his professional responsibilities, says that nobody, critic or viewer, should assume that television alone can fully inform the public about the many complicated and worrisome events and issues of our time. That it couldn't do the whole job even with limitless air hours and cash. That the well informed man is one who uses tv, radio, newspapers, magazines and books. Just as watching the ball game on tv or hearing it on radio stimulates the reading of the sports page and the use of other media, so broadcast news and public affairs should be a stimulus, a starting point that ought to move people on to finding out more elsewhere.

There is little question that Vice President Agnew's attacks on tv have had some effect. It is noticeable in the caution and the abbreviation of correspondents' analyses following Presidential addresses. Less noticeable, but detectable, is the care news staffs are taking in their product. Whether it can all be attributed to the implied threat of Government reprisals or not, there seems to be a more frequent appearance of the bland in choice and in treatment of stories.

The continuing utility of radio news is confirmed by the fact that there are two all-news radio stations in New York, both doing well. Without the graphic asset of television, radio does its job, fills its role to provide the news fast and at least at times to give it added dimension.

In its short, five to 10 minute form, newscasts covering the latest are available on most of the area's radio stations: Either their own news production, or in the case of the network outlets, their own plus network services. The 15-minute program still has its place, though broadcasters have found

that anything longer loses its holding power on listeners. But the constant news provided by WCBS and WINS is another matter. It has really caught on. Part of the attraction is that listeners can tune in any time for as short or long a period as they wish. Listening patterns, to the surprise of newsmen on the 24-hour circuit, have involved longer rather than shorter time spans. Surveys show that one hour at a time is not uncommon for staying with an all-news offering.

Radio journalism gets far too little attention considering the services it brings to a loyal and constant audience.

The last couple of years in New York demonstrate that, as mentioned briefly above, neither radio nor television news has stagnated. There have been changes and there will be more. Perhaps the most significant, all-news in radio and experimentation on Channel 13 (WNET) in television. If economics get better and broadcasters can stand the heat from Washington, perhaps we'll have more in-depth programming and more hard-hitting journalism. We can hope so.

Czech TV

By J. V. FRYDL

Prague. Czechoslovakia with 15,000,000 inhabitants living on 140,000 square kilometers is one of the most televised countries in Europe. As to July last there were 3,059,000 receivers installed; 2,251,850 in Bohemia and the Moravia-Czech part of the state; 707,150 in Slovakia. Country is No. 8 among European nations, with 83.8% of the homes video equipped and 99% having radio. At the same time this number has been increasing, thus in the first quarter of 1970 there were 43,436 new video set owners registered and in the second quarter 19,109.

In the last 10 years increase amounted to about 200,000 sets yearly and is now slowing down a little. Many old sets (appraised from about 250 to 500 Cz. crowns) are being traded in for new ones that can also receive the second program introduced in May of 1970. Many families buy a second portable tv set for their weekend cottages too.

Since 1953 when television began in Czechoslovakia the rate of increase has been as follows:

1954	3,833
1956	75,934
1958	327,861
1960	794,898
1962	1,355,607
1964	1,898,908

Prices of video sets are from 2,800, Czech crowns. Monthly income of an average worker comes to about 1,950 crowns so that two months' income buys a medium priced tube. Monthly tv fee is 25 crowns—lowest in any Socialist republic.

Three evenings of tv a week in 1953 was succeeded by 37 hours a week in 1958, then 47 in 1960, 56 hours in 1962, 60 hours in 1964 and 79 hours in 1970 distributed as follows:

Morning 9-12 except Mondays and then from 17.00 to 22.30 with longer programming on Saturdays and Sundays starting sports at 14.00 hours.

First program can be picked up well throughout the whole country with the exception of small areas in High Tatras. New second program services. Seven hours over three days a week, but it is expected that by 60% of inhabitants. Some 75% of all telecasts originate in Prague, Bratislava, Brno, Ostrava and Kosice. 15% of programming comes from abroad (taped or live) covering general news, sports, amusement programs, music and drama, 10% foreign feature and short films.

Generally news, documentary and sports take 45% of tv time, culture and amusement cover 35% and the remaining 20% are devoted to children's and educational programming.

Commercials take 2% of time in three five minute blocks daily and most expensive ones are in prime-time between 19 to 21 hours. Rates are changed every two to three years depending on the increase in number of tv subscribers. Czechoslovak Radio broadcasts 120 to 130 hours a day license costs five crowns monthly and radio advertising costs about 1,000 Czech crowns a minute.

'Opinion By Proxy' TV's Way Of Keeping Its Newsmen 'Objective'

By STEVE KNOLL

In its presentation of broadcasts of commentary on the news, electronic journalism has progressed in fits and starts. There appears to be a general recognition of the need for development of broadcast equivalents of the print columnist, and at the same time a fear that allowing network newsmen to express their views will somehow diminish their credibility as newsmen.

The most common solution to this dilemma has been to opt for "opinion by proxy;" that is, to recruit men from outside the broadcast news departments to present their views on video. Reluctant to develop commentators from their own ranks, the networks turn instead to newspaper and magazine columnists.

Thus CBS-TV's "60 Minutes" has opinioncasts by Tom Wick of the N. Y. Times, Bill Moyers and James J. Kilpatrick, a conservative writer regularly seen over WTOP-TV Washington. CBS Radio, for its upcoming "Spectrum" miniseries, employs the services of such print veterans as Stewart Alsop, John K. Jessup, Nicholas von Hoffman, Murray Kempton, M. Stanton Evans and Jeffrey St. John.

To round out the picture, it should be noted that NBC News on television shuns commentary by either insiders or outsiders except for rare occasions, and ABC—which once ventured unsuccessfully into opinion by proxy—regularly features commentaries by its evening news anchormen Howard K. Smith and Harry Reasoner. All three webs allow newsmen to express their views once a year on the annual correspondents roundtables.

The fact remains that the vast majority of tv newsmen are confined to the straitjacket of "objectivity," even though, as ABC's Smith once pointed out, true objectivity "means judging each case or story or situation on its own merits, applying a powerfully schooled and disciplined judgment." Many network newsmen, in some cases veterans of decades on the beat, are restricted to a more narrow definition of objectivity, and therefore cannot apply the "powerfully schooled and disciplined judgment" at their command.

Right To Ask Questions

Robin Day, a leading newsmen on British television, wrote recently in Encounter, "Though he (the video journalist) is denied the right to propagate his own opinions he still has (or should have) one of the ancient weapons of journalism in his hands: the right to ask questions, the right to probe and enquire. He is not, as campaigning newspaper men sometimes suggest, a 'castrated journalist.' Television need not become a handy instrument of mass hypnosis for politicians and others in authority, if tv journalists use their right to enquire with vigor and persistence."

Day maintained that "the right to enquire" is "enhanced, not limited, by the duty of objectivity." In this country, however, much of the public tends to assume that a newsmen's question do represent his point of view, and many of the newsmen have demonstrated a reticence on this score. The British Prime Minister is routinely subjected to sharp questioning in Parliament, but the infrequently scheduled press conferences of the American President are structured to reduce the newsmen to little more than pawns. At the same time, sharp questioning of the Chief Executive is regarded by some as discourtesy toward "the only President we have."

While a few tv newsmen, notably CBS' Mike Wallace, are distinguished practitioners of the adversary technique in quizzing a newsmaker, the honorable journalistic tradition involved is observed more in the breach than the acceptance.

Talk Shows Privileged

As regards both the expression of opinion and grilling of newsmakers, the tv talk show hosts are undoubtedly to be envied. ABC's "Dick Cavett Show" often serves as a forum for discussion of controversial issues, and oc-

asionally Cavett's competitors, Johnny Carson and Merv Griffin, enter this area. When entertainers take over the functions of newsmen, important questions—and the even more important followup salvos—go unasked, and opportunities are wasted. Public television presents "The Advocates," and commercial radio once aired the "Town Meeting of the Air," but today there appears to be no disposition at the commercial tv networks to present debates on public issues under the aegis of the news departments.

Superficial discussions of politics by entertainers cannot foster a nationwide dialog, and neither can the sort of mini-commentary CBS has latterly been inserting into "60 Minutes" at odd moments in the program.

There are of course those who contend that commentary is not suited for a visual medium. The "60 Minutes" commentary capsules are about a minute's length; the "ABC Evening News" commentaries not much longer. Some feel that a commentary of more than a few minutes' length would not be effective television.

Talking Heads

England's Robin Day addressed himself to this contention. He noted that "television men" do not refer to a discussion on current affairs as "argument" or "the exchange of ideas"; they call it "talking heads." Day observed, "In that contemptuous phrase, the image merchants of the electronic age dismiss the one characteristic of man that elevates him above the beast, the power to conceive and communicate rational thought. Man's supreme gift is seen in terms of what the eye sees on that wretched little screen: 'a talking head.'"

Thus the obstacles to a more extensive and provocative tv discourse on such vital issues as the Indochina war and national priorities—those obstacles are formidable. The major stumbling block is the economics of commercial television, but there is also that prejudice against "talking heads" and in some cases simply a fear of the consequences of a strongly expressed opinion—particularly if that opinion comes from the leftward side of the spectrum.

Realistically, the outlook would seem to be for more "opinion by proxy" in segments of one or two minutes' length, with the muzzle on most of the tv newsmen remaining. The concept of inserting brief outsider commentaries in a regular news program failed when it was tried on ABC-TV. Some faces familiar from the ABC experiment are now showing up on CBS-TV's "60 Minutes" in a similar format. It's hard to imagine that these snippets could amount to the long-awaited "breakthrough" for commentary on television. The CBS Radio series merits attention, but the fact remains that radio is not "where the action is" as far as reaching a mass national audience is concerned.

In his book "The Artillery of the Press," James Reston calls upon the networks to "set aside an hour each weekend in prime viewing time to review the important news of the week and put it into some historical perspective." The fact that creation of such a weekly program is unlikely in today's broadcast climate in no way diminishes the need for it.

Vanocur Exits 'Tuesday'

Sander Vanocur, anchorman of NBC News' "First Tuesday" since its inception on Jan. 7, 1969, has relinquished that assignment to concentrate on political reporting and special news programming, according to NBC.

The role of "First Tuesday" host will rotate among other NBC correspondents, with Garrick Utley, NBC News Paris bureau chief, handling the chore in January. Utley is a rising "star" at NBC News, having also subbed for Frank McGee on the "NBC Nightly News" during the latter's recent illness.



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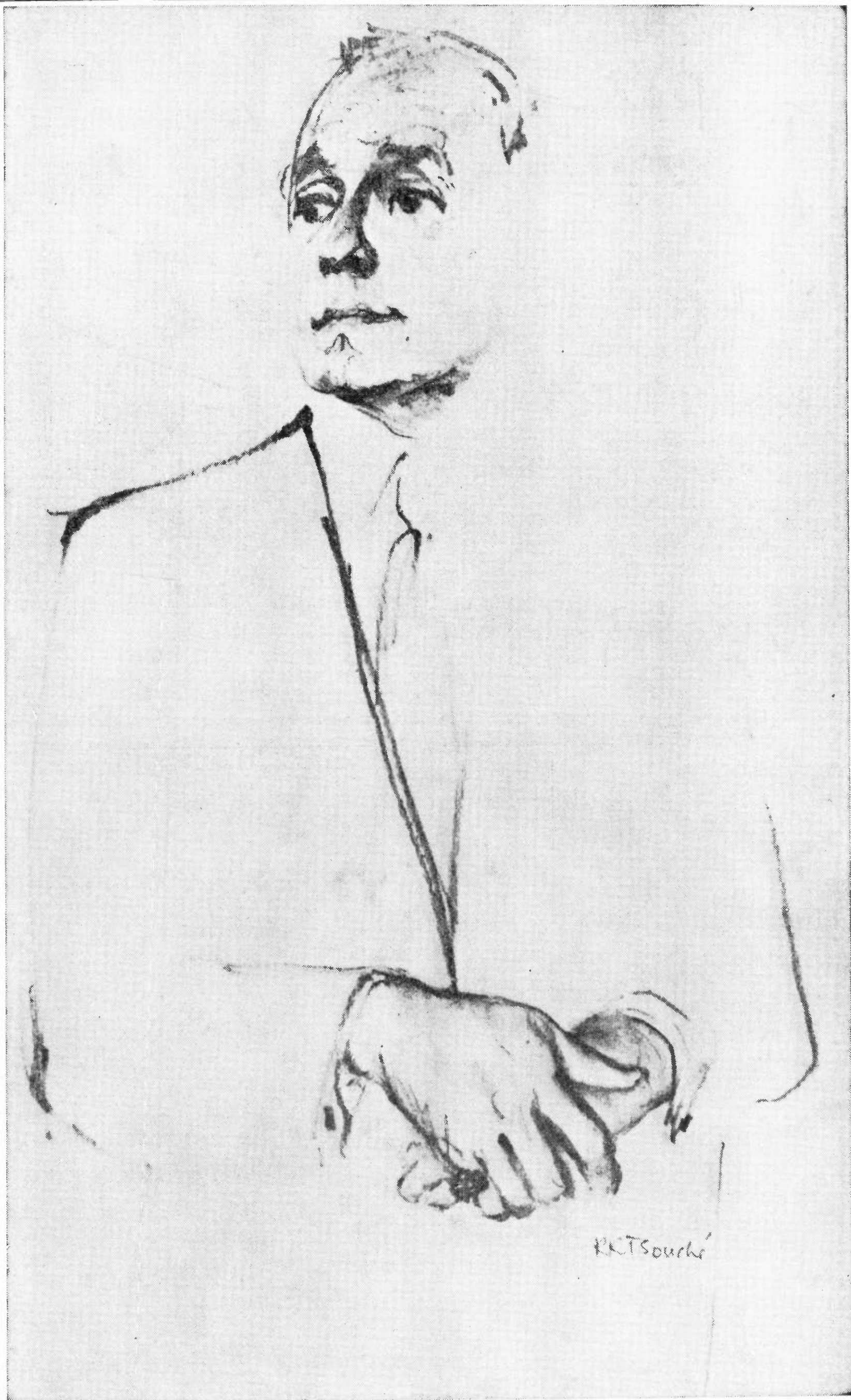


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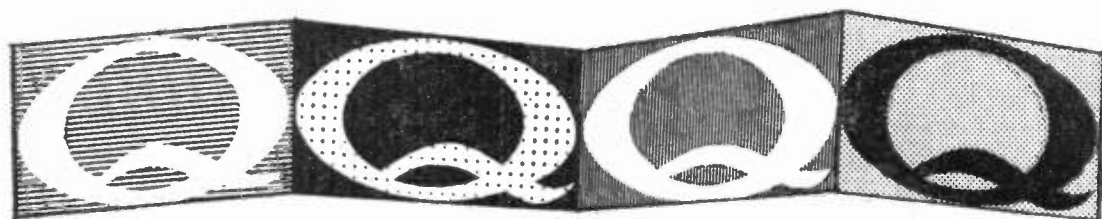
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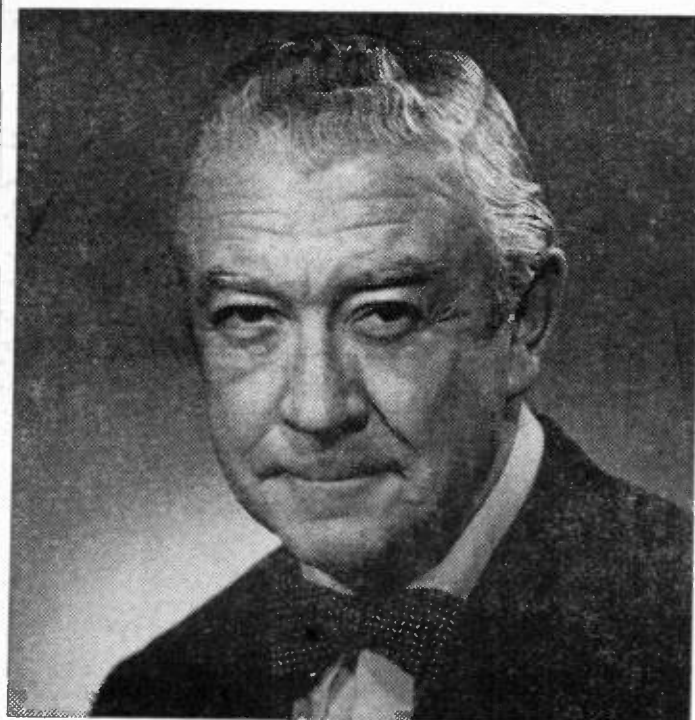


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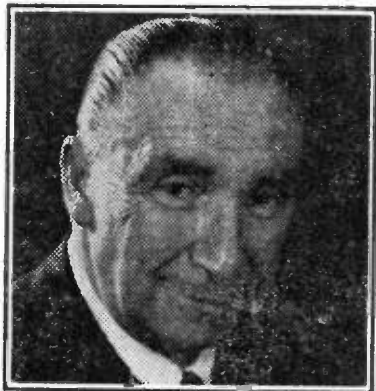
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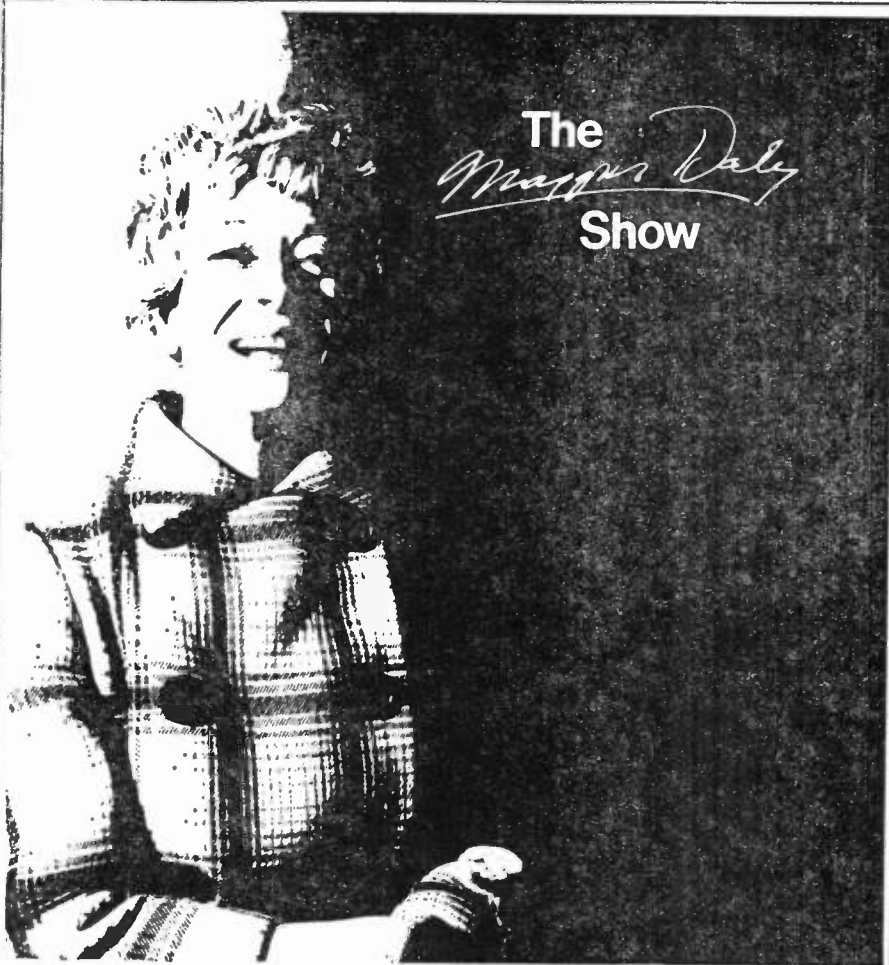
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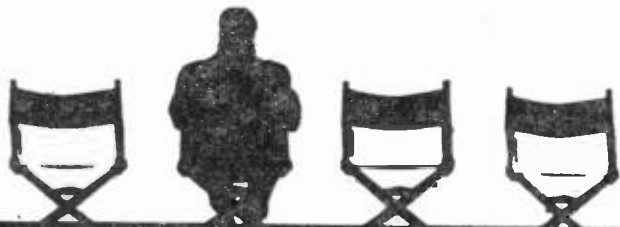
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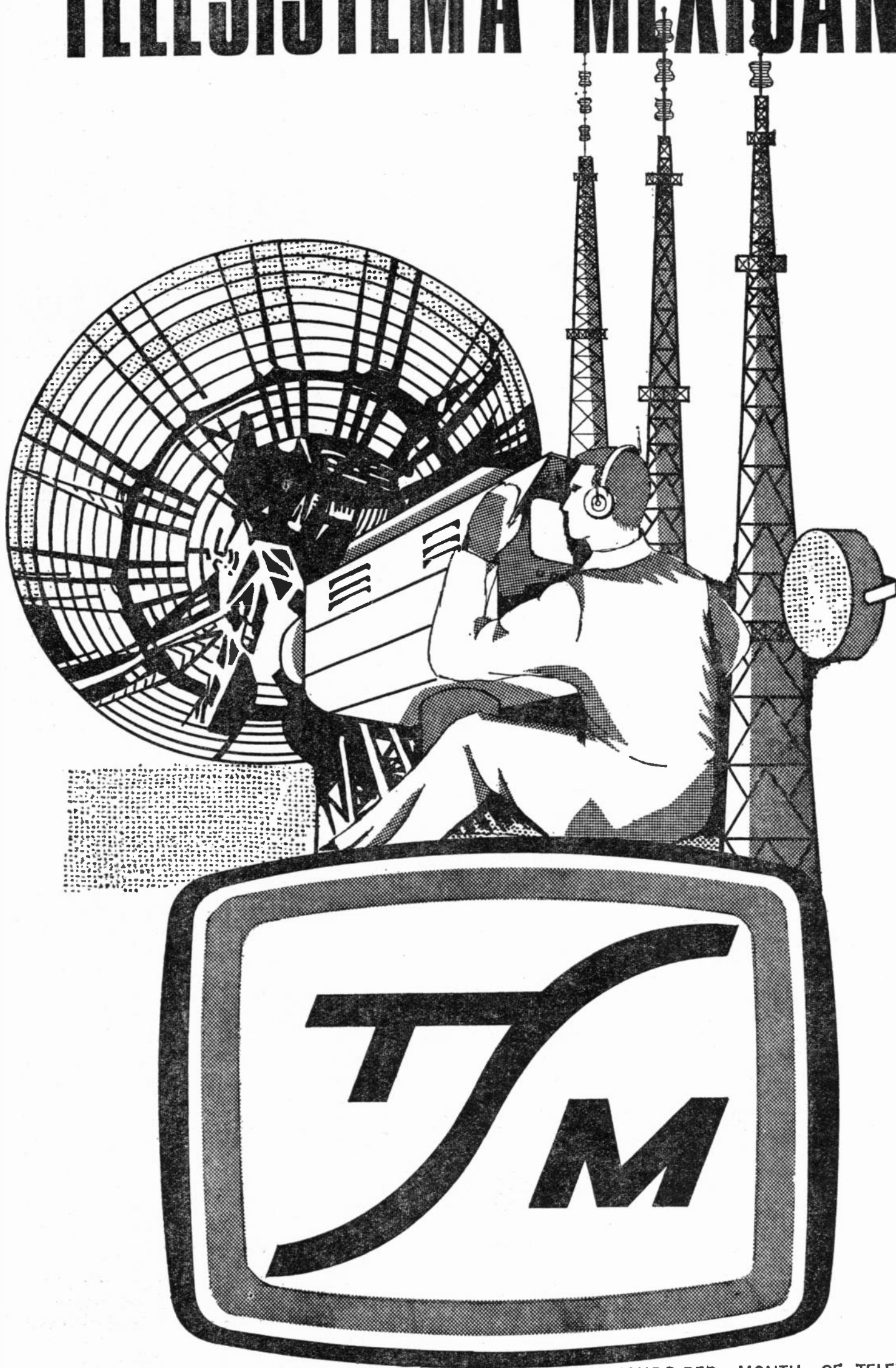
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Idiot Radio Interviewing

By H. ALLEN SMITH

As most people with adequate eyes and ears surely know, an author with a new book is apt to be asked to appear on radio and television shows, the theory being that such appearances will stimulate the sales of his masterpiece and, at the same time, entertain and instruct the public. A highly questionable supposition.

I have been indulging in this sort of thing as long as I have been writing books—40 years. I can't remember which of the book shows was the first on radio, but I think it was "The Author Meets the Critics." I performed on that one many times, both as author and as critic. In passing I would like to say that, out of all such programs, radio and tv, that I have done business with, the best by far is the current "Book Beat" television show on the Educational network, which comes out of Chicago and is masterminded by the serenely erudite Robert Cromie.

In the last few years I have several times taken part in a new form of radio interview. The gimmick was for me to sit in my home in New York (and later in Texas), connected by telephone with a radio station in Ohio or Iowa or Utah. Let's say it's Dayton, as it actually was on one occasion. The guy who runs the program talks to me briefly and then he asks his Ohio listeners to phone the station, and he'll hook them in with me, somehow, and they are free to ask me any

questions that come into their minds. The technology involved here is a little mystifying to me. I'm inclined to think back to the Paleolithic time of the popular radio show, "Information Please," when Clifton Fadiman asked Franklin P. Adams, "Do you understand, Mr. Adams, how radio works?" Mr. Adams replied, "I don't even understand how the telephone works."

All this effort in Dayton, and elsewhere, getting the guest arrangements made, the time set, and the telephone hookups welded solidly into position, and what do we have? Intelligent cultural exchange, that's what, as I intend to demonstrate.

Three-Way Hook-Up

One afternoon I was sitting in the livingroom of my home in New York, and I was hooked up with radio stations in three different towns in one of the Corn Belt states. After the show got to rolling a man called one of the stations and the interlocutor asked him if he wanted to speak with Mr. Smith.

"No," said the caller. "You'll do."

I could, of course, hear every word that was said by everyone. I was not overly enchanted.

"I wanted to find out," said the man, "if Mr. Smith is the same fella that wrote an article in the Reader's Digest a few years ago."

Whether he wanted to talk to me or not, I now broke in. "I write occasional articles for the

Digest," I said. "Tell me what the article was about."

"Well, sir, it was the funniest one thing I ever read in all my born days. It was about this cat. Funny? I never laughed so hard at one single thing in my whole life. Laugh? I thought maybe you were the one wrote it. You did, didn't you?"

"I can't remember writing anything about a cat in the Digest," I said. "Maybe I did. I've written a couple of novels about a cat. Tell me, what did this particular cat do?"

"He walked along on top of a fence. Comical? I tell you, I never! I've ram-sacked this house, top to bottom, can't find hide-n-hair of that copy of the Reader's. This cat was walkin' along the top of this fence. I remember that."

"Yes," I said, "but what did the cat do? I mean what was so funny? It's not all of that funny, just for a cat to walk along the top of a fence. What was it he did that doubled you up?"

Terribly Funny

"That," he said, "is the part I can't remember. All I know is it was the funniest thing I ever..."

"It doesn't sound like anything I ever wrote," I said. And so he grumped and growled a little, saying a man oughta know if he writes something that is that comical, and then he hung up.

There were a couple of other calls, including one from a woman who wanted to know if it were true that I was "a gourmet eater." I was in an unpleasant mood myself, after that bout with the cat-on-the-fence character and so I told her it was true, that I have a gourmet for breakfast every morning. This was a form of New

York style comedy and I don't think it registered with her, or perhaps she didn't even hear my response, for she said, "That is real interesting."

Then another man phoned in. "That gentleman that called in about the cat on the fence," he said. "It was sure enough in the Reader's Digest. I remember it real well. I agree with him. It was the funniest thing I ever read in my life. I laughed till the tears run down my face. I just howled."

"What was so funny about it?" I broke in.

"Well, the other gentleman had it all wrong. It wasn't a cat. It was a dog. This dog was walkin' along the top of this fence. That's the way it started off."

"That," I said, "is a little funnier than the cat walking along the fence. But I don't think it would bring tears to my eyes. What else did the dog do?"

Forgot The Reason

"Well," he said, "as I recollect, he was a-scare of something. My wife says to this day that when I read that thing I laughed so hard I almost split my gizzard."

"What was the dog a-scare of?" I persisted.

"Darned if I can remember. I called in because I know it was a dog instead of a cat, and I can help the other gentleman out that much, and maybe if him and me could get together and compare notes, we could get it straightened out and remember the whole thing."

The cat-dog-fence matter was now concluded. There was one additional call of interest. A man with a telephone in his automobile called one of the radio stations, from the hell-and-gone out in the country, and he was relayed on to me.

"Yes," I said, "what can I do for you?"

"Not a thing," he answered. "I was just listening to this program and decided it would be fun for me to call you from my car all the way to New York."

The man at the radio station

spoke up. "Don't you have anything to ask Mr. Smith?"

"Not a thing," said the man in the automobile.

And so, on a strong cultural note, the program petered out.

The radio stations unhooked themselves and launched into other less intellectual programs, but the M.C. stayed on the phone with me for a minute or so longer.

"That first guy," he said, "that called in about the cat on the fence, he heard the second guy say it was a dog instead of a cat, and he got furious about it. He said he wasn't going to sit there and have his word questioned. He got to yelling over the phone and calling the dog-guy a liar, and then he began cussing the dog-guy and cussing you and the station. He was really bugged."

So we said our farewells, with thanks, and of course the sales figures on my then current book surged. In what direction I am not prepared to say.

Ithaca, N.Y.—Thomas Paul Fox joined Park Broadcasting as promotion manager for the station group and also for Park Outdoor Advertising.



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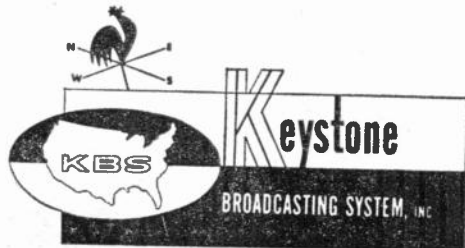
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Band With Los Angeles' KWHY-TV****By TONY SCOTT**

Los Angeles. With the New York Stock Exchange pegging strong Southern California investors at 3,000,000, KWHY-TV, the sole local financial station here, estimates its viewers at 10 percent, or roughly 300,000 during peak hours 7 a.m. to noon. "Our position is firm," says Mike Wagner, Channel 22 sales manager. "Buyers, instead of sitting in brokerage houses all morning watching the big board, can now sit at home. The brokerage houses are happy, and so are we."

Ratings appraisal tends to be borne out by ARB measurements, which tote up KWHY as averaging more 18-49 adult viewers during weekday morning broadcasts than

three of the four indie VHF stations in the L.A. market, KWHY, a UHFer, is second only to KTTV on an average basis starting at 6:45 a.m. and concluding at 12:15 p.m.

"We're able to get the financial and business news to the people who want to know about it instantly," notes Wagner. "The wiring on our boards comes directly from New York through the telephone company. It bugs the Wall Street Journal because we're 24 hours ahead of them. And we're using their news wire." (Dow-Jones ticker).

Station also subscribes to UPI facilities and is a member of Financial Broadcasters Assn., which includes KUDO San Francisco, WCIU Chicago, KDTV Dallas, and KDNL St. Louis. Wiley D. Bunn is prexy of local outlet, with Robert W. Bunn as manager, Thomas S. Bunn Jr. secretary, and Hugh R. Murchison Jr., v.p. Frederick D. Custer, holding largest share of station's stocks, serves as controller.

B & W and Color

Because of uniqueness of service, station reaches (via cable) as far as Colorado Springs, with non-cable transmission reaching almost all of Southern California. Air time comes at \$400 per hour, with 15 percent discount for 52-week contract. As of now, Channel 22's single studio is limited to b&w cam-

eras, with Mount Wilson transmitter offering color. As a result, on-camera analysts, who come from local brokerage firms such as Frederick Gregory, Dean Witter, appear in black & white, while four lines of report, tapes, coming from the Mount Wilson site and shown on lower half of screen, are in color. Two top lines show the current price and volume on the N.Y. Stock Exchange. Bottom pair of lines lists current price and volume on the American Exchange. Station is eyeing all-color cameras, but, as Wagner remarks, "We're \$150,000 away from color equipment."

Meanwhile KWHY is glancing around at other programming. Commodity report starts at 6:45 a.m. on market days, while station goes dark at 1:45 p.m. Saturday airing, starting at 5 p.m., delves into various exercises, from "Peter Gunn" revivals to top 40 tunes, recorded and shown with Chroma-key pix for visual effect, using color tapes. To fill hour gap, station is using "Tonight in Las Vegas," with emcee Keith Austin, taped confabs with Vegas performers. Hobbies, crafts are given airtime.

Sundays bring travelogs, tape reruns, live religious programs, including Pasadena Rev. R. A. DeCuir with 22-member choir in local station, where Dow Jones boards are covered by curtain. Taped Marion Forum has its local outlet Sundays at 9 p.m. on Channel 22.

Calling All Ministers

Wagner is trying to open up station for more airing, is now dickering with another minister about time. A tv auction of heavy equipment went on Dec. 8 for two hours. Industrial auction was enough of

a success to make further telecasts probable on regular basis, which means opening airtime for weeknights. Saturday-Sunday audiences would seem to be limited to religious and political viewers so far, but anything can happen with open airtime.

Possibility of moving into weeknight educational tv, in terms of actual teaching, is being considered. "There are blocks of time after the financial thing that are available for development," says Wagner. Richard Ney, actor-turned-stockbroker, appeared with new director Jim Newman to promote his "Wall Street Jungle," stocks-oriented book of special interest to particular audience KWHY principally services. Newman reports sharp increase in sales after interview, according to Pickwick Bookshops. Pickwick, asking viewers to call collect, reportedly had 621,000 calls asking that his book be sent C.O.D. after the five-minute promo.

"The people with portfolios are our chief viewers," admits Wagner. "They are sitting by their telephones watching and listening. It's a business of seconds — they hear a report, pick up the phone, and make \$100,000. Of course they may lose half of that in 10 minutes, but they are watching."

**Duluth's KDAL Rides
Traffic Beat In Area
On See-All Snowmobile****Duluth.**

Radio and tv stations have used helicopters and light planes to report metropolitan traffic and the snafus thereof. Now KDAL-AM in Duluth has added a new dimension to such coverage: snowmobiles.

Earlier this month, when a surprise blizzard paralyzed Duluth, KDAL sent its air personalities by snowmobiles to far sections of the city to advise dialers of driving conditions. With hundreds of residents stranded by the freak storm, KDAL-AM converted its broadcast sked to a storm emergency centre, airing messages throughout the day and night.

Many of the stranded were small fry who spent the night at the county welfare offices. KDAL-TV supplied entertainment for the youngsters, mushing films to the welfare building via snowmobile.

KDAL drew wide praise for its innovative efforts to keep the community informed. Among the messages of appreciation was a commendation resolution passed by the City Council.

Hodges To Jeff. Prod.**Charlotte, N.C.**

E. Grey Hodges, who has been with Reeves Telecom Corp. in New York since 1966, has joined Jefferson Productions here as manager.

His latest post was as senior v.p. and general manager of Reeves Actron. Prior to that he was senior v.p. of marketing for Reeves Production Services.

**UNLOAD FT. DODGE'S
KVFD TO MGR. LANDIS****Des Moines.**

Ed Breene, president and general manager of Northwest Broadcasting Co., Ft. Dodge, Ia., reported the sale of radio KVFD there to a group of Iowans. He said Northwest will retain ownership of KVFD-TV however.

Max Landis who heads the group acquiring KVFD, is the station's present manager, and with him is Ross Martin, Des Moines, sales manager for the Iowa Radio Network. Others are Rex Weitzel, advertising agency executive in Des Moines; Glen Christian, v.p. of marketing for Massey Ferguson Inc., Des Moines, and John A. Flambeau, Bettendorf, Ia.

The sale price was not disclosed. Breen said the station was being sold "because of the FCC movement in the direction of one station to an owner in a community."

Landis, who joined KVFD in 1946, will be president. Martin is secretary-treasurer in the new set-up.

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Do People Love People Like No-Talent Shows Nowadays Keep Saying?

By NORMAN HILL

Show business today is where mankind has been striving to get to for generations, unlimited unabashed democracy. At least the air media people. And it didn't happen overnight.

The big breakthrough to total involvement of the masses started about the time the air media ran out of talent. There was no place else to turn but to the audience for help. Thus it was that the industry made its historic discovery: It is possible to plug the great unwashed audience into itself, and never lose a beat or a buck at the boxoffice or in the advertising coffers—sans creativity, sans organizational genius, sans brilliant performing talent, sans hard work, sans artistic standards.

It all started at the first moment that a television panel moderator, or a late-night talk show star, at the end of his conversational rope, placed a microphone out in the audience to accept a question, or lunged desperately out beyond the cameras and into the aisle, to chat with visiting highschool kids, jovially accuse a couple in the audi-

ence of philandering, or ridicule a little old lady from Kansas City who can't carry a tune. That milestone moment was the beginning of the new utopia for show biz's no-talents. It jerked them off the hook. It kept them in business. It opened shrewd eyes to the ultimate truth—let the people inherit the theatre, screen or printed page, and the performer and producer can relax, man!

Note how short a step it was to the next plateau: Video talk shows without celebrity guests. Just plain, wholesome everyday kooks and weirdos filling the tube—gypsy kings, visitors from Mars or its vicinity, political finks, flacks and floozies, with or without autobiographies to plug, comics hot from Las Vegas, without material, but with lots of time to answer "live" questions from the balcony.

Nor did radio's impresarios miss the message. All-night interview shows sparkled listeners' transistor earplugs with profundities regarding government, international relations and economic theory, ground out in six-hour takes by colorfully accented mutual-fund salesmen, chiropractors, unemployed vaudevillians and exhibitionist marriage counselors, all of whom performed without pay. They were the people, and they had hit on the miraculous formula: they could earn a living by day, and stay up all night, pontificating to themselves and to a few thousand insomniac radio addicts.

After a time even the salesmen and self-appointed political analysts ran out of voice, if not opinions, and telephone calls were invited from the audience at home. That was an inspiration that rates in importance with the discoveries of the wheel and the tele-scoping antenna. Now, after hundreds of years of fantasy and frustration,

everybody, regardless of race, creed or tax bracket, could talk on the radio!

What alert Broadwayite would not have bet that what we would have next was entire radio programs consisting of listeners calling up on the telephone to talk to leftover talent agency clients who happened to be gifted with large hollow resounding chambers in the head and resultant requisite sonorous voices to keep happy listeners from waking up? You win. Audience telephone programs overwhelmed radio from coast to plummet. Even AT&T's monstrous facilities, judging from the service crisis of recent years, were taxed.

Next bet. Station managements, sensing a winner, thanks to that trusty vibrator in the pocketbook, would devote their entire programming to broadcasting telephone calls from the public. You win again. Now a station could seal its record library in cement blocks and drop them into the Lincoln Center fountain. Who needs creativity? Who needs talent? We'll transform those tired announcers and illiterate disk jockeys into oracles of the telephone, exulted the inspired station managers. We'll drown out the hard rock competitors in a storm of teenage chatter, trouble-telling and psychedelic rapping. Let the people do the work! Whee, what ratings! Wow, what cost-cutting! Whew, what a relief, now that there's no more need for ideas!

Just to prove how stimulating this show biz democracy bit was, even the upper set catch on to the idea. Now we can tune in to the latest world news and hear a hi-fi tape recording of Mrs. Armande Mandelbaum telling her own story of how she didn't get her social security check for five months, exhausted every effort fruitlessly seeking help from the government, and finally called her favorite news radio station. Then—pim, pon, poom—in two days she had her check, plus an apology from a bureaucrat. What a gasser! Or listen to Jocko Brady relate how he and his wife left the hospital after she gave birth to twins, only to realize when they arrived home that they only had

one of the kids. And the hospital wouldn't acknowledge their letters. Did our newsmen friends retrieve the missing twin for Brady? You bet they did! And a refund on the hospital bill besides!

Talk about the audience getting into the act! You can even tune in now and get a helicopter pilot's hilarious description of the driving public's cutups down below on the highway. "Oops, folks, there's a jackknifed trailertruck stuck in the middle of the Long Island Expressway and all those hysterical drivers are squeezing their bippies over to the left!" "Boy, oh boy, what a beautiful mess we've got on the Brooklyn Bridge right now, folks! I wish you could be up here with me and see it!" I confess I have thought myself of the possibility of weaving from side to side down the middle of the Grand Central Parkway, just to give the radio folks a chuckle.

In case you're asking where it will all lead, forget it. It's already led there. Audiences stand up and remove their clothes in the theatre, to keep the actors feeling at home. The New York Times opens up its venerated editorial page to letters from readers who'd rather see their violent reactions in print than take a Gelusil tablet. The movie industry turns filmmaking over to any improvisational teenager who's saved enough from babysitting or pushing pot to buy himself a camera.

Just the other day someone mentioned to me that Orson Welles' famous radio broadcast, "War of the Worlds," had been

repeated on a local station. And I had missed the re-broadcast! Then, I realized, that made twice I'd missed it. The first time was when it was first produced, more than 30 years ago. But it really doesn't make any difference. I know who lost the war—the audience that has nothing better to listen to these days than itself.

BBC & GERMANY TIE ON 13-PART TV SHOW TOPPING ROLF HARRIS

Mainz.

West Germany's Second TV Net is partnering with the BBC next year for an unusual 13-part color production. The popular Rolf Harris Show from England will be offered to German viewers with some special assist to translate and create it for the German public.

Harris, a former Australian teacher who's a favorite on the BBC, will cooperate with Swedish singer Bibi Johns, a popular artist in Germany. She will do the German translations of the series, with special song and dance.

Show gets going with a Jan. 8 premiere over the Second Net, and international stars packed for the series include Esther Ofarim of Israel, Charles Aznavour, Roy Black, and Caterina Valente. The Young Generation group sets the pace for the first program, with sketches, songs and music planned for an international public.

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Executive producer: **NICK SEVANO**

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Brazil's Film Theatre Monopoly Hates, And Hated By, 'Cinema Novo'

By SERGIO AUGUSTO

Rio de Janeiro.

For the last 10 months only four Cinema Novo features have succeeded in enrapturing Rio de Janeiro critics, as follows: Carlos Diegues' "Os Herdeiros," David Neves' "Memoria de Helena," Rogerio Sganzerla's "A Mulher de Todos" and Mauricio Capovilla's "O Profeta da Fome."

Too many others remain on shelves waiting for a chance in the mart while Brazilian exhibitors wait for Nacional Film Institute's (I.N.C.) promised fixing of 112 days a year as the minimum for the compulsory exhibition of Brazilian feature films.

Complaints from almost every ambitious young filmmaker are being twofold aimed at exhibitors' "immovable unconcern" toward national production and I.N.C.'s current self-preserving policy as theatre operators of uncommitment.

Listening to cinemanoivists' outspoken diatribes one is persuaded to envisage the exhibitors-bookers clan as a Mafia-like association whose pecuniary obsessions alone explain, but do not justify, their regarding everyone as a natural enemy out to deprive them (the producers) of rentals, the I.N.C. included.

Brazil's exhibitors allegedly don't insist on profits as far as Brazilian flicks are concerned; they just insist on putting an end to themselves as patsys for pretentious native put-ons.

Yet New Cinema here is far from being the flop often described. What many exhibitors profited from Reginaldo Farias' "Os Paquerus" and Joaquim Pedro De Andrade's "Macunaima," last year, was enough for counterbalancing their losses from exploiting flops that were imported. Glauber Rocha's "Antonio das Mortes" is worth mentioning for its grosses. These outdid the net incomes from such lowbrow epics as "O Tesouro de Zapata" and "Maria Bonita."

The art-film (here as elsewhere a pejorative term) is a tough nut to crack. Economics clash with personality extremism of young filmmakers. Involved is ballyhoo as conceived by Brazilian showmen. What has often proved excellent for the Americans—and for American films—does not always fit native gullibility. Different criteria of distribution and promotion for foreign and home market product led up to setting a distorted and blow-up image of Brazilian film industry.

Brazilian theatremen have to be threatened to forego their boycott of Cinema Novo. When pressed to obey the law, which presently establishes 56 days a year as the minimum for the compulsory exhibition of native stuff, they spitefully book one of the films for the worst theatre available. "Memoria de Helena" had its on-the-quiet first-run release at Palacio Theatre, a downtown luxury grave for any film untuned with Hollywood-type bonanza. It would be the same as releasing an Ingmar Bergman pic at Radio City Music Hall. (Bergman would love it—Ed.)

"Memoria de Helena," which by the way will have a second try sooner due to critical acclaim, was not the only victim of boycott from exhibitors. About the same time, Julio Bressane naively accepted selling his "Matou a Familia ao Cinema" ("Killed the Family and Went to a Movie") to Severiano Ribeiro Jr., Brazil's most powerful theatre-owner. To non-experts on Cinema Novo's third generation of filmmakers one must explain that "Killed . . ." is an underground film belonging in the current wave of garbage outlook ("The Trash Cinema"). Ribeiro made himself a pantagruelian banquet with such a delicacy. First, instead of booking it to an art-house in south districts of Rio, where, supported by happy news-oriented low pitched promo, it would have had chances of becoming a make-out for the in-buffs. He released at Vitoria Theatre, another downtown de luxe-house used to host the latest ex-

travaganza from Hollywood, such as 70m "Gone With the Wind."

With or without the 112 days a year compulsory exhibition law, Brazilian New Cinema does not anticipate escaping from exhibitors' hostile and encircling monopoly.

FRANCE

Films, Stage, TV, Even Peelers Seek New Profit Format

By GENE MOSKOWITZ

Paris.

France during 1970 was engaged in efforts at various levels to shore up its several amusement media. (1) The film industry sought solutions of problems through the Centre du Cinema. (2) The boulevard playhouses were trying to find a middle path between things as they ever were in French stage farce and as they might be. (3) What remains of French vaudeville was handed some tax relief. (4) The cabarets were allowed more permissiveness as to final removal of the previously obligatory G-string. (5) French television courted greater diversity of programming through a third web (maybe).

None of the foregoing is exactly unique to France and perhaps only establishes that French entertainment has the same pressures for, or needs to obtain, change that express themselves under other flags. Here, too, there is the big question about the impact of the cassette.

The governmental film development, Centre du Cinema, headed by Andre Astoux, is intent upon defining and solving the woes of this brand. Important thereunder was modus vivendi with tv. The need to make feature films that would cover the home medium and also draw foreign income was implicit.

A stand or token against growing censorship promises were secured for more production for and with television. Projected are newer houses and remodeling of existing film sites. Essential are cheaper bank loans, better pre-production aid handouts to newcomers.

Lately, many French features have cashed in heavily in the French mart but most of them did not have legs to make it in other lands, especially in the U.S. It's argued that France could shore up its own payoff potential it might then allow some of its more personalized and more offbeat directors a chance: This could spell la difference.

Legit here continues the usual indulgent boulevard comedy with a few hits but too many misses. Another attempt to push the American musical into the local ken via "Sweet Charity" seemed to be off to a good start. However, general audiences here still prefer their unbelievably creaky old opereettas.

Paris continues to be a vaude holdout with its big flagship Olympia, and nabe-slanted Bobino. Tax cuts have led to better shows and a chance to import Yank names too. Two-a-day should stay a local staple as it disappears in most other more advanced countries. Records hold their own if there has been a dip the last few seasons.

Niteries do not have the offbeat intellectual flair of yore but the meccas Lido and Crazy Horse Saloon go on with the latter now unpeeling the G-strings without any law breaking in. It could lead to a possible allowance of "O, Calcutta" and "Hair" goes on in its long run.

When Cinema Novo was still in its Paleolithic Age (round 1961) this writer personally cried out for the urgent necessity of forming an independent circuit in order to avoid forthcoming desilusionments.

If It's Belgium, Must Be Tandem Film Production

By JOHN FLORQUIN

Brussels.

As a film-producing country the Kingdom of Belgium is scarcely one of the great flags. Even so it's not always "fairly represented" at international film festivals. Here, as in other nations, the question arises as to what is truly "national." They almost always make the fest scene, but too frequently with films which should not have been made, much less entered as representative of the Belgian effort.

Sometimes there are films that are disputatious enough to stir up considerable comment, such as Andre Delvaux's "Man Who Cut His Hair Short," which got the 1968 British critics nod as "most imaginative film of the year" but flopped elsewhere. "Departure," with a Polish director, Jerzy Skolimowski, won a Golden Bear at Berlin.

Belgium also showed up at the Moscow Film Fest with "Palaver" and, again with more Polish credit than Belgian (which provided only the backing) entered last year's Cannes Fest.

The end result is that this isolated product, after an endless wait, finally gets an airing on local screens with two usual fates—they disappear after a week or so at so-called art theatres, or are rushed into television where they get a single showing. This has been going on for a long period and only recently has a film cut through the barrier of public indifference.

"L'Etreinte" (The Embrace) is the joint effort of Paul Collet and Pierre Drout, both young and realistic filmmakers. What the public has evidently liked is the absence of far-fetched pseudo-intellectualism and a realistic approach to the modern film idiom. However, it brought about the downfall of the Antwerp Film Festival of Belgian Films. It should have been shown but was withdrawn when the selection committee tagged it obscene. As a result, the other directors withdrew their entries.

Other sporadic efforts since have included Harry Kume's "Lipstick," with French actress Delphine Seyrig, Pierre Levie's "It's Raining In My House" (a year old, it's awaiting release), "Never Alone Any More" and "The Winter" (both turned over to tv) and Czech director Vera Chytilova's "The Fruits of Paradise" (poorly received at Cannes).

This is a depressing situation but what is most surprising, considering the negative results of the majority of these ventures, is that people will still risk capital. A few years ago a film critic even put up his own money and that of his friends to make a film which he must have known in advance that no one would want to see. It's still on the shelf.

Experience proves that the Government cannot be shaken out of its indifference as far as problems confronting the Belgian film industry are concerned. Not that grants don't exist, they're simply too small, for fiction films, at least. There's no shortage of officially-sponsored documentaries. Most ministries have their own films which are never seen by the ticket-buying public. A few get shown at festivals, for prestige purposes, but the capital invested rarely brings in a cent, and a film without an audience should never have been made in the first place.

What The German Fan Most Wants

By HAZEL GUILD

Frankfurt.

Single most important factor appealing to a German about a certain cinema or discouraging him from going is whether the seats are comfortable and well-upholstered.

The German figure often tends to be a stocky one, and the average Johannes Q. Schmidt who's dumping himself into a chair for two and a half hours wants to be assured that he will be comfortable.

A new Infra-Test poll of German cinemagoers as to what they like and what they hate, has confirmed the above. A good 80% replied that a comfortable seat was the biggest determining factor in their selection of a film site.

And despite the theory that Germans are passionate dust-chasers, only about half that many—45%—said that they felt a film house must be absolutely spotlessly clean in this day of scarce labor.

There's no exact translation for the German word "gemuetlich" (cozy, comfortable, snug, pleasant), but that ranked third, with 40% of the votes. And only about a third of the German cinemagoers were particularly interested in a modern house, Infra-Test's detailed 55-page study for the top German film organization (SPIO) indicated.

SPAIN'S FILM BIZ ANGUISH: GOVERNMENT VOUCHER CLOG

A Few Spanish-Made Features Garner Some Esteem At Fests Though Native Industry Knows Little About Overseas Markets

By PETER BESAS

Madrid.

The year's burst of foreign film activity in Spain contrasted sharply with the Spanish government's own procrastination in paying producers the \$3,000,000 owed them. The business recession, which brought a 20% obligatory deposit on all imports as of December 1969, and which shows no signs of being lifted for the moment, also caused authorities to scrap their plan to build a film production complex in Almeria, though three bids had been considered acceptable. Cine school revolts, low b.o. prices and strict censorship didn't help either.

Drop in local productions and financial woes coincided with producers' and directors' syndicate meetings and protests at the beginning and end of year, though no immediate solutions were forthcoming. Fewness of quality pix was reflected at film festivals: two Gonzalo Suarez items for San Sebastian and Berlin; an obscure "Cantico" went to Karlovy Vary and was then reheated for Barcelona, and dark horse "El Ultimo Hombre" went to Venice. Actually a Spanish film, "Garden of Delights" was well received at the New York Film Fest.

Spain's own 1970 fests did well by international standards. There was heavy East European Socialist presentation at Valladolid, Sitges and Barcelona. Though the parties may have been reduced at San Sebastian, that fest was still a lively social and cinematic spin. Biggest casualty was Gijon's kiddie fest, ignored even by Spanish press; most promising newcomer proved to be Benalmadena's second year of "author's" art genre.

Three films redeemed Spanish film esteem. Luis Bunuel's "Tristana" was hailed as enthusiastically in Madrid as abroad and caused a re-evaluation in Spain and a "discovery" abroad of actor Fernando Rey, though he had made 100 other pix which no one in non-Hispanic circuits ever seemed to have noticed. Second hit was Carlos Saura's "Garden of Delights" which after being gagged by Tourist Ministry, finally slipped in more or less on the sly, at Lincoln Center, in Manhattan and was then released in Spain. Third important pic was Pedro Olea's "The Ancients Woods" premed and praised at Valladolid and later entered in the Chicago fest.

More important on the commercial side, two productions broke the Hispanic ice: "The Finishing School", Lilli Palmer—John Moulder Brown thriller smashed all b.o. records in Spain, (AIP has picked it up for U.S.—Ed.) and "The Light at the End of the World," the first big Spanish superproduction, a Yul Brynner—Kirk Douglas—Samantha Eggar

starrer, may be the start of large scale lensing with an eye to foreign markets. Both "The Light" and "The Finishing School" are indicative of a trend towards internationalization, and the increasing number of coproductions with Italy and France point to a commercial reawakening, even though oldtime producers crank out their hackneyed domestic comedies and dramas. Still missing are a handful of internationally-recognized stars. Till then, big name foreign thespians will have to stand in.

Among the film houses here, Spanish pix started to garner a better share of b.o., especially "The Finishing School" and "Tristana", followed by "Las Leandras", a poorly made updating of famous old-time revue with Rocio Durcal, "Por que pecamos a los 40?" ("Why Do We Sin at 40?"), a local comedy, and "Fortunata y Jacinta", screen version of Galdos drama. Foreign b.o. hits included "Good-Bye Mr. Chips", "Devil by the Tail", "Hello Dolly", "Oliver", "Secret of Santa Vittoria", "The Italian Job", "Borsalino", "Isadora", "Funny Girl", "Butch Cassidy", "The Wild Bunch", "Irma la Douce", "A Man Called Horse" and "The Sunflower." But censors still cut deep into pix, outlawing "Z", "MASH", "Boys in the Band", "Midnight Cowboy" and virtually anything with sex (not even porno) and political overtones (Even "The Sunflower" had three scenes snipped.) Censors were far severer on local pix, as evidenced by Saura's "Garden of Delights", Summers' "Urtain", Patinos "Songs for After a War," etc.

The by-now famous anecdote of the Tourist Minister checking to see if there was a chapel at the TVE studios is indicative of the climate. The hard blood-and-gore pix, however, have no trouble. Consequently Spanish public has lapsed concept of world cine scene, as some releases unspool simultaneously with New York and London (musicals, action pix, thrillers, oaters), others limp into the "studio cinemas" two or three years after the fact with Spanish subtitles ("Marat-Sade", "Darling" and "novelties" like "Ivan the Terrible" and vintage Bunuel—though "Viridiana" is still tabu); and a significant faction never make it at all, even if they unspool at Spanish festivals (like "Mash", "Satyricon", "The Conformist" et al.).

TVE productions were increasingly ambitious and overall quality sporadically high, though shortage of actors made video faces overfamiliar. Excellent adaptations of "Hamlet" and Lope de Vega's "Fuenteovejuna" proved tv high-spots, and even newscasts seemed to be getting with it in last quarter of year

IF NO WAR, MORE ISRAEL FILMS

By HANK WERBA

Tel-Aviv.

The government film offices are located in Jerusalem but the film industry is spread in and around the modern shoreline city of Tel-Aviv. The distance between them can be breached in an hour's drive or so on a spanking new highway. Principal liaison, however, between Ze'ev Birger of the Israeli Film Center and Jerusalem and the Israeli Film Producers Assn. (IFPA), headquartered in Tel-Aviv, is by phone.

The IFPA embraces 32 members representing 20 companies. Slightly more than half are consistently active and an even smaller fraction, consistently successful.

The man close to the pulse of Israel's filmmaking masses is Menashe Golan. At a vegetarian press conference in the diningroom of the Thruva milk and dairy products combine after getting his opening shot in the bottling plant, producer-director Golan officially launched his current production, "The Highway Queen," starring Gila Almagor in a social drama about prostitution.

Taking advantage of increased tolerance for sex and nudity, Golan promised plenty of both in a document on the oldest profession and one highway hooker in particular starting to lose lustre at 28. He cleaned up with his last film, "Lupo" (acquired by Cannon for U.S. release), in which he successfully introduced a young entertainer, from Army Special Services, Yuda Barkan, also playing the male lead in "Highway Queen."

Present project is a coproduction with Germany, and Alexander Hachoen's Cosmo Film of Italy. Golan and his leading lady also wrote the screen play.

Under his Noah Film banner, the picture maker will roll "Genius" next March. The suspense action project, coproduced with Sofracima of Paris, is built around a gem heist in Tel-Aviv's highrise housing the Israel Diamond Center.

Maps Yugo Co-Prod.

Next summer, in partnership with Avala Film of Belgrade, Golan will direct "Great Wind Cometh"—yarn about a young British femme spy who worked her way through World War II from Tito's partisans to Budapest, where she was executed after sparking a revolt of the Jews. Shimon Wincelberg, who wrote "Hell in the Pacific," screenplayed "Cometh." Golan wants Jane Fonda or Ali McGraw to play the Jewish heroine.

Ephraim Kishon, still the best known Israeli filmmaker outside his own country, produced and directed "The Big Dig" (The Blaumilch Canal) last year but the satire comedy did not reach market anticipation at home or abroad. Kishon just returned from a campus lecture tour in the U.S. and is preparing to produce and direct an untitled social satire in the next month or two.

As president of IFPA, Kishon will also spearhead a two-pronged producer campaign for longterm government credit repayment now comes from first distrib coin) and to open upstate-owned Israeli Television as a source for financing local pix which the teleweb can program five years from theatrical release preem.

Producer Abraham Deshe and director Uri Zohar, longtime associates, have high hopes for their January entry, "The Rooster." Produced in two versions, Hebrew and English, film stars Chaim Topol, who returned to Israel for this project prior to his start in Yugoslavia for "Fiddler on the Roof."

Until future projects are pinned down, Zohar is keeping busy with tv assignments. And before he and Deshe team again, Zohar is blocking out half of 1971 for a look at what's happening in cinema on the Continent. Zohar and Menashe Golan are Israel's two most active directors.

Busy Israfilm

Another active member of IFPA is Israfilm and its three partners: Zvi Spielman, Shlomo Mograbi and Alex Massis. Last Israfilm production was "The Traveller," filmed

this year in coproduction with France. Pic entered Berlin and San Francisco Film Festivals.

At the present time the company is servicing "Salt in the Desert"—a Japanese tv series of which Tokyo Film Producers Co. is filming 10 segs in Israel. Spielman took the Japanese unit to Greece for a single episode to extend Israfilm servicing beyond its own national borders.

Equally active in tv and cinema, Israfilm produced six segs in the '48 War and four more segs in a continuing series on Jewish holidays for the national teleweb, in addition to servicing German tv units operating on Israel soil. Two big Israfilm productions for '71 are "The First Circle" and "The Wolfgang Lotz Story."

Polish helmer Alexander Ford, now an Israel resident, was set two months ago by Israfilm to direct "First Circle" (based on Nobel prizewinner Solzhenitsyn's novel) until publishers Harper & Row in New York claimed worldwide motion picture and allied rights to the novel. Spielman said Israfilm is still attempting to establish validity of its screen rights and until dickering ends, the project is in abeyance. "Wolfgang Lotz Story," saga of an Israeli spy who worked in Egypt without an alias, will be coproduced with Interrel as a tv series and film feature, with both companies owning the rights to Lotz's life story.

Spielman also revealed that his company is awaiting final approval (and financial aid) from the government before sending Alex Massis to New York to open an office for the purpose of bringing Yank production to Israel for Israfilm servicing and to create a sales base for finished product from the mother company as well as from other Israeli producers.

Gafni's Production Slate

Willy Gafni is merging with the owners of the small Roll Studio in anticipation of an ambitious film project which Gafni calls the Israeli equivalent of "Forsyte Saga" and deals with three generations of an Israeli family. Shortage of screen writers will bring a British scripter on the project as soon as all his material is assembled.

At the moment Gafni is filming 16 quarter-hour episodes on The New Testament and the Holy Places for Germany and plans another series, "Bedouins," for next spring. Israeli tv is now programming his series "Three in Morganland" accentuating peaceful coexistence of Christians, Moslems and Jewish kids, still untainted with prejudices absorbed from adults. Out of 13½ hours of footage, Gafni will extract a feature film.

Israel's leading pop singer, Yehoran Gaon, started to coproduce the musical documentary, "I Was Born In Jerusalem," with Menashe in Golan but partnership rifted on artistic differences and Gaon went it alone as producer, director and star of a strictly entertainment entry highlighting the philanthropic highjinks of British millionaire Zionist Moshe Montefiore a century ago. Gaon began as an actor, studied with Uta Hagen and then scored with his starring role in Giora Godick's "Casa blan."

On the outskirts of Jerusalem Al Potashnick of the U.S., Hungarian Fred Csasznik, Yugoslav cameraman Edgar Hirschbain and British editor Geoffrel Preger set up the small Capital Film Studio in a former agricultural school barn. Since then the quartet has been active servicing CBS and ABC news, ORTF and two German networks in addition to Israeli tv units. The studio is self-sustaining and has everything but a color lab.

Now that the war appears to be receding, Capital management is turning to film feature production. One property was written by Moshe Rashkis, who has been scripting ever since he attended the Carl Foreman seminar a few years back. Foreman himself took an option on the property but Potashnick and his associates took it over from the Yank filmmaker. It's now being packaged as an Is-

raeli production. Story deals with a pre-State bombing of a British radar station.

Capital's international project is "The Sunset Train," adapted by Reuven Morgan from a short story by A. B. Yehoshua. According to Potashnick, Asaf Dayan would like to cut his helming teeth with this project. Hopes are high to get both pix into production in 1971.

Also beckoning is the screen and tv commercial field. With Capital servicing, Screen Gems rolled three commercials on Jesus Christ for the United Presbyterian Church.

Israel's Major Facilities

Backstopping the small Israeli film industry are two major facilities—the Israeli Motion Picture Studios (IMPS) and the new Berkeley Pathe Humphries Color and Sound Lab. Both facilities are keenly competitive in color processing since IMPS recently went to considerable expense to install its own lab.

There was gnashing of teeth at Berkeley when IMPS signed a lab processing deal to handle "The Highway Queen." How IMPS general manager Itzhak Kol took the project away from Berkeley's managing director, Moshe Golan, can only possibly be explained by the family film industry atmosphere

that prevails here. IMPS has been in operation for a long time. Its founder, Margot Klausner, is a prominent film pioneer while Berkeley is a newcomer and foreign subsid of Canadian labs.

Berkeley's disappointment is only temporary. The lab has several films, local and foreign, in the tank and should pick up a good share of foreign production coming this way. The equipment is ultra modern and was installed under guidance of Fred Dobbs, a Humphries exec technician who is staying on for first operating year to supervise operations and pass along his skills to an eventual all-Israeli staff.

Managing director Moshe Golan, former Israeli trade commissioner in Canada, was freed by the government to head up the color and sound lab, assembled at a cost to date of \$1,500,000. Already processed at Berkeley are "Adam and Eva," a Canadian-Israeli coproduction starring Rosanna Schiaffino, and "I Was Born In Jerusalem" as well as upcoming American-Israeli coproduction, "Please Whisper My Name." Berkeley has another Yank production utilizing the lab in January and a Canadian production, "Pillow For a Child" in February.

"High speed processing," Dobbs

pointed out, "makes it possible for producers to look at rushes less than 24 hours after the exposed neg is delivered." Behind the scenes, Harold Greenberg, Pathe Humphries of Canada prexy, and Benjamin Berkey, of Berkeley Photo in New York, are both lending a hand to route film projects to Israel and consequently into their lab on the outskirts of Tel-Aviv.

Beehive of Activity

Israeli Motion Picture Studios is the most compact film centre in the country. Its color lab is only one facility among many. The studio that Margot Klausner built 22 years ago is now a beehive of multiple activity. Its one fairly large stage has console lighting, installed mainly to accommodate uninterrupted vidfilming for the national teleweb. Equipment-wise, IMPS can simultaneously fully service two film features. To include technicians, processing and post-production.

IMPS manager Kol is also production minded. Aside from newsreels, commercials, government films and tv documentaries IMPS turns out, Kol listed 10 features that based at IMPS from April '69 through 1970. For "The Big Dig" the studio built the biggest set ever seen in these parts. Of the 10 pix on the lot, IMPS either invested in or coproduced half.

Big upcoming set for IMPS is "Jerusalem Jerusalem." The picture is a controversial one but Kol threatens to resist official opposition to it. "I don't believe a feature film has to serve the Foreign Minister," he said, while pointing out that Metro is prepared to back and release the film developed by London-based Israeli Ram Ben-Afrayam and dealing essentially with the relationship between two young men—an American Jew and an Arab "who forge a fraternal relationship despite both establishments." "Jerusalem Jerusalem" is ready to roll as soon as final Film Center clearance is obtained, with John Flynn directing and Bruce Davidson of "Strawberry Statement" playing the American boy.

Another key project IMPS will be part of is the upcoming social satire produced and directed by Ephraim Kishon. Pic will throw plenty of darts at the Israeli police force and will probably also engender controversial reactions.

Wrapped Promotion Pic

Kol has just completed an IMPS promotion film in color with an English soundtrack, which vividly demonstrates numerous advantages foreign producers enjoy in this country. It's a clever short with a visual pitch easily the equivalent of all the brochures, pamphlets and printed speeches issued during the past year for the same purpose.

The banner year for foreign production and coproduction could well be 1971. In addition to El Sol's upcoming "Please Whisper My Name," Metro's "Jerusalem Jerusalem" and Canadian project "Pillow For a Child," John Guillermin will direct "Carruthers" with Jim Coburn for Zev Braun Productions.

Gene Gutowski is looking at facilities and locations for his next project. Frank Cooper, of the FCA Agency in Hollywood, hopes to package at least one film for Israel and Israel film authorities are in agreement on spectacle sized "Masada" for mid-spring and "Portnoy's Complaint" will head this way for some locations.

No one in the film business is over-optimistic enough to sum things up as a boom this year or next but everyone certainly is well-disposed to let it or make it happen.

FREDDIE STARR'S PIC BOW

London.

Freddie Starr, the Northern circuit comic, is to make his first film. Jerry Epstein will produce and direct Starr, Rita Tushingham and Peter Cook in "Very Together Now," from a script by John Fleming.

Pic, which is being bankrolled independently, will roll in April, according to Epstein.

Dutch-Made Feature Films Earn 1.7% Of Take From Kingdom's B.O.

By HANS SAALTINK

Amsterdam.

The comment so often made about feature filmmaking here in the Kingdom of the Netherlands requires only detailed revision to apply to 1970, and the outlook for 1971. The Dutch television network remains the standout success of Dutch showmanship, partly because it is the pampered darling of the Dutch politico-social system. It remains a tough go for theatrical productions.

In 1969 Dutch-made feature films collected only 1.7% of he total net receipts, spread over six productions. Most of the money probably accrued to "Obsessions," a Scorpio Films Production, directed by Pim de la Parra, which was a box office success here, also in Germany and Italy, among other countries. Another Scorpio Films production did less well—"Drop Out," though there's a chance of sales to foreign television stations, when shortened to one hour.

Harry Kumel's "Monsieur Haverdard" had some success in art houses. It also was singled out to be shown at the Mannheim and London film festivals. Renee Dalders' "The White Slave Girl" hardly caught on with the public, but it warranted special audiences for its daring direction.

The Kappa Film Production "Ibiza, Sun and Sin" (shot in 16m and blown up to 35m) and the Rob Houwer Production "Professor Columbus" just flopped, and did not merit showing, either artistically or commercially.

The Thys Chanowsky production "Champagne Rose Is Dead" is finished but still has not been booked.

In 1970 Dutch feature film production seems to have faltered. A sex film, "Altogether To Bed," did not fare well as the film's director just did not know his aims. A feature film length trick film produced by Thys Chanowsky Productions, "The Weeds Sowers," based on a popular television series, "The Daily Fable," did very well during holidays and probably will be programmed in matinees for years to come. The Scorpio Films production "Rubia's Jungle," after having its world preem at the Edinburgh Film Festival, reached Dutch cinemas only in December 1970. Three feature length films made up the whole Dutch film production in 1970, though lots of scripts were optimistically written, sometimes

with subsidies from the Netherlands Production Fund.

A few films were started which will be released later, among them Eric Terpstra's "Daniel," a production stopped before it was finished, though one can expect the Production Fund to be lenient and provide the money to shoot some odds and ends. Scorpio Productions started another film in November, "Delfts Blue," with Dieter Geissler—apparently the film is more or less blue as one girl insisted upon a clause in her contract excluding her from scenes with dogs. "Delfts Blue" was shot on location, in four rented apartments, and directed by Pim de la Parra. Scorpio partner Wim Verstappen will direct Scorpio's next production, early 1971.

Of all Dutch filmmakers the team of Pim and Wim seems to be the only one to establish some kind of continuity, alternating low budget films with productions that cost a more realistic sum, considering Dutch standards.

Since 1957 the Netherlands Production Fund has operated, a joint venture of the Ministry of Culture and the Netherlands Cinema League. Its aims are to promote the production of Dutch feature films and to create financially favorable conditions for a continuous production.

The Fund has not succeeded in its aims totally, because it tends to view submitted scripts not only on its artistic and/or commercial merits, but also on its morality. In 13 years it helped produce 41 feature films, by putting up part of the budgets. A board decides how much will be forwarded on a film's cost, and it seems to take into consideration the reliability and goodwill of a producer or director, which may make the board arbitrary. A certain amount of the advances of the Production Fund (the money has to be returned when the film makes money, though producer has first take of profits) must be used for laboratory work or rent of studio, institutions that also get government support, so that some money goes from one pocket into another. In a way the public pays for it all, as one can see it as another by-way of taxes, even when entertainment tax is local.

Until 1970 \$2,750,000 was deposited in the Fund, but only 10% got back by way of feature films that got out of the red. In film rentals, however these films gathered 8,000,000 Dutch guilders.

Successful German Producer: Comedies In, Locations, Too; Boys Make 'Manifestos' Only

By HANS HOEHN

West Berlin. According to statistics, there were still 42 West German film distributing companies, despite the fact most of them are more dead than alive. There were—last year—still a number of genuine money-makers but most of the native producers seemed to be confronted with the vital question: What to shoot? What can make money?

Of the Berlin-based producers, there are only a few whose names still mean something. Horst Wendlandt (Rialto), Artur Brauner (CCC) and Heinz Willeg (Allianz) belong to this category. Willeg has remained quite active and what he's doing is commissioned productions in collab with Terra but it's Willeg who carries the producer's name. Brauner is still kept active with coproductions but it looks as though he is now more concerned with real estate deals.

Wendlandt, the most successful German producer of the '60s. The bearded 48-year-old Rialto chief has remained remarkably skillful in demonstrating survival.

In 1970, he produced five features of which four were comedies and one a thriller. (His "How Did a Nice Girl Like You Get Into This Business?" which Will Tremper directed, belonged to his 1969 output). The five were the United Artists release, "Gentlemen In White Vests," which Wolfgang Staudte directed, Constantin's "What's the Matter With Willi?" (Werner Jacobs), Inter's "The Fire-Tongue Bowl" (Helmut Kaetner's first feature in four years; a remake), Constantin's "Hurray, We're Bachelors Again" and "Angel of Terror," the latter two directed by Harald Philipp. "Angel" marked the producer's 30th Edgar Wallace thriller and the only non-comedy among Wendlandt's 1970 productions.

Comedy Back

Wendlandt remarks that the German public has given preference to comedies again. "In brief, I can say that comedies are doing better and the sex wave is on the decline. There are various indications that large segments of the German populace are fed up with porno pix. This also goes for the last Oswald Kolle sex educational film which fared far less impressive than the last but one which was the fifth one."

Also, there is now an increasingly bigger trend towards location shooting. Wendlandt: "As for myself, I am not keen on shooting in studios any longer. Quite apart from the fact that studio shooting has become too expensive, we feel that location shooting such as street scenes and the utilization of real offices for interior scenes make films much more lively. Location shooting is also a money saving factor, of course. We rather invest the saved money in name players. We have good reason to believe that the majority of German patrons prefers well known, reliable names to unknown players. Uschi Glas, Peter Alexander, Heinz Erhardt, Roy Black, etc. are names that the Germans like. It's no surprise that the Peter Alexander starrer, 'Hurray, the School Is Burning,' (a Franz Seitz production of Munich) has emerged as the German top grosser of 1971."

Wendlandt doesn't much admire most of the young German directors. "Don't Fumble, Darling" (which May Spils, young German female director, made for Paramount release) was, he points out, the only young German film that really made money. She was the only b.o. name last year. Her young colleagues made one flop after the other last year. Miss Spils has proved the only positive exception to the rule. "The young German directors think too much of manifestos. They should worry about other things."

Now as before, Westlandt is very much interested in making deals with Americans. "Gentlemen In White Vests" was given UA release last year. He expressed his hope that similar deals can be arranged in 1971. (Although highly popular in release in Germany, UA shows extreme reluctance about releasing

the film in the U.S. and may slate it directly to tv.—Ed.).

Wendlandt has not sold his Karl May westerns ("Treasure of Silver Lake," "Winnetou" etc.) to television as yet and doesn't intend to do so in the near future. His intention is to re-release these westerns within a period of several years. He hopes that there is always a new generation of young moviegoers on whom he can build. Yet he knows that one never should say "never" for some day—who knows?—he may be forced to sell them to tv.

One of Wendlandt's 1971 projects is "Rosi and the Genteman of Bonn" which Rolf Thiele is going to direct.

'Generation Gap' Themes Depicted By Bulgarians

Sofia.

One thing imposed itself on 1970 impressions of Bulgarian feature films: two-thirds of the new productions came to grips with contemporary themes. This is a gain. It represents a curtailment of the looking backward to the Nazi period and the reconstruction period thereafter. Which does not, of course, imply that the film fare now forthcoming from this Socialist Republic would correspond to the ideas of "mod" trends or of "relevance" held in the west European and U.S. industries.

Each nation to its own problems and approaches.

"There is Nothing Finer Than Bad Weather" takes us to the small world of intelligence officers working in secret, in order to reveal the inner conflict of the principal character, a struggle with spiritual insolation, with alienation in the divided society of today.

The principal character of the next whodunit film, "Strange Duel," surmounts his inner conflict in a different, one might say reverse, light, for here the human principle speaks out, and a villain gradually evolves into a decent person under the impact of circumstances. "The Indispensable Siinner" and "Wrathful Journey" touch upon various angles of the now so popular 'father and children' confrontation. In the former film the representative of the older generation has leapt to the aid of a young man, substituting the moral for the penal code, while in the latter the young man fights for his own moral code, vanquishing the obstructing forces within himself, in the adults and in the characters of his own age.

A curious variant of the generation clash is offered by the film "Children's Stories" which penetrates the utterly sincere and pure inner life of children, so frequently misunderstood by parents. The film "Three Men from the Reserves" which tackles problems of religious prejudices, of the passive or active behaviour of our contemporary, is packed with the serious intentions of making philosophical generalizations. And "Birds Come Flying to Us" emerges as an observation assuming the form of an essay on the life of birds and men, merged in the poetical bosom of Nature.

"The End of A Song" although it takes us back to the turn of the century, contains unfading ideas about love, freedom and valour. "Don't Turn Back" suggests a topical world view with its problems about friendship and everyday heroism, and so do "The Stolen Train" by lending meaning to patriotic duty and exposing treachery, "Gerlovo Story" by reassessing human qualities in contact with freedom, and "Circles of Love" with conception of readiness for self-sacrifice in the name of a great ideal.

Some Swiss Theatres Closing But Boxoffice Steady; U.S. Pix Big

By GEORGE MEZOEFI

Zurich.

Is there really nothing wrong with the film business that a good boxoffice picture cannot cure? Swiss exhibitors and distributors saw this old adage confirmed in 1970. During the first half of the year, especially, an amazingly large number of pictures made above-average to excellent grosses in Swiss cinemas. Furthermore, reports indicate that total Swiss grosses in 1969 held approximately even with the year before: \$26,465,000 as against \$26,600,000 in 1968. This represents a falloff of only 0.1%. Number of patrons in 1969 was 3.5% less than in 1968: 32,200,000 against 33,400,000. With a total population of slightly over 6,000,000, this looks not too bad, particularly if compared with other European countries.

But these are just the facts and figures that meet the eye. Underneath, there are other factors to consider. The growing number of film theatre closings, for example, especially in Switzerland's largest city, Zurich, as well as in the provinces. The fact that the admittedly slight falling attendance could, for the moment, be compensated by hiked tariffs only. But, undoubtedly, the saturation point will be reached in the not too distant future.

Also, provincial and neighborhood theatres are struggling and, more often than not, barely make it. And, last not least, number of tv sets is still mounting, although at a slower rate than a couple of years ago. In 1969, there was an increase of 132,989 sets adding up to a total of 1,144,154. Latest count, in the fall of 1970, is 1,250,000. In the Jan.-June period of 1970, business flourished in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne, thanks to an unusual number of commercial (for Switzerland) pictures. About 75% of the most successful entries were of U.S. origin and/or released by Yank distributers. They included: "On Her Majesty's Secret Service" (UA), "Satyricon" (UA), "Airport" (U), "Cactus Flower" (Col), "The Sicilian Clan" (20th-Fox), although the latter did much better in the French part of Switzerland. The reverse is true for "Cactus Flower", which garnered most of its coin in the German-lingo section.

A special case is "Once Upon A Time in the West" (Par). This Italo western by Sergio Leone started somewhat hesitatingly on its first release in such situations as Zurich. Shortly after being pulled, the Ennio Morricone music climbed to the top spot on local hit parades adding to the picture's word-of-mouth buildup. Some months later, on second and third runs, it outgrossed initial release by a considerable margin and is now considered one of 1970's top hits, boxoffice-wise.

Following its prizewinning Cannes exposure, "Mash" (20th-Fox) developed into a summer hit here, a rare event since the June-July-Aug. period is usually the worst of the year. The fall-winter season started promisingly with "Woodstock" (WB), "Sunflower" (Avco Embassy, released here by MGM), "Two Mules for Sister Sara" (U) and the French "The Things of Life".

Youth-slanted product has its ups and downs in Switzerland. "Woodstock" looks like a winner. "Easy Rider" (Col) was very big in the Zurich smallseater, Studio Nord-Sued, where it held for over eight months. But its success was not duplicated in French Switzerland. Other youth entries such as "Medium Cool" (Par), "Getting Straight" (Col) or "Good-bye Columbus" (Par) failed to make it altogether.

The censorship situation, though not as grave a problem as in some countries, may be in for a change. It is under cantonal (state), not federal jurisdiction here. With the exception of a mere handful out of the 25 Swiss cantons, censorship is generally liberal. But efforts are underway to abolish even these remnants of audience tutelage for adults.

Five Black Clouds Over Greece

Athens.

In this kingless kingdom film attendance was for many years a rising arc which explained the related fact that film theatre construction boomed. Now there is a leveling off; more accurately a fall to about 6,000,000 admissions fewer in the Athens-Piraeus area. Resultantly, instead of more theatres going up there is the situation of existing theatres shuttering as no longer profitable.

The Damaskinois, president of the Union of Film Importers & Distributors, explains the present plight as due to five influences:

- (1) Overseating.
- (2) Higher living standard.
- (3) Over-strict censorship.
- (4) The new television rivalry.
- (5) Heavy taxation.

Small Population, But Long Runs; Johannesburg Is Do-It-Yourself

By EVELYN LEVISON

Johannesburg.

The year 1970 goes into Johannesburg show biz annals as The Year Of The Long Runs. No less than five of the productions in the city's stepped-up total of 10 theatres have been record-breakers. Two have climbed dizzily for this territory — into the 52-week bracket. On an audience potential of under 500,000, this is solid indication that this South African metropolis comprises keen supporters of live entertainment.

One of the year-long runners is "Hair, Hair," the revue at the Adam Leslie Theatre that takes amusing, occasionally stinging satirical swipes in all directions. Jubilant management topped press ads in December with unaccustomed headlines "12th Beautiful Month!"

Leslie, whose atmospheric little playhouse is a tourist mecca, has proved with the aid of a chichi, well-patronised restaurant, that it's possible for an enterprising actor-manager to do handsomely on an initially dicey investment. As well as gourmet theatre dinners, the Leslie eatery runs a Mini-Lunch-rama midday session, with a half-hour cabaret interlude to whet jaded appetites.

Second marathon run, also homegrown, has dreamt up an equally successful gimmick. During interval, patrons are served glasses of local brew known as jerepigo (a type of sherry) to add authentic flavor to title "A Slip Of Jerepigo." This is a one-man show featuring actor Patrick Mynhardt in readings and acted excerpts from the works of South African author H.C. Bosman, whose writings capture the mood and spirit of a remote Transvaal farming with the same sharp observation and dry humor with which Mark Twain immortalised the American South.

The other three bits were imports, all echoing recent overseas success and all merrily ringing cashbells to healthy six-month tunes.

Joyce Rayburn's comedy "The Man Most Likely To..." presents London stage, screen and tv favorite Leslie Phillips at the Academy, and Anthony Shaffer's thriller "Sleuth" at the Intimate, with British actors Ralph Michael and Nicholas Amer, here from the West End; "Butterflies Are Free" had its first production outside the U.S.A. at the Brooks Theatre.

All three have now gone on tour to make way for holiday season replacements. London comedy "So What About Love?" took over from "Sleuth" at the Intimate; the Academy, pursuing its profitable policy as a Laughter House, brought two comedians from Britain to head cast of farce "Stand By Your Bedouin;" West End play "Out Of The Question" replaced "Butterflies" at the Brooke.

Two Spectaculars ("Minstrel Scandals, 1970") and Tommy Finnan's "Las Vegas Follies, Explo '71"), the first stage production here of "West Side Story," a couple of variety bills headed respectively by Udo Jurgens and London Palladium comics Mike and Bernie Winters, and another local satiric revue "Birds of a Feather," breezed in during November and December to swell already lively festive b.o. business.

"Minstrel Scandals, 1970," at the 1,562-seater Johannesburg Empire, is expecting an even more powerful b.o. pull than its enthusiastically received '69 version. Latter played nearly six months in this city, and a total 486 performances

during the overall South African run.

There's a sentimental reason adding impetus to exceptional demand for seats for the updated edition of this glitter show. As before, it has been staged by the Republic's pioneer entertainment moguls, African Consolidated Theatres, and is reported as being A.C.T.'s last presentation at the Empire. Like its younger Cape Town counterpart, the Alhambra, the 70-year-old playhouse of many nostalgic theatre memories is due for demolition.

On both sites, towering commercial phoenixes will rise from their ashes, just two of a mammoth chain of giant property schemes listed in the multimillion dollar real estate Schlesinger-Sanlam deal that made outside headlines in the South African press last year.

"Scandals, '70", most lavish of a melody-invoking string of offerings that date back to the turn of the century, and gave the Empire its reputation as the prestige home of musicals, marks a memorable finale to the end of an era.

Question: where do we go from here?

WEST BERLIN'S SHRINE OF VINTAGE & OFFBEAT

Berlin.

Located here in this divided city is the 200-seat Arsenal, so-called, a shrine of old films, though sans archives. Here are unreeled every day three or four different films, for gourmets' delight. Weekends as many as four or five films are offered.

Films are often selected by type or point of origin. There was a Hungarian cycle, a compilation of South American fare, then a group of so-called "Black Panthers" films which attracted the curious here and a big contingent of African students and intellectuals.

Arsenal budget is ridiculously low. Headed by Ulrich Gregor, 35, regarded as a top German film historian, it's just a handful of film enthusiasts who run this enterprise that suffers from a constant coin shortage. They often use their own money to meet the shipping costs for prints. They work as ushers and Gregor's wife, Erika, often acts as charwoman in the house.

The outfit is called "Friends of the Cinematheque" which, working on an independent basis, should not be confused with the local Cinematheque which has the character of a museum.

W-Berlin's Cultural Authorities gave "Friends of Cinematheque" 8,500 D-Marks (about \$2,300). Of all the local subventions in the city cultural field, the above is the smallest. Just as a comparison: The local Deutsche Oper was granted 26,000,000 D-Marks (about \$7,000,000) last year.

Arsenal membership runs to about 3,000. (Members pay 2.20 D-Marks per performance, guests one Mark more.) The cinema took an income of 112,000 D-Marks within the first eight months of 1970 but the expenses within this period came up to 110,000 D-Marks. Other figures pertaining to the first eight months of 1970: 837 performances and about 36,000 patrons.

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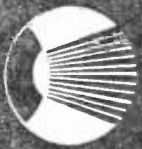
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Stills from the films "Indispensable Sinner" (left) and "The End of a Song"



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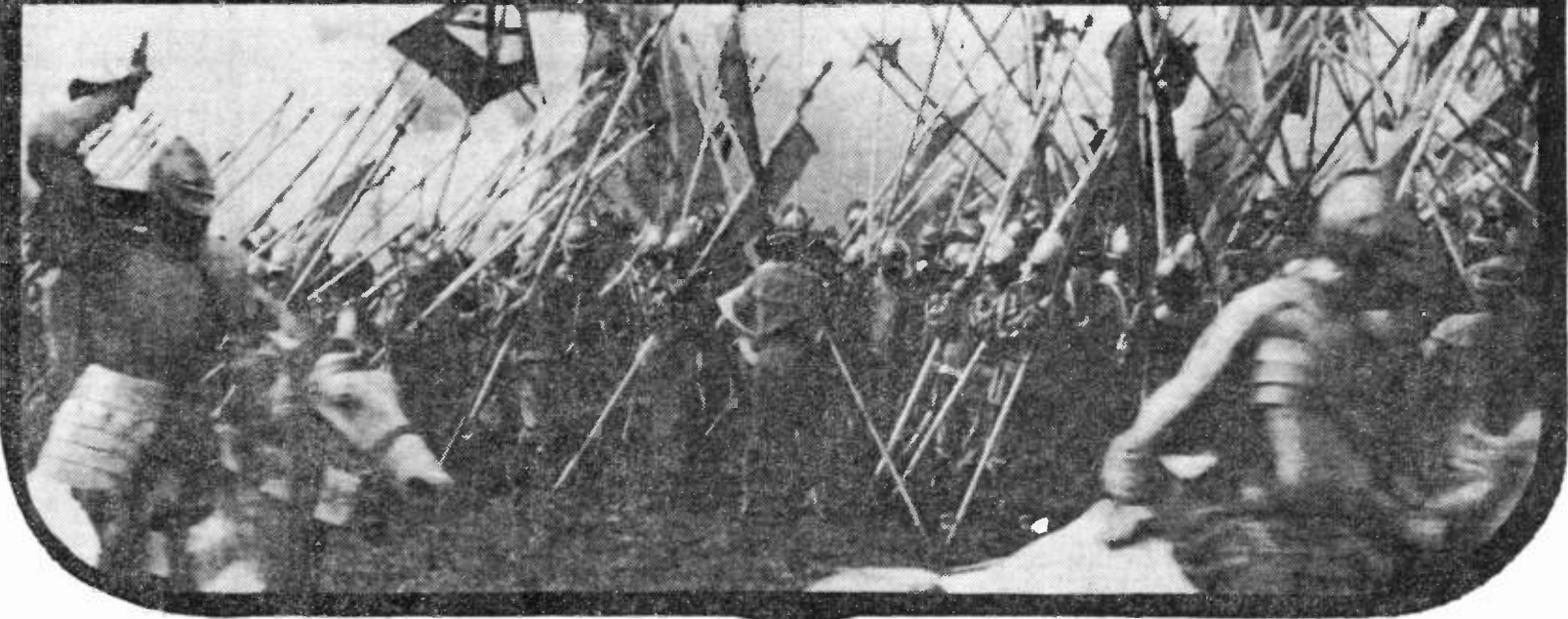
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Films from Holland

By Peter Cowie

For years the Dutch cinema has been known for its short films—"the spice of your programme" as one advertisement puts it. But like every relatively small film industry (including Canada) Holland has in the past few years attempted to increase its output of full-length fiction movies. The annual production amounted on average to three or four such pictures during the period 1957 to 1967. They were, and are, supported by credit grants from the Production Fund, to which both the government and the Netherlands Cinema League make a contribution each year. This is slightly more advantageous to the film-maker than the Canadian system, where the CFDC can insist that producers requesting loans should first have distribution contracts backed by money from a distributor.

In the mid-sixties, a new generation of directors, whose views and theories had appeared in the pages of the film magazine "Skoop," rather as those of the Nouvelle Vague directors had appeared in "Cahiers du Cinema" in the fifties, came forward with exciting plans. Looking back on this ill-fated flourish of talent, one can see that these young filmmakers had thought of everything apart from the successful marketing of their work. Feature after feature opened and closed disastrously, even in Holland itself. Some films, like Frans Weisz's *Gangstergirl* and Adriaan Ditvoorst's *Paranoia*, though screened at international festivals, were hardly sold outside the Netherlands, Canada being the only country to release *Gangstergirl*.

Now, in 1970, the Dutch cinema is at the crux of its development. The fresh hopes of the young directors have been succeeded by disillusion and a cautious recognition of the need to produce saleable items. The bitter reaction of the establishment filmmakers to the antics of their juniors has given way to a tolerant admission that cheaply-made features, preferably in English-language or in co-production with another country, may help them as much as it does the newcomers like Rene Daalder and Frans Zwartjes. Lacking the striking landscapes of Canada, however, the Netherlands only occasionally attract foreign productions, with all the bustle and local jobs that come with them. The screen version of Alistair McLean's *Puppet on a Chain* is being shot there at the moment.

Only Scorpio Films, a company founded five years ago by the dynamic pair of Pim de la Parra and Wim Verstappen, has managed to create an image outside the Netherlands. Scorpio has produced feature-length pictures like *Jozef Katus*, *Obsessions*, and *Drop-Out* (some with English dialogue) on shoestring budgets. *Obsessions* starred Alexandra Stewart and the Norwegian girl Vibeke. It was scored by Hitchcock's great composer, Bernard Hermann. And it was edited by Henri Rust Rust, who cut *Les Enfants du Paradis* for Marcel Carne in the forties. Yet Scorpio completed the film, in colour, for less than 200,000 dollars. Already its success in Germany suggests that *Obsessions* will make a handsome profit. Artistically, its story of drug-trafficking in Amsterdam is sheer hokum. But who can blame Scorpio if they put survival before pretension?

Other Dutch directors, more inhibited and sensitive than de la Parra and Verstappen, would much rather devote their full energies to the creative side of filmmaking and leave the sales and promotion to someone else. For there are no great companies in Holland of the calibre of Svensk Filmindustri and Sandrews in Sweden Nordisk Films in Denmark, or Praesens Film in Switzerland.

To a foreigner, the solution looks clear: if the Dutch government wants to increase the number of feature films produced in the Netherlands each year, then it must foster the sale of these pictures as much as it subsidises their production.

The most startling and idiosyncratic figure in the Dutch cinema is Louis van Gasteren. The son of a famous stage actor and a female singer, he is the Dutch artist *par excellence*—unpredictable, irascible, and spilling over with original ideas. *The House*, his 1962 featurette about the effect and processes of memory, was widely shown abroad.

Now he has completed a rivetting documentary about a former inmate of Belsen, who is "liberated" of his subconscious burden of terror by undergoing

doses of LSD and "confessing" to a Professor of Psychiatry at Leiden University. Called *Do You Get It Now, Why I'm Crying?*, it is filmed soberly and realistically, and for most of the time resists the temptation to flash back to gruesome images of the concentration camp. It sounds phoney and fabricated; but as this elderly man talks quietly in a white-walled consulting room, his fears are suddenly there on the screen, in a remarkable, if abstract form.

It seems to be a modern rule-of-thumb that the number of film schools and their graduates increases in inverse proportion to the number of places left in the contracting cinema industry. In Holland the problem is as acute as it is anywhere. Many keen young students of the Netherlands Film Academy have been unable to proceed to full-scale film work. But one who made a notable debut is Nouchka van Brakel. This attractive girl's first short, *Sabotage*, won praise for its insight into the relationship between children and grown-ups, and *Baby in the Tree*, just released, is a considerable achievement by any standards. Feathery light in treatment, *Baby in the Tree* observes three young boys who are left to mind a little baby in her pram on a hot summer afternoon. The escapades, the aggressive faces, the attractive scenery—all are vital ingredients of this most delightful film, as unsentimental as *Hugo and Josef* and as technically polished as *Skater-Dater*. This is the kind of Dutch short that escapes the traditional "industrial film" image, and despite its few snatches of Dutch dialogue, it could be enjoyed in cinemas throughout the world.

Frans Weisz, another personality on the Dutch scene, has attempted this year to recapture the enchanting mood of fantasy in his *Sunday on the Island of the Grande Jatte*. The result is a most agreeable comedy about the Creation. Called *Made in Paradise*—a title that hints accurately at the film's blend of innocence and irreverence—this colour short sports an engaging Adam and Eve, who play noughts and crosses with each other in the sand and gorge themselves with fruit, until the arrival of a third figure, "Crusoe," enlivens the atmosphere and subtly changes the relationship between the Original Lovers.

Weisz's direction and the dialogue of Jan Vrijman combine to avoid the pitfalls of the subject, and the timing is excellent. The characterisation of Adam is rather unorthodox: a childlike nature beneath a middle-aged exterior, sucking his thumb at night and reacting sulkily rather than violently when Crusoe takes a fancy to his wife. Eve appears as very much the mother figure, generous and sweet-tempered—she's played by Canadian actress Astrid Weyman who also edited the picture.

As in any small film industry, all the Dutch directors are familiar with each other, and often console themselves by citing their common mediocrity. There is, an ever increasing recognition of the need for mutual enthusiasm, encouragement, and promotion if Dutch films are to attract the world in the way that Czech and Swedish films have done already. The young generation are fed up with the "windmills and cheese" picture of the Netherlands so long promulgated by the established documentarists (John Ferno's *Sky over Holland*, for example). Yet they are beginning to accept that fine technique can go a long way towards wooing an audience. Rene van Nie, who last year infuriated the authorities with an outspoken study of an old soldiers' home, has recently directed a brilliantly unorthodox documentary on Holland for the Eurovision network. The commentary by Jan Blokker avoids all the usual clichés, teaming up with the imagery to break down one's preconceptions about the country, and drawing attention to the Calvinism that still colours Dutch life and attitudes more than dikes or tulips do.

"Whatever you say about Holland and the Dutch—the opposite is also true." So it is with Dutch cinema; it may be languishing, but it is also one of the most persistent and vigorous industries in the world, and in this new decade of low-budget films it may survive more comfortably than many of its neighbours.

For further information regarding films from Holland, please contact: ERVEDE, Noordeinde 43, THE HAGUE.

Best Of Bad Arg. Show Biz Year

By DOMINGO DI NUBILA

Buenos Aires.

Throughout 1970 all branches of Argentine show business felt the pinch of a general economic recession attributed mainly to a deterioration in the purchasing power of both blue- and white-collar workers, since the gross national product kept the firm growth pace of recent years. The Economic Ministry has three times changed its boss during this year of increasing taxes, interest rates and food prices, which left less and less entertainment money in people's pockets.

Both film and legit theatres fought hard to keep attendance near the levels of 1969. For the former this was a poor standard since 1969 was the worst year ever in film attendance here due to lack of new foreign product during the second half of it, when imports were temporarily halted as a consequence of foreign rebellion against changes in customs policy.

Television, on its side, was hit by a curb in advertising budgets caused by a slump in retail sales. This also reduced employment in the production of commercials.

The disk industry did okay in first semester, but then sales started a downward path.

An easily understandable consequence of this morbid situation was that public chose very carefully the comparatively few shows it could afford to see. It even paid more than usual for some special attractions—Sarah Vaughan, "Holiday On Ice," Raphael—but turned away from risky propositions. Thus, certain feature films did socko biz and most of the over 370 released during the year limped by.

A real blockbuster was "Z" (DIA) with a take of \$253,255 in first-run (17 weeks). "Z" overall take might be in the neighborhood of \$1,200,000. Another blockbuster was Argentine's historical pic "El Santo de la Espada" (The Knight of the Sword), produced and directed by Leopoldo Torre Nilsson, with an overall gross estimated in near \$1,500,000. "Z" was forbidden for minors under 18 while "Knight" did great with school children.

Another outstanding success was Fox's "Butch Cassidy", with \$176,977 in first-run (21 weeks). Other pix which did over \$100,000 in Buenos Aires first-run were:

Artkino's "War and Peace", \$143,311 in 18 weeks; Universal's "Airport", \$141,274 in 18 weeks and still running at the time of writing this piece; Fox's "Mash", \$140,341 in 11 weeks, still running; UA's "Midnight Cowboy", \$140,270 in 26 weeks; European's "Rider on the Rain", \$130,039 in 14 weeks; Transocean's "Krakatoa, East of Java", \$105,899 in 20 weeks; U's "Isadora", \$105,561 in 12 weeks; MGM-Avco Embassy's "Sunflower", \$103,365 in 10 weeks; DIA's "Laissez-les Vivre", \$101,731 in 8 weeks.

French's Up

Pix doing between \$50,000 and \$100,000 in first-run were:

Centuria's "Les Choses de la Vie" (French), \$94,217; Centuria's "Ho" (French), \$81,907; MGM-Disney's "The Love Bug", \$78,821, still running; MGM-Disney's "Bambi", \$77,976; Par's "The Brain" (French), \$72,924; Par's "Borsalino" (French), \$64,326; DIA's "La Prisonniere" (French), \$62,519; Fox's "Hello Dolly", \$62,176; Fox's "The Sicilians" (French), \$62,029; Col's "A Walk In the Spring Rain", \$60,477; DIA's "Vedo Nudo" (Italian), \$58,688; Centuria's "Erotissimo" (French), \$56,536; UA's "The Secret of Santa Vittoria", \$5,945. The James Bond pic, "On Her Majesty's Secret Service", fell short of this category; it did \$49,225.

Oddly against conditions generally 1970 was the best year ever for French pix here. Some 10 of them reached the top-grossers list. Also 10 American, two Italian, two British, one Argentine and another Russian. "Gitano", "Muchacho" (warbler Sando) and "El Profesor Patagonico" (comedian Luis Sandrini) did handsomely beyond B.A.'s first-run.

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Greater Union Ltd. Expanding Into '70s

By KEITH H. MOREMON

(Managing Director, GUO)

Sydney.

For the Greater Union Group of Companies 1970 saw one of the biggest acquisition and construction programs in the history of the company, with the Group increasing its interest in hardtop and drive-in cinemas by some 10%. This augurs well for the 1970s with our planning for further takeovers and construction of new theatres well advanced. This coming decade will see a continuation of our extensive circuit construction and rebuilding program.

Within a week of the beginning of 1971 we are scheduled to acquire major controlling interests in several theatres and 1971 will also see the opening of our brand new twin theatre complex in the rapidly growing tropical city of Townsville in North Queensland. The construction is well under way, having commenced on 1st August. In March we reopen the completely redecorated and refurbished Coronet Theatre, Toowoomba, which has been closed for some 10 years and used as a ballroom.

For the first time since the Group became interested in drive-in theatres in 1955, 1971 should see the number of drive-in theatres on our circuit pass the number of walk-ins. This is significant in a country where drive-ins have found great acceptance by cinema audiences. Whilst big budget films obviously will be few and far between in the coming 18 months, specialized handling and selling of the lower budget films totally acceptable to teenage patrons will receive greater attention.

The Group continues its expansion through its many interests particularly in the Sixteen Millimetre Group of companies, hotels and motels and Xerox. During 1971, in association, the Group will open a new motel at Port Hedland on the northwest coast of Australia, an important outlet port dollar hotel/motel complex in the for the West, and its multimillion city of Darwin in the North of Australia.

These interests will be aided by the increasing tourist boom, whilst cinema interests will not now be affected for several years because

of the delay in the introduction of color television, but it is anticipated will be adversely affected by the introduction of the "R" Certificate classification in 1971 and by the always threatening possibility of daylight saving.

Rumanian Pictures

By ION MIHU

Bucarest.

While the Rumanians, and some foreign observers, live in the expectation of drawing notice in the way the Poles, the Czechs and the Yugoslavs have from time to time in the last decade or so, that remains to be demonstrated. It is probably valid to assert that Rumania is making films nowadays with screenplays closer to the possibility of some success in export.

Here is the latest batch of features in production at Bucuresti Studios.

"The Brigade Asserts Itself" (directed by Mircea Dragan) continues in a serial the comical adventures of "The Miscellaneous Brigade" showing its heroes—the three policeman and their adversaries, the funny lawbreakers, in—a series of new incidents. Cast includes Iurie Darie, Ioana Dragan, Dem. Radulescu, Dumitru Furdul, Sebastian Papaiani, Puiu Calinescu, Constantin Rautzky, etc.

"Among the Green Hills" is another topical film made by writer Nicolae Breban after his latest successful novel, "Sick Animals." The author has chosen Aurel Kostakievicz as chief cameraman. Actor are Dan Nutu, Emilia Dobrin, Mircea Albulescu, etc.

"The Party" (script and direction; Malvina Ursianu). It is a film d'auteur, trying to capture, with psychological insight, different human characters and destinies in a crucial moment—the night of the country's liberation from the Ger-

man yoke. The film has a spectacular storyline and retells a thrilling action of the resistance. Appearing are Silvia Popovici, George Motto, Gr. Kovacs, Miaai Paladescu, Cornel Coman, etc.

"The Expectation" is the second film of director Serban Creanga, whose first, "Warmth," was made in 1969 immediately after his graduation from the Institute. It is an analysis of relations between generations. The main parts are handled by Stefan Ciobotarasu, Vladimir Gaitan, Ernest Maftei, etc.

"Before a Summer Rain" has been shot in natural settings by first director Mircea Moldovan under the artistic direction of Gheorghe Vitanidis, on a subject based on a present day life in Rumanian villages. Cast: Ilarion Ciobanu, Constantin Rautzky, Dem. Radulescu, etc.

"The Serial of Outlawry Deeds" made by director Dinu Cocea, is made up of three new films with the same characters but different subjects: "The Outlaws of Captain Anghel Seven-Horses," "The Dowry of Princess Ralu" and "The Week of the Madman." Nearly finished. Players comprise Florin Piersic, Marga Barbu, Aimee Iacobescu, Toma Caragiu, Colea Rautu.

"The Last Crusade" is a historical film of Sergiu Nicolaescu. Depicts historical destiny and dramatic private life of Michael the Brave, the famous Rumanian prince. Will show five battles with hundreds of horses and thousands of extras as well as location shootings in Istanbul, Prague and Rome. Cast of about 200.

"The Miscellaneous Brigade" a detective comedy by Mircea Dragan, with which the maker intends to open a serial, has also been shot, entering the stage of editing and post-synching.

"The Songs of the Sea" is a musical comedy with a topical youthful theme. The new film of director Francisc Munteanu. Shot in coproduction with the Mosfilm Soviet Studios.

"Memories from Bucarest" is the second film of Radu Gabrea (first film—"Too Small for Such a Great War" (1969)—made from archives material, from old and new films.

The film will bring to the screen Bucarest, this city-capital, with its characteristic human and urban personality, captured in the rhythm of its specific life, in the preoccupations and interests of its inhabitants, in the essence of its stormy existence, historically asserted over five centuries.

Chile's Six Films, Three Quite Good; Red-Slanted Regime A New Factor

By HANS EHRMANN

Santiago.

Attendance at films diminished by approximately 10% in 1970 but this was largely compensated by higher admissions. The same situation prevails in many nations. Approximately 55% of pix exhibited in Chile during the year were distributed by U.S. majors. This was much the same as before, but a major novelty was the quantity of six Chilean films. Half of these were unsatisfactory, both from an artistic and a commercial point of view, but the remaining three deserve to be taken seriously.

One of these, Miguel Littin's "El Chacal de Nahuelito" totaled 220,000 spectators in Santiago where it also received excellent reviews. The favorable reaction of German critics at the Berlin Film Festival later confirmed the appraisal of local reviewers.

As yet, no established film industry exists in Chile, but production is likely to increase in 1971 and it is very probable that President Salvador Allende's new government will establish a Film Institute or other measures to facilitate credits. Optimism as to the future of Chilean pix is justified at present; there are promising young directors and state support can be expected on the financial side.

The year 1970 was also the most active in Chile's history as far as coproductions are concern-

ed. The first of these was "Self-Portrait" with the U.S. indie Art in Motion Pictures, directed by Maurice McEndree (who had previously produced and edited John Cassavetes' "Shadows" and "Faces"). Next came the Spanish-Italian-Chilean "La Araucana", with Elsa Martinelli and Venantino Venantini and finally, another coproduction with the U.S., "What Is To Be Done." This is supervised by Saul Landau who handles the documentary footage included in the pic, which is codirected by Nina Serrano from San Francisco and Chile's Raul Ruiz. It deals with the confrontation between two cultures and also casts a critical look at the Peace Corps. Cast includes Sandy Archer, Dick Stahl, Anibal Reyna, Luis Alarcon, Palbo de la Barra and rock singer Country Joe.

The past year was a highly political year in Chile, with tense presidential elections. The Landau pic is shot against this authentic background and makes full use of electoral rallies and other political events which are closely integrated with the story.

Salvador Allende's new left-wing government may cost Chile some American companies that had been planning coproductions here. On the other hand it can be expected to attract filmmakers of the left, particularly from Europe, which should make up for the American defections.

Separate Race Audiences Big B.O.

By ARNOLD HANSON

Capetown.

Laws of this South African Republic prohibit non-whites from performing before whites, and vice versa, without special written permission from the government's Dept. of Community Development. Where an artist is imported under a visa to appear before a particular population section, the impresario can apply for permission to change this permit once the artist has arrived here and he is at liberty to travel and stay anywhere.

This was the case with Percy Sledge, whom Ronnie Quibell imported under a restriction to appear before non-white audiences but Quibell subsequently successfully applied for a permit for shows in white houses. Then Quibell hit the jackpot as Sledge played to capacity houses at the 3 Arts Theatre for whites; the Luxarama Theatre for non-whites; and to segregated audiences throughout the Republic, and, like visiting VIPs, was booked in at top five Star Hotels, where local non-whites are barred, and entertained in his private suites.

African Consolidated Theatres staged "The Fiddler on the Roof" with Shimon Israeli as Tevye and Lya Dulizkaya as Golda at the beginning of the year and "The New Minstrel Scandals Show", produced by Joan Brickhill and Louis Burke, in October, at the Alhambra, and did record biz with both shows. Special gala nights were arranged for non-whites, with permission, and every seat was booked.

The Eoan Group, a non-white theatre company, imported Stanley Warren from the U.S. to stage its production of "Carmen Jones", the Oscar Hammerstein 2d baseball libretto of the Bizet bullfight opera as their annual fundraising effort and did good business at the Alhambra for whites and at their new cultural centre theatre at Athlone, for non-whites.

Pieter Toerien and Basil Rubin presented Jimmy Edwards and Cardew Codron in "The Big Bad Mouse" at the Labia Theatre and later toured them in the Republic. In July pair imported a whole company including Cecily Courtneidge, Jack Hulbert, Roger Livesey and Robertson Hare and staged "Oh Clarence" at the Alhambra Theatre followed by a tour of hinterlands and did good b.o.

The A.T. Stage Productions (Academy Theatre) of Johannesburg staged Ray Cooney's farce

"Chase Me Comrade", with British artists Diane Appleby and Ian Gardiner, at the Labia and later presented "The Boy Friend," under direction of Hymie Udwin and Dave Levin, at the Alhambra.

The Cape Performing Arts Board improved on its 1969 undertakings and had a record year in all sections. The Drama group started 1970 with a modern indigenous play "Tomorrow and Tomorrow and Tomorrow" by the South African playwright Chris Barnard and innovated by presenting the play by the same cast in both English and Afrikaans at alternate performances. This was followed by "The Emperor (Henry IV)", written by Italian playwright Pirandello and staged in association with the Performing Arts Council of the Orange Free State and the Natal Performing Arts Council.

Leslie French, the British Shakespearean actor-producer, directed the next play, "The Way of the World", followed by the English actor Max Adrian in a one man show "G.B.S." and "G & S."

"The Cherry Orchard" directed by Robert Mohr, "Richard Gush of Salem", a play specially written by South African Guy Butler to commemorate this year's 150th anniversary of the landing of the 1820 Settlers here and "Episode on an Autumn Evening", a lunch hour production written by the Swiss playwright Friedrich Duerrenmatt, were followed and year ended with a Polish play by Slawomir Mrozek called "Tango"

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Gold Records Of 1970

Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1970 up to Dec. 23. 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 1970	LABEL	TITLE	ARTISTS
Jan. 14	Parrot	Engelbert	Engelbert Humperdinck
Jan. 14	Parrot	Engelbert Humperdinck	Engelbert Humperdinck
Jan. 14	Columbia	And When I Die	(S) Engelbert Humperdinck
Jan. 16	Dunhill	Live At The Forum	Blood, Sweat and Tears
Jan. 19	ABC	Easy Rider	Three Dog Night
Jan. 19	ABC	Jam Up and Jelly Tight	Soundtrack
Jan. 19	RCA	Best of Charley Pride	(S) Temmy Roe
Jan. 20	Metromedia	La La La (If I Had You)	Charley Pride
Jan. 21	RCA	Don't Cry Daddy	(S) Bobby Sherman
Jan. 21	RCA	Volunteers	(S) Elvis Presley
Jan. 23	RCA	Crown of Creation	Jefferson Airplane
Jan. 28	Colossus	Venus	Jefferson Airplane
Jan. 28	RCA	From Elvis in Memphis	(S) Shocking Blue
Jan. 29	Columbia	Hello I'm Johnny Cash	Elvis Presley
Jan. 29	Warner	See What Tomorrow Brings	Johnny Cash
Jan. 29	RCA	Jingle Jangle	Peter, Paul & Mary
Feb. 9	RCA	Alive Alive-O	(S) The Archies
Feb. 9	Columbia	Bridge Over Troubled Water	Jose Feliciano
Feb. 9	Epic	Thank you (Falettinme Be Mice Elf Agin)	Simon & Garfunkel
Feb. 10	Metromedia	Bobby Sherman	(S) Sly and the Family Stone
Feb. 18	Parrot	Without Love	Bobby Sherman
Feb. 18	London	Mantovani's Golden Hits	Tom Jones
Feb. 19	Capitol	Try A Little Kindness	Mantovani
Feb. 19	Columbia	Get Together	Glen Campbell
Feb. 23	Elektra	Morrison Hotel	Andy Williams
Feb. 27	Columbia	Bridge Over Troubled Water	The Doors
March 2	Capitol	Goin' Out of My Head	Simon & Garfunkel
March 6	Apple	Hey Jude	The Lettermen
March 12	Reprise	My Way	The Beatles
March 17	Apple	Peace in Toronto	Frank Sinatra
March 17	ABC	Hey There Lonely Girl	(S) The Plastic One Band
March 17	Apple	Let It Be	(S) Eddie Holman
March 18	Philly Groove	Didn't I	(S) The Beatles
March 18	Dunhill	Monster	(S) The Delfonics
March 18	Cotillion	Rainy Night in Georgia	Steppenwolf
March 20	RCA	Feliciano 10 to 23	(S) Brook Benton
March 25	Atlantic	Deja VU	Jose Feliciano
March 26	Soul City	Up-Up And Away	Crosby, Stills, Nash and Young
March 26	A&M	Warm	5th Dimension
March 27	Buddah	The Rapper	Herb Alpert & The Tijuana Brass
March 27	Epic	A Gift From A Flower To A Garden	(S) The Jagers
April 2	Metromedia	Easy Come Easy Go	Donovan
April 13	Decca	Don't Come Home a Drinkin'	(S) Bobby Sherman
April 13	Atlantic	Whole Lotta Love	Loretta Lynn
April 13	Columbia	Chicago	Led Zeppelin
April 16	Columbia	Arizona	Chicago
April 17	A&M	Greatest Hits	(S) Mark Lindsay
April 17	A&M	Claudine	Tammy Wynette
April 20	Bell	Joe Cocker	Claudine Longet
April 23	Reprise	Love Grow (Where My Rosemary Goes)	Joe Cocker
April 24	Parrot	Spirit In The Sky	Edison Lighthouse
April 30	Warner Bros.	Tom Jones	Norman Greenbaum
April 30	Apple	A Song Will Rise	Tom Jones
May 4	Parrot	McCartney	Peter, Paul & Mary
May 4	United Artists	House of The Rising Sun	Paul McCartney
May 4	Dakar	Midnight Cowboy	Frijid Pink
May 11	Invictus	Turn Back the Hands of Time	Soundtrack
May 22	Soul City	Give Me Just A Little More Time	Tyrone Davis
May 22	A&M	Greatest Hits	(S) Chairman of The Board
May 19	Dolton	Butch Cassidy and the Sundance Kid	5th Dimension
May 19	Liberty	The Ventures Play Telstar-The Lonely Bull and Others	Burt Bacharach
May 22	RCA	Golden Greats	The Ventures
May 22	RCA	American Woman	The Ventures
May 26	Apple	American Woman	Guess Who
May 22	Cotillion	Let It Be	Guess Who
June 3	Capitol	Woodstock	The Beatles
June 5	Stang	Band of Gypsies	Jimi Hendrix
June 5	Capitol	Love On A Two-Way Street	Moments
June 12	Columbia	Hurt So Bad	The Lettermen
June 22	Columbia	Cecilia	(S) Simon & Garfunkel
June 22	London	Self Portrait	Bob Dylan
June 26	Barnaby	Which Way You Goin' Billy	(S) Poppy Family
July 6	Capitol	Everything is Beautiful	(S) Ray Stevens
July 8	Mertomedia	Grand Funk	Grand Funk Railroad
July 8	Columbia	Here Comes Bobby	Bobby Sherman
July 8	Page One	Blood, Sweat and Tears 3	Blood, Sweat & Tears
July 14	Dunhill	Hitchin' A Ride	(S) Vanity Fair
July 14	Dunhill	Mama Told Me	(S) Three Dog Night
July 14	Dunhill	Live Steppenwolf	Steppenwolf
July 22	Scepter	Golden Grass	Grass Roots
July 22	Threshold	It Ain't Easy	Three Dog Night
July 22	Invictus	Raindrops Keep Fallin' On My Head	B. J. Thomas
July 22	Little David	To Our Childrens, Childrens, Children	Moody Blues
July 24	Elektra	Band of Gold	(S) Freda Payne
Aug. 4	Atco	The Devil Made Me Buy This Dress	Flip Wilson
Aug. 6	Decca	Absolutely Live	The Doors
Aug. 6	Scepter	Ride Captain Ride	(S) Blues Image
Aug. 6	Scepter	Live at Leeds	The Who
Aug. 6	Elektra	Here Where There is Love	Dionne Warwick
Aug. 11	Buddah	Valley of the Dolls	(S) Dionne Warwick
Aug. 12	A&M	Make It With You	Bread
Aug. 14	RCA	Oh Oh Child	Five Star Steps
Aug. 21	Capitol	Close To You	(S) The Carpenters
Aug. 28	Windfall	The Wonder of You	Elvis Presley
Aug. 31	Janus	Closer to Home	Grand Funk Railroad
Aug. 31	A&M	Climbing	(S) Mountain
Sept. 3	Metromedia	In The Summertime	Mungo Jerry
Sept. 11	Atlantic	Mad Dogs & Englishmen	(S) Joe Cocker
Sept. 28	MGM	Julia, Do Ya Love Me	(S) Bobby Sherman
Sept. 28	Bell	Patches	(S) Clarence Carter
Oct. 2	Deram	Spill The Wine	(S) Eric Burdon and War
		Candida	Dawn
		Days of Future Passed	Moody Blues

(Continued on page 126)



STANLEY PAUL

THE TOAST OF THE JET SET

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'70: Yr. of Indies In U.K. Disk Biz

London.

This has been the year of the independents in the British disk business. About a dozen new independent labels surfaced in the country last year, and at least four—Chrysalis, Charisma, Rak and Young Blood—are flourishing, which is a becuva ratio in this market long dominated by a handful of major diskeries.

Educated guesstimates are that independents currently claim about 30% of the British market, which is a gain of around 50% over '69. Mickie Most's new Rak label kicked off with four hits in as many months, and Tony Stratton Smith's year-old Charisma label notched a 1,000,000-seller via the Rare Birds' etching of "Sympathy."

Charisma talent also hit paydirt in the U.S. with four chart hits via the ABC Dunhill and Mercury labels. And Young Blood has a current chart powerhouse in Don Fardon's "Indian Reservation."

Even more dramatic evidence is that an established independent, the Island diskery, is now merely runnerup to CBS here in top-priced album sales.

The surging indies can, apparently, credit several factors. For one, the shift to talent identification and away from labels; but at the same time a drift from star power that finds the consumer including more to musical values.

Overall these days, better pop is coming out of Britain (for which underground maturity is given some of the credit), and the market is more competitive than it has been in years.

DELIUS' 19TH-CENTURY 'KOANGA' IN REVIVAL

Washington.

Frederick Delius as a young man lived several years in the American south, and his romantically charged, fiercely pagan vision of slavery was incorporated in the little-known 19th century work "Koanga," which belatedly received its first U.S. staging here Dec. 18 by the Opera Society of Washington.

Koanga was an African voodoo prince bought by a Louisiana plantation owner in the early 1800s. He refused to submit to slavery until he renounced voodoo for Palmyra, a mulatto loved by the cruel overseer, Simon Perez. Palmyra's mistress reveals to Perez that Palmyra is her father's daughter by a black girl and must not be allowed to marry a slave. Perez abducts Palmyra, Koanga reappears his voodoo venge and slays and kills Perez, only to be killed himself by Perez's men.

Claudia Lindsey as Palmyra and Eugene Holmes as Koanga amply fill their difficult singing roles, and each has a physical presence sufficient to convey their characters. Some of the Delius music is very lovely, though despite its rarity of performance it seems familiar—probably because of the known Delius style.

Mick.

Italo Disk Biz Places Natives In Import Bind

Rome.

Last year Italy imported foreign tunes for the sum of \$8,000,000 while exports came to little over \$1,000,000.

It's a good week, and a rare one, when there is an Italian majority on the Italian Hit Parade. Mungo Jerry, Aphrodite's Child, Rare Bird, Christie and the Beatles are regulars, while Italian top talent, Mina, Domenico Modugno and Lucio Attisi, share their occasional space with Gianni Morandi and a group of youngsters who should be in school and instead live from festival to festival. They swamp the market with second class platters at best, occasionally make the list for a week or two and pass on into oblivion leaving millions of unsold disks cluttering deserted record shops.

The disk biz has followed the same pattern all year. "Canzonissima" supplied the Hit Parade with eight out of 10 topselling disks in January, and February, diskeries were already looking forward to the San Remo Festival to boost local product. Hopes transferred to "Disco per L'Estate" and "Cantagiro" in the summer and Venice in the fall, not to mention the hundreds of minor festivals which invade the provinces, but sales continued to drop with each festival's failure to launch hits and replenish diskery coffers.

Singer's favorite scapegoat is foreign competition, while diskeries blame the economy, taxes, festivals, pirates and the RAI. But consumers blithely continue to buy Mungo Jerry.

Putting the blame on the economy is valid to a point but it doesn't explain buyers' preference for foreign artists. Pirates and illegal taping take their toll as well. In 1969 an estimated 8,000,000 false disks were turned out, 20% of the national production, and in the past 12 months, 1,000,000 blank cassettes have been sold, enough to tape 18,028,000 songs, while there is no provision to compensate for the loss of royalties on such sales. Home recording is illegal, but obviously impossible to curb, and widely diffused. Gianni Boncompagni and Renzo Arbore, who deejay a popular radio program "For You Young People," receive hundreds of letters each week asking them to cut down the chatter during the transmission because it makes home registration difficult.

RAI 20 Help

RAI does much for the record recent years RAI has provided tv industry, but it does it poorly. In airing to good and bad alike, indiscriminately, and now it has reversed its policy and is trying to cut down on tv coverage of pop fests, and the industry is grumbling. The word is out that the San Remo Fest will appear only one night on the small screen, and according to Giuseppe Giannini, top man at CGD-CBS, "That would be the end of us. San Remo represents 25% of our market." Giovanbattista Anselmi of Ri-Fi qualifies "A reduction of programs wouldn't be damaging. A few good ones rather than so many useless ones would be an improvement."

The industry also has another bone to pick with RAI in regard to the royalties received for music transmitted. Until a year ago, RAI paid a flat sum of 180,000,000 lire less than \$300,000 to be divided among all record companies. Now that contract has lapsed, diskeries want \$1,000,000 a year, which represents 8% of the state monopoly's yearly budget while 80% of its radio programs are musical.

The festival's role is paradoxical in the disk crisis. According to Giovanbattista Anselmi: "Festivals are our cross." Everyone agrees that festivals have killed quality in songs, which are written to impress juries in three minutes, and are normally banal if not downright ridiculous. In fact, in spite of the 28,000,000 spectators who tune in "Canzonissima" each week, no effect of its songs has been noted on the market. Festivalbar, a youth oriented meet via jukeboxes with postcard votes, receive-

(Continued on page 128)

DISK BIZ'S SELECTIVE BOOM

Boxscore On 1970 Gold Records

(Number of awards includes both Albums and Singles.)

Creedence Clearwater Revival	11
Bobby Sherman	6
The Fifth Dimension	4
The Grand Funk Railroad	4
The Moody Blues	4
Elvis Presley	4
Burt Bacharach	3
The Beatles	3
Joe Cocker	3
Neil Diamond	3
Bob Dylan	3
Guess Who	3
Engelbert Humperdinck	3
Simon & Garfunkel	3
Blood, Sweat & Tears	2
The Carpenters	2
Dionne Warwick	2
The Doors	2
Jefferson Airplane	2
Tom Jones	2
The Lettermen	2
Peter, Paul & Mary	2
Frank Sinatra	2
Sly and the Family Stone	2
Steppenwolf	2
Three Dog Night	2
The Ventures	2
Led Zeppelin	2

Disk-Tape Piracy Now A \$100-Mil Biz; Accents Copyright Revision Urgency

Do-it-yourself tape technology has caused a critical hemorrhage of coin in the music business. Last year, counterfeit disks and tapes accounted for an estimated \$100,000,000 in sales, draining legitimate revenues from the disk companies, music publishers, performing talent and songwriters.

The flagrant activities of the music b-z pirates spotlight one of the most extraordinary anomalies of the 1969 Copyright Act. Under that law, disks have no copyright protection although print publications of music do. The lack of copyright protection has made prosecution of the pirates more difficult, a fact which has led Sen. John McClellan (D., Ark.) to introduce a special amendment to the Copyright Act in favor of disk protection.

At the present time, the fight against disk piracy is being spearheaded by two industry organizations, the Parry Fox Agency affiliated with the National Music Publishers Assn., and the Recording Industry Assn. of America. Investigations of organizations, acting independently and cooperatively, have led to police crackdowns on numerous bootleg operations throughout the country.

The most recent one, sparked by the Abeles & Clark lawfirm in behalf of the Fox Agency, involved the Florida area where the bootleg ring even issued their own version of the "Schwann catalog," a listing of printed disks at prices that were 50% off the legitimate list price.

Disk piracy in the old days was a headache, but did not have the dimensions of tape piracy. With a relatively low investment, almost anyone can set up a tape duplication system in a basement. Detection of such "cottage industry" equipment became a challenge to law enforcement.

The music biz is not only concerned with the outright bootleggers, but with the legitimate manufacturers of tape cartridges and cassettes. Advertisements for blank cassettes openly invite consumers to tape their own library of hit songs from the radio. The ease with which this is done in combination radio-tape sets has cut into regular tape sales, although not as seriously as the well-organized tape piracy operations.

FLY JOINS CHESS RECORDS

Chuck Fly has been named national promotion manager of Chess Records. He replaces Worthy Patterson who has shifted from that post to head the label's sales operations.

Prior to joining Chess, Fly was a partner in Uptight Records for three years.

SALES PEAK BUT MANY COS. HURT

By HERM SCHOENFELD

The recording industry scaled new heights during 1970. Gross sales of disks and tapes hit a high of \$1,800,000,000, rising more than 15% in face of adverse general economic trends.

But the prosperity was limited to only some companies. For many labels, 1970 was a time of "profitless prosperity." If sales moved ahead, so did costs, at an accelerated pace. The freewheeling music biz of six or seven years ago when independent producers and labels were grinding out the hits was over. The ante had become too high for the indies, except in rare cases. The conglomerates had taken over, accompanied by executive upheavals when the balance sheet came out wrong. Last year, exec reshuffles took place at such diskeries as RCA, MGM, Decca, Paramount-Dot and Liberty-UA, where the parent corporations demanded profits or else.

The sound of the music business indicated no dramatic changes in the wings. The Beatles, the epochal combo from Britain, did break up last year and each of the four Beatles is now going his own way. But individually, the Beatles have also been turning out blockbuster albums for their jointly owned label, Apple, in a style that represents no radical break with the combo's past.

Rock Won't Leave

Some observers detected an exhaustion of the rock style last year, symbolized by the drug-induced deaths of two of its most charismatic personalities, Jimi Hendrix and Janis Joplin. But rock has refused to go away, even if it has grown somewhat quieter in the last year. The ear-splitting, electronically rigged combos have gone into decline, although not entirely vanished as any visit to Bill Graham's Fillmore East, N.Y., will loudly verify. But the accent now appears to be more on the solo artist, the so-called "James Taylor" sound that blends rock and folk without depending on extreme amplification techniques.

Along with the solo Beatles, the roster of names appealing to the

(Continued on page 128)

Low-Keyed Book Is 'Drugs And Youth'

This past year of 1970 has been a peak for news and discussion on the U.S. drug scene. The overdose deaths of two powerhouse performers in pop music, Janis Joplin and Jimi Hendrix, provided emphasis of the disastrous consequences built into narcotics. The failure of so many young and the not-so-young person to maintain a healthy fear of death hazards implicit in drugs of any kind is one of the oddities of our "permissive" era.

Recently a book has been published (in Liveright 4.95 hardcover and soon to be an Avon \$1.75 softcover) which is especially useful because of its calm tone and attempt to appraise the facts rather than pre-judge them. Two Boston psychiatrists, Robert Coles and Joseph H. Brenner, and a Worcester (Mass.) lawyer, Dermot Meagher, united to produce their sensible "Drugs and Youth."

Though disposed to leave open the question of whether marijuana is physically harmful, and denying it is addictive, they realistically warn all who go the reefer route that possession and use are drastically punished in nearly all states. The point is that the narcotics laws do not tolerate private opinion and practice to the contrary. Not all states are equally severe but in general marijuana is a fool's

(Continued on page 126)

Rock Now A Real Biz So Let's Find Ways To Stop Chiseling On The Kids

By BILL GRAHAM

(Owner-Impresario, Fillmore East and Fillmore West)

Right now there is a struggle going on between rock's essence and its decadent alter ego.

Five years ago when the current phase of rock began, the majority of promoters were young kids who dug rock. That was the beginning. It was a \$100 business. Then it became a \$1,000 business and some young people had to get knowledgeable about what they had to do to run dances. But then rock became a \$1,000,000 business and then a multi-billion dollar business. When that happened the most important thing was to make the business function. When the people running it are business-oriented, it's fine. But when the people running it are only business-oriented and not aesthetically oriented, that's the beginning of the end.

The person who has the most power to prevent this is the artist. He's the focal point. Any star who has ever said, "I had nothing to say. I had to play there. I wish I could have done that benefit," is ridiculous. He is the power. They must all demand in their riders that wherever they play, regardless of the hall's size, the quality of the production must not suffer. The Rolling Stones, Crosby, Stills, Nash & Young, and other major groups have begun to insist on quality. They won't allow seats to be sold behind them, because the amplifiers hide them and the audience can't see a thing. Most groups are now doing more than their 40 minutes. The Stones did an hour and a half and CSN&Y did two and a half.

The entire monetary structure of rock has greatly changed, meaning that many groups can play a few large arenas and pocket enough money to live in luxury. It's not uncommon to find a 22-year-old earning up to \$1,000,000 a year. This emphasis on playing the big halls, taking your money and running has had a bad effect on rock. Many groups have priced themselves out of the medium-sized concert market and lost respect for the audience. However, I'm tremendously pleased to see groups like Blood, Sweat & Tears and Chicago, who could fill Madison Square Garden, chose to play smaller houses such as Philharmonic Hall and Carnegie Hall, even though they are in competition with the Fillmore East. It is one of the most hopeful signs I've seen in our business in years. It bespeaks a respect for the audience which is greater than the demand for the quick buck. And that respect can only be a positive influence on the industry.

Others In Act Too

Of course the artist is not the only one who controls the atmosphere of a performance. I'd be the first to admit that the rock producer has definite responsibilities in this area. The producer's obligations are to the public and the artist. He owes the same thing to both, the benefit of a good sound system, good lighting and good security. For example, there are things the producer can do with the stage to make it look better. We are in theatre. You put a steak on a paper plate and it tastes all right, but you take that same steak and put it on china and it tastes different.

And while we're talking about what's needed to make rock healthier, let's not neglect the record companies. There are some very honorable companies, among them Columbia, Elektra, Warner Bros. and Atlantic. But they're multi-million dollar corporations. They've got bills to pay and sometimes they'll go with what they think is commercial rather than what is tasty and good. What does it all amount to? I know America's built on supply and demand; but how far will it go? Do they want

(Continued on page 128)

Adam Wade's So. Africa Tour Before Non-Whites

Capetown.

George Cassimjee of Maritzburg, Cape, has signed up black U.S. singer Adam Wade for an eight-week tour of the Republic from Jan. 15 for non-white audiences only.

After a three-week season in Capetown, Wade will visit all the main towns and will be booked in at non-white hotels. Another U.S. black singer, Percy Sledge was accommodated at top white hotels on his tour, and also obtained permission to play before white audience due to his popularity.

Musicianship Is Berlin's Best Bet; Legit, TV Good

By HANS HOEHN

Berlin.

Berlin is a city that teems with music loving people. There is at least one good concert here every day—and sometimes two. One cannot readily think of any name conductor who has not appeared at the local Philharmonic a number of times within the years. And there is Herbert von Karajan as resident giant. The reputation of the Berlin Philharmonic Orchestra is formidable.

Deutsche Oper Berlin also has a fine reputation, though an embarrassment is its ballet, rather like the situation at the Met in Manhattan. Stuttgart Ballet has nosed out Berlin by a wide margin.

The annual local Jazz Festival has proved lively. Many think it is perhaps the best of all jazz festivals in Europe.

As to legitimate theatre, there are more than 15 playhouses of which the city-owned Schiller and Schlosspark Theatres deserve the crown. The quality of presentations varies, but there is no doubt that there are many able directors and thespians around. Lack of good new German authors remains a problem. Many if not most of the new plays are of foreign and notably American, British and—to a lesser degree—French origin. Peter Handke is rated a fine and often performed playwright. He has few peers.

The dilemma as to qualified authors is general in all media here. All agree: "Good and qualified authors is our number one problem!"

Berlin's cabarets are on the decline. The once good "Porcupines" (Stachelschweine) lost thrust. Add to that, the critics have lost interest in them. Berlin credo is that nothing lasts forever.

Television here deserves praise for its multisidedness. And W-Berlin is a television paradise: Three W-German and two E-German outlets plus the American television (AFTV) here. At any rate, the local video is on a much higher level than the domestic film industry which continues in poor shape, both economically and artistically. Of course, there are always exceptions to merit. Germany's television big drawback: it hardly every sticks to its schedule.

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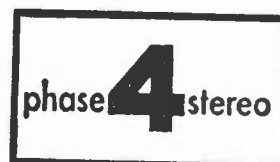
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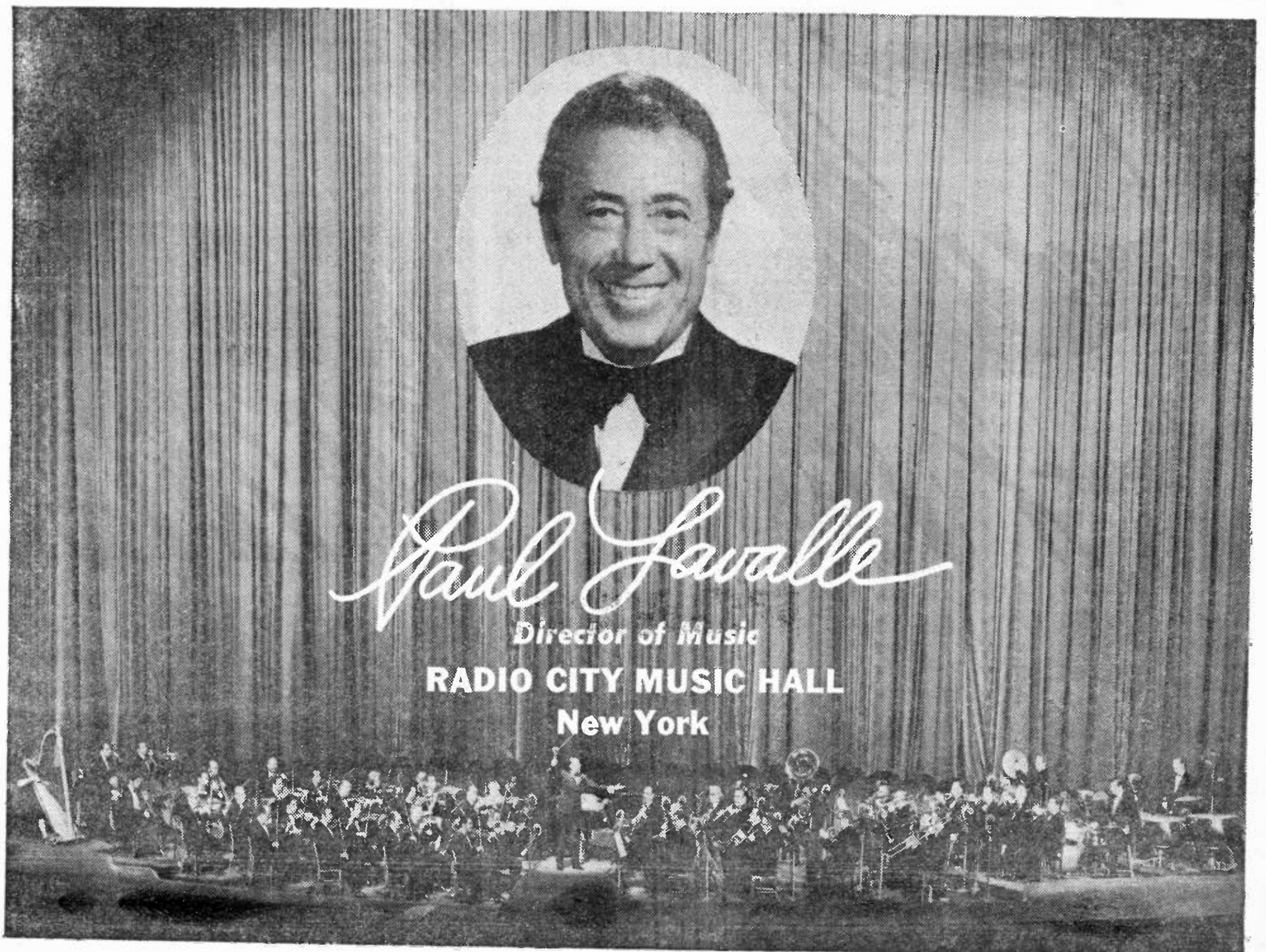




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Colombia, South America:

First Colombian Song Festival

- #1—Hermano Tengo Frio (Composer: Carmen Mercado)
- #2—Pongo El Mundo En Las Manos De Un Nino (Composer: Raoul Gonzales)

Gibraltar:

Gibraltar Song Festival

- #1—Don't Take Your Love Away (Composers: Bob Kingston, Geoff Stephens)

Holland:

Eurovision Contest

- #2—Knock Knock Who's There (Composers: Geoff Stephens, John Carter)

Japan:

First Tokyo Song Festival

- Esta Llorando La Tierra (Composer: Roberto Cantoral)
- [Selected as permanent theme for future Tokyo Song Festivals]

Mexico:

Second Mexican Song Festival

- #3—El Triste (Composer: Roberto Cantoral)

Panama:

First International Festival of Panama

- #1—Triste Mundo (Composer: Luis E. Vejarana)
- #3—La Gente Necesita Amor (Composer: Danny Leon)
- #4—Aquí Estoy (Composer: Teddy Trinidad)
- #5—Al Ver Que Te Vas
- #8—Se Burlaran De Mi
- #9—Dejame? No Pretendas Detenerme (Composers: Basilio Acosta, Romeo Caicedo, Lucho Neves)
- #10—Dimelo Tu
- #12—Vagabundo De Amor

United Kingdom:

British Eurovision Contest

- #1—Knock Knock Who's There (Composers: Geoff Stephens, John Carter)

United States:

First Latin American Song Festival of New York

- #1—Te Dejo La Ciudad Sin Mi (Composer: Mario Garena)
- #2—No Debes De Llorar (Composers: Alfredo Gil, Jr. & Felipe Gil)
- #3—Un Milagro (Composer: Victor Manuel Mato)
- #4—La Illusion De Dios (Composer: Rolando Santos Roa)
- Compro Lagrimas (Composer: Eduardo Davidson)
- #7—Por Que Te Vas (Composer: Lucho Neves)

Miami, Florida:

Fourth Festival De La Cancion (Miami, Florida)

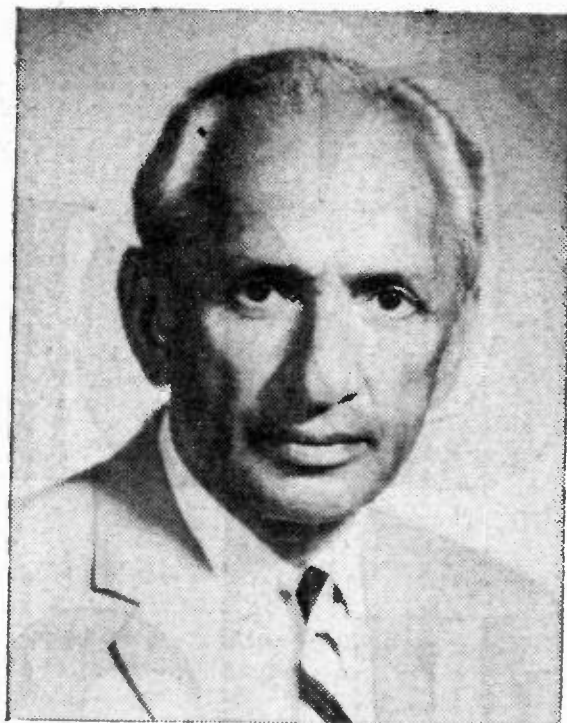
- #3—El Extranto Y La Flor (Composer: Pablo Shneider)
- #6—Llanto Del Mundo (Composer: Leonor Porcella)
- #8—Plegaria (Composer: Angel Castro)
- #9—Triste Soy (Composer: Dr. Lugo)

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Of the world forever, it seems.*

— Arthur O'Shaughnessy: Ode



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photo by KIM GOTTLIEB

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Van Morrison, Tony Joe White,
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Jesse James Winchester,
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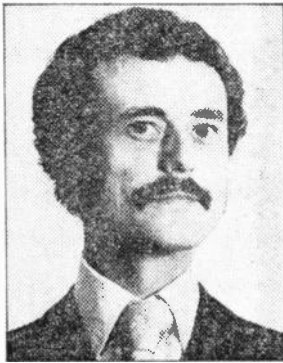
Years, and some changes at Warner/Reprise



Mo Ostin Once a conservative CPA-type specializing in recordings by Sinatra-Martin & Co., he's now Warner/Reprise's president. He also is rumored secretly to have burned his once extensive collection of Nehru shirts.



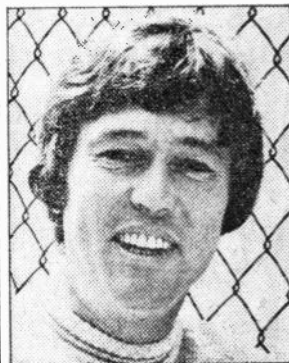
Ian Ralfini A slender English lad who discarded the once-seemingly-inevitable bowler hat for fetching sideburns and the spectacularly successful (and only a year old) Warner Bros. Records of England, Ltd.



Joe Smith In a former incarnation, Joe was Boston's top-forty DJ king slamming it to the kids over WBZ. He's come along, and now rates as Exec. VP for the company. A just reward for co-existing five years with The Grateful Dead.



Clyde Bakkemo Earlier, Clyde was an L.A. promo man in a shiny sharkskin, touting our Connie Stevens singles. Since, he's become Assistant General Manager for the Warner Bros. label. And more relaxed.



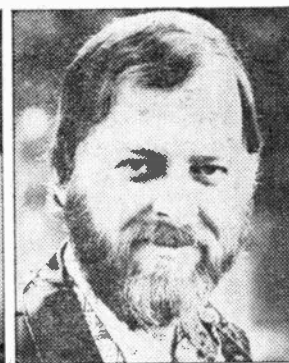
Hal Halverstadt Once a cherubic opera fanatic and editor of a New York magazine aimed at pot throwers, Hal now heads our merchandising forces, and has forsaken Callas for Miss Mercy of The GTO's.



Joel Friedman Marketing VP for Warners now, and handsomely ruffled o'er his collar, Friedman in earlier days lived in a modest tract home in the San Fernando Valley. Now he refers to Phil Ochs as something of a right-winger.



Ed Thrasher Years back, Ed was doing all those smiling Jackie Gleason-Al Martino covers for Capitol. Since the revolution, our shaggy Art Director seems more at home with Arlo Guthrie and Neil Young. He's even beginning to resemble them.



Don Schmitzerle A while back, Don was our on-the-streets promo guy in Detroit, swilling rum-and-cokes with the Motor City's influenceable DJs. Well, Don just came back from vacation with a face full of hair, the better to resemble his job as Assistant General Manager for Reprise.



Ed West When sideburns started lengthening in the office of our erstwhile Treasurer, the Harry Fox auditors started looking a little more nervous. No matter. He'll always be Honest Ed to us.



Ron Saul In high school, our National Promo Man had stylishly crew cut locks, and danced a lot to Chubby Checker records. Lately, his hair has blossomed into handsome loops under the stimulus of such shaggies as Norman Greenbaum and The Fugs.



Phil Rose Our international veep, Rose came to Burbank from Canada, where his super-straight reputation had once made him matinee idol of his college drama society. He currently is active explaining Frank Zappa to our South America licensees.



Stan Cornyn Often referred to in the past as "Prof" by the teenage girls he assaulted, Creative Services veep sprouted shaggy after an early trip to Golden Gate Park, where he learned that academics is not everything. He then took up writing saucy ads and wearing breath-takingly tight pants.



Keeping up with the times is not all hair. Totally hairless, the men at Warner/Reprise would still be ahead of the game. It is for that reason that their record labels are in many circles referred to as **THE GOLD DUST TWINS**.

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Low Key Book

Continued from page 117

pasttime since accompanied by life-spoiling sentences.

The case against LSD is sufficiently terrifying and the authors, though reluctant to pass moral judgments, make it evident that LSD is more of a nerve-sabotaging hell than mind-expanding heaven. Heroin and the rest of the evil bag is set forth instructively.

This is an understated book, and much of its value lies in just that fact. The authors do not tell us why the affluent white middle class goes for heroin, the characteristic vice of the black ghetto. But one thing emerges from this book: those who take drugs are more often than not remarkably ignorant of what they are doing. If they are literate, which in some cases may presuppose too much, they should read this book.

The need for public education about drugs is overwhelming. "Drugs and Youth" deserves a big sale.

Land.

Jay Wright's New Post

Jay Wright has been promoted to assistant director of national promotion for the Epic and Columbia Custom labels. He will work under Mike Kagan.

To assume his new responsibilities, Wright exits his post as account exec at CBS Reditune.

Gold Disks Of 1970

Continued from page 116

DATE AWARDED 1970	LABEL	TITLE	ARTISTS
Oct. 2	Deram	On The Threshold of a Dream	Moody Blues
Oct. 2	Capitol	Okie From Muskogee	Merle Haggard and The Strangers
Oct. 8	Atlantic	Led Zeppelin III	Led Zeppelin
Oct. 8	Philips	Edizione D'Oro	Four Seasons
Oct. 12	Capitol	On Time	Grand Funk Railroad
Oct. 16	Reprise	Everybody Knows This Is Nowhere	Neil Young With Crazy Horse
Oct. 16	Warner	Best of (Ten) Years Together	Peter, Paul and Mary
Oct. 16	Warner	Sweet Baby James	James Taylor
Oct. 19	Capitol	Stage Fright	The Band
Oct. 19	Paramount	Paint Your Wagon	Soundtrack
Oct. 20	Columbia	Abraxas	Santana
Oct. 23	Atlantic	Don't Play That Song	(S) Aretha Franklin
Oct. 23	Columbia	Sesame Street	Original Cast
Oct. 29	UNI	Cracklin' Rose	(S) Neil Diamond
Oct. 30	Metromedia	With Love, Bobby	Bobby Sherman
Nov. 2	London	Get Yer Ya-Ya's Out	Rolling Stones
Nov. 2	Threshold	A Question of Balance	The Moody Blues
Nov. 2	Reprise	Jimi Hendrix/Otis Redding	Monterey Pop Soundtrack
Nov. 2	Reprise	After the Gold Rush	Neil Young
Nov. 11	Mercury	Groovy Situation	(S) Gene Chandler
Nov. 13	A&M	Make It Easy On Yourself	Burt Bacharach
Nov. 13	A&M	Close To You	The Carpenters
Nov. 13	A&M	We've Only Just Begun	(S) The Carpenters
Nov. 13	A&M	Reach Out	Burt Bacharach
Nov. 13	A&M	With A Little Help From My Friends	Joe Cocker
Nov. 13	UNI	Gold	Neil Diamond
Nov. 13	Reprise	Benefit	Jethro Tull
Nov. 13	Decca	Merry Christmas	Bing Crosby
Nov. 13	RCA	Share The Land	The Guess Who
Nov. 16	Capitol	Snowbird	(S) Anne Murray
Nov. 16	Epic	Greatest Hits	Sly and The Family Stone
Nov. 19	Reprise	Nancy & Lee	Nancy Sinatra & Lee Hazlewood
Nov. 19	Reprise	Greatest Hits	Frank Sinatra
Nov. 23	Capitol	Live Album	Grand Funk Railroad
Nov. 24	Hot Wax	Somebody Has Been Sleeping In My Bed	(S) 100 Proof
Nov. 24	Atlantic	Stephen Stills	Stephen Stills
Dec. 4	Columbia	Christmas Album	Jim Nabors
Dec. 4	Columbia	Super Session	Al Cooper/Mike Bloomfield/Steve Stills
Dec. 7	UNI	Touching You, Touching Me	Neil Diamond
Dec. 9	Deram	In Search of the Lost Chord	The Moody Blues
Dec. 9	Bell	One Less Bell to Answer	(S) 5th Dimension
Dec. 11	Columbia	New Morning	Bob Dylan
Dec. 14	Apple	Instant Karma	(S) John Ono Lennon
Dec. 14	Apple	My Sweet Lord	(S) George Harrison
Dec. 16	Fantasy	Down On The Corner	(S) Creedence Clearwater Revival
Dec. 16	Fantasy	Travelin' Band	(S) Creedence Clearwater Revival
Dec. 16	Fantasy	Bad Moon Rising	(S) Creedence Clearwater Revival
Dec. 16	Fantasy	Up Around the Bend	(S) Creedence Clearwater Revival
Dec. 16	Fantasy	Cosmo' Factory	Creedence Clearwater Revival
Dec. 16	Fantasy	Willy and the Poor Boys	Creedence Clearwater Revival
Dec. 16	Fantasy	Green River	Creedence Clearwater Revival
Dec. 16	Fantasy	Bayou Country	Creedence Clearwater Revival
Dec. 16	Fantasy	Creedence Clearwater Revival	Creedence Clearwater Revival
Dec. 16	Fantasy	Looking Out My Back Door	(S) Creedence Clearwater Revival
Dec. 17	Apple	All Things Must Pass	George Harrison

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Sammy Fain

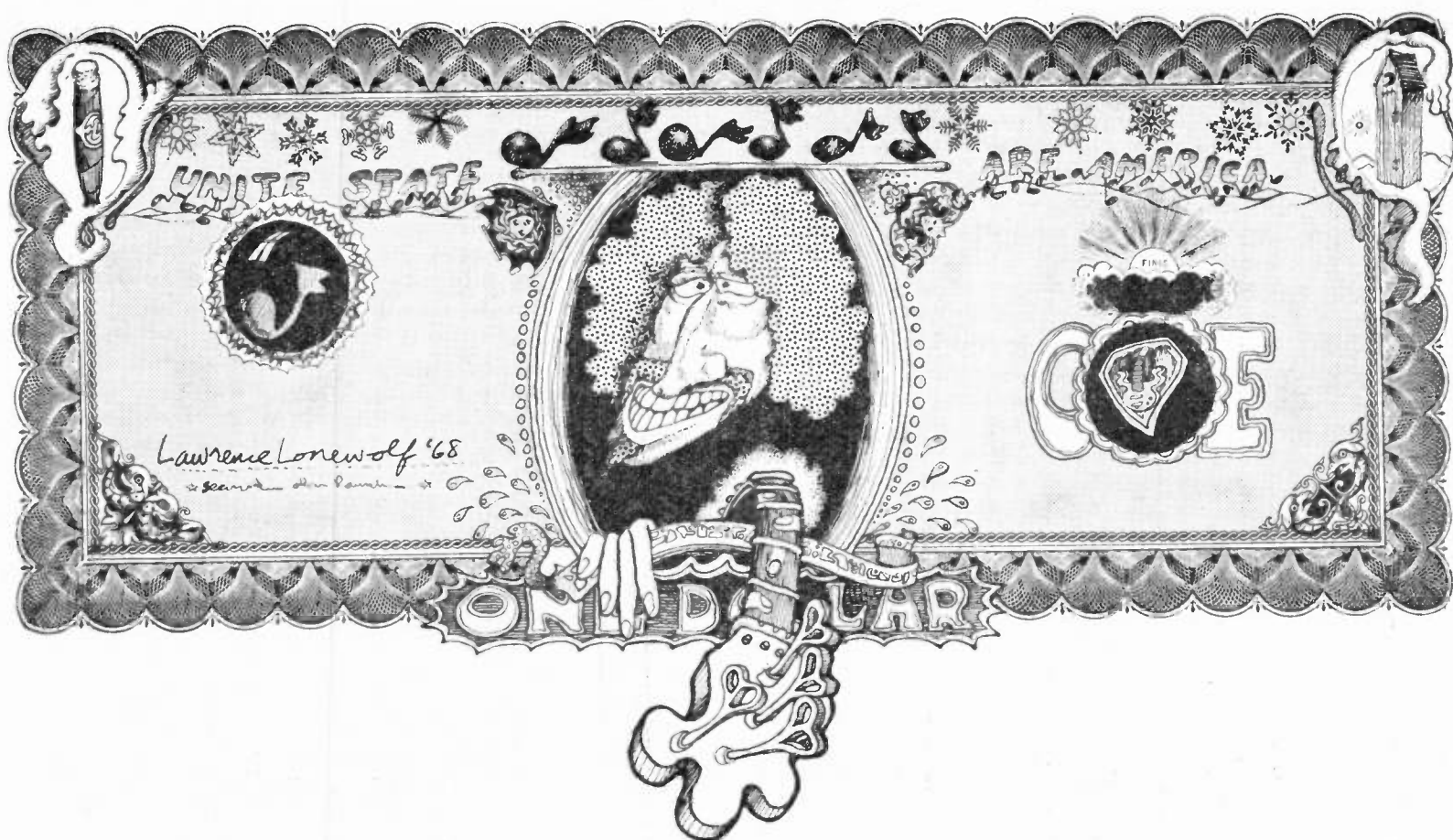
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Disk Biz's Selective Boom

Continued from page 117

young still is dominated largely by the big guns of the 1960s. Elvis Presley continues as a giant seller, even though he stems from the neolithic age of the 1950s. Bob Dylan and The Rolling Stones can be counted on for automatic hits along with Simon & Garfunkel, Aretha Franklin and the various Motown groups. But whatever happened to Sam The Sham & The Pharaohs?

The middle-of-the-road audience also asserted itself strongly last year. The ranks of such standard artists as Frank Sinatra, Dean Martin and Perry Como were strengthened by the emergence of such names as Tom Jones and Engelbert Humperdinck, the latter two giving London Records its best year to date.

New Economics

Although the disk biz seems to be riding on the same momentum creatively, that launched the current cycle 15 years ago, the economics have entirely changed. A decade ago, a combo could record an album for a few hundred dollars. Currently, it requires a major investment of tens of thousands of dollars.

Backup musicians and large choral ensembles are now a regular part of combo arrangements. Where a studio musician was once

paid \$40 per three-hour session, the AFM rate is now around \$100 per session.

The risk in producing a large number of releases may have resulted in the hottest quarrel of the decade among disk execs. When MGM Records prexy Mike Curb proclaimed that he was purging the company of some 20 combos because they encouraged the use of narcotics, other industry execs accused Curb of headline grabbing. MGM Records, before Curb took over, lost \$16,000,000 in one year because of a surfeit of merchandise.

Clive J. Davis, CBS Records prexy, accused Curb of conducting a fake witch hunt in tying the roster cutback to an anti-drug theme. The real reason for dropping the artists, Davis said, is that they didn't sell.

Rock Now

Continued from page 117

bubble gum music out there? Okay, let the Archies sock it to them. What is success? Selling 3,000,000 copies of "Sugar Sugar" by a group that doesn't exist.

I think what I'm talking about can be embodied in one word:

standards. We can't afford to make the mistake of television in underestimating the taste of our audience. Nor can we afford to exploit an audience by offering them a major attraction in a large sports arena where less than one-fourth of the audience will experience a personal interaction with the group. If the artist decides to really think about his audience 120% of the time; if the record industry and producers discover there's no conflict between talent and profits; and if the audiences come to the rock theatres with their eyes and ears truly open, and their standards high, the magic will return to the music. If that happens we'll all be taking part in this joyful experiment for a long, long time.

Italo Disk Biz

Continued from page 116

ed 600,000 cards this year, 40% less than last year, and sales resulting from festivals ranging from "Cantagiro" to San Remo have dropped from 30-70%.

In 1968, a disk high on the Hit Parade had to sell at least 300,000 copies. Last year the average was 150,000. This year it's a rare disk that sells more than 80,000. Three years ago 45 rpm sales represented 75-80% of the market. Today they pull 65%. LPs have increased sales proportionally but because of production costs and earnings would have to double sales to fill the gap left by the fall of the 45.

Tapes have shot up in sales to an estimated 15-18% this year, but mainly foreigners. Familiar names on top sales are Led Zeppelin, Creedence Clearwater, Jimi Hendrix and Simon & Garfunkel while only Mina and Fabrizio de Andre' represent the nationals.

The real problem will not be solved by closing the frontiers. It is a simple question of quality. Buyers, young people, are sick of the Mediterranean Mama blues, tears and red roses, and poor imitations of trends from abroad.

They have different tastes than their grandmothers and it is to them the disk industry and songwriters have to cater, not to festival juries, because they, not the festival juries, buy records.

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Bangkok Boom Off As GI R&R Is Phasing Out

By BOB KALISH

Bangkok. The boom that was Bangkok for the past several years is all but over. Not that anyone foresees an economic bust, but more likely a slow descent as the entertainment picture in this city of temples and canals reverts to a more realistic level.

Several factors are cited for the downbeat appraisal of the future. A major factor, though indirect, is the general decline of Bangkok as an R&R centre (rest & recreation). Also a factor is the surfeit of hotels and niteries and in increasing sophistication among Bangkok's farang (i.e., non-Oriental) population. In addition, hotels and niteries were hard hit by the government's inclusive tax increase which took effect last summer but is just now being felt in the pocketbook.

Hardest hit by the R&R decline have been the night clubs and bars that line Petchburi Road, commonly called the Strip by visiting GIs. On this mile-long converted rice paddy built expressly for the entertainment of American troops, a GI can still get anything he wants, except maybe a hamburger at Alice's Restaurant. Only now he'll have his choice since there are about the same number of girls but fewer bars.

Just a year ago a visiting GI, fresh from the battlefields of Vietnam, would have to wait outside the Thai Haven or Las Vegas Club until the crowd inside thinned out enough to allow a few more to enter. Now the couple of hundred girls in the clubs dance by themselves under the omniscient strobe lights and rock music supplied by the latest import from the Philippines.

Though the military won't say officially, estimates are that R&R flights which once numbered one a day are down to about 10 a month.

Despite the economic aspect, many of the local Thais would not be sorry to see the entire Strip along Petchburi become a rice paddy again. It is a dirty, ugly street and many of the Thais resent what it has become because it is not representative of Thailand.

With the opening of the Sheraton-Bangkok in the business area along Suriwongse Road, the fantastic building race has finally ended after five years. Bangkok now has about 8,000 moderate-to-luxury hotel rooms, not counting many Chinese and non-Western hotels. This past year has seen the tourist boom peak, with Expo '70 and the upcoming Sixth Asian Games in December.

Many of the hotel managers see at least a 10% reduction in business in 1971 because of the overabundance of hotels. This added to the government's austerity tax increases have forced many of the hotels to cut back on their entertainment dollar.

The Hilton-managed Rama Hotel plans on closing down the Tropicana Room as a supper club, limiting acts to an occasional basis and renting the room out as a banquet hall the rest of the time. The Ramayana Room in the same hotel will be redone as a discotheque.

Over at Pan-American's Siam Inter-Continental the supper club policy will remain the same though there is a good chance the Leopard's Room will be closed and remodeled, with a resulting change in format. The Safari Room continues to be the big club here, but reports are that the hotel is losing money on the venture.

The Amarin's Bar Again will be shuttered at the end of this year and the Sheraton-Bangkok, which had a good deal of difficulty opening at all, has as yet not firmed a definite entertainment policy.

The President Hotel continues with its Cat's Eye Bar discotheque but lately it has been experimenting with bringing name bands in for a one or two-night stand.

With the hotels tightening their belts, this leaves the way open for the supper clubs like Cafe de Paris and the Sani Chateau as the only places left for name entertain-



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ment. Yet, with the exception of Pat Boone at the Cafe de Paris and Ann-Margret at the Sani, there has been little attempt to book any top talent.

One thing is for sure, the city of Bangkok does not need any more hotels or night clubs or massage parlors. For those that do exist, the next year will probably separate the men from the boys.

Comedy Albums Again Paying Off

Comedy albums, which were big sellers in the late '50s and early '60s, are again in vogue. The new breed of comedian who can relate to young and old alike once more is finding the album a lucrative source of income.

In the late '50s and early '60s such comics as Shelley Berman, Mort Sahl and Bob Newhart were consistent big sellers on disks. But with the advent of rock 'n' roll there was, with a few exceptions, a lapse in big selling comedy albums. Notable among the exceptions were Vaughn Meader's "First Family" album and Mel Brooks and Carl Reiner's "2,000 year old man" sets.

Just as the old late night tv talk shows of Steve Allen and Jack Paar served as catalysts for Berman, Sahl and Newhart, video today is playing a major role in making such comedians as Bill Cosby, Flip Wilson, David Frye and David Steinberg hot recording properties.

Cosby was in the forefront of the resurgence of such disks while both Frye and Wilson have done

(Continued on page 136)

Lindy's Celtic Picasso: Jack Donahue's Kisser

By JACK HALEY SR.

Lindy's restaurant had many famous patrons but the one I wish to mention is Jack Donahue, the famed dancing comedian who shared the height of his career with Marilyn Miller in Ziegfeld's "Sally" and C.B. Dillingham's "Rosalie," et al. It was at the old Lindy's that Donahue devoured his knockwurst, and cornbeef sandwiches. Lindy was extremely fond of Jack and asked him for the proverbial autographed photo. He hung it on the wall over the table where Jack usually sat. Meyer was his waiter and when Lindy opened the new restaurant he took Meyer and Jack's picture with him.

Jack never lived to see the new Lindy's, but he was alive in Meyer's heart. If a customer would make reference to the pictures on the wall at Meyer's station he was quick to point out the one of Jack and say, "There was a mench." Then shaking his head he would continue, "He used to say such nice words to me, he was a kind man. When he had a show open, my wife and me always got tickets. He was a nice man."

At the height of the rush hour when the inevitable churlish customer would give Meyer a bad time, he curbed his temper by looking at Jack's picture. He would stare for a couple of beats at the narrow, angular face beamed in a warm Celtic smile, the round earnest eyes, quizzically glimmering and all of Meyer's acrimony would disappear. He would recall bits of Jack's philosophy. "Meyer, you're only here for 10 minutes. Of what moment is it?" Then he would turn to the customer and acidly ask, "is there something else I can do for you, sir?"

One of Meyer's good customers was a man in the music publishing business. He usually sat directly under Jack's picture and at the drop of an apple strudel, Meyer would get on about Donahue. Years tumbled and tons of bagel-and-lox went through Meyer's hands. He became old in the service of Mr. Lindy who finally died and in due time the restaurant's demise was announced.

Broadway Souvenir

Meyer trundled off to Brooklyn, wearisome with fatigue. With him he brought Jack's picture. He simply took it from the wall. It wasn't his, still it wasn't theirs either. He rationalized. With positiveness he said, "It belonged to Mr. Lindy. He's gone. They didn't know Jack, they didn't know what a kind mench he was; they wouldn't understand." He hung the picture on the wall over his kitchen table and as he says, "That's all I have now, my wife, Jack's picture and social security."

The music man was hospitalized. When he was released and after long recuperation, he set out for Lindy's. Alighting from a taxi he



EARL WRIGHTSON AND LOIS HUNT

Just concluded four weeks DRAKE HOTEL, Chicago, Ill.; PETROLEUM CLUB—Houston, Texas, January 26-31.

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Larry Bastian, Chicago, Ill.

was dismayed to see Lindy's closed. Timorously he walked toward the plateglass window. He cupped his hand over his eyes and peered in with a hope that one relic of the past would be stirring. He looked toward the table where he always sat. He noticed an empty space where Donahue's picture hung. Instinctively he knew Meyer had taken it. He felt a wrench in his stomach. Buttoning up his coat collar against the first November chill he shuffled up Broadway looking for another Lindy's, which he will never find.

Nautical White Elephant: The QM

By KAY CAMPBELL

Long Beach, Calif.

The Queen Mary is spelled Disaster currently. Her plans and activities fall under the heading of "hush-hush." But despite the heavy shroud of secrecy, some things have leaked out.

One thing is obvious: the former Cunarder didn't open during '70 and some predict that the hotel accommodations never will open. Electricity and plumbing equipment haven't been installed and nobody is working on them. There's grime everywhere and garbage on decks. One side—starboard, which faces the city—is painted.

Museum of the Sea, designed by Jacques Cousteau, hopes to have its first 12 exhibits ready July 1. Guided tours of bow, stern and upper deck, which the Museum inherited, may begin sometime this spring if the vessel is moved to her permanent berth, Pier J. But no one is certain when the move will be made, although a new road and bridge linking that pier with city centre have been completed.

Heavy clouds hang over the Queen's future. They include: threats of indictments against some Long Beach officials for "unwise or unnecessary" expenditures; Diners Club claim for \$43,000,000 against the city for \$7,500,000 spent on improvements plus revenue expected during first years of lease.

Several companies have expressed great interest in the project, according to City Attorney Leonard Putnam, "but we have been unable to consummate any agreement along these lines." Some observers point out that possible commercial leaseholders may fear involvement in Diners' suit.

Jack Wrather and an American Airlines subsid, Sky Chefs, were thought to be leading contenders for hotel operation but Chefs pulled its executive trailer off the dock in early November. MCA has long since backed away from the controversial affair. And Robert McCullough, manufacturer and successful developer of Lake Havasu, is reported taking a long look at the project. His entrepreneur was Bill Zeckendorf Jr. who handled the London Bridge deal for Havasu.

Diners Queen Mary prexy, Fred Rosenberg, was a close friend of middleman Zeckendorf. Just pulling out and getting all their gear

(Continued on page 142)

Magyars Filling Italo Vacuum In Supper Clubs

By CIMA STAR

Milan.

Italy is the land of bel canto, and Milan the heartland of opera, but finding a song with your supper, or a late-night dinner, is rare. The supper club concept simply doesn't exist.

Or at least it didn't, until lyric soprano Rosal Brandeis got nostalgic for the cabarets she used to know along the banks of the Danube.

The Tulipan Restaurant, opened four years ago by Signora Rosal and her husband, Imre Fridesky, both Hungarian immigrants, evokes the mood of dining in Budapest, during the halcyon days of the Austro-Hungarian empire.

Italians are notoriously reluctant to try foreign food, so the place got off to a slow start. But the lure of an evening's entertainment, plus food that the locals discovered is top quality indeed, has resulted in the Tulipan now being packed to its roughly 75 person capacity every weekend and most week nights till closing at two a.m.

A graduate of the Franz Liszt Conservatory in Budapest, and a veteran of operatic tours throughout Hungary, Austria and Germany, Signora Rosal persuaded her husband, formerly a banker, to open the Tulipan because, "I love the public. I love to sing, but I no longer like to travel." The restaurant gives her "a theatre, a cabaret, the kind they used to have by the Danube."

Gypsy Musicians

Entertainment is provided by a continually changing band of gypsy musicians. Group usually consists of violin, bass, piano, cymbal, and drums. Hostess Rosal is always on hand, switching with ease from the bittersweet love ballads of Hungary to the gay folk songs of peasant dances. Often, she persuades clients of Hungarian or Slavic background to join in with the wild stomping steps of a folk dance.

Reflecting the musical origins of the restaurants, the menu is set up in musical terms. It begins with a prelude of antipasto. *Allegro moderato* signals the soup course, which includes goulash, bean, cabbage, or potato.

Both the intensity of the music and the heartiness of the food pick up as the evening progresses. The czardas begins to spin from the violin; great cries leap from the soprano, as she joins the refrain, and the main course arrives, *Andante*. This includes classic goulash, steak Esterhazy, or a mixed grill called Fatanieros.

Hungarian wines are served, and the maitre d', Sacchi Schanika, provides a certain nightclub flavor with his humor. Dessert is *Allegro*, and encompasses a wide range of nearly immoral pastries.

Turkish coffee is available as an alternative to espresso, and the night is topped off, *vivace allegro* with a choice of potent Hungarian brandies.

NEW K.C. LOUNGE SETS ACT POLICY

Kansas City.

Town now has a new restaurant and lounge, The Landmark, in what formerly was the Fred Harvey Westport Room in the Union Station. Ralph Gaines, who owns the Colony Restaurant and Lounge on Broadway and is one of the owners of the Pavilion downtown, readied the new spot for about three months.

Gaines started an entertainment policy in the lounge, which opened yesterday (Mon.) with Kay Dennis and the Paul Smith Trio. Miss Dennis developed a considerable following from her former appearances at The Colony and was booked into the new room on that basis. The restaurant is to open a few weeks later.

Fred Harvey operated the restaurant in the Union Station for years, but closed Dec. 31, 1969. Space had not been used since then.



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SLOGANS, CON, MISTRUST, ANGLES MAKE BICENTENNIAL YEAR DISMAL PROSPECT

By ALFRED STERN

(Alfred Stern has written a series of annual commentaries on actual and prospective expositions for this publication. His boxscore as a prophet (and critic) of such phenomena is, as far as VARIETY's knowledge extends, unmatched.—Ed.)

Actually now in its fifth year of "existence," at the halfway mark toward 1975, the 200th anniversary of the American Revolution, the President's American Revolution Bicentennial Commission, now under its third and best qualified chairman, David J. Mahoney, is at long last moving into urgent high gear.

Validly opting for a genuine national commemoration with the widest possible grassroots peoples participation, and an emphasis on projects of permanent value, somewhat along the lines of Canada's 1967 nationwide Centennial, the Commission has adopted three less than inspired but serviceable implementation themes, (1) Heritage '76; (2) Open House U.S.A., and (3) Horizons '76.

It would seem the crisis climate of American (and international) society demands a more dynamic, less hackneyed theme.

President Nixon in his evaluation of the Commission's recommendations has denigrated its espousal of a "Festival of Freedom" because freedom has varied and frequently objectionable meaning to other peoples and nations.

Revolution Or Revulsion

Even the title of the Commission, including the word "Revolution" is philosophically subject to question. Sure, for us our Revolution (largely over taxation and who paid for the troops) was historically essential and constructive. The Soviet Union, Communist China and others conceive revolution in a way we do not. True, of late radical, racial, student and other angry groups are intent

on destruction and speak of revolution, in terms which promise mass exterminations as a necessary prelude.

Nor are the semantics of "Reveloution" likely to inspire maximum participation from sources ranging from General Motors to General Franco.

Chairman Mahoney has plenty of administrative experience as President of the billion dollar conglomerate, Norton Simon Inc., and as promotional expertise gained as v.p. of Ruthrauff & Ryan. For the current year he energetically advocates a Congressional appropriation of close to \$400,000 with additional fiscal and personnel support from concerned governmental departments and agencies which by the end of the fiscal year, 1971 should approximate \$727,000 to \$1,119,000 with a projection of \$4,500,000 for '72.

Indeed if such support is not forthcoming Mahoney has inferred he doesn't want the responsibility for the most important commemoration in our nation's history. He together with the Commission's Executive Director, M.L. Spector, and Deputy Director Hugh Hall, also recognize the vital need to retain experienced professionals as witness Harry Carlson's services as public relation consultant. Carlson performed similar services for Montreal's Expo 67 and the 1962 Seattle World's Fair, the only two nationally and internationally successful commemorative showcase of the past decade.

Can Philly Make It?

To date the Commission has endorsed several major projects, some after only superficial analysis, but tough re-evaluation of these appears imminent. Salient is Philadelphia's aspirations for a 1876 International Bicentennial Expo, also some sort of undefined historic commem-

oration in Boston; a major urban renewal program for downtown Washington, D.C.; Miami's Third Century U.S.A., a political expedient to salvage Federal and Florida largess invested in ineptitude over the past decade or more; and Houston's American Bicentennial Commemorative Educational Center '76.

A realistic prognosis of all these varied prospects seems in order. Up to now Philadelphia has fared far better in Washington and abroad than in its own precincts. After a second pressure presentation to the Commission last summer when J. E. Wallace Sterling was still its chairman, and intensive wire-pulling by Pennsylvania Senator & Republican floor leader Hugh Scott, the Commission reversed its anti-expo stance and found that after all it liked the Philly concept. Shortly after Sterling resigned for "personal" reasons.

Prospects By Flag

Ewen C. Dingwall, a consultant, returned from a trip with estimates that a Philly Expo in '76 could draw about the same number of nations as Montreal and Osaka, up to 100. There is the historic curio that a previous Expo in 1876 at Philadelphia then drew 37 nations.

Crucial is the meeting on Jan. 22, 1971 in Paris of the Bureau of International Expositions, which sanctions world's fairs. There are many issues due for airing and the most critical has to do with Europeans dread of a repetition of what happened at Robert Moses' frolic at Flushing Meadows in 1964-65. Though not approved by the Bureau, many foreign governments participated and came to regret it.

How can the United States, or the City of Philadelphia, or anybody, guarantee foreigners contemplation of the United States?

(Continued on page 142)

Ringling Circus' Accent On Youth, Fore & Aft

By IRVIN FELD

(Pres. & Producer, Ringling Bros.-Barnum & Bailey Circus)

Everyone in our organization is gratified that, in our 101st year, we are attracting more teenagers and young people in their early 20s than ever before. Check the up-high seats any night during any of our engagements. You'll see a profusion of beards, long hair and lovebeads. What's more, you'll see kids, shorthaired and long; watching, even studying our circus with rapt, thoughtful attention.

In the past, there was a period of years in most people's lives in which they didn't attend the circus. That was the gap from the time they were no longer taken by their parents but didn't yet have children of their own to whom they could introduce the magic of sawdust and spangles. This period was, roughly, the years between ages 15 and 25. To our delight, this is exactly the group that is now displaying so much

interest in and appreciation for The Greatest Show on Earth.

There are many reasons why young people are so attracted to the Circus today. Since my brother, Israel, Judge Roy Hofheinz and I acquired Ringling Bros.-Barnum & Bailey in late 1967, we have made a concerted effort to bring many more young performers into the casts of our two huge traveling shows. These efforts have been highly successful. The average age of our performers is now a startling 24.3 years, compared to a median age of 46.7 in 1966. Dozens of reviewers have commented glowingly upon the fresh, good looks of our people. An amazingly talented group of attractive, athletic youngsters who would warm the heart of any college physical education instructor comprises a large nucleus of today's personnel.

We've brought youthful ideas to the music and costumes in our shows. Songs by Jimmy Webb and Burt Bacharach are with traditional brass-band marches. The wardrobe

has a contemporary, yet circusy flair. Boys and girls in our production numbers were dressed in bellbottoms and minis as far back as three years ago.

One of the major areas in which we have successfully infused the spirit of youth is Clown Alley. When we acquired the circus, we inherited what was largely a group of middle-aged-to-elderly clowns, many of whom were far past their performing primes. Most of the free-wheeling, phyllophilic, being forgotten. What's more, cal activity of the clowning was there were no apprentices in the wings to pick up the fallen fright-wigs and seltzer bottles.

College of Clowns

Something had to be done. Our solution was establishment of the College of Clowns, the world's first and only training program for professional circus funsters. The college recently graduated its third class and we sincerely believe that many of the young people we've trained will be the great clowns of the future. During training, the students are supervised by such great clowns as Lou Jacobs and Otto Griebing, as well as a wide variety of visiting instructors who teach special skills.

By contracting the most promising graduates of our college, we have been able to greatly expand the Clown Alleys of both of our circuses, bringing back the excitement and wild comic fun that was so long missing.

The accent is on youth in another of our recent ventures. As part of our expanding peripheral activities late last year we introduced a unique new contemporary vocal group called The Klowns. The four boys and two girls who comprise the group were chosen for their acting, singing, and dancing abilities, and add a delightful dash of youthful verve to our activities.

Each Klown wears a distinctive "mod" costume and very special stylized clown makeup. They juggle, balance, and ride unicycles like tank veterans. The Klowns were introduced last November on a tv special, hosted by Sammy Davis Jr.

The Klowns' first RCA recording was "Lady Love," and their first album is likewise finding favor with record buyers.

Youthful Esprit

Am most anxious for young people to assume important roles in our organization. Already noted that our performers are a youthful group. The same is true of our staff. My 23-year-old son, Kenneth, is a member of our executive staff and is involved in every aspect of our operation. One of our vice-presidents is in his early 30s, our co-engagement coordinator and national press representative are both just a few years younger. (Continued on page 142)

Communications & 'Now' Generation: 45 Seconds From Any Slot-Machine

By PETER LIND HAYES

Las Vegas. We have moved here, made our home here. After many years in supper clubs—you know, crawling over garbage cans and tripping over busboys to get onstage, we finally wind up in the last resort, or, as a last resort we are here to fade the Nevada sunshine.

After 21 years in New Rochelle, where the late Frank Loesser said "the mansion would dwell," we have moved into a typical concrete slab house on the 12th green of the Sahara Country Club. Now that may sound easy... until you stop to ponder that our furniture is all heavy heavy traditional English Tudor. I did not realize this when I met the moving van people, but one hot day last August I edged my way through a myriad of cartons and shrieked... "Get me a carpenter and knock this wall out!"

It was a shrewd move... we lost a bedroom but we gained a 54-foot livingroom. Of course it's

only two feet wide. You actually have to sit on our grand piano to see the fireplace.

We are now firmly entrenched in Las Vegas. Mary (Healy), our daughter Cathy, our dog Charlie Brown and the chief cook and bottlewasher, yours truly. Our son Michael is attending Clarkson College in Potsdam, N.Y. where it's too cold to rebel or parade. Our daughter Cathy is a freshman dropout in order to "find herself." All this is beginning to sound like a "Pal Joey" or a "You know me Al" letter. However, there is a point to the story.

The first house guests in our "little gray home in the west" turned out to be two of our closest friends, Doctor and Mrs. Irving Cooper. Dr. Cooper is the eminent brain surgeon so closely associated with Parkinson's disease. Being a brain surgeon it was only logical for us to run into a lunatic at the local airport named Dick Shawn. (Continued on page 142)



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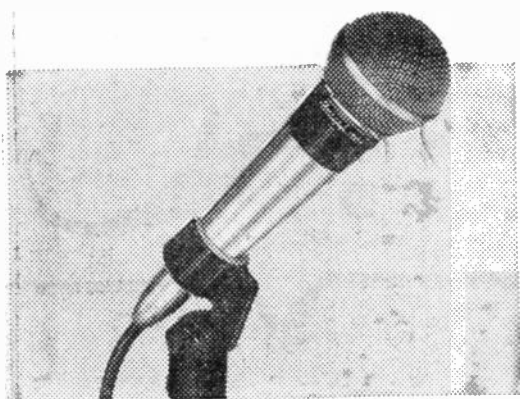
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November 20
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February 26
David Frost Show, New York

February 27 - 28
Carnegie Hall Concert, New York

March 3 - 8
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March 9 - 12
Concerts, Hong Kong

March 13 - 21
Opened Expo '70, Tokyo

March 22 - 29
Concerts, Melbourne, Sydney, Brisbane

March 30 - April 2
Lucille Ball Show, Los Angeles

April 16 - 25
Opening of Now Grove, Los Angeles

April 19
Benefit, Ebony Showcase, Los Angeles

April 26
Benefit, Black Students Fund, Miami

April 28 - May 10
Latin Casino, Camden

May 4 - 8
Mike Douglas Show, Philadelphia

May 6
TV Grammy Awards, New York

May 13
Benefit, Malcolm X College, Chicago

May 14 - 24
Mill Run Theatre, Chicago

May 16
Benefit, Share Party, Los Angeles

May 25
Benefit, West Side Community Development, Chicago

June 10
Benefit, Newark

June 13 - 14
Special engagement, Sands Hotel, Las Vegas

June 16
Movie Game TV Show, Los Angeles

June 20 - 21
Special engagement, Sands Hotel, Las Vegas

June 22 - 25
Danny Thomas TV Show, Los Angeles

June 26 - July 8
Harrah's Club, Reno

July 9 - 19
Barnum & Bailey TV Special, San Diego

July 20 - 29
Now Grove, Los Angeles

July 20 - August 6
Mod Squad TV Show, Los Angeles

August 8 - 22
Name Of Game TV Show, Las Vegas

August 21
Benefit, Andrew Young Hospital, Washington, D.C.

August 31 - September 5
Garden State Art Center, Homdel, N.J.

September 6
Concert, Saratoga

September 7 - 13
Oakdale Theatre, New Haven

September 15 - 27
Concerts: Providence, Boston, Dallas, Minneapolis, Detroit, San Diego, Seattle

Ratfink Predictions

By JACKIE KANNON

My position on abortion (I favor it on demand; a woman should be able to get a D & C at the A & P); marijuana (I crossed it with menthol so you can be high and cool at the same time; and campus rebellion (I feel sorry for the idiots who blow up the Bank of America, then write home to Dad for money and discover that the old Establishment fascist's money was in the Bank of America.)

Here's another winning potpourri of predictions from my Ratfink musings of 1970. My dynamic personality has managed to keep me the title of "Mr. Scurvy" in Manhattan, despite the pronounced recession that has eroded

this town's nitery business. I know it's been hurting from talking to my prized clientele: these days they're telephoning girls collect.

1. Hugh Hefner will make a pitch for the hot tot crowd by publishing a monthly journal called "Playpen" featuring raw, naked and unashamed diaper Bunnies in a centrefold that'll be held together by safety pins instead of staples.

2. Mickey Mouse, sometime during the coming year will send the following telegram to Spiro Agnew: "LOOK, I DONT MESS AROUND IN POLITICS, SO YOU GET THE HELL OFF MY WATCH."

3. Don Rickles, unable to find new ethnic groups to exorcise,

will change his act drastically and recite the poems of Lewis Carroll, somehow managing to make them vile.

4. Hardhats, thanks to the success of the film "Joe," will be the new cultural heroes for a year or two, giving rise to a slew of flicks like "Hardhats on Parade," "Valley of the Hardhats," "Planet of the Hardhats," "Butch Buckley and the Hardhat Kid," "A Hardhat's Kisses," etc.

5. Sex education for little ones will reach down to Sesame Street ("Sexamee Street" will be the working title) and youngsters will be taught the facts of life in catchy rhymes: "This is the Thigh... and it rhymes with eye and why and fly and my... and that's how we say this is the thigh. Now, Big Bird, it's your turn!"

6. Arthur Hailey, having worked the Grand Hotel theme to advantage in "Hotel" and "Airport," will come out with "Brothel," a

kaleidoscopic look at life and love in a Nevada house of ill repute.

7. Greed-oriented game shows will reach the ultimate in "Shoot For Your Loot." Yes, each of you will be given a Thompson submachinegun and three minutes in a supermarket... and now let's bring back Norris McNeely, yesterday's winner, who wiped out three clerks and a boxboy as he amassed \$4,000.

8. Since the same guests keep popping up on the late-night talk shows, the nets will save money by instituting a pool system and the same show will be televised on all three, ala a the hosts.

9. Nelson Rockefeller, who sent more money than there is on political spots this past campaign (you see, he's the only one who can answer the sneering question: "Who do you thing you are—Rockefeller?"), will go all the way and buy his own network. And the

announcer will say: "We interrupt this stream of regular political announcements to bring you programming..."

10. Johnny Cash, who has recorded albums at San Quentin, Folsom, etc., will run out of prisons and be forced to record at Bar Mitzvahs. (We can always use a little Cash at a Bar Mitzvah.)

11. I, Jackie Kannon, will be named "Entertainer of the Year" by the Comedian's Liberation Movement for taking comedy out of the nightclubs and putting it in sewers where it belongs!

And may *VARIETY*, whose influence has been paramount, warners and metro in show biz, be inscribed in the Great Showman in the Sky's book for another 65 years!

OHIO SEA WORLD HITS TOWN'S 5% AMUS. TAX

Aurora, O.
Sea World, a \$3,700,000 aquatic attraction in the village of Aurora, near Cleveland and Akron, is griping because village officials have enacted a 5% entertainment admissions tax, which they consider too high and unjust.

Both the Akron Area Progress Board and the Greater Cleveland Growth Assn. agree with the Sea World management that the tax will hurt business. They are gathering information to support Sea World's complaint.

The tax was approved last spring by Village Council. It later deferred collection until Oct. 1, after Sea World closed for the year. An Aurora film house and drive-ins also have to collect the 5% tax, an observer pointed out.

P.R. Hotel Asks \$1-Mil For Teamster 'Damages'

San Juan.
The management of Hotel La Concha is demanding \$1,000,000 in damages for the alleged Teamster Union member attack, on the hotel casino Dec. 1. The fracas occurred during a Teamster strike at the hotel.

The suit claims "union members and agents invaded the casino," and that several staffers and guests were injured, and that "vandalism" caused substantial damages. The \$1,000,000 figure is based largely on what the hotel terms loss of good will and reputation in the community.

The strike ended when U.S. District Court Judge Raymond Pettine signed a temporary restraining order this week.

Comedy Albums

Continued from page 130

very well in recent months with comedy albums. Frye's Elektra LP, "I Am The President," is near a gold album and Wilson's "The Devil Made Me Buy That Dress" on his Little David label topped \$1,000,000 in sales. Steinberg's first disk for Elektra was recently released. Another recent release is Cadet's "Spiro T. Agnew Is A Riot."

The return of comedy albums to the bestseller lists is also reflected by the increased demand for young, hip comedians on the college and coffee house circuit. Frye, Steinberg, Richard Pryor, Uncle Dirty and Dick Gregory are among the growing number of comics reaching today's college audience.

Perhaps the prime reason for such comedians' appeal is their ability to transcend comedy and pepper their routines with perceptive social and philosophical commentary. At the college level Gregory has had success with his politically oriented discussions, both a concert and recording level.



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A Carny Stiff In Cold Storage, & A Tab Too Hot To Handle

By ARTHUR H. LEWIS

Every writer of non-fiction knows that the best material develops after his book is in print and, obviously, can't be used.

This past April, Trident Press published "Carnival," a tale of my sixmonth trek through a world populated by bearded women, fat women, tattooed women, three-eyed men, anatomical wonders, patches, alibi agents, grind show

operators, grab jointees, strippers, bozos, roughies and a considerable number of ladies and gentlemen.

During the course of these travels I ran across a carny who has spent the last 60 years standing upright in a small town North Carolina businessman's garage. The carny is dead, of course, murdered in 1910 by an associate who didn't like the way young Forenzio Con-

cippio manipulated the deck in a friendly poker game.

With carefully waxed mustache, jet black hair, olive complexion, bushy eyebrows and trim attire, Forenzio, nicknamed "Spaghetti" by his adopted townspeople, looks just as dapper as he did when his assassin drove a tent stake into the young Italian immigrant's heart. The stake, I hasten to say, was extracted from the body and rests, harmlessly enough, in a corner of the hermetically sealed, glass-fronted coffin. In fairness, I should state that the undertaker who holds title to what's left of Spaghetti, charges nothing for a quick-see, an offer three generations of south-erners have not neglected. The

mortician claims Forenzio was never buried because the latter's father, after making a down payment of \$25 to the current undertaker's grandfather, never paid the balance due.

Except for a Halloween prank in 1928 when a group of mischievous boys, in the spirit of clean fun, removed casket and contents and placed them on their spinster teacher's veranda, poor Forenzio never has left his odd resting place. Consequently he knows no more of the outside world than he did when he departed from it involuntarily at the age of 24.

Thus, everything remained in limbo for more than a half-century —Pancho Villa, World War I, the

Depression, World War II, the Korean Police Action, Vietnam— with no one seeming to care about the Signor's status in quo. That is, until a few months ago when Slim Kelly, a retired freak show operator, read a copy of "Carnival" wherein he discovered his quondam colleague's last, highly unorthodox, resting place.

"An outrage!" exclaimed Slim, an erudite gentleman of 77. "This is no way to treat a fellow carny, dead or alive."

A Decent Burial

Forthwith he proposed to members of the Gibsonton (Florida) International-Independent Showmen's Association that they give poor Forenzio Concippio a decent burial. The motion was seconded and duly carried. Since there are probably no more generous people in the world than carnies, a goodly sum of cash was raised to pay transportation costs involved in bringing "Spaghetti" from North Carolina to Florida, to purchase a fitting tombstone, and, if necessary a new casket.

Furthermore, the I. I. S. A. agreed to provide a burial lot on its own spacious grounds overlooking the Alafia River, a local padre promised to preach the oration; and young Jimmy Strates, who owns an 80-car railroad show, offered the loan of Dolly, his pet pachyderm, to tote the coffin-bearing caisson.

So that the funeral would be the success it deserved, no item was forgotten. There was a committee on flowers, on bearers, on inspection, on mourners, and one to prepare food for the hordes of visitors expected to pray for the soul of a departed comrade. An emissary was dispatched to Laurinburg, N.C., with a request that the undertaker there release "Spaghetti's" mortal remains. If he so chose, the mortician was welcome to accompany his charge, the tab to be lifted by the I. I. S. A. In addition, the Florida group's representative was authorized to pay off indebtedness incurred by Signor Concippio Sr.

Then, alas, came a hitch in the best laid plans. The undertaker was in full accord. "Spaghetti" should be given a decent funeral. He was even willing to forget the balance due. However, he politely but positively refused to waive storage fees. No one could combat his claim that Forenzio's body was not removed within what the law states is "a reasonable period of time." Ergo, before he released "Spaghetti," he demanded demurage.

"A dollar a day is all I want," he told the I. I. S. A.'s representative to whom at first this didn't seem like much. Then Slim got to figuring. "one buck times 365 days, times 6 years, plus 15 extra days for Leap years", and shook his head sadly. Even without interest the total came to a tidy sum of \$21,195, far more than his organization authorized. Despite Slim's great forensic skills, he failed; the mortician was adamant, it was to be all or nothing. And nothing it was.

Slim came back to Gibsonton, the I. I. S. A. cancelled plans for a gala funeral, and "Spaghetti" remains in North Carolina, where those who wish may view, without charge, all that was once mortal of Forenzio Concippio.

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The Circus Life Style

By TONY CONWAY

Falls Church, Va. The circus business, perhaps more than any other facet of the entertainment industry, depends upon dedicated people. Circus is a way of life. And never easy. The people of the circus live the business 24 hours a day, month after month, year after year.

To cite some examples:

John Pugh, general manager of Clyde Beatty-Cole Bros. Circus, was (or looked) a pre-teenager when he appeared as one of the acrobats in a troupe managed by his father, England's "Digger" Pugh, some 17 to 20 years ago. Red White, sideshow manager on the same show, probably is twice Pugh's age, but he also was born in the business—his parents were active in show business at Coney Island in the early years of the century.

Emmett Kelly Jr., born on the John Robinson Circus back in the '20s, accepts only special dates—as has his famous father, Emmett Sr., for the last dozen or more years—rather than stay with one show for a full season 'neath big top or in modern auditoriums. Contemporaries of Emmett Sr. still travel with Ringling-Barnum. The inventive Lou Jacobs is on the Red Unit while the outstanding trump pantomimist, Otto Griebing, is on the Blue Unit. Incidentally, Lou's teenage daughter, Lou Ann, made her tanbark debut as an all-round showgirl with Ringling Red this past season.

Remember the Flying Wards "way back when"? Mayme was just elected to the Circus Hall of Fame. The famous woman catcher for flying trapeze acts now is in charge of wardrobe for the Circus World Museum at Baraboo, Wisc., which features that "out of this world" circus street parade in Milwaukee each 4th of July. Eddie Ward Sr., her husband, had the training quarters at Bloomington, Ill., those years ago. Eddie Ward Jr., also a catcher in trapeze acts, is now in charge of the diesel light plants and head porter for Ringling's Red Unit.

Mention flying acts and you have to think of Antoinette Concello, the only femme to perform the triple somersault, who is now the aerial director for both Ringling-Barnum units. Once in a great while, a discerning viewer will find her "on the board," helping out some of the current flying acts. It's too bad that so few in the audience know that they are witnessing an all-time-great as she swings out to the catcher and back to the pedestal, a beautiful sight to behold.

About 25 years ago and more, two major riding acts named Hanneford toured the country. One featured the comedy of Poodles while the other featured the artistry of brother George. In recent history, there have again been two Hanneford riding acts—one the comedy of Tommy Hanneford with the Original Hanneford Family and the equally capable artistry of George Jr., with his act. Both current featured riders are sons of George Hanneford Sr., and all the branches of the Hanneford family and their troupes base in Osprey, Fla.

Florida became paradise for John and Charles Ringling many years before they moved the winterquarters of their "Greatest Show On Earth" to Sarasota in 1926. Resultantly, innumerable circus personalities have called the Sunshine State their home during their all-too-brief winter sojourns. Nowadays you'll find outdoor show people, both circus and carnival, living in a belt from Gibsonton, just south of Tampa, to Venice, 18 miles south of Sarasota but still in Sarasota County. Ringling itself has wintered in Venice for at least 10 years.

Karl Wallenda and all the other Wallendas, past and present, live in Sarasota. At least two of the Wallenda daughters still are working and Karl has a high-wire act on the road too.

You read about his crossing the gorge on a wire in Georgia last summer or saw Karl and his boys on the David Frost tv show in the fall. One member of the

troupe is Albertino ("Tino") Zoppe, son of Jenny Wallenda and her former husband, Alberto Zoppe, who had a "big" riding act on Ringling in the '50s. Alberto's present riding act features dogs and a trained rooster. (He once jokingly cracked that the salary for the dogs was less than for the girls who used to grace his act and he didn't have to take them out to dinner either.)

High-wire reference makes one think of The Alzanas. Harold appeared on a video circus special in the fall of 1970 and he takes a date now and then. His wife, Minnie, hasn't been up in years. Sister Hilda and her husband, Andre Prince, were featured on Ringling as the Hildalys with their upside-down unicycle aerial feature in the aerial ballet for two years and are now starring at a club in Las Vegas.

A "circus engineer" in every sense of the word is Charley Smith. On Ringling Red his responsibilities include getting the wagons to and from the train, getting the train loaded and unloaded, and keeping up anything and everything that has to do with the wagons, tractors, and railroad cars. Charley in years gone by has been a performer in about any phase of the business you can name, including chautauqua, vaudeville, minstrel shows and circus. He belongs in the company of such circus engineers as "Cap" Curtis, "Happy Jack" Snellen, and Eddie Billetti.

George Hamid (Hamid-Morton Circus) began as an Arabian tumbler with no knowledge of the English language. Hubert Castle, owner of the circus bearing his name, for many years was a low-wire artist with many different circuses. Frank McClosky, coowner of Beatty-Cole, began as a propman.

Frank Peeler, one of the smartest young superintendents and boss canvassmen, was born into the Deriskie Family acrobatic troupe. His father-in-law, "Dime" Wilson, for many years an outstanding clown and more recently a fine performance director, was born on a wagonshow in the days before paved roads when natural landmarks were used in getting from town to town. Bill "Buckles"

Woodcock Jr., a very fine elephant trainer, is descended from the Orton Family which toured its own circus from 1884 until the early 1930s. Among others "born into the business" must be listed La Toria (Vickie Unus) who performs incredible numbers of one-arm planges, or pullovers. Her father is the internationally famous Unus, "the man who stands on his forefinger."

MR. JACKIE KANNON

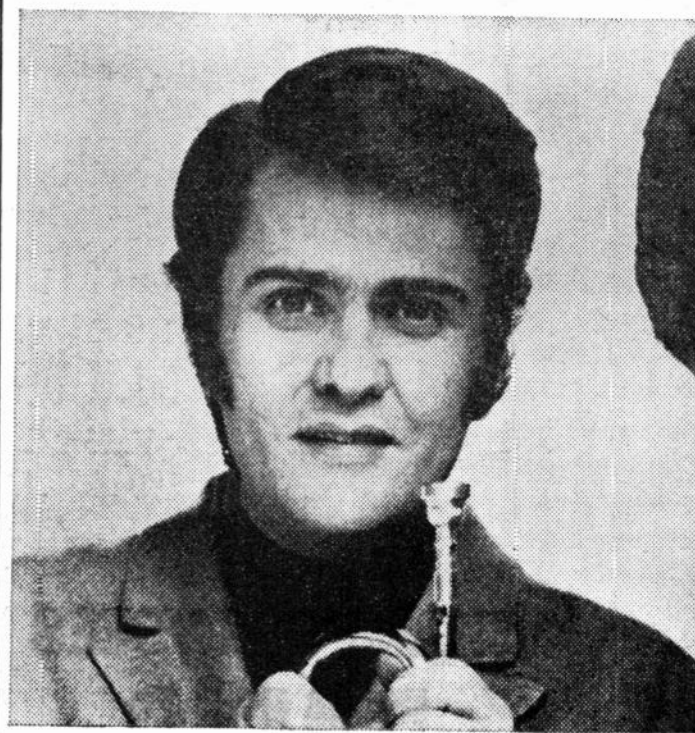


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Bicentennial Year

Continued from page 131

ing pavilions that there will no repetition of American labor union featherbedding and contractual hold-ups for service of all and any kind as under Moses?

But the big question is not on-site service rackets. Rather the basic matter of whether the promoters of the Philly Expo are not expecting that the Federal government will lift the tab. If that is their secret expectation, stand by for cash. This goes contrary to practice. The U.S. typically spends about \$20,000,000 for its own pavilion. Even double that would be nothing for a Philly promotion.

Negro Opposition

Aside from an estimated need of "billions" there's major black community opposition in Philadelphia to the Expo organization and site plans. On the same day Philly's board "approved" a billion dollar kitty, Warren Scruggs, executive director of the Afro-American Automobile Assn., filed a Court of Common Pleas suit against the Philly corporation, charging that the board was improperly elected, unrepresentative of the City, and that conflicts of interest exist. The latter charge arises from

Philadelphia's four area site concept, the largest unit of which is based on an 89.2 acre air rights megastucture to be constructed over the Penn Central R.R. 30th Street Station and Richard Bond, a Penn Central trustee is also a member of the Bicentennial Corporation's board.

The black community also claims that site plans will demolish essential housing and siphon off urgently needed civic funding. Such agitation is, however, generally prevalent in the birth pangs of most major expositions.

This writer's guess is that Philadelphia will have to sober up, probably revise plans to something approaching the scope of the 1962 Seattle World's Fair. There's nothing wrong with that if comparable quality is achieved, except for the likely loss of international prestige in contrast to Montreal's Expo 67, organized by a nation with 10% our population and wealth, and Japan's vast and hugely successful Osaka 70, in a nation with half our population and far less capital.

Boston is nowheresville. After the inevitable demise of the grossly mismanaged Chamber of Commerce-dominated U.S. Bicentennial World Exposition Corp., its president, civic-minded Gilbert H. Hood Jr., recently issued a plaintive statement following ARBC endorsement of some sort of historic commemoration in the Hub City. He said in part.

"I am not enthusiastic for being involved in flag raising and musket salutes on the common of every village and town. There is a real interest in restoring many of the sacred shrines of the period as a commemorative event,

but based on the cost of redoing the old North Church, it would take a sizeable block of money which would have to be largely financed by Federal participation—full participation without early commitments by the ARBC makes the obtaining of local money limited to the local aspects of each project. One group is very interested in re-enactment of the hauling of cannon by oxen from Ticonderoga to Dorchester Heights, while another would like to excavate for the old original Mill Pond Dam."

In other words Boston is totally dependent on Federal initiative, and commission endorsement is not sufficient.

Miami—Sheer Politics

Miami's Third Century U.S.A., a dust-off of the long languishing Interma, now under the auspices of the Greater Miami Chamber of Commerce, envisions a new campus for Florida International University, a 20,000 seat university-community center and an Inter-American Trade & Cultural Center. Despite Commission approval no real progress has been made. At this point clearly commercial Disney World will win the Florida Bicentennial sweepstakes. And why not. It's the essence of popular American showmanship, and what more appropriate Bicentennial theme could Florida have than "The Pursuit of Happiness."

What about Washington? If 1976 remains the target date for the completion of the grandiose Pennsylvania Avenue redevelopment scheme, vehemently opposed by many D.C. business and black interests, for all practical purposes time has already run out.

Now Generation & Vegas

Continued from page 131

I have long been a fan of Shawn's and since the Coopers were only staying overnight, thought it would be ideal for the doctor to study the patient close at hand. We made reservations for Dick's dinner show at the Flamingo.

Even our 19-year-old Cathy flipped over his performance. "He's right on" . . . "He bloweth

not his cool" . . . "He knows where it's at" . . . and other such accolades were explained to me by my interpreter as being very complimentary indeed to Mr. Shawn. Needless to say his performance was indeed hilarious. He's sly, cunning, quick, clever and cute, and in spite of his youth he uses his body and hands like the master pros of years ago, a tribute

to his devotion to his craft and a far cry from the grappling microphone-squeezers of today.

After the show we joined in the Candlelight Room. Outside of playing golf with Shawn a few times, have never really known him well on a personal level. I assumed the conversation would linger over show biz and show biz personalities. One underestimates Mr. Shawn. Whether it was due to the presence of a brain surgeon or our 19-year-old daughter, but show biz was dismissed in half a breath and we frantically pursued

the topic all parents talk about endlessly—the youth of today. Daughter Cathy volunteered the information that Abby Hoffman had lost her college group simply by inciting to riot, suggesting the burning of various and sundry buildings in Washington and then refusing to lead the excited students because he had another "lecture" to make. They booed him as he was driven away in a Cadillac limousine.

All parents have theories. Our table was abuzz with overlapping theories. Dr. and Mrs. Cooper, with three children, had theories; Mary and I, with two, had theories; Dick Shawn with four, had theories. We were now listening to his theory. "It's the tube . . ." he shouted . . . "It's communications, why, when I was a kid I had fantasies . . . I played Buck Rogers . . . I had a ray gun . . . I had imagination. I needed my fantasies, they were great therapy!" I agreed immediately. I had always wanted to be Hoot Gibson and had the broomstick horse and chaps to prove it.

Shawn was at it again. "How can a kid play Buck Rogers when he's already seen an astronaut land on the moon? How can he play at war when he sees instant war every night on the seven o'clock news? My oldest daughter is 15 and there's already a generation gap between my daughter and yours. Kids have forgotten how to play. There's nothing to spark their imaginations. Everything is so fantastic there's nothing to fantasize about."

At this point he made the mistake of stopping for a breath. Our daughter sat bolt upright and said, "Oh? Then you understand why they turn to drugs."

How about that? Think it over.

White Elephant

Continued from page 130

off Pler E will cost Diners another \$1,000,000.

In their original request for California Tidelands money in 1967, Long Beach officials placed the cost of project at \$8,700,000. To date, \$42,500,000 has been spent and recently, \$9,700,000 more was okayed for work on the Queen.

City manager John Mansell took to the airwaves with four paid broadcasts in one day over KNX to deny that the Queen was a white elephant or that tidelands money should be more restricted in the future.

Irvin Feld

Continued from page 131

Well under 30 are the vast majority of our engagement directors, the young men who supervise each city's performances of The Greatest Show on Earth.

We always attempt to team our younger employees with seasoned veterans, the men and women who have forgotten more about circus than most people will ever show. Though youth is important, it has a lot to learn and we're fortunate in having longtime key employees who are capable of instructing.

I receive upwards of 100 letters a month from boys and girls who want to join the Circus. We always write back, urging them to finish school before they come to work for us. We've convinced a dozen or more young men in our various labor departments to return to school. In fact I've told each of them, if they want to come back to the Circus, all they have to do is show me their diplomas.

TONY LAVELLI

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I hope to use this means to reach and thank every person who was involved in making my "80th" birthday celebration a memorable occasion—it was a thrilling and exciting day and will long remain one of the important events in my life. Last, but not least a special thanks to all my friends in Circleville, Ohio who made this celebration possible.

TED LEWIS

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LOS CHAVALES DE ESPANA

BOOMING CAMPUS LEGIT

Aussie's Yank, Russ And London Imports Big; Cinemas Into Legiters

By HARRY A. STRACHAN

(General Manager, J. C. Williamson Theatres Ltd.)

Sydney. In the early hours of July 31, 1970, my company suffered a major disaster when Her Majesty's Theatre in Sydney was totally destroyed by fire. The Australian Opera was playing a season in the theatre at the time of the fire and two of its productions, "Othello" and "La Boheme," were destroyed.

J. C. Williamson, after considerable investigations of alternate sites, decided to build a new theatre on the old Her Majesty's site and work will commence shortly for occupancy by Easter, 1972.

The loss of Her Majesty's here is a particularly severe one as our other theatre, the Royal, was sold for a redevelopment project and unfortunately we have to vacate the end of April. However, we are exploring the possibility of other theatres including the Regent, which was built by Williamson in 1927 and has been operated for many years as a cinema by Hoyts Theatres Ltd.

During the year, in association with Harry M. Miller, we presented "Sleuth" in Sydney, starring Patrick Wymark, and this proved highly successful. We had "Sleuth" scheduled for the Comedy Theatre, Melbourne, on October 22, but unfortunately Patrick Wymark died of a heart attack two days before our scheduled opening and this of course meant abandoning the season in Melbourne. Wymark was a very fine actor and gentleman and apart from the success he registered in "Sleuth" in Sydney, he was well-known and well-loved in this country for his performances in the television series "The Power Game" and "The Planemakers".

3 Years For 'Fiddler'

On the brighter side, Williamson activities throughout 1970 have been "Fiddler On The Roof" starring Gordon, wou. free-year tour of Austr. New Zealand to pack. s. "Plaza Suite", starring Withers and Alfred Sando. finished a successful year's run of this territory in Adelaide.

In February we presented The Royal Shakespeare Company which was headed by Judi Dench, Donald Sinden and Barry Inghram for four weeks at Her Majesty's Theatre, Melbourne, followed by two weeks at Her Majesty's, Adelaide, and a further four weeks at the Theatre Royal in Sydney to turnaway business every performance. We are currently negotiating to have this splendid Company back in Australia for another tour in 1972.

'MFL' Encores

Following the Royal Shakespeare season we presented a new production of "My Fair Lady", again starring Robin Bailey as Henry Higgins and with Richard Walker and Kenneth Laird playing Doolittle and Pickering respectively, the roles they originated for us in Australia when we first produced the show in 1959. The musical played Melbourne, then Her Majesty's, Adelaide, and Her Majesty's, Brisbane, but following the latter season we had to disband because of the fire which destroyed the Sydney house.

"Promises, Promises" is currently playing the Theatre Royal, Sydney, and "Man Of La Mancha" is at Her Majesty's Theatre in Melbourne. We brought two New Yorkers, Orson Bean and Ann Hilton, for "Promises" which after a successful run in Melbourne, transferred to Sydney where it is playing to big business. Broadwayite Fred Hebert directed "Promises" for us and he again turned in a splendid job. He has now directed nine musicals for Williamson in Australia—"Pajama Game," "Hello Dolly", "Funny Girl", "Sweet Charity", "Half A Sixpence", "Mame", "Fiddler", "I Do! I Do!". We again imported Charles West and Suzanne Steele from London

for "La Mancha", the two stars who played in the show for us when we first presented it in this part of the world three years ago. It was directed by New Yorker Marnel Sumner who staged it originally in Australia. "Mancha" opened in Melbourne Oct. 31 to rave notices and it is currently capacity business and, if anything, has made even a stronger impact than it did initially. This fine musical will again play the major cities of Australia and then will tour New Zealand for the first time.

Also during the year, in association with Edgley & Dawe Pty. Ltd., we enjoyed great success with the Georgian State Dance Co. from the U.S.S.R. Again in association with Edgley & Dawe we presented seasons in Melbourne and Sydney of Maya Plisetskaya and a group of dancers from the Bolshoi Ballet which proved highly successful both artistically and financially.

Concert and Revue

In the concert field we presented Yehudi Menuhin and the Menuhin Festival Orchestra and this tour of Australia and New Zealand broke alltime records. Also in the concert field we presented the Jacques Loussier Trio very successfully. We plan to have both back in our territory.

Next month the Royal, in Sydney, will present the "Casino de Paris" staged by Frederic Ancor from Las Vegas. The principal artists and acts for the show will be imported.

Also in February in Melbourne, again in association with Harry M. Miller, we present "Sleuth", followed by a tour of this play in other cities in Australia and New Zealand.

We are currently negotiating for "Borstal Boy" and "Conduct Unbecoming" which we hope to present in 1971.

We will produce "1776" about the middle of '71.

A tour of Peter Nero is being arranged which will commence in Adelaide on March 20 and he will give concerts in all capital cities in Australia and New Zealand.

The Great Moscow Circus will tour New Zealand and Australia commencing in Auckland this week. This big attraction will be presented in a huge tent by J.C.W., Edgley & Dawe and Kerridge-Odeon.

During 1970 negotiations were completed between Kerridge-Odeon Corp. of New Zealand and my company for the joint presentation of theatrical and concert attractions throughout New Zealand. We feel that the joint operation of the two major organizations in the theatrical field will lead not only to rationalization of present activities, but an expansion in that and kindred fields. Kerridge-Odeon are the largest motion picture circuit in the dominion of New Zealand and many of their film houses are convertible to live attractions, which will mean that Companies will be able to play more cities in that territory than heretofore.

Rita Gardner Spelling

Connie Towers In 'Ari'

Rita Gardner has taken two weeks off from the cast of "Jacques Brel Is Alive and Well and Living in Paris," now in its third year at the Village Gate, N.Y., to substitute for Constance Towers in the Broadway-bound tuner "Ari," currently in Washington.

Miss Towers temporarily left the cast of the musical tryout to fulfill a previously contracted cabaret engagement, and is expected to return after the first of the year. Covering for Miss Gardner is "Jacques Brel" are Henrietta Val- or and Joyce Franz.

MIDDLE AMERICA PROFESSIONALISM

By JOHN McCABE

(Prof. John McCabe, author of "Mr. Laurel and Mr. Hardy," is currently writing the authorized biography of George M. Cohan. For many years he taught theatre at New York University.)

Sault Ste Marie, Mich.

Over 20 years ago I left the legit to enter college and university theatre. Recently I ended that mighty enjoyable run and I am now in the hectic throes of a writing career. Returning to Michigan, my natal state, the thought came that it might be instructive and maybe just plain interesting to see how college and university theatre had grown during these 20 years away from home ground. A sentimental hegira began, marked principally by my near-incredulity at the burgeoning shape and size of regional campus theatre.

The University of Detroit, my alma mater, was first port of call. When I attended the U. of D. in the 40s, its theatre area consisted of a small extracurricular drama club resident in what seemed to be a largish closet with a seating capacity of 78. We made no dent in the theatre life of Detroit. Returning to the University of Detroit in 1970 I find that a very large and indelible dent has been made. Permanently placed within the curriculum is a Department for the Performing Arts with a professional staff of six teaching several hundred theatre students.

The "closet" has expanded to two theatres and an annual audience of thousands, and therein lies a simple rule of show business: you can't do business in a closet.

James Rodgers, head of U. of D. Theatre, says: "Joey Nederlander has admitted to me that he feels that even after 13 years a large percentage of his audience came to see his beautiful Fisher Theatre rather than his plays."

The Fisher Theatre in Detroit might well be the most beautiful legit house in the U.S. The Brothers Nederlander have contributed much to the vitality of the American theatre but nothing more tangible and inspiring than the Fisher. The Fisher stands at the apex in Detroit: richly professional, the natural habitat of many pre-Broadway openings, and as I sat there recently I got that feeling of contentment one always gets watching absolute pros be absolute.

But I didn't feel, as I would have 20 years ago, that I was watching something far removed from local college and university theatre. Indeed right down the street now from the Fisher is professional-oriented Wayne State University Theatre where I taught in 1948-51. In those years Wayne State had an open but distinctly nonprofessional outlook. Again, how the old order changeth.

Wayne State University Theatre under its energetic director, Leonard Leone, is sterling evidence that campus show business is big business. In the years when I worked there audiences were enthusiastic but spectacularly moderate in size. Today there is an annual patronage of 163,000.

The undergraduate theatre program works in the proud playhouse once brought to theatrical glory in the '20s by that formidable lady, Jessie Bonstelle. Not far from the Bonstelle is Wayne's nationally known Hilberry Theatre, a classic graduate-student repertory playhouse which is in effect a professional operation. In my days at Wayne there were about 50 students enrolled in the theatre program. This year there are well over 600.

When one realizes that Michigan is only one state and that many others are even more involved in the training of theatre people, one gets the picture of a flourishing American enterprise dedicated to education and entertainment in depth.

KEEP IT IN THE FAMILY

Britain, Which Gave America the Barrymores and the Booths, Continues a Full Roster of Theatrical Dynasties, and/or Promising Progeny

By DICK RICHARDS

London.

"The Royal Family of Broadway," meaning the Barrymores, were of English origins, as also the Booth tribe which produced (1) a great star and (2) an infamous assassin. Talent being unpredictable, and often prone to shoot off tangentially, not to mention via small deadly pistols, there is nonetheless a strong tradition theatrically that talent does or ought to run in the family.

As per the standout Redgraves, for instance. The patriarch, Sir Michael. The matriarch, Rachel Kempson. Both topliners. And the talented tribe consists of Vanessa, Lynn and Corin. Former has long been the scene-stealer (for many reasons, not all to do with her exceptional thesping talent), but Lynn has proved herself and is no clean "Vanessa's kid sister." And in his own quiet way, brother Corin is coming up on the rails.

Runners up? The Mills's and the Dotrice's are currently battling it out. John Mills and his wife, Mary Hayley Bell, an ex-actress who switched to ring the bell as playwright and screenplay writer, have Juliet Mills and Hayley to prove something about heredity and environment. If young Jonathan Mills was interested in the business they'd be running level pegging, numerically, with the Redgraves.

Roy Dotrice's family is catching up on the Mills' headstart. Dotrice is now established as a top character actor and his two daughters, Karen and Michele, are rapidly making names as juvenes. Dotrice slyly insists that he has another in reserve, but he banteringly admits that "she's bone idle. She's nearly six and she has only made two tv commercials."

Comedian-writer Robert Morley is plumb in the middle of what looks like a personal Green Room. His son, Sheridan, is a regular BBC interviewer and also a legit scribe (he is a magazine theatre critic and also biogged Noel Coward in "Talent to Amuse"). Morley pere's wife is Joan Buckmaster, daughter of Gladys Cooper by H. J. Buckmaster. Another marriage of Miss Cooper — to elegant actor Philip Merivale—produced John Merivale, an elegant young actor.

Veteran Raymond Massey and his British ex-wife, Adrienne Allen, rounded their thsp family into a foursome of distinction. Son is Daniel, Sir Noel Coward's godson, to give the extra show biz glitter touch. Daughter is Anna and both are products of an environment that made stage careers seem inevitable.

Newcomer on the acting scene (she drew good notices in a recent Hammer horror-epic) is Jenny Hanley, voted in a recent newspaper poll as the most attractive young woman in these isles. A newspaper scribe enthused: "She has inherited the good humour and zest of her father and the beauty, charm and grace of her mother." Her father was the late film and tv thesp, Jimmy Hanley. Her mother is Dinah Sheridan, the "Genevieve" girl, now making a legit and screen comeback after a layoff during a second marriage. Quite an inheritance for Miss Jenny.

There are, natch, a string of examples of solo chips off talented blocks. Irish actor Cyril Cusack says that he's given up strutting the boards in favor of writing. If he means it he's left showbiz a legacy in his daughter Sinead, who's showed promise in key roles in many pix such as "David Copperfield." Sir Alev Guinness's son, Matthew, recently appeared in a play with his dad and having

Guinness as a father can hardly be rated as a handicap for a useful young actor.

Dilys, daughter of actor Jack Watling and his actress wife Pat, has her name blazing over the Prince of Wales Theatre as femme star of "Promises, Promises" and is also effective on disks. There's also Roland Culver's son, Simon Williams' father and mother was the late Hugh Williams.

Tamara Ustinov may have a lot to live up to, as the daughter of that many-sided man of the theatre Peter, but, dispassionately Ustinov thinks "the gal's got it" which is a useful testimony. Donald Pleasence is another who can look with pride on helping out with the new generation of young femme performers, as Angela Pleasence's performance recently in "St. Joan" at the Mermaid (plus several others) suggests.

Then there's Imogen Hassall, a busty beauty who is gallantly striving to ease out of the starlet-at-the-premieres and the horror-film belts to prove that she is also a serious young actress. She may have a tough journey, but with the background of a father who was lyric writer Christopher Hassall and an uncle named Sir William Walton she's certainly got it in her to confound the snide columnists.

Two young actors who are forging ahead are Julian Holloway and Nicky Henson. Recognize the surnames? They're the offspring of comedians Stanley Holloway and Leslie Henson. The boys are buddies as were their fathers in the "Co-Optimists" and other shows. It's in the blood.

Neither should director Peter Glenville be forgotten. He was sired by good legit stock—comedian Shawn Glenville and panto star Dorothy Ward.

There are several femme mummies who are also proud mamas. Such as Margaret Lockwood. Her daughter, then "Toots," was a child actress. Now Julia Lockwood is a graceful young actress in her own right. Character actress Hazel Bainbridge's daughter is Kate O'Mara, a delectable young actress who gets work in plenty and is only awaiting the right part to prove her real worth. Judy Campbell hit the headlines when she sang "A Nightingale Sang in Berkeley Square" in "New Faces." Her daughter, after one two minor roles in musicals, became even better known with one headline-shaking sexy song. Now Jane Birkin is a big name in Continental films and Miss Campbell's politely not saying "I told you so."

Sometimes, of course, lightning strikes in different ways. Max Bygraves' son, Anthony, was for a while his stooge in vaude, tv and musical shows. Then young Anthony, having learned the craft, broke away to do it "his way." And he's doing it his way very well with his own act. Derren Nesbitt, son of Harry and nephew of Max Nesbitt, a topline vaude comedy act for years, has successfully plumped for straight acting. Donald Houston's daughter has chosen backstage stage management rather than acting, per her father.

Mention also singer Marion Ryan. Her twin sons, Paul and Barry, also turned to singing and songwriting, and it's proved a good choice. Young David Dimbleby is an established BBC commentator and looks like equalling, even if he never eclipses, the reputation of his father, the late Richard Dimbleby. Screenwriter Jack Davies, himself the son of a top-bracket legit manager and agent, was even known briefly as the father of John Howard Davies, the boy who played "Oliver Twist."

TOURING IN 'HELLZAPOPPIN' 'Leftist' and 'Nazi' Slurs Punctuate Zurich Legit

By GEORGE MEZOEFI

It Could Never Go Today But Zany Revue Was A Wow In The 1940s—Continued After Pearl Harbor—No Taxicabs, No Hotel Rooms, Little Sleep But Lots Of Fun—Chorus Girls Got Equity Minimum, \$40 A Week

By RUTH MOREHOUSE MAITLAND

(Mrs. Maitland is daughter of late N.Y. drama critic Ward Morehouse and mother of boy-actor Michael Maitland in "The Rothschilds," currently on Broadway).

In 1940 the Winter Garden Theatre housed a show that was the most sought after ticket in New York. Some patrons had made it a regular habit, seeing it every few months to celebrate family birthdays and anniversaries. But the record is said to have been held by a sedate druggist in the Bronx who had seen the show 77 times and was looking forward to the 78th.

It also had the reputation of being the noisiest and most unusual show that had ever been performed on the Winter Garden stage.

When the curtain went up the audience saw a newsreel in which Hitler spoke with a Yiddish accent and Mussolini like Amos 'n' Andy. Revolvers were fired, explosions set off, someone yelled, Air Raid! Air Raid! a baby cried and was silenced by a shot, and a swarm of geese were felled by another blast.

The audience danced the Boomp-a-daisy in the aisles with the chorus girls.

Nobody took off their clothes and the only four-letter word in the show was a muted, damn. Yet, the show made \$3,000,000 in two years and these were the days when the best orchestra seats were selling for \$6.00. This, of course, was the freak attraction called, "Hellzapoppin'."

Investment: \$10,000

When it had opened in 1938 the majority of the critics panned it and never changed their minds even though the show lasted for 1,404 performances. One man was largely responsible for the show hanging on after the notices. He was Walter Winchell, probably the most powerful columnist at that time.

With the revue seemingly good forever on Broadway, Olsen & Johnson and the Shuberts began to think about a National company. But with trepidation. They were afraid that Olsen & Johnson had become too closely identified with the show to warrant the risk of substitutions in their parts.

Olsen & Johnson looked about for doubles for themselves. They frequented night clubs, theatres and the summer circuits and emerged with Billy House and Eddie Garr. They were good choices. From the moment they made their entrance tossing eggs and bananas at the audience, House & Garr compensated for the absence of the original pair.

They had their own style and specialties: House, a man weighing 400 lbs., had a coy grin and used his excessive weight for good comedy effects. Garr did funny business and also did his famous drunk act which had been familiar to vaudeville lovers for years.

The casting for the National company was done mainly by Olsen & Johnson. Vaudeville was finished but the acts were still around. Seventeen ex-vaudevillians and acts were hired.

Shuberts Hired Girls

The Shuberts hired 18 girls after making sure we could all do the regulation, time-step, high kick and dance. But nobody asked us if we were also able to ride a wheel cycle. If you've never seen one, it is a one-wheel cycle with a small seat over the wheel and a small handle. There were many monumental falls plus some fancy under-the-breath swearing at Olsen & Johnson, the Shuberts and the entire ancestral world of vaudeville, before we mastered it. (But it is amazing how handy this ability has become at parties. Anybody can play the piano.)

The National company opened on Nov. 3, 1940 at the Shubert Theatre in New Haven. The theatre was completely sold out and

this was also true of every theatre all over the country for the entire run of the tour. New Haven proved to the Shuberts and Olsen & Johnson that the show would carry itself and it was a gay and optimistic company that left New Haven and headed for Hartford.

Not Overlooking Pets

The entire traveling company was composed of 60 actors, six musicians, seven stagehands, a general manager, a company manager, stage manager, two assistant stage managers, a wardrobe mistress and an advance man. Plus three wives, one sister and a mother, all belonging to the cast. There were also some assorted animals actors refused to leave behind and more were collected as the tour progressed. At one period, there were 11 dogs traveling with the show . . . and this was not an animal act. Just pets, and not an ounce of talent among them.

Gradually the cast began to know each other: roommates, impulsively chosen at rehearsals, had either become lemons or fast friends: seeds of future feuds and love affairs were being planted and the inevitable groups began to form. The largest one being among the stooges. They were strangely compatible with no temperament or jealousy conflicts and they stuck together.

Ben Dova

A few rated billing just under House & Garr. They were Grace & Nikko, a comedy dance team; Paul Gordon, who had a trick bicycle act (we preceded him on the hated unicycles singing, "Daisy, Daisy, give me your answer do.") and there was Ben Dova. Ben was an acrobat and obviously born without bones as he could bend and twist his body into unbelievable positions in his act and even performed these gyrations on a lifelike rubber lamppost.

In 1937 he had become part of history in that he was the man who leaped from the Hindenberg when the dirigible became ablaze during the mooring at Lakehurst, N.J.

While on tour, Ben Dova showed the cast a film clip of the newsreel taken of the tragedy. He was easily recognizable jumping from the burning balloon hundreds of feet above the ground, landing unhurt and running from the blaze, while other passengers less agile than he, perished.

Monster Plant

Probably the most famous of the "Hellzapoppin'" gags was "Mrs. Jones." Eddie Nelson, a little man with a sad and solemn face would come out early in the show carrying a small plant. He would walk across the stage and down into the audience calling, "Mrs. Jones? Mrs. Jones?" He repeated this about five times during the show, the plant growing larger and more cumbersome each time he appeared and his calls for Mrs. Jones getting more and more frantic. At the end of the show he was found sitting on the branch of a large tree in the lobby still calling, "Mrs. Jones! Mrs. Jones!"

Ann Pennington did a hula number that showed off her famous knees and appeared in a few skits. But "Hellzapoppin'" was hardly the Follies and she seemed confused by all the madness and quickly gave notice.

A young actress named Elizabeth Scott also appeared in the skits. Later she dropped the E in her first name and became a Hollywood star. She was known as Scotty then and perhaps still remembers the bitter battle she had outside the Baltimore railway terminal for the one available taxi. (She lost.)

The management for the tour was headed by Gilman Haskell, company manager. He was over six feet and had beautiful white hair and a distinguished and handsome face. He carried himself very erect and his attitude with the actors was courteous but cautious.



EARL WRIGHTSON AND LOIS HUNT
Equity Management
Eric Shepard
IFA

Having once been a Shakespearian actor, "Hellzapoppin'" and especially the stooges, rather confused him.

620 Cues

The three stage managers formed their own group and were mostly remote from the cast except during the show and even then they were very much occupied as they had unbelievable cues. One handled 620 cues to which he had to pay personal attention. While the assistant stage manager had another 320. His assistant spent most of the show running to and from dressing rooms as in those days there were no microphones backstage and all calls had to be given to the actors, individually.

But it was the property man—that gentleman in charge of all props for the show who was truly awesome. With help from his assistant between them they attended to 1,270 cues. These properties ranged from a hot dog stand outfit to two revolutionary drums; from 10 pounds of small white beans to two bamboo fishing poles; from a 50 pound cake of ice to 6 motorcycles; from Eddie Nelson's six foot tree to 50 stuffed geese . . . and the list continues. A parrot in a cage; crank handle for an automobile; the rear end of a horse; a conference table; 6 guns both loaded and unloaded; pianos and five pigeons; a strait jacket, rubber eggs and bananas; paper for break-away doors and windows. The props themselves explain "Hellzapoppin'" better than written words.

Six musicians were carried with the show and about 15 other local men were acquired for each new town and they were to be admired, too, as the conductor had 142 musical cues which they had to learn in just a few hours.

Fisheye For Actors

Eddie Nelson, the advance man, preceded the show into each town to plant publicity pictures and ads in the local papers and set up interviews for the featured performers. He had formerly been with Ringling Brothers Barnum & Bailey circus and looked upon the actors with the same contempt he had for the freaks in the circus. Happily for him, he only came in contact with the actors on the long runs in Chicago and San Francisco.

Some 80 people, bound together so closely in the various theatres, hotels and trains, we became a compact little village on wheels. There were vast periods of time during the one-nighters when we seldom spoke to anyone outside the company. Out of all this came love affairs, feuds and divorces from the spouse back home in order to marry the current love in the show. It got to be a regular traveling Peyton Place.

(Continued on page 158)

'Leftist' and 'Nazi' Slurs Punctuate Zurich Legit

By GEORGE MEZOEFI

Zurich. Legit in Zurich has been sailing out of one crisis port and into another these past two years. The Schauspielhaus, considered Switzerland's top legit house, changed management twice in as many seasons. And it doesn't look like smooth sailing in 1971 either. Last year, artistic topper Peter Loeffler was ousted by the board of directors in the middle of his initial season due to an alarming loss of audience. This was attributed to a too one-sided repertory policy with leftist leanings and his neglecting of entertainment. Average capacity during the 1969-70 season sank to an alltime (for Zurich) low of 52%. Middleaged patrons, notably subscribers of long standing, felt cheated. On the other hand, the youth element, heavily wooed by the Loeffler management, failed to turn up in sufficient numbers to make up for the loss. Starting with the 1970-71 fall season, Harry Buckwitz, one of Germany's top stage directors and, until 1968, general manager of the Frankfurt City Stages, took over. But in late summer, Swiss-based, Austrian-born journalist-novelist Hans Habe accused Buckwitz of alleged Nazi sympathies in the German weekly, Welt am Sonntag. This snowballed

into a widely publicized pro and con through the entire Swiss press.

The Loeffler sympathizers reacted with open hostility to the new situation, while the "silent majority" felt disappointed once again by the opening production in September of the Buckwitz regime. A new adaptation by Paul Poertner of various plays by French avant-garde author Alfred Jarry, around the central figure of Ubu, called "Father Ubu," proved too uneven and farfetched to please either the traditionalists or the progressive element. The following production, Goethe's "Egmont," staged by Buckwitz with such modern touches as abstract settings by Swiss sculptor Emile Angeloz again resulted in divided opinions.

A last-minute postponement of the season's third production, an obscure unfinished Goethe drama called "Die Aufgeregten" (The Excited), rewritten by Swiss author Adolf Muschg, added to the criticism against Buckwitz's repertory. It remains to be seen whether the remainder of the 1970-71 lineup, which includes such controversial items as Rolf Hochhuth's allegedly anti-American drama, "Guerrillas," set for a January preem, will remedy the situation.

Meanwhile, back at the opera front, things are all roses, at least for the time being.

The Moor The Merrier

Continued from page 144

We'll keep warm for
Free

In that cozy farthingale for you

And me—

Just give us a farthingale for two!

THE MONSTER WITH THE BIG GREEN EYES

(Solo: Iago)

Ten foot two,
Not a gnu,
Odder than a kangaroo,
The monster with the big green eyes.

Who is he?

Jealousy!

The bogey of the bourgeoisie—

He'll get you if you aren't wise.

But if you play it cool,

Baby, you'll

Drive him away.

Just don't get shook

When some schnook

Leads your wife into the hay.

Quite baroque,

Belching smoke,

Scaly like an artichoke,

He'll quickly cut you down to size—

That awful, ugly, obscene,

Nasty, ghastly, mad, mean

Monster with the big green

Eyes!

THE STRANGULATION WALTZ

(Dance Duet: Othello and Desdemona)

OTHELLO

Please pardon my grasp—

DESDEMONA

Gasp, gasp. Gasp, gasp.

OTHELLO

But you and that bloke—

DESDEMONA

Choke, choke. Choke, choke.

OTHELLO

Have dealt a low blow.

DESDEMONA

No, no. No, no.

OTHELLO

You love that young whelp—

DESDEMONA

Help, help. Help, help.

OTHELLO

You vile debauchee!

DESDEMONA

Who, me? Who, me?

OTHELLO

And now you will pay—

DESDEMONA

But not . . . that way! . . .

TOGETHER

For all my nefarious faults

With the Strangulation Waltz!

GRAND FINALE

(Reprise of Opening Chorus)

So long, Othello!

To you we say farewell-o.

We know you were a savage all the time.

Not to be trusted,

Her neck you've gone and busted.

Which, if we're not mistaken, is a crime.

Though you thought you were vanguards of a movement,

Four centuries will show no great improvement!

Too bad you

Kids weren't smarter.

It's dumb to be a martyr

And try to overturn the status quo.

Too late for grumbles

Or mumbles.

That's how the cookie crumbles.

Although we hate to say we told you so!

ROAD DATES OUT-GROSS BROADWAY

SUBSCRIPTION SUPPORTS HINTERLAND CENTRES—PUBLICITY ABOUT RUDENESS AND MUGGINGS HURTS NEW YORK—SHIFTING EMPHASIS OF BOXOFFICE DATA—PRESENT SEASON SO-SO

By HOBE MORRISON

After increasing consistently for more than 20 years, Broadway legit grosses have been declining for the last four seasons. Grosses on the road, in contrast, have continued to climb and, for the first time, are almost certain to exceed Broadway for the 1970-71 season.

Beginning with the post-World War II period, for which comprehensive figures first became available, the total grosses for Broadway were always considerably higher than for the road—as much as 40% in some seasons. The difference has consistently narrowed, however, and was only about 10% for 1969-70.

A similar situation has existed in the matter of total playing weeks, although the road increase has not been as marked as with grosses and the Broadway total will probably exceed the touring figure again this season. The difference will be less than ever before, however.

Attendance Vs. 'Audience'

Total grosses are not, of course, an accurate measure of attendance, so the rise of virtually 100% in Broadway receipts between 1948-49 and 1967-68 (the peak season)

may reflect only a slight climb (or perhaps a decrease) in the number of theatregoers. The sharp and still-spiraling increase in ticket prices obviously indicates that even as the total grosses have risen, the attendance has been falling. That is unquestionably true of the last several seasons, at least on Broadway.

The rise of the road, as distinct from the decline of Broadway, evidently involves various complex factors, including the development of subscription audiences in a number of key cities, notably Detroit, where the Nederlander organization has increased the playing time at the Fisher Theatre from two moderate-gross weeks to five strong weeks. The Los Angeles and San Francisco Civic Light Opera subscription has long been a potent gross factor.

The decline of Broadway appears to involve many other elements, however. The consistent representation, in the metropolitan papers and in other news media, of New York as a dirty, noisy, rude and crime-ridden city, and the reiteration of the idea that Broadway is artistically barren and corrupt, may have not only tended to discourage theatre attendance on

Broadway, but even to deter tourist visits to New York.

Partisans of Basements

Ironically, the proponents of off-Broadway, who have been vehement spokesmen for the theory of Broadway decadence, have also begun to feel the decline of audience enthusiasm and boxoffice receipts for the basement-belfry circuit. Coupled with the rapid rise of ticket prices, the recent Actors Equity strike may prove an even more serious blow to off-Broadway.

An obvious major element of the overall legit setup on a national basis has been the growth of bus-and-truck production. An average of six to a dozen productions are now on tour during the theatre season. Virtually all play guarantee dates, mostly one and two-night stands, and no gross figures are available and no record is kept of total playing weeks.

As far as Broadway is concerned, the seasonal boxoffice situation has been changing steadily for many years. In general, the extremes of high and low weekly figures have been less marked. That is, summer is no longer a dire period for attendance, and the pre-Christmas and Lenten slumps are not as seri-

ous as was the case a quarter-century ago. That is also largely true of road attendance.

Altered Buy-Ways

On the other hand, the traditional boxoffice boom is no longer as strong during the late September-October period, and the January-February span and even the bonanza week between Christmas and New Year's are less potent than they once were. That presumably reflects basic changes in social conditions, the lessening impact of formal religion, family life, and different vacation schedules, including the increase of winter holidays. Air-conditioning is an obvious factor in the major increase in summer attendance.

A new boxoffice deterrent has been the recent scheduling of pro football telecasts, which have a huge masculine popularity, on Monday and other nights. It's expected that this week's inauguration of a 7:30 (instead of the traditional 8:30) curtain on Broadway may hurt business temporarily, although it is figured likely to encourage attendance in the long run.

Theatre parties, mostly to benefit charity causes, have undoubtedly bolstered attendance in New York. Twofers have presumably

attracted a price-conscious public, and the distribution of low-cost tickets by such foundations-supported organizations as the Theatre Development Fund have also helped recruit new audiences.

On a permanent basis, the future of the stage clearly depends primarily on talent. That must be true of Broadway, off-Broadway, the road, regional stock-repertory and the college and amateur field. One Neil Simon or young Richard Rodgers creates the foundation for theatre and an audience, with the collaboration of directors, performers and — undeniably — management.

For the record, the total gross on Broadway for the 1948-49 season was \$28,840,700 and the total number of playing weeks was 1,231. The peak gross, \$58,941,809, was registered in 1967-68, for 1,259 playing weeks. Last season's totals were \$53,324,199 gross and 973 playing weeks, plus 74 weeks of previews.

The respective road totals for those seasons were \$23,657,900 gross and 1,152 playing weeks for 1948-49, with \$45,058,472 gross and 884 playing weeks for 1967-68 and \$48,024,325 gross for 1,024 playing weeks for 1969-70.

Down Under Is Today Country

By HARRY M. MILLER

Sydney.

During my recent whirl through North America and Europe I got into conversation with a stranger sitting beside me on a flight from L.A. to New York.

He asked me where I came from. I told him, Australia.

"Hey, how about that?" he said. "I was down there yesterday."

Prospects have never been better for our company, the audiences, and the legit business generally in Australia.

There's a new ground-swell going in Australia that's beginning to make it a pretty exciting place for theatre.

Some of the movement has been started by the federal government which has poured almost \$8,500,000 into theatre arts in the last couple of years. This has helped to bring a lot of new ideas and audiences out of the cool-room, and put commercial operators freshly in touch with a whole raft of young people.

Our company has a lot of product on the shelves for 1971, and by using a number of young and exciting directors and performers we're expecting to make a lot of noise at the boxoffice.

Our record-busting production of "Hair" will move from Sydney's Metro in March—after 21 boffo months—transferring first to Adelaide, and later in the year to Melbourne.

Among our other productions definitely slotted for 1971 are "Butterflies are Free" which opens at our Melbourne Playback in February and then moves to Sydney in May. "Abelard and Heloise" pencilled to open in Sydney in July, followed by other capitals with "Child's Play" following hot on its heels.

We're also planning to resume our production of "Sleuth", give the comedy a Melbourne season at the Playbox from May, and bring Terence Rattigan's "A Request to the Nation" to Australia later in the year.

From early 1971 we'll begin building up our pre-production unit for "Voss". Patrick White's epic novel which director Ken Russell will begin shooting June 1972. We've got a couple of other big pix on the slate, too.

In show biz, Down Under is today territory.

Arthur Judson At 90; Sparked CBS Opposition To Sarnoff 'Red' & 'Blue'

By RALPH F. COLIN

There were two pioneers of network broadcasting. One is widely known and justly famous for he was the first and unquestionably the outstanding pioneer—General David Sarnoff. The second is known to few as a broadcast pioneer because of his overshadowing fame as a great concert manager of his time — Arthur Judson. As Judson approaches his 90th birthday on Feb. 17, 1971, this may be the time to tell the story of his little known broadcasting activities.

Judson's activities as a network broadcast pioneer arose strangely enough partly from his activities as a concert manager and partly from the acts or failure to act, of General Sarnoff. At the end of 1926 and in the early part of 1927, the National Broadcasting Co., as a subsidiary of Radio Corporation of America, was already in existence. It was the operator of two radio networks known, to distinguish them, as the Blue Network and the Red Network. This joint ownership had come about as the result of the merger of electronic companies which had created RCA initially.

Sarnoff had been active in bringing about the merger and in 1926 was an important operating executive of RCA. His whole life had been devoted to the communications industry. The story of the dramatic rise of the poor, immigrant boy, who happened to be on duty and received the wireless transmission of the sinking of the Titanic, to the position as head of two networks has been frequently told and need not be repeated here.

No two backgrounds could differ more than Sarnoff's and Judson's. Judson was born on Feb. 17, 1881, in Dayton, O. Early in life he had attended the local music schools and studied the violin; but as a young man he soon determined that he did not have in him the makings of a virtuoso. Nothing less would satisfy him. However, music continued to be his greatest interest and he became first a music teacher and then the head of a music school. From there he entered the concert management field.

In 1926 Judson was the most important concert manager in the U.S. and probably in the world.

He was at that time the manager of both the Philadelphia and New York Philharmonic orchestras and the concert stars then under his personal management included Jascha Heifetz, Vladimir Horowitz, Marian Anderson, Robert Casadesu, Alfred Cortot, Nelson Eddy, Gabrielovitch, Jose Iturbi, Nathan Milstein, Gregor Piatigorsky, Ezio Pinza, Albert Spalding, Szigeti, Jacques Tribaud, Efrem Zimbalist, and many other artists as well as most of the leading conductors including Anseret, Coates, de Sabata, Goossens, Kleiber, Mengelberg, Reiner, Rodzinski, Szell and Walter.

While some people were still questioning the importance and life span of the new home toy known as a radio receiver, Judson became very much aware of its entertainment and educational possibilities. He saw it as a means of concert music reaching more people than ever before by bringing that music into their homes through radio. He organized Judson Radio Program Corp. for the purpose of promoting that objective.

On behalf of that corporation he visited Sarnoff. Judson's offer to Sarnoff was to supply NBC with a mixed package of instrumentalists and vocalists at a flat sum per week. NBC was to have the option of using the artists individually or in groups in any manner it saw fit—as a chamber music orchestra, as soloists, as quartets, trios, etc. Sarnoff rejected the idea, probably for sound program reasons at the time; but his rejection was the start of a chain reaction.

For Judson was not to be stopped by a single refusal. Having had his idea rejected by the only radio networks which were then in existence, he decided to form his own network to be the client of his Radio Program Corp. Money was needed for the project in sums beyond his financial capacity. Accordingly, he approached Mrs. Betty Fleischman Holmes of the Cincinnati Fleischman Yeast family. Mrs. Holmes was a concert enthusiast and at that time was a member of the board of trustees of the N. Y. Philharmonic. She became interested in Judson's project and agreed to put up what has since been assumed to be ap-

proximately \$200,000. With the financial backing assured, Judson set about forming the new network.

He first caused a corporation to be formed in New York under the name United Independent Broadcasters Inc. (UIB). He then employed a promoter named George A. Coats to travel around the country and to sign up for his network "independent stations" in key cities — the "independent" meaning that they were not affiliated with either the Blue Network or the Red Network of NBC. By mid-1927 the following stations were under contract to UIB: WEAN Philadelphia, WNAC Boston, WCAU Philadelphia, WCAO Baltimore, WFBL Syracuse, WMAK Lockport, WADC Akron, WJAS Pittsburgh, WGHP Detroit, WKRC Cincinnati, WAU Columbus, and KMOX St. Louis. Other stations under consideration but not yet contracted for included WMAQ Chicago.

It will be noted that the foregoing list includes no stations in New York City. The newly-born network, unlike its two existing competitors, owned no key station in New York and, accordingly, in order to originate its programs from New York, it had to find a New York originating outlet. That outlet was found in WOR, owned by the Bamberger store of Newark. The new network contracted with WOR for the use of its facilities for the hours from 7-9 p.m. on Monday, Wednesday, Friday and Sunday nights and from 3-5 p.m. on Sunday afternoon, a total of 10 hours a week. The Judson Radio Program Corp. then made its contract with this new network to supply musical talent and thus fulfilled Judson's original idea.

The network began to operate in the spring of 1927 and by the middle of the summer had used all its funds and was broke. Programs had to be supplied, wires had to be leased, and administrative expenses paid regardless of whether advertising time was sold — and not enough time had been sold to pay the bills.

Mrs. Fleischman was unwilling to make any further investment and, accordingly, a new "angel" was sought. It was found in the (Continued on page 160)

Quirky London Bars Producer

By JACK PITMAN

London.

While legit is generally less risky, because cheaper, here, some distinctive points vis a vis New York may be timely. One haunting peril is the cliffhanger aspect with respect to West End booking. Unlike Broadway, where a play has its theatre and opening date locked up usually by the time a show's in rehearsal if not sooner, not so in this Kingdom where it's complicated by the fact that most London theatre managements also produce.

And the managements are reluctant to commit themselves any sooner than they feel they have to—if at all. This attitude, however, almost always exempts the show with a glittery name, a Sir John Gielgud or a Sir Ralph Richardson, say, which name being deemed automatic boxoffice insurance.

Anyway, the West End habit means that an independent usually doesn't know when he can move his show in or at which house, and the suspense often attends right up to the time the show's ready to break its tryout run. It's no rarity, indeed for a touring show to fold, either pro tem or permanently, at the end of a tune-up swing through the provinces simply for want of a West End showcase.

The system here adds a dimension of strain to producing for the commercial theatre, and one result is that it tends to inhibit production of more serious new plays. West End managements generally, and probably even more so than on Broadway, are chary of "art," though again, it's a harmless stigma if there's a major star on top.

Another point re London legit is that by long tradition the producer here is much less (if at all) directly involved in the production. In the West End, they deem it sufficient for the impresario to bird-dog ticket printing, ad-pub, the whole off-front shebang in fact. This means that, generally, the producer's not even welcome at rehearsals. The tradition is still widely prevalent, though reportedly softening some nowadays.

'Takes Fire To Make Steel, Tough Audiences To Make Actors': Tent Repertory Maxim

By MRS. NEIL SCHAFFNER

(The widow of the actor-manager-dramatist of tent repertory fame is active in the movement to establish archives and a museum to preserve and celebrate the repertoire phenomenon. She was leading lady for over 40 years in the Schaffner Players, last surviving regular-routed "Toby" show under canvas.—Ed.)

Sarasota, Fla.

In recent years there has appeared a good deal of discussion in VARIETY about the demise of vaudeville, and especially small time vaude, having ended the all-important place for a performer "to be bad" without instant career terminus. I, for one, took exception to this narrow emphasis upon vaudeville. The theatre and tent repertory medium was also an essential training ground. Not alone for performers but also for stage directors and dramatists. It was a place to start, a place to develop.

I dispute, too, the remark that the British had provincial dramatic companies whose counterparts never existed in the States. This country afforded plenty of opportunities for the professional to learn his profession. Repertoire,

and/or stock troupes were plentiful at the turn of the century, were still numerous in the 1920s. True, radio and talking films were disasters for live legit in Hicksville.

Known Examples

There has always been the unanswered question, How many Repertoire companies were there in those days?

William L. Slout writing in his dissertation for a Ph.D. in Theatre, University of California, entitled "The Repertoire Tent Show from Its Beginning to 1920," has the figure of 339 Repertoire companies that were operating in 1900.

R. Dale Kittle recently completed seven years research for his doctorate in the Repertoire field at Ohio State University, his dissertation covering the period 1925-62, has arrived at the figure 666 Rep companies. Kittle added the notation "There is probably some repetition." Even so, it is still an impressive number.

Of all those hundreds of Rep shows, the ones playing in a tent were sometimes called "Rag Opry." There may be only one left, at least playing its old territory.

Since my experience in Rep-

ertoire and Tabloid companies covers only the last 48 years, plus the season 1921-22 on the Horner-Redpath Lyceum and Chautauqua circuit, I will write mostly of that time, trusting my facts and memory to be fairly accurate, but I do not claim to be infallible.

Broad Meanings

The word "Repertoire" covered such a large segment of the theatre. The companies usually went by the owner's name, or his wife; if she was featured, or both their names, with the words Stock Co., Players or comedians, added. For example: The Lanshaw Players, a Michigan show; Christy O'Brecht Stock Co., Minnesota; Norma Ginnivan O'Brecht Co., Michigan and Ohio; Hila Morgan Players. Hila billed herself — "Iowa's Little Sweetheart." Jack & Maude Brooks Stock Co., Wisconsin; Augler Brothers Stock Co., Iowa and Wisconsin. Then there were those companies using the "Toby" billing such as Toby Young's comedians out of Pittsburgh, Kansas territory, Missouri to Texas, and Toby Nord's players through the northwest.

Some of the companies played only in the Opera House or The-

atre, some in theatres in winter and tent in summer, and some in tent all season.

And there were some managers who operated more than one company. Hazel Cass, out of Sumner, Iowa had four tent Reps touring for several years. J. S. Angell, Angell's comedians had eight tent Reps under his title. The Original Williams Stock Co. and De Gafferally family claimed to be the biggest operators, with 14 Reps touring Georgia and Florida.

Cut Across All Strata

The Repertoire companies represented all types of show business. Big companies, fine productions, small companies, good shows, bad shows, week stands, three days stands, one nighters, and of course the "fly-by-night," or "turkey."

But all these shows used actors, musicians, plays, scenic artists, and so furnished an opportunity for the stage struck, the ambitious, the talented, to break into show business. It was indeed a place where an actor could be bad, while learning his trade.

"Just as it takes fire to make steel, it takes antagonistic audiences to make an actor." This was a (Continued on page 162)

His Best Advice: Small City Arts Merger Unwise

By JULIA SADD

Charleston, West Va.

To consolidate or not to consolidate?

In early October, a group of citizens interested in the performing arts, suggested that the community's cultural organizations could save on operating costs by consolidating and selling a group ticket that would admit the holder to all events.

While acknowledging that the local groups have been hurting money-wise, the outgoing director of the West Virginia Arts & Humanities Council, Norman Fagan, believes consolidation would hinder more than help.

Fagan, who takes on new duties in Washington as of January with the John F. Kennedy Center for the Performing Arts, thinks there are other, and better ways, for performing arts groups to get out of the red.

The consolidation concept, he added, has worked in only two or three cities in the United States, noting the areas have a large cultural patronage. Citing some of the reasons for the economic sluggishness that has hit Charleston's community groups, Fagan said:

"Take community theatre for example. It is no longer the exclusive outlet for the arts. The public is exposed to slick, television productions, first class road-show theatrical productions. As a result, the glossy magic of community theater has diffused somewhat."

Another reason is because the performing arts have failed to appeal to the total community, Fagan asserted, with "1940 methods still in use as against sophisticated techniques of Madison Ave. advertising. You gotta have a gimmick."

Over the years, Fagan said, the performing arts in Charleston have been supported by 1/2% of the community—primarily the elite social and economic strata.

But despite these weaknesses, Fagan firmly opposes a consolidated arts council. For one thing, he claims, the quality of performances would be stretched. For another, he believes the Charleston area is not right for it, as those who support one group, do not tend to carry that enthusiasm over for other arts' organizations. A third reason he cites is the flowering of new performing arts groups in the suburban areas of Charleston.

Fagan fears that if the performing arts groups were consolidated, excellence would be eventually forsaken for mediocrity. "I don't think the arts should be supported if they're bad. If they're bad, they should be left to die," he added.

Instead of a consolidated council, Fagan advocates the concept of shared services, with an "umbrella" arrangement if necessary. Fagan said he has discussed the proposal to the three theatre-oriented groups, and the response has been receptive and encouraging. He has suggested that the three groups share costs in a three-year experiment, in which the first year a promotion-business manager would be hired to handle those aspects for the participating groups, the second year a designer-technical director, the third year, an artistic director. Thus, as he sees it, the involved groups would benefit artistically, economically, and would be in stronger position to build a nucleus of trained personnel who could, in turn, train others.

From his vantage point, Fagan feels the Charleston area has more going for it culturally than other moderate sized cities. "There's a wealth of cultural activity here, you have more going on per capita than anywhere else in the country. From September to December of this year, there are scheduled 24 musical performances, 29 theatrical performances and 54 film show-

Famed B'way Stars Who Almost Didn't Make It

By STANLEY GREEN

(Author, 'The World of Musical Comedy')

Nowadays, with so many Broadway and off-Broadway musicals prancing past the 1,000-performance mark, there is scarcely a hit around with its original cast intact. Ethel Merman was the ninth Dolly welcomed on the stage of the St. James (if we include Bibi Osterwald and Thelma Carpenter, and we should); Paul Lipson is the sixth Tevya in "Fiddler on the Roof"; and Gideon Singer is the 11th "Man of La Mancha" (and that's not counting Laurence Guittard, David Holliday or Jack Dabdoub, all of whom have played the Don at matinees, or the quickie appearance of Lloyd Bridges). "The Fantasticks"? Don't ask. Since its 1960 premiere, it has already had 16 El Gallos, 12 Luisas, and 14 Matts. Even so recent a production as "Company" has had a change at the top: because of Dean Jones' illness, standby Larry Kert took over the lead within a few weeks following the opening.

Some of these replacements have been preferred to the original stars, so it's not surprising to discover that a few of them were the first choices—or at least possibilities—for the roles they subsequently played. Ethel Merman, it has been revealed, had been offered the part of Dolly Gallagher Levi before it went to Carol Channing, and so had Lucille Ball and Mary Martin (who once the show became a hit, got to play it in Tokyo, Saigon and London).

As for "Company," Larry Kert had tried out for the Bobby Bobby role, lost out to Dean Jones, reluctantly agreed to become Jones' standby, and vowed never to go that route again because he was certain he'd never get to take over. Then there was Danielle Darrieux, Katharine Hepburn's successor in the departed "Coco," who recalled that, yes, Alan Jay Lerner had once said something to her about playing Coco Chanel some years ago, but, no, nothing had come of it at the time. (Another star in the original "Coco" sweepstakes—and, in fact, at one time announced for the role—was Rosalind Russell.)

Never A Second Chance

Of course, most actors who fail to win—or refuse to take—a part the first time never do get the second chance. Sometimes it seems as if Mary Martin has been approached, rumored or signed to appear in almost every major musical lead ever since she did a coy striptease in "Leave It to Me!" 32 years ago. (Even that part had originally been someone else's, June Knight, while the show was

in rehearsal, walked out on it to marry a millionaire.) After that, in addition to not opening on Broadway in "Hello Dolly!," Miss Martin has missed the opportunity to go to the dance in "Oklahoma!," learn proper enunciation in "My Fair Lady," and sing her heart out in "Funny Girl." Wait a minute. Mary Martin as Fanny Brice? Yes, indeed, or at least that was the idea back in 1961 when the show was known as "A Very Special Person." (For a while it looked like Anne Bancroft had the part sewn up and there was also talk of Carol Burnett, but eventually the rightful owner took over.) More recently, Mary Martin was announced for both "Hobson's Choice" before it became "Walking Happy," and "The Great Adventure" before it became "Darling of the Day." Fortunately, she avoided both.

The list of might-have-beens is long. It even includes actors and actresses who, despite constant wooing, have never appeared in even one musical. Ethel Merman's DuBarry in "DuBarry Was a Lady" turned out to be one of her memorable roles but it was Mae West the authors first had in mind for the royal courtesan. Even before that show, Miss West had been sought to play Victor Moore's wife in "Leave It to Me!," a part that then went to Sophie Tucker.

Marlene Dietrich has never trod the Broadway boards in anything but her one-woman shows. Yet she had been approached to play the lead in a 1938 musical, "You Never Know," before the role was awarded to Libby Holman. It was also Dietrich for whom "One Touch of Venus" was originally intended, but in a switch, Mary Martin was the one who got to impersonate the goddess.

Katharine Cornell in a musical? Never happened, but she came close. Moss Hart had written "Lady in the Dark" specifically for her, with Kurt Weill's music little more than incidental. The more music that was added, the greater the need for a musical comedy star and so Gertrude Lawrence got the part. As for male stars, George Sanders was signed and presumably sealed for two major musical roles: a replacement Emile de Becque in "South Pacific" and Sheridan Whiteside in "Sherry!" But he never delivered.

Notable Switches

Through the years there have been some truly notable switches. In 1927, Elizabeth Hines, Guy Robertson and Paul Robeson were signed to appear in "Show Boat," and Frank Morgan was a strong possibility for Cap'n Andy. But by

the time the musical opened late in the year, they had been replaced by Norma Terris, Howard Marsh, Jules Bledsoe, and Charles Winninger. (Robeson eventually played Joe in London, in the 1932 revival and in the 1936 movie version.) Three years later, Bert Lahr was supposed to play Gieber Goldfarb in "Girl Crazy," but because of a prior commitment, the part went to Willie Howard.

Bob Hope got a big break in 1936 when William Gaxton walked out on "Red, Hot, and Blue!" before rehearsals had begun. But then it was Gaxton's turn to fill someone else's shoes when he took over the role in "White Horse Inn" intended or Jimmy Savo. Rudy Vallee was the original choice for Ephesus of Syracuse in "The Boys from Syracuse," but he yielded to Eddie Albert. Years later, though Terry-Thomas was announced for the role of the business tycoon in "How to Succeed in Business Without Really Trying," it was Vallee who eventually got it.

Henry Fonda, 'tis said, was all set for the lead in Rogers & Hammerstein's "Pipe Dream" when he insisted that everyone hear him sing. P.S. Bill Johnson got the part. Milton Berle was not only signed to play Pseudolus in "A Funny Thing Happened on the Way to the Forum" but his name was emblazoned on the first ads that appeared in the press. Then Zero Mostel took over.

And who was the likeliest Don Quixote when "Man of La Mancha" was first announced? Michael Redgrave, that's who. At the rate the show's going, he may still get to do it.

Select Off-B'way 'Touch' For Int'l Fest in Rome

"Touch," currently at off-Broadway's Village Arena Theatre, has been chosen to represent the U.S. at the International Theatre Festival in Rome next spring. The cast of the production, from the Plowright Players and in the 17-24 year age bracket, will perform at the festival, from April 25 through May 31.

The festival is sponsored by the Theatre Club of Rome, an international non-profit organization formed 15 years ago for the presentation of contemporary legit and dance works.

'Hamlet' At Catholic U.

Washington. The new Gilbert Hartke Theatre of Catholic Univ. will have its first professional production starting Friday (1) with the opening of "Hamlet." The Equity cast, directed by James D. Waring, includes Stephen Joyce and Anita Dangler.

The theatre will have a second professional production during its first year. Helen Hayes will appear next May in a production of Eugene O'Neill's "Long Day's Journey into Night."

OLEG KERENSKY TELLS NEARLY ALL RE DANCE

By CARROLL CARROLL

If you happen to be familiar with the Benesh System, or know the meaning of Labanotation, you either own a copy of Oleg Kerensky's book, "The World of Ballet" (Coward-McCann—\$7.95) or would appreciate its wide and interesting coverage of an art form that is, to many people, slightly on the esoteric side.

On the other hand, if you figure the Benesh System to be the way Weeb Eubank might handle a hung-over tight-end or that Labanotation is a form of finger painting with the tongue, Kerensky, one of England's top ballet critics, will wise you up on the world of *entrechats*, *pirouettes*, *plies*, and *tour en l'airs*, and you'll stop thinking that the Joffrey Ballet is about the Battle of the Marne or that getting up on your points is rehearsing a few punchlines.

Kerensky will fill you in on the fact that Labanotation, created by Rudolph von Laban, is one of the two best known systems for "writing down" a ballet so that anytime, anywhere, anyone can produce it, just as it was originally performed, without relying on some dancer's memory which could include a few of his own little improvisations. The other important method of inscribing creative choreography was devised by Joan and her husband Rudolph Benesh. (Apparently if your name is Rudolph you're half way home on a career of working out graphic ways to record ballets.)

All through "The World of Ballet" there is a wealth of juicy info for the dance aficionado and the knowing dilettante as well as for the neophyte who can barely distinguish between a leotard and a tutu. For the last two groups, "Part Two" must be the more fascinating (although many will prefer to brush-up on the pages devoted to the emergence of sex appeal in the modern dance). "Part Two," you see, is called "How It's Done" which must be a matter of consuming interest to all of us who have trouble mastering and remembering the intricacies of the waltz or a time step.

Writing with clarity and lightness about matters that could be heavily obscured in technical rhetoric and professional cliches, Kerensky covers the whole sweep of ballet from its origin in Italy to its introductions into England, its grand emergence in Russia and its current world-wide renaissance as a popular art form that more and more people are beginning to appreciate. There is no phase from creation to criticism from Pavlova to Markova, from Balanchine to Jerome Robbins that doesn't get Kerensky's attention and hold yours.

SHUBERT THEATRES

Jerry Herman

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**TO
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HAPPY 6th!

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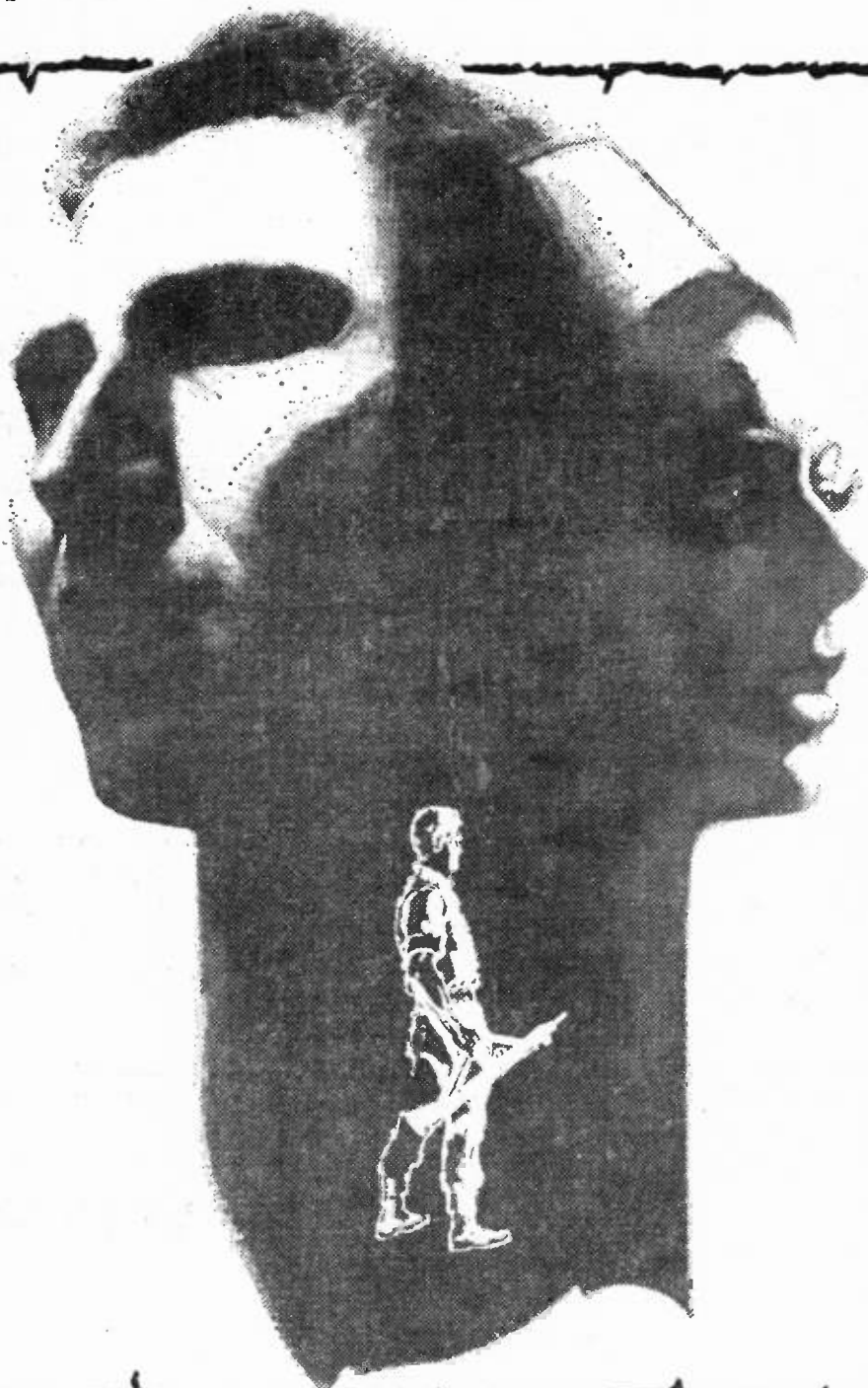
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War-Touring In 'Hellzapoppin'

Continued from page 146

In "Hellzapoppin'" we dancers were paid the chorus Equity road minimum of \$40 a week—equivalent now to about \$150. The hotels in most towns were \$2 per day (theatrical rates) and lobster and roast duck dinners were \$1 (depression, remember) and this included appetizer, soup, salad, potatoes (choice of) two vegetables, dessert and coffee. The Sinton Hotel in Cincinnati even had a string quartet playing chamber music behind some potted palms while customers consumed these dollar feasts.

Some of the dancers sent home \$10 every week out of their \$40 salary and were not only rich but educated when the tour ended. It was a chance to see the country as few of the dancers had seen before or would again. The show played a total of 39 states as far east as Massachusetts and as far west as California. It played every southern state with the exception of Florida and most of the eastern, northern, midwest and western states and also Montreal and Toronto. And once was not enough

for the craze for "Hellzapoppin'" —most of the cities in these states were played again the second year and the theatres still sold out.

29 Straight One-Nighters

The actual count of all the cities and towns played by "Hellzapoppin'" is obtainable but certain places and incidents are easily recalled. There was Pike's Peak in Colorado where we saw the sun rise 14,109 ft. above sea level; swimming in icy-cold Lake Michigan off Chicago's Oak Street pier; terribly tough steaks served in the best restaurants in cow country, Butte, Montana; an epidemic of German measles in Dallas, Texas where seven members of the cast were quarantined for a week in the White Plaza Hotel; the Ryman Auditorium in Nashville (formerly used by Billy Sunday, the evangelist) with no dressing rooms and the actors had to dress and make up in the pews; the raked stage in a theatre in Tulsa where the dancers spent the show sliding down to the pit; New Orleans where Billy Yates, a black specialty dancer, had to apply

black face make up over his own in order to evade the southern law which forbade white and black actors appearing on the same stage. But most unforgettable of all were the one-nighters. There were at one point, 29 in succession without a day off except on Sundays which were spent on trains and usually in a daze.

During the one-nighters few of us knew where we were or cared. All towns merged into one becoming a blur of big and little theatres, good and bad restaurants, cold railway stations and no taxis available on a 6 a.m. arrival. Everyone finally learned to discard all but one small suitcase as it was so often necessary to hike from the station to the theatre and for some reason they were always at opposite ends of the town.

Once reaching the theatre, it was a race to see who could get one of the empty sofas in the lobby and lounge to grab some sleep before the matinee. The late stragglers settled for the floor where they would fall into a dead sleep.

While the actors slept, the stagehands with the local crew would be setting up the stage, unpacking hundreds of props, assembling back drops, preparing for a show to be given in just a few hours. Evidently during the one-nighters they never slept at all except for the few hours they got on the trains.

At about 1 p.m. the assistant stage manager would make the rounds waking the actors. Then, still grimy and groggy, there would be a quick breakfast-lunch at the nearest restaurant and right back to the theatre in time for the 2 p.m. half hour call.

After the evening show there would be another hike to the train which was leaving for the next town at midnight. Again a few hours sleep and at 6 a.m., another arrival, another theatre, another two shows and then back to the train. It was hardly extraordinary that during the one-nighters Eddie Garr announced to a startled matinee audience in Lansing, Michigan, his joy at being back in his favorite city of Moline, Illinois.

Lovely Long Jumps

In order to carry 80 people plus all stage equipment and costumes, "Hellzapoppin'" required three baggage cars, two coaches and four sleeping cars. On long jumps from one part of the country to another we would be on the train sometimes two nights and a day and after the one-nighters it was like a vacation.

It was also on a train on Dec. 7, 1941, that we learned Pearl Harbor had been bombed. It is shameful to admit but it made very little impression on many of us. We were living in a make-believe world and anything outside of it simply didn't exist or was so distantly remote that it could not penetrate our Babes in Toyland existence, but that obliviousness did not last long. Shortly after that either upon entering or leaving a railway station troop trains appeared on the rails adjacent to ours. They were filled with uniformed boys leaning out of the windows and calling to the dancers:

"Hey, honey, come and kiss us to say good-bye."

"Hey, beautiful, how about a hug before I go overseas!" They

whistled, held out their arms and looked so young and full of the joy of living. They were hard to resist. One of the dancers ran along the platform passing out dozens of packages of cigarettes she had purchased for them and passed them up to the soldier's hands in the windows. She also kissed everyone of them who was tall enough to bend down and reach her. When their train pulled out of the station she cried the rest of the day.

Shortly thereafter, the southern railways notified the Shubert office that no more baggage cars would be available for the road company of "Hellzapoppin'" because of the war traffic and even the coaches and Pullman cars might be taken away. Following this Actor's Equity sent the following telegram to the President of the American Federation of Labor of which Equity is an affiliate: "Withdrawal of baggage cars for transportation of theatrical scenery jeopardizes employment of 750 to 800 actors now on tour and several thousand more in companies destined for touring. If action continues road will have to be abandoned with loss of thousands of jobs in all theatrical categories."

None of the cars were ever taken away from the company but as the tour progressed through the south one by one the cars were replaced by much older models. Kay Clegg, the dance captain, vividly remembers a pot-bellied stove at one end of the girls' car and also plush seats with velvet foot stools. It could easily have been one of the cars that took Lincoln to Washington.

Party-Throwers

The first birthday of the road company was celebrated at the Variety Club in Pittsburgh. Olsen & Johnson paid for the party and there was enough liquor to sink the stooges and their card table with them. Everyone made speeches and in one speech someone called us "the company the management forgot." The thousands of dollars in receipts were sent to the Shubert office each week but after the New Haven opening nei-

ther Lee or J. J. Shubert came near us again. But we did get to know Sam Shubert well; his picture greeted us in theatre lobbies all over the country and at that time there must have been hundreds.

Olsen & Johnson visited twice—briefly and unforgettably. In Buffalo there was an announcement on the board for all the girls to wear evening dresses to a big party Olsen & Johnson were giving the cast after the show that night. Few of us had brought evening clothes on tour so we scurried out that afternoon and bought them.

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"LAST OF THE RED HOT LOVERS"

Arthur Judson, Active At 90

Continued from page 147.

Columbia Phonograph Co., then one of the dominant forces in the record field. Its President was H. C. Cox and the chairman of the board representing the British interests with which it was affiliated was an American, Louis Sterling, later knighted by the British. As a result of Judson's efforts, the Columbia Phonograph Co. agreed to acquire one-half of the network's stock and to put in additional funds to finance its operations. In addition, as part of the arrangement, a new company under the name of Columbia Phonograph Broadcasting System Inc. was organized.

For a short time the two corporations, UIB and Columbia Phonograph Broadcasting System Inc. operated in tandem — assets and liabilities being dropped into one or the other as the needs of the moment dictated.

After approximately eight weeks of operation under the control of Columbia Phonograph, the new

funds which had been supplied by Columbia were in turn used up and the network was again broke. What is more, Columbia Phonograph and its president, Cox were disenchanted with their association and desired "out." The stock in the network owned by Columbia Phonograph was repurchased, the purchase price to be paid for in advertising time on the network to be utilized for the advertisement of Columbia Phonograph products.

Enter The Levys

Judson and his associates were once more in the position of having to seek an "angel." This time they found him in the person of Jerome H. Louchheim, a wealthy Philadelphia builder and contractor who had a large part in building the Philadelphia subways.

Louchheim was introduced to Judson by the Levy brothers, the two dominant owners of the stock of Radio Station WCAU, the Philadelphia affiliate for the network. Isaac B. Levy, the elder brother, was a lawyer, and Dr. Leon Levy

was a dentist. They had become fascinated with the possibilities of the new communications industry and were devoting most of their time to running the Philadelphia station both locally and as an affiliate of the new network. They were anxious that the new network succeed and, accordingly, turned to their wealthy friend, Jerome H. Louchheim, to cure the ailing patient. They told him that if he would supply the bulk of the needed funds, they and other associates would also buy stock to the extent of their ability. The Levys did in fact extend themselves considerably in order to maintain their position in the company and as a result were compensated with sizeable fortunes from their long-shot investment.

It is interesting to note at this point that Dr. Leon Levy's wife, Blanche, was the daughter of Mr. and Mrs. Samuel Paley and the sister of William S. Paley, later to become the dominant figure in the network. The Paley family owned a small interest in WCAU and Bill Paley, as vicepresident in charge of advertising for the Congress Cigar Co., of which his father was president, was also beginning to show interest in radio as a new advertising medium for his La Palena cigar products.

In any event, as a result of Judson's efforts, Louchheim, an associate named David Bortin and the Levys did in November, 1927, acquire the controlling interest in the radio network which by that time had come to be known to the public under the name "Columbia." It had been arranged with the Columbia Phonograph, when the latter severed its ownership and management connection with the UIB-Columbia complex, that the network could continue to use the name "Columbia" despite the termination of the phonograph company's affiliation. This writer represented the Louchheim group as counsel in acquiring control of the network in 1927 and continued as Columbia's counsel for 43 years until January, 1970.

Remember Major White?

Louchheim at no time contemplated spending all of his time in New York to run the network. The operating head of the network at that time was one of the early radio "personalities," Major J. Andrew White. With his pince-nez on a black ribbon, he was a dignified and imposing figure. He had from the beginning been the operating head of the network and continued so under Louchheim's management. Louchheim and the two Levys became majority members of a five-man board of directors, the other two of which were Arthur Judson and George Coats.

My recollection is that at the time Jerry Louchheim assumed control, the network was operating at a loss of approximately \$40,000 a week. His first problem was once more to establish credit with the telephone company in order to insure the continuance of the long line service. To accomplish this it was necessary for Louchheim to deposit with Bell as security for the network's obligations, \$200,000 of City of Philadelphia bonds.

Under the new management one

can hardly say that the Columbia Broadcasting System began to prosper, but it did begin to show signs of life. A new member of the operating staff was acquired in the person of Henry Weinberger who had recently severed connections with the General Outdoor Advertising Co. Weinberger was employed as vicepresident in charge of sales and his efforts brought some results. Incidentally, as a part of his employment he acquired a block of stock in the company. From this block of stock and its successive splitups and rights, Weinberger retired from the Company a little more than a year later and lived in California most comfortably on the income from that stock for the rest of his life.

Cuts Operating Loss

When Louchheim acquired control of the Columbia network, the corporation had a total of 12 employees, headed by Major White.

Under Louchheim's control and management some sales of broadcast time were effected and as a result operating losses were reduced. It soon became apparent, however, that the operation was too complex and too difficult to be run by a president who lived in Philadelphia and spent one day a week on the job in New York.

During the approximately one year in which Louchheim was the dominant figure, additional stock was sold to the existing stockholders and additional funds thus put into the Corporation. In the fall of 1928, CBS was, however, still operating at a loss and Louchheim decided that his one-day-a-week supervision could not be continued.

Enter Bill Paley

In the previous year the Paley family had sold its stock in the Congress Cigar Co. for public issue through Dillon Reed & Co. for a reputed \$28,000,000. The two senior executives, Samuel Paley and Jacob Paley, the father and uncle, respectively, of William S. Paley, had been placed under five-year employment contracts as a part of the sale to the bankers.

However, the young vice president in charge of advertising, Bill Paley, was not under contract and was free to seek other fields to conquer. He was 27 years of age. In the course of his advertising activities for the cigar company he had become fascinated with radio as the new advertising medium. Again through the intervention of the Levys the network was once more saved. Bill Paley was induced, on his own behalf and on behalf of members of his family, to acquire from Louchheim the controlling interest in the network and to take over its management on a full time basis. This occurred in November 1928.

And then things began to happen—things which David Sarnoff could not have been expected to foresee when he turned down Jud-

son's offer of a musical program package.

It is interesting to note that within the next 10 years, CBS acquired as subsidiaries its two former "parents." In 1930, Judson Radio Program Corp. and all of the Judson concert management activities became part of a merger with three other concert bureaus into Columbia Concerts Corp. 55% of the stock of which was acquired by CBS. Judson's original idea of having the concert managements available as program sources to a national network became a reality.

In 1938, when the recording companies were in financial difficulties as a result of the depression, CBS bought for approximately \$800,000 the entire Columbia Phonograph Co., and its subsidiaries. The Columbia Records division of CBS is now the biggest and financially the most successful record company in the world.

Arthur Judson, though in his 90th year, is still active as the head of his own concert management bureau. He is today the second largest individual stockholder of CBS with 367,237 shares, second only to Paley's holdings. Even at the depressed market price of CBS stock of about \$25 a share, this amounts to a value in excess of \$9,000,000.

Recently Judson summed up the situation at a luncheon with this writer: "Paley would never have had the courage to found the network; I would not have had the means to build it."

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U.S. Repertoire: Theatre & Tent

Continued from page 148

favorite remark of the old-timer to the "first-of-May." Repertoire companies qualified in that respect also. Actor — go on and act.

One of the big names in the Rep field was the Dubinsky Bros. out of Kansas City, Mo. They operated several companies. A young girl who stepped into a part one night on a Dubinsky show, when a lady in the cast could not go on, did so well in that part, she was soon given a full line of parts. She continued to do well in parts until she arrived on Broadway in the play "Rain." Her name was Jeanne Eagels.

In the adjoining state of Kansas, home of many Rep shows, was the North Brothers Stock Co. tent and theatre. A member of their company, Warner Baxter, went from that company to become a movie star and famous leading man.

On the North Bros. Co. was a fine director, Roy Hilliard. In Rep circles he was considered one of the finest comedy directors in the business. Roy Hilliard did not become a celebrity, but he and his wife also a performer, had a daughter, who did become a celebrity, Harriet Hilliard of the Harriet & Ozzie Show.

Stone and Moody

Also playing Kansas was the Wallace Bruce Players, out of Hutchinson. Milburn Stone, Doc of "Gunsmoke," began his career on that show. Quite a good training ground.

Playing some Kansas territory but mostly a Nebraska show was the Hazel McOwen Stock Co. Ralph Moody climbed the ladder of success from that company to Hollywood and the movies, where he is still working.

Among the many fine Repertoire companies in Minnesota was the Winner Brothers Stock Co.

Charlie Winner made quite a name for himself on Broadway and in the movies. One of his best roles was Captain of the Showboat in Edna Ferber's "Show Boat." He also appeared in the film.

Indiana was the territory of the Fred Gordon Players. This company had a man who played piano for orchestra and specialties, and spent the rest of his time reading and writing plays. His name was Larry E. Johnson.

Johnson wrote many of the plays used by the Stock companies and reps, "Putting It Over," "What Anne Brought Home," also the script "Jiggs and Maggie in Society," used by the Jiggs and Maggie One Nighters. And finally his play "It's a Wise Child" produced so successfully on Broadway. Larry Johnson was writing in Hollywood at his death.

Bill Demarest, Ahoy!

William Demarest, although typically thought of as a vaudeville alumnus, which indeed he was, also, prior to his big name period in films and video, trouped Georgia and Florida with The Demarest Stock Co. Not all the grads of rep were fated to attain comparable fame, but one notes many who rated some success in the "bigger branches" of show biz. Bisbee's Comedians out of Memphis yielded Rod Brasfeld and Boob Brasfeld to the famous radio barn dance frolics of Nashville.

What about the "Toby" shows, once so characteristic a phenomenon of the midwest? Fred Wilson of Murphy's Comedians out of Louisiana is credited with starting what turned out to be a very durable genre. Oldtimers would argue that Wilson's other type, the G string character, was better than his Toby.

Texas was big tent rep territory in the old days, growing like cot-whale.

ton. Harley Sadler in 1928 bragged that his troupe presented 40 people, a Toby plotted comedy, plus diversion between acts, plus its own orchestra. This Sadler company gave Jennifer Jones her early dramatic training prior to Hollywood.

Frank Bacon

Frank Bacon who had a Broadway smash hit, "Lightnin'," around World War I days, was a product of tent reps in the far west. His audience-pleaser there, "In The Hills of California" was actually the same work that became "Lightnin'" with some fixings from Winchell Smith.

Iowa Big For Rep

Iowa for some reason was fertile ground for repertoire of the old type. In Esterville, Iowa was published "The Opera House Reporter," a pristine trade paper of the touring companies. Esterville had another claim on theatrical history, being headquarters of the Jess Cox Scenic Studios, the same man who discovered the diamond dye process, which revolutionized stage scenery.

Centerville, Iowa alone was the home base for six or more rep shows, depending upon the year. The most famous of these was the Corse Payton Stock Co. Corse Payton operated stock companies in and around New York for several years. By then he billed himself "The World's Best Bad Actor."

Clint & Bessie Robbins Stock Co., Opera House and Theatre show, was rated one of the finest on the road, territory Iowa and South Dakota.

The Chase-Lister Co., Newton, Iowa theatre and tent, territory mid-west and South, highly rated company. Their billing read — "after the minnow comes the

and film actor was a graduate of those two companies.

The George Sweet Co. out of Storm Lake, Iowa, played three nights only in each town, tent rep. Each play was a current Broadway release, and the cast made up mostly of people from the winter stock companies. Very high class company. The Sweet's daughter, Marjorie Sweet, went from Iowa to Broadway.

The Jolly Della Pringle Stock Co. organized in Knoxville, Iowa in 1890, and for 18 years opened there each August for a 40 week tour of Iowa county fairs, and a circuit extending out to the west coast. In 1916 & 17 Della Pringle went to Hollywood and played in Mack Sennett comedies. She also did small parts in feature length films with Mabel Normand and Gloria Swanson.

Della Pringle's step-son Johnnie Pringle, also went to Hollywood, changed his name to John Gilbert and became a famous Metro star.

At the same time "Jolly Della Pringle" was making a name for herself in the midwest "Jolly Fannie Hatfield" was heading her Rep company thru the New England states and Madge Kinsey Comedy Co. was touring Ohio. Could show business have been a happier business in those days?

Princess Stock Co. of Des Moines, Iowa gave Fay Bainter and Ralph Bellamy to Broadway.

When a traveling Rep company had a night off, and a stock company was playing anywhere near, that's where the performers headed for. The manager of the Rep company, or one of the actors, would walk up to the ticket window and say: "Do you recognize the profession?" The ticket seller would reply: "What company are you with?" If it was a legitimate Rep show the tickets were passed out, or you were passed in. You led in all the applause and it was considered most unprofessional to voice criticism of the play or performers, while you were a guest. There were some actors who preferred to buy their tickets, rather than give up that privilege.

'Circle' Stocks

Repertoire Americana must of course include the Circle Stocks. These were Rep companies that based in one town and had a circle of towns, 6 or 7, or 12 or 14 towns depending on whether it was a one week circle or a two week circle, playing a theatre or hall in each of the towns. The next time around the entire program, play, vaudeville, music was changed, thus the name Circle Stock. Boyd B. Truesdale was one of the first and most successful operators of a Circle Stock, playing Iowa, Chic Boyes in Nebraska, for years played a two week circle in winter and tent in summer. Tilton and Guthrie Players had a circle in Iowa and also in Illinois, and tent in summer. J. B. Rotnour, Mgr. of the Flora De Voss Co. circled in Wisconsin. Robert Downing, now drama critic on the Denver Post, after a most successful career in show-biz, began that career on the Hill and Dale Circle Stock out of Cedar Rapids, Iowa. And the famous playwright William Inge, as a young man, trouped on a Circle Stock Co. in Kansas and Nebraska. Yes, Repertoire was a place to begin for writers also.

The summer of 1970 saw the last of the Tent Repertoire shows, Schaffner Players, organized in 1925, now owned and managed by James V. Davis, play its old established territory, Iowa, Missouri, and two stands in Illinois.

And who went up the ladder of success from that show?

A young man, a trombone player, joined this company one season, his name was Jack Bailey. Several years later we discovered that Jack Bailey, emcee of the program "Queen for a Day," and the young trombone player, were the same person.

A beautiful girl named Dolores Heft joined the show one spring

for ingenues. She worked very hard all summer, so anxious to learn, and when the show closed in the Fall, having been seen by a talent scout, went to Hollywood. They changed her name to Dolores Dorn, she was signed to a contract, and made several films.

Repertoire Americana served as a training ground for the playwright Neil Schaffner. He wrote many plays, comedies, dramas, farces and Toby plays. None of them made Broadway, but as he said, "They were not written for Broadway but for Main Street." His plays were leased and played by the other Rep companies all over the country, from coast to coast. Schaffner farces are still being played by summer stocks. Hampton Playhouse, Hampton, N.H., did one in July, 1970. The Amesbury News, July 14, carried a most laudatory review of the play by Ned Brown, editor. To quote a few words, Brown said — "In fact it is the funniest comedy we have seen in a long time. Anyone with a yen to be a successful creative writer would wish he had done it." Neil would have been very gratified by that review. I am proud for him.

A tent show that must be included here was the "Silas Green from New Orleans" company, a one nighter. This company carried an all-Negro cast, not a minstrel, but a musical comedy production, with 30 to 40 people. I caught the "Silas Green" show in Florida the winter of 1947. Their tent could seat 3,000 people, we were told, and the night we were there they had a full house. And what a show, from the time the band struck its first note of the overture, and the curtain went up, and the high stepping chorus came on. How those girls could dance. The comics were clever, and the vaudeville outstanding. Heard later one of the acts, a dancer, who finished his act by dancing a tune on a xylophone, a Dixie steal from Will Mahoney of B. F. Keith's Palace era.

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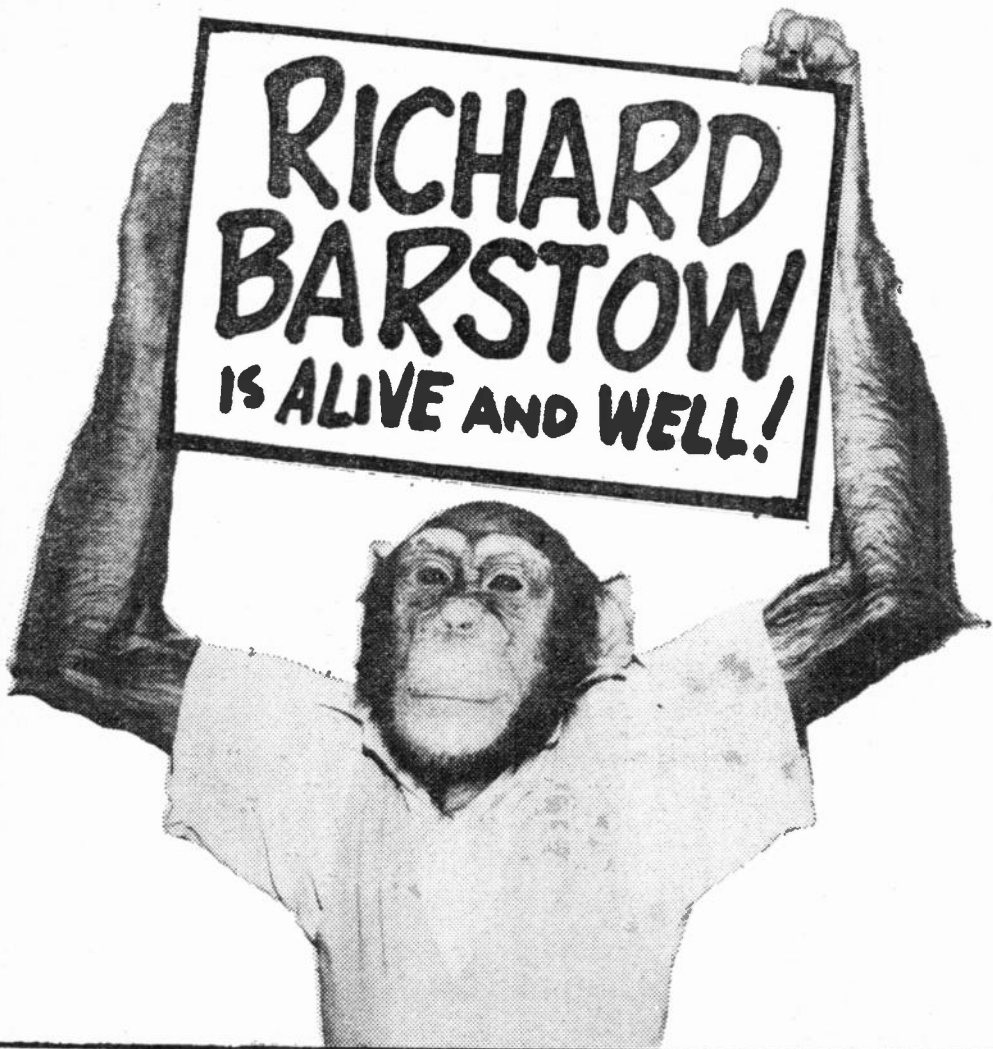
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