

68th ANNIVERSARY EDITION

# VARIETY

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## RINGLING AND BARNUM BROS. & BAILEY CIRCUS



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KENNETH FELD  
Staged and Directed by  
RICHARD BARSTOW



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# *Seventy-Fifth Anniversary*

*Argument*



# Everyone is talking about The Greatest Show on Earth!®



**JOE NAMATH**

I spend a lot of time with kids each year at my summer camp for boys in Massachusetts. I know what makes them happy. One thing that's guaranteed to do it is RINGLING BROS. AND BARNUM & BAILEY CIRCUS. For kids and adults, it's The Greatest Show on Earth.



**TOM SEAVER**

A fascinating spectacle filled with talented and exciting performers who present their acts with incredible skill and grace. To me, The Greatest Show on Earth is an unforgettable entertainment experience.



**IRVING WALLACE**

I wrote my biography of P. T. Barnum, The Fabulous Showman, because I found him to be unique. Now, over a century later, he has a worthy successor in Irvin Feld, President and Producer of RINGLING BROS. AND BARNUM & BAILEY CIRCUS.



**DAVID CASSIDY**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is what I call a real smash hit! Thrills, laughs, and excitement. Make yourself happy: see The Greatest Show on Earth.



**DONALD O'CONNOR**

My parents were performers with The Greatest Show on Earth, and for many years I thrilled to the beauty and excitement of this unique attraction. It's in a class by itself.



**DIAHANN CARROLL**

The most incredible costumes I've ever seen. The Greatest Show on Earth is also the most beautiful!



**ROBERT MERRILL**

I've taken my youngsters to see it and still love it as much as they do. It is so well named—The Greatest Show on Earth—and I'm sure this will be true for generations to come.



**HANK AARON**

One of the most exciting treats for my children and myself. The laughs and thrills provided by the clowns, acrobats, and animal trainers never fail to delight us. I agree—it is The Greatest Show on Earth.



**CLAIRE BLOOM**

The excitement and danger involved bring me back to the adventures I dreamed of as a child. The glamor and showmanship have tremendous appeal to me as a woman—and as an actress.



**FLIP WILSON**

To me, RINGLING BROS. AND BARNUM & BAILEY CIRCUS means the smiles and laughter of all the kids. I join right in and what we see is what we get—a lot of fun for a lot of kids. And that's what the world needs plenty of.



**PAUL ANKA**

Irvin Feld again shows his genius as a creative, highly imaginative showman. Under his leadership, The Greatest Show on Earth is more beautiful, more joyous, more exciting than ever before!



**SEN. HUGH SCOTT**

I have always appreciated the opportunity to laugh, to be startled by breath-taking performers, and to observe firsthand the activities of the circus. It's this kind of excitement and surprise that brings people back to RINGLING BROS. AND BARNUM & BAILEY year after year.



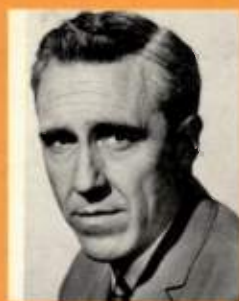
**MARIO ANDRETTI**

The world may keep changing, but the thrill of a circus never changes. It makes me feel like a kid again. There's no doubt about it. RINGLING BROS. AND BARNUM & BAILEY CIRCUS is still The Greatest Show on Earth.



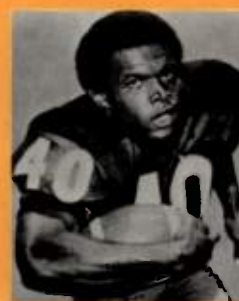
**JOAN CRAWFORD**

A circus is a three-ring show of shows. The Greatest Show on Earth is not just for children, but for the child in all of us.



**JASON ROBARDS**

A THOUSAND CLOWNS... a million elephants and uncountable numbers of incredible artists from around the world, performing their amazing skills. That's the way The Greatest Show on Earth looks to me. It's pure magic in every way.



**GALE SAYERS**

To me there really is nothing more enjoyable. When I think of circus, I think of RINGLING BROS. AND BARNUM & BAILEY, The Greatest Show on Earth.



**SAMMY CAHN**

I am delighted to add my four Academy Award song titles to The Greatest Show on Earth—"Call Me Irresponsible" but I adore RINGLING BROS. AND BARNUM & BAILEY CIRCUS "All the Way". I enjoy their three rings better than "Three Coins in the Fountain". Every time I attend, my fondest "High Hopes" are realized!



**ALAN KING**

It's a pleasure to enjoy a truly great show. To me, the best part is to watch the pure delight on the kids' faces.



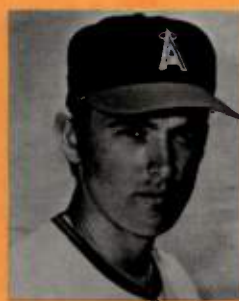
**ROMAN GABRIEL**

The Greatest Show on Earth is like a veteran professional football player. They both get better with age.



**SEN. GEO. MCGOVERN**

The circus is a wonderful American institution and a source of joy to many. I hope that we will be able to enjoy The Greatest Show on Earth for many years to come.



**NOLAN RYAN**

No other show on earth has such variety, thrills, and spectacle. There have been 103 editions of it, but every performance I've ever seen was brand new. So here's to 103 more years!



**IRWIN ALLEN**

To me, top-notch entertainment means excitement, thrills, and most of all adventure. As producer of "The Poseidon Adventure", the biggest grossing motion picture in the world today, I salute RINGLING BROS. AND BARNUM & BAILEY CIRCUS as the production and show of the year.

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# VARIETY

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Published Weekly at 154 West 46th Street, New York, N. Y. 10036, by Variety, Inc. Annual subscription, \$35.  
Second Class Postage Paid at New York, N. Y., and at Additional Mailing Offices.  
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Vol. 273 No. 9

New York, Wednesday, January 9, 1974

34205

182 PAGES

## 1973: LEAKY VOTE OF CONFIDENCE

### See World Economic Crisis As Golden Opportunity For Pix Biz

By DINO DE LAURENTIIS

What is the future of the movie industry on the eve of this possible economic recession which threatens the entire world? In my opinion, the outlook is a rosy one. I feel the movie industry could be on the threshold of a golden age.

There are problems, however. The film world is divided in half between America and Europe, with the latter having more problems than the former. But certainly if there is a country that can lead the world in solving its future problems, it is America. The film world of today must take advantage of the tight economic situation as Hollywood did in the depression of the '30s. The movie industry must keep in mind that it can provide low-cost entertainment for everyone. So, whether the problems be economic or the absence of sufficient fuel for transportation, the public will find little to amuse them outside of the movies.

Financial problems can be of a secondary nature if producers succeed in making valid films. Greater

(Continued on page 48)

### Israeli Cinema Brushes Off War

By JOSEPH LAPID

Tel Aviv.

The Yom Kippur War of 1973 interrupted the lensing of one theatrical film and one television production and caused the postponement of various other projects. And yet, in general, a mere war had little influence on the film industry.

The two large processing laboratories — Israel Motion Picture Studios, Herzlia, and Berkey-Pathe-Humphries, Givatayim — had difficulties with video newsreel and documentaries. However, Michael Cacoyannis finished shooting "Jacob and Joseph" for ABC-TV and the six-hour production of the teleseries, "Moses," with Burt Lancaster, was back in production. In fact, it continued for a while during the War, but the Italian technicians refused to work in a country at war.

Even without the war interruption, local production was down to 10 features, a big drop from the 18 produced in 1972, and the equivalent of the 1971 level. Since there was no lack of government provided incentive, the drop has to be explained by the rise of production costs on one

(Continued on page 50)

### Early Press Day

Because of the size of the 68th Anniversary Number, this edition went to press early.

A few departments are omitted or are telescoped into the overall general editorial departments of the paper.

### Brit. Film Prods. Seek Way Out Of Domestic Squeeze

By MICHAEL RELPH

Chairman, Film Production Assn. of Great Britain

London.

A radical reassessment of almost every aspect of the British film production industry is now taking place. We are faced with a situation in which, although there is still a large overseas market for films of international appeal and the prospect of big new revenues from audio-visual systems in the foreseeable future, our home market has shrunk to a level that can no longer support indigenous British production.

The exhibitors are protecting their own interests by the twinning and tripling of larger cinemas thus getting the revenues from two or three films under one roof. This is also a desirable development from the public's point of view, providing greater choice and a more modern environment, but whether or not these developments will prove beneficial to the producer remains to be seen. Any one film shown in a unit of a multiple complex may take less than it would have done if it

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### 7 Days Before The Mast, A New Script On Coast For Vacation Cruises

By KAY CAMPBELL

San Pedro, Calif.

Down to the sea in ships — that's where the action and fun was in '73 for Hollywoodites. Short range cruises — 3 to 30 days collected an unbelievable amount of moolah. Five years ago, you could count the short runners, topped by Matson's "Lurline," on the fingers of one hand. Today, two cruises set forth from the port of Los Angeles on

(Continued on page 48)

### STAY-AT-HOMES MIGHT HELP '74

By SYD SILVERMAN

Rampant inflation, Watergate, produce shortages, and the energy crisis dominated the headlines of 1973. Each would have been sufficient to unbalance any normal year, but the effect of one trauma immediately following another has been bewildering and confusing, leading to a weariness and resignation and a resultant lack of confidence. It may be more imagined than real, but there's no question that the fabric of life styles around the world is changing. Change always means adjustment must follow, and '74 certainly looks like such a year.

While Watergate was the political story of '73, the energy shortage, soaring prices and a lack of raw materials, had a more direct effect on the economy of the U.S. and countries abroad, with show business having to share the unstable conditions. However, the entertainment industry has weathered such upheavals before and it must be assumed that short of economic collapse, which is unlikely, passive

(Continued on page 44)

### Pop Concerts Hit Bumpy Road In '74

By FRED KIRBY

The concert trail was mixed last year and the impact of the energy crisis makes the 1974 scene cloudier than ever.

Two major problems are the closing of service stations on Sundays and the reduction of air flights. Rock acts usually fly between dates but their often-massive equipment is trucked. Weekends have been the biggest concert nights.

While Fridays offer no special problems, the rest of the weekend can become a nightmare. Saturday concerts often run well towards or even past midnight. Second shows would carry times to 3 or 4 a.m. If the next stop is Sunday night, performers and equipment have to be moved on Sundays, when gasoline will be unavailable. Some of the big U.S. rock acts, such as Alice Cooper, have their own planes, which would avoid the impact of reduced flights.

Two-night stands on Saturdays and Sundays would be part of the answer, since the acts could move out early Monday mornings, but gas

(Continued on page 48)

### Showmen Await 'Carnal' Appeal; Failure Of National Criterion Clouds 1st Amendment Issue

By LARRY MICHIE

#### Brando's \$3-Mil Year

Marlon Brando had to be just about the highest paid performer of 1973. The actor, who refused to accept his Academy Award for his performance in "The Godfather," is likely to make \$3,000,000 from his 10% of the gross deal on United Artists' "Last Tango In Paris."

That bundle came on top of his \$1,600,000 net from his participation in Paramount's "Godfather" the year before.

### My Brief For Family Choice Cable Diversity

By JACK VALENTI

President, Motion Picture Assn. of America

There is a public "out there" (we always point out there to locate whatever it is that we find missing in the marketplace) that doesn't go out of the home very much to a movie theatre. It is also a public which has few choices on television. On television, the public's only real choice is to choose between channels, and not between a great variety of programs that could be available on many channels.

Those American families who find their entertainment in their home and not outside comprise what programmers call "the mass audience." Many programs are called to reach this mass audience, but few are chosen. For the programs aimed at that mass audience are subject to sudden death by a

(Continued on page 48)

### Kodak Prez W.A. Fallon Boosts Technology As Prime Key To Progress

Speaking to the Society of Motion Picture & Television Engineers last October, Walter A. Fallon, the president of Eastman Kodak at Rochester, N.Y. offered some arresting comments on technological progress. He argued that doom-criers in the face of new inventions or improvements have

(Continued on page 48)

The U.S. Supreme Court decision later in 1974 on the Georgia Supreme Court's finding that the Mike Nichols-directed film "Carnal Knowledge" (Avenb) was obscene will be crucial not only to the whole spectrum of the entertainment arts in America but very possibly to civil liberties as a whole.

Last June's high court rulings against pornography seem to be part and parcel of the Nixon Administration's policies. After all, it was this President who rejected the report of his predecessor's Presidential Commission on Obscenity & Pornography because its findings clashed with his views. And it was President Nixon who effectively engendered last June's obscenity decisions by appointing four of the five Justices who voted as the majority — Kennedy appointee Byron (Whizzer) White being the sole exception.

But there is no questioning the intentions of the Court in its decision. The majority did not rule with political intent or hidden motives,

(Continued on page 50)

### Pope's Holy Year As 1975 'Snarl'

Rome.

Pope Paul's official proclamation of the 25th Holy Year, to run from Christmas Eve 1974 through Christmas 1975, has started organizational wheels grinding in the Vatican and the city of Rome, for what will be the biggest Roman Catholic event here since the Second Ecumenical Council 10 years ago.

How to cope with the 5,000,000 non-Italians estimated to arrive in groups sponsored by dioceses worldwide, plus the increased number of individual tourists, presents church and lay authorities with large problems.

A Central Committee for the Holy Year has been set up, with a staff from 20 nations. Cardinal Maximilien de Furstenberg is president and the Executive Commission composed of Bishop Antonio Mazza, Rev. Raimondo Spiazzi and Mieczyslaw de Habischt.

The Holy Year is a Catholic tradition which can be traced back to Pope Boniface VIII in 1300 A.D.



# Yanks Paying Own Costs Seldom Make It Into West Berlin

By ERNEST WEATHERALL

Berlin. American tourists who used to leave the London-Paris-Rome orbit to visit West Berlin are becoming a vanishing breed. Rudolf Muenster, the managing director of the Hotel Kempinski Berlin explained, "We don't see any American tourist families coming in, not even in Munich. Business travel by Americans has not dropped very much, but those paying their own way are not visiting Berlin."

The dollars devaluation has naturally caused the decline in American tourists. "A year ago," Muenster said, "the dollar was worth three marks and twenty pfennigs. Now it is down to about two marks forty. Added to this is that there has been a 55% price increase in hotel rates and services due to inflation here, and labor costs during the past five years. All this makes Berlin too expensive for most American tourists."

Muenster pointed out that Berlin was never a mecca for foreign guests except just after the war. Today, hotels report that 65% of their guests in the divided city are Germans and 35% are foreigners. This ratio also applies to (Continued on page 50)

## Porno—Ya; War, Violence—Nein

By HAZEL GUILD

Frankfurt.

Pornography is now okay in Germany, but too much accent on war and violence isn't. Contrasting to new liberality on erotic matters for the cinema, the stage, magazines and newspapers — has come a ban on comics about war and violence. Anything considered likely to deprave the young by glorifying war and brutality, are on the way to being eliminated here.

During the first six months of 1973, some 10 applications for banning publications were made to the German federal agency responsible for examining reading material for young people. Comic strips "Jane and Jack" and "Torture Stories" and "Radical American Comics" (Continued on page 46)

## CAP'S COPS BARS 'EXORCIST' TO KIDS

At *Variety's* early presstime for this anniversary edition, the Washington police board had moved to bar anyone under the age of 17 from viewing Warner Bros.' holiday blockbuster, "The Exorcist."

Pic is officially R-rated by the Motion Picture Assn. meaning underage patrons can be admitted in the company of parent or guardian. This "Restricted" rating is viewed as inordinately lenient by some critics, including the New Yorker's Pauline Kael, who claimed pic would have easily garnered an X tag if it had come from a smaller distrib and cost less money.

WB was taking a "no comment" position at presstime concerning the police action.

## Rose-Colored View Of RC Music Hall

By MARY PAIGE

(After a long career in the trenches of music, from vaudeville to symphony to radio, Raymond Paige joined the Radio City Music Hall where he remained until his demise. His widow salutes that venerable showplace in this fond recall.—Ed)

When my compulsive conductor went into the Radio City Music Hall as Music Director we looked at the place through rose-colored glasses, and now more than 20 years later, I still do. It is really the last of the great glamour spots. And hasn't it held up remarkably through the years? Since 1932 it has fascinated 220,000,000 patrons and it remains the only large house able to keep going with live talent, a big orchestra, and 100 people on the (Continued on page 52)



## RINGLING BROS. AND BARNUM & BAILEY CIRCUS

The Greatest Show On Earth has begun its 104th year. We are proud to be the oldest and largest traveling extravaganza in the world today. Our brand new 104th Edition, the most lavish and exciting production in our history, premiered last week in Venice, Florida winterquarters, and will be traveling to cities across the Continent, bringing its thrills and wonders to Children of All Ages.

IRVIN FELD  
President-Producer

## Royal Presence Truly Crowned Sydney Culture

By FRANK BARNES

(Gen. Mgr. Sydney Opera House)

Our first season (through Dec. 31) in the new Sydney Opera House has been gratifying on all counts — the productions, the talent, the public response, and the critical comment. The ceremonial aspects were assured by the presence of Her Majesty, Queen Elizabeth, and her consort, the Duke of Edinburgh.

The Queen officially opened the (Continued on page 52)

## Show Biz Always Manages

Another year's ending, another year's beginning, another Anniversary Edition of this weekly, the present the 68th since its founding in 1905. Proverbially, the show goes on, a valid truism however tired. Always the dreams of success and the knee-jerks of failure. Always, too, the currently updated chapter of the ongoing Necrology of those who have forever departed the business there is none like.

Elsewhere the stress is, and has to be, upon "Inflation," the perpetual heavy. All else flows therefrom. If 1973 was the year of Watergate and 1974 looms as the year of fueling some of the people some of the time, this much is worth recollection in respect to bad times: Show business may have a hard time, but it always manages. Indeed hard times often elicits fresh strains of creative showmanship.

The present Anniversary Edition contains a wealth of invaluable data, charts, compilations, check-offs and a broad sweep of varied perspectives. No need to inventory them. They tell their own tales. They are offered, as usual, as a service to the amusement trades, and they incidentally convey *Variety's* own appreciation of the many who have helped this weekly get its budget of stories and its quota of advertising. Always it is the text, we think, that creates the advertising value and the devotion to readership which justifies the milestone of 68 years.

## Ringling Bros. Circus Preserves Nearly Extinct Species: Clowns

By IRVIN FELD

(President &amp; Producer Ringling Bros. and Barnum &amp; Bailey Combined Shows Inc.)

Six years ago circus clowns were perilously close to becoming extinct. Only a handful existed in the country. Psychologists claim that we laugh at clowns because they depict our inability or unwillingness to adjust to the demands of realistic social exchange. All well and good, but I like to think we laugh at them because they're funny. And being funny is not easy.

The art of putting on a funny face, a funny costume and doing funny things was headed for obscurity. Why were we so nervous? Consider a circus without a clown. Worse than that, picture a generation of children never having seen a clown, never knowing what a clown is or what he did.

Well, what to do was as obvious as the proverbial pie in the face. If we wanted clowns for Ringling Bros. and Barnum & Bailey Cir-

(Continued on page 52)

## NEV. CASINOS ROLLING LOADED ENERGY DICE

By FOSTER CHURCH

Reno.

President Nixon's energy message, coming in late November, may be the biggest piece of entertainment related news to hit Nevada since the opening of the El Rancho Vegas. Both Las Vegas and Reno are within an economy car's gas tank of their major metropolitan areas, Los Angeles and the Bay Area. But high rollers don't drive mini-cars. Most weekend tourists return to their homes on Sunday afternoons. And if tourism drops it's safe to predict that either entertainers' salaries or the presence of big names on marquees will come down.

Kings Castle, the \$23,000,000 hotel-casino at North Lake Tahoe opened after a closure of over a year. Opening act was Tennessee Er-

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154 West 46th Street New York, N.Y. 10036

## VARIETY

Trade Mark Registered

FOUNDED 1905

By SIME SILVERMAN

Published Weekly by VARIETY, INC.

Syd Silverman, President

154 W. 46th St., New York, N.Y. 10036

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#### SUBSCRIPTION

Annual \$25 Foreign \$27

Single copies 60 Cents

SYD SILVERMAN, Executive Editor

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#### DAILY VARIETY

(Published in Hollywood by

Daily Variety, Ltd.)

\$30 a Year \$35 Foreign



# BIG BIZ VIEW OF FILM BIZ ECONOMICS

## Star-Producer Partnerships; Ego-Trips Vs Canny Economics; Pacino-Bregman Tie Promising

By LEE BEAUPRE  
Hollywood.

Star-producer tandems have become quite common in the recent film-biz era. Such hookups enable the player to gain production control without production headaches, while facilitating the entry of agents, managers, even spouses into filmmaking. While many of these professional marriages smack more of dual ego-tripping than anything else, the current Al Pacino-Martin Bregman union looks promising.

Bregman, former business manager for a number of show-biz personalities, is currently head of Artists Entertainment Complex, a career management company that went public nearly three years ago. AEC, through associate Mary Elfand, made last year's "Kansas City Bomber" with client Raquel Welch, and now Bregman and Pacino have hoined forces for "Serpico," which bears earmarks of a major critical and commercial smash based on its N.Y. opening.

That success will probably lead, per Bregman, to his producing most of Pacino's pix in the future. A client of Bregman for seven years, the young actor seems likely to follow his current "Godfather II" stint with "The Bank Job." Frank Pierson is currently wrapping a first draft of the Warner Bros. project, which was called "The Boys In The Bank" when Bregman first disclosed it last year. Pic is based on the real-life robbery committed by a homosexual who was "married" to a would-be transsexual.

Bregman's other project at present is Paul E. Erdman's current book, "The Billion-Dollar Sure Thing," which Alan Trustman is currently scripting. AEC two years ago revealed a three-pic partnership with Trustman, but only one of these packages ("Lady Ice" for Tomorrow Entertainment) has since materialized.

Still associated with Elfand, former Creative Management Associates senior veep Norman Weiss, Sam Gelfman, Roy Gerber and Aaron Russo in AEC, Bregman seems inclined to parlay his "Serpico" debut into a non-managerial future. "I think I had the advantage of being an amateur when I produced it," he notes, and his rundown of production difficulties does sound lengthier than usual for an ultimately successful pic.

Although the real-life Frank Serpico, biographer Peter Maas, Pacino and Bregman all hit it off in an initial meeting 18 months ago, Maas' insistence of \$400,000 for pre-publication rights to his pending tome shut the majors' doors to the project. At the behest of CMA agent Sam Cohen (coincidentally repping all four of the principals), Bregman approached Italo producer Dino De Laurentiis, who agreed to fund the project on the basis of little more than a brief chat and an outline. Needless to say, Bregman is high on the "gutsy" exec producer.

Next problem was a satisfactory screenplay. Waldo Salt's first draft was "not what we'd hoped for," and Maas and Bregman drafted an outline that Salt then followed closely in his rewrite. Although the second draft was more to Breg-

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## OUTMODED WAYS NEED CHANGING

By GEORGE BARRIE  
(President of Faberge Inc.)

Major corporations have a keen interest in the future of the motion picture industry. They see huge potentials in profits and an opportunity to put their collective feet in the doors of every home in America.

The enormous home entertainment business is still up for grabs and large multi-product steeped in market research methods and heavy in advertising experience on national and regional levels are eager to participate. They foresee tremendous expansion in the use of television through various new systems and multi-billion dollars in the new hardware now being researched and developed. There will be television with wide screen and stereophonic sound. A film made for \$1,000,000, or \$10-mil, or \$20-mil may well be able to gross over \$40,000,000 in one night with a huge advertising campaign not overburdened with fat and low print costs with an operation streamlined to full efficiency with limited organizations. All simply by customers ordering service by phone and having it changed to phone as cable bills!

Product-oriented companies which have spent billions influencing consumers have a somewhat more objective view of the revolution currently effecting the economy and operations of film companies. They see theatres specializing in films, such as Ely Landau's innovative American Film Theatre, and a continuation of the highly selective moviegoing public, seeking film entertainment in easily accessible theatres in safe neighborhoods equipped with anything like a "special relationship" with the British, it appears to

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## Sell Pics Via, And Against, TV; Every Fresh Release Demands A Tailored Strategy, Savvy 'Ratios

By RICHARD ALBARINO

### Gordon Parks' Gifts

Manhattan, Kan.

Gordon Parks has endowed Kansas State University here with his collection of photographs, manuscripts of his novel, "The Learning Tree" and two other books, three books of poetry and other writings and awards he has won.

Parks, here for a week on campus and speaking at a university convocation, was born in Fort Scott, Kas., one of a family of 15 children.

### Film Biz Council On Energy Crisis

Washington.

A national motion picture industry energy conservation Council has been formed with Jack Valenti, president of the Motion Picture Assn. of America, and Paul Roth, president of National Assn. of Theatre Owners, as cochairmen.

Those invited to serve on the Council are Billy Hunt, AMPTP, Hollywood; John Furia Jr., president, Writers Guild of America West; Aubrey Schenck, president, Producers Guild of America, Ben Loveless, chairman, Basic Crafts Committee, Studio Transportation Drivers, Local 399, Hollywood; Robert Wise, president, Directors Guild of America; Dennis Weaver, president, Screen Actors Guild; and Richard Walsh, president, IATSE, New York.

This industry Council will serve as the communications channel to the Federal Energy Office, headed by William E. Simon, Washington. As all segments of the industry are included in the Council, Valenti said the Council will be able to speak with one voice to present to the FEO the film industry position on energy conservation.

"The most important problem facing the film industry today," said the advertising and publicity director for one of the nation's largest theatre chains recently, "is establishing a film's identity in the public's mind."

That the statement is echoed by all levels of industry execs — not only those with parochial interests in film promotion — has given rise to what could be termed the industry's "identity crisis."

It is also becoming more and more evident that the industry, which has undergone radical changes in the last 10 years — from production financing methods to spreading its net within the full panoply of the entertainment field — is due for even more radical changes. And the pace of change is quickening.

One of the major elements determining the many alterations in the future shape of the industry, say film execs, is how it copes with the "identity crisis." Within producer, distributor and exhibitor ranks, there is a final, but significant, awareness that the marketplace is overheated.

In vying for national attention, in competition with bigtime sports, the explosion of 'leisure time' activities, the distractions of the media, especially television, feature films are, at best, fighting a holding action. On a statistical basis, say these execs, given the steady shrinkage of film production, the exit from production and-or distribution by MGM, Columbia's \$82,000,000 loss over the past three years, it is losing the battle — despite the intermittent "Godfather" bonanzas.

Ever A 'New Sell'

Historically, the peculiar mark of the film industry as a business is that it was faced with the apparently insurmountable task of marketing a new product every week.

"But traditionally, the industry has merely announced the existence of a film," says Andrew Fogelson, Columbia Pictures vice president in charge of advertising and publicity and part of the company's "new management team," "and made it available."

"Such thinking would make Proctor & Gamble cringe," he adds, "clearly our thinking about moving people into theatres has got to be revised."

But the industry is being tossed on the horns of a dilemma, say these execs.

It's this: "No company will ever have enough money," says Richard Lederer, Warner Bros. ad-pub v.p. "to adequately advertise and promote its pictures."

TV Costs Ghastly

Aggravating the problem, according to Gabe Sumner, United Artists ad-pub v.p., is the fact that if promotional budgets are examined in real terms of promotional impact "we're probably spending less than ever." Lineage rates are up, he notes, and national television advertising, once considered a luxury used only for "big" pictures but more and more being regarded as a necessity, is prohibitively expensive. "The simple fact," Sumner concludes, "is that we're not really

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### Finland's 4th Fest

Helsinki.

The fourth annual Tampere Film Festival will take place Feb. 21 to 24 with international films competing in four categories: social documentary; animation; films on wildlife and nature; educational films for children.

The festival is organized by Ilka Kalliomaki and takes place in Finland's second largest city, which sponsors the event in conjunction with the Finnish Film Foundation, the Ministry of Education, and the Society for Film Art in Tampere.

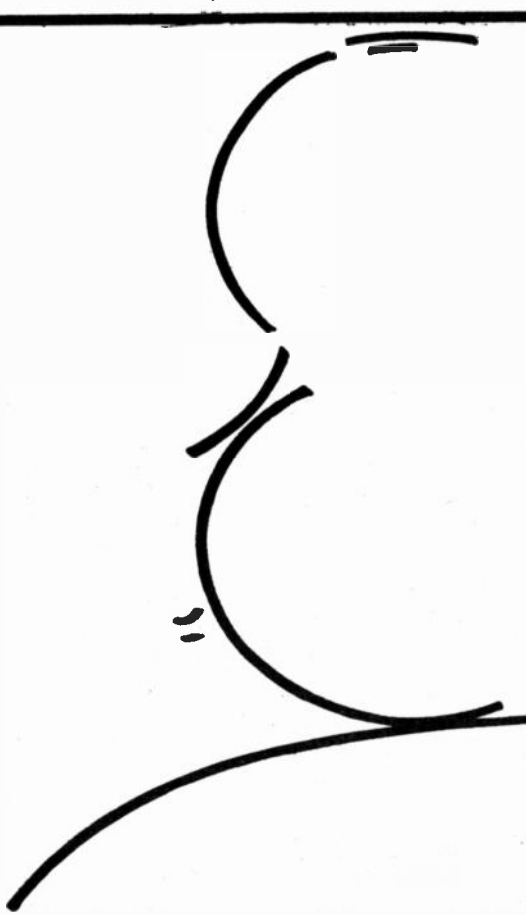
An international jury of seven — two Finns and five foreigners — will shortly be named. Norman Seider, chairman of Cinema Studies at C.W. Post College (Long Island Univ.) was a junior last year. The American was "Horseopera," by Charles I. Levine of New York.

### WB's 5 Laurels Of Natl. Society

Warner Bros. copped five of the eight awards voted by the National Society of Film Critics in N.Y. on Wed. (2). Best picture nod went to "Day for Night" (WB) which also won best directing prize for Francois Truffaut and best supporting actress for Valentina Cortese.

Best actress was Liv Ullmann for "The New Land" (WB), best actor Marlon Brando for "Last Tango in Paris" (UA) and best supporting actor, Robert De Niro for "Mean Streets" (WB). Scripting nod went to George Lucas, Gloria Katz and Willard Huyck for "American Graffiti" (U) and Zilmos Zsigmond was voted best cinematographer for "The Long Goodbye" (UA).

The N.Y. Film Critics Circle votes its awards on Jan. 8, after this special edition presstime.





# Why British Falter, Italy, France Gallop

By JACK PITMAN

London. As a film nation, Britain now tends to be taken by the trade as "sick" yet there is the paradox of London's vast pool of talent — thespians, directors and writers.

Production dwindles. So does theatre attendance. New remedies for both maladies are sought and proposed. Meantime the patient continues in a swoon.

Crisis for the British film industry may be nothing new, but has it ever been so desperate as now? To better comprehend it, some grasp of Angloteerie sociology seems useful.

Italy has around ten times, and France five times, the number of film theatres that currently operate here. Britain remains a nation of homes. Take note of its television medium, usually rated the world's classiest (or least worst). Anyhow, the populace is home-centred by tradition. Most of the big growth industries here are home-oriented — double-glazing, central heating, hi-fi and stereo, color tv, mailorder shopping. There's more money around than ever before, but it's not going on popcorn and picture shows. Nor was Great Britain ever a haven of film fanatics in the way that, say, the French and Italians have been and remain. Even at the trade's prosperity peak in those early postwar years, Britain, with a larger population, had fewer theatres than the present total in France. As a nation, in short, Britain hasn't had anything like the "movie habit" in years.

## Bad Showmanship

In the face of all that, theatreowners persist as their own worst enemies, forcing patrons to queue and to sit through bigscreen commercials they can suffer free at home. Showmanship and routine hospitality often seem their rarest virtues, and the booking of features best suited to local demographics often seems the least of their talents. Or concerns.

Insular and conservative entrepreneurial habits, in short, still prevail, obviously because hard to break. How bad must the crisis get before the stable, disciplined and leisurely English bestir themselves?

## Themes Too Local

On the production side, too. The big trauma came in the late 1960s when American capital fled after backing a series of fiscal flops. Once burned, the major Yank companies or their conglomerate masters have declined to tempt fate again because (a) parochial English films have slight international appeal and (b) even a profit yield from the home market is a long shot these days.

In France and Italy, the converse is true. Both have lucrative home markets, so the Americans understandably muster their resources there instead of here. If there is to be no more than linguistic, or the notion that England is a nice place to live.

Much Franco-Italian film activity tends to be generated by something like sheer buccaneering energy. They often make things happen because they gamble and cajole. As capitalists, the English are much less attuned to risk, and lesser still as their domestic market continues to evaporate.

Shaped by their insular island mentality, they are also less attuned to the world markets in general and America in particular. They have forged precious few European production partnerships, even where joint treaties obtain as

with France and Italy, and even now that they're in the Common Market there's no sign of uplifted horizons.

The popular expression "bloody foreigners" mirrors a national state of mind, smug and blinkered, and language-proud, blissfully missing irony that without French, Latin, German and Greek they would have no tongue of their own.

For the film industry of Britain, as indeed for the national economy as a whole, the acute problem is how to overcome the legacies of culture and geography that have rendered the British so isolate and jaundiced, a people so resistant to urgent action. But first, of course, must come recognition that such are among their root difficulties.

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## Actors Fund Of America 90; New Focus On Hollywood Despite M.P. Relief Fund

By LOUIS M. SIMON

(The author of the following report is a longtime official of the Actors Fund of America, and has provided a number of timely accounts on the organization for previous Anniversary Editions. He is the author of the book published during 1973, "A History Of The Actors Fund". — Ed)

The time intervening since our last report to *Variety* has been both busy and productive for the Actors' Fund of America — especially so because it embraces the activities launched in celebration of the Fund's 90th Anniversary Year — June 1972 through May 1973.

The first major event to be undertaken as part of that celebration was participation in the opening of the new Shubert Theatre in Los Angeles, on July 22, 1972. The occasion was the premiere performance of Harold Prince's production of "Follies," which was followed by a brilliant after-theatre supper party. The combined affair was a star-studded "benefit," the net income of which enriched the Actors' Fund coffers to the tune of \$25,875.11. It also brought the Fund's name and activities back into the West Coast limelight, where it had been overshadowed for many years by the Motion Picture Relief Fund.

It was important for the Fund to regain recognition in the Hollywood area for the simple reason that increasing demands on Actors' Fund resources were being made by members of the profession in that region who could not qualify for aid under Motion Picture Relief Fund rules, which are more restrictive than those of the Actors' Fund. In fact, by the end of 1968, the necessity for a full-time Actors' Fund Office on the West Coast had become very evident. The need was so pressing that early in 1969 an Actors' Fund branch office was established in Hollywood with Iggie Wolfington at its helm. By dint of doing an able and imaginative job he has established all of the services required in that area, including the co-ordination of a Blood Bank for the benefit of entertainment personnel residing in that region.

## Memoirs & Honors

Late December of 1972 saw publication of "A History Of The Actors' Fund." This volume (to quote *Variety's* review in the Jan 31, 1973 issue) is "a story that needed telling and is now well told" and "is enriched by Brooks Atkinson's affectionate introduction and by special articles from Ruth Gordon, Nedda Harrigan Logan,

Cornelia Otis Skinner, and Jean Loggi."

On March 25, 1973, Louis A. Lotito, president of the Fund, had the pleasure of accepting "The Theatre Award of 1973" from the National Academy of the Living Theatre Foundation. The Actors' Fund was specifically cited "for coming to the aid of all theatre professionals touched by misfortune during the last 90 years ..." The citation was accompanied by a check for \$50,000, given to the Fund by the Sam S. Shubert Foundation. Presentation of the award came about during a nationally televised program featuring the 1973 "Tony" awards.

As the 90th Anniversary Year crowded toward its close, the Fund launched the most ambitious fund raising affair it had attempted in several decades. Throughout the year a committee composed of Fund trustees and others prominent in the theatre (it was chaired by critic Clive Barnes of *The Times* and co-chaired by Alfred deLiagre Jr. and Nedda Harrigan) had been gathering an amazing collection of theatrical memorabilia; objects which had either been given to the Fund for this special occasion or had been found in our archives.

The collection — ranging from an unpublished manuscript poem by Sir Noel Coward, written shortly before his death, through a program and some sheet music stemming from the original production of "Irene," to an offer by Gloria Swanson to sculpt a "portrait bust of the highest male bidder" — were exhibited at the New York Cultural Center from April 3-11. Then the major items were transported to the Sotheby Parke-Bernet Galleries for a Gala Auction on April 12.

## Earned \$45,000

The financial reward of this event was most gratifying — \$45,000 was the net sum received by the Fund after total expenses of a little more than \$11,000. But perhaps even more important than the financial result of the Auction was the outpouring of interest from professionals and the public alike. We regard this interest as a substantial increase in our "human resources."

Above all, it was gratifying to the Actors' Fund trustees that by means of the auction so many of the theatre's most precious memorabilia found permanent homes in places where their beauty, sentiment, or research values can be shared by the public. Thus a shawl worn by Duse; a collection of window cards advertising most of Max Gordon's great productions; an exquisite vanity case in ivory, gold,

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## Everybody's Problem — "Moving Ahead"

By FRANK E. ROSENFELT

(MGM President and Chief Operating Officer)

Culver City.

To continue as a vital force in the entertainment industry today, a company must remain competitive.

To remain competitive, a company must be truly innovative.

To be truly innovative, a company must do more than move with the times — it must anticipate them.

To anticipate the future properly, a company must refuse to be bound by the past.

It would seem to be that the foregoing is sufficiently self-evident to be axiomatic. Yet, perhaps more than in any other industry, the entertainment industry clings to tradition. I myself respect tradition and understand the sentiment it evokes. But I feel that a proper balance can be struck in honoring the past without becoming hidebound by it.

That is the goal toward which Metro-Goldwyn-Mayer is moving.

It is never easy to cut adrift something which has been a part of a company for many years, whether it be a theatre in some distant land, a piece of rarely-used backlot, or some wardrobe or props that have been gathering dust or dry-rotting in storage since the day they were first put away.

Sentiment is a meritorious quality, but you cannot let it blind you to new approaches. New thinking is needed in the industry because of the rapidly changing nature of the whole complex world of leisure time activities on an international basis. Ours has become virtually a new business every few years and it must be fully evaluated and continually reevaluated so that changes in emphasis can occur as the situation requires. "Too soon" or "too late" can be both equally damaging and inordinately costly when applied to the operational aspects of our industry.

As a case in point, the foreign market, where Hollywood product was once dominant, used to provide more than 50% of the profit on a motion picture. That is no longer true, and to operate as though it were is not only foolhardy but extremely costly.

It would certainly seem then that the first step in reorganizing a company is to clear the decks to make way for fresh thinking and for new ideas and approaches which are not linked to or inspired by an outmoded system. This means we must not be afraid of change. We must not be afraid of innovation. We must stand on our convictions and move boldly forward into uncharted areas, willing to take the risks, challenges and criticisms that are concurrent with a new approach.

Our film "Westworld" perhaps provides the most concrete and all-encompassing illustration of the positive results engendered by sound reevaluation. Had the picture been released routinely, it is highly doubtful that it would have been as successful as it is. The realization of maximum potential required pioneering a new system of salesmanship and promotion, a system that saturated huge areas, one at a time, building up outstanding grosses as the film was checker-boarded across the country.

The public response to product like "Westworld" proves that an enormous potential audience exists for theatrical films. But one must maintain sight of the fact that a visit to a motion picture theatre has ceased to become a habit. It is now an event. To succeed, a film must entertain uniquely and have its own very special appeal to filmgoers.

The challenges faced in the realm of television are drastically different in some ways, remarkably similar in others. There again, one must be acutely in tune with the market on a day to day basis.

At MGM, we aim to keep abreast moment to moment to the changes in every aspect of our business from new methods of technology, new methods of distribution and new methods of advertising to new methods of financing. Our policy is to look ahead.

And move ahead.

## Quebec Films Average \$350,000; Must Recoup Entirely There

By JEAN-PIERRE TADROS

Montreal

The feature film production scene remains active in Montreal, despite the much-discussed uncertainties of the tax situation.

For the producers here, the goal is to break even. In Quebec, This means finding a formula to make films which can recoup costs with a limited target population of 5,000,000. There is not yet any guarantee that a film from Quebec can find an audience in English speaking Canada, or indeed anywhere. France itself tends to "snoot" Quebec French dialect.

Films made here on an average budget of \$335,000 must be popular enough to get the cost back in this province alone.

A formula for success is the problem. In the beginning, there were the sex films. Because of the rigidity of the Quebec society, Denis Heroux's "Valerie" had the effect of a bomb. The film attacked the taboos of sex and religion, and opened the doors to a string of sex films, made with the

aid of subsidy. Followed violent criticisms that the government was in the business of exploitation, through its Canadian Film Development Corp.

As happens, the public wearied of these erotic films and as the Quebec censor, the most intelligent and liberal in Canada, refused to permit hardcore pornography, sex producers could not move over the line to the type of thing originating in San Francisco, etc.

The largest commercial success to date came from that first period and was called "Two Women in Gold" by Claude Fournier. This was a sexy comedy, which grossed \$2,000,000 on its first run in Quebec alone. It was only normal then that comedy without sex should follow up that first wave of Quebec filming.

Mojack Productions' first feature proved to be a commercial success. "Tiens-toi bien apres les oreilles a Papa" ("What are They

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# AGENT POWER NOW RULES HOLLYWOOD

## I Keep My Appointment With A Network Veep

By HOWARD DIETZ

(Howard Dietz has written a new book, "Dancing In The Dark," due out in spring from Quadrangle, book publishing house of the N.Y. Times. The foregoing is segmented from that volume. Ed.)

Henri D'Agand, a theatrical agent, and I were holding up the bar at "21" one night in the depressing thirties, discussing a radio series which might be sold to one of the networks. D'Agand felt that all I had to do was talk to a certain influential vice-president in my quiet way and he would sign a contract on the spot. The trouble was me.



I had made several appointments with that influential veep, and had broken them every time. This had brought D'Agand to tears. It wasn't the loss of the ten percent commission that bothered him it was the loss of prestige, prestige was an essential commodity in his profession. Failure to deliver a promised client at the appointed hour damaged an agent's standing, and D'Agand was desperate. He made an appointment for the next day at nine o'clock, and made me solemnly swear that, come the following morning, I would be where the elevator lets out on the twelfth floor of the Grand Central Terminal Building. For him it was Armageddon.

The proposed radio series was somewhat different from the usual format in tune with the depression. It had but two characters, somewhat like Bob and Ray. One leaps off the roof of the Empire State Building and the other jumps from a window on the hundredth floor. They meet in mid-air and for 13 weeks (or more, if the option is taken up), they are falling down and discussing the journey in a casual way, not unlike the dialogue passengers on a trans-Atlantic steamer might have. "They tell me you don't come in sight of land for quite a while," sort of thing. In the course of their fall each reveals that he is committing suicide because of the stock market. One owes his broker an impossible amount. The other turns out to be the broker he owes.

D'Agand paid the check and I repeated my promise to show up the next morning. I stayed at the bar for a solitary nightcap.

The theatre was out, and among those who drifted into the bar was Jean Harlow. She was accompanied by a good looking chap, whose name I didn't catch, as I was pre-occupied with Jean, who was a good friend. I called a waiter who got a table for the three of us. We talked about the many good times we had had together, the night we rode all over Hollywood with Howard Strickling who wanted to take us to a gambling joint. He couldn't remember the name and got tied up with stuttering, which often happened when he had a few drinks after hours.

Jean was grateful to me for a successful publicity plan which res-

tored her popularity when she had shown signs of slipping. I had arranged a personal appearance tour for her to about 30 Loew's theatres and her platinum hair and seductive figure had captured the public. When she resumed picture-making, she rose rapidly to the height of stardom in such pictures as "Red Dust," "The Blonde Bombshell," and many, many others. She was an unpretentious personality and wore her success casually. That night I was full of compliments.

But the young man who was her date felt ignored and insulted. He didn't react favorably to my infiltration and he got up and left. I ran after him, but he had stepped into a cab before I could catch him. Feeling a bit of a heel, I returned to Jean.

"I'm sorry," I said, "I should have been more considerate. I don't blame him for being sore."

"Don't worry about it," said Jean. "I'll call him tomorrow and help him get over his soreness. You've got me on your hands exclusively for the rest of the evening. Where are you going to take me?"

We went to the Club 18 where Jack White was an M.C. and Pat Harrington ad libbed, and to Leon and Eddie's to hear the song about "Henderson the Trapper." We invaded Harlem: Small's, the Hideaway and other joints which are not easy to remember. Jean was her voluptuous self. She danced all night. Harlem was hers. I didn't get her back to her hotel until after seven o'clock when I kissed her good-night and took a cab home. Then it came to me like a blow on the chin! The date with D'Agand, how was I to keep it? I had little more than an hour and a half. I got under the shower, I rubbed ice

## NO FILM CZARS TO SNUB THEM

By THOMAS M. PRYOR

Hollywood. Agents aren't being kicked around anymore in Hollywood; in fact, they haven't been pushed even slightly in more than 20 years. For out of the talent and literary agency ranks have come the new ruling heads of a growing number of major outfits, including the MCA entertainment empire. Moreover, one never can tell when today's agent will be tomorrow's hot shot indie producer.

Gone are the days when a Harry Cohn, Jack Warner, Louis B. Mayer, Darryl F. Zanuck, Samuel Goldwyn, etc., would bar an agent (sometimes even an agency) from his lot: Or, keep an agent cooling his heels in an outer office for hours and then often treat the 10 percent in a highly uncivilized manner, to put it mildly: Or, when there was a fine line between reality and satire in Arthur Kober's New Yorker stories about his pathetic agent friend Benny Greenspan.

### Not Entirely New

The new eminence of former agents in directing the destinies of film companies is one of the more intriguing developments of recent years, but it's not quite the phenomena many think it is. From the early silent screen days agents drifted into production, if not on the top corporate administrative level. Edward Small was not only a pioneer in film production, but also became an early television production power via Programs of America; Harry Edington in 1940 moved into RKO Radio Pictures (now long gone from the Hollywood scene) as executive producer, later returned to agenting; Bill Dozier switched from top west coast programming spot at CBS-TV to become RKO's production chief in 1956, swung back the next year to the Big Eye and then traded his Paley veepee stripes to run the Screen Gems tv production operations. He's now a regent

of Mt. Saint Mary's College (Brentwood, Calif.) where he also is an instructor in telewriting and drama. Other examples of agents moving into exec production spots could be cited in proof of the old French adage, *plus ca change, plus c'est la meme chose* — the more things change the more they are the same — but never in the long history of the motion picture business has its immediate fortunes passed into the hands of so many whilom agents.

### The Imperial Ones

Among agency grads sitting in top tier swivels are: Lew Wasserman, board chairman-chief exec officer MCA (Universal and a string of other subsids, including a bank);

Ted Ashley, chairman Warner Bros.

David Begelman (the most recent crossover), president Columbia Pictures

Patrick Kelley, chairman of First Artists and Jay Kanter, president

Jerry Leider, president Warner Bros. TV

Harris Katelman, president MGM TV, first to occupy that relatively new post

Barry Diller, president ABC-TV.

Occupying top production spots are Richard Shepherd, Warners; Harvey Orkin, head of Columbia's European production in recent switch from director of leisure time activities for Avco Corp with a CMA (as Begelman) background; Robin French, Paramount; Frank Davis, MGM, (Martin Baum was in charge of ABC's dismantled motion picture production wing, now is in indie production).

The list could be extended, but even this limited roll call represents a startling picture of change, one that would require a large-sized canvas indeed to include all those who started out as agents

and now are functioning producers.

### Well Remembered

To keep things in reasonable perspective, even in the days when their clients often caricatured them, the agency business had its wise, respected and influential representatives such as, to name but a few, Abe Lastfogel, Myron Selznick, Charles Feldman, Leland Heyward (the last two also became producers), Jules Stein (co-founder and sparkplug of the MCA agency), Wasserman, Taft Schreiber.

All of them to more or lesser degree were recognized as possessing rare qualities of showmanship and business acumen. But they were exceptions in a calling (no one then looked upon agenting as a profession — the sneer is gone now, however) where the many provided comic and-or satiric fodder for clients and writers.

No doubt as a normal part of the evolution of American business (and entertainment always has been as much a business as an art form) agents would have transmogrified in time to a reasonable facsimile of their present image. While agents didn't actually control or direct their own destiny in this respect, they were prepared when opportunity knocked and moved ahead with alacrity.

The big, dramatic surge came post-World War II with the advent of television and the Consent Decree that dismembered the theatre - production - distribution combines. In the panicky 1950s, studios decimated their contract rosters. With talent adrift, suddenly the agent was transformed into a knight in shining armor for performers, directors, writers — even producers.

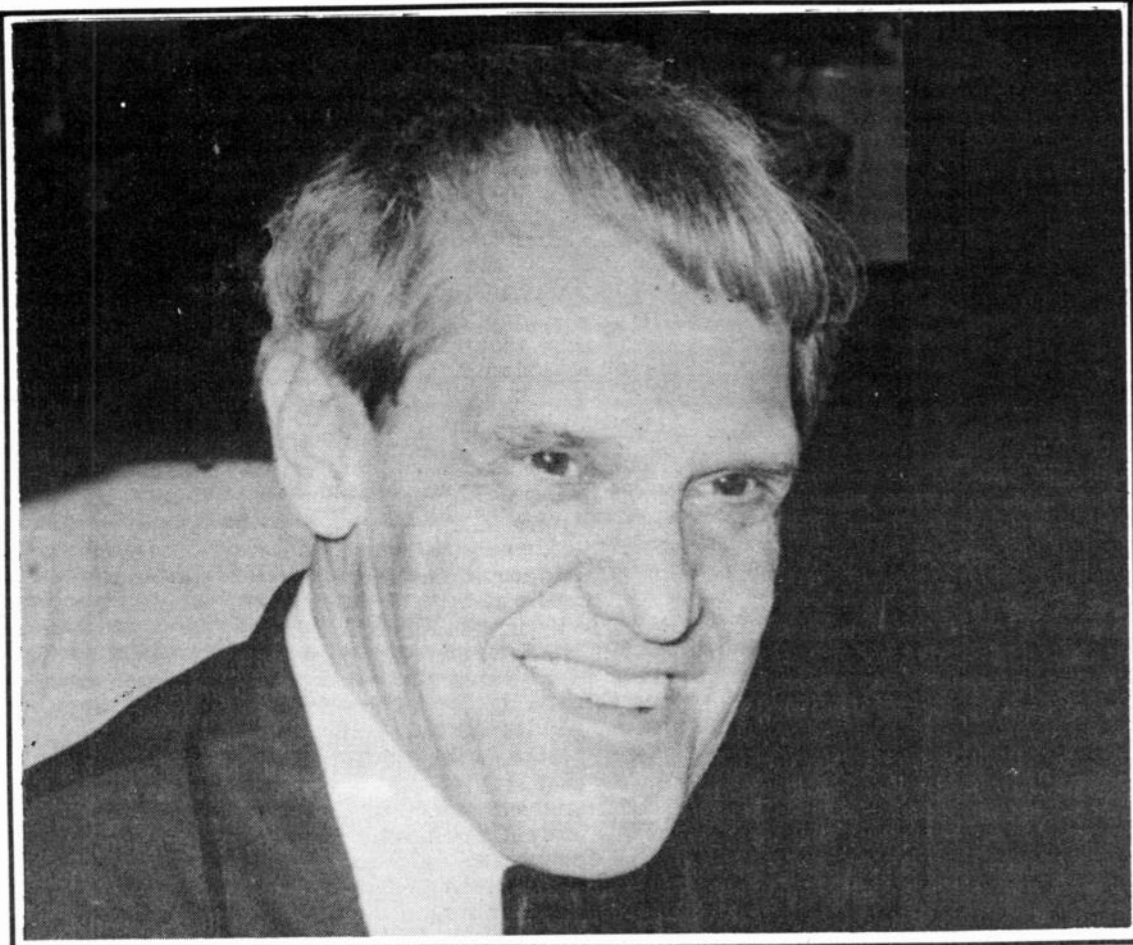
### The Turnabout

The delicious irony was that many studio bosses who came to regard agents as fearsome trouble makers, actually were becoming more and more dependent upon them to organize productions, to bring in on a silver platter (for which studios paid dearly) a story with star or stars, director, screenplay, producer. Thus packaging entered the bigtime. Often the package was sold to the company president in New York, bypassing the studio production chief whose stature all but disappeared.

Agents became a powerful "creative" force in the business through packaging which MCA carried to the ultimate in tv with its Revue Productions arm (operating on a waiver from Screen Actors Guild) long before it bought the Universal studio real estate in 1959, followed in 1962 by the whole ball of wax, Decca Records as well as Universal. A Consent Decree took MCA out of the agency biz.

Some agents became partners with their clients, pocketing fees for representation while also sharing in indie corporate income. But the granddaddy of 'em all, William Morris, which celebrated its 75th Anniversary last October, stuck to its original policy of being a service agency. WM played an important role in the formation of the original and highly successful Four-Star tv production company and it could have become a partner but elected to pursue the course laid down by its founder, albeit broadening the scope of its activities to provide the expanding services its clients

(Continued on page 56)



**RICHARD BARSTOW**

"One of the true DeMilles of the living theatre." VARIETY



# "A Vintage Hollywood Operetta"

(Dialog From Memory)

By HARRY PURVIS

(Harry Purvis, who is making his umpteenth appearance in an Anniversary Edition, is a magazine freelancer in Ontario with the specialty which this piece again exemplifies. The Toronto Star's Clyde Gilmour has described Purvis as "The Walking Memory Bank of Old Movie Dialogue."—Ed.)

Hamilton, Ont.

"Oh, Maria, it's all so exciting! Here I am in this young and vital land — on my way to meet a fiancée whom I've never even seen. Oh, Maria, I do hope Governor Garcia is young and handsome."

"Welcome to the new world, Donna Dolores. I know your journey has been a long and arduous one, but if you would favor us with one of your songs before retiring ..."

"That girl, Pedro, she not only looks like an angel, she sings like one. I must meet her."

"Be careful, my leader, she is betrothed to your sworn enemy, Governor Garcia."

"That man singing, Maria — his voice is quite enthralling. Please open the window."

"It is the bandit leader El Gato, senorita, calling his men to battle with 'The Song of the Sword.'"

Cut To —

"How dare you enter my boudoir unannounced! The Governor will have your head for this!"

"Many have sought my head, senorita, but you are the first to capture my heart."

"How dare you carry me off like this! I'm not one of your tavern wenches!"

"You are quite safe here in my camp, senorita. My men do not make war on women."

"So, Pedro, our little nightingale refuses to sing for us. Perhaps if I were to start she would join me. Do you know this one, senorita? It is called 'The Song of the Night Wind.'"

"You're a strange man — one minute you behave like some street ruffian from the gutters of Barcelona — next moment you have the manner and speech of a gentleman of the court."

"Listen, Donna Dolores, to the words my men are singing, and perhaps you'll understand our cause a little better. It is 'The Song of the Doomed' — and it tells of the despair of all the poor devils who are forced to labor in Governor Garcia's mine."

"I do understand now, Carlos — understand why you have taken the identity of El Gato to fight for freedom and justice. From this moment on, my heart is with your cause. Now I must return to the hacienda before the Governor's suspicions are aroused."

Cut To —

"As Governor, as well as your fiancée, Donna Dolores, I feel that I am entitled to an explanation. You leave here mysteriously in the middle of the night, and return with a wild story about meeting some sort of 'singing vagabond' who rescued you from El Gato and his band of desperadoes. Your actions, senorita, have been, to say the least, most strange."

"Carlos, you were mad to come here tonight. What if the Governor should see through your disguise of a strolling entertainer?"

"Surely, Donna Dolores, you cannot be serious about this — this baritone. His love songs will not keep you in the luxury to



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which you've become accustomed. Think carefully, madame, it is still not too late to send this penniless minstrel on his way."

Cut To —

"Quickly, Maria, take this note to Don Carlos. He must be warned that the Governor has set a trap for him."

"I bring you some rather sad news, Donna Dolores. Your 'singing sweetheart,' Don Carlos Las Vegas, better known as the outlaw El Gato, was shot and killed in ambush by my men tonight. Now there is nothing to stand in the way of our wedding — that is, if you still wish to ensure the safety of your parents back in Madrid."

"Listen, Maria — do you hear it too? It's 'The Song of Freedom!' Carlos is still alive!"

"Forgive me, Dolores, for ever believing that you could betray me. It was Carmencita, the gypsy girl. She heard us singing together that night in camp, and in a jealous rage ran to the Governor to inform him of my hideout."

"Quickly, Carlos — into the closet. If the Governor should find you here ..."

Cut To —

"I trust you will pardon the intrusion, senorita, but I could have sworn I heard someone singing in your boudoir. It sounded curiously like a man's voice. Obviously, I was mistaken."

"No, Governor, you were not mistaken. The voice you heard singing to Donna Dolores was mine — El Gato's — singing 'The Song of Betrothal.' But now it is time for 'The Song of the Avenger,' and my sword shall accompany me!"

"— and as your new Governor, I wish to acknowledge our country's debt to my son, Don Carlos Las Vegas, better known to all those whom he helped free from the yolk of tyranny as El Gato!"

"Now that my work here is finished, Dolores, I can ask you the question I've longed to ask ever since that first night at the campfire. Dare I hope for the answer

that will make me the happiest caballero in all California?"

"My answer, Carlos, lies in a song — a song I learned as a girl in Madrid — a song that goes like this ..."

"THE END."

## Mexico's Own Film \$600,000, Behind 'Godpop'

By SAM ASKINAZY

Mexico City.

Mexico's own "Mecanica Nacional" and Paramount's "The Godfather" have broken all boxoffice marks in the history of films exhibited in Mexico.

Per Herman Rasch, of Peliculas Nacionales and Operadora de Teatros, Ramiro Melendez' production helmed by Luis Alcoriza (with Manolo Fabregas, Lucha Villa, Sara Garcia and Pancho Cordova) reported a boxoffice take of 7,558,000 pesos (\$600,000 U.S.) after 30 weeks in its first run at the Real Cinema in the capital ... more than any other Mexpic in history here.

Statistics of Cinema International Corp. via general manager Alejandro Arroyo show "Godfather" (first released in the capital at the Latino Theatre in October, 1972) has topped the boxoffice take of every film ever shown in Mexico — national or foreign. With programming at the Latino (\$720,000 U.S.), Las Americas (\$320,000 U.S.) and Internacional (\$100,000 U.S.) "Godfather" racked up \$1,140,000 U.S. in the capital alone. Total throughout the Republic was \$2,690,662 U.S.

Previous high boxoffice grossers among imported pix were "Friends" with \$1,680,000 U.S. and "Love Story" with \$1,600,000 U.S. Still running strong, after 33 weeks, at the Ciudadela here, "The Poseidon Adventure" reported close to \$1,000,000 at the boxoffice.

"Poseidon" heads the list of all films exhibited during 1973 followed by "Melody" (\$588,720); "Don Quixote Rides Again" (\$470,080); "Los Cachorros" (The Cubs) (\$405,200); "What's Up Doc?" (\$344,000); "Flight 502" (\$336,000); "Castle of Purity" (\$260,000); "Months and Days" (\$216,000) and "Eyewitness" (\$200,000).

Demonstrating greater local acceptance of newest trends in Mex filmmaking, the report revealed that three local productions and one Hispano-Mex copro were among the top grossers during the year.

### Silent Years Fest

Charleston.

"Coming Oct. 30, 'Blood and Sand,' starring Rudolph Valentino!"

"Opening Nov. 6, D. W. Griffith's 'The Avenging Conscience.'"

"Special Double Feature Attraction Nov. 20, Mabel Normand in 'Mickey' and 'Teddy' at the Throttle," starring Gloria Swanson and Wallace Beery, a Mack Sennett Production."

These billings were part of Charleston's 62 days "Silent Years Film Festival" — only seating is limited to 200 with no admission charges.

Oldies, a bonanza for silent film buffs, were unreel'd at Charleston Museum.

## Fred Astaire's Lesser Partners

By STANLEY GREEN

(Stanley Green is the author of the text of "Starring Fred Astaire," recently published by Dodd, Mead.)

Sister Adele danced with Fred Astaire in 10 musicals on the Broadway stage and three in London. Ginger Rogers matched him step for step in 10 Hollywood musicals. Barrie Chase was his dancing mate in four television specials. These, of course, were the leading ladies everyone remembers as being most closely associated with Fred Astaire in the three major areas of entertainment. It's also not hard to recall such lithe and lissome gals as Eleanor Powell, Paulette Goddard, Rita Hayworth, Marjorie Reynolds, Joan Leslie, Lucille Bremer, Judy Garland, Ann Miller, Vera-Ellen, Betty Hutton, Jane Powell, Cyd Charisse, Leslie Caron, and Audrey Hepburn.

But in a career that spanned over 60 years, Astaire managed to find time to whirl, twirl and tap with others whose associations with the Master may not be so universally recalled. On Broadway in 1930 he danced with dainty Marilyn Miller in one number in the short-lived "Smiles"; the following year he danced with ballerina Tilly Losch in one number in the long-remembered "Band Wagon." And once sister Adele retired after the run of "The Band Wagon," Fred teamed with willowy Claire Luce to dance all over the furniture in "Gay Divorce," both in New York (where she was succeeded by Dorothy Stone) and in London.

### Crawford Firstest

In Hollywood, it was Joan Crawford, not — as is usually supposed — Ginger Rogers, who had the distinction of being Astaire's first dancing partner on the screen. That was in "Dancing Lady," which found Joan and Fred paired for a brief rehearsal bit and also for two elaborate routines combined as part of the film's finale. Even during his Ginger days at RKO, Fred was teamed for one dance each with sultry Dolores Del Rio ("Orchids in the Moonlight" in "Flying Down to Rio") and with the backbending contortionist, Harriet Hooton (part of the finale of "Shall We Dance"). "A Damsel in Distress," the only Gingerless feature Fred made at RKO during the 1930s, gave Fred the opportunity to dance with two highly unlikely partners, George Burns and Gracie Allen.

Burns wasn't Fred's only male dancing mate in films. In "Broadway Melody of 1940," Astaire did a hokey top hat, white tie and tails vaudeville act with George Murphy, the future U.S. Senator. In both "Holiday Inn" and "Blue Skies," he engaged in a bit of clowning hoofing with Bing Crosby (whom Fred has always stoutly maintained to be his favorite partner). For "The Band Wagon" on screen he danced with two gentlemen: LeRoy Daniels in the exuberant "Shine on Your Shoes" routine and Jack Buchanan in another top hat, white tie and tails number, this time suavely soft-shoeing through "I Guess I'll Have to Change My Plan." One song, "The Babbitt and the Bromide," in the film, "Ziegfeld Follies," gave Fred the chance to tap along with Gene Kelly, the only other screen male dancer whose fame approached his. The oddest coupling of all may well have been in "Silk Stockings" when, during the "Too Bad" dance, Fred was briefly joined by Peter Lorre. (Barrie Chase, incidentally, was one of three girls who also cavorted in this one.)

### Jackson, Turnell, Priest

Fred's flashy "Steppin' Out with My Baby" was a high spot in "Eas-

(Continued on page 28)



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## Passing Prints Through Customs Less Agonizing

Hollywood.

More and more countries are participating in streamlined customs procedures, cutting down on red tape at customs and resulting in a boon for filmmakers trying to travel fast.

"Film crews traveling abroad with their equipment are increasingly finding relief from tedious customs procedures overseas by use of the carnet system," a spokesman for the United States Council of the International Chamber of Commerce said.

A "carnet," issued by the U.S. Council, allows business or professional people to take commercial samples of professional equipment into foreign countries with minimal red tape.

Canada and Japan have recently joined the system.

Under the program, customs arrangements can be made in advance at a pre-determined cost and carnets can be secured by mail.

Carnet-covered goods, the spokesman said, can include tv cameras, film equipment and musical instruments.

"A commercial traveler going to any or all of these countries, by using the carnet pre-purchased in the U.S., avoids the inconvenience of posting bonds or cash deposits at each border for goods accompanying him or sent ahead. It is valid for multiple trips for up to a year."

### Bengal Aids Film Prods.

Calcutta,

The West Bengal Government has decided to set apart \$160,000 to finance the production of eight films. The Film Development Board set up by the Government will oversee the production of these films, whose scripts would have to be approved by the Board.

Only those film producers with at least \$6,665 on hand could apply for the grant of the special loan.



# Big Film Trend Stories of '73

By A.D. MURPHY

## 73 Film Starts Down; Melange Of Adversities

Hollywood,

U.S. economic conditions, the b.o. drops and writers' strike, among other woes, took their toll on feature film productions this year; with the trend of rising activity building over recent years making an about-face.

Domestic production overall fell 11% — but the majors' U.S. activity rose slightly from 69 to 71 features, while indies' fell to 76 from 96. There were 213 starts this year, an 18% drop from 257 in 1972. Productions had been rising — in 1969, there were 226 starts; 231 in 1970; 255 in 1971. There were 116 indie starts this year and 96 by the majors. While the indies were 35 less than last year's 151, majors dropped only 10 from last year's 106.

Foreign production by majors dropped 32% — 25 pix in 1973 vs. 37 in 1972.

Company by company, there were no trends. While some saw heavy gains in work, others dropped considerably. Warners had the most work — a total of 16 films, 11 in the U.S., five abroad. That's an increase over last year's 11, six here and five abroad.

Paramount was second in amount of work, but first in amount of change over last year: There were 15 starts for Paramount 9 here and 6 abroad — as opposed to only four last year, 3 here and 1 abroad.

United Artists saw a decrease. Last year, it started 22 films, 13 here, 9 abroad. This year there were only 12 — 8 here, 4 abroad.

Columbia kept pace with its previous performance — 11 this year, 7 here, 4 abroad, compared with 12 last year, 6 and 6.

MGM dropped from 13 last year to 7 this year.

Universal dropped from 15 last year to 7 this year.

20th-Fox matched last year's activity 8 in 1972, 8 this year.

National General doubled it's 2 for last year with 4, all in the U.S.

Disney's work was cut by more than 50% — from 7 in 1972 to 3 this year.

It was somewhat of a boom year for American International — 9 total for 1973, compared with 3 last year.

## WGA Script Awards

Hollywood,

Annual awards affair of Writers Guild of America West will be held Thursday, March 21, at the Bevil-Hilton. It's the 26th awards event for the writers.

Tv scripts aired between Jan. 1, 1973, and Dec. 31 of last year may be submitted for entries up to the Jan. 8 deadline.

## A Saskatoon Twinny

Saskatoon, Sask.

Midtown Cinema, which opened in 1969, a 1,100-seater operated in Saskatoon by Famous Players, is being converted to a dual house, with a late January opening planned.

Separately, a newly-opened dual house, Cinema 1 and Cinema 2, is operated by Duffy Besenski. The theatres seat 600 each.

Hollywood.

The American film industry, rocked by economic upheaval in the 1969-71 period, in 1973 continued in what reasonably appears to be the final phases of its shakeout. Fortunately for most major companies, they got themselves back into tolerable shape before recent national and worldwide economic disruptions began exerting a depressing influence on all world economies.

Major film news and events of 1973 were largely downbeat, when viewed in the context of what used to be or what was anticipated to be imminent. However, many of these developments can be viewed as positive portents of the shape of things to come.

Long term trends are difficult to isolate until they are nearly over, but it seems safe to view the history of American films in, to date, three general periods. The first period dates from the assorted technical inventions and initial artistic and commercial exploitation, which might be considered to span the period from the early 1890's to about 1921. The second period embraced the coalescing of the art-industry into its "golden era" phase, culminating in the year 1946; the current phase, now 27 years old, must be viewed in the overall context of a decay-transition period. Allowing a generation or so for each phase, it seems a hopeful sign that within the next few years, the transition may be over and another upward longterm trend will begin to materialize.

The bedrock on which justifiable optimism is based is simple: there will always be a medium and a market for photographed drama — on film, tape, paper, silk, whatever the physical form, and whatever the physical means of production distribution or exhibition may be to a multi-market audience. It is that viable bedrock which must be kept in mind while reviewing short-term developments.

The 10 major film news events and developments of 1973 are:

1. A Contracting Spectrum of

Theatrical Film Suppliers.

Metro - Goldwyn - Mayer's withdrawal from world film sales, on the eve of its 50th anni as a major integrated production-distribution company, is a blow to traditionalists. In addition, there is the imminent fold of National General Pictures — first because its original prime producer supplier (Cinema Center Films, the CBS pix division) was shuttered, and capped by the shift of First Artists Prods. to Warner Bros. distribution. Finally, some combination with Columbia Pictures of Cinerama Releasing Corp. (itself diminished in market stance because of the closing of ABC Pictures Corp.) is imminent.

In a realistic sense, given the now stalemated two-medium market for features (theatres, then free tv), the disappearance of MGM, NGP and CRC as distributors takes some pressure off the survivors. Given the essentially static (in real dollars) nature of the theatrical boxoffice — allowing for some minor year-to-year fluctuations — a shrinking source of supply gives the survivors a bit more breathing room. Put another way, seven men on a raft with food for six makes all anemic; six can at least have a shot at essential health.

2. Confusion Over What Constitutes Legal Obscenity.

The June 21 decisions of the U.S. Supreme Court have thrown the industry into uncertainty. Paradoxically, the porno film medium really came into the bigtime, as feature-length, professionally made pix ("The Devil In Miss Jones," "Behind The Green Door," "Deep Throat," etc.) began grossing heavily and steadily in conventional theatres. At year's end, the promise of the Supreme Court to review its guidelines came as the best holiday gift creative filmmakers could hope for.

Within the industry, however, there is a division of opinion: major companies hope that statewide obscenity laws can carve out hardcore porno as the target, while creative talent and some executives consider

that strategy to be temporizing and fraught with long-term dangers.

3. Domestic Boxoffice Returns Are Not Improving.

Despite some overall annual aggregate increases, as reported by the U.S. Dept. of Commerce, the effect of national and ticket price inflation erases most if not all of the improvements. In 1973, key-city boxoffice, as measured by *Variety's* computerized weekly reports, suffered in comparison to 1972, the year of "The Godfather." However, the last half of 1971, when the earlier recession finally caught up with the b.o., hurt that year in the overall as compared with 1973. Yet 1973 vis-a-vis 1970 is comparable, after the inflationary discounts, and keeping in mind that filmmaking costs continue to rise.

Thus, the domestic b.o. potential is virtually stalemated by inflation. Improved foreign performance of American films is working to offset the domestic shortfall, despite a disastrous decline in Great Britain attendance.

4. Setback In New Markets For Film.

Hopes for new sources of revenue via cassette, CATV and hotel exhibition all went bust. Cartridge TV, the front-running cassette innovator, with a Sear's sales link along with other powerhouse retail sales ties, folded operations, with major investor and backer Avco Corp. taking a \$48,000,000 bath.

In CATV, the big expansion was braked to a halt by soaring interest rates, and cable industry leader Teleprompter was under intense investigation for two months by Securities & Exchange Comm. for its accounting practices. Cable at the moment is stalled internally, and externally the broadcaster-backed restrictions on cable's use of feature films remain a block to inserting pay-CATV as a new film market, after theatres and before free tv.

Finally, the hotel concept, exemplified by Columbia Pictures' Trans World Communications, has aborted for now, and Col's new ma-

(Continued on page 64)

## IATSE'S Coast Malcontents Go For Walsh Scalp

For the International Alliance of Theatrical Stage Employees 1973 was a period of transition. Changes in the workings of this major entertainment union are now predictable.

Immediately the direction and pace of change waits on this year's presidential election, in which crusty long-time incumbent Richard F. Walsh is expected again to face Steve D'Inzillo, biz agent of N.Y. projectionist Local 306. D'Inzillo has tried before, and failed.

Judging by Walsh's ability to survive past union crises, and his canny convention maneuvering at previous Alliance Conventions, odds may still favor him. But even Walsh partisans are conceding these days that D'Inzillo is off to an unusually strong start. The tale will be told next August in Los Angeles.

Biggest negative portent for Walsh in 1973 saw a handful of West Coast locals balking at a contract negotiated by Walsh with the Motion Picture Producers Assn. to their discontent.

While bargaining on the East Coast has traditionally been conducted by local units, west coast negotiations have always been conducted by the New York-based Walsh international administration, with the locals retaining largely ceremonial ratification privileges.

At least nine Hollywood locals turned the Walsh pact down. That created an embarrassing situation for Walsh, who could not very gracefully go back to the bargaining table and renege on his own acceptances.

Right now, at least three west coast locals units (soundmen, editors, projectionists,) are adamant in their refusal to ratify contract terms and are prepared to go to court to test part of the new pact.

This potentially explosive situation indicates west coast locals are deeply unhappy with the central IA's traditional handling of contract talks, and want much more autonomy in determining future agreements. The predicament, obviously, does not bode well for Walsh come convention time.

Walsh did, however, vow at least token support for another movement which began in Alliance local ranks, and may be the most important single development of the year. That is the formation of the National Conference of Television Unions, a coalition of entertainment unions, pushing demands for favorable legislation from Washington and for strong internal action against so-called "runaway" or foreign-produced features.

The Conference hosted a convention in rally last spring, which drew unionists from around the country, including elements of the Teamster, the National Assn. of Broadcast Employees & Technicians and the International Brotherhood of Electrical Workers.

## U's Regional Auditors

Universal Pictures has established a setup of regional accounting managers in each of the company's five domestic sales regions. Truett Hall is first appointment under new arrangement as accounting manager of Universal's Dallas exchange.



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Chicago	Gateway	\$121,118	(House Record)
Cincinnati	Showcase I	\$ 69,323	(House Record)
Cleveland	Colony	\$ 81,805	(House Record)
Dallas	Wilshire	\$ 65,236	(House Record)
Houston	Village	\$ 72,593	(House Record)
Denver	Center	\$ 83,783	(House Record)
Detroit	Woods #2	\$ 63,973	(House Record)
Detroit	Americana	\$ 60,776	(House Record)
Kansas City	Embassy I & 2	\$ 46,659	(House Record)
Los Angeles	National	\$142,076	(House Record)
Milwaukee	Mayfair	\$ 60,055	(House Record)
Minneapolis	Gopher	\$ 54,032	(House Record)
New York	Cinema I	\$ 94,848	(House Record)
Philadelphia	Stagedoor Cinema	\$ 59,972	(House Record)
Camden	Westmount	\$ 64,172	(House Record)
Pittsburgh	Warner	\$106,352	(House Record)
St. Louis	Brentwood	\$ 56,659	(House Record)
San Francisco	North Point	\$ 91,165	(House Record)
Washington	Cinema	\$ 94,648	(House Record)
Vancouver	Stanley	\$ 55,097	(House Record)
Toronto	University	\$ 88,255	(House Record)



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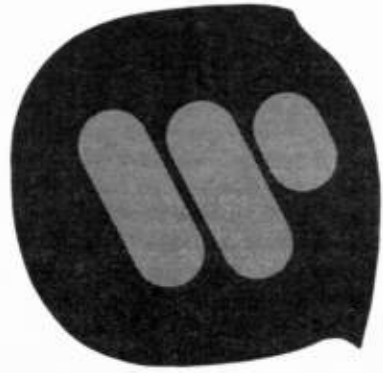
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# 'POSEIDON' & OTHER 1973 ADVENTURES

## Big Rental Films of 1973

(U.S. - Canada Market Only)

Below is *Variety's* Anniversary Edition annual 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 all the boxoffices.)

To repeat the standard explanation given (and necessary) 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 1973 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 reported.)

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, is reached in a short period.

It will be noted that a number of late 1972 releases which were not included in our last Anniversary Edition compilation are picked up herewith.

Information following the title is name of director, producer or production company, distributor and month of release. When director and producer are the same, the name is listed once only. When the film is a reissue, explanatory information is omitted, as it is to be found in the "All-Time Boxoffice Champions" listing.

FEATURE	ORIGIN	RELEASE DATE	RENTALS TO DATE
The Poseidon Adventure (R. Neame; I. Allen; 20th; Dec., 72)			\$40,000,000
Deliverance (J. Boorman; Warners; July, 72)			18,000,000
The Getaway (S. Peckinpah; D. Foster/M. Brower; National General; Dec., 72)			17,500,000
Live And Let Die (G. Hamilton; A. Broccoli, H. Saltzman; UA; June)			15,500,000
Paper Moon (P. Bogdanovich; Paramount; June)			13,000,000
Last Tango In Paris (B. Bertolucci; A. Grimaldi; UA; Feb.)			12,625,000
Sound of Music (reissue)			11,000,000
Jesus Christ Superstar (N. Jewison; Jewison/Stigwood; Universal; June)			10,800,000
The World's Greatest Athlete (R. Scheerer; B. Walsh; BV; Jan.)			10,600,000
American Graffiti (G. Lucas; F.F. Coppola; Univ.; August)			10,300,000
The Way We Were (S. Pollack; R. Stark; Columbia; Sept.)			10,000,000
Lady Sings The Blues (S.J. Furie; J. Weston/J. White; Paramount; Nov., 72)			9,050,000
Mary Poppins (reissue)			9,000,000
Souder (M. Ritt; R. Radnitz; 20th; August, 72)			9,000,000
Pete 'n' Tillie (M. Ritt; J.J. Epstein; Universal; Dec. 72)			8,700,000
The Day of the Jackal (F. Zinnemann; J. Woolf; Univ.; May)			8,525,000
Walking Tall (P. Karlson; M. Briskin; CRC; March)			8,500,000
Jeremiah Johnson (S. Pollack; J. Wizan; Warners; June 72)			8,350,000
Billy Jack (reissue)			8,275,000
High Plains Drifter (C. Eastwood; R. Daley; Universal; April)			7,125,000
The Life and Times of Judge Roy Bean (J. Huston; J. Foreman; NGP; December 72)			7,000,000
Class of '44 (P. Bogart; Warners; May)			6,350,000
Snowball Express (N. Tokar; R. Miller; BV; November 72)			6,100,000
Tom Sawyer (D. Taylor; A.P. Jacobs; UA; February)			6,000,000
Sleuth (J. Mankiewicz; M. Gottlieb; 20th; December 72)			5,750,000
The Heartbreak Kid (E. May; E.J. Scherick; 20th; Dec. 72)			5,600,000
White Lightning (J. Sargent; Levy/Gardner/Laven; UA; May)			5,000,000
Enter The Dragon (R. Clouse; F. Weintraub, P. Heller; Warners; August)			4,250,000
A Touch of Class (M. Frank; Frank/Rose; Avemb; June)			4,125,600
Five Fingers of Death (C.C. Ho; R.R. Shaw; Warners; April)			4,000,000
Battle for Planet of Apes (J.L. Thompson; A.P. Jacobs; 20th; May)			4,000,000
Scarecrow (J. Schatzberg; R.M. Sherman; Warners; May)			4,000,000
Westworld (M. Crichton; P.N. Lazarus 3d; Metro; August)			3,800,000
Man of La Mancha (reissue)			3,800,000
Lost Horizon (C. Jarrott; R. Hunter; Col; March)			3,600,000
Man Who Loved Cat Dancing (R. Sarafian; M. Poll/E. Perry; Metro; July)			3,600,000
Soylent Green (R. Fleischer; W. Seltzer/R. Thacher; Metro; April)			3,600,000
Up the Sandbox (I. Kershner; Chartoff/Winkler; NGP; Dec. 72)			3,500,000
Mash (reissue)			3,500,000
Chinese Connection (L. Wei; R. Chow; NGP; Nov. 72)			3,400,000
Across 110th Street (B. Shear; R. Serpe/F. Said; UA; Dec. 72)			3,400,000
Shamus (B. Kulik; R. Weitman; Columbia; January)			3,300,000
Cleopatra Jones (J. Starrett; W. Tennent; Warners; July)			3,250,000
Cahill: U.S. Marshal (A.V. McLaglen; M. Wayne; Warners; June)			3,100,000
What's Up Doc? (reissue)			3,000,000
The Mack (M. Campus; H. Bernhard; CRC; March)			3,000,000
The Harrad Experiment (T. Post; D. Stevens; CRC; July)			2,900,000
Blume In Love (P. Mazursky; Warners; May)			2,800,000
1776 (P. H. Hunt; J.L. Warner; Columbia; November 72)			2,800,000
Fists of Fury (L. Wei; R. Chow; NGP; June)			2,750,000
The Neptune Factor (D. Petrie; S. Howard; 20th; May)			2,700,000
Pat Garrett and Billy The Kid (S. Peckinpah; G. Carroll; Metro; May)			2,500,000
Sword in the Stone (reissue)			2,500,000
Oklahoma Crude (S. Kramer; Columbia; June)			2,500,000
The Cheerleaders (P. Glickler; Glickler/Lerner; Cinemation; June)			2,500,000
Legend of Hell House (J. Hough; A. Fennell, N. Herman; 20th; May)			2,500,000
The Mechanic (M. Winner; Chartoff/Winkler; UA; November 72)			2,400,000
Charlotte's Web (C. Nichols, I. Takamoto; Hanna/Barbera; Par; March)			2,300,000
Save The Tiger (J.A. Avildsen; S. Shagan; Par; February)			2,250,000
Hitler; The Last 10 Days (E. de Concini; W. Reinhardt; Par; May)			2,200,000
The Last of Sheila (H. Ross; Warners; May)			2,150,000
Young Winston (R. Attenborough; C. Foreman; Columbia; July 72)			2,100,000
Trinity Is Still My Name (E. Barboni; I. Zingarelli; Avemb; Jan)			2,100,000
40 Carats (M. Katselas; M. Frankovich; Columbia; June)			2,000,000
One Little Indian (B. McEveety; W. Hibler; BV; June)			2,000,000
Emperor of the North (R. Aldrich; S. Hough; 20th; May)			2,000,000
Black Caesar (L. Cohen; AIP; February)			2,000,000
Coffy (J. Hill; R. A. Papazian; AIP; May)			2,000,000
Dillinger (J. Milius; B. Feitshans; AIP; June)			2,000,000
My Fair Lady (reissue)			2,000,000
Super Fly (reissue)			1,750,000
The Thief Who Came To Dinner (B. Yorkin; Warners; February)			1,725,000
Funny Girl (reissue)			1,700,000
Camelot (reissue)			1,700,000

(Continued on page 60)

## ACTION, SHORT OF VIOLENCE, DRAWS WELL, ALSO NOSTALGIA; CHOP SOCKY IMPORTS PROSPER

By ROBERT B. FREDERICK

The massive sweep of the market in 1972 by one film ("The Godfather") had no parallel in 1973, although the leader, "Poseidon Adventure," was far ahead of its competitors. The relative positions of the runners-up in both years proved, as much as anything has, the contention of *Variety* that a real blockbuster film seriously affects the chances of any competition.

"Godfather," for instance, so monopolized the nation's boxoffice take in its first year that the next films on the Top 10 list dropped off so quickly that numbers 9 and 10 fell below the \$10,000,000 mark. On the other hand, "Poseidon," with a less-impressive monopoly of the domestic field, allowed sufficient business to trickle down to its competitors so that the first 11 films of 1973 all passed the \$10,000,000 mark.

Among the 1973 winners, action and adventure, rather than the use of excessive violence, such as "Poseidon," "Deliverance" and "Live And Let Die," were the top examples although the considerably more violent "The Getaway" also fared well.

Nostalgia, a la "Paper Moon" and "American Graffiti," sexist fare

## Landau 'Subscriptions' Unlisted

Ely Landau's unique films on advance subscription sale (American Film Theatre) poses a problem with regard to *Variety's* compilation of top rental pix for the year. The most optimistic figures provided by Landau would indicate that the eight films in AFT's first season will net approximately \$12,600,000. Depending on accounting procedures, each of the eight pix could qualify as \$1,000,000-plus rental features.

For the record, only three of the features unspooled in calendar 1973: "The Iceman Cometh," "The Homecoming" and "A Delicate Balance." Pix to play off in 1974 are "Rhinceros," "Luther," "Butley," "Lost in the Stars" and "The Three Sisters."

("Last Tango In Paris"), an offbeat love story ("The Way We Were"), a dispute-creating musical ("Jesus Christ Superstar") and a Disney comedy ("The World's Greatest Athlete") rounded out the leaders.

Reissues, generally, played an important part in the 1973 business picture. "Mary Poppins," "Billy Jack," "Man of La Mancha," "Mash" and "What's Up Doc?" all made some boxoffice impression. In addition, the Disney policy of staggered reissue of most of its product not only helped to hold production down but continued to bolster the listings of most of its films in the "championship" listing.

Black power leveled off in 1973, not so much in quantity of releases as in ticket sales. The only films of that genre that had any real impact were "Across 110th Street," "Cleopatra Jones" and "The Mack," and none of these were big enough to make the \$4,000,000 qualification for the all-time list. The considerable success of a delightfully comic "Five On the Black Hand Side," late in the year, suggested that quality may be emerging (albeit slowly) in this field. While far from being a "Souder," it was still a major step in the right direction.

The Oriental martial arts (chop socky) boom was still evident in 1973, (Continued on page 62)

## Fear Of Fines Mums Word On Porno Pix Over \$1-Mil

Compilation of *Variety's* list of top rental releases of 1973 faced reluctance from distributors of hardcore theatrical features re providing precise rental information. For the first time in industry annals, "stag" films, to use the venerable term, found such public acceptance in 1973 that at least four such films generated returns in excess of the \$1,000,000 rental mark. Porno distribs, however, are plain nervous about providing an exact accounting in the wake of the "Deep Throat" conviction in N.Y., where the fine imposed was based on a multiple of the estimated profit.

With Federal charges pending against a number of porno features, distribs and producers do not want "official" figures listed that might be used against them in the courts.

Sole hardcore item to report an official rental figure is "It Happened in Hollywood," the Jim Buckley production which appears in the accompanying list.

More successful were three porno items for which no figures were made available. Chief among them is the landmark "Deep Throat", distributed by Damiano Films, which by trade estimate could have done in excess of \$4,000,000 in domestic rentals in 1973. The Gerard Damiano pic was bettered in quality and critical acceptance by his own "The Devil in Miss Jones," distributed by MB productions, which has done more than \$2,000,000 in the domestic market to date. Third non-reported qualifier is probably the Mitchell Brothers "Behind the Green Door" which is likely to hit in the \$1,000,000 rental slot.

Such boff returns for pix with such low production costs and high notoriety are unlikely to be repeated in 1974 since playdates will be cut drastically by new state laws being legislated in the wake of the June Supreme Court obscenity decisions.



# CONTIN

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# 'COOP': A MEMOIR

By GLENDON ALLVINE

Merian Caldwell Cooper fought under three flags — French, Polish and American — as a fighter is the Lafayette Escadrille, a pilot in the Kosciusko Squadron and a colonel in the U.S. Air Force.

When he was 20 he resigned as cadet in the Naval Academy at Annapolis in order to train as a flyer in the volunteer Lafayette Escadrille. When he heard about the Polish-Russian war he organized about 100 British, French and American flyers into the Kosciusko Squadron, transported them to Poland as couriers of food packages for the Herbert Hoover Relief Commission and presented them in his Warsaw Palace to Ignace Paderewski, the concert pianist who was then premier of Poland.

Wearing French, British and U.S. uniforms, the men elected Cooper as their captain, but he designated to lead them a huge American inevitably known as Little Lord Fauntleroy.

One day while flying in Western Russia his one-cylinder engine was shot down, and he landed in a tree. When a dozen Cossacks interrogated him he maintained that he was Pvt. Peter Watt, the name sewed onto his underwear. Not quite believing, they tied him up and dragged him across the frozen tundra to an old prison, where he was locked up.

Every morning Peter Watt refused to give information about himself and his squadron, until one night he managed to escape. Coop was extremely superstitious and had always refused to talk about his escape, or about the signet ring which he wore as a lucky trophy.

How he managed the long and perilous journey from Western Russia to Constantinople Coop would never tell. In Constantinople (now Istanbul) he met Ernest Schoedsack, making a meagre living shooting newsreels for the old Pathe News. Schoedsack advanced the money to get Cooper to Paris, where he borrowed enough money from Mrs. Marguerite Harrison to buy film equipment. Her terms were that she was to go along with him and Schoedsack to Iraq to film the annual migration of the Baktyari tribe so that their cattle could eat the grass growing on one side of the valley and so sustain them until the grass on the other side would grow for their return six months later. The photography by Schoedsack resulted in the strikingly beautiful film "Grass" which Coop sold to Jesse L. Lasky, and which I handled on its long run on Broadway.

When Coop proposed to Paramount that he and Schoedsack go to Siam to capture 1,000 elephants, Lasky advanced \$100,000 and they agreed to be back in a year with action showing the elephants destroying a native village. Because of jungle fever they were seven weeks late in returning to New York. Always scrupulous about keeping his word, Cooper borrowed \$10,000 from John Jay (Jack) Whitney which he handed to Lasky to cover the money they had spent over budget. Lasky tore up the check and they proceeded to edit the picture, which ran for more than a year on Broadway, stimulated by my (I might say in all immodesty) advertising campaign.

When I returned from a Mediterranean cruise following five years as director of advertising and publicity for Fox, Coop sent

(Continued on page 26)

# UPDATED ALL-TIME FILM CHAMPS

## (ANNUAL AND ONGOING COMPILATION OF FEATURES GROSSING \$4,000,000, AND MORE, IN PLAYOFF)

Herewith, *Variety* again presents its updated compilation of All-Time Boxoffice Champion Films. This list repeats, unchanged, many figures as previously published here and not since altered by reissue but some figures are revised upward, and some downward, from earlier reports. Experience has informed this publication that the All-Time list is most carefully studied by readers and film historians who look in vain for films they believe ought surely to be included but are not. Therefore, these reminders are once again reiterated.

(a) A film, to qualify, for inclusion here, must have paid \$4,000,000 or more in rentals to the distributor. (Not to be confused with total theatre grosses.)

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

(c) Figures, as given below, signify the rentals received by the

The Godfather (F. F. Coppola; A. Ruddy; Par; 1972)	85,000,000
The Sound of Music (R. Wise) 20th; 1965	83,000,000
Gone With The Wind (V. Fleming) D. Selznick; Metro; 1939	77,900,000
Love Story (A. Hiller; H. Minsky. Par; 1970)	50,000,000
The Graduate (M. Nichols; L. Turman; Avemb; 1968)	49,978,000
Doctor Zhivago (D. Lean; C. Ponti; MGM; 1965)	47,950,000
Airport (G. Seaton; R. Hunter; Univ) 1970	45,300,000
The Ten Commandments (C. B. DeMille; Par; 1956)	43,000,000
Ben Hur (W. Wyler; S. Zimbalist; MGM; 1959)	40,750,000
Mary Poppins (R. Stevenson; W. Disney; BV; 1964)	40,000,000
The Poseidon Adventure (R. Neame) I. Allen; 20th; 1972	40,000,000
Mash (R. Altman; I. Preminger; 20th) 1970	36,500,000
Fiddler on the Roof (N. Jewison; UA; 1971)	35,550,000
My Fair Lady (G. Cukor; J. L. Warner; Warners; 1964)	34,000,000
Butch Cassidy and Sundance Kid (G. R. Hill; J. Foreman; 20th; 1969)	29,300,000
Thunderball (T. Young; Eon; UA; 1965)	28,300,000
Patton (F. Schaffner; F. McCarthy; 20th; 1970)	28,100,000
The French Connection (W. Friedkin; P. D'Antoni/Schine-Moore; 20th; 1971)	27,500,000
2001: Space Odyssey (S. Kubrick; MGM) 1968	26,895,000
Funny Girl (W. Wyler; R. Stark; Columbia; 1968)	26,325,000
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
How The West Was Won (J. Ford/H. Hathaway/G. Marshall; Smith-Cinerama; Cinerama, MGM; 1962)	24,269,000
Around World in 80 Days (M. Anderson; M. Todd; UA; 1956)	23,000,000
Goldfinger (G. Hamilton; Eon; UA; 1964)	22,800,000
Bonnie and Clyde (A. Penn; W. Beatty; Warners) 1967	22,600,000
Love Bug (R. Stevenson; W. Walsh; BV; 1969)	21,000,000
Diamonds Are Forever (G. Hamilton; Eon; UA; 1971)	21,000,000
Deliverance (J. Boorman; Warners; 1972)	21,000,000
It's A Mad, Mad, Mad, Mad, World (S. Kramer; UA; 1963)	20,700,000
The Dirty Dozen (R. Aldrich; K. Hyman; MGM; 1967)	20,170,000
You Only Live Twice (L. Gilbert; Eon; UA; 1967)	20,000,000
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
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)	20,000,000
What's Up Doc? (P. Bogdanovich) Warners 1972	20,000,000
To Sir, With Love (J. Clavell; Columbia; 1967)	19,100,000
Easy Rider (D. Hopper; Pando/Raybert; Columbia; 1969)	19,100,000
Bullitt (P. Yates; P. D'Antoni; WB; 1969)	19,000,000
Summer of '42 (R. Mulligan; R. Roth; Warners; 1971)	18,500,000
Cabaret (B. Fosse; C. Feuer; AA; 1972)	18,175,000
Hawaii (G. R. Hill; Mirisch; UA; 1966)	18,000,000
Billy Jack (T. Frank; M. Solti; Warners; 1971)	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
The Getaway (S. Peckinpah; D. Foster/M. Brower; NGP; 1972)	17,500,000
Romeo and Juliet (F. Zeffirelli; Paramount; 1968)	17,473,000
Tom Jones (T. Richardson; UA; 1963)	17,200,000
Bridge On River Kwai (David Lean; Spiegel; Col — 1958)	17,195,000
Oliver (C. Reed; J. Woolf; Columbia; 1969)	16,800,000
Lawrence of Arabia (David Lean; Spiegel; Col; 1963)	16,700,000
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)	16,500,000
Dirty Harry (D. Siegel; Warners; 1971)	16,400,000
Snow White (animated; Walt Disney; RKO/BV; 1937)	16,000,000
Thoroughly Modern Millie (G. R. Hill; R. Hunter; Univ; 1967)	16,000,000
The Carpetbaggers (E. Dmytryk; J. E. Levine; Par; 1964)	15,500,000
Live and Let Die (G. Hamilton; A.R. Broccoli/H. Saltzman; UA; 1973)	15,500,000
Hello, Dolly (G. Kelly; E. Lehman; 20th; 1970)	15,200,000
This Is Cinerama (Lowell Thorma; Cooper; Cinerama — 1952)	15,000,000
The Bible (J. Huston; DeLaurentiis; 20th; 1966)	15,000,000
Planet of the Apes (F. J. Schaffner; A.P. Jacobs; 20th; 1968)	15,000,000
Rosemary's Baby (R. Polanski; W. Castle; Paramount; 1968)	15,000,000
Woodstock (M. Wadleigh; B. Maurice; Warners; 1970)	15,000,000

distributors from the U.S.-Canada market only and omit foreign market rentals. The latter, in recent years, sometimes equal, or slightly surpass, the domestic playoff 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 an emphatic reluctance on the part of all film companies to revise figures once they have passed their first flush of success (with the exception of successful 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 plus present distributor, if different (plus differing U.S. and Canadian distribs in case of some foreign-made films); year of release; and total rentals received to date.

Ryan's Daughter (D. Lean; A. Havelock-Allan; Metro; 1970)	15,000,000
Little Big Man (A. Penn; S. Millar/A. Penn; CCF-NGP; 1971)	15,000,000
Spartacus (S. Kubrick; Bryna-E. Lewis; Universal; 1960)	14,600,000
Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker; Col; 1969)	14,600,000
Who's Afraid of Virginia Woolf? (M. Nichols; E. Lehman; Warners; 1966)	14,500,000
Paint Your Wagon (J. Logan; A. J. Lerner; Par; 1969)	14,500,000
Tora Tora Tora (R. Fleischer; E. Williams; 20th; 1970)	14,500,000
True Grit (H. Hathaway; H. Wallis; Par; 1969)	14,250,000
The Greatest Show on Earth (C. B. DeMille; Par; 1952)	14,000,000
Giant (G. Stevens; Stevens-Ginsberg; WB; 1956)	14,000,000
101 Dalmatians (animated; W. Disney; BV; 1961)	14,000,000
Those Magnificent Men In Their Flying Machines (K. Annakin; Margulies; 20th; 1965)	14,000,000
Camelot (J. Logan; Warners; 1967)	13,950,000
The Sand Pebbles (R. Wise; 20th) 1967	13,500,000
A Clockwork Orange (S. Kubrick) Warners; 1971	13,500,000
The Last Picture Show (P. Bogdanovich; S. J. Freidman; Columbia; 1972)	13,110,000
Pinocchio (Animated; W. Disney; RKO-BV; 1940)	13,000,000
Guns of Navarone (J. L. Thompson; Foreman; Col.) 1961	13,000,000
The Jungle Book (W. Reitherman; W. Disney; BV; 1967)	13,000,000
Paper Moon (P. Bogdanovich; Paramount; 1973)	13,000,000
Man For All Seasons (F. Zinnemann; Columbia; 1966)	12,750,000
Last Tango In Paris (B. Bertolucci; A. Grimaldi; UA) 1973	12,625,000
The Lady and the Tramp (animated; W. Disney; BV; 1955)	12,600,000
Song of the South (animated-live; W. Disney; BV; 1946)	12,500,000
Quo Vadis (M. LeRoy; S. Zimbalist; MGM; 1951)	12,500,000
Seven Wonders of World (Lowell Thomas; Cinerama — 1956)	12,500,000
Carnal Knowledge (M. Nichols; Avemb; 1971)	12,351,000
Catch 22 (M. Nichols; J. Calley; Par; 1970)	12,250,000
From Here To Eternity (Fred Zinnemann; Col — 1953)	12,200,000
Irma La Douce (B. Wilder; 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
Cactus Flower (G. Saks; M. Frankovich; Col; 1969)	11,850,000
The Owl and the Pussycat (H. Ross; R. Stark; Col; 1970)	11,645,000
The Shaggy Dog (C. Barton; Disney; BV; 1959)	11,600,000
Yours, Mine and Ours (M. Shavelson; R. Blumofe; UA; 1968)	11,600,000
Samson and Delilah (C. B. DeMille; Par; 1949)	11,500,000
Payton Place (M. Robson; J. Wald; 20th; 1957)	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
Psycho (A. Hitchcock; Par/Univ; 1960)	11,200,000
Absent-Minded Professor (R. Stevenson; Disney; BV; 1961)	11,100,000
The Aristocats (W. Reitherman; W. Hibler; BV; 1970)	11,100,000
Cinderella (W. Jackson; W. Disney) BV; 1949	11,000,000
20,000 Leagues Under The Sea (R. Fleischer; W. Disney; BV; Dec. '54)	11,000,000
The Great Race (B. Edwards; WB; 1965)	11,000,000
In Heat of Night (N. Jewison; Mirisch; UA; 1967)	11,000,000
Jesus Christ Superstar (N. Jewison; Jewison/Stigwood) Univ; 1973	10,800,000
Peter Pan (animated; Disney; BV; 1953)	10,750,000
The World's Greatest Athlete (R. Scheerer; B. Walsh) BV 1973	10,600,000
Sayonara (Joshua Logan; Goetz) WB — 1958	10,500,000
Goodbye Columbus (L. Pearce; S. R. Jaffe; Paramount) 1969	10,500,000
American Graffiti (G. Lucas; F.F. Coppola; Univ; 1973)	10,300,000
Casino Royale (J. Huston, K. Hughes, V. Guest, R. Parrish, J. McGrath; C. Feldman/J. Bresler; Col; 1967)	10,200,000
Russians Are Coming, Russians Are Coming (N. Jewison, Mirisch; UA; 1966)	10,000,000
The Way We Were (S. Pollack; R. Stark; Col; 1973)	10,000,000
Mutiny On Bounty (Lewis Milestone; Rosenberg; MGM — 1962)	9,800,000
From Russia With Love (T. Young; Eon; UA; 1964)	9,800,000

(Continued on page 54)



# Copyright—Soviet Style

N.Y. Appellate Justice In Visit To Russia's Copyright Agency Confirms Truism, 'The Russians Do Not Have The Same Understanding Of The Rights Of An Author That We Do' — USSR Does Not Accept Paris Amendment to Universal Copyright On 'Emerging Nations'

By THEODORE R. KUPFERMAN

Theodore R. Kupferman was at one time a member of the Legal Departments of Warner Bros. Pictures and the National Broadcasting Company and General Counsel for Cinerama Productions. He was Professor of Copyright at New York Law School and later U.S. Congressman. He is now a Justice of the Appellate Division of the Supreme Court of the State of New York. He is also co-author of "Universal Copyright Convention Analyzed."

I have just recently returned from a visit to Moscow and Leningrad with the International Law Section of the American Bar Assn. While there, I had an opportunity of meeting with representatives of the new Soviet Copyright Agency created to deal with the problems that the Soviet will now face in their adherence to the Universal Copyright Convention. Boris Pankin, the head of the agency, was unavailable because of a "Peace Conference" meeting in Moscow, but I met with his Deputy, Yuri Rudacow, and the two assistants for domestic and international copyright matters, Mrs. Margarita Worenkova and Mrs. Regina Gorelik. Copyright as a facet of Soviet international relations is an interesting subject, and perhaps I should first indicate why and how I became involved with it.

In 1948, I represented a friend, Randolph Goodman, now Professor of English and Drama at Brooklyn College, for the production by the experimental theatre of ANTA at the old Maxine Elliott Theatre of a new version of Maxim Gorki's "The Lower Depths" with a black motif, entitled "A Long Way From Home." It had an all-black cast, unlike the Russian version of "Porgy and Bess" that I saw recently in Leningrad with a white cast in black face. It was a critical success, according to the New York Times, but it almost did not reach Broadway. Shortly before the Opening, the Dramatists Guild (of the Authors' League of America) through Luise M. Silcox, then its Executive Director (with Moss Hart as its head) objected that royalties were not going to be paid to the Gorki heirs. In vain I protested that there were no copyright relations between the U.S.S.R. and the U.S., and further that in any event the Gorki works would be in the public domain by reason of the passage of time. In order to have the production go forward, we agreed to a division of royalties. I was satisfied that after the opening we could sue the Guild for its wrongful interference and duress and abrogate the arrangement. However, while praised for its brilliance, the play had only a short run, and so there were no royalties to quarrel about.

## Re Fox's 'Iron Curtain'

That there were no copyright relations between the U.S. and the U.S.S.R. was well demonstrated shortly thereafter when Shostakovich, Khachaturian and Prokofieff sued 20th Century-Fox because their music was used as background for the 20th Century-Fox film "The Iron Curtain," a story of Russian espionage in Canada, to the chagrin of the Soviet Union. To make matters worse, the composers all got

credit lines in the film's titles.

As Sam Tannenbaum of Johnson & Tannenbaum, who checks copyright pedigree, testified in that case, Soviet works were in the public domain in the United States and therefore were free for use even if used in what, to the authors, was a derogatory way.

Suddenly, on February 27, 1973, some 24 years later, the Soviet Union, to everyone's surprise, announced that it was adhering to the Universal Copyright Convention. The effective date for membership is May 27, 1973. The UCC, as the Convention is known, was written in 1952 and came into force on Sept. 16, 1955. There are now more than 60 member countries, and the U.S. was one of the charter group sponsoring the Convention.

Under the Convention and the protection of U.S. laws, which implement it, works by Soviet citizens or works first published in the Soviet Union will secure U.S. copyright protection if published on or after May 27, 1973 with a copyright notice consisting of the symbol C accompanied by the name of the copyright owner and the year date of first publication. By the same token, works — by U.S. citizens or first published in the U.S. will qualify for protection in the U.S.S.R. The application of the Convention is not retroactive. Also, the protection is the same protection given to natives of the country in which the protection is sought. This will mean that Soviet citizens will get the broad protection of the U.S. copyright law, while U.S. citizens will get the more limited protection of the Soviet law.

## Hungary, Czechoslovakia

Previous Iron Curtain countries to adhere to Universal Copyright have been Hungary and Czechoslovakia and, to the extent the designation might fit, Yugoslavia. We have had copyright relations by direct treaty with Poland and Rumania, although they have not joined the UCC. We still have no copyright relations with Bulgaria either under the UCC or by direct treaty.

There has been a great deal of speculation on the meaning of the Soviet action, and why they joined the UCC and what its effect will be.

In April 1973, Russian Dr. Yuri Matveev, a one time lecturer at the University of Kiev Law School and then member of the Copyright Division of UNESCO, stated at the Jean Geiringer Memorial Lecture on International Copyright Law held at the Time-Life Building in New York City, that it "should be considered a natural consequence of the development of literary arts and science in my country ... and led to important changes in the domestic Soviet copyright legislation, resulting from the need to bring it into accord with the provisions of the Universal Copyright Convention ..."

## Tax Concession

Curtis Benjamin of McGraw-Hill, and Paul Gottlieb of its subsidiary, Heritage Publishing Company, have written in the Bulletin of the Copyright Society that it may be that it was part of the U.S.-USSR trade agreement negotiations. The U.S.S.R. wanted to eliminate a withholding tax by the U.S. "on amounts paid in the U.S.S.R. for certain items including payments

for industrial patent rights."

This is not a very substantial item and does not really seem a logical basis for such an important Soviet shift in position on copyright, but at any rate, the Russians were told that such a tax concession could not possibly be forthcoming unless the U.S.S.R. was prepared to pay for the use of U.S. copyrighted materials.

It is well known that the U.S.S.R. for many years has published a great deal of American literary property at will and without clearance or payment. Years ago when I represented James Baldwin, the author, I was in touch with the Russian Ministry of Culture in an attempt to obtain some compensation for the use of his works and was told that arrangements might be made for some royalties in Rubles to be paid, but that they would have to be spent in Russia.

It may be that as long as the Soviets had decided to pay for the use of foreign materials, they concluded that there might as well be some pluses for them in it and joined the Convention.

Of course, one of the big points made by authors' groups has been that there will now be more domestic thought control over dissident Soviet writers like Solzhenitsyn, whose works had been "leaking" to the West. The just created Soviet Copyright Agency will have exclusive control, under newly established Soviet decree, of the foreign rights of Russian authors.

Because of this, bills were introduced in the U.S. Senate and House of Representatives to the effect that an American copyright secured (as under the UCC) by a foreign subject will belong to the author or his "voluntary assigns ... regardless of any law, decree or other act of a foreign state or nation which purports to divest the author" of his U.S. Copyright. They further provide that no infringement action may be maintained by any state or nation claiming such rights.

No further action has been taken on this proposed legislation, undoubtedly waiting on developments in the Soviet Union.

## A Visit In Moscow

My meeting in Moscow was arranged for by the assistant commercial economic attache at the U.S. Embassy, David Swartz. The Copyright Agency is at Lazrushinsky Pereluk 17, opposite the Tretyakov Art Gallery, which was a lucky landmark as I took a bus on a snowy day with cabs unavailable. We met in a small office with a translator, and I had a series of questions prepared.

For example, I asked whether the Soviet Union would accept the 1971 Paris Revision of Universal Copyright to which the United States had adhered. This revision was proposed to provide preferences to developing countries, permitting them to institute procedures to require compulsory licenses of rights under certain conditions for educational purposes. This means that U.S. owner and authors would have to agree to a license to developing countries whether they (the copyright holders) liked it or not. Would the Russians accept such a situation? The answer was a definite "No."

I pointed out that under the pre-

sent UCC, if they refused to grant the right to translate abroad after seven years, there was a compulsory license provision, but they said they would meet that question at the appropriate time.

I asked about the fact that Charlie Brown and Peanuts had been reproduced without permission in the English language Moscow News, a weekly with no news in the "news" sense. The concept was difficult because they don't usually have comic strips in Russia, but they indicated that the word was getting around that no material published abroad after May 27, 1973 could or would be printed in Russia without clearance.

I asked about Soviet Decree No. 138 regarding samizdat (self-published) works, generally critical of the regime, and the restriction on publication abroad. While we seemed again to have conceptual difficulties, one thing became clear. The Russians do not have the same understanding of the rights of an author that we do.

The provision of the United States Constitution, Art. I Section 8, clause 8 for securing "to authors ... the exclusive right to their ... writings" is an alien (capitalistic) concept. For international purposes, a writing is an article of trade and commerce to be controlled and distributed by the State. Whether the underlying purpose is to suppress thought or to enhance the balance of payments is not of great moment to them, the State must control.

We then went to a favorite American topic of conversation — "taxes."

## 30% on Foreigners

Soviet income tax legislation was revised in September to provide for a tax rate of 30% on foreign royalties of up to 500 Rubles to a maximum of 75 per cent on amounts of over 5000 Rubles. The usual income tax top rate in the Soviet is 13%. The Ruble is officially \$1.40, although it is illegal to take a Ruble out of Russia, so you have no way of determining its real value, but it seems that the official value is artificial and high. Those who are concerned because authors cannot get capital gains treatment in the U.S. on the sale of their works and point out the unfairness of high graduated income tax rates on income which has peaks and valleys (ameliorated somewhat by carry-forward and carry-back tax provisions) will take note of real discrimination.

Of course, my main question was how this would affect American authors getting royalties out of Russia, and I was pointed to the tentative Tax Treaty of June 20, 1973, providing that each country will exempt residents of the other from taxes on royalties.

The new Soviet Copyright Agency will come into force in January. It is being geared up now. The representatives with whom I met were pleasant, polite and eager to learn. They had already done their homework. They were obviously bound by their own protocol and shibboleths. Language is always a barrier, although I had the feeling that they understood me a lot better than I could understand them.

Despite the hazards, it would

## Bing Crosby Recalls His Own West Coast Start

In reply to an inquiry during 1973 from Arthur Wenzel, the venerable west coast guard and former publicist for Sid Grauman and other oldtime showmen, Bing Crosby provided the following recall of his own beginnings as a performer.

(COPY)

Dear Arthur:

Just to attempt to straighten out dates about Al Rinker and myself, I offer the following:

Rinker and I came down here in 1925, and Mildred Bailey, who was Rinker's sister, took us in. She got us an audition for Mike Lyman at the Tent Cafe.

We worked there a little bit and Marco, of Fanchon and Marco, came to hear us and he put us on the circuit.

Our opening engagement in the Los Angeles area was at the Boulevard Theatre over by U. of Southern California.

Some time after that, when we'd done a year or so on the road for Fanchon & Marco, we went into the Will Morrissey Music Hall Revue at the old Majestic Theatre.

We never were in "Pickens," which was the Harry Carroll show.

The Will Morrissey Music Hall Revue lasted a few weeks in Los Angeles, and then we went up to Santa Barbara, and into San Francisco for a few weeks, where it closed.

After that, Rinker and I came back and were playing the Metropolitan Theatre when Whiteman was playing the Million Dollar Theatre. He heard us, signed us, and we went east.

Bing Crosby

## ORIGINAL 'NEW ACT'

Coincidental with the early career phase of Crosby in partnership with Al Rinker (later they were a trio when joined by Harry Barris) the San Francisco representative caught the performance at the Granada Theatre (issue of Oct. 6, 1926) as the very first "New Act" notice involving Crosby in this weekly's files. This notice is reprinted, herewith:

## CROSBY AND RINKER Songs

### Granada, San Francisco

Two boys from Spokane and not new to show business, but new to picture house work. They appeared with Will Morrissey's Music Hall Revue, and were a success in a show that was a flop. Bringing their methods to the Granada they registered solidly and on the crowded Sunday shows practically stopped the show.

The duo works with a piano and minus orchestral accompaniment. Blues of the feverish variety are their specialty, and they are well equipped with material, presumably their own. Young and clean cut, the boys found a quick welcome. When they have completed a few weeks locally they will unquestionably find a market for their wares in other presentation houses.

Wherever the public goes for "hot" numbers served hot, Crosby and Rinker ought to have an easy time. —Land.

seem that any attempt at cultural interchange can only be helpful. Attending the theatre in Russia is an interesting experience. Trying to get a ticket is even more interesting. Ticketron would be more helpful than Pepsi-Cola.





# 20th Century-Fox is dealing full houses for '74.

## **JANUARY**

The Laughing Policeman  
Seven-Ups

## **FEBRUARY**

Cinderella Liberty  
M•A•S•H

## **MARCH**

Zardoz  
Conrack

## **APRIL**

Three Musketeers  
(Selected Engagements)  
Claudine

## **MAY**

Mr. Kool  
Dirty Mary & Crazy Larry  
The 5 Apes Pix  
Butch Cassidy & The Sundance Kid

## **SUMMER**

Mad Adventures Of "Rabbi" Jacob  
S•P•Y•S  
Sound Of Music  
Eleven Harrow House  
99 44/100% Dead  
Three Musketeers  
(Gen. Release)

## **SEPTEMBER**

Nickel Ride

## **OCTOBER**

Harry & Tonto  
Vrooders Hooch

## **NOVEMBER**

Young Frankenstein

## **DECEMBER**

A Woody Allen Film  
French Connection II  
The Towering Inferno



# VARIETY'S FOUR-LETTER SIGNATURES, THE DOG-TAGS OF ITS CRITICS

By ROBERT J. LANDRY

When Abel Green died last May 10 there was erased from this weekly a signature on reviews — *Abel* — which had been in continuous use since 1918, or 55 years. By coincidence, there has since developed among film buffs and other students of the amusement media a certain curiosity about the identity of other reviewers lurking behind the many four-letter signatures strewn over the battlefields of this publication's 68 years of existence. These signatures comprise the dog tags of the critical troops.

First off it should be remarked that nobody is hired by *Variety* as a critic. Instead as a reporter. Criticism is on the side, hopefully not too bad, but surely in a wide range of quality.

The tradition of the four-letter sig (and some threes) evolved early in vaudeville's heyday, but was not evident at the outset when Sime Silverman founded the paper on Dec. 16, 1905, with a then newsstand price of 5c.

On the very first frontcover appeared the photographs of the original editorial staff of four, each man in an oval, all the ovals pinned to fancy Grecian pillars, as contributed to typography by the original print shop. These four would later assume four-letter sigs as *Sime*. (the owner), *Rush*. (for Alfred Greason whose middle name was Rushford), *Chic*. (for Epes W. Sargeant) and *Jolo*. (for Joshua Lowe).

## Windsor Tie Era

In the beginning Sargeant may well have been better known than Sime. He had been around Broadway longer, writing "tough" reviews of vaudeville bills under the pseudonym of "Chicot," which Sime shortened to "Chic." This also served as a pun since Sargeant was on the stylish side, addicted to the flowing windsor ties and rakish black impresario hat, accoutrements then fancied by many theatrical journalists, publicists, and opera managers.

Sargeant had been born in the British West Indies, but how he came to be a New York vaudeville critic lacks explication. (Curiously an antique locket containing particles of dust from Christopher Columbus' grave in the Caribbean was recently auctioned at Sotheby Parke-Bernet in N.Y. with attribution to Mrs. Epes W. Sargeant.)

Greason, like Sargeant, was on and off the staff several times through the years. He was restless, intermittently alcoholic, belatedly a golf nut. When not on *Variety* he wrote the cotton, coffee and other commodity markets, a small token of a considerable journalistic versatility. He was clearly the first staffer to give special heed to the stock markets which were only then beginning to react to amusement shares.

## 'Giddyap, Napoleon!'

*Jolo*, the fourth charter signature, gained considerable trade renown when he penned a curt review of a trained mule. He simply said, "Giddyap, Napoleon, small time bound." Lowe was to serve the paper for decades in London. Almost at the end of World War II, having survived all the blitzing, he was killed when run down in the blackout by a truck.

In the three generations of the owning Silverman family, the signatures have run *Sime*, *Sid*, *Syd*. Sime's son, born Sidne, had been put to reviewing vaudeville acts as a small boy, his views taken down and

published under the original sig of "Skig." (his childish lisping of his own name) though later adultized into "Sid". The present *Variety* president, publisher and executive editor, Syd Silverman, signs "Syd" in perpetuation of the first name habit.

The founding publisher-editor became best known simply as "Sime" and many in the trade supposed Silverman someone else. One irate reader after wagging an accusing finger threatened, "Sime, unless I get a correction, I'll go over your head to Silverman."

## Gangsters' Sweeties

In the old days the Chicago office was in charge of Hal Halperin, whose sister Nan Halperin was a Keith headliner. A frantically energetic fellow, Halperin could dig news but could not or would not steady down to write it. Others ghosted for him, surely a rarity on the paper. There were then two Chicago sigs, "Loop" and "Hal." For a time both were none other than the present author of these recollections. Though later, and still, recognizable as "Land."

There was something to be said for journalistic anonymity in Chicago. It was emphatically chancy to pan a cafe floor show soubrette elst she prove the amorous fancy of some hoodlum, who would see his manhood challenged by criticism of the girl. Two later staffers in the Chicago office narrowly escaped bone fractures or worse for such pans. They were Claude Binyon (*Bing*.) and Lou Greenspan (*Span*.) who lived to become, respectively, a Hollywood writer-director and the executive director of the Producers Guild of America.

## No Pets

Sime was never one for teacher's pets on the staff, but he came close in the case of Jack Conway (*Con*.), a former catcher on the Brooklyn club of the Federal League that was. A good looking Irishman, with prematurely white hair, a high pink color and a load of charm Conway developed a unique flair for "slanguage." You can read about him, and Sime, and this paper itself in H. L. Mencken's classic book, "The American Language."

Conway's gift of the pungent phrase in reviews and stories drew offers from Hollywood. Twice he took leaves of absence to work as a subtitle writer for silent pictures, earning about \$350 a week. Al Greason is the authority for the statement that this kind of salary provoked much envy among the staffers. Conway did not live to cash in, as many thought he would have. He died on his honeymoon in Bermuda, having married Betty Brown, Sime's secretary.

## Making The Rounds

During Prohibition, when Sime maintained open house on the top floor of the *Variety* building and also led twice-weekly sorties to the sawdust joints, where the likes of Clayton, Jackson & Durante were then extant, he had his own entourage of *Variety* reporters. They were his guests at night, his employees in the morning, and they had better be on time. In the cluster of those who celebrated the town with Sime were a number of other signatures from the past, to wit:

*Mori*. (Mori Krushen)  
*Char*. (Roy Chartier)  
*Kauf*. (Wolfe Kaufman)  
*Wall*. (Tom Waller)  
*Shan*. (Sam Shain)  
*Kopp*. (Sam Kopp)

*Sisk*. (Bob Sisk)  
*Ibee*. (Jack Pulaski)

Pulaski was the original legit reviewer. His sig was a play on his square name of Isma B. Pulaski. Having broken his nose at football he was also known on staff as "The Man In The Iron Mask."

Wolfe Kaufman, mentioned above, served for 15 years after the war as Sol Hurok's talent scout in Paris. Bob Sisk was a longtime film producer for RKO and other companies in Hollywood.

Mark Vance (*Mark*.) was an early signature. He was not a good reviewer, never able to outgrow the tiny hamlet in Indiana from which he came. Ed Barry (*Edba*.) was an astute judge of vaude, burlesque and legit talent. He holds the record for being fired and rehired (eight times).

One ill-advised reporter-reviewer tried to fake a review of a vaude bill at the old Academy of Music. He described one act that, as it happened, had cancelled out sick. Sime fired that cheater on the spot.

## Feminine Sigs

There were various feminine signatures, starting with Sime's wife Hattie as "The Skirt" (five letters, there!) and including *Cele* (Cecilia Ager), *Ruth* (Ruth Morris) and *Moll* (Molly Grey). Sime turned the daughter, Alice McNaughton, of vaude headliner Alice Lloyd into a *Variety* reviewer. She was young, British and sometimes floundering with the way of America and *Variety*. She tells of being sent to B.F. Keith's Colonial, catching most of the bill but walking out before the last act, as people often did.

Sime asked, "How did you like the Marx Brothers?"

"I didn't catch them."

"Why?"

"Aren't they acrobats?"

Sime told her to go back and review the whole show.

An oldtimer on the paper was Fred Schader, (*Fred*.) later a theatre official in Detroit. He was a pristine film reporter and reviewer. He caught the now-classic "Potemkin" of Sergei Eisenstein when it was roadshowed in 1923 by Josef Zavorch. Schader utterly failed to see anything in the film but "Bolshevik propaganda."

## 'Green Pastures'

Joe Bigelow (*Bige*.) took a considerable ribbing on and off staff when he predicted that "Green Pastures" would flop. He simply did not recognize that Broadway was going "arty." Later Bigelow served for years in the program department of J. Walter Thompson.

*Variety* reviewers were trained to "call them," hit or flop. As a side-effect they despised critics on daily papers who straddled the issue, providing separate paragraphs for all contingencies. This practice was evaluated by this weekly, to the resentment of the daily fellows, as "no opinion." To this day, it makes 'em froth.

The present generation of staffers would hardly credit and probably would resist the reviewing burdens of yore. There was one period when the paper caught 19 separate vaude stands every week. This was in the heyday of live talent before radio and talking pictures were established. About 175 stage plays opened annually on Broadway. One Christmas night some 11 new shows opened. Every one of the *Variety* guys was a drama critic that evening.

A fair number of yesteryear sig-

natures achieved success in other areas. It happens that Edgar A. Grunwald (*Edga*.) is just now (January) retiring after 30 years with McGraw-Hill, much of the time as a publisher. Ben Bodec (*Odec*.) served with J. Walter Thompson, McCann-Erickson and other agencies. He is still playing the pundit on advertising in print.

There is no fully authenticated list of sigs. Some chaps did not survive long enough to earn one. Some just got lost in the confusion of inadequate staff records. Three sets of brothers served, starting in early years with Charles and Jess Freeman. Joe Schoenfeld (*Scho*.) and Herm Schoenfeld (*Herm*.) were another pair of siblings. Joe is now an official of the William Morris Agency, Herman is our present pop music editor. Then there was the late Mike Gross (*Gros*.) and Jess Gross (*Jess*.), now with the Theatre Guild.

Overseas the signatures of recent years have included Robert F. Hawkins (*Hawk*.) the European General Manager, and his predecessor Harold Myers (*Myro*.). In Rome it's *Hank* for Hank Werba, in Paris *Mosk* for Gene Moskowitz and in Madrid *Besa*. for Peter Besas.

Two recent *Variety* sigs were kidnapped by the N.Y. Times, respectively Vincent Canby (*Anby*) and Les Brown (*Les*) but Thomas M. Pryor (*Pry*.) was hired away from the New York Times to become editor of *Daily Variety*. The alumni association would include Fred Hift (*Hift*) who now has his own publicity shop in London, Murray Horowitz (*Horo*.) now with Metromedia Producers Corp., Hy Hollinger (*Holl*.) long with Paramount, Gene Arneel (*Gene*.) who died during 1973, Art Woodstone (*Art*.), Bernie Woods (*Wood*.), who has been prominent in dance orchestral management, Robert Baral (*Bara*.) who has written several volumes of theatrical nostalgia, Robert Reinhart (*Rein*.) became a professional magician, and very good.

## Off To War

During the Second World War the staff was fluid when various members went off, as did *Gilb*. (George Gilbert), Al Scharper (*Was*.), Joe Cohen (*Jose*), Herb Golden (*Gold*.), he later assuming status as a banker, the only one ever generated on this paper. John Hurley (*Hurl*.) was a combat correspondent in the Pacific, is now vice president of BBDO in Detroit.

George Rosen (*Rose*.) left *Variety* to join NBC in 1965 and has since retired. He's now teaching at the New School in New York City.

The problems of staffing during both world wars was considerable. Nat Kahn (*Kahn*) was prominent then. He later tried it with another trade paper, served entertainment sites for years in pre-Castro Cuba and is now in public relations work for the blind, having lost most of his vision from diabetes. A wartime staffer was Walter Waldman now with United Artists who rejoiced in the exotic signature of *Wawa*.

Mike Wear (*Wear*.) was another oldtimer, as was *Ung*. (Arthur Ungar) long the Hollywood office manager and first editor of the *Daily Variety* on the Coast. There was always a certain amount of mobility on staff. Most recently Jack Pitman (*Pit*) shifted from New York to London, and Lee Beaupre (*Beau*.) from New York to Hollywood.

## Present Sigs

*Army*. Army Archerd  
*Beau*. Lee Beaupre  
*Besa*. Peter Besas  
*Bill*. Bill Greeley  
*Bok*. Bob Knight  
*Daku*. Dave Kaufman  
*Fob*. Frank Beermann  
*Edwa*. Bill Edwards  
*Gilb*. George Gilbert  
*Hawk*. Robert F. Hawkins  
*Hell*. Jack Hellman  
*Herm*. Herm Schoenfeld  
*Hobe*. Hobe Morrison  
*Jac*. Harlan Jacobson  
*Jose*. Joe Cohen  
*Kirb*. Fred Kirby  
*Land*. Robert J. Landry  
*Madd*. John Madden  
*Mick*. Larry Michie  
*Mor*. Morry Roth  
*Mosk*. Gene Moskowitz  
*Murf*. A. D. Murphy  
*Myro*. Harold Myers  
*Paul*. Paul Harris  
*Pit*. Jack Pitman  
*Pry*. Thomas M. Pryor  
*Rino*. Richard Albarino  
*Robe*. Robert B. Frederick  
*Sege*. Frank Segers  
*Syd*. Syd Silverman  
*Tone*. Tony Scott  
*Toy*. Steve Toy  
*Trau*. Leonard Traube  
*Verr*. Addison Verrill  
*Watt*. Roger Watkins  
*Werb*. Hank Werba  
*Whit*. Whitney Williams

## MARK TENSER NEW CROWN INTL. PREZ

Mark Tenser has been named president of Crown International Pictures Inc. and Favorite Films of California Inc., with former Crown topper and industry vet Newton P. Jacobs remaining as chairman of the board. Tenser has been exec veepee at Crown for the past four years.

Crown, with headquarters in Beverly Hills, releases worldwide and distributes features in the 13 western states through its regional subsid, Favorite Films, which also handles other indie product in the territory.

Tenser reports Crown will have five new features in release in the first six months of 1974.

## Allvine On 'Coop'

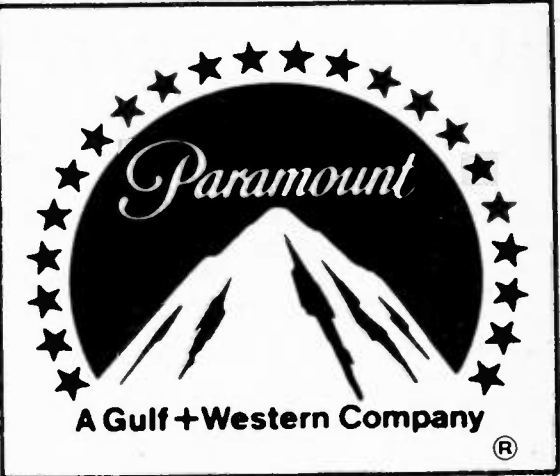
(Continued from page 23)

for me and offered me the post of his executive assistant when he was appointed vice president of production at the RKO Radio Pictures Studio in Hollywood. In 1933 when we were preparing a list of 40 pictures for the annual announcement, No. 13 came up as "The Balloon Buster," and he immediately asked me to give that another number. But the damage had been done and it was written off for a \$100,000 loss, which Coop knew had resulted from that 13 designation.

He will always be remembered for "King Kong," the 50-foot ape that precipitated progress by knocking down the 6th Ave. Elevated and carried Fay Wray, screaming, to the top of the Empire State Bldg., where he held her until he was killed by bullets from the circling airplanes.

Brigadier General Cooper, 79, died of cancer Saturday, April 21, 1973 at Mercy Hospital, San Diego, a day after the death of Robert Armstrong, 82, who was cast as the exhibitor of the giant gorilla. Survived by widow Dorothy Jordan, stage and screen star, son Major Richard M. Cooper, and two daughters.

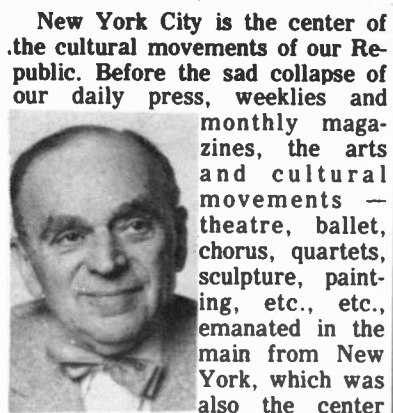






## Long Time Critic of Media Monopoly Commends Weeklies

By MORRIS ERNST



New York City is the center of the cultural movements of our Republic. Before the sad collapse of our daily press, weeklies and monthly magazines, the arts and cultural movements — theatre, ballet, chorus, quartets, sculpture, painting, etc., etc., emanated in the main from New York, which was also the center

for comment, criticism and encouragement all the arts. Los Angeles, for a time, supplemented in a small way this vast flow of knowledge, which was primarily centered in Manhattan Island.

With the decline of influence of the dailies, our cultural ignorance increased and the resulting indifference of our vast and widespread public in many aspects of our national or even regional cultural creativity must be deplored particularly by the core of this sector of our public, which is, in brief, the readers of *Variety*.

For many years I have suggested to leaders of our theatre, music, film, arts etc., that we might explore increased uses of other national media, such as our 10,000 English language weeklies.

The Weeklies are a mighty influence — staying in the home all week and often used as the local family almanac for everything from church news to the only place to debate important local issues such as a new street light, the dog problem or new approaches to the mugging problem. In fact, in my professional capacity I have had encouragement in the areas of Press Conferences and releases for local theater adverts and some years ago arranged for the Mayor of New York City a series of press conferences for the 40 English language weeklies of our city.

### A Bad Predicament

Moreover the decline of the theatre is not unrelated to the fact that one critic on one New York paper — I refer to no particular person — can close any show by an unfriendly review. Yet, on the other hand, his rave review will not necessarily assure a long run. This kind of monopoly is not good for anyone in show business or on the newspaper. It is easy to remedy this monopolistic situation without the necessity of creating more daily newspapers.

### Weeklies

The entertainment industry of which New York City is the heart of our nation, might well consider the wider uses of the weeklies and certainly some television or radio networks might take from the reports of muggings and murders enough time each week to have a roundup of the new entertainments which have entered our national marketplace via Manhattan Island.

Of course I know that the present rampage of the networks is to rely on attaining profit for stockholders via violence and ba' news. Might not one network in place of a few muggings each week explore the leisure desires of our vast national population to see if by nationwide interviewing or otherwise the appetites of *Variety* readers might not avidly welcome some sober but glamorous reporting of the uses of Leisure by our public.

It is my understanding that the commentators who presently pay attention to uses of leisure find an increasing audience in big cities

and even in our starved countryside.

I suggest that we give awards to the radio and television stations and to the commentators and critics who do outstanding jobs in commenting on the various arts which we now admit are more needed and used than ever before. Let's get ready for the 30-hour or three-day work week.

With the made rush for early retirement and shorter work weeks we may be in real trouble if we retire our people to boredom and boredom.

### Fred Astaire

(Continued from page 10)

ter Parade," though hardly anyone recalls that his three supercharged partners were Pat Jackson, Dee Turnell and Bobbie Priest. Astaire,

of course, also had his quieter dancing moments on the screen. For one of them, the music box dance in "Let's Dance," he did a turn with the 71-year-old grande dame, Lucile Watson. He also led Luella Gear across a dance floor in "Carefree," and did the same with Debbie Reynolds and Lilli Palmer in the nonmusical "Pleasure of His Company."

Naturally, there were many female dancers who were, at one time or another, rumored to be Astaire's latest partner. Both Jessie Matthews and Ruby Keeler were mentioned for "A Damsel in Distress" before Joan Fontaine, who was not a dancer, got the part. June Allyson was all set for "Royal Wedding" until she became pregnant, and in the same film ballerina Moira Shearer was paged for the role that eventually went to Sarah Churchill. One bubbly blonde, who would later win fame as one of Hollywood's top dancing stars, did dance in a Fred Astaire movie though not with Fred. The film was "The Gay Divorcee," the girl was Betty Grable, and her partner was Edward Everett Horton!

## A Femme Behind The Scenes In Movies Made By Men

By ELEANOR PERRY

(The following is a reprise, in part, from *Vogue Magazine*, reprinted by permission. The author has been a successful screen writer. Her credits as a coproducer include, "The Man Who Loved Cat Dancing" (Metro) and the upcoming "Hatter Fox" (Laurel). Her writings go back to "David and Lisa".)

### SCRIPT CONFERENCE

Producer  
What we've got to decide is when he makes her for the first time.



Director  
How about he makes her after the other guy rapes her?

Woman Writer  
I think that's sick.

Producer  
What do you know about it? That turns some guys on!

Woman Writer  
Anyway, I took the rape out of the script.

Director  
Put the rape back in —

Woman Writer  
I want her to fight off the rapist. That's truer to her character —

Producer  
Rewrite her character.

### STUDIO PHONE CALL

Operator  
Who's making this call to New York?

Woman Producer  
I am.

Operator  
Whose secretary are you?

Woman Producer  
I'm nobody's secretary.

Operator  
Then what's the name of the guy who's going to speak on the call.

Woman Producer  
I'm going to speak on the call.

Operator  
I'll have to ring my supervisor and get this call approved.

### CASTING

Director  
She's got something! She's got that cool, lady-like, hands-off look, you know? The kind of broad you'd like to knock off her pedestal and

dirty up — bang her till her ears fall off. Let's screen-test her.

### AGENCY MEETING

Agent  
Okay, so he's got a big office with paneled walls and a thick rug and leather furniture and you're in the last office down the hall —

Woman Producer  
It's a dirty cubbyhole with plaster patches on the ceiling and a broken air-conditioner. Next to the john.

Agent  
Sure I understand. Your feelings are hurt.

Woman Producer  
Is that what you'd tell a man co-producer?

Agent  
Honey, call up "Maintenance" and request a new air conditioner. You'll feel better.

### STORY CONFERENCE

Producer  
Be sure you put plenty of sex in the script —

Woman Writer  
I didn't see that much of it going on.

Producer  
You kidding? All those studs and chicks jammed together for a week!

Woman Writer  
Mostly they were looking for human connections — for relationships with some meaning. They were very lonely people —

Producer  
Losers huh? Who the hell wants to see a movie about losers?

### MALIBU PRODUCER

Boy oh boy, I feel like a kid in a candy store! The one in the black bikini is 19 and the one in the blue bikini is 18! They've got to move out this weekend though, because my grandchildren are coming to stay with me.

### POLO LOUNGE

Like everybody else I did plenty of chasing, but when I met her it was Pow! She's a big star — you'd be stunned if I told you her name. Gorgeous! Famous! And did she ever know how to get it on! Everything was fantastic for about a year. Then one day she started giving me this "I love you — I need you" crap. I never saw her again.

## U.S. SUPREME COURT ON COPYRIGHT LAW

By STANLEY ROTHENBERG

(Member of the New York bar; partner, Heit & Rothenberg)

In June 1973, the United States Supreme Court upheld the constitutionality of the California record piracy (i.e., unauthorized "dubbing") criminal statute and allowed California to so send people to prison. The defendants, of course, argued (unsuccessfully) that copyrightable subject matter was within the exclusive jurisdiction of the federal government. The present High Court, treating the California statute as a copyright statute, decided (by a 5-4 vote) that the copyright power given to Congress by the Constitution could be shared with the states. The Court acknowledged, however, that where the mutual exercises of the power were in conflict the Supremacy Clause of the Constitution would cause the state

law to be set aside.

Arguably, the Supreme Court could have sidestepped the question of state-issued copyrights (or equivalent protection under common law or statute) and could have stated that the exercise of the police power of the state is not to be confused with the grant of a property right to an individual performer or record producer.

Be that as it may, the High Court did not get into such semantics or hair-splitting; for practical business purposes, the effect of the prohibition of the penal law is to require clearances (which will generally not be forthcoming) and is therefore the equivalent of the new limited federal copyright for sound recordings fixed, published and copyrighted commencing February 15, 1972, though the Supreme Court case was applicable only to pre-February 15, 1972 recordings. The Court did not pass on the effect of the federal act on the applicability of the California statute to recordings covered by the federal act.

Wouldn't even take her phone calls. She knew I was a married man, for God's sake!

### COMMISSARY

Male Writer  
If we work together we'll get along fine. I dig liberated women! Married one just like you. She's on twelve charity boards — all sorts of civic committees. Never home. Of course she doesn't get paid for her line of work but I give her a wad of credit cards and a hefty allowance. She can do anything she wants.

Woman Writer  
What if she wants to run away from you?

Male Writer  
She can charge her airline ticket to American Express! Thought you trapped me, didn't you?

### STORY MEETING

Woman Writer  
I see why she wants to have the baby even though the father's run away — but why do I have to make her homely?

Story Editor  
She's homely is the point, sweetie! She knows no one else will ever want her, let alone marry her.

Woman Writer  
Would you make love to a homely woman?

Story Editor  
You nuts? Oh yeah, maybe — if I was stuck in the desert in Inner Mongolia for three weeks!

Woman Writer  
What if I make her beautiful? And she's the one who doesn't want to get married because —

Story Editor  
Don't give me that women's lib, Sweetie. This is a five handkerchief weeper — for the housewives of White Bread America!

### SCREENING

Woman  
I don't get it. He did everything he could to seduce her, to hook her — then when she finally does fall in love with him he leaves her. How come?

Publicist  
Jesus, if you don't understand that you don't understand men! This isn't supposed to be a woman's picture.

In the case before the Supreme Court, the California statute was enacted prior to the federal statute and the phonograph recordings which were "dubbed" were issued prior to the federal act and the "dubbing" itself (the criminal offence) took place prior to the enactment of the federal act. Similar statutes have been enacted in other states, including New York, whose statute was the model for the California act. Thus, in the view of the Supreme Court, many states have enacted copyright laws and they are not in conflict with the federal Copyright Act or the U.S. Constitution.

The High Court acknowledged the possible inconvenience to the proprietor of a state copyright, in that his rights thereunder are limited by the boundaries of the State. The Court neglected to consider the potentially devastating inconvenience to users and other creators which would result from different state copyrights with different rights thereunder and different standards for originality, substantial copying, etc. Logically a determination that a California state copyright was or was not infringed in California need not be determinative of the same question in New York if the latter's copyright embodied different rights and its standards for originality and copying were different. In short, there might never (or hardly ever) be a final determination of the claim of infringement.

Under such circumstances how can we have national distribution of literary, musical, film and stage works? In the field of libel there has developed the single publication rule which, oversimplified, provides (in part) that the statute of limitations of the state of the primary publication of the libel will apply. Whether this rule could be adapted to separate differing state copyrights is a subject for the legal periodicals. Suffice to say, the opinion of the Supreme Court majority in *Goldstein v. California* in June 1973 spells the beginning of additional copyright confusion for citizens of the creative community.



# Hollywood Reporter and Variety agree: "THE LAST DETAIL" is one ☆!!#@! good movie!

## THE *Hollywood* REPORTER

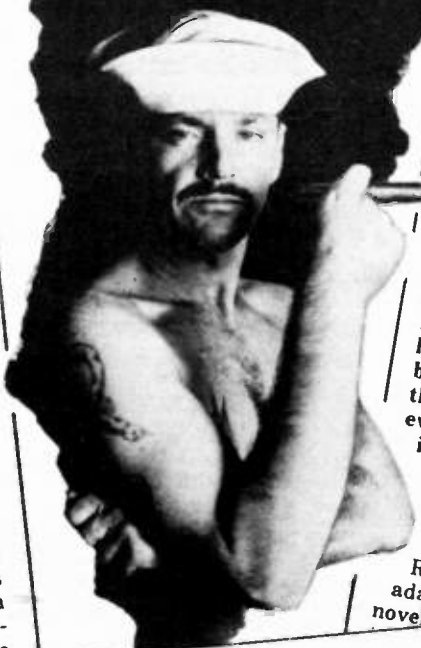
"The Last Detail," produced by Gerald Ayres and directed by Hal Ashby from Robert Towne's screenplay, is an uncommonly fine movie distinguished by Jack Nicholson's wildly raucous and poetically complex portrait of an arrogant but sensitive sailor. As intelligent as it is humorous and as compassionate as it is truthful, "The Last Detail" is one of the few good movies this season which takes place in and reflects the present.

Two veteran sailors—Nicholson and Otis Young—are assigned shore patrol duty to transport young Randy Quaid from Norfolk to the brig in Portsmouth, New Hampshire. Quaid has been given an eight-year sentence for petty theft. The premise may stack the dramatic cards in favor of personal friendship over naval justice but "The Last Detail" goes out of its way to make the emotional life

Cassavetes in "Husbands." Ashby achieves an affectionate humanism rarely seen these days.

There is an astonishing scene in which the three men are picked up by a Nichiren Shoshu chanter, played with wit by Luana Anders. She takes them to her house for a party, and they assume they're going to get laid. The partygoers are startled and amused by how out of touch the sailors are. Young of touch the sailors are. Nicholson doesn't hate Nixon while Nicholson disgraces himself by trying to pick up a clearly liberated young woman with old-fashioned macho tactics. What's so funny and so touching is Nicholson's ignorance of his foolishness. He's so out of touch that he doesn't even know it.

The movie was obviously made with extreme care and deliberation, sometimes too much, like the self-conscious dissolves Ashby uses within scenes. But it moves to a chilling finale as Nicholson suggests in one shot the bitterness



## VARIETY

"The Last Detail" is a salty, bawdy, hilarious and very touching story about two career sailors escorting to a naval prison a dumb boot sentenced for petty thievery. Hal Ashby's third directorial effort is his most accomplished and assured to date, while Gerald Ayres' second personal production effectively uses many eastern urban locations in gritty complement to the story. Jack Nicholson is outstanding at the head of a superb cast. The Columbia release is rated R for some of the most concentrated cussing ever heard on a sound track, but it all fits perfectly in context. Men of all generations can get with the film, along with many segments of the femme audience.

Robert Towne's adaptation of D. ...

and Young, awaiting new assignments at a receiving station, draw escort duty. With several days of transit time allowed, Nicholson decides to set a leisurely pace. The essence of the story is the exchange of compassion between the guards and prisoner, and the latter's effect on his escorts.

The episodic encounters in the film's 103 minutes serve to mature Quaid while simultaneously exploring the motivations and characters of Nicholson and Young. A lot of cocktail party sociology blather can be read into the plot by the

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to impose his identity on the world. Nicholson and Quaid work so well together and are visually so different that they sometimes seem a reincarnation of Laurel and Hardy. Nicholson is short, cocky, quick and ravaged, while Quaid is big, oafish, sluggish and blank. Otis Young is fine as the don't-rock-the-boat lifer from the South who supports his mother with his earnings and insists on following the rules. However, his role is not as well created as the others. "The Last Detail" is highly destructible material but director Ashby has wisely staged and photographed the movie with unusual simplicity.

Some of the scenes, like an extended beer bust in a hotel room, go on and on and on, building into humor while moving deeper into the characters, achieving the kind of lyrical naturalism which eluded

the saltiest ever written for a movie but if ever a movie were given life by rough language it's "The Last Detail." Sailors have always had a private, obscene self-referring language and Towne spins it out effortlessly into increasingly funny and revealing set pieces.

Carol Kane is delicate and poignant as a soul-destroyed young prostitute purchased for Quaid. Clifton James is the superior officer who assigns the sailors to the detail. Michael Moriarty is effective as a too conveniently rigid Marine who runs the brig.

Technically, the movie is tight, simple and controlled, particularly Bob Jones' editing, Michael Chapman's cinematography, and man's cinematography, and Michael Haller's production design. Johnny Mandel's music makes ironic use of Navy marches and standards. —Alan R. Howard

as a cool James with Signalman 1/c, dispatched Mate 1/c of equal years of service to guard Randy Quaid from a Norfolk, Va., brig to the Navy U.S. Navy, unlike the other serious police corps. Instead, it rotates all ranks and rates through limited periods of security duties, a healthy practice which minimizes harassment by zealots and promotes a balanced empathy and enforcement perspective. Hence, from the outset of the story, the credibility Quaid is cast as a teenage misfit—not an uptight, twitchy rebel, but a bumbling, clumsy, naive and trouble-prone greenhorn of real life as "destiny's tot." A bungled ripoff of some charity money has gotten him eight years in Portsmouth. Nicholson

and Michael Drum Slowly," herein superior as a gung-ho but immature Marine guard officer. In the technical areas, Michael Chapman's first film as cinematographer is an auspicious debut after apprenticeship as camera operator; Michael Haller's production design blends disparate locations into a unified canvas; uses deliberately thin orchestration of familiar military airs to make a light comedic impact. Robert C. Jones edited. Ashby's pacing is deliberately measured, and slows to a limp about an hour into the film but only for short duration; the story construction seems mainly responsible.

Ashby, longtime editor for Norman Jewison, showed his directorial potential in sustained portions of his first two features. "The Last Detail" strates that he has just about gotten everything together now. Murf.



# Black Film Explosion

By ADDISON VERRILL

A year ago, *Variety* ran a list of recent black-oriented feature films tied in with reports of the black market explosion over the past three years. Original list contained 51 titles. Updated for this issue, the list below has blossomed to include an additional 100-plus films with direct or marginal interest to the black audience. Omissions are possible, of course, but every effort has been made to mine the load of major and indie product pitched as black market features.

Many of the films are directly geared to that market, others are included because of casting or ad-pub sell geared to attract blacks. Though a few inclusions may be arguable ("Stigma" "Girls Are For Loving" "Lost in the Stars" etc.) most are clearly pix produced and pitched to that mass of urban blacks who make up such a large proportion of key market audiences.

List runs the gamut of screen fare from outright racist appeals for violence against the white establishment ("The Spook Who Sat By the Door") to

family films ("Sounder"), documentaries ("The Murder of Fred Hampton"), "women's pictures" ("Georgia, Georgia"), domestic comedies ("Five on the Black Hand Side"), westerns ("Black Bart"), karate pix ("Black Belt Brothers"), horror pix ("Blacula"), musicals ("Save the Children"), and even sexpo fare, straight ("Africanus Sexualis") and gay ("Black Heat"). Fantasy actioners, natch, predominate.

Distrib breakdown shows slightly more than half of the films below were distributed by established distributors as follows: United Artists (12), Paramount (11), American International (12), Cinerama (9), Warner Bros. (9), Columbia (8), MGM (8), 20th-Fox (4), Avco Embassy (3), Universal (2) and National General (2). Remainder went out through the smaller indies.

To make the list below as up-to-date as possible, films have been included which at presstime were still in the production stage. Some of those, the indie financed ones, may never be picked up for distribution.

A Man Called Adam (Averb)  
A Place Called Today (Averb)  
A Warm December (NGP)  
Across 110th St. (UA)  
Africa Addio (Cinemat): also, Africa:  
Blood and Guts  
Africa Erotica (Man)  
Africa Uncensored (indie)  
Africanus Sexualis (Aquarius): also, Black is Beautiful  
a.k.a. Cassius Clay (UA)  
Alabama's Ghost (Ellman)  
Angela Davis: Portrait of a Revolutionary (New Yorker)  
Badge 373 (Par)  
Billy Black (Frsc)  
Black Bart (WB)  
Black Belt Jones (WB)  
Black Bunch (EP)  
Black Caesar (AIP)  
Black Fantasy (Impact)  
Blackfather (20th)  
Black Girl (CRC)  
Black Godfather (Falcon)  
Black Gunn (Col)  
Black Heat (indie)  
Black Jack (AIP)  
Black Jesus (Plaza)  
Black Karate (Euro-American)  
Black Kung-Fu (AIP)  
Black Love (Lew)  
Black Mama, White Mama (AIP)  
Black Men Don't Cry (Bryanston)  
Black Rodeo (CRC)  
Black Samson, White Delilah (Omni)  
Blacksnake (Signal)  
Blacula (AIP)  
Bone (Jack Harris)  
Book of Numbers (Averb)  
Boot Hill (Film Ventures Intl)  
Born Black (Hallmark)  
Brother John (Col)  
Buck and the Preacher (Col)  
Catch My Soul (CRC)  
Change of Mind (CRC)  
Charley One-Eye (Par)  
Church St. Cruisers (Howard)  
Claudine (20th)  
Cleopatra Jones (WB)  
Coffy (AIP)  
Come Back, Charleston Blue (WB)  
Cool Breeze (MGM)  
Coon Skin (Par)  
Cotton Comes to Harlem (UA)  
Don't Play Us Cheap (Van Peebles)  
Education of Sonny Carson (Par)  
Eldridge Cleaver (Cinema 5)  
Embassy (K-Tel)  
Enter the Dragon (WB)  
Farewell, Uncle Tom (Cannon)  
Final Countdown (New World)  
Five on the Black Hand Side (UA)  
Float Like a Butterfly, Sting Like a Bee (GP)  
Foxy Brown (AIP)  
Ganja and Hess (Kelly-Jordan)  
Georgia, Georgia (CRC)  
Ghetto Freaks (Cinar)  
Girls Are For Loving (Cont)  
Goin' Down Slow (indie): also, Fable  
Halls of Anger (UA)  
Hammer (UA)  
Heavy Traffic (AIP)  
Hell Up in Harlem (AIP)  
Hickey and Boggs (UA)  
High Yellow (Whe)  
Hit (Par)  
Hit Man (MGM)  
Honeybaby, Honeybaby (Kelly-Jordan)  
Honkey (Jack Harris)  
House on Skull Mountain (Choc chip)  
I Escaped From Devil's Island (UA)  
If He Hollers, Let Him Go (CRC)  
Is the Father Black Enough? (Howco)  
It Won't Rub Off, Baby (UMC)  
Jack Johnson (Cont)  
Jimi Hendrix (WB)  
Jimi Plays Berkeley (New Line)  
Kong's Harvest (indie)  
Lady Sings the Blues (Par)  
Legend of Nigger Charley (Par)  
Let the Good Times Roll (Col)  
Liberation of L.B. Jones (Col)  
Limit (Cannon)  
Live and Let Die (UA)  
Lost in the Stars (American Film Theatre)  
Malcolm X (WB)  
Man and Boy (Levitt-Pickman)  
Mandingo (De Laurentiis)  
Maurie (NGP)

Melinda (MGM)  
Mister Brown (indie)  
Murder of Fred Hampton (GA)  
Putney Swope (Cinema 5)  
Quadroon (PDO)  
Rainbow Bridge (AL)  
Right On (LP)  
Savage (New World)  
Save the Children (Par)  
Scream, Blacula, Scream (AIP)  
Shaft (MGM)  
Shaft's Big Score (MGM)  
Shaft in Africa (MGM)  
Skin Game (WB)  
Slaughter (AIP)  
Slaughter's Big Rip-Off (AIP)  
Slaves (Cont)  
Soul Soldier (Fanfare)  
Soul to Soul (CRC)  
Sounder (20th)  
Sounds of Soul (Med)  
Stagolee (Choc chip)  
Stigma (CRC)  
Stope (WB)  
Story of a Three Day Pass (Sigma 3)  
Super Fly (WB)  
Super Fly T.N.T. (Par)  
Sweet Sweetback's Baadasssss Song (Cinemat)  
Sweet Jesus, Preacher Man (MGM)

That Man Bolt (U)  
The Angel Levine (UA)  
The Big Bird Cage (New World)  
The Big Bust-Out (New World)  
The Black Moses of Soul: Isaac Hayes (Aquarius)  
The Black Six (Cinemat)  
The Bus is Coming (indie)  
The Harder They Come (New World)  
The Mack (CRC)  
The Man (Par)  
The Organization (UA)  
The Slams (MGM)  
The Soul of Nigger Charley (Par)  
The Spook Who Sat By the Door (UA)  
The Take (Col)  
The Tough Guys (De Laurentiis)  
Thomasine and Bushrod (Julien)  
Three the Hard Way (AA)  
Tom (Four Star)  
Top of the Heap (Fanfare)  
Trick Baby (U)  
Trouble Man (20th)  
Truck Turner (AIP)  
Uptown Saturday Night (First Artists)  
Uncle Tom's Cabin (Hallmark)  
Walk the Walk (Hallmark)  
Watermelon Man (Col)  
Wattstar (Col)  
Willie Dynamite (U)

## What 19 Marketing Majors Couldn't Do For Rodney Bush

By RICHARD KAHN

(Vice President and National Director of Advertising and Publicity, Columbia Pictures)

At the recent motion picture industry luncheon hosted by Governor Jimmy Carter of Georgia to encourage feature filmmaking in the Peachtree State, the subject of earlier Georgia located films was raised. Included in the rundown was a 1951 forerunner of today's "The Waltons," called "I'd Climb the Highest Mountain." The mild mannered Susan Hayward — William Lundigan starrer devoid of violence and conventional conflict was a merchandising problem to its producer and distributor, 20th Century-Fox. And it was also responsible for bringing this writer, at the age of 20, into the motion picture business.

As a marketing major at the University of Pennsylvania's Wharton School of Finance and Commerce, I was assigned to lead a seminar workshop study on the then consent decree-troubled film industry.

Seeking out primary sources of information on the movies in Philadelphia, I headed straight for the largest theatre in town. The art deco halls of the Fox Theatre building seemed to fit my preconceived ideas of what the movie business was all about, but the cluttered and unpretentious office of the theatre's publicity director was a decided letdown. Right then and there I should have realized that there is a right and a wrong place to be in the movie business.

Publicity man Harry Freeman

listened sympathetically to my questions about the business and countered with one of his own. How would a "smart" young college kid from the country's best business school market a movie about a country preacher and his adoring wife. A movie in which the most exciting moment was a "show-down" buggy race between the preacher and the local playboy.

And if one "smart" young college kid couldn't snap off the answer, maybe a whole university could. So with question in hand, I made my way back to the campus and laid it at the feet of the Wharton School's eminent advertising expert, Professor Russell Doubman.

### Inat Mountain

The following week 20 young marketing students found themselves in a quaint little 40-seat theatre on Philadelphia's Vine Street, a far cry from the Hollywood boulevard of the same name. At the front of the screening room stood Harry Freeman flanked by mountains of 8 x 10 photographs, which he called stills, and reams of paper on which every aspect of "I'd Climb the Highest Mountain" had been set down for posterity.

Freeman welcomed us and announced that his boss in New York, a fellow by the name of Rodney Bush, was eagerly awaiting our solution to Fox's thorny problem.

The lights went down and my first screening ever was underway. Some 95 minutes later they came up again and the 19 of us who were left were loaded up with stills and copy and sent on our way into the night. What happened to the twentieth student we never did find out. Not only did he not make it to the end of the screening, he never again appeared

## COFFEE, BRANDY & CIGARS

By HERMAN G. WEINBERG

Did you know that John Ford liked to rattle off in Yiddish? When I expressed surprise he said Jimmy Cagney had taught it to him.

Did you know that the muezzin chant in Josef von Sternberg's "Morocco" was nothing like the real thing, which isn't anywhere near as mellifluous as he made it sound? Sternberg's call to prayer is like a cantor singing in a synagogue.

Did you know that a French producer once had the idea of making a trilogy with three "cult" directors — John Ford, Fritz Lang and Raoul Walsh? He was going to call it "The Three Eye-Patch Picture" — but, alas, it never happened.

One frustration of John Ford was that he could never get anyone to back him in a pet project of his — an epic of the American Revolution, like D.W. Griffith's "America."

A delightful example of Sternberg's wry humor was in "Dishonored" when Gustave von Seyffertitz, having just been picked up by Marlene Dietrich and brought to her rooms, stands his wet umbrella in the bowl of her bidet.

### Buchwald The Critic

And Art Buchwald's description of "The Last Tanog in Paris" as "a film about the housing shortage in Paris and the lengths people will go to get an apartment" is the wittiest review this film has received.

Did you know that Toulouse-Lautrec's favorite musical compositions were the "Turkish March" and "Chorus of the Dervishes" from Beethoven's music for, "The Ruins of Athens"? And that one of Erich von Stroheim's was Fibich's "Poeme"?

And that Jean Renoir's last film, "The Little Theatre of Jean Renoir," a trilogy redolent with the old charm of this master, will finally have its theatrical release here via the newly created Phoenix Films?

### Fine Writing, As Is

Felicitous writing is where you find it, such as in Facion Bowers' note on Japanese tourists in Sweden "... languishing in a paradise of aphrodisical dreams and debauching themselves in those lotus lands of blonde hair and cornflower blue eyes."

Great men are always saying the same thing in different ways: From the "Rubaiyat of Omar Khayyam" of Edward Fitzgerald:

"Who is the Potter, pray, and who the Pot?"

From Baudelaire:

God: "Who made you man?"

Man: "Who made you God?"

A quatrain from the Rubaiyat, number 58 of the first version of the Fitzgerald translation, was to Mark Twain "the most far-reaching and grand thought ever expressed in so short a space, in so few words."

Oh Thou who Man of baser Earth didst make,  
And who with Eden didst devise the Snake,  
For all the Sin wherewith the Face of Man  
Is blacken'd, Man's Forgiveness give — and take!

Thomas Hardy, the great modern novelist, dramatist and poet, asked, just before he died, that this stanza be read to him.

### Dreams

By their dreams ye shall know them: Did you know that the late great German director, G.W. Pabst, once wanted to make a film of Homer's Odyssey starring Greta Garbo in the dual role of Penelope and Circe? And that prior to that he had wanted to make Goethe's "Faust" (Part One) with Garbo as Marquerite and Louise Brooks as Helen of Troy?

"I personally think men are pretty silly and women are very sweet." (Katharine Hepburn)

Are you a compulsive reader? Somerset Maugham was. If there was nothing else around he would read a railroad timetable, even if he wasn't going anywhere. And Dame Helen Gardener, Merton Professor of English at Oxford University, and she used to even read her newspaper her family's fish came wrapped in.

Apropos the current plague of "permissiveness" that has descended on the screen, it upsets the balance between imagination and reality. The imagination of the viewer is the director's finest asset and he must know how to use it to achieve the best effects. Karl Kraus, the combination of H.L. Mencken and George Jean Nathan of his day in Vienna, in his satirical fortnightly, Die Fackel, said that "the 'realistic' treatment of sexual matters divested the relations between men and women of their mysterious poetic element and completely distorted their creative power." As for the epicene speech that has additionally degraded the current screen, one should recall Kafka's "Swearing destroys man's greatest invention — language. It is an insult to the soul and a murderous offense against grace. An offense against language is always an offense against feeling and against the mind, a darkening of the world. Words involve a decision between life and death."

in our marketing class. Apparently some realization hit him during the course of the showing and he high-tailed it out of the room and a career in marketing as well.

One week later it fell to me to carry the efforts of the surviving 19 back to the Fox and an eager Harry Freeman.

### An Immense Gulf

He tore into the assembled work of the Wharton Whiz Kids with a ferocity which was hard to believe. But by the time he reached the fifth or so paper his ardor had cooled to an almost dull disinterest. By the time Freeman reached number 19, he looked up sadly and said, "The twain between academia and the cinema is a gulf of immense propor-

tions." The last time I saw him he was bundling up the material for shipment to Fox in New York.

I often wondered how Rodney Bush reacted to his reading of the Wharton School's solutions to the selling of "I'd Climb the Highest Mountain."

Of 19 different marketing plans, the three most innovative included an ad layout depicting a chariot race with a semi-clad Susan Hayward much in evidence. Clipped to the ad was a note that the film might require a bit of reshooting to justify the approach.

Another proposal revolved around a special showing of the film (Continued on page 40)



**ALLIED ARTISTS PICTURES CORP.**



1972

**CABARET**

Winner of 8 Academy Awards

1973

**STEVE McQUEEN • DUSTIN HOFFMAN**

a Franklin J. Schaffner film

**PAPILLON**

Executive Producer Ted Richmond

Produced by Robert Dorfmann and Franklin J. Schaffner

Screenplay by Dalton Trumbo and Lorenzo Semple, Jr.

Directed by Franklin J. Schaffner

1974

**THREE THE HARD WAY**

Starring Jim Brown • Fred Williamson • Jim Kelly • Sheila Frazier

Produced by Harry Bernsen

Directed by Gordon Parks, Jr.

Screenplay by Eric Bercovici and Jerry Ludwig

And Coming

**SUCH MEN ARE DANGEROUS**

Produced by Herbert B. Leonard

Screenplay by Walter Bernstein

Harold Robbins'

**THE BETSY**

from the international best-seller!!



# FIGHTING URBAN ENTERTAINMENT DECAY IN 1973

## MILWAUKEE ESCAPES OLD SLUR AS SECOND WORST WEEK IN U.S.

By ROBERT J. RUGGIERI

Milwaukee.

For many years, Milwaukee bore the brunt of a reputation as one of the two worst weeks in show business, with Holy Week being the other. People here felt the quip unfair but found it hard to shake.

In recent times, however, Holy Week has had solo billing, for Milwaukee has become a growing cultural center and a stopping-off point for many of show business' top names.

Seemingly at the heart of this emerging sophistication is the new Performing Arts Center. In 1973, the four-year old, \$12,000,000 complex reported a year of expansion and growth which officials there called "unprecedented among Performing Arts Centers in this country." Its three halls hosted nearly 700 performances, an increase of 20% over 1972. Attendance was estimated at 675,000, compared to 491,000 for the Center's first full year of operation.

One of the highlights of 1973 at the Center was the first appearance here of ex-Leningrad dancer Rudolf Nureyev. In April, two single performances by Nureyev sold out their 4,438 seats within two hours.

Among the groups which call the Center its home is the Milwaukee Symphony Orchestra, now 15 years old. Under the direction of Kenneth Schermerhorn, the Symphony continued to grow in stature in 1973, and reached a milestone by making its first recording. In all, the Symphony performed 138 times to capacity or near capacity crowds.

Another exceptionally successful resident of the Center is the Milwaukee Repertory Co. It's probably one of the country's most innovative resident theatre groups. One of the keys to the Milwaukee Rep's continuing success is its strong community backing, reflected in 1973 by a subscription sale of 82%, or 20,615 season ticket holders. The theatre group is the Center's most active tenant, with seven weeks each of six plays, totaling 336 performances.

On another level locally the Melody Top Theatre sticks with well-known musical comedies featuring one or two big names. In 1973, attendance for the seven-show, 14-week season was just over 182,000. Van Johnson in "Music Man" broke all boxoffice records in the tent's history. Other stars and shows in 1973: James Darren, "West Side Story;" Ann Blyth, "South Pacific;" Gretchen Wyler, "Applause;" Sheila MacRae, "Wonderful Town;" Orson Bean, "Promises, Promises;" and Jane Powell, "Brigadoon."

"SummerFun" is a term coined and used heavily in the city's tourism promotion efforts. Principal among the city's summer-time attractions are the Lakefront Festival of Arts in June, Old Milwaukee Days and Summerfest in July and the Wisconsin State Fair in August.

In 1973, its 11th year, the two-and-a-half day Lakefront Festival attracted 160 artists and crowds in excess of 150,000 who

spent close to \$100,000 for art purchases. The Festival has also come to be a major showcase for progressive musical sounds. Among the featured performers over the years in free outdoor concerts have been Stan Kenton, the Modern Jazz Quartet, Woody Herman, George Shearing and Marian McPartland.

### Old Milwaukee Days

If the success of an event is to be measured by the number of tourists it attracts, then Old Milwaukee Days and, in particular, its chief attraction, the Schlitz Circus Parade on the Fourth of July, is far and away the most successful event in Wisconsin. The parade attracts nearly 1,000,000 people each year — probably the only Independence Day event in the country with that kind of turnout. It is also the only nationally televised (PBS) parade in the country on that day. Old Milwaukee Days has been presented annually since 1963.

Summerfest is an even newer entity, with the 1973 edition being the sixth. A 10-day potpourri of entertainment features, Summerfest is already ranked as one of the five largest festivals in the U.S. Visitors pay only \$2 to enter the grounds (less if they buy advance tickets) and, once there, can avail themselves of such diverse attractions as a jazz oasis, ethnic dancing, a tent theatre, a circus, a carnival midway and a main stage attraction. In 1973, Summerfest entertainers included Sammy Davis, Jr., Isaac Hayes, Sergio Mendes, Buck Owens, Blood, Sweat and Tears, and Van Cliburn performing with the Milwaukee Symphony. Attendance approached 500,000.

At the conclusion of the 10-day Wisconsin State Fair, officials termed it one of the most successful in history. Operating with a \$2 admission and free grandstand policy, the 1973 Fair drew about 750,000 people. Top grandstand draw was ShaNaNa. Other Fair performers were The Fifth Dimension, Charlie Pride, Count Basie, Jim Nabors and the Fair's own Kids From Wisconsin.

One thing on which most people would probably agree is that Milwaukee is not a "night" city. Ergo, Milwaukee is not a city of nightclubs, attracting big name entertainers for long runs. The one place that has adopted such a policy and has met a fair degree of success has been the Pfister Hotel and Tower, which has a substantial convention trade to reinforce the local audience. In recognition of the night habits of Milwaukeeans, however, the Pfister announced earlier show times for week nights in October. Featured names in the hotel's Crown Room in 1973 were Charlie Callas, Buddy Greco, Carmen Macrae, Norm Crosby, Lana Cantrell and Soupy Sales.

An event which is not particularly large in terms of numbers, but is very much a part of the Milwaukee scene, is the Holiday Folk Fair. This annual event, first presented in 1933, reflects Milwaukee as a "melting pot" of many ethnic groups. Presented for two days and three nights every November, the formula remains unchanged and successful; ethnic foods and crafts, and a folk spectacle involving as many as 40 nationality groups.

## BOSTON FILM B.O. FALLS 25%; ANXIETY ON CRIME, RACE N.G.

By GUY LIVINGSTON

Boston.

Beautiful Downtown Boston, bisected these years by overhead viaducts of through traffic, and perhaps no longer one of the most reliable theatrical capitol of regional America, as true for much of the 20th Century, has been on a slowdown for some time. Late in 1973 the haunting spectre of gas, oil and electrical energy shortages has cast a further pall.

Not that occasional spurts of the old Bostonian amusement zing cannot be observed. Here, too, is the remarkable Sarah Caldwell, the one-woman opera industry. Also Boston's former flower market has become a sort of poor man's Lincoln Center with a cluster of legit, ballet, artsy-craftsy and whatnot enterprises clustered. E.M. Loew's National Theatre was an essential conversion for these purposes.

Boston was the home in the long ago of such famed entertainment meccas as the Boston Museum, the Castle Square, B.F. Keith's Colonial where bigtime and refined vaudeville began in 1893, 12 years after Tony Pastor in 1881 pioneered "no smut" variety in N.Y. Boston, too, has been a venerable stand for burlesque. In this market there developed early examples of the presentday film "saturation booking" system, when the late Terry Turner luxuriated in a suite at the Ritz-Carlton as he tinkered with distribution patterns. Boston, too, it must be recalled, gave the U.S. and Italian beefcake film trade the renowned Joseph E. Levine.

Film exhibitors are noting a better than 25% drop in grosses. Legit season has been slow, with fewer tryouts and fewer road companies in. Supper clubs hit the skids in 1973, though Caesar Tamagno's 1,700-seat Monticello, made a desperate attempt to ride it out, shuttering for a time, and trying it again; now back to booking acts spasmodically.

Only concerts, oneniters, calibre of Liza Minelli, Bette Midler, Grateful Dead, The Who, Osmonds, etc., made it in Boston in 1973.

Only downtown niteries in action are Rudy Guarino's Sugar Shack, playing the top black singing groups, and Paul's Mall, groups and singles, and Jazz Workshop, with drinks, no food.

What happened to Boston is blamed on the inflation, television, fear of going out at night in an area that has a nasty race problem, apart from crime which is not necessarily related to race tensions.

### Newport Jazz In

Preeminent theatrical news of the year was jazzman George Wein's transfer of the Newport Jazz Festival to Boston. It was really a homecoming for a native son at Fenway Park, July 27-28 resulting in an artistic and financial success, and the setting up of the jazz festival as an annual event.

Wein started here in 1950, fresh out of Boston U, with his Storyville Club. In 1954, he inaugurated the first Newport Jazz Festival at the Rhode Island naval

port. During the two day festival here he presented Ray Charles, Herbie Mann, Staple Singers, Billy Paul, War, Stevie Wonder, B.B. King, Donny Hathaway, Freddie Hubbard, Charles Mingus, Rahsaan Roland Kirk and their groups. Close to 40,000 jazz buffs paid their way in at a \$7.50 top.

And, 1973 saw the emergence of nude strippers in bars, cafes, on stage, and the first nude press conference in Hub's history, with "Kitten," Miss Nude Universe, taking it all off for news and tv at the Bradford. Burlesque, dead for a decade, surfaced at the Pilgrim theatre with Joe Savino operating the only old time burlesque house left in the country with baggy pants comics, talking women, straight men, scenes, chorus, with traveling shows opening every Monday.

Exhibition was off in 1973 for no more mysterious reason than lack of product, according to the city's biggest chain, Sack Theatres. Fewer films were produced. Few pictures grossed over \$10,000,000 nationally. Where in 1972, "Godfather" grossed over \$100,000,000. The fewer pictures being produced, puts exhibitors in a bind. Terms become higher for lesser fare than last year.

## SAN FRANCISCO, 1973: RE-GARB BOTTOMS; PORNO CAPITAL STILL

By JAMES HARWOOD

San Francisco.

The San Francisco show biz scene had its share of shattering solo events last year, but the most radical developments unfolded gradually. The top events here in 1973 were these:

TV News — For the first time, the happy-talk format of KGO-TV (ABC o&o) clearly triumphed over long-time champ, KPIX-TV (Westinghouse) in all time segs. The defeat threw KPIX into a panic, with mass firings to rival the White House. In short order, station dumped top management and more than half its news department has either been fired or resigned. Third ranked KRON-TV reacted less to the KGO push, but it also replaced some staffers, including its news director.

Topless — Since San Francisco may claim itself birthplace of today's modern nude entertainment, it was almost inconceivable that the North Beach nitery circuit would ever cover up again. But it has, at least from the waist down. Club owners were whopped from two directions: First, the California Supreme Court unexpectedly reversed itself on Constitutional shelter for nudity, saying it no longer qualified as Free Speech. Next, Frisco City Hall voted to outlaw bottomless and restrict topless. Clubs muddled through brief period of trying to upgrade shows, but girls weren't equipped with talents beyond the obvious. Business has suffered, but conventioners still go for the tease.

Porno — Oddly enough in light of above, the city's other major sex industry is healthier than ever. Impact of U.S. Supreme Court decision hasn't been felt at all. Reason is almost perfect score by porno exhibitors before local juries. District Attorney simply

(Continued on page 38)

## OMNI QUICKENS PACE; ATLANTA SHOW BIZ BOOMY; FEST BIG

By SAM F. LUCCHESI

Atlanta.

Atlanta's thrust forward as a regional entertainment center in recent years is a many-splendored thing. Most recently (late in 1972) came the 15,000-seat Omni, a \$17,000,000 facility. It made Atlanta even more "big league" in providing a home for the Flames of the National Hockey Assn. Ditto the Hawks of the National Basketball Assn. which team theretofore carried on in the ill-lighted 8,000 capacity Georgia Tech Coliseum.

Sports are not exactly a branch of show business, and indeed their success in the past 20 years all over the U.S. is widely regretted by film theatremen and other operating showmen. Even so, the sports spurt is part of the Atlanta trend to dash off in all directions.

The Atlanta Film Festival, under J. Hunter Todd, rescheduled from spring to September. It spoke of itself as the numerically largest in entries of any festival and is notable for the profusion of its prizes, some 110 each time.

Yet any "Ten Most Important Amusement Events of the Year in Atlanta" would unavoidably be topheavy with mostly new-to-Atlanta attractions and entertainment that have found a comfortable and profitable home in the Omni, which can cater to their needs and meet all of their show biz requirements. The big bookings of 1973 were:

1) Led Zeppelin, which did not play the Omni for obvious reasons, created a sensation by drawing 52,000 customers to the Atlanta Stadium, home of the Falcons and the Braves. Festival seating was tried here for the first time and it worked out well. The gross came to \$255,000.

2) "Ice Capades," the first attraction to play the Omni, grossed \$525,000 in 16 performances at a \$6 top and drew patronage from the five states that surround Georgia — Florida, North and South Carolina, Tennessee and Alabama.

### Ringlings \$1,250,000

3) Omni provided a perfect "Big Top" for the Ringling Brothers — Barnum & Bailey Circus when it racked up the biggest 12-day stand gross in its history, the take topping \$1,250,000. (It is engagements like this that are attracting shows to clamor for Atlanta dates now.)

4) "Disney on Parade" took in \$245,000 in seven shows in the Omni, about double what they have done here in B.O. (before Omni) days.

5) Elvis Presley, was scheduled for two shows at the Omni, but the engagement had to be stretched to five. Omni's capacity was increased to a bulging 17,143 by putting, as a spokesman said, "every seat we could into the building." More than 85,000 ticket buyers paid \$10, \$7.50 and \$5 to hear the ageless rock 'n' roller. On top of this the Omni had to mail out more than 7,000 refund checks. It was a fantastic tribute to the singer's popularity and pulling power.

6) The two-day Atlanta Jazz Festival, with a break from the weather, pulled in a total of 50,000

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50TH ANNIVERSARY YEAR



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# FIGHTING URBAN ENTERTAINMENT DECAY IN 1973

## DALLAS IN 1973 SAW MORE LOCAL FILM FEATURES PRODUCED

By BILL BARKER

Dallas.

A hefty increase in feature films produced through local studios; municipal legit, opera and music organizations boasting record season ducat sales and the city fathers' financial aid portend a bullish increase of spending for amusements in the future.

Mulberry Square Productions filmed "Benji" in north Texas locations and will continue feature films. Jamieson Film Co. had "Horror High" produced by Jim Graham. Camera Two Productions, at the new Century Studios here, turned out "The Forgotten" and "Death Is a Family Affair." Martin Jurow, president of Jefferson Productions Ltd., and now a local resident, utilized Century Studios (with which he is an associate) in shooting "Seasons for Murder," with location shots in Jefferson, Texas. Jurow, w.k. Hollywood producer, plans more features, coproduced with Century Studios.

The Dallas Theatre Center, only legit designed by the late Frank Lloyd Wright, cost \$3,000,000 to build. Its 15th season under original managing director Paul Baker found the 444-seat house with over 8,000 season tickets sold by September, a record advance sale. But with \$200,000 still owed on the theatre complex, and needing about \$100,000 in repairs, the DTC directors' board donated the famed house to the City of Dallas. In accepting, the city fathers learned the theatre board will pay the \$200,000 debt; in turn, the city will lease the complex back to the DTC board for \$1 annually for the next 20 years, with an option for another 20-year renewal. Thus, the City of Dallas owns and will maintain the theatre. The DTC includes a smaller Down Center Stage Theatre, and the city will finance building an added Children's Theatre.

The 90-piece Dallas Symphony Orchestra, in its 74th year, won a salary hassle in September, for \$250 weekly in 1973, jumping to \$275 per week for 1974, and is filling its skedded season at the refurbished 3,420-seat Music Hall on the Texas State Fairgrounds.

The Dallas Civic Opera, in its 17th season, Nov. 2-Dec. 8, staged three operas, three performances of each, scaled from \$2 to \$75 (opening night) in the Music Hall, with its largest advance season ticket sale — \$235,000 in the till before opening night. General manager Lawrence Kelly admitted 1972's total take was only \$176,000. The opera, too, had a money fuss with the Dallas Symphony pit men and threatened to use a two-piano team for the operas! But the raised demand was met in time.

### McLendon Unloads

McLendon Theatres' president Barton R. McLendon sold the entire chain of 90 screens, both hardtop and outdoor, located in 13 Texas cities, to B.J. Hardy, prexy of Showtime Inc. of Tyler, Texas, for a reported \$22,700,000, contingent on a Dec. 10 payment. Sale cleaned McLendon, who started his Texas chain with the Casa Linda, Dallas, in 1945. McLendon retains ownership of the midtown McLendon Building here, housing

the seven-screen Capri, but McLendon offices above and still owns several radio and television stations in the U.S.

ABC Interstate Circuit on July 17 closed its midtown Majestic Theatre, 2,400-seat flagship on the Interstate chain founded by the late Karl Hoblitzelle, after a 52 year run. House, though closed, is maintained, since Interstate's offices are in the six-story structure — and the chain has no midtown houses now.

Now, the Dallas Symphony Orch may use the Majestic. DSO board prexy Jack L. Vandagriff has told Dallas Park Board members that the 90-man orch, the Civic Opera and chamber music groups could utilize the fine acoustics of the 2,400-seat former vaude-film house. He averred the symph could better be heard than in the large Music Hall. The Hoblitzelle Foundation, Majestic's owner, approached the Park Board anent donating the house to the City of Dallas. Majestic is under lease to ABC Interstate Theatres, with a seven-year lease of about \$700,000 total. The Dallas Symphony Association has urged the city fathers to take the offer and convert the handsome Majestic into a medium-sized performing arts centre. Its midtown location has nighttime parking facilities for 4,000 cars in the area.

As to the State Fair Music Hall: the City of Dallas is planning to relieve the renovated, redecorated 3,420-seater of the same burden it assumed from the Dallas Theatre Center, by assuming the maintenance burden. The city's budget includes \$92,840 to underwrite a year's care and protection for the Music Hall. In 1972 the city spent \$32,800 for such expense. Music Hall expense had come from State Fair Association funds, thus freeing the expo from these costs. And there's a hint that the handsome newly renovated Music Hall, with restaurant under its roof, may engage in the popular dinner theatre theme, prevalent here.

State Fair of Texas, with its annual 16-day run each October having drawn more than 3,000,000 payees through the turnstiles each autumn for the past three runs, is expanding and modernizing under new State Fair Assn. Executive V.P. Wayne Gallagher. He plans to upgrade the facilities over the 200-acre showplace, moving the midway to a better location, razing old buildings built during the 1936 Texas Centennial, and innovating the expo with new attractions.

The Country Dinner Playhouse, Granny's Dinner Playhouse and the Windmill Dinner Theatre, playing w.k. film and tv names once reluctant to leave the Coast, are eminently successful and each has a "name" regularly on the boards, hence the Music Hall could be used.

Fairmont Hotel's Venetian Room, since opening night four years ago, dated top Vegas nitery "names" for solid three-week stands with Jerry Gray's fine band solidly backing two shows nightly. The past year has seen changes. Those top acts still come in — but six nights only, two shows nightly, closed on Sundays. Meanwhile, "the rock" — King's Club in the Adolphus Hotel — is in its 20th year in the same hostel and the oldest private club in Texas.

## DETROIT NITERIES KAPUT; DOWNTOWN ETHNIC RALLIES

By CHARLES THURSTON

Detroit.

Detroit dropped out of the picture as a major nitery city when the Michigan Palace fumbled itself to death New Year's Eve, closed for re-organization and never opened again. Six months later the prestigious Elmwood Casino, after 26 years playing top name stars, shifted to dinner theatre. Three smaller clubs, Gino's Surf, Top Hat and Royal Ascot continue to bring in Rudy Vallee, Sally Rand and low budget newcomers.

A new set of owners has reopened the Michigan Palace on a now and then rock and-or country concert basis with chairs replacing the tables.

Some 3,500,000 people came "downtown" for the 20 Ethnic Festivals sponsored by the City of Detroit on the Detroit riverfront Fridays through Sundays during the summer months. The fests are non-profit, featuring food, music and dance groups, usually pro.

Detroiters got a lot of hoopla when General Films came to town to make "Detroit 9000." About 100 local tv and entertainment personalities worked as extras and the pic premed with mixed notices, moderate grosses and a protest from the mayor.

Bigband jazz did another close to sellout year at Clarenceville and inspired a second highschool group to sponsor monthly concerts in another suburb.

Stan Kenton, meanwhile, packed 1,500 onto the Pontchartrain Hotel's poolside terrace as the first name to play the Wednesday night cocktail hour series.

Local bigbands carry the Wednesdays outdoors in summer with small combos going inside during the cold months.

The Music Hall finally tore out the Cinerama projection booth on the main floor and re-opened with legit, jazz and dance series. The Vest Pocket closed after a brief life as a black legit house.

Cobo Hall did near sellout biz two nights with exhibition hockey games featuring ex-Detroiter Gordie Howe and his two sons, now with the Houston Arrows.

"Lorelei" opened at the Fisher Theatre and continued on its long pre-Broadway tour with Carol Channing. "Seasaw," another Fisher starter, went on after a star change and the third break-in, "Turtlenecks," made it to Philly before collapsing.

All but a token crew of Motown left Detroit for Los Angeles in October, 1972. Most studio musicians stayed behind and continued tv and radio commercial recording.

Fanatics took to the Masonic Auditorium stage and interrupted the Bolshoi Ballet on its last day in the U.S., Aug. 20. The ballet company and capacity audience stood by until the protesters were removed.

Masonic added traveling symphonies to its dance, pop and concert series.

The Detroit Symphony Orchestra took on a new conductor, Aldo Ceccato, who will take over full time as soon as previous commitments have been fulfilled. The city owned Ford auditorium

received a facelift in the form of an elaborate shell system to overcome acoustical problems that have plagued the hall since it opened 17 years ago.

Pine Knob and Meadow Brook ozoners north of the city continued to pull names and boxoffice play with Engelbert Humperdinck and Tom Jones, Henry Mancini and Dionne Warwick filling Pine Knob and Tex Beneke and Benny Goodman doing the same at Meadow Brook. Rock and pop nights at Meadow Brook were weak and Pine Knob was nearly emptied when no-name local acts, notably The Jew Boys, a thorough bomb played.

Changing times caught up with the Michigan State Fair with one of the poorest years in its long history.

## CINEMETTE KINGPIN OF PITTSBURGH PIX; NAME ACTS BIG B.O.

By LENNY LITMAN

Pittsburgh.

Acquisition of all the RKO General-Stanley Warner properties in the Pittsburgh district by Cinemette Corp. of American, one of the country's most rapidly expanding chain and based here, was probably the most important amusement event here during 1973.

Cinemette, headed by John Harper Jr. and Paul Grossman with Mike Cardone as its chief executive officer now operates 118 screens in 11 states and is building or multiplexing numerous theatres in Pennsylvania, Ohio, New York, New England and West Virginia.

In 1973 Elvis Presley finally came to Pittsburgh, grossing close to \$250,000 in two nights at the Civic Arena and must rank second as an amusement item, but Led Zeppelin gets the third nod for bringing in \$225,172 and a crowd of 38,009 for one night at Three Rivers Stadium.

The fourth most important event was the opening up of Civic Arena to everybody after Tim Tormey and Jack Hooke held an exclusive on all musical shows for 10 years. Pacific Presentations broke their hold with a threatened lawsuit and sold out with Grateful Dead and Elton John. Electric Factory Concerts from Philly came in with John Geils and Edgar Winter but the Tormey group still was the boss with sellouts by Jethro Tull and Moody Blues with a disappointing crowd for Liza Minnelli. Moody Blues almost made the list with the most disappointing performance of the year by not going on before 10:45 and finishing at midnight.

Five, six and seven were chalked up at the new Heinz Hall. Harry Belafonte came in for a week and grossed \$130,000 for six performances followed by Tony Bennett who sold out for two nights. The Pittsburgh Symphony had a sell-out season for the third year in a row and the Civic Light Opera had a big season with a strong resurgence in interest and attendance. The CLO is staying with its book show format and this year every show was greeted with warm critical acceptance. In 1972, 4,200 season tickets were sold but this year, the CLO sold 7,200.

Coming in eighth was the sale of WJAS to Cecil Heftel who bought

(Continued on page 38)

## ST. LOUIS SPOTTY, BUT BOOM ON FOR DINNER THEATRES

By BOB GODDARD

St. Louis.

Most encouraging development on the St. Louis amusement scene is the proliferation of dinner theatres, starting off with the Barn Dinner Theatre in suburban Ellisville, with two more Barns in the offing in north and south St. Louis areas, and the recently-opened Curtain Up Dinner Theatre in suburban Ballwin.

The Barn features "names", with Bill Dana in "Play It Again, Sam" the current attraction (through Dec. 2), and such recent lures as Broderick Crawford in "Born Yesterday" and Marjorie Lord and Richard Eastham in "Mary, Mary." Shows run for a month, and houses are capacity or close to it most nights.

Curtain Up also presents professional talent with Broadway credits, and is currently playing host to the Midwest premiere of a comedy, "Accommodations."

On the other side of the fence, the longtime downtown legit theatre, the American, has fallen on evil days. The two past seasons have been dreary ones at the box-office, and only one show has been definitely booked to date for the new season — "Prisoner of Second Avenue," starring Shelley Berman and Mimi Hines, opening New Year's Eve.

Theatre manager Edward Steinhauer blames his boxoffice blues on "lack of good product plus the fact that the St. Louis Municipal Opera skims off the cream of the Broadway musicals for its summer season."

As St. Louis's number one summer attraction, Muny Opera has shifted from its longtime policy of home-produced shows and now brings in entire original cast productions from Broadway for one-week engagements.

On hand last summer were "Irene," "Gigi," and "Two Gentlemen of Verona" direct from Broadway, and "Lorelei" from its road tour. All four played to big houses.

Rock and pop groups and singers do well at the two big auditoriums, the 20,000-seat Arena and the 15,000-seat Kiel Auditorium Convention Hall. Classical music artists and lesser draws among the rock and folk singer contingent are headlined at Kiel Auditorium's 3,600-seat Opera House.

The Arena also has near-capacity houses for its annual bookings of the Ice Capades, Ice Follies and Disney on Parade productions and expects to put up the SRO signs for the new "Peter Pan" musical spectacular, coming in Jan. 9-13.

Niteries with name acts have dwindled down to a precious few after a splurge a couple of years ago when there were five spots going with topnotch comedians and singers.

Now, all the action in that department is at the Breckenridge Ramada Inn Southwest in suburban Fenton, which usually brings in stars for four-night engagements and thus far this season has headlined Frank Sinatra Jr., Roy Clark, Hank Williams Jr. and Jerry Vale.



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FROM  
AMERICAN INTERNATIONAL  
TO YOU FOR A  
**HAPPY  
NEW YEAR!**

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FRED  
WILLIAMSON  
IN **HELL UP IN  
HARLEM**

**BAMBOO  
GODS  
& IRON  
MEN**

**Sugar  
Hill**

VINCENT  
PRICE  
IN  
**MadHouse**

TERRENCE  
YOUNG'S  
**THE  
AMAZONS**

PAM GRIER  
IS  
**FOXY  
BROWN**

The **NINE  
LIVES  
of FRITZ  
THE CAT**

ISAAC HAYES  
IS **TRUCK  
TURNER**

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# FIGHTING URBAN ENTERTAINMENT DECAY IN 1973

## MINNEAPOLIS' NEW TEMPLES TO MUSES; CHILDREN'S THEATRE

By ROBERT REES

Minneapolis.

Teenagers lapping up joy juice in swingers' bars; middleage voyeurs and sophisticated young couples ogling sleazy sex films; rock concert fans exhaling an aroma of pot and cheap wine to salve tortured ear drums.

These were some of the aberrations here, as elsewhere, in 1973. But if it sounds as though everything was going to Hades in the tundra region, take heart. The libertines remained in a distinct minority.

On balance, the amusement scene in the Minneapolis-St. Paul area was wholesome and constructive, particularly the latter. Bricks and mortar were as much the 1973 entertainment story here as boxoffice hoopla and show business trends. Impressive new structures began to take root at several sites.

In downtown Minneapolis, construction started on a new \$9,200,000 concert hall for the Minnesota Orchestra, known for many years as the Minneapolis Symphony. The Orchestral Association first made a stab at converting the old Lyceum Theatre, once a showplace for touring legit productions, but abandoned that effort, razed the building and started from scratch.

Effort had hefty support from city fathers and businessmen. The city is building a multi-million dollar, two-block plaza and park adjacent to the concert hall. A large milling firm, the Peavey Co., kicked in \$600,000 to help pay for the plaza. Symphony musicians are expecting to open their new home in October ('74).

Two miles away another new home is going up, this one a \$3,500,000 playhouse for the Children's Theatre Company. Part of the expansion program of the Minneapolis Society of Fine Arts, the theatre, begun in February and slated to be completed in mid-1974, will be "the first theatre-classroom complex in the U.S. ever designed for, and dedicated to, theatre for young people." Japanese architect Kenzo Tange drew up the plans.

An auspicious 1973 theatre opening was the University of Minnesota Theatre's move from the murky, cramped confines of Scott Hall to the massive, elaborate Rarig Center, dedicated in mid-year. With three different stage configurations in as many separate theatres, all under one roof, the U. of M. Theatre is now equipped to handle almost every conceivable legit undertaking.

On the professional side, the Guthrie Theatre's 11th season, always an entertainment highlight, offered a mixed bag which failed to attract as many customers as the previous year's recordbreaking season. It was, however, a better-than-average year artistically. Excellent productions of "Waiting for Godot," "Government Inspector" and "Juno & the Paycock" more than compensated for June Havoc's original, "I, Said The Fly," a bummer on all counts.

But the most significant legit achievement of the year belonged to Theatre in the Round Players,

an amateur thesp group. TRP's dramatization of "The Unknown Soldier," a new play by Warren Frost, won state, regional and national honors in American Community Theatre Assn. competish. Selected as the U.S. entry for the Fifth World Festival of Amateur Theatre, it was acclaimed by a packed house in Monaco.

Still, it wasn't entirely a constructive year in Twin Cities entertainment circles. Suburban Excelsior Amusement Park passed into oblivion, a victim of diminishing returns and real estate limitations, after more than five decades as a smallfry favorite. And an 'adult' pastime, see-through lingerie shows and topless-bottomless performances, undercut by Supreme Court guidelines, was ruled a no-no in St. Paul.

New suburban filmhouses continued to sprout here in 1973 despite exhibitors' mounting headaches caused by lack of fresh product. The b.o. trend for films was definitely downhill. Even such a well publicized blockbuster as "Last Tango in Paris" registered relatively so-so results during a 23-week stay. The bloom was also gone for soft core nude pix which played here in abundance, but the hard core stuff managed to hang on, pending state Supreme Court decisions.

Rock concerts remained very big. A midsummer Jethro Tull concert in suburban Metropolitan Center grossed over \$91,000, and Neil Young, Santana and Elton John each did over \$68,000 at the same stand. Rock audiences seemed to be much better behaved in 1973, partly because cops and city officials were inclined to look the other way when a dozen fans shared a joint or a bottle of Boone's Farm. At any rate, reports of property destruction and arrests were rare.

From nightclub owners' standpoint, the major development was the reduction of the state's legal drinking age from 21 to 18. After the initial welcoming splash, however, many bonifaces greeted the new crop of tipplers with a jaundiced eye, reluctant to let the generation gap jeopardize their older, established trade. Niteries were hurt by the lifting of the tv blackouts of home pro football games. Grid fans could enjoy the games on their own sets instead of having to patronize nightclubs and restaurants which had installed expensive equipment to pull in telecasts of local games from distant stations.

## Atlanta

(Continued from page 32)

customers in a successful gig at the Braves Stadium.

7) "Holiday On Ice," which has been playing Atlanta for more than a quarter of a century in the cramped confines of the old Mundy Aude, was able to perform on a regulation-sized rink and did near capacity at 10 shows in six days.

8) The Henry Mancini and Johnny Mathis Show grossed \$75,000 at the 4,600-seat Civic Center Auditorium, which now provides a showcase for attractions that were forced to use the old auditorium until the \$20,000,000 center came along about five years ago to provide a showcase for touring shows.

9) Al Green's Rhythm 'n' Blues

show grossed \$100,000 in the Omni.

10) Sonny and Cher also were in the \$100,000 gross bracket, what seems to be a magic number for the Omni.

## Other Clicks

Others who have attracted sellout crowds with similar grosses include Deep Purple, Alice Cooper, Moody Blues, Fallout Shelter, the Osmonds, the Allman Brothers, Rich Floyd and the fabulous Harlem Globetrotters, who have made Atlanta a port of call for many years and now enjoy doing capacity business in the plush surroundings of the Omni compared to what Atlanta's previous facilities had to offer.

Two benefits that played the Omni were the one sponsored for the Martin Luther King Jr. Birthday celebration, which attracted 12,000 paying customers; and the other the 25th anniversary celebration Gala sponsored by Cox Broadcasting Corp.'s WSB-TV with proceeds (that came to \$100,000) divided between the Atlanta Association for Retarded Children and the Eisenhower Foundation.

## INDIANAPOLIS EASE OF SUNDAY BOOZE UPS DINNER PLAYS

By MARGERY POGGI

Indianapolis.

Indianapolis area is known for its conservative manner, which includes tastes in entertainment. This conservatism still exists and means several things.

The area has not been unduly jarred by the economic unsteadiness elsewhere. Playing it safe here seemingly has prevented any failures of monumental proportions on the entertainment scene. Economic conditions are felt more vividly here by a trip to the supermarket than a trip to the theatre.

A survey, The Fantus Report, is a widely discussed item here. It was done nearly two years ago to aid the local Chamber of Commerce in industrial development. The essence of the study concluded that this area had unusual promise commercially and advised that the local image could be enhanced substantially with the increase in professional arts activity of local origination. The report has inspired some flurry of activity including a Chamber sponsored campaign titled, "Indianapolis Is" in which "Culture" is featured on billboards, printed literature and the like.

This year, Indiana's liquor laws have been liberalized. Alcoholic beverages may now be served in eateries on Sundays. The most immediate effect was the opening of dinner-theatre operations on sabbath days. Also, people involved in attracting convention trade hope to capitalize on this.

Dinner-theatres have moved nicely into the niche where nightclubs used to be. The opening of Beef 'N Boards here last summer has had its effect on other operations. Beef 'N Boards is now the only Equity affiliated dinner-theatre in the market and because of its experience in the chain displayed its savvy right away. Dinner-theatres emerged here in 1967 with Randy Galvin's Black Curtain which remains

strong, largely because of Randy's bigger-than-life flamboyance which appeals to the trade. Many other such operations come and go, but two other smaller dinner-theatres continue through ups and downs — and are able to do so since their owners do not rely entirely from their proceeds for their livelihoods.

The only other Equity affiliated operation is the Indiana Repertory Theatre, a non-profit regional theatre, which made news here because of having attracted 7,000 subscribers in its second season. Its downtown location has not prevented it from logging what they claim to be the largest subscription base audience in the history of the state for a professional arts organization.

The local conservatism is most strongly felt in the area of "one-nighters" rock concerts and big names. While there are presently two places which can accommodate such attractions, promoters just are not promoting them here. Outside of the Indiana State Fair which books "names" there have been only a handful of star concerts over the last year. One of them, Liza Minnelli did not fill the house last Spring in a one-nighter at the new Exposition Center. The absence of these shows also means the absence of problems related to rowdiness and no shows on the part of the performers.

This type of entertainment may only be temporarily on the back burner, since the new Sports Arena in downtown which is now under construction appears to be a contender in the entertainment market. About one month ago, announcement was made about the merger of Market Square Associates and Ross and Young, now known as Market Square Associates, which will go into full scale concert production. According to Arena officials the move was made because "the time has arrived when the landlord can no longer be satisfied with simply carrying the keys to the building". The merger is appropriate for several reasons: Ross and Young is a locally based production and promotion firm which has a successful history of promoting entertainment features. Ross and Young is also the management base for Starlight Musicals, the summer outdoor theatre operation. Starlight has leaned away from locally produced "book" shows in recent years and has been strong with week-long concert attractions. No doubt this is the type of entertainment which would interest them in the Arena.

Another important merger took place this fall. The management of the Indianapolis Symphony Orchestra and Clowes Memorial Hall for the Performing Arts are now combined under the leadership of Sidney Weedman. The Boards of Directors of both organizations agreed that this step could trim the administrative budgets of the orchestra and the hall and is logical since the orchestra's home base is at Clowes.

Surprises from many camps, usually an attempt to break traditionally established molds and to attract attention for new audiences, have sprung up this year.

The Indianapolis Museum of Art is breaking into the performance circuit, often with popular feat-

(Continued on page 38)

## BALTIMORE BESTING BAD REP SHOW-WISE; NO 'LOCATION' THERE

By LOU CEDRONE

Baltimore.

Jack Cassidy, Larry Kert and Liza Minnelli may bad mouth the town, Broadway producers may look on it as the elephant graveyard for bus-and-truck companies, and filmmakers may largely ignore it while scouting locations, but Baltimore can point to some achievement in the amusement market.

There was the City Fair, for instance. It ran for three days in the Inner Harbor area and attracted a record crowd of 700,000 people who sampled ethnic cooking and watched a Wallenda walk a high wire.

There were the free concerts at the Hopkins Center this summer, Count Basie doing the best with an estimated audience of 10,000, and there was the appearance of the Dance Theatre of Harlem March 24 at the Lyric, important because its audience was predominantly black, and this was the first such fully attended black happening.

Important, too, was the news that a trio of Baltimore businessmen would sublease and manage the Mechanic, the city's only legit house. The Nederlanders are currently in control, in the seventh year of a ten-year lease, but they wanted out and when the current run of "Godspell" ends, will be.

Liberace would also qualify as one of the ten most important amusements of the year. Though he appears every other year at the Painters Mill Music Fair, he fills the place for every performance, extra seats added to meet the demand.

The rock concerts at the Civic Center would also qualify, collectively.

Not everybody fills the 13,000-seat house, but enough do, among them The Grateful Dead, Alice Cooper and Led Zeppelin.

Ringling Bros. Barnum & Bailey Circus would also qualify in top 10 events of 1973. Building each year, it surpassed itself this year when it did 23 shows and took in \$750,000.

The 12th season opening of Center Stage, city's rep company, with a production of "The Hot 1 Baltimore" was another significant occurrence, first because the subscription list (5,715) is higher than ever in the history of the theatre and second because the opener was something special to Baltimore audiences, since it takes place in the city, the hotel in the play not unlike dozens that can be found in the inner area.

The Baltimore Opera Co. is another "important" entertainment event in the city. Though it sticks to a three-production, three-performance pr year schedule, it continues to sell out all performances at the Lyric, the city's concert hall.

Tenth on the list would be the growth of the dinner theaters in the area. Baltimore has four such professional houses, all of them doing very nicely, and there are a number of others, semi-pro and amateur, that work on a one-night per week basis, filling the halls they play.



BEST WISHES



Irving Berlin



# FIGHTING URBAN ENTERTAINMENT DECAY IN 1973

## VANCOUVER SYMPH OUTGROSSES HOCKEY; FEATURE PRODUCTION

By JACK AMMON

Vancouver.

Vancouver's 1,150,000 inhabitants, considered hungry for entertainment, present a surprising cultural outlook. True, the common crowd veer toward spectator sports, hockey, football, etc. A growing infusion of European and Asiatic citizens accelerates appreciation of the performing arts against the pugnacious arts.

Topping the list is symphonic music. There are now five series a season, appealing to students, children and sophisticates. All are sold out in advance. Most important has been 'Music of the 20th Century,' with Aaron Copland conducting his own and contemporary compositions. The majority of listeners range from 18 to 35. Actually symphony in this town outstrips hockey and football, or kindred bicepial entertainments.

Hugh Pickett, local impresario with the longest tenure, says the most important event of his Famous Artists season has to be Rudolph Nureyev, who played the 2,800-seat Queen Elizabeth, with the Canadian National Ballet for four performances. The B.O. was \$122,000. Event was sold out one month prior to opening. Tickets were scalping at around \$100. Admission a straight \$12.50.

Vancouver theatre has always had tough sledding, since 'Gastown' was the loggers skidroad. Now with the predominantly continental infusion, plus generous federal and provincial grants, and a 'show place front,' the Playhouse Theatre, everything from Shakespeare to avant garde draws.

The Playhouse Theatre Company credits the Bard, mounted by artistic director Christopher Newton's presentation of 'Julius Caesar,' as the most important offering of the first half of their season. Response has been great, and the b.o. surprising.

David Y.H. Lui, the youngest impresario started Vancouver theatre goes with his brilliant presentation of 'Jacques Brel is Alive ...' with ex-New Yorker Leon Bibb, and local composer, singer, actress Anne Mortifee. It grossed 100 over capacity at \$5, \$4, \$3. It ended up with the longest run of any theatrical attraction in Western Canada, from June 28th '72 to Jan. 15th, '73.

City Stage, the phenomenal ex-doughnut shop in the city centre, offering noon hour theatre, and now an institution, was not far behind with two productions, 'The Diary of Adam and Eve,' 80 performances, and 'Passionella,' 68.

The Cave, flagship of the local nighteries, with Ken Stauffer again back at the helm, has undergone not only a face lift, but schedule tightening, making for profitable management. Testing house for many top liners, The Cave Theatre Restaurant draws most of the biggies. Stauffer has fewer nine day engagements, cutting down the big band support, and most attractions to 4 or 5 days with week ends.

If there is nothing he considers a draw, the house stays dark. Convention business is good with the Cave predominating at its centre. Mitzi Gaynor's break in for the

Nevada circuit was the most important amusement event.

There are 930 restaurants in this city. Stauffer owns one of the most popular, 'The Lulu Belle.' Pat Trudel, Canadian entertainer has been presiding there for the last 11 years. Among the restaurants he is still considered the most important amusement event.

Canadian Broadcasting Corp.'s CBUT-TV has again come up with a hit series. This time it is Phillip Keatley's, 'The Beachcomber,' with Bruno Gerussi in the lead. Certainly the most important TV series, rivalling Hockey Night in Canada, this kidult offering also stars B.C.'s west coast scenery.

With a majority of the nation watching 'The Beachcomber' Sunday nights, the CBC's Toronto oriented programmers are shifting the money around.

Filmically, the most important Canadian venture of the year is likely to be Werner Aellens, low budgeted, 'The Wolfpen Principle.' Vladimir Valenta plays the lead, but the important factor is that this was an entirely Canadian production, financially, artistically. Funded by the CFDC, plus private alms, with help from the P.G. Group of Investors, it is the third directorial stint for it's writer, Jack Darcus.

The Coliseum, seating 15,570 is a gold mine. The Vancouver Canucks play 38 to 40 home games to perpetual sell outs. But it took Karen Magnussen, local girl figure skating champion of the world to create the Coliseum's most important amusement event. In a tribute to the young swirler, 15,500 sentimental fans, at \$1 a head established a bursary in the young champ's name.

## San Francisco

(Continued from page 32)

won't bring new cases once judges threw out the old. The audience now treks from the suburbs to see widely publicized pix like 'Deep Throat' and 'Behind the Green Door,' both playing in respectable midtown theatres in safe nabes. For the first time, theatres report evening trade of couples tops midday biz of 'dirty old men.'

**Rock** — In June, the largest rock concert in Northern California history took place when some 50,000 fans paid \$320,000 to hear Led Zeppelin in Kezar Stadium. This was producer Bill Graham's unveiling of the city-owned arena as a new rock site. But crowd produced such noise and parking chaos, city nixed further rock use of Kezar, located on the edge of Golden Gate Park near homes and hospitals. Year was also notable for one of worst-attended events in memory, when a scant 6,000 rattled around in 60,000 seat Candlestick Park for 'Soul Explosion' show.

'Gigi' — This new Lerner-Loewe musical adaptation of their Metro film had its first airing here as Civic Light Opera presentation, lending some needed prestige to this hoary old legit series. Critics were mixed about the opening night version, but many changes naturally followed as show readied for Broadway, arriving there in November.

American Conservatory Theatre — was in full stride during

ing 1973 in both artistry and finances. Bill Ball's troupe finished one record-breaking season in the spring and started the following fall with advance sales up even more. Rep company's 'Cyrano' surprisingly ran entire season SRO for every perf, playing to 50,000 in all. ACT's sideline production of 'Godspell' completed a record 14-month run at the Marines Theatre.

**Boarding House** — After years of difficulty under various management, this youth-oriented nitery emerged as a major show spot under leadership of Dave Allen, who demonstrated eye for new talent and ability to run a club. This was one of earliest spots to give a chance to four singing siblings from the Oakland ghettos and the Pointer Sisters suddenly rocketed to fame. Bette Midler, a familiar but still strange name from New York, made her first West Coast appearance here and turned house upside down.

**Paramount Theatre** — One of the show world's surviving examples of Art Deco construction, the 42-year-old Paramount once seemed destined for condemnation. But the Oakland Symphony Assn. saved it with a million dollar rehab program. Paramount reopened in September as a multi-media entertainment center. Significantly, theatre was preserved almost exactly the way it looked when opened.

**Concert** — Impresario John Kornfeld's long-time concert-booking operation was taken over by First American Concerts headed by Gordon Crowe. The change seemed to bring new life to the operation, which had been suffering in recent years. Crowe dispatched two veteran New York theatremen, Norman Maibaum and Stu Diamond, to handle Frisco operations.

**San Francisco Film Fest** — Sometimes no news is the biggest news of all. That was true of this year's 17th S.F. Film Festival which finally proceeded without a hitch. In part, the difference was the departure of former program director Albert Johnson, who tolerated more confusion than others were willing to take. Under Claude Jarman's solo direction, and with the help of Marty Rubin in selecting clips, fest ran on sked and broke even financially.

## Indianapolis

(Continued from page 36)

ures. A summer series, which was sold on subscription featured, among others, a Dave Brubeck concert which drew heavily from non-museum, public.

The International Series at Clowes Hall, which last year did well with the London Symphony and Israel Philharmonic, has booked The King Family in this year's series as an example of Americana.

The Indianapolis Symphony is taking its orchestra out of the concert hall on occasion, this fall playing two concerts on a busy downtown corner in front of a bank on a lunch hour. The orchestra is also featuring other art forms prominently such as opera and ballet. The city has no opera or ballet company per se.

Though Clowes Hall is 10 years old, many people here entered the hall for the first time for the

Cavalcade of Bands which headlined stars of the 1940s and 1950s and performed before turnaway crowds.

The Indianapolis Urban League initiated a meeting of representatives of many arts and entertainment interests to state they were ready to take part in a movement toward more cooperative activity between inner-city residents and the arts, popular and otherwise.

## CLEVELAND MAKING STRONG FIGHT FOR DOWNTOWN UPTURN

By SANFORD MARKEY

Cleveland.

Cleveland's most important events of 1973 were not only box office successes, but demonstrated new trends, innovations, and problem solutions destined to create waves for years to come.

Top event was the relighting of long-darkened Euclid Avenue's Playhouse Square. Ray Shepardson's dream-come-true reopening of the State Theatre and Palace — both as dinner-theatres — with Cabaret's 'Jaques Brel' in Loews State lobby already chalking up a new record run for the city.

Other high point show biz marks include outlying Blossom Center's new policy for coping with overflow rock audiences; a law suit venture whereby Belkin Productions may rewrite local ordinances against rocks; ground breaking for Nick Miletti's multi-million dollar entertainment — sports complex, and Ann Corio's record run at Musicarnival — to list a few.

Shepardson's ventures saved the State and Palace from wreckers and parking lot fates. Aided by grants and citizens contributions, he started the Euclid Avenue rekindling from its entertainment blackout almost four years ago with the demise of downtown movies for nabes. Within the area there has also been a rebirth of several restaurant clubs catering to the young crowd.

**Hanna's 53d Year**

Nearby, Milt Krantz's Hanna Theatre, now in its 53rd year of operation and with 5,000 subscribers, continues to lend support to the Euclid Avenue area which will soon find additional backing from the City of Cleveland's turning Huron Road into a park and boutique mall.

'Brel' passed its 31st week (at this writing) in its Cabaret stand, surpassing Cleveland's record established in 1923 when 'Abie's Irish Rose' ran 28 weeks at the old Colonial Theatre. With more than 30,000 persons having seen Brel which is directed by Joe Garry Jr., who also does the next door Palace show, there is no indication when closing will come. The house is scaled from \$7.75 to \$9.75 Wed. Thurs. and Sun. with \$9.75 — \$11.75 Fri. & Sat.

Following the \$50-black-tie-opening (Nov. 5) the glamorous Keith-Albee vaudeville house — refurbished in its old decor — appears in for a substantial run with 'Ben Bagley's Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter' scaled for a seven-performance run in the reopened 360-seater with a \$6 Wed. matinee; Wed. Thurs. and Sun. eves at \$10; Fri. \$12, and two

shows on Sat., eve at \$15 and midnight, \$8.

Down the street, on Public Square, the Sheraton has converted its Cleveland Room into a weekend cocktail theatre with the production team of Ronnie Barrett and Barry Gordon offering highlights of 'Cabaret.' Marking a steady attendance rise since its debut on Sept. 28, the Friday through Sunday night offering features a special discount tie-in with the hotel's eateries. The project is being carefully watched by the chain as a possible guide for all its other hotels as a vehicle for convention attractions. The cocktail-theatre opened with a 13-week run of 'Cabaret.' On New Year's Eve it opened 'Made In Occupied Cleveland.' Scaled from \$4 to \$6 in the 254-seat room, 'Cabaret' is reported having an additional upbeat for conventioners, particularly for those arriving on Sunday.

How to handle gate-crashing teen-agers and rock enthusiasts were two problems faced this past year by Belkin Productions and at Blossom Center, the summer home of the Cleveland Orchestra.

**Blossom Center**

Knowing in advance that its June 24th Pink Floyd was a sellout, Blossom Center, midway between Cleveland and Akron, closed ticket sales early, both for the 13,500 lawn spaces (\$4) and 4,600 pavilion seats (\$5-\$6). Nevertheless the teen-agers came, crashing by climbing over and under barb-wire fences along the 150-acre show area of the 800-acre tract, and by parking on the roads leading to established parking lots that caused a monumental traffic jam at departure time.

As a result, new policies were initiated. Blossom no longer cuts off ticket sales — selling to all who come. With space expanded for 6,000 cars, the 'open door' policy proved successful when over 21,000 attended the July 31 performance of Seals & Croft; almost 3,000 more than saw Pink Floyd.

In fact, it was a very good year for Blossom; the sixth summer operation showing a deficit of \$280,000 compared to \$505,000 a year ago. Heartening, too, was the hefty attendance increase for serious music, ballet and pops, although 27 specials formed the financial backbone of the 58-event season, the best summer in six years, and just under the all-time attendance mark set in 1971.

Indie booking kingpins, Mike and Jules Belkin, forced to dop shows at suburban Valley View are expected to appeal a lower court ruling that discriminates against bookers — particularly of rock shows — in what is shaping up as precedent-making legal action.

## Pittsburgh

(Continued from page 34)

the NBC o&o property and turned it into a rock around the clock station and giving it new call letters of WKPQ.

In ninth place was the new policy of the Holiday House to operate 52 weeks a year with name attractions and in tenth was the buy of the Twin Coaches from Rose Calderone by four of her nephews who are also running the 52 weeks a year, seven nights a week policy of name attractions.



# SCIMITAR FILMS LIMITED

RELEASED IN  
**1973**

THE MIRISCH CORPORATION presents

**BURT LANCASTER**

**ALAIN DELON**

**PAUL SCOFIELD**

in A **MICHAEL WINNER** Film

**SCORPIO**

co-starring

JOHN COLICOS · GAYLE HUNNICUTT

Screenplay by DAVID W. RINTELS and GERALD WILSON

Story by DAVID W. RINTELS · Music by JERRY FIELDING

Produced by WALTER MIRISCH

Directed by MICHAEL WINNER

A SCIMITAR FILMS PRODUCTION

United Artists



*"Burt Lancaster has the proper cunning and just the right kind of careful menace and restrained violence. There is a very clever, quietly brutal assassination scene. Some estimable players – Paul Scofield, John Colicos, J. D. Cannon – are present to lend support. There is even a certain obtuse symmetry to the carnage that closes the film."* JAY COCKS, TIME

*"The film has a tough unvarnished viewpoint. Winner has the knack of making things move interestingly, and utilises all sorts of locations for maximum effect"*

WILLIAM WOLF,  
CUE MAGAZINE

*"A rousing, well-made spy thriller. It generates a lot of excitement, the performances are excellent"*

HARRY McARTHUR  
WASHINGTON  
EVENING STAR

*"I liked it very much indeed. **'The Stone Killer'** keeps turning into exciting cinema, crude, often funny, and sometimes quite brilliantly idiomatic. It may come as close to inspired primitivism as we are likely to get in the movies these days"*

ROGER GREENSPUN  
NEW YORK TIMES

*"A superior example of its type. It offers stylish escapism and break-neck speed, and it gives us a chase and a gun battle that surpass themselves. Michael Winner directs with great zeal"*

ROGER EBERT  
CHICAGO SUN-TIMES



DINO DE LAURENTIIS Presents

**CHARLES BRONSON**

in a MICHAEL WINNER FILM

**THE STONE KILLER**

co-starring

**MARTIN BALSAM**

screenplay by GERALD WILSON

From the book "A Complete State of Death"

by JOHN GARDNER

Produced and Directed by MICHAEL WINNER  
from Columbia Pictures

FOR RELEASE IN  
**1974**

DINO DE LAURENTIIS PRESENTS

**CHARLES BRONSON**

IN A MICHAEL WINNER FILM

**"DEATH WISH"**

SCREENPLAY BY WENDELL MAYES FROM THE BOOK BY BRIAN GARFIELD



**(OF THE PLANET OF THE APES)**

## Hollywood.

**We Face-In on an Exterior Long Shot: the Planet of the Apes ... barren ... desolate ... grass dry and brown ... trees stunted and**

King Kong: Then we bust up the

Separately, police also charged the ticket seller and projectionist with showing an obscene film and operating a theatre without proper display of a license. Police also impounded three unnamed films.

**By REV. MALCOLM BOYD**

I dared advise the clergy, including nuns, to see such films as "Deep Throat." Not because these are art but rather because they are part of the scene. I am tired of church spokesmen who speak against such films without having seen them. This is as absurd, in its way, as the late Cardinal

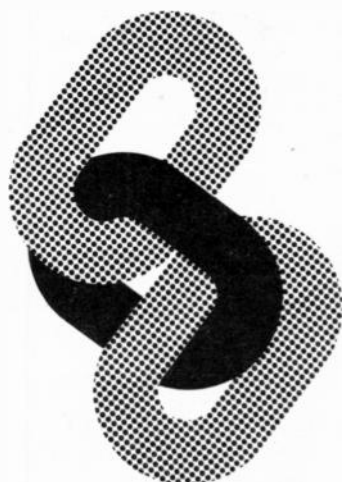
the church to play elderly Queen Victoria anymore, to sit back spouting morals through a black veil. Instead it should participate freely in an intellectual and artistic forum where people talk out of one side of their mouths, and there is an accepted common allegiance to integrity, artistic and literary freedom to dissent and express truth, and the human right to develop as authentically free persons.

—(Continued from page 30)—

When I got out of the Navy in 1954, I went to see Rodney Bush about a job.  
I didn't get it.







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# Dangers Of Tax Shelters In 'Merchandising Losses'

By ERNEST D. LOEWENWARTER

(Certified Public Accountant, N.Y.C.)

Taxpayers in the entertainment industry stand shoulder to shoulder with all other taxpayers in the never ending struggle to retain for themselves a major share of their hard earned income in these days of the shrinking dollar and the heavy tax bite. They should be certain to exercise their right to pay the minimum tax consistent with the law. The highest courts in the land have for many years upheld this right and have also declared that a taxpayer has a duty to himself to design and plan his tax affairs so as to accomplish that purpose.

Although perfection can almost never be achieved, expert treatment can often result in highly advantageous planning, programming and preserving of income and will insure careful record keeping and control, particularly with respect to expenditures. Advance planning is often the key to the successful application of the techniques of which the following are typical.

## Irregular Income

Income from the personal services of entertainers is frequently highly volatile, and in contrast with many other taxpayers who enjoy a more regular pattern, their income is often subject to extreme variations from year to year, which causes a "bunching" of income at high tax rates in the successful years. There is some statutory relief for them in the form of income averaging (basically over five years).

If planned in advance, there are frequent opportunities to contract for deferred compensation, thereby spreading the income. Successful entertainers with sufficient bargaining leverage have been able to convince corporate employers under certain circumstances to pay a portion of their compensation in restricted share of their capital stock, not taxable until the restrictions expire. It should be borne in mind that although plans for deferring income to future years have advantages, they have drawbacks, stemming principally from the fact that unlike income averaging, they are not statutory and every plan must stand examination in its own light. It is well established that a taxpayer may not avoid income by refusing to receive earned income, the transaction must have some reality and substance beyond mere tax avoidance and the income will be currently taxable when an economic benefit is conferred on the taxpayer. Great care must be exercised in planning the arrangement and a carefully drawn underlying contract is the key to successful accomplishment.

## 'Keogh Plan'

There is often an opportunity to participate in an employer's profit sharing or pension plan. A self employed entertainer may establish his own so-called "Keogh Plan" under which he may set aside up to \$2,500 annually, tax free until he reaches a retirement age. Legislation currently pending before Congress would increase this allowance to the lesser of \$7,500 or 15% of earned income.

Consideration may also be given to using a corporation, but where a performer's personal services constitute the principal asset or activity, this method of doing business is highly vulnerable. However if enough other activity can be generated, the corporate form furnishes an opportunity to break down the income, leaving a portion in the

corporation and paying a reasonable salary to the performer-employee. It also furnishes a good framework for the deduction of other business expenses and affords opportunities for other benefits including the all important pension plan.

## 'Tax Shelters'

In recent years, it has become fashionable for high bracket taxpayers to invest in a "tax shelter". This is a device that allows persons to offset a portion, or even their entire income from regular sources, with losses resulting from participation in an outside venture. The attractive feature of these investments lies in the fact that they are usually designed in such a manner that they incur extremely high depreciation charges which exceed their cash income. They thereby incur a loss which is shared by the participants, who deduct this loss from (for example) their income as an entertainer. There are many tax shelters that have successfully accomplished this purpose. Of course part of this trick is to make certain that one does not invest (again his hard earned money) in a tax shelter that also results in the loss of the original investment. The best tax shelters are those with the largest losses and unfortunately this has led to a new industry, that has been often more concerned with merchandising the tax losses, than with the high capital risk and there have been some colossal losses of investment money which more than offset the tax advantages. At any rate, Uncle Sam is currently planning to restrict this activity so that these plans must be considered with extreme care.

## As To Expenses

The other vital aspect of careful tax planning requires the control and recording of expenditures. The Internal Revenue Code allows generally, a deduction from income for all ordinary and necessary expenses paid or incurred in the production of income. However, the burden of proof and evidence to sup-

port the deductions claimed is on the taxpayer. The government is not required to prove that the taxpayer did not incur the claimed expense.

The fact that a taxpayer does not have records to prove the exact amount of the claimed expenditure does not mean that the item will be disallowed in its entirety. In prior years the Internal Revenue Service allowed an amount that appeared to be reasonable in the circumstances. However, the present rule requires that in such a case, all doubt will be resolved against the taxpayer and the amount allowed will probably be considerably less than the amount of expense incurred.

Experience with the subject of deductions for bona fide expenses paid or incurred in the production of income, leads to the conclusion that there should be no difficulty, if a conscientious effort is made to maintain an adequate record. Invoices or other authoritative vouchers should be obtained for all expenses and payments should be made by check wherever possible. An examining revenue agent is always impressed by a presentation of carefully laid out listings of checks with a columnar analysis and totals that tie into the amounts claimed as deductions.

The use of charge cards has misled many taxpayers. In themselves they indicate only the date, the place and the amount of an expenditure. The examiner must know the nature and for whom the expense was incurred, how it is related to the production of the taxpayer's income and if it is an entertainment item, that it had a definite business purpose. The best way to record all this data is in a diary in which the dates can be correlated with the charge cards and supporting evidence.

It would seem apparent from the foregoing that the tax problems of entertainers, like all other taxpayers, will be effectively resolved by advance planning and programing of the pattern of income and by keeping a clear record of deductible expenditures.

# What Haven't You Written Lately?

By CLAUDE BINYON

Hollywood.

As a film writer of sorts over a long span of years, I have been accosted frequently by a strange breed of humans. These people also identify themselves as writers of sorts, but they differ from the common breed of writer in that their first story has yet to be written. Most say they are too busy at more important occupations, ranging from baby sitter to night watchman in a mattress factory. Here's an example:

Huron, S.D.

Dear Sir:

I seen one of your old movies on my tv and I hope you are still alive. I dont rember what was the name of it but it come right after the news.



Aint the news terrible these days. How are you Thats fine.

What I got to tell you is I see me and you at one end of the rainbow and a pot of gold at the other end. Dont that make your mouth

water? This is how we can make it hapen. I got this great story in my head trying to come out but I aint got the time. This story would make your storys look sick. Would you like to hear it. Thats fine. All you got to do is just come out here and sign a paper saying you will split 50-50, and give me half. Then I will tell you my great story and all you got to do is just put it on a peace of paper and sign our names to it. And split 50-50.

This is the longest letter I ever rote and I hope it aint a waste of my valubel time. When will you be here.

Jno. Palmer

One of the minor problems confronting writers who don't write is revealed in another letter:

Chicago, Ill.

Hi:

You don't know me but I am a writer too. I saw your latest movie at the Chicago Theatre last night. I don't go to the movies much any more on account of T.V. but my boy friend took me.

Well I have a problem and you

can help me. I have all these great ideas for stories and I can't write them. It's not that I can't write priod but I work on an assembly line where a bunch of us girls put together telephone receivers. Each girl puts on one little part every 7 1/2 seconds and if you don't keep doing it the whole line gets all screwed up. I'd like to see you try to write on this job, ha ha. Then when I go home at night and try to read or write these little telephone parts keep moving in front of my eyes. It drives me nuts. All I can do is watch T.V. mostly with my eyes closed.

I wrote to another writer in Hollywood and asked him how I could write for the movies and he wrote back, get an agent. I wrote again and asked what agent and he never even answered. So here is my problem. I can't write on the job, fat chance, and I can't write at night on account of all that stuff moving. And I can't quit because the job pays good and it's all I know except I know I can write. What I want from you is tell me what an agent can do for me if I quit my job and come to Hollywood and who is he?

Yours truly,  
Louise Lump

The youngest non-writing writer to ask for assistance sent me this letter postmarked Oklahoma City:

Dear sir,

I am 13 yrs old in the fifth grade because I dont like scool speshaly homwork so I get lots of time for moveis when I stay out of scool and sneek in side doors and that is how I new I was a movei riter like you and make a lot of mony. Then I coad quit scool and run away and live in Holywood my own boss and nuts to scool and homwork.

Sir I wood like to do this rite now but I dont know any idees for moveis so what I need is a few idees so I cood rite them and get rich rite away. Plees send me some moveie idees ten or 12 or how many you can spair thank you.

Jerry

No last name; no return address. I like Jerry.

Probably the most perplexing member of this breed I ever met was the fiance — in the broadest sense — of a young housekeeper employed for a time by my wife. I was writing a script at home and the housekeeper deduced after several days that I was a writer. One day she came into my den while I was working. "Would it bother you if I cleaned?" she asked.

"Yes."

"Then could I ask you a question?"

"Certainly." She sat down and smiled. "My boy friend is a writer, too. He's real smart."

"That's good." I waited and she smiled again. "I'm pretty busy," I said. "What's your question?"

"I want you to meet my boy friend."

"Okay. Sometime soon." I turned to my typewriter.

"You don't have to wait," she said. "He's outside." And she was gone. In a few moments she was back with her young man, a short, hungry looking character with wild hair. "Meet Herman Zinfeldt," said the housekeeper.

"Nice meeting you," I said. I offered my hand and Zinfeldt gave it a curt shake.

"I didn't ask to meet you," he said. "It was Lottie's idea." Lottie moved toward the doorway. "I'll leave so you two writers can talk." She left quickly. Zinfeldt looked around suspiciously. "Is this place

(Continued on page 58)

# Film Publicists: Endangered Species

By CHARLES A. MOSES

The film publicist may be a dying breed.

So many can't make a living at it, that they're retiring or going into other pursuits. The sad fact is that the film industry, despite facing a severe economy crisis, is convincing itself that it can do without publicity. Or nearly so. Those journalistic students studying to make public relations a career simply aren't considering motion pictures as a lucrative field.

Publicity made Hollywood stars, created glamour and a world commodity. It surely helped make American movies the biggest thing in entertainment. When the U.S. film industry expanded globally it applied promotion methods internationally and succeeded in showing how these methods can be used successfully almost everywhere.

Years ago, studio publicity echelons numbered up to 70 staffers with many more manning the New York home offices, and plus

field promotion men working directly in key cities. Today, only three majors use limited full time field men and studio and-or home office staffs are hardly one-tenth what they were. Many ad-pub executives now work for salaries far below what their predecessors received and yet have more overall responsibilities.

There used to be publicity department specialists on the radio and television media, on magazines, on exploitation, newswriting, stills, advertising and accessories, co-ops, trade press separate from the consumer press, columnists contact, etc.. Then it evolved into publicists having to be accomplished in a combination of many of these jobs. Then in all phases. And the "specialists" began to fade. Now even the film publicist with all-around experience is beginning to look elsewhere for a future.

What happened? The economy, of course, is the main reason. As the number of pictures declined,

so did film employees and publicity became more and more a luxury. Newspapers in key cities merged and there are less to service. Magazines folded — especially those with formerly mass appeal like "Look" and "Life." It has become apparent that one could plant a New York campaign by almost phoning it in from Milwaukee.

## Decathlon Athletes

Film companies, still vitally interested in publicity, now look for those who are not solely locked into one facet of the business. They want men and women who can write, do tie-ups, handle screenings, plan junkets, come up with unique ideas for premieres or openings, handle air media angles, and accomplish the usual handholding, make reservations for hotels and transportation, prepare budgets and caption stills.

Publicists are sometimes not hired on films in production. Companies now are less interested in

(Continued on page 52)





# Citanus



1904 - 1974

## STILL LEADING THE WAY

Official Italian trade figures  
DISTRIBUTORS

GIORNALE DELLO SPETTACOLO

22 dicembre 1973 - Pag. 7

DISTRIBUTORI

1) **TITANUS**  
Film 11 gg 3.506 L. 3.292.835.000

4) MEDUSA Film 7 gg 2.372 L. 2.066.196.000	18) VARIETY FILM Film 3 gg. 350 L. 191.857.000
5) CINEMA INT. CORP. Film 14 gg 2.997 L. 2.003.846.000	19) CAPITOL INTERN. Film 3 gg. 393 L. 182.795.000
6) FIDA Film 10 gg 2.245 L. 1.775.630.000	20) OVERSEAS FILM COMP. Film 2 gg. 239 L. 133.871.000
7) DEAR INTER. Film 15 gg 2.163 L. 1.368.625.000	21) TELEMUNDO Film 3 gg. 306 L. 131.386.000
8) CEIAD Film 9 gg 1.508 L. 1.064.726.000	22) P.A.B. Film 6 gg. 245 L. 124.645.000
9) P.A.C. Film 7 gg 1.723 L. 1.023.108.000	23) PANTA Film 2 gg. 197 L. 111.158.000
10) U. A. EUROPA Film 10 gg 1.235 L. 943.507.000	24) GOLD FILM Film 2 gg. 138 L. 99.712.000
11) M.G.M. Film 11 gg 1.394 L. 831.369.000	25) INDIFF. Film 5 gg. 206 L. 86.713.000
12) ALPHERAT Film 8 gg 1.127 L. 774.403.000	26) ITALIAN INTER. FILM Film 4 gg. 99 L. 45.697.000
13) INTERFILM Film 4 gg 814 L. 549.403.000	27) FAR INT. FILM Film 4 gg. 82 L. 41.974.000
14) 20th CENTURY FOX Film 9 gg. 859 L. 483.726.000	28) CINERAD Film 2 gg. 66 L. 24.096.000
15) DELTA Film 3 gg. 625 L. 424.711.000	29) CIDIF Film 1 gg. 24 L. 6.904.000
16) ITAL-NOLEGGIO Film 3 gg. 551 L. 403.995.000	

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Via Sommacampagna 28  
00185 Rome - Italy  
Tel: 481270-4751741  
CABLE: TITANWORLD Telex: 68348



graphica ads



# 1973: MOMENTS OF TRUTH FOR FILM

(Continued from page 5)

entertainment should benefit from restrictions on travel and big ticket spending. Thus, films, television and radio, records and tapes, as well as those personal appearance concert and legit operations which don't require much travel, or are accessible by mass transit could be in their best position in some time to enlarge their audiences.

## Webbs Very Chary

Though economic forecast may be gloomy, 1973 political developments overshadowed all else. The never-ending Watergate saga of political corruption, the Administration's attack on the media, especially the tv networks, the resignation of Vice President Spiro Agnew, and the possible impeachment of President Nixon himself, were unparalleled events.

Watergate was basically a print media story with the networks very slow to pick up the challenge. Many newspapers, too, were very eager to have the Washington Post lead the fight and then bask in the reflected glory.

Violence was only slightly less organized in 1973. The U.S. managed to finally extricate itself from Vietnam, but in the fall was a not-so-silent partner in the latest Arab-Israeli war. There was mas-

## The Prime Heavy

Commentary on the state of the individual entertainment media will be found in the respective sections of this special edition.

There is one code-word applicable to all, which has preceded the embarrassments, scandals and disruptions of 1973. That word is **INFLATION**.

sive support for the Israelis in the U.S., with fundraising rallies held in many cities, and many performers volunteered their services to entertain the troops and the wounded. Shooting has stopped for the moment, but the Arab's use of oil as a diplomatic weapon has changed the power equation in that part of the world.

Northern Ireland continued as Britain's Vietnam, only the IRA has expanded bombings beyond the Ulster borders to the heart of London, bringing the war home with a vengeance. Chile went through a military coup and so did Greece.

*Variety* lost its editor, Abel Green, and 1973 saw the passing of many show business personalities noted in the Necrology section of this issue.

## Soviet Into Copyright

The Russians finally agreed to abide by the world-wide copyright treaty, but the U.S. revision of the 1909 Copyright Act is still stalled in Congress.

The U.S. devalued the dollar by 10% in February, and Britain's entry into the European Common Market resulted in a 7% value added tax on theatre tickets. Gin rummy and backgammon were added to the casinos in several Las Vegas hotels, while in Los Angeles phony casting agencies were the subject of police raids and prosecutions.

Women libbers were after the media for greater representation in important jobs, and Newsweek and CBS each got their share of attention. The Gay Activists were pretty vocal in 1973, interrupting a number of television shows to make their point. CBS is now suing one of these groups for disrupting its "Morning News" program. And an Indian take-over at Wounded Knee, North Dakota, was another minority uprising, and the long holdout got beaucoup media coverage for the cause.

New York elected a new Mayor in 1973, Abraham D. Beame. In the Times Square area rap studios replaced massage parlors as the cops turned up the heat on these joints. Porno theatres are still numerous. Related, or not, music publishers complained about a rash of muggings in the Tin Pan Alley area around 49th Street and Broadway. At the same time, the New York City Convention & Visitors' Bureau said tourism was up in 1973 and forecast that 20,000,000 tourists would visit the city in 1976.

Shortages of raw materials were prevalent in 1973. Everything from meat to plastic to all forms of paper products to aluminum and chemicals were in short supply. Many newspapers, including *Variety*, were severely curtailed by paper shortages, due to a three-months strike of Canadian paper mills. While the strike is over, and the supply line is open again, a world-wide demand for newsprint indicates a continuing problem for several years to come.

Jack Valenti, President of the Motion Picture Assn. of America, estimated that U.S. domestic motion picture grosses were running 6-7% behind 1972, a figure which coincides with *Variety's* own b.o. studies published throughout the year. However, even more important is the fact that 1973 saw the first reversal in the trend of big picture domination of top grosses.

While "The Poseidon Adventure" was the No. 1 film of 1973, the Top 10 films last year did \$54,000,000 less than the Top Ten of 1972, (probably reflecting "The Godfather"), and the general spread of top dollar earners was broader and deeper than in previous years. This is the first concrete sign of more pictures doing better business in the U.S. market in recent years.

## Columbia's Upheaval

In 1973 Columbia Pictures went through its long delayed internal upheaval. Abe Schneider, board chairman, and heir to the Harry Cohn regime, moved upstairs to become a consultant for the company. His son, Stanley Schneider, president of Columbia Pictures, departed and became an independent producer.

A new management, led by Allen & Company's Herbert Allen, took a strong management position and Leo Jaffe, longtime Columbia financial wiz, moved up to become board chairman of the parent company Columbia Pictures Industries. Alan Hirschfield became president and chief executive officer of the parent company. Hirschfield had been involved in the Warner Bros.-7 Arts acquisition and has considerable experience in motion picture financial affairs. One of his first moves, after taking control, was to bring in David Begelman, vice chairman of Creative Management Associates, as president of Columbia Pictures, the feature film division of the company.

Columbia moved its tv syndication arm, Screen Gems, to the Coast, but continued rumors of the parent company making the move west proved unfounded.

## Changes at M-G-M

Also in 1973, one of the venerable motion picture giants, Metro-Goldwyn-Mayer, got out of distribution and made a deal with United Artists to release its library and future product. In addition, Metro is selling off \$50,000,000 in assets including its overseas theatre holdings. Shortly after announcing

these moves, James T. Aubrey Jr., MGM president, resigned with his future plans uncertain. The \$107,000,000 Grand Hotel in Las Vegas was opened by Metro in December, with Dean Martin, as the first headliner.

The U.S. Supreme Court finally dropped the other shoe in June 21, and issued a decision on pornography essentially leaving the determination of obscenity up to "community standards." Confusion reigned for the remainder of the year, as the trade tried to decide what a "community standard" really was. At year's end, the Supreme Court agreed to review an obscenity conviction of "Carnal Knowledge," from a Georgia state court, and it is to be hoped that this decision will clarify the muddled situation.

## Case of 'Deep Throat'

"Deep Throat" grossed more than \$1,000,000 in New York City, and was an object of Police Department close attention for most of the year. Finally, in the late summer, the picture was found obscene by Judge Tyler who assessed a fine based on the gross of the film.

American Financial Corp. took over National General in 1973, and hotel pictures were dealt a severe blow by Columbia's Hotelvision problems. The cost requirements didn't equal the potential income, and Columbia is trying to selloff this division as quickly as possible.

## 50 Years For WB

Warner Bros. celebrated its 50th Anniversary in 1973 with year-long promotional activities, including a big press junket to the Cannes Film Festival. Warner's took over the National General Library, and First Artists' product when NGP bowed-out of the distribution business.

Jules C. Stein, 77, retired as MCA Board Chairman, and Lew Wasserman, ascended to that position with Sid Sheinberg moving up from head of MCA-TV to become president of the company.

In exhibition, Ted Mann Theatres' bought out the National General chain for \$67,500,000. Henry G. Plitt, former ABC Theatres exec, bought 123 cinemas from his alma mater, mainly in the midwest and the McLendon Theatre Circuit of 90 cinemas was sold for \$21,000,000 to Show Time Inc. Jerry Lewis Mini Cinema franchise system had its financial woes finally filing a Chapter 11 bankruptcy reorganization late in the year.

## Studio Filming Off

Hollywood major studio production was off 26% the first-half of '73, but the U.S. Department of Commerce still predicted a \$1.4 billion gross for the U.S. film industry in 1973. The 16-week strike by the Writers' Guild of America severely limited production and exacerbated the long-standing feud with hyphenates, some of whom were fined \$10,000 to \$50,000 by the Writers' Guild for working during the strike, though later drastically reduced by the membership. The issue is still not resolved, and is the subject of numerous court cases at this time.

The production unions gathered together to form The Conference of Motion Picture and Television Unions, and went off to Washington to ask the government for assistance claiming 47% unemployment in their ranks. Their main beef concerned runaway production, but they also protested the Federal Bureau's own use of non-union (low bid) facilities to produce training and other governmental films.

Kung fu pictures produced excellent boxoffice around the

## Personalities of 1973

Adolph Zukor celebrated his 100th birthday and was honored by 1,200 who attended a Hollywood dinner chaired by Paramount president Frank Yablans to honor the company's founder ... Bob Fosse won his own version of the triple crown by copping an Oscar for "Cabaret," an Emmy for "Liza With A Z," and a Tony for "Pippin" ... Hank Aaron missed tying Babe Ruth's home run record by one, but NBC had a camera crew on his tale with full documentation of the event scheduled for '74.

John Lennon and Paul McCartney split \$18,000,000 as their share of songwriting royalties as part of the Beatles' breakup ... Doris Day got \$1,000,000 from General Foods for 17 days work doing commercials ... Bob Dylan left Columbia Records after 13 Goldisks for the label to start his own company ... Bob Hope said he planned to film the biopic of columnist Walter Winchell.

Schuyler Chapin succeeded Sir Rudolf Bing as Metopera topper ... Ice skating whiz of the Olympics, Janet Lynn, got \$2,000,000 from the Ice Follies for turning pro ... David Frye came up with a smash comedy LP on Watergate although radio stations steered clear of most material on the subject ... Mae West was honored at the 48th anni bash of the Masquers in Hollywood ... Mrs. Samuel I. Newhouse gave \$1,000,000 to the N.Y. Shakespeare Festival ... The Smothers Bros. won \$916,000 from CBS in the wake of their suit against the network ... Vaude vet (Joe Cook's stooge) and restaurateur Dave Chasen died at 74 ... Roger Moore became the new James Bond and the latest Bondpic, "Live and Let Die" racked up excellent grosses for UA ... Walter Reade Jr. was killed in a freak skiing accident in Switzerland and Sheldon Gunsberg became the new prez of WRO.

Armand Hammer, Occidental Petroleum prexy paid \$5,000,000 for the art collection of the late actor, Edward G. Robinson ... Edgar Bronfman Jr. became one of youngest film producers extant, 18, the film is "The Blockhouse" ... Irene Ryan died and left \$1,000,000 to help students of the arts ... Real estate tycoon, Harry Helmsley, bought New York's Plaza Hotel ... Albert W. Scharper retired as managing editor of *Daily Variety* ... Vegas based talent discovered they could earn seven figure yearly salaries without ever having to leave town ... Sol Hurok honored at 85 with a Metopera gala at a \$100 top ... Candice Bergen, Howard DaSilva, Ring Lardner Jr., and Shirley MacLaine toured China as part of a group of 21 Americans ... Debbie Reynolds boosted "Irene" with lobby appearances after many performances.

Princess Anne's wedding was a major tv event ... George Gershwin's 75th anni was celebrated ... Secretariat won the triple crown and acquired the Morris office as an agent, but looked like a dud stud at year's end ... Burt Reynolds old lacklustre ABC teleseries "Dan August" became a rerun winner on CBS during the summer ... The Everly Bros. split after 16 years ... Billie Jean King and Bobby Riggs staged a \$1,000,000 televised grudge match and CBS which lost out in the bidding to ABC put the hit Warner Bros. feature "Bonnie and Clyde" against it ... Katharine Hepburn made a rare tv appearance on the Dick Cavett show to plug Ely Landau's subscription series, American Film Theatre.

Al Pacino and Francis Ford Coppola each to get 500G for their efforts on Paramount's "Godfather II" sequel ... Producer Joseph Papp telephoned N.Y. Times Critic Clive Barnes after critic rapped "Boom Boom Room." Rough stuff ... Groucho Marx sued to try to halt publication of his tape recorded recollections, but lost and had to live down some ungallant remarks ... Clement Freud (Sigmund's grandson) won election to the British Parliament and had to give up his \$35,000 contract as a dog food pitchman on tv.

world for the Shaw Bros., and Bruce Lee who died in Hong Kong, at age 31, at mid-year. "Last Tango in Paris" was UA's big picture of the year although the film ran up a big tab in legal fees in the U.S. and Italy. The Cannes Film Festival refused any Israeli pictures for this year's gathering fearing Arab terrorist violence. "State of Siege," which was "sympathetic" to guerrilla creed, was nixed for a Washington film program prepared by the American Film Institute.

Black films continued as major boxoffice attractions in 1973, but "Sunder" and "Five On The Black Hand Side" were cited as examples of better product appealing to all types of audiences.

## Ely Landau's AFT

Ely Landau launched his American Film Theatre subscription ticket sale series and despite computer snafus posted good sales and excellent reviews for his initial films. Production has started on a second series of subscription pictures for next year at which time Landau hopes to be over the hurdle of major distributor opposition to his subscription series.

"Billy Jack" proved to be a film industry phenomena as it headed for a \$60,000,000 gross and probably the title of the world's most successful reissue. Taking a leaf from the same book, Warner Bros. reissued "Jeremiah Johnson" with the same sort of extensive media campaign used for "Billy Jack." Metro's "Westworld" also used a blitz

media campaign and also posted excellent grosses.

The Venice Film Festival was called off due to the inability of Italian industry factions to agree on its content and format. As a result, filmfests showed up at San Sebastian with the latter festival keeping its September start date intact pending Italo resolution of the Venice problem. At year end, the Israeli government said that film production was back to normal and U.S. majors were again operational in Chile after an absence of two years.

## Fox In Comeback

Twentieth Century-Fox was out of debt in 1973, a \$125,000,000 turn-around from three years ago. The company also bought back 76 acres of its studio property in Beverly Hills for \$21,000,000 from Alcoa. ABC-TV paid \$3,200,000 for one run of "The Poseidon Adventure" while theatre owners generally intensified their campaign against any form of cable television.

Technicolor sold a film processing plant to China for \$7,500,000, and the Chinese apparently were not daunted by the 12% interest rates which generally affected film production in the U.S.

General Electric's subsidiary Tomorrow Entertainment planned 15 features in an 18-month period, and Motown Records having moved to Hollywood, set a schedule of 10 features, some tv projects and two

(Continued on page 46)



# **TYBURN**

## **FILM PRODUCTIONS LIMITED**

**1973:**

### **"PERSECUTION"**

Lana Turner — Trevor Howard  
Screenplay — Robert B. Hutton & Rosemary Wooten  
Director — Don Chaffey  
Producer — Kevin Francis

**1974: Spring**

### **"THE GHOUL"**

Screenplay — John Elder  
Director — Freddie Francis  
Producer — Kevin Francis

**1974: Autumn**

### **"THE BROTHERS"**

Screenplay — N.J. Crisp  
Director — Gerard Glaister  
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# 1973: TV NO FOOLS FOR RUSHING IN

(Continued from page 44)

legit shows for future production.

David V. Picker resigned as president of United Artists to enter independent production with eight features scheduled over the next 18 months, all financed and distributed by U.A. Eric Pleskow moved up to U.A. topper, succeeding Picker.

Other names in the news included Dino DeLaurentiis, who established a major production base in New York, and came up with his first winner, "Serpico", via Paramount in the U.S.

President Nixon attended the John Ford dinner in Hollywood, the first time a creative talent has been so honored.

Dennis Weaver upset John Gavin in the election for Screen Actors Guild President.

Dr. Aaron Stern resigned his post as director of the Motion Picture Assn. of America's Production Code and joined Columbia Pictures in an executive capacity.

Ross Hunter was named head of Brut Productions by Faberge topper George Barrie.

Former Xerox executive committee chairman, Max Palevsky formed an independent production company with former Paramount production exec Peter Bart.

Down in Mexico Sam Peckinpah was extolling the merits of filming south of the border and blasting the U.S. union's costs and restrictive work rules, thereby getting himself blasted from IATSE sources.

## Muhl, Howe Exit

Ed Muhl retired after 45 years with Universal, and A. H. (Al) Howe retired as the Bank of America's film loan officer to be succeeded by Ronald P. Dandrea. Cantinflas ended his long-term deal with Columbia Pictures while a number of longtime British-domiciled U.S. producers returned home due to the production slump in Blighty.

A tremendous number of broadcasting stories emanated from Washington in 1973. Most concerned the Nixon Administration's attempts to control the media, with White House speech writer, Pat Buchanan orchestrating the arrangements for the appropriate spokesman. There were also numerous instances with the Administration trying to control public television via the Corporation for Public Broadcasting and the Public Broadcasting Service to the extent that Tom Curtis resigned as CPB Chairman blasting White House interference and pressure.

There were also charges raised that the Administration was behind the license challenges to the Post-Newsweek stations in Florida, as a means to retaliate against the Washington Post, which obviously has been less than enchanted by the Nixon Administration.

## Big Watergate Tune-In

Watergate hearings, which began May 15, proved to be Nielsen winners in the day time, but the nighttime full coverage rebroadcasts by public television stations across the country proved a real bonanza for these outlets in terms of public interest and financial response.

At year's end the Administration was faced with several Federal Communication Commission vacancies. James Quello is set for Senate confirmation hearings as a replacement for Nicholas Johnson, whose term as expired, and H. Rex Lee resigned from the Commission, creating another vacancy. In addition, FCC Chairman Dean Burch

wants to leave the Commission in the new year, creating three vacancies the Administration has to fill. Additionally, Sol Schildhouse has resigned as the Commission's Cable TV chieftain, creating another major vacancy for the Administration.

## 'Topless' Radio Hit

Earlier in the year FCC Chairman Burch blasted practitioners of so-called topless radio, and told them to get the "smut" off the air in no uncertain terms. They complied forthwith.

Despite screams of anguish to the contrary, the primetime access rule is in effect for the near future and while the Hollywood unions blasted the use of reruns, the economics of the business do not portend a change.

On the programming front, "The Waltons" finally made it and became a trend-setter to boot. The 16-week writers strike delayed the premiere of the fall season and it was estimated that program costs would escalate \$12,500 per half-hour and \$25 to \$30,000 per hour as a result. The total cost of programming for the fall season was put at a whopping \$450,000,000.

Violence was dethroned by sex in the majority of fall premieres with the program violence hearings for Senate Commerce Committee Chairman Pastore still looming large on the horizon.

## Nielsen Data

According to the A.C. Nielsen Company, 86% of U.S. homes watch the network newscasts and 61.8% of U.S. are now equipped with color tv. CBS decided to shakeup its "Morning News" show and try to compete with NBC's super-successful "Today" program and cleared 153 stations for the effort presumably on the strength of the publicity barrage for Sally Quinn, the former Washington Post reporter who evidently is better behind the typewriter than behind the microphone. The ratings haven't held up, and at year-end there were persistent rumors of a Quinn replacement in the offing. CBS also created a tempest when it decided to drop the instant analysis following Presidential speeches, while both ABC and NBC continued the post mortems. CBS eventually rescinded the order and returned to the analytical shows.

## Some Were Afraid

CBS also had trouble with some of its affiliates and 17 refused to carry the Warner Bros. film, "Who's Afraid of Virginia Woolf?" and later in the year, the network yanked "Sticks And Bones," the Joseph Papp presentation of the David Rabe play about a blinded Vietnam veteran, again due to affiliate pressure. Because of the cancellation, Papp walked out of his CBS deal, although the network went ahead with the program at a later date.

Congress passed a law forbidding the blackout of professional football home games and ABC bought the rights to the 1976 Olympics for \$25,000,000, a package arranged by Marvin Josephson's International Famous Agency. The television networks surpassed the owned and operated stations as profit centers for the first time in 1973, and the resignation of Coronet Industry's Bud Seiretan from the RCA Board, avoided a confrontation which many insiders thought was imminent.

## Videocassettes

Videocassettes had a big play in Europe throughout the year, but the \$48,000,000 bankruptcy of Cartridge TV and the resultant loss to Avco, killed a lot of the romance for U.S. companies interested in the field as a purveyor of mass entertainment. TelePrompster had its fiscal woes

during the year, and Time Inc. tried to sell off its New York-based Cable TV subsidiary, Sterling Television, to Warner Bros., but the deal fell through. Wall Street was taking a dim view of Cable TV stocks in '73, although they were considered glamor issues just a year or so ago.

## Actor Union Merger?

AFTRA made some noises about a possible merger with the Screen Actors Guild; Storer Broadcasting acquired the Boston Gardens for \$7,500,000; CBS planned seven nights of radio drama under producer Hi Brown, and at year's end Quaker Oats commissioned a 15-minute black soap opera, an innovative format on a national basis.

On the syndication front, the former ABC Films was spun-off to become Worldvision, and National Telefilm Associates took over the former NBC Films, as the networks divested themselves of their domestic syndication arms. A summit meeting of syndicators was held in New York in the fall, over the pressure tactics of the National Assn. for Better Broadcasting which had forced KTTV in Los Angeles to agree to certain programming restrictions and bans which meant dropping some shows and shifting others to different time slots. This issue is far from dead and will be contested throughout 1974.

## Stanton Era Ends

Other notable 1973 broadcast doings included the retirement of Dr. Frank Stanton as Vice Chairman of CBS. While he has since become President of The Red Cross, the broadcasting industry has lost its most effective governmental spokesman at a time when it needs all the statesmanship it can muster. Jack Paar tried a late-night comeback, but it didn't work, and Mike Douglas signed a new \$2,000,000 deal with Group W to continue his syndicated program. Walter Cronkite inked a new five-year pact with CBS News, guaranteeing him three months a year vacation. Larry Israel moved up to president of the Washington Post Company from its broadcast division, and Emmet Lavery was named head of Paramount-TV. NBC newsman Carl Stern sued the Dept. of Justice to gain access to the FBI list of allegedly leftist organizations. He won his suit and got a darn good story in the process.

## Clive Davis Scandal

The biggest music story of 1973 was the firing of Columbia Records' President, Clive Davis. Although he was discharged for allegedly misusing corporate funds, the subsequent flurry of stories concerning other record company execs and grand jury probes in Newark, N.J. and Los Angeles, only heightened the aura of impropriety, which lingers over the pop field. Charges of drug payoff to black disk jockeys reverberated around the country and New York Senator James Buckley leveled charges of corruption against the record companies. Recording Industry Association of America President Stanley Gortikov, challenged Senator Buckley and others who would besmirch the record business, but the final chapter in this unhappy saga has yet to be written.

The foreign disk business reached the \$2,000,000,000 level in 1973 with the television merchandising of records, a new selling tool which is working in Europe as well as in America. Quadraphonic sound gathered speed during the year, but the vinyl shortage put a damper on all recording activity at year-end. Many companies are desperately trying to find a substitute for the petroleum-based Polyvinyl Chloride, and some outfits were look-

ing to unsold returns as a source of raw material for new product. These returns have always been a headache for the record business, but in 1973 they may have lost some of their black sheep image.

## 600,000 At Rock Event

On the pop scene, some 600,000 turned out to spend a weekend in the mud at Watkins Glen, N.Y., and listen to some first-rate rock music. Glitter rock and magic rock were new showmanly touches added by some groups, but the high cost of touring put a damper on the activities of some lesser known groups, although Led Zeppelin grossed \$4,000,000 in their U.S. tour last year.

The FBI and other law enforcement agencies conducted numerous raids around the country last year in a concerted effort to crackdown on tape pirates. Many arrests were made in the hope of curtailing this illegal activity, but the ease of duplicating tapes makes it most difficult to stamp out.

## ASCAP, BMI, SESAC

The three Performing Rights Societies, ASCAP, BMI, SESAC, grossed over \$100,000,000 in 1973, but CBS sued ASCAP for the right to pay a per use fee, rather than for a blanket license.

The N.Y. Times moved further into the music publishing business by hiring Murray Deutch from United Artists Music and buying Robbins Music as well as Metro-media's publishing operation for \$4,000,000 this fall.

Elvis Presley racked up two more Gold Disks in 1973 giving him 17 LPs and 55 singles in the magic category. Mike Curb resigned as President of MGM Records, and the Beatles finally split with their U.S. manager, Allen Klein.

## Music Deaths

Gene Krupa was a big hit at the International Fair in Frankfurt this spring, and died this fall from leukemia. Jim Croce was killed in a plane crash, snuffing out one of the most promising talents to come along in recent years; and Gram Parsons died on the Coast and in a macabre development, the body was stolen and burned two days after he died.

Giant EMI celebrated its 75th Anni in 1973, and Brown Meggs was elevated to the exec veepee slot at Capitol Records, just before year's end.

## Nevada Gambling

Nevada gambling casinos posted a 16% increase in fiscal 1972-73, boosting their take to \$761,000,000. Four execs of the Flamingo Hotel in Las Vegas were sentenced in a case involving casino skimming.

The construction boom in auditoriums continued in '73, with \$750,000,000 in building plans on the boards. Several municipally-owned auditoriums started their own production companies, claiming they couldn't rely on outside sources for regularly scheduled attractions. The New York City Convention Center received approval from the City's Board of Estimate, with high hopes for the \$250,000,000 structure serving as a lure to bring out-of-town conventions to Gotham.

## Hotel Switches

A number of hotels and cafes changed hands in 1973, the most notable being the Riviera in Las Vegas, which was sold for \$60,000,000 to a Boston group. The Sherman House in Chicago closed, and the International Club at the Shamrock, Houston, folded. It was a holdover from the days of the flamboyant oilman, Glenn McCarthy, who built the hotel and the club. The death of Jules Podell

left the status of New York's Copacabana undetermined, as the spot had been shuttered even before the showman's death. A number of plans had been proposed for its future use, but so far nothing concrete has developed.

The William Morris Office celebrated its 75th Anniversary in 1973 and opened a Nashville branch with Bob Neal in charge. The periodic merger rumors concerning CMA and IFA surfaced again, but while admitting that talks had been held, the principals deny any concrete merger plans.

This was also the year that Mike Burke left the New York Yankees, and became President of Madison Square Garden; Steve Allen's nostalgia night at Carnegie Hall was an SRO success, and it was also the year that Watergate supplied nightclub comics with reams of material.

## So-So Bway Legit

The past year was not particularly kind to Broadway legit, and the season slumped to a total gross of \$44,000,000, although the road soared over the \$50,000,000 mark for the first time. It was the ninth season the combined total of Broadway and the road went over the \$100,000,000 mark. An innovation, added during the summer, was the trailer in Duffy Square, which sold day of performance tickets to participating Broadway shows, at half-price. During the warm weather peak tourist season, this operation was providing about 6% of the total Broadway gross, but the percentage dropped with the onset of cold weather; apparently people don't like to stand in the cold to buy tickets.

The 7:30 curtain introduced in 1971 seems to be pretty well accepted, but the outlook is for staggered curtain times which will please most New York restaurateurs who never liked the early curtain time.

The Tony Awards are still the best public relations front for Broadway, and under the aegis of Alexander H. Cohen, the event has become as much a television spectacular as it is an inside award ceremony.

Lawrence Shubert Lawrence sued the triumvirate of estate trustees running the Shubert Organization trying to force his reinstatement, but the action is apparently still pending and unlikely of early resolution. Theodore Bikel succeeded Frederick O'Neal as Equity President as the union celebrated its 60th Anniversary.

Joseph Papp took over operation of the Beaumont Theatre at Lincoln Center, and telephoned N.Y. Times critic, Clive Barnes to tell the scribe what he thought of his review of David Rabe's "Boom Boom Room." An un-neat performance.

## German Porno

(Continued from page 6)

were on the list.

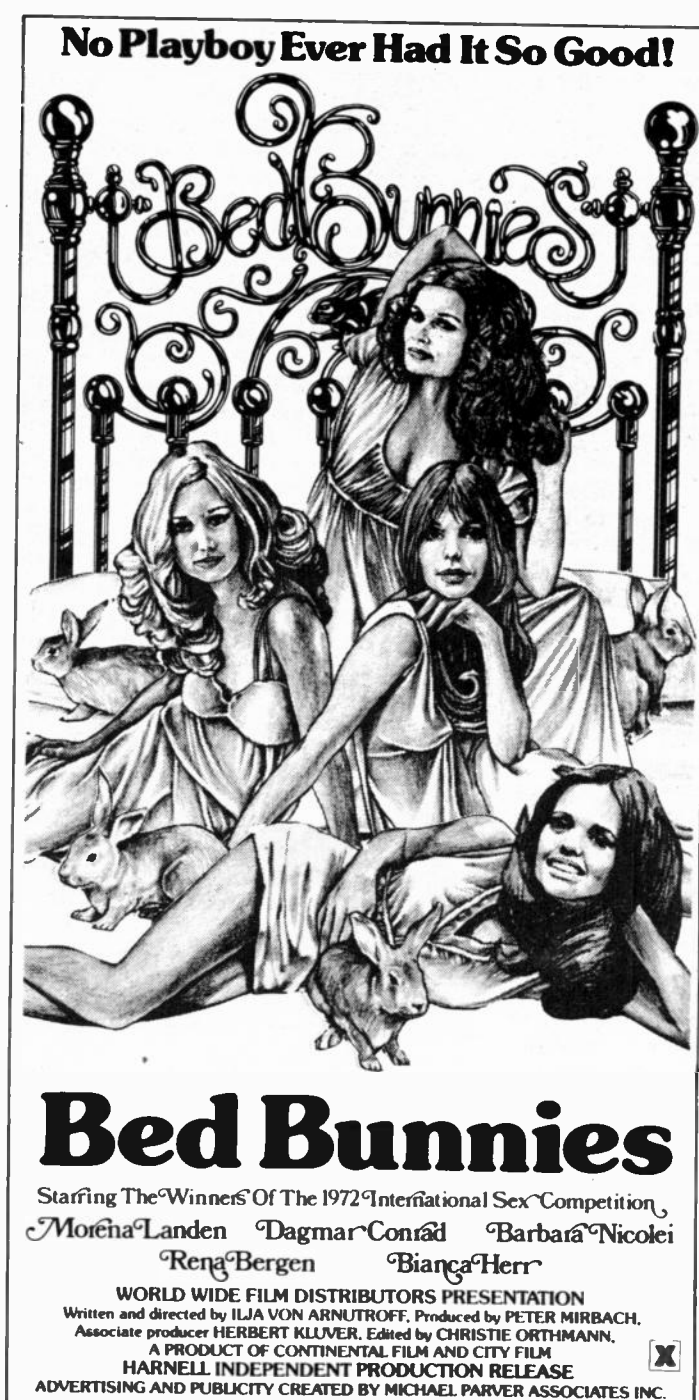
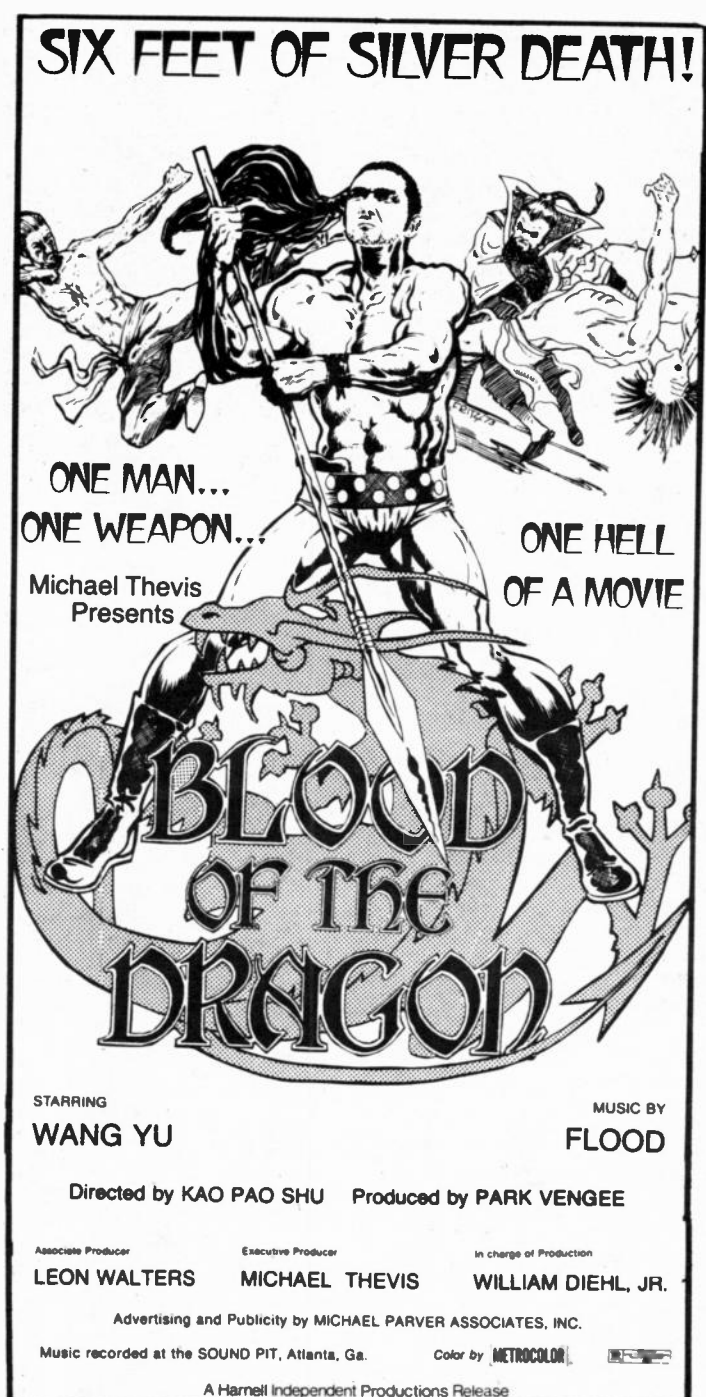
North Rhine Westphalian Ministry of Labor and Welfare is after several new issues titled "Canons of Chios," "War With Russia," and "The Betrayed Front," which they say justifies the bloody exploitations of the German commando squad while judging the enemy as wrong, and identifying brutality in battle as heroic.

Some of the American comic strips, it's claimed, contained a mixture of anarchistic and fascistic characterizations and glorified murder and violence, thus setting bad example for young people.



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## Valenti For Cable Diversity

(Continued from page 5)

frowning Nielsen Report. A program has to hit and keep hitting with millions of families to stay on the air. The range is limited.

What about programs that have exceptional values in themselves, and would be welcomed by smaller and more selective audiences? A Nielsen rating stands like a sword over them. There is no place for the program that might attract in terms of thousands and not of millions.

Family Choice Cable is the medium of multiple choices. It is the medium of multiple channels. It is the medium of a wide diversity of programs. It is a medium for large audiences. It is a medium for smaller audiences, audiences with special interests and a wide-ranging variety of tastes and preferences.

It is a medium that has no Nielsen rating. On Family Choice Cable the home viewer determines what comes into his home. He is the master of the programming. If he doesn't like what may be showing at any one time he has access to numerous other programs to find one he may like.

### What It Is

Family Choice Cable is not a medium that will bar ("siphon", opponents call it) programs or movies from commercial television.

It is not a medium that will deprive theaters of movies.

Family Choice Cable by providing a supplemental, not a substitute, service and by generating supplemental income will pour more money into production of movies and programs to increase the product pie for television and theaters.

This is a boon that is not in sight unless there is a new medium, such as Family Choice Cable, to expand all markets and to increase all audiences. If Family Choice Cable were not already in prospect, it would have to be invented ... for the benefit, most of all ... of commercial television and movie houses.

The most colossal myth around today is that there is a single audience and a single mechanism to reach that audience. This is an attachment to the finite that is denied by all history.

Yet the Luddites among us would have us believe today that the way to serve, and perhaps in the end save, commercial television and movie theaters, is to erect walls around them to keep out any newcomers.

This country didn't grow because growth is finite. Nor did any industry, nor any medium of communications.

### Will Help Theatres

I have told my close friends in exhibition, men I trust, admire and respect, that I truly believe Family Choice Cable, in time, can be the most beneficent generating force for more high-quality, audience-attracting films in the theatre. The barrier to more theatrical films today is the high-risk ambience of the marketplace. We are all living off "hit-films", the blockbusters, and we all know, exhibitor, and producer-distributor, that until there are supplemental markets to enlarge the income potential of movies we won't produce more films than are available today.

Within our lifetime the motion picture theater will remain the primary, the largest, market for movies. Family Choice Cable will, for the foreseeable future, say, to 1990, remain a supplemental market, adding income to films and widening the financial sinew needed to enlarge production.

Thus, Family Choice, in its way, can be the touchstone for more

prosperous theatrical business by lowering the financial risk factor in films and enticing more production of bigger, higher-budget films.

Let me repeat what I recently told the Federal Communications Commission:

"The right of the customer, the American family, to have a free choice of what to buy or not to buy is an indissoluble part of the American marketplace. No business, no industry, can claim a monopoly because it was the first on the scene. And no enterprise has a God-given or government-granted right always to be protected against technological change. No one can build a fence around his market and say: 'We and no others are allowed to do business here.'"

I assured the Commission ... "with neither doubt nor hesitation" ... that the industry I represented has not and will not "siphon" any film from motion picture theaters or commercial television. Theaters, I emphasized, would always remain the first and foremost market for features. "Now wouldn't a producer be foolish to abandon his largest and best market?"

"It is the full intention of the organized industry", I said, "to display every film we produce (with the possible exception of a 'Gone With the Wind' or the Disney classics) that the networks will buy on commercial television. Every one. Bar none."

I want to preserve the public's right to choose. All the evidence I know of convinces me that what the public chooses — the many different and demanding publics of America — will enlarge the markets, and therefore the income, for all of us: commercial television, motion picture theaters, Family Choice Cable.

## Concert Trail

(Continued from page 5)

rationing or serious curtailment would make travel difficult for the spreading suburban rock concert sites.

Summer rock festivals also will be hit hard. Last summer's Watkins Glen outing, when the Allman Bros., Grateful Dead and The Band drew some 600,000 to the upstate New York site, seemed to presage a flood of such events for '74. But fuel problems will limit possible sites to those near large metropolitan areas. Promoters also will have to provide bus service, which may be a blessing in disguise by reducing the major traffic jams usually accompanying large fests.

British acts, such as the Moody Blues and Emerson, Lake & Palmer, who rely on intricate equipment and theatrical acts, such as Alice Cooper have to cart loads of apparatus with resultant heavy fuel bills. Even expected higher costs would not hit these performers too hard, but fuel scarcity would.

### B.O. Leaders

Led Zeppelin and Alice Cooper last year led the b.o. way with extensive American tours. The former took in about \$4,000,000 in 33 dates, while Cooper combo realized some \$3,500,000 in 53. The new year will start with a bank via Bob Dylan's first national tour in about 10 years. Well over 5,000,000 mail order requests have been received by arenas, although the total 22-city capacity is only about 651,000.

The Moody Blues clicked in a U.S. tour, while The Who, another veteran British rock combo, went SRO all the way in their first American dates in two years, an 11-city whirlwind visit. The latter quartet bypassed New York, leading to speculation that a major Madison

Square Garden stand is planned for early spring or sooner.

### Multiple Dates

One Garden date is not enough to accommodate supergroups, which could result in the Saturday-Sunday bookings. Led Zeppelin, The Allman Bros., Band Chicago and Emerson, Lake & Palmer all had multiple Garden dates last year. Traffic, a click British combo that eschews that large arena for the 3,400-seat Academy of Music, grossed \$68,000 in four February sellouts there. The New Riders of the Purple Sage set a \$77,000 house record for Howard Stein in four SRO Thanksgiving weekend performances at the Academy.

Among 1973's big dates were a series by Neil Young at Carnegie Hall, the Garden and nearby Nassau, L.I. Coliseum, which brought in a January total of \$228,000. The Zeppelin Garden trio grossed \$390,000.

Also scoring several times in Gotham last year were America, Loggins & Messina and the Mahavishnu Orch, and Frank Zappa & The Mothers of Invention.

The top rocksters can reap more loot today than most sensations of the '50s and early '60s, according to Steve Paul, manager of Johnny Winter and the Edgar Winter Group, both of whom are big in Gotham. Other click acts included Procol Harum, Pink Floyd, Elton John, Leon Russell, David Bowie, James Taylor, Van Morrison, the Yes, King Crimson, Deep Purple, Jethro Tull, Seals & Crofts, the Beach Boys and Rod Stewart & The Faces.

## Kodak Prez

(Continued from page 5)

usually proven wrong.

"If you took a broad survey of a hundred or more significant developments of this century, I believe you would find that they were more additive than subtractive. That is, new things coming along establish themselves alongside whatever was already there, rather than pushing them out."

John Philip Sousa once predicted the demise of live performances of music because of the phonograph. Radio, in turn, was billed as the slayer of the disk. Television was called the assassin of the feature film industry, the daily newspaper, and radio. (All have survived though altered and sometimes diminished in numbers.)

The so-called "confrontation" between film and videotape was dismissed as a lethal development by Fallon. The passing of film was foretold 15 years ago. It did not happen. "In the meantime the quality of film has gotten better and better. Film prices have actually gone down." Side by side with the strides of videotape have been the strides of the older pictorial method. Fallon saw showmen given many "options", and a good thing, that, he thought.

Kodak itself introduced more than 30 new or improved motion picture films for the theatrical, tube, business, industry and government users. Innovations in super 8 film videoplayers were mentioned. About cost comparisons between film and video software and hardware Fallon remarked: "Most of the cost justifications made for tape rest on two rather wobbly premises. First, the inherently higher cost of electronic equipment is not allowed to enter the picture and, second, the re-use factor of the tape is weighted heavily. In other words, you get the razor free and the blade stays sharp indefinitely."

Fallon dismissed as a "misassumption" the notion that technological progress is a process of replacement.

## Opportunity For Pix Biz

(Continued from page 5)

successes in movie history can be forthcoming if producers select the right projects; that is, projects that satisfy the people ... in short-good films. Each project must have its own reason for being. One cannot make a film merely to make a film or to employ actors.

We need films which tell a new story, possibly a true story ... films with which the public can identify ... films which portray everyday life, or even romantic themes. We must not forget that romantic subjects, if they are brought to the screen with intelligence, originality, good taste and artistic validity, will be welcomed by all the film audiences of the world, as has been proven.

Today we are surrounded by films of violence, mafia, and blood. It is too much! Even television is inundated with such themes. The time has come for a change: we must go against the current, give the public a new choice.

### Europe Vs. U.S.

The differences between the European and the American film industry are quite simple. For operators, Europe must reorganize its film exhibition system. That is, the exclusive first-run theatre in the center of a European town should be broadened into several showcase theatres reaching into the suburbs ... as has already been done in this country.

Secondly, Europe must unite. In America one can produce films for the vast international market for various reasons ... one, because there are actors of international fame, and two, because we can shoot in the English language, which makes up 65% of the world market. Even though, theoretically, Europe has the common market, the Europeans have not even begun to think on a continental scale.

The common market of films is only a theory, a practicality that does not yet exist. Italy, France, Germany, Britain and the other countries of the common market have not prepared for a European film policy. Britain produces for itself, France for the French, and Italy and Germany do the same for their people. For example, in Italy, Italian films are commercially destined for a very limited market. Some 250 films are produced each year, yet of these, only eight or 10 films can be exported. And how many of these come to America? Very few. One of the reasons for this is that films with subtitles are not enthusiastically accepted in the international market, outside of those films by famous directors, like Fellini. The movie audiences today are not interested in getting to a theater, paying for the ticket, finding a seat, looking up at the screen ... and then having to start reading. The public today wants a more direct and emotional catharsis. Subtitles are in the way. I urge the European filmmakers to start thinking in an all-European manner. Only once "they" have produced films acceptable and successful in the entire European market, can they then compete with America.

### TV Contribution

Television made us realize that crises are not as bad as they seem. In the 1950s and 1960s the shouts of alarm went up that the film industry was doomed, but the crisis lasted only a short while; long enough for the people to get used to the novelty of having home entertainment on a television set, only to return to the theaters when they were bored with it. Today, I no longer believe television to be a competitor. In my opinion, it is a complement to the movie industry for various reasons: first, because

television today is a powerful means of advertising a film, and second, because it has direct contact with the masses.

Television pays large amounts of money to secure films of great success and this, of course, is one of the proceeds which balances out the economic standing of many film companies. As far as popularity ratings are concerned, it is well known that the number one position in television goes to films. Therefore, this also is a benefit for the movie industry. This situation is definitely in our favor since television productions are usually of such poor quality, except for live sports, news coverage, variety shows, and talk shows. And then, of course, there is another great advantage in our favor ... our products are not continually interrupted by commercials ... commercials ... commercials ...

Cable tv and videocassettes will increase the potential of the film industry once all the technical problems are solved, but I want to repeat that such novelties as cinema, cinemascope, three-dimension, etc., are negligible to the success of a film, as has also been proven many times over.

Today, in order to draw the public into a theatre we need only one thing: a good and intelligent film!

## Coast Cruises

(Continued from page 5)

limited skeds each year-60 to Mexico alone.

Prices ranged from \$280 to \$3,290 per passenger. Although exact figures were unavailable most sailings carried full quota of 500 passengers or more, so grosses were guesstimated at no less than \$352 million and a probable \$926 million, annually, not including liquor, tips, shore excursions etc.

Paradoxically, the larger cruise ships with longer voyages cancelled wharfage in the Port of Los Angeles — the "Hamburg," for example — while new lush fun ships multiplied. Royal Viking Line introduced three new vessels, Sitmar debuted two, Princess Lines two, P and O added "Spirit of London" to its fleet and Pacific Far East took over "Monte-rey" and "Mariposa" for 14 five-day sailings each to the Hawaiian Islands. These were the largest of the new ships for this brand of vacations.

Last year, something new by way of entertainment made its debut. Namely, top talent. Opus III abroad Sitmar's "TSS Fairsea" which made a nine-day round trip to Mexico was typical of the new trend, with Johnny Green and Jan Peerce aboard as headliners. Voyage was a sellout with 850 passengers. Princess ships featured Les Brown and Band of Renown among others.

Ashore, beach fun palaces were at dismal downbeat, with a few exceptions such as Marina Del Rey and Marineland (in August). Against a background of money crunch, political upheaval and scandals, shifting and curtailed shipping skeds, and cancellation of regular Events, the summer season (from Memorial to Labor Day) was a disaster to which the "unusual" weather contributed. Sept. was the gloomiest in history, tho it is normally the hottest month of the year.

An interesting sidelight is the shift in heavy ad skeds and stunning, lavish brochures from air to sea. Flight is for biz, voyages are for fun. There are economy seats and flights on planes, but no bargain voyages or cabins.





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## Brit. Prods. Way Out

(Continued from page 5)

had been the only offering in the larger cinema, albeit half empty.

Certainly if a film does adequate business it may be held over for longer playing time but it seems probable that the takings of a considerable number of these smaller cinema units will fall below £500 per week thus giving them exemption to the Eady levy. Thus a film that would have earned £900 in one week in the old larger cinema and paid Eady levy could earn the same amount in two weeks in one unit of the same cinema after tripling and pay no levy at all.

It is essential that the criterion for assessing Eady levy exemption should be the takings of the whole complex and not of the individual units. The maintenance of the levy is of more importance than ever because a fundamental re-examination of its function as a stimulus for production is now being undertaken.

Some people maintain that the British market is now so small that the levy is no longer a significant factor in inducing American investment in films made in Britain. If this is the case, they maintain, the levy would be better used, not as an additional contribution towards recoupment, but as a fund for the financing of new production of a genuinely British character.

The idea of this fund is attractive to British independent filmmakers starved of production capital but unfortunately it would still further denude, by approximately 30%, the home market for which its films would be primarily intended.

Other ideas, such as a ceiling on levy payments so that successful films would not scoop the pool but would contribute more to less successful films, all have the same inadequacy as panaceas for our present troubles in that they are only alternative means of using the money already available to the industry by putting it from one pocket into some other.

What is needed is the injection of new capital without denuding home revenues. In fact, those revenues must be increased, and for both these purposes there is only one place to look — television.

### A Belgian Atrocity

A study in Belgium has revealed that of the total audience for films in 1972, 97.3% viewed films on television and only 2.7% in cinemas. The proportions of revenue, however, were almost exactly reversed, 96.5% from cinemas and 3.5% from television. There seems little doubt that figures for Britain would be similar.

Moreover the television companies profits on the showing of feature films are enormous. It has been estimated that a film bought by Independent Television for two peak hour network showings plus one off peak showing may well attract as much as £300,000 worth of advertising. It is unusual for more than £10,000 to be paid for it by the television companies.

Of course the film industry only has itself to blame. Block selling of films and the failure of British and American film distributors to unite in a common policy has resulted in the ruination of the theatrical market without financial recompense from television.

In addition to this, the British television industry does not assist film production, as it does in America, by providing a market for independently produced vid cast material.

It is not too late for the film industry to strike back and two positive proposals are being put forward.

1. That the Government impose a

levy on the showing of every theatrical feature film shown on television for the purpose of augmenting either the N.F.F.C. or the Eady levy. A levy of £1,000 per film or 10% of the purchase price (whichever is the larger) would provide over £1,000,000 per annum.

2. That the Government allocate the programming of the proposed 4th television channel to the British Film Production industry in all its aspects — feature, documentary and educational.

If the film industry were to be given the responsibility of operating this television channel it is proposed (whether it is funded by advertising, subscription, or pay TV) that it should be run as a non-profit making trust with all surplus revenue devoted to the funding of a new National Film and Television Finance Corporation that would make production loans to independent producers of films as well as television programme material.

Film and television have much in common and they are not natural enemies. The main difference lies in the methods of dissemination by which television is projected 'free' into peoples' homes and the viewing of new films requires a visit to a cinema and the payment of a box-office charge.

Films are, however, a prestige export — reflecting the national way of life to the world and capable of big foreign earnings.

For this reason alone I believe that the British Government will not allow television, by virtue of its easy accessibility, to destroy the British film industry.

## Israeli Cinema

(Continued from page 5)

side and the diminishing size of theatre audiences on the other.

The latter, which started in 1968, has leveled off but the distribution scene has changed, favoring the foreign blockbusters at the expense of Israeli product. The only Israeli film to have done really well last year was Menachem Golan's musical, "Kazablan." Another phenomenon which makes local production less enticing is the lack of interest in Israeli films abroad, with the exception of cities heavily populated by Jews, like New York or Los Angeles.

Even more disappointing is the fact that despite government grants and steadily improving facilities, the number of foreign productions — independent or coproductions with Israeli companies — remained low. The government provides a special rate for foreign currency spent in Israel on all film and video productions (except newsreels), which budget at least 25% of their expenses on film services provided by Israeli residents. This rebate has now been raised from IL (Israeli Pound) 1.14 per U.S. dollar, to 1.21 per U.S. dollar. Meaning that for each dollar invested in Israel, the foreign producer receives IL 5.41 (much better than the rate of the dollar on the black market).

If at least 80% (and in some cases less than that) of a feature is produced in Israel, it qualifies as an "Israel Feature Film" and, in addition to the foreign currency rebate, will receive help in financing against a collateral and will get partial refund of taxes imposed on local theatre tickets. Furthermore, foreign producers who form an Israeli company receive a considerable reduction in income tax and are eligible to offset losses from the film against other income in Israel.

In view of recent events, it is of some interest that the government-sponsored Israel Film Centre

is providing foreign producers with a war insurance. The policy, which insures against any possible loss or damage excluding loss of profit, costs a premium of .125% per month, with a minimum of .5% of the insured sum. This is in addition to general insurance possibilities of cast, third-party property damage, etc.

There is no permit required to film in Israel and equipment brought into the country on a temporary basis, as well as raw stock, are duty free. There are more than 24 Israeli production companies prepared to handle all production services concerned with local filmmaking. There is Sarcove, a complete "western village," built by Sarco Westerns International for the making of western films. Several companies specialize in renting of equipment, from cranes and dollies to costumes and pyrotechnics. There is only one large soundproof filming studio in Israel — 99 ft. by 82 ft. by 39.5 ft. — owned by Israel Motion Picture Studios, not far from Tel Aviv. The key to receiving information and help is the Film Centre, situated with the Ministry of Commerce, P.O. Box 299, Jerusalem.

The quality of Israeli films is stagnating. In the past, lack of artistic imagination was hidden behind technical faults. But now that know-how has improved and no practical drawbacks exist, the creative flaws become more obvious and less excusable. Nearly one-half of the modest production belongs to low-brow comedies and who-done-its. But even those productions which strive for taste and value are sadly unimaginative in their copying of past and present trends in Western sophistication.

Moshe Mizrahi, the French-trained Israeli director, who showed much promise with "I Love You, Rosa" and "The House on Chelouche Street," flopped with a comedy, "Daughters, Daughters." Ephraim Kishon has produced no film since "The Policeman." Only Menachem Golan has a satisfactory entry last year with the musical, "Kazablan," picked up by Metro for distribution in the U.S. Altogether, not a very satisfactory year.

## Skip Berlin

(Continued from page 6)

the Kempinski's Four Seasons Hotel in Munich, but in the group's Atlantic Hotel in Hamburg, 60% of the guests are foreigners and 40% Germans.

The original Kempinski was a restaurant on Leipzigerstrasse in the heart of old Berlin which opened in 1862. It became the class restaurant of the city. Later Kempinski opened a branch in the then "out of the way" West End section of the city, on the Kurfuerstendamm, now West Berlin's Broadway.

The Kempinski was later bought by the Bristol Hotel, which was located on Unter den Linden. During the second world war, both the hotel and the restaurant were reduced to rubble. But since they both ended up in the Soviet sector, the Bristol Hotel owners moved to the Allied sector of the city. Under Marshall plan aid, they were told by city officials to combine both the restaurant and the hotel at the new site on the Kurfuerstendamm.

During the past ten years, the hotel industry in Berlin reported an increase in beds from 8,300 to 14,800. In that ten year period there were 24.7 million overnight bookings in the city. The exhibitions, business meetings, and other events in Berlin are credited by the industry as generating this increased business.

## 'Carnal Knowledge' Appeal

(Continued from page 5)

however political the decisions may seem and however hidden the motives be judged. Explicitly, the Court wanted to give local governments legal standing to act against hard-core pornography — if and when those local governments decide that such pornography is a blight on their communities.

### Unappealing Options

Many reasonable people of all political persuasions find hardcore pornography appalling, and its suppression even has been argued — though not without provoking dispute — by civil libertarians. The Court's judgment that pornography is a public pestilence may be perfectly defensible. But the legal rationale used by the Court in equipping communities to cleanse themselves of pornography is not only open to question, it may be far worse an ill than the disease it diagnoses and attempts to cure.

It hardly bears explaining that one man's art is another man's pornography. And the Court decided that both men — as represented by various states and communities — should have their way. While that solution has an abstract appeal, it is obvious that no community is monolithic in its judgment of either art or pornography.

### First Amendment

Now that the entire state of Georgia has found "Carnal Knowledge" to be pornography, the high court has an opportunity to undo its complication of decision. Unfortunately, the drift of recent Court decisions does not encourage confidence that any rejiggering of the law of the land on pornography will be sounder than the previous decisions.

The sweeping threat of the Court's position on pornography is that the First Amendment has been seriously compromised. Pornography is not protected by the First Amendment, the Court decided. Furthermore, "It is neither realistic nor constitutionally sound to read the First Amendment as requiring that the people of Maine or Mississippi accept public depiction of conduct found tolerable in Las Vegas or New York City," Chief Justice Warren Burger wrote for the majority.

But if one state is allowed to suppress a motion picture, novel or any other form of expression because that state finds it pornographic, then that suppression is allowed only because the First Amendment doesn't protect that particular work. Yet, another state might not find it obscene. Therefore, in that state the expression would be protected by the First Amendment.

### No Precision

Burger defined the issue and then skirted it in one of last June's decisions. "Under a national Constitution," he wrote, "fundamental First Amendment limitations on the powers of the States do not vary from community to community, but this does not mean that there are, or should or can be, fixed, uniform national standards of precisely what appeals to the 'prurient interest' or is 'patently offensive'."

Right now, the confusing fact is that the law of the land says that First Amendment limitations do vary from community to community. There is no "national" standard. "Carnal Knowledge" seemingly is protected by the First Amendment in 49 states, but not in Georgia. If the First Amendment can be divided in that way, it can be conquered in that way.

The Court last June insisted that state anti-pornography laws be explicit in defining what sexual activity cannot be depicted. As a

result, some state laws have been thrown out, and pornography opponents have been rebuffed. Restructured laws can wipe out the depiction of sex when a jury can be convinced that artistic merit is absent, however. And there is much in the Court's decisions that indicate Federal prosecutions against pornography should be undertaken if local jurisdictions decline the opportunity.

It is encouraging that the Supreme Court accepted the appeal from the Georgia decision. It would have refused had the state action against "Carnal Knowledge" seemed consonant with the Court's rulings against obscenity last June.

If the mind of one Justice has been changed by seeing the initial results of the new obscenity rulings, then the four-man minority might become the five-man majority. A fundamental change of course by the Court is needed not only by the entertainment industry, but by the entire country.

## Reno Energy

(Continued from page 6)

nie Ford and the big name policy continued throughout the summer despite extremely low attendance and the frequent necessity of importing crowds of locals, gratis, to give a respectable showing. A rumor that the hotel was in the process of sale to Allan Glick of the Saratoga Development Corp. (which owns the Hacienda in Las Vegas) never materialized and the hotel kept a low profile during the Fall months.

Harrah's Tahoe entered the hotel business at Lake Tahoe with a \$27,000,000, 250 room hotel featuring such amenities as a bar and three televisions in every room. The hotel, built at the tail end of the Lake Tahoe building boom, now slowing due to environmental regulations may be the last of the big skyscrapers ringing the lake although the Del Webb organization as approval for one.

Nostalgia of another kind was an unpredictable attraction for the Ponderosa. They've long had a country & western format but in '73 they opted for some of the legends of the field.

### Sonny & Cher

The popularity of Sonny & Cher gave the Continental Telephone Co. a long distance pain. When the news of their January '73 engagement was announced in Northern California, their lines as well as those of Nevada Bell and Pacific Telephone were overloaded by 115,000 calls in three days, 80,000 in one day.

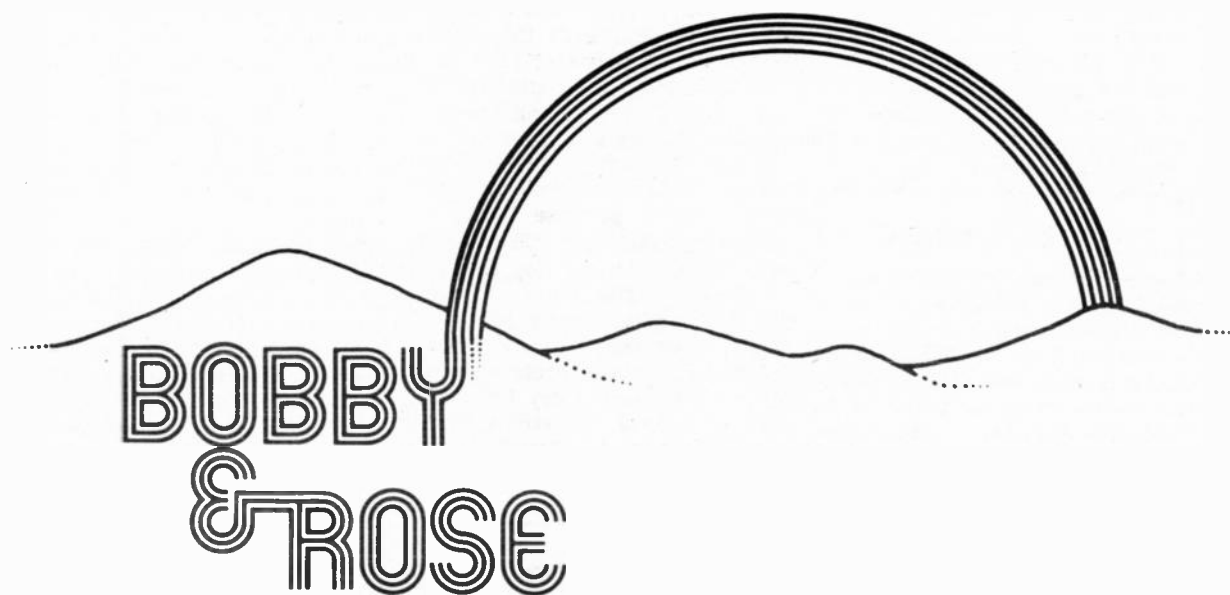
Reno-Tahoe may not be Vermont, but it's a relatively secluded area to premiere a new act, particularly under the watchful protective eye of the Harrah's organization. Peggy Fleming brought her ice revue to Harrah's for her first nightclub engagement. And the Smothers Bros. gingerly dipping their toes back into the entertainment scene, premiered an almost new act at Harrah's Reno in November.

Harrah's, Tahoe became one of the world's first nightclubs to rope off a no smoking section, prompting at least one performer, Vicki Carr, to sigh with visible relief.

Prices rose steadily in major showrooms. Harrah's was forced to add a 4% surcharge to its meals and other hotel-casinos kept local printers busy revising their menus. The increased costs had little effect on the gaming industry as a whole though and profits and crowds were higher than ever.



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## Mary Paige Recalls MH

(Continued from page 6)

stage for four-a-day.

Some call it old-fashioned, but the format still delights its followers who resent any change. And believe me, they are loyal fans. Raymond Paige used to see the same faces in the first few rows every opening night year after year.

As you know, when Broadway stages a musical extravaganza it takes three months to cast it, a couple more to rehearse, and then to take the coward's way out, it's opened in New Haven. The Music Hall on the other hand offers a new show regularly every few weeks and all the work is done while playing the current spectacle. Closing Wednesday midnights, it opens Thursday mornings all glitter and gaiety with everything spanking new.

Just striking the old sets and scenery and hanging the new means the back stage crew arrived Wednesday morning and don't leave until Thursday late. As to the hours for the music department from arrangers, copyists, musicians, and conductors — you'd never believe the way they scramble. Opening day we would often cross the empty stage at 6 a.m. finding stage hands stretched out on the bare floor, sound asleep. From the floor below we'd hear a few earnest violinists practicing scales. The harpist would be on the band-car patiently tuning. Rockettes would flutter across the stage in street clothes and curlers. A ballerina or two would be busy with stretching exercises over in the wings. A stage manager would greet us sleepily.

Soon the intercom would be heard, "Twenty minutes to overture, take your places please." Change day would begin. A three hour rehearsal and four shows later Raymond Paige would emerge from the building six pounds lighter and ready for at least four Cokes. The backstage people are completely dehydrated at the end of opening day.

Russ Markert kept the Rockettes on diets and one wonders why ... when you consider the pace those kids maintain with four shows a day seven days a week. Long ago they learned that the wonderful precision of their routines could not be maintained with a day off here and there. So a Rockette dances three weeks and then has a week off. She returns to a rehearsal and then back to the show. This means there are almost 50 girls in the troop but only 36 ever appear on the stage.

Once Raymond and I were on a little local train in Southern France and he obliged a weary mother by holding a sleeping baby for a few hours. We haltingly talked to the parents and the father assured us proudly that he had been to America and had seen the Empire State Building and had been to the Radio City Music Hall. He beamed with pleasure. Raymond gave me a look. "Shall I tell him?" he asked. I nodded.

"Monsieur, je suis le Chef d'Orchestre ... at the Radio City Music Hall."

The excitement that followed was as if he had announced that he was the President of the United States!

Oh yes, the Music Hall is an international celebrity.

Everybody knows John D. Rockefeller Jr. built the Hall but not so many know he was reluctant to do it. His dream was of a great center for New York. He was pleased when the Metropolitan approached him to build a great opera-house. RKO wanted to erect the world's most lavish theatre on the site. But by the time the excavations were dug, the Depression had arrived and the Met bowed out.

feeling lucky to keep its old house open. RKO actually went into bankruptcy. So Rockefeller decided to carry on with plans for the theatre and characteristically, he built the best. The opening was an event observed on both sides of the ocean and it's been going strong for 41 years. I hope it racks up another 40.

It's not easy today to fill a house with 6,200 seats and a firm policy against films below family standards. And speaking of these acres of red plush seats, there are two men who go over them every night between midnight and 8 a.m. removing around 20 pounds of chewing gum every night of the week.

The Rockettes, the Ballet, the orchestra! What real troupers they are. They rehearse constantly while playing the current show. Once in a while, tho remarkably rarely, a snag is snagged. One night a Rockette forgot herself and right out before God and 6000 people she started off on the wrong routine. Half the girls followed her and the rest carried on. Chaos ensued and the stumbling and tumbling has yet to be matched. When they finally got off the stage and the curtain fell, Raymond ran into one of the girls and said: "Honey, what happened?" "Oh, Maestro," she wailed, "I don't know. All I know is I fell over girls on that stage tonight I haven't even seen for three years!"

We had some great friends at the Hall. I'll ever remember this one ... a member of the orchestra who wrote me when Raymond died. "I'll always be very proud of the years I have worked for Mr. Paige. Every performance every musician did his best for the Maestro; and he always made me play better than I can."

Remember the famous effect of the orchestra rising to the stage level and then moving back majestically to the rear and up again at the back, never missing a beat? This maneuver which always wins applause is accomplished by placing a man lying on his stomach at electric controls under the band-car. As soon as they reach stage level he runs them back to the farthest elevator for the last lift. One night the orchestra swept up to the stage and then stopped, swaying slightly. The men looked down three floors to the yawning basement. They played the carefully timed music waiting for the trip back. Nothing happened. They repeated and repeated. Still nothing. Raymond picked up the phone at his desk and asked what they were doing backstage. The stage manager said he had no idea what was the matter and directed a stage-hand to crawl under the scaffolding and find the driver. Nothing was the matter; the fellow was sound asleep with 65 men playing three feet above him!

As you can believe, all the toilers at the Radio City Music Hall went home on change nights to a deserved rest.

## Sydney Culture

(Continued from page 6)

complex in a ritual conducted outside the building and the associated festivities were performed before an audience of half a million on the site, and by millions more people on television. We think that reports of the overwhelming success of it all have already reached you in America.

Queen Elizabeth and Prince Philip returned to the House on Saturday evening to attend a performance of the Symphony in D minor, No. 9, by Beethoven. It was

presented by the Sydney Symphony Orchestra, conducted by Willem Van Otterloo, its chief conductor for 1973. The Sydney Philharmonia Choir and the Sydney Philharmonia Motet Choir also took part.

The royal pair returned again on the following afternoon for an informal tour of backstage areas, the Recording Hall, the Drama Theatre (where Neville Marriner was rehearsing with the Sinfonia of Sydney) and the Music Room (where an audience of children was watching a film).

They also saw "All the World's a Stage", an exhibition of British and Australian theatre memorabilia which has been on view in our Exhibition Hall for a few weeks.

The Royal Party came back yet again on Monday evening, Oct. 22, for a performance of "The Magic Flute" by The Australian Opera.

Queen Elizabeth (still in the superb flame-coloured chiffon gown and brilliant tiara she wore to the opera) then went straight to the airport to return to London. The Duke of Edinburgh was with us in Australia until early November.

The popularity of Queen Elizabeth here is incredible. So despite the success of the inaugural and subsequent performances, the vast majority of Sydney people would just not accept that the Opera House was really opened until "she" had given it the Royal seal of approval.

This she did in no uncertain manner, making it known time and time again to officials and the Press representatives she received that she was enormously impressed.

Sydneysiders, who queued for hours to see her and who thronged around her at every opportunity, were highly delighted — and surprise, surprise! So was our news media. Sincerely, we have been hard at it these last few days to find one word of criticism about anything or anyone associated with the House in our local papers. It has been a marvellous respite after all those stories we have been reading here which seemed to concentrate solely on the length of time the building has taken to construct, the cost involved (about \$100 million), and, more recently, the teething problems involved in getting a show the size of this one on the road.

## Film Publicists

(Continued from page 42)

publicity gained during production than in material prepared for point-of-sale release use.

A few touter firms still get cream accounts — Academy Award promotion assignments to handle openings in New York and Los Angeles and primary responsibility to handle screening programs.

With the shrinking staffs of major distributors and the almost complete discontinuation of staffs of many production and smaller distribution companies, a turn has been made to publicity firms to handle entire campaigns including coordinating national campaigns. No longer can a publicity firm sell itself on what it can do through columns or national magazines, but it must come up with knowledge of distribution methods, theatres in key cities and a working relationship with key city press and exhibitors domestically and foreign. The firms usually used can be counted on the fingers of one hand.

### Compromised Dream

Another innovation is the employment of former ad-pub toppers unable to connect in

similar jobs who accept lower salaries for long run commitments coordinating national campaigns for major companies and working closely with company staffs under the top man of that ad-pub department. Again, these executives and pictures are few.

The lack of work among actors, producers and writers has thinned the ranks within those shops specializing in personalities, but a handful of the top Hollywood and New York publicists have managed to survive by pruning staff sizes to the barest numbers with each employee handling the largest clientele possible. Their best clients, as far as fees go, are rock and country music groups.

The results of these vast changes in the advertising and publicity policies in the film industry have put many experienced men out of work, on unemployment compensation and has them worried about their futures after spending lifetimes in an industry and winding up with no security and little accolades for their professional output.

Many veterans, and new publicists, have sought new fields to work in.

A number of publicity firms and individuals have expanded their advertising and publicity activities into personal management for actors, writers, directors, composers and producers. Some are putting film packages together for their talent clients and others, including individual p.r. executives are adding sales representation, production and writing projects to their advertising and publicity activities.

### Living By Wits

It comes down to using one's wits to survive. But, in surviving, some of us have discovered that we had other talents just beginning to emerge. We love publicity and we're lucky enough to be among those still working and able to make a good living at it, but we have the satisfaction in knowing that other pursuits added to our publicity endeavors can open up more productive areas.

Being involved in not only motion picture and television advertising consultation and publicity, but also in national brand products, publishing and educational projects, I can also attest to changes being made everywhere in the occupation of public relations consultant or press agent.

When we started to call ourselves "information" specialists, industry took that descriptive away to apply it to computer programmers. We even had to contend with the appropriation of "public relations" to salespeople and bill collectors. But information remains a necessity in hard goods sales as well as in organizational and governmental areas. It is the entertainment business where it has shrunk to abnormal compactness.

Many producers, especially new ones, have discovered falsely that they know advertising and publicity better than the experts and this plus a few new company heads seeking new methods (but using old ones they think are new) are contributing to the demise of the old movie press agent.

The worse result of not saving this dying species is that newspapers no longer give films the space they once enjoyed. The public is unprepared for pictures when they suddenly start showing in their local theatres. Least, but most important, we've lost all of the glamour, exciting ballyhoo and the building of many personalities to give the public the interest in returning to movie-going habits.

## Clowns

(Continued from page 6)

cus, we were going to have to find them and train them ourselves.

Baseball would wither on the vine if it were not for the minor leagues supplying a constant flow of talent. We could not wait for a yearly "draft" to select hopeful "rookies." In 1968 we established Ringling Bros. and Barnum & Bailey Circus College of Clowns at our winter headquarters in Venice, Florida.

I'm not going to wait until the second act curtain to tell you how it all turned out. Our College is the most successful operation of its kind in the world and stands as a model for comedic training.

Lord Laurence Olivier wrote the College and requested a rundown of our curriculum and training methods. It is Olivier's contention that the art of clowning is an imperative requirement to the mastery of any phase of acting. Marcel Marceau, the great pantomimist, has visited our Clown College to observe classes in makeup and mime.

Garson Kanin, playwright, director and screenwriter novelist, is an annual visitor to the College and maintains he absorbs something new every year that he can apply to one of his myriad projects.

An interesting sidelight to the school is the amazing amount of professional people who visit us yearly, men and women who work in totally unrelated fields. For example, many doctors and nurses, psychologists and teachers, would like to study our methods in order to master new and interesting ways to command the attention of children, both normal and healthy and those in need of medical assistance. We find this a most satisfying adjunct.

Back to our beginning. During the College's inaugural year we received over 3,500 applications from every state in the union. We personally screened every candidate through a rigid committee interview and the few that remained had what it takes. To illustrate just how "rigid" we were, our first group of students consisted of 38 men and seven women. This is from 3,500. The Class of '68 was not cramped for elbow room.

But they learned. And how they learned — acrobatics, mimicry, makeup, trickstering, stagecraft, costume design, prop-making and Circus tradition. Our College of Clowns takes in students — and graduates artists.

Of the over 200 graduates since we opened our doors, 125 have found a home in our famous "Clown Alley." For the mathematicians among us, we have employed 62.5% of our graduates. Let Harvard Law top that!

And we'll never be picketed by Women's Lib. Today there are six girl clowns working in our two touring units. If showbusiness worried about where the future Lucille Balls, Carol Channings and Carol Burnetts were coming from, so did we.

We have been praised for our College of Clowns. We're grateful, of course, but most of our gratitude goes to the youngsters across the country who pick up a pen or sit down at a typewriter and apply for admission to our college. Because of them the school has become a veritable land preserve for that precious and rare specie, comedy talent, male and female gender. Our school has seen to it that this wondrous specimen will never become extinct to the Circus and to the world.

There is no better profession than that of making people laugh.



# Tony Musante



# UPDATED ALL-TIME FILM CHAMPS

(Continued from page 23)

Cat On A Hot Tin Roof (R. Brooks; Avon; MGM; 1958) .....	9,750,000	No Time For Sergeants (M. LeRoy; Warners; 1958) .....	7,400,000
Green Berets (J. Wayne/R. Kellogg; Batjac; Warners; 1968) .....	9,750,000	Candy (C. Marquand; R. Haggag; CRC; 1968) .....	7,370,000
Operation Petticoat (Blake Edwards; Granart; U — 1960) ..	9,500,000	The Silencers (P. Karlson; Allen; Col; 1966) .....	7,350,000
That Darn Cat (R. Stevenson; Disney; BV 1965) .....	9,500,000	The Cowboys (M. Rydell; Warners; 1972) .....	7,350,000
Joe (J. Avildsen; D. Gil; Cannon; 1970) .....	9,500,000	How To Marry A Millionaire (Jean Negulesco; Johnson; 20th — 1953) .....	7,300,000
Auntie Mame (M. DaCosta; J. Warner; Warners; 1958) ..	9,300,000	Charly (R. Nelson; CRC; 1968) .....	7,260,000
The Apartment (Billy Wilder; Mirisch) UA; 1960) .....	9,300,000	The Out-Of-Towners (A. Hiller; P. Nathan; Par; 1970) ..	7,250,000
Cat Ballou (E. Silverstein; Hecht; Col; 1965) .....	9,300,000	To Kill A Mockingbird (Robert Mulligan; Pakula; U — 1962) .....	7,200,000
The Valachi Papers (T. Young; D. De Laurentiis; Col; 1972) .....	9,300,000	Our Man Flint (D. Mann; David; 20th; 1966) .....	7,200,000
Grand Prix (J. Frankenheimer; Douglas/Lewis; MGM; 1967) .....	9,257,000	Cool Hand Luke (S. Rosenberg; G. Carroll; W7 Arts; 1967) .....	7,200,000
Son of Flubber (R. Stevenson; W. Disney; BV; 1963) .....	9,100,000	Where Eagles Dare (B. G. Hutton; Gershwin/Kastner; Metro; 1969) .....	7,200,000
The Lion In Winter (A. Harvey; M. Poll; Avemb; 1968) ..	9,053,000	High Plains Drifter (C. Eastwood; R. Daley; Universal; 1973) .....	7,125,000
Lady Sings The Blues (S.J. Furie; J. Weston/J. White; Par; 1972) .....	9,050,000	For Whom Bell Tolls (Sam Wood; Par — 1943) .....	7,100,000
Shane (G. Stevens; Par; 1953) .....	9,000,000	David and Bathsheba (Henry King; Zanuck; 20th — 1951) ..	7,100,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967) .....	9,000,000	Not As Stranger (Stanley Kramer; UA — 1955) .....	7,100,000
On Her Majesty's Secret Service (P. Hunt; A. Broccoli-H. Saltzman) UA; 1969) .....	9,000,000	Oklahoma (Fred Zinnemann; Magna-Hornblow; Magna — 1955) .....	7,100,000
The Hospital (A. Hiller; H. Gottfried; UA; 1971) .....	9,000,000	Z (C. Costa-Gavras; Reggane/ONCIC; C5-U.S. only; 1969) .....	7,100,000
Sounder (M. Ritt; R. Radnitz; 20th; 1972) .....	9,000,000	Shaft (G. Parks; J. Freeman; Metro; 1971) .....	7,100,000
Willard (D. Mann; M. Briskin; CRC) 1971) .....	8,950,000	Hatari (Howard Hawks; Par — 1962) .....	7,000,000
Five Easy Pieces (B. Rafelson; B. Rafelson/R. Wechsler; Col; 1970) .....	8,900,000	Greatest Story Ever Told (G. Stevens; UA; 1965) .....	7,000,000
Bambi (animated; Disney; RKO-BV; 1942) .....	8,800,000	The Sandpiper (V. Minnelli; Ransohoff; MGM; 1965) ..	7,000,000
The Professionals (R. Brooks; Col; 1966) .....	8,800,000	The Life and Times of Judge Roy Bean (J. Huston; J. Foreman; NGP; 1973) .....	7,000,000
Caine Mutiny (Stanley Kramer; Col — 1954) .....	8,700,000	Nicholas and Alexandra (F. J. Schaffner; S. Spiegel; Col; 1971) .....	6,990,000
Exodus (Otto Preminger; UA — 1960) .....	8,700,000	The Stewardesses (A. Silliphant; L. Sher; Sherpix; 1970) .....	6,878,450
What's New Pussycat (C. Donner; C.K. Feldman; UA; 1965) .....	8,700,000	Beyond the Valley of the Dolls (R. Meyer; 20th; 1970) ..	6,800,000
Pete 'n' Tillie (M. Ritt; JJ Epsetin; Universal; 1972) ..	8,700,000	Butterflies Are Free (M. Katselas; M. Frankovich; Col; 1972) .....	6,770,000
The Fox (M. Rydell; Stross/MPI; Claridge (WB) — US; IFD, Can.; 1967) .....	8,600,000	Lovers and Other Strangers (C. Howard; D. Susskind; CRC; 1970) .....	6,750,000
The Day of the Jackal (F. Zinnemann; J. Woolf; Univ; 1973) .....	8,525,000	A Patch of Blue (G. Green; P. Berman; MGM; 1966) .....	6,716,000
This Is The Army (Michael Curtiz; J. L. Warner; WB — 1943) .....	8,500,000	Shot In The Dark (B. Edwards; Mirisch; UA; 1964) .....	6,700,000
Mister Roberts (J. Ford-M. LeRoy; Hayward; WB; 1955) ..	8,500,000	Hang 'Em High (T. Post; L. Freeman; UA; 1968) .....	6,600,000
King And I (Walter Lang; Brackett; 20th — 1956) .....	8,500,000	Winning (J. Goldstone; J. Foreman; Univ; 1969) .....	6,600,000
Lover Come Back (Delbert Mann; Shapiro-Melcher U — 1962) .....	8,500,000	The Boatniks (N. Tokar; R. Miller; BV; 1970) .....	6,600,000
That Touch of Mink (Delbert Mann; Shapiro-Melcher; U — 1962) .....	8,500,000	Skyjacked (J. Guillermin; W. Seltzer; Metro; 1972) .....	6,550,000
Alfie (L. Gilbert; Par; 1966) .....	8,500,000	Going My Way (Leo McCarey; Par — 1944) .....	6,500,000
I Am Curious (Yellow) (V. Sjoman; G. Lindgren; Grove; 1969) .....	8,500,000	Snows of Kilimanjaro (Henry King; Zanuck; 20th — 1952) .....	6,500,000
The Reivers (M. Rydell; I. Ravetch; NGP; 1970) .....	8,500,000	Country Girl (George Seaton; Perlberg-Seaton; Par — 1954) .....	6,500,000
Everything You Always Wanted To Know About Sex (W. Allen; J. Rollins/C. H. Jaffe; UA; 1972) .....	8,500,000	High Society (Charles Walters; Siegel; MGM — 1956) .....	6,500,000
Bedknobs and Broomstick (R. Stevenson; B. Walsh; BV; 1972) .....	8,500,000	Imitation of Life (Douglas Sirk; Hunter; U — 1959) .....	6,500,000
Walking Tall (P. Karlson; M. Briskin; Cinerama; 1973) ....	8,500,000	Come September (Robert Mulligan; Arthur; U — 1961) ..	6,500,000
Beneath The Planet of the Apes (T. Post; A. Jacobs; 20th; 1970) .....	8,450,000	Wonderful World Brothers Grimm (George Pal-Henry Levin; Pal-Cinerama; MGM — 1963) .....	6,500,000
The Unsinkable Molly Brown (C. Walters; Wein-garten-Edens; MGM; 64) .....	8,400,000	Sword in the Stone (W. Reitherman; W. Disney; BV; 1963) ..	6,500,000
The Blue Max (J. Guillermin; Ferry Williams; 20th; 1966) .....	8,400,000	Torn Curtain (A. Hitchcock; Univ; 1966) .....	6,500,000
Fantasia (animated; W. Disney; BV; 1940) .....	8,350,000	Hombre (M. Ritt; Ravetch; 20th; April 67) .....	6,500,000
Jeremiah Johnson (S. Pollack; J. Wizan; Warners; 1972) ..	8,350,000	The Detective (G. Douglas; A. Rosenberg; 20th; 1968) .....	6,500,000
The Andromeda Strain (R. Wise; Universal; 1971) .....	8,341,000	A Man Called Horse (E. Silverstein; S. Howard; CCF-NGP; 1970) .....	6,500,000
Sleeping Beauty (animated; W. Disney; BV; 1959) .....	8,300,000	Frenzy (A. Hitchcock; Universal; 1972) .....	6,500,000
Some Like It Hot (B. Wilder; Mirisch-Ashton; UA; 1959) ....	8,300,000	The Wild Angels (R. Corman; AIP; 1966) .....	6,400,000
Butterfield 8 (D. Mann; Berman; MGM; 1960) .....	8,250,000	The Sterile Cuckoo (A. J. Pakula; Paramount; 1969) .....	6,400,000
Old Yeller (R. Stevenson; Disney; BV; 1958) .....	8,200,000	Suddenly Last Summer (Joseph Mankiewicz; Spiegel; Col — 1960) .....	6,375,000
Battle Cry (R. Walsh; J. Warner; Warners; 1955) .....	8,100,000	Murderers Row (H. Levin; I. Allen; Col; 1966) .....	6,350,000
The Music Man (M. DaCosta; Warners; 1962) .....	8,100,000	Class of '44 (P. Bogart; Warners; 1973) .....	6,350,000
Bells of St. Mary's (Leo McCarey; RKO — 1945) .....	8,000,000	North By Northwest (A. Hitchcock; MGM; 1959) .....	6,310,000
Jolson Story (A. E. Green; Skolsky-Griffith; Col — 1947) ....	8,000,000	Picnic (Joshua Logan; Kohlmar; Col — 1956) .....	6,300,000
Guys and Dolls (Joseph Mankiewicz; Goldwyn; MGM — 1956) .....	8,000,000	Dr. No (T. Young; Eon; UA; 1962) .....	6,300,000
The Alamo (J. Wayne; Batjac; UA; 1960) .....	8,000,000	The Thomas Crown Affair (N. Jewison; UA; 1968) .....	6,300,000
King of Kings (Nicholas Ray; Bronston; MGM — 1961) .....	8,000,000	War and Peace (King Vidor; Ponti-DeLaurentiis; Par — 1956) .....	6,250,000
In Search of the Castaways (R. Stevenson; W. Disney; BV; 1962) .....	8,000,000	Up The Down Staircase (R. Mulligan; A. Pakula; WB; 1967) .....	6,250,000
The Boston Strangler (R. Fleischer; R Fryer; 20th; 1968) .....	8,000,000	Bye Bye Birdie (G. Sidney) Kohlmar-Sidney) Col; 1963) .....	6,200,000
Klute (A. Pakula; Warners; 1971) .....	8,000,000	Charade (Stanley Donen; U — 1963) .....	6,150,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV; 1966) ....	7,950,000	Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941) ..	6,100,000
Wait Until Dark (T. Young; M. Ferrer; WB; 1967) .....	7,800,000	Welcome Stranger (E. Nugent; Siegel; Par; 1947) .....	6,100,000
Von Ryan's Express (M. Robson; 20th; 1965) .....	7,700,000	High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954) .....	6,100,000
Shenandoah (A. V. McLaglen; R. Arthur; Univ.) 1965) ..	7,750,000	A Star Is Born (G. Cukor; Transcona/Luft; Warners; 1954) .....	6,100,000
The Adventurers (L. Gilbert; Paramount; 1970) .....	7,750,000	What A Way To Go, (J. L. Thompson; Jacobs; 20th; 1964) .....	6,100,000
Gigi (V. Minnelli; Freed; MGM; 1958) .....	7,740,000	A Man and A Woman (C. Lelouch; AA; 1966) .....	6,100,000
La Dolce Vita (F. Fellini; RIAMA/Pathe; As-tor-Landau-AIP; 1961) .....	7,650,000	Rachel, Rachel (P. Newman; WB; 1968) .....	6,100,000
Glenn Miller Story (Anthony Mann; Rosenberg; U — 1954) .....	7,600,000	The Impossible Years (M. Gordon; L. Weingarten; Metro; 1968) .....	6,100,000
Georgy Girl (S. Narizzano; Goldston-Plaschkes; Col; 1966) .....	7,600,000	Alice's Restaurant (A. Penn; H. Elkins/J. Manduke; UA) 1969) .....	6,100,000
Trapeze (Carol Reed; Hecht-Hill-Lancaster; UA — 1956) ...	7,500,000	Snowball Express (N. Tokar; R. Miller; BV; 1972) .....	6,100,000
Pillow Talk (Michael Gordon; Arwin-Hunter; U — 1959) ....	7,500,000	Diary of a Mad Housewife (F. Perry; Universal; 1970) .....	6,100,000
World of Suzie Wong (Richard Quine; Stark; Par — 1961) ..	7,500,000	Joe Kidd (J. Sturges; S. Beckerman; Universal; 1972) .....	6,100,000
The V.I.P.'s (Anthony Asquith; de Grunwald; MGM — 1963) ..	7,500,000	Blow-Up (M. Antonioni; C. Ponti; Premier/MGM; 1967) .....	6,082,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968) ..	7,500,000	Vikings (Richard Fleischer; Bryna-Bresler; UA — 1958) ..	6,049,000
Big Jake (George Sherman; M. Wayne; CCF/NGP; 1971) ..	7,500,000		
The New Centurions (R. Fleischer; Chartoff/Winkler; Col; 1972) .....	7,450,000		

(Continued on page 56)

## 'Rosemary Awards' Hailing Actresses, Pre-Oscarcade

By JAMES L. LIMBACHER

Divisional Librarian  
Henry Ford Centennial Library

Dearborn, Mich.

The spotlighted array of Oscars, Tonys and Emmys which are awarded each year have eclipsed an award which is just as important — and perhaps even more important because it is more exclusive.

Lovers of old movies have for several years applauded the winners of the Rosemary Award, which is presented to film actors and actresses who brought joy to film audiences of an earlier day. The name was suggested by Mme. Olga Petrova from Ophelia's line in Shakespeare's "Hamlet" — "There's rosemary — that's for remembrance." And remembrance is what the Rosemary Award is all about.

Quite a stunning list of actors and actresses have received the Rosemary Award plaque since it was instituted by Thomas Fulbright, a Washington film historian, in 1970. Fulbright, who is chairman of the awards committee and a friend of many former film stars, began to despair at the fact that the former "greats" never received the accolades which were given to later film actors. The Academy Award's Oscars were not awarded until 1928, just as sound was coming in, so many talented performers never had the chance for recognition.

The Rosemary Awards have remedied this and the oldtimers have appreciated it.

Who are the Rosemary winners? These are they:

Mary Pickford  
Lillian Gish  
Ella Hall  
Dorothy Mackaill  
Beverly Bayne  
Leatrice Joy  
Zeena Keefe  
Lois Wilson  
Constance Binney  
Esther Raiston  
Patsy Ruth Miller  
Evelyn Brent  
Madge Kennedy  
May McAvoy  
Babe London  
Mae West

### Howard Dietz

(Continued from page 9)

cubes into my head. I thought of breaking the appointment that I had so solemnly promised to keep, but I couldn't do that — not even to an agent.

It was nine o'clock in the sunlight when I crossed Park Avenue to the Grand Central Terminal Building. I felt like a case for a plastic surgeon, my mouth full of temporary fillings. I got out at the twelfth floor and there was D'Agand, good old dependable D'Agand, always on time. He led me to the executive office where I was to outline my radio program to the prospective producer. The man waiting there was Jean Harlow's date of the night before!

I could understand how the playwright Molnar felt when he was sued for plagiarism and had to appear in court at the crack of day. Noticing the milling throng of white collar workers filling up the streets, he rubbed his eyes and asked his agent: "Are all of them witnesses?"



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# UPDATED ALL-TIME FILM CHAMPS

(Continued from page 54)

Anne of the 1000 Days (C. Jarrott; H. Wallis; Universal; 1970) .....	6,025,000
Life With Father (Michael Curtiz; Buchner; WB — 1947) .....	6,000,000
Ivanhoe (Richard Thorpe; Berman; MGM — 1952) .....	6,000,000
Hans Christian Andersen Charles Vidor; Goldwyn; RKO — 1953) .....	6,000,000
Strategic Air Command (Anthony Mann; Briskin; Par — 1955) .....	6,000,000
Sea Chase (John Farrow; WB — 1955) .....	6,000,000
Seven Year Itch (Billy Wilder; Feldman; 20th — 1955) .....	6,000,000
To Hell and Back (John Hibbs; Rosenberg; U — 1955) .....	6,000,000
I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 1955) .....	6,000,000
Raintree County (Edward Dmytryk; Lewis; MGM — 1957) .....	6,000,000
Gypsy (M. LeRoy; Warners; 1962) .....	6,000,000
Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par — 1963) .....	6,000,000
Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th 1963) .....	6,000,000
The Pink Panther (B. Edwards; Mirisch; UA; 1964) .....	6,000,000
A Hard Day's Night (R. Lester; W. Shenson; UA; 1964) .....	6,000,000
Father Goose (Ralph Nelson; Arthur; U — 1965) .....	6,000,000
Yellow Rolls-Royce (A. Asquith; de Grunwald) MGM — 1965) .....	6,000,000
Help (R. Lester; W. Shenson; UA; 1965) .....	6,000,000
Sons of Katie Elder (H. Hathaway; H. Wallis; Par; 1965) .....	6,000,000
Harper (J. Smight; Gershwin-Kastner; WB; 1966) .....	6,000,000
Ugly Dachshund (N. Tokar; Disney; BV; February '66) .....	6,000,000
The War Wagon (B. Kennedy; Batjac; Univ 1967) .....	6,000,000
El Dorado (H. Hawks; Par; 1967) .....	6,000,000
The Good, The Bad and The Ugly (S. Leone; A. Grimaldi; UA; 1967) .....	6,000,000
In Cold Blood (R. Brooks; Col; 1968) .....	6,000,000
A Boy Named Charlie Brown (B. Melendez; L. Mendelson-B. Melendez; CCF-NGP; 1970) .....	6,000,000
Getting Straight (R. Rush; Col; 1970) .....	6,000,000
Chisum (A. V. McLaglen; A. J. Fenady; WB; 1970) .....	6,000,000
The Computer Wore Tennis Shoes (R. Butler; W. Anderson; BV; 1970) .....	6,000,000
Fritz The Cat (R. Bakshi; S. Krantz; Cinemation; 1972) .....	6,000,000
Super Fly (G. Parks Jr.; S. Shore; Warners; 1972) .....	6,000,000
Tom Sawyer (D. Taylor; A.P. Jacobs; UA; 1973) .....	6,000,000
They Shoot Horses, Don't They? (S. Pollack; Winkler/Chartoff; CRC; 1969) .....	5,940,000
How To Murder Your Wife (R. Quine; Murder; UA; 1965) .....	5,800,000
Three In The Attic (R. Wilson; AIP; 1969) .....	5,800,000
Rio Bravo (H. Hawks; WB; 1959) .....	5,750,000
The Nun's Story (F. Zinnemann; WB; 1959) .....	5,750,000
Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972) .....	5,750,000
Blue Skies (Stuart Heisler; Siegel; Par 1946) .....	5,700,000
Rear Window (Alfred Hitchcock; Par — 1954) .....	5,700,000
Ocean's 11 (L. Milestone; Warners; 1960) .....	5,650,000
Seven Brides For Seven Brothers (Stanley Donen; Cummings; MGM — 1954) .....	5,600,000
Teahouse of August Moon (Daniel Mann; Cummings; MGM — 1957) .....	5,600,000
The Heartbreak Kid (E. May; E. J. Scherick; 20th; 1972) .....	5,600,000
Valley of Decision (T. Garnett; Knopf; MGM; 1945) .....	5,560,000
For Love Of Ivy (D. Mann; E. J. Scherick; CRC; 1968) .....	5,560,000
Divorce, American Style (B. Yorkin; Tandem; Col; 1967) .....	5,520,000
Big Parade (King Vidor; MGM — 1925) .....	5,500,000
Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942) .....	5,500,000
Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945) .....	5,500,000
Egg And I (Charles Erskine; Finkelhoffe; U — 1947) .....	5,500,000
Anatomy of a Murder (Otto Preminger; Carlyle; Col — 1959) .....	5,500,000
Please Don't Eat Daisies (Charles Walters; Pasternak; MGM — 1960) .....	5,500,000
Solomon and Sheba (King Vidor; Richmond; UA — 1960) .....	5,500,000
The Great Escape (J. Sturges; Mirisch; UA; 1963) .....	5,500,000
Thrill Of It All (Norman Jewison; Hunter-Melcher; U — 1963) .....	5,500,000
Viva Las Vegas (George Sidney; Cummings; MGM — 1964) .....	5,500,000
Nevada Smith (H. Hathaway; J. E. Levine; Par; 1966) .....	5,500,000
Fantastic Voyage (R. Fleischer; David; 20th; 1966) .....	5,500,000
Follow Me Boys (N. Tokar; W. Hibler; BV 1966) .....	5,500,000
Guide For The Married Man G. Kelley; F. McCarthy; 20th; 1967) .....	5,500,000
Bandalero (A. V. McLaglen; R.L. Jacks; 20th; 1968) .....	5,500,000
Barbarella (R. Vadim; D. DeLaurentiis) Paramount; 1968) .....	5,500,000
Finian's Rainbow (F. F. Coppola; J. Landon; WB; 1969) .....	5,500,000
Cold Turkey (N. Lear; B. Yorkin; UA; 1971) .....	5,500,000
Le Mans (L. Katzin; N. Reddish; CCF-NGP; 1971) .....	5,500,000
Escape From Planet of Apes (D. Taylor; A. P. Jacobs; 20th; 1971) .....	5,500,000
Play Misty For Me (C. Eastwood; R. Daley; Universal; 1971) .....	5,375,000
Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955) .....	5,350,000
On A Clear Day You Can See Forever (V. Minnelli; Lerner/Koch; Par; 1970) .....	5,350,000
Eddy Duchin Story (George Sidney; Wald; Col — 1956) .....	5,300,000
The Cardinal (Otto Preminger; Col — 1963) .....	5,275,000
Unconquered (C. B. DeMille; Par — 1947) .....	5,250,000
The Yearling (Clarence Brown; Franklin; MGM — 1947) .....	5,250,000
The Wild Bunch (S. Peckinpah; P. Feldman; WB; 1969) .....	5,250,000
The Cheyenne Social Club (G. Kelly; Kelly/Barrett; NGP; 1970) .....	5,250,000
Meet Me In St. Louis (Vincente Minnelli; Freed; MGM — 1944) .....	5,200,000
Show Boat (George Sidney; Freed; MGM — 1951) .....	5,200,000
Mogambo (John Ford; Zimbalist; MGM — 1953) .....	5,200,000

Magnificent Obsession (Douglas Sirk; Hunter; U — 1954) ...	5,200,000
Hole In The Head (Frank Capra; Sincap-Capra; UA — 1959) .....	5,200,000
From The Terrace (Mark Robson; 20th — 1960) .....	5,200,000
Elmer Gantry (Richard Brooks; Smith; UA — 1960) .....	5,200,000
Darby O'Gill And The Little People (R. Stevenson; W. Disney; BV; 1959) .....	5,200,000
Cotton Comes To Harlem (O. Davis; S. Goldwyn Jr.; UA; 1970) .....	5,200,000
Kelly's Heroes (B. G. Hutton; Katzka/Beckerman; MGM; 1970) .....	5,135,000
Gentlemen Prefer Blondes (Howard Hawks; Siegel; 20th — 1953) .....	5,100,000
Battle of Bulge (K. Annakin; Sperling/Yordan/Cinerama; Warners; 1966) .....	5,100,000
The Happiest Millionaire (N. Tokar; W. Anderson; BV; 1967) .....	5,100,000
Support Your Local Sheriff (B. Kennedy; W. Bowers; UA; 1969) .....	5,100,000
Million Dollar Duck (V. McEveety; W. Anderson; BV; 1971) .....	5,100,000
The Outlaw (H. Hughes; RKO; 1946) .....	5,075,000
Battleground (W. Wellman; D. Schary; MGM; 1949) .....	5,060,000
Forever Amber (Otto Preminger; Zanuck-Seaton; 20th; — 1957) .....	5,050,000
King Solomon's Mines (C. Bennett; S. Zimbalist) MGM; 1950) .....	5,050,000
Friendly Persuasion (William Wyler; AA — 1956) .....	5,050,000
Song of Bernadette (Henry King; Perlberg; 20th — 1943) .....	5,000,000
Razor's Edge (Edmund Goulding; Zanuck; 20th — 1947) .....	5,000,000
Green Dolphin Street (Victor Saville; Wilson; MGM — 1947) .....	5,000,000
Red Shoes (Michael Powell; Pressburger-Rank; EL — 1948) .....	5,000,000
Jolson Sings Again (Henry Levin; Buchman; Col — 1949) .....	5,000,000
The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950) .....	5,000,000
Moulin Rouge (John Huston; Romulus; UA — 1953) .....	5,000,000
Three Coins in Fountain (Jean Negulesco; Siegel; 20th — 1954) .....	5,000,000
There's No Business Like Show Business (Walter Lang; Zanuck-Siegel; 20th — 1954) .....	5,000,000
Vera Cruz (Robert Aldrich; HHL-James Hill; UA — 1955) ..	5,000,000
Bridges Toko-Ri (Mark Robson Perlberg-Seaton; Par — 1955) .....	5,000,000
East of Eden (Elia Kazan; WB — 1955) .....	5,000,000
A Man Called Peter (Henry Koster; Engel; 20th — 1955) .....	5,000,000
Pete Kelly's Blues (Jack Webb; WB — 1955) .....	5,000,000
The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955) .....	5,000,000
Anastasia (Anatole Litvak; Adler; 20th — 1957) .....	5,000,000
Island In Sun (Robert Rossen; Zanuck; 20th — 1957) .....	5,000,000
Farewell To Arms (Charles Vidor; Selznick; 20th — 1958) ..	5,000,000
On The Beach (S. Kramer; UA; 1959) .....	5,000,000
Journey To Center of Earth (Henry Levin; Brackett; 20th — 1960) .....	5,000,000
North To Alaska (Henry Hathaway; 20th — 1960) .....	5,000,000
Judgment at Nuremberg (Stanley Kramer; UA — 1961) .....	5,000,000
Flower Drum Song (Henry Koster; Hunter-Fields; U — 1962) .....	5,000,000
Bon Voyage (James Nielson; Disney; BV — 1962) .....	5,000,000
The Interns (David Swift; Cohn; Col — 1962) .....	5,000,000
The Birds (Alfred Hitchcock; U — 1963) .....	5,000,000
55 Days at Peking (Nicholas Ray; Bronston; AA — 1963) .....	5,000,000
Hud (Martin Ritt; Revetch; Par — 1963) .....	5,000,000
Under Yum-Yum Tree (David Swift; Brisson; Col — 1963) ..	5,000,000
Dr. Strangelove (S. Kubrick; Col; 1964) .....	5,000,000
Becket (Peter Glenville; Wallis; Par — 1964) .....	5,000,000
Night of Iguana (John Huston; Stark-7 Arts; MGM — 1964) ..	5,000,000
In Like Flint (G. Douglas; David; 20th; March 67) .....	5,000,000
Blackbeard's Ghost (R. Stevenson; W. Walsh; BV; 1968) .....	5,000,000
The April Fools (S. Rosenberg; G. Carroll; CCF/NGP; 1969) .....	5,000,000
What Do You Say To A Naked Lady? (A. Funt; UA; 1970) ...	5,000,000
A New Leaf (E. May; Coch/Elkins; Par; 1971) .....	5,000,000
The Anderson Tapes (S. Lumet; R. M. Weitman; Col; 1971) .....	5,000,000
Play It Again, Sam (H. Ross; A. P. Jacobs; Par; 1972) .....	5,000,000
White Lightning (J. Sargent; Gardner/Levy; UA; 1973) .....	5,000,000
Spellbound (Alfred Hitchcock; Selznick; UA — 1946) .....	4,975,000
Since You Went Away (John Cromwell; Selznick; UA — 1944) .....	4,950,000
Good Neighbor Sam (David Swift; Col — 1964) .....	4,950,000
The Searchers (J. Ford; Whitney/Cooper; Warners; 1956) ..	4,900,000
Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ; 1970) .....	4,900,000
Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB — 1942) .....	4,800,000
Notorious (Alfred Hitchcock; RKO — 1946) .....	4,800,000
Streetcar Named Desire (E. Kazan; Feldman; Warners; 1951) .....	4,800,000
Moby Dick (J. Huston; Moulin-Huston; WB; 1956) .....	4,800,000
Pepe (George Sidney; Col — 1961) .....	4,800,000
Ice Station Zebra (J. Sturges; M. Ransohoff; Metro; 1968) ..	4,800,000
The Trip (R. Corman; AIP; 1967) .....	4,770,000
Salome (William Dieterle; Adler; Col — 1953) .....	4,750,000
Dragnet (J. Webb; Mark VII; Warners; 1954) .....	4,750,000
Spencer's Mountain (D. Daves; WB; 1963) .....	4,750,000
Gunfight at OK Corral (John Sturges; Wallis; Par — 1957) ..	4,700,000
Pal Joey (George Sidney; Essex; Col — 1957) .....	4,700,000
Hercules (Pietro Francisci; Teti-Levine; WB — 1959) .....	4,700,000

(Continued on page 58)

## POSSIBLE LIABILITY EXTENDS WARRANT

Atlanta.

Fuqua Industries Inc., Atlanta-based leisure time-oriented company, has disclosed an extension until Dec. 31, 1978, of the expiration date of its warrants that were due to expire Dec. 31, 1973, because the "Internal Revenue Service has taken the position in a case involving another company that the expiration of warrants without exercise may result in taxable income to the issuing company."

Fuqua said there are currently 672,312 of such warrants outstanding, representing the right to buy 1.14 shares each of Fuqua common stock at \$38.16 per share. Currently, Fuqua's common is selling on the New York Stock Exchange in range of \$6-\$7.

### Westbrook Triplexed

Calgary, Alta.

Calgary has its first triplex cinema. The Westbrook One Cinema has been converted to a dual house, and Westbrook Two continues as a single.

Owners are Canadian Theatres, who have acquired the National General Cinema chain in Canada. Until October, the NGC houses were under the management, but not the ownership, of Famous Players.

Two other Canadian Theatres takeovers in Calgary were the North Hill and the Brentwood.

### Agent Power

(Continued from page 9)

required.

There was much undisguised glee when MCA jumped over the fence into production. The more dire predictions had this Frankenstein being devoured by the monster-runaway talent egos and prices that it helped so much to create. Truth of the matter, however, was that MCA and all the other agencies and indie agents had acted only as any enterprising businessman would in furthering the interests they represented. It was tired, aging and frightened major company management that retreated in panic, abdicating its responsibility.

So what did Stein, Wasserman, Schreiber and company do as studio operators? They brought some economies into the overall operation (which normally doesn't require miracle workers at any studio) and they met the going price of the talent that they wanted. They even went a step further, investing in the development of new talent at a time when virtually nothing was being done in this respect. Some of that investment went down the drain, which was to be expected, and some paid off.

There are certain fundamentals about the business which apparently are not subject to dramatic change, no matter who sits in the driver's seat. Over the years the artistic and business destinies of the film business have rested in varied hands — furriers, cloak and suiters, bankers, lawyers, exhibitors and distributors. No reason why the sudden proliferation of former agents at the top should cause undue excitement, for in many ways they are better trained for the jobs they occupy than were many of their predecessors.

Nor does there seem to be much chance of the agents getting a stranglehold, to the exclusion of others. Just consider the lawyers in high places: Bob Benjamin and Arthur Krim, cochairmen of United Artists; Gordon Stulberg, president 20th-Fox; Sid Sheinberg, president MCA Inc.; Frank Wells, president Warner Bros and latest to move up into a presidency, Frank Rosenfelt, MGM.





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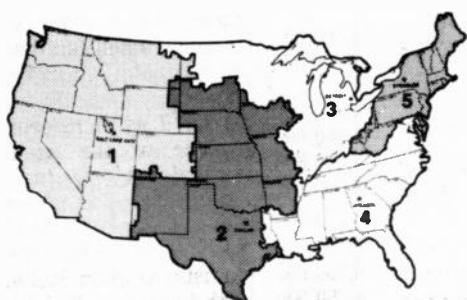
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# UPDATED ALL-TIME FILM CHAMPS

(Continued from page 56)

A Summer Place (D. Daves; WB; 1959) .....	4,700,000
Blue Hawaii (Norman Taurog; Wallis; Par — 1961) .....	4,700,000
The Ambushers (H. Levin; I. Allen; Col; 1968) .....	4,700,000
Annie Get Your Gun (George Sidney; Freed; MGM — 1950) .....	4,650,000
Boom Town (J. Conway; S. Zimbalist; MGM; 1940) .....	4,600,000
The Green Years (Victor Saville; Gordon; MGM — 1946) ...	4,600,000
Rebel Without A Cause (N. Ray; Weisbart; Warners; 1955) ..	4,600,000
Babes In Toyland (James Donohue; Disney; RKO-BV — 1961) .....	4,600,000
The Love Machine (J. Haley Jr.; M. Frankovich; Col; 1971) ..	4,600,000
Wild in the Streets (B. Shear; B. Topper; AIP; 1968) .....	4,550,000
The Glass Bottom Boat (F. Tashlin; M. Melcher; MGM, 1966) .....	4,537,000
Four Horsemen of Apocalypse (Rex Ingram; MGM — 1921) ..	4,500,000
Random Harvest (Mervyn LeRoy; Franklin; MGM — 1942) ..	4,500,000
Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist; MGM; 1944) .....	4,500,000
Anchors Aweigh (George Sidney; Pasternak; MGM — 1945) ..	4,500,000
Road To Utopia (Melvin Frank; Jones; Par — 1945) .....	4,500,000
Thrill of a Romance (Richard Thorpe; Pasternak; MGM — 1945) .....	4,500,000
Easy To Wed (Eddie Buzzell; Cummings; MGM — 1946) ....	4,500,000
Till The Clouds Roll By (Richard Whorf; Freed; MGM — 1946) .....	4,500,000
Bachelor and Bobbysoxer (Irving Reis; Scharf; RKO — 1947) .....	4,500,000
Road To Rio (Norman Z. McLeod; Dare; Par — 1948) .....	4,500,000
Easter Parade (Charles Walters; Freed; MGM — 1948) .....	4,500,000
The Paleface (Norman Z. McLeod; Wallis; Par — 1948) .....	4,500,000
Great Caruso (Richard Thorpe; Lasky-Pasternak; MGM — 1951) .....	4,500,000
Knights of Roundtable (R. Thorpe; P. Berman; MGM; 1953) .....	4,500,000
Desiree (Henry Koster; Blaustein; 20th — 1954) .....	4,500,000
To Catch A Thief (Alfred Hitchcock; Par — 1955) .....	4,500,000
The Conqueror (Dick Powell; Hughes-Powell; RKO — 1956) .....	4,500,000
Love Me Tender (Richard Webb; Weisbart; 20th — 1956) ....	4,500,000
Pride and the Passion (Stanley Kramer; UA — 1957) .....	4,500,000
Young Lions (Edward Dmytryk; Lichtman; 20th — 1958) .....	4,500,000
Don't Go Near The Water (Charles Walters; Weingarten; MGM — 1957) .....	4,500,000
Return To Peyton Place (Jose Ferrer; Wald; 20th — 1961) ..	4,500,000
Fanny (Joshua Logan; WB — 1961) .....	4,500,000
Lolita (Stanley Kubrick; Seven Arts-Harris; MGM — 1962) ..	4,500,000
Diamond Head (Guy Green; Bresler; Col — 1963) .....	4,500,000
McLintock (A.V. McLaglen; Wayne, UA; 1963) .....	4,500,000
Robin And The Seven Hoods (G. Douglas; F. Sinatra; WB; 1964) .....	4,500,000
Send Me No Flowers (Norman Jewison; Keller; U — 1964) ..	4,500,000
I, A Woman (M. Ahlberg; Novaris; Audubon; 1966) .....	4,500,000
Prudence and the Pill (F. Cook; R. Kahn; 20th; 1968) .....	4,500,000
With Six You Get Egg Roll (H. Morris; M. Melcher; CCF-NGP; 1968) .....	4,500,000
There's A Girl In My Soup (R. Boulting; M. Frankovich/J. Boulting; Col; 1970) .....	4,500,000
Now You See Him, Now You Don't (R. Butler; R. Miller) BV; 1972) .....	4,500,000
Conquest of Planet of Apes (J. L. Thompson; A. P. Jacobs; 20th; 1972) .....	4,500,000
Song of Norway (A. Stone; CRC; 1970) .....	4,450,000
Cheaper By The Dozen (Walter Lang; Trotti; 20th — 1950) ..	4,425,000
Two Years Before Mast (John Farrow; Miller; Par — 1946) .....	4,400,000
Written On the Wind (Douglas Sirk; Zugsmith; U — 1956) ...	4,400,000
Inn of Sixth Happiness (Mark Robson; Adler; 20th — 1959) ..	4,400,000
Days of Wine and Roses (B. Edwards; M. Manulis; Warners; 1962) .....	4,400,000
Zorba, The Greek (M. Cacoyannis; Int'l Classics; 1964) .....	4,400,000
Boy, Did I Get A Wrong Number (G. Marshall; E. Small; UA; 1966) .....	4,400,000
How To Steal A Million (W. Wyler; Wyler-Kohlmar; 20th; 1966) .....	4,400,000
The Gnome-Mobile (R. Stevenson; J. Algar; BV; 1967) .....	4,400,000
Never A Dull Moment (J. Paris; R. Miller; BV; 1968) .....	4,400,000
Weekend at Waldorf (R. Leonard; A. Hornblow; MGM; 1945) .....	4,370,000
Stage Door Canteen (Frank Borzage; Lesser; UA — 1943) ..	4,350,000
Harvey Girls (George Sidney; Freed; MGM — 1946) .....	4,350,000
Hucksters (Jack Conway; Hornblow; MGM — 1947) .....	4,350,000
Red River (Howard Hawks; UA — 1948) .....	4,350,000
The Man With the Golden Arm (O. Preminger; UA-AA; 1956) .....	4,350,000
Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th — 1956) .....	4,350,000
Marooned (J. Sturges; M. Frankovich; Col; 1969) .....	4,350,000
Lost Weekend (Billy Wilder; Brackett; Par — 1946) .....	4,300,000
Sailor Beware (Hal Walker; Wallis; Par — 1952) .....	4,300,000
The African Queen (J. Huston; Romulus; UA-Trans-Lux; 1951) .....	4,300,000
House of Wax (A. de Toth; B. Foy; WB; 1953) .....	4,300,000
Some Came Running (Vincente Minnelli; Siegel; MGM — 1959) .....	4,300,000
G. I. Blues (Norman Taurog; Wallis; Par — 1960) .....	4,300,000
One-Eyed Jacks (Marlon Brando; UA — 1961) .....	4,300,000
Sergeants Three (J. Sturges; Small; UA; 1962) .....	4,300,000
Monkey's Uncle (R. Stevenson; Disney; BV; 1965) .....	4,300,000
Myra Breckenridge (M. Sarne; R. Fryer; 20th; 1970) .....	4,300,000
Adventure (V. Fleming; Zimbalist; MGM — 1945) .....	4,250,000

Saratoga Trunk (Sam Wood; Wallis; WB — 1946) .....	4,250,000
Demetrius and Gladiators (Delmer Daves; Ross; 20th — 1954) .....	4,250,000
The Egyptian (Michael Curtiz; Zanuck; 20th — 1954) .....	4,250,000
Living It Up (Norman Taurog; Jones; Par — 1954) .....	4,250,000
Bus Stop (Joshua Logan; Adler; 20th — 1956) .....	4,250,000
Splendor in the Grass (Elia Kazan; WB; 1961) .....	4,250,000
Sex And The Single Girl (R. Quine; WB; 1964) .....	4,250,000
In Harm's Way (O. Preminger; Par — 1965) .....	4,250,000
Dear John (L-M Lindgren; Sandrews; Sigma 3; 1966) .....	4,250,000
Five Card Stud (H. Hathaway; H. Wallis; Paramount; 1968) ..	4,250,000
Rio Lobo (H. Hawks; CCF-NGP; 1970) .....	4,250,000
Vanishing Point (R. Sarafian; N. Sencer; 20th; 1971) .....	4,250,000
Enter The Dragon (R. Clouse; F. Weintraub, P. Heller; Warners; 1973) .....	4,250,000
Hollywood Canteen (Delmer Daves; Gottlieb; WB — 1944) ..	4,200,000
Three Musketeers (George Sidney; Berman; MGM — 1948) ..	4,200,000
On The Waterfront (Elia Kazan; Spiegel; Col — 1954) .....	4,200,000
Rose Tattoo (Daniel Mann; Wallis; Par — 1955) .....	4,200,000
Heaven Knows, Mr. Allison (John Huston; Adler-Frenke; 20th — 1957) .....	4,200,000
Can Can (Walter Lang; Cummings; 20th — 1960) .....	4,200,000
Parrish (Delmer Daves; WB — 1961) .....	4,200,000
Breakfast at Tiffany's (Blake Edwards; Jurow-Sheppard; Par — 1961) .....	4,200,000
Cincinnati Kid (N. Jewison; Ransohoff; MGM; 1965) .....	4,200,000
The Trouble With Angels (I. Lupino; Frye; Col; 1966) .....	4,200,000
Carmen Baby (R. Metzger; Audubon; 1967) .....	4,200,000
For A Few Dollars More (S. Leone; A. Gonzales; UA; 1967) .....	4,200,000
John and Mary (P. Yates; B. Kadish; 20th; 1969) .....	4,200,000
Star (R. Wise; S. Chaplin; 20th; 1969) .....	4,200,000
Father of Bride (Vincente Minnelli; Berman; MGM — 1950) .....	4,150,000
A Touch of Class (M. Frank) M. Frank/J. Rose; Avemb; 1973) .....	4,125,600
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
I Was A Male War Bride (Howard Hawks; 20th — 1948) .....	4,100,000
Hondo (John Farrow; Wayne-Fellows) WB—1954) .....	4,100,000
Love Me Or Leave Me (Charles Vidor; Pasternak; MGM—1955) .....	4,100,000
Deep In My Heart (Stanley Donen; Edens; MGM—1955) ....	4,100,000
Bad Seed (Mervyn LeRoy; WB—1956) .....	4,100,000
Man Who Knew Too Much (Alfred Hitchcock; Par — 1956) ..	4,100,000
The Misfits (John Huston) Taylor; UA — 1961 .....	4,100,000
Yesterday, Today and Tomorrow (V. DeSica; C. Pont; Avemb; 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
Last Summer (F. Perry; A. Crown/S. Beckerman; AA; 1969) .....	4,100,000
Prime Cut (M. Ritchie; J. Wizan; CCF/NGP; 1972) .....	4,100,000
A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944) ....	4,070,000
The White Cliffs of Dover (C. Brown; S. Franklin; MGM; ...	4,050,000
State Fair (Walter Lang; Perlberg; 20th — 1945) .....	4,050,000
National Velvet (C. Brown; P. Berman) MGM; 1945) .....	4,050,000
Cass Timberlane (George Sidney; Hornblow; MGM — 1948) .....	4,050,000
Homecoming (M. LeRoy; S. Franklin; MGM; 1948) .....	4,050,000
Whatever Happened to Baby Jane? (R. Aldrich; Warners; 1962) .....	4,050,000
Hurry Sundown (O. Preminger; Par; 1967) .....	4,050,000
Sweet Charity (B. Fosse; R. Arthur; Universal; 1969) .....	4,025,000
Ben-Hur (Fred Niblo; MGM—1926) .....	4,000,000
Singing Fool (Lloyd Bacon; WB—1928) .....	4,000,000
San Francisco (W. S. Van Dyke; Emerson-Hyman; MGM; 1936) .....	4,000,000
The Wizard of Oz (V. Fleming; M. LeRoy; MGM; 1939) .....	4,000,000
Dolly Sisters (Irving Cummings; Jessel; 20th — 1945) .....	4,000,000
Ziegfeld Follies (Vincente Minnelli; Freed; MGM — 1946) ..	4,000,000
Kid From Brooklyn (Norman Z. McLeod; Goldwyn; RKO—1946) .....	4,000,000
Smoky (Louis King; Bassler; 20th—1946) .....	4,000,000
Holiday In Mexico (George Sidney; Pasternak; MGM — 1946) .....	4,000,000
Night and Day (Michael Curtiz; Schwartz; WB — 1946) .....	4,000,000
The Postman Always Rings Twice (T. Garnett; Wilson; MGM; 1946) .....	4,000,000
Emperor Waltz (Billy Wilder; Brackett; Par — 1948) .....	4,000,000
Reap the Wild Wind (C. B. DeMille; Par — 1948) .....	4,000,000
The Stratton Story (S. Wood; I. Cummings; MGM; 1949) ....	4,000,000
An American In Paris (Vincente Minnelli; Freed; MGM—1951) .....	4,000,000
Jumping Jacks (Norman Taurog; Wallis; Par—1952) .....	4,000,000
Moon Is Blue (Otto Preminger; Herbert; UA—1953) .....	4,000,000
Long, Long Trailer (Vincente Minnelli; Berman; MGM—1954) .....	4,000,000
Sabrina (Billy Wilder; Par—1954) .....	4,000,000
Left Hand of God (Edward Dmytryk; Adler; 20th — 1955) ..	4,000,000
Love Is Splendored Thing (Henry King; Adler; 20th — 1955) ..	4,000,000
Seven Little Foys (Melville Shavelson; Rose; Par — 1955) ..	4,000,000

(Continued on page 60)

## FILM FROM VANCOUVER

'Dog Pound Shuffle'  
Being Edited At Pinewood, London

London.

Now being edited here after recent completion of location lensing in and around Vancouver, B.C., is "Dog Pound Shuffle," Elliot Kastner production scripted and helmed by Jeffrey Bloom. Film was latter's first theatrical feature assignment, and has Ron Moody and David Soul topcast as two hobos and their efforts to retrieve their dog from police impoundment.

Project was fully financed by Britain's ITC (Sir Lew Grade), with the possibility of a spinoff television series. Bloom is due at the Pinewood lot here this week to personally supervise editing of "Dog Pound," for which no marketing arrangements have been set.

Another recently-shot Kastner venture, "11 Harrowhouse," awaits dubbing later this month with a completed print due for delivery.

## Claude Binyon

(Continued from page 42)

bugged?"

"I don't know. Sit down." Zinfeldt sat. "So you're a writer," I said. "Yes."

"What do you write?"

"Nothing." My prop smile faded. "Then what makes you think you're a writer?"

"I know what I am," said Zinfeldt. "I have a million stories. All in my head."

"Have you ever tried putting one on paper?"

Zinfeldt stared at me. "Do you think I'm crazy?" he said. "The minute I put it on paper somebody would steal it and sell it."

"What makes you think that?"

"I know it. All the time people are suing the studios for stealing their stories. Try to deny that!"

"How about writing a story for a magazine? As soon as you finish it put it in an envelope, seal it and mail it."

"Not enough money in it," said Zinfeldt.

"Then write a book. If it's good, the picture companies will come to you."

"I can't write a book in one day. Story thieves would be swarming around like flies."

I gave up. "You have a real problem, Mr. Zinfeldt, and I don't have the answer. Sorry, but it was nice meeting you."

Zinfeldt got up and looked at me scathingly. "You've been a big help!" He stormed out of the den. Before I could settle down Lottie appeared. "You got poor Herman all upset!"

"He was upset long before he met me. All those stories buzzing in his head and he's afraid to let them out."

"That's because he doesn't trust you yet."

"Yet?"

"Yes, sir. I have an idea how we can help him. If you just let Herman move in here with me, then he would be around a lot and learn to trust you. After a while I bet he'd tell you one of his stories, and you'd see what a good writer he is."

"Let that character move in? Not a chance!"

"He's a light eater."

"No!"

"But I'm tired of supporting him," wailed Lottie.

"Then make him get a job!"

Herman stormed back in. "I heard what you said, mister! You got a nerve!" He grabbed Lottie's arm. "This guy is a creep. Let's get out of here!"

And so it ended. Goodbye, Lottie, fine housekeeper. And — thank God — goodbye Herman Zinfeldt, non-writing king of all non-writers.



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# Distributor Abbreviations

(Frequently Used Symbols In Variety's 'Top 50' Film Chart)

AA	Allied Artists	DOT	Dot Distributing
ABE	Abemb	DPL	Diplomat
ABK	Abkco	DPX	Distribpix
AC	Abel-Chile	DVS	Davis Films
ACE	Ace International	808	808 Productions
ADE	Adelphia	EC	Europix Consolidated
ADV	Audio-Visual Ent.	ECS	Enchanted Sands
AEM	Anglo-EMI	EE	Entertainment Events
AF	Aaro Films	EF	Exportfilm
AFI	Art Films Int'l.	EL	Ellis
AI	Artists International	ELL	Ellman
AIP	American International Pictures	EM	Emco
AJA	Ajay Films	EME	Emerson
AL	Alcyone	ENL	Entertainment Ltd.
ALI	Alliance	ENT	Entertainment Corp.
ALL	All Films	EP	Entertainment Pyramids
ALT	Altura	ERI	Erich
AMB	Ambassador	ERQ	Erquardt
AMC	American Cinema	EV	Entertainment Ventures
AME	Americo	EVE	Eve Productions
AMF	American Films	EX	Excelsior
AMH	Amburst	EXP	Expix
ANE	American National Ent.	4-S	Four Star
ANG	Angelika	F2	Films 2
APA	Apache	FA	Favorites
APP	Apple	FAA	Fania
AQU	Aquarius	FAL	Falcon
AR	Artista	FAM	Fams
ARC	Artistic	FAN	Fanfare
ARK	Artkino	FAR	Fargo
ART	Artixo	FAV	Favo
ASF	Allan Shackleton Films	FAW	Films Around The World
ASN	Artisan	FE	Film Enterprises
AST	Astral Films Of Canada	FER	Ferti
ATD	Associated	FG	Film Group
AUD	Audubon	FI	Film Int'l.
AUR	Aurora	FIN	Fine
AVA	Avala	FLE	Fleetwood
AVE	Avco Embassy	FMD	Filmmakers Distribution
AWO	Awol Dist.	FMI	Film-Makers International
AX	Axelfilm Prod.	FOD	Fode
AXE	Axelbank	FOJ	Films Of Japan
BAR	Bardene	FOU	Four Hands
BCH	Baruch	FOX	20th Century-Fox
BCO	Barco	FRD	Friedrich
BEV	Beverly	FRE	Freena
BHD	Bernhard	FUT	Futurama
BI	Boxoffice International	FV	Film Video
BIF	Black Ink Films	FVI	Film Ventures Int'l.
BIJ	Bijou of Japan	FW	Far West
BIL	Bilko	G1	Group 1 Films
BLG	Billings Prods.	G2	Gentlemen II Prod.
BOR	Borde	GA	Gray Associates
BRA	Brandon	GAI	Gail
BRE	Brenner	GAL	Gala
BRN	Brandt	GC	Gold Coast
BRY	Bryant	GCR	Golden Circle
BUR	Burton	GEF	Golden Eagle Films
BV	Buena Vista	GEL	Gellman
C4	Cinema 4	GEM	Gemini
C5	Cinema 5	GEN	Gendom of Canada
C7	Cinema 7	GFG	General Film Corp.
CAM	Cambist	GGC	GGC Communications
CAN	Cannon	GGP	GGP Releasing
CAP	Capitol	GIL	Gilbreth
CAS	Casino	GLO	Globe
CAV	Cavalier	GM	Gemini-Maroon
CBY	Colby		
CCP	Carl R. Carter Prods.		
CDA	Cinema Distributors of America		
CDE	Conde		
CDL	Cedarlane		
CEN	Centaur		
CFI	Carolina Film Ind.		
OGL	Cineglobe		
CHA	Chance		
CHE	Chevron		
CHI	Childhood		
CHL	Charlou		
CHN	Chancellor		
CIC	Columbia In Canada		
CIN	Cinetree		
CIT	Citel		
CLA	Classic Fest.		
CLE	Clever		
CLO	Clover		
CLR	Claridge (Warner Bros. subsid.)		
CMA	Cinemation		
CMF	CM Film		
CMN	Cinmarin		
CN	Cinema National		
CNA	Cine Artists		
CNR	Cinar		
CNT	Cinetron		
CNX	Cinex		
COL	Columbia		
CON	Continental		
COS	Cosmos		
CPX	Cinepix		
CR	Crane		
CRA	Craddock		
CRC	Cinerama Releasing Corp.		
CRE	Crescent		
CRN	Cronb		
CRS	Crest		
CRW	Crawley Films of Canada		
CRY	Crystal		
CST	Coldshot		
CTC	China Trade Corp.		
CUE	Commonwealth United		
CUN	Cunningham		
CUR	Currey		
CVS	Cinevision		
CWN	Crown		
CYN	Canyon		
DA	Dalia		
DAL	Dal-Art		
DAM	Damiani		
DAV	David		
DER	Derenzy		
DIM	Dimension		
DIS	Distinction		
DK	Dekko Films		
DOB	Do-Bar		

GNI	Genini	MA	Maysleys
GOL	Goldstone Film Enterprises	MAG	Magarac
GOR	Gordon	MAH	Mahler
GOV	Governor	MAN	Manson
GP	Grove Press	MAR	Marvin
GR	Green	MAT	Mature
GRA	Grads	MAU	Maurer
GRF	Graffiti	MAY	Mayflower
GS	General Studios	MBL	Meatball
HA	Harris	MC	Media Cinema
HAI	Haines	MED	Medford
HAL	Hallmark	MER	Mercury
HAN	Hanson	MET	Metzer
HAR	Harrington	MEY	Meyer
HAV	Haven-International		
HCA	Holly Cine (Hollywood Cinema)		
HCO	Halco		
HDL	Headliner		
HEM	Hemisphere		
HER	Hera		
HI	Hollywood International		
HLS	Halsted		
HND	Handinhand		
HNL	Harnell		
HOL	Holcomb		
HOR	Horizon		
HOW	Howco		
HS	Hollywood Star		
IA	International Artists		
IC	International Classics (20th Fox subsid.)		
ICA	Int'l. Cinema		
ICP	Int'l. Co-Productions		
IF	Israel Films		
IFC	International Film Corp.		
IFD	Inter-American Film Dist. Inc.		
IIP	Independent International		
IM	Impact		
IMP	Imperial		
INC	Incom		
IND	Independent		
INT	Interwest		
IRM	IRMI Films Inc.		
ITC	ITC Release		
JAC	Jacot		
JAN	Janus		
JAY	Jaylo Int'l.		
JER	Jerand		
JMG	JMG Films		
JOG	Joseph Green Pictures Co.		
JOS	Don Joslyn Prods.		
KAL	Kaleidoscope		
KAN	Kanawha		
KAP	Kaplan		
KAR	Kario		
K-C	Kaplan-Continental		
KEP	KEPI		
KIN	King		
K-J	Kelly-Jordan		
KOL	Kolitz		
KOR	Korty		
KTD	K-Tell Distrib.		
KWY	Kingsway		
LAK	Lake		
LAN	L.A.N.A.		
LCS	LCS Productions		
LEA	Leacock-Pennebaker		
LEI	Leisure Media		
LES	Lesser		
LEW	Lewis		
LFE	Lawrence Frederick Ent.		
LGT	Lange-Texas		
LK	Lark		
LNG	Lang		
LOP	Lopert (UA subsidiary)		
L-P	Levitt-Pickman		
LS	Leroy Smith		
L-T	L-T Productions		

## UPDATED ALL-TIME FILM CHAMPS

(Continued from page 58)

Jailhouse Rock (Richard Thorpe; Berman; MGM — 1957) ..	4,000,000
Big Country (William Wyler; UA—1958) ..	4,000,000
Horse Soldiers (John Ford; Mirisch-Mahin-Rackin; UA—1959) ..	4,000,000
Don't Give Up The Ship (Norman Taurog; Wallis; Par — 1959) ..	4,000,000
Never On Sunday (Jules Dassin; Filmways; Lopert — 1960) ..	4,000,000
Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th—1962) ..	4,000,000
Summer Magic (James Neilson; Disney; BV—1963) ..	4,000,000
Misadventures of Merlin Jones (Robert Stevenson; Disney; BV—1964) ..	4,000,000
Captain Newman MD (David Miller; Arthur; U — 1964) ..	4,000,000
Topkapi (Jules Dassin; Filmways; UA—1964) ..	4,000,000
Nutty Professor (Jerry Lewis; Glucksman; Par — 1964) ..	4,000,000
Agony and the Ecstasy (C. Reed; 20th; 1965) ..	4,000,000
Stagecoach (G. Douglas; Rackin; 20th; 1966) ..	4,000,000
Walk, Don't Run (C. Walters; Siegel; Col.; July, '66) ..	4,000,000
Arabesque (S. Donen; Univ; 1966) ..	4,000,000
A Fistful of Dollars (B. Robertson; Jolly; UA; 1964) ..	4,000,000
Hellfighters (A. McLaglen; R. Arthur; Univ; 1968) ..	4,000,000
The Arrangement (E. Kazan; Warners; 1969) ..	4,000,000
The Undefeated (A. V. McLaglen; R. L. Jacks; 20th; 1969) ..	4,000,000
Wild Country (R. Miller; R. Totten; BV; 1971) ..	4,000,000
Plaza Suite (A. Hiller; H. Koch; Par; 1971) ..	4,000,000
Evel Knievel (M. Chomsky; Solomon/Hamilton; Fanfare; 1971) ..	4,000,000
McCabe and Mrs. Miller (R. Altman; D. Foster/M. Bro- wer; Warners; 1971) ..	4,000,000
The Omega Man (B. Sagal; W. Seltzer; Warners; 1971) ..	4,000,000
Sometimes A Great Notion (P. Newman; J. Foreman; Univ; 1971) ..	4,000,000
Straw Dogs (S. Peckinpah; D. Melnick; CRC; 1971) ..	4,000,000
War Between Men and Women (M. Shavelson; D. Arnold; CCF/NGP; 1972) ..	4,000,000
Shaft's Big Score (G. Parks; Silliphant/Lewis; Metro; 1972) ..	4,000,000
Five Fingers of Death (C.C. Ho; R.R. Shaw; Warners; 1973) ..	4,000,000
Battle for Planet of the Apes (J.L. Thompson; A.P. Jacobs; 20th; 1973) ..	4,000,000
Scarecrow (J. Schatzberg; R.M. Sherman; Warners; 1973) ..	4,000,000
Westworld (M. Crichton; P. Lazarus 3d; Metro; 1973) ..	4,000,000

MA	Maysleys	MF	Miami Films
MAG	Magarac	MG	Manson-Gingold
MAH	Mahler	MGM	Metro-Goldwyn-Mayer
MAN	Manson	MI	Merrick Int'l.
MAR	Marvin	MIL	Milenium
MAT	Mature	MIS	Mishkin
MAU	Maurer	MIT	Mitnam
MAY	Mayflower	MIX	Mix Ten
MNQ	Monique	MNT	Montgomery Productions
MBL	Meatball	MON	Mondial
MC	Media Cinema	MOO	Moonstone
MED	Medford	MOS	Mostest
MER	Mercury	MPO	MPO Videotronics
MET	Metzer	MPX	Multi-Pix
MEY	Meyer	MRN	Maron
		MTL	Mitchell
		MUL	Robert Mulligan
		MUT	Mutual Films in Canada
		MVP	Melvin Van Peebles
		MWE	Midwest Entertainment
		MWR	Minerva-Walter Reade
		99	99 Productions
		NAF	National Adult Film Alliance
		NC	Newlins Cinema
		NGP	National General Pictures
		NL	New Line
		NOV	Novak
		NS	National Showmanship
		NT	New Trends
		NTL	National Leisure
		NU	Nu-Art
		NW	New World
		NWC	Northwest Cinema
		NY	New Yorker
		OLY	Olympic
		OP	Olympia Press
		OS	Osco
		PAC	Pacemaker
		PAN	Pantages
		PAR	Paramount
		PBY	Playboy
		PC	Pathe Contemporary
		PD	Producers Distributing
		PDO	Presidio
		PDS	Prodis
		PEN	Pennapacker
		PER	Persson
		PFD	Preferred
		PG	Pacific Grove
		PGN	Paragon
		PHA	Phase One
		PI	Phoenix Int'l.
		PIE	Pacific Int'l. Enterprises
		PIN	Pinnacle
		PLA	Plaza
		PLM	Parliament Films, Ltd.
		PM	Paul Mart
		PMR	Poolmar
		POC	Phoenix Of Canada
		PRE	Premier (MGM subsidiary)
		PRM	Prominent
		PRO	Producers Releasing Orgn.
		PRT	Prentoulis
		PSF	P.S. Films
		PTC	Petersen-Chartwell
		PTG	Prestige
		PTH	Pathe
		PTN	Preston
		PW	Peppercorn Wormser

(Continued on page 64)

# Big Rental Films of 1973

(U.S. - Canada Market Only)

(Continued from page 19)

Romeo and Juliet (reissue) ..	1,700,000
The Great Waltz (A. L. Stone; Metro; November 72) ..	1,650,000
A Warm December (S. Poitier; M. Tucker; NGP; April) ..	1,600,000
Wattstax (Mel Stuart; D. Wolper; Columbia; February) ..	1,560,000
Clockwork Orange (reissue) ..	1,500,000
The Mackintosh Man (J. Huston; J. Foreman; Warners; August) ..	1,500,000
Heavy Traffic (R. Bakshi; S. Krantz; AIP; August) ..	1,500,000
Avanti! (B. Wilder; UA; December 72) ..	1,500,000
Harry In Your Pocket (B. Geller; UA; August) ..	1,500,000
Scorpio (M. Winner; W. Mirisch; UA; March) ..	1,400,000
Shaft In Africa (J. Guillermin; R. Levin; Metro; July) ..	1,395,000
Slither (H. Zieff; J. Sher; Metro; February) ..	1,355,000
Cries and Whispers (I. Bergman; New World; February) ..	1,300,000
The Stone Killer (M. Winner; D. DeLaurentiis; Columbia; August) ..	1,300,000
Gordon's War (O. Davis; R. L. Scheffel; 20th; August) ..	1,250,000
The Last American Hero (L. Johnson; J. Wizan; 20th; June) ..	1,250,000
A Separate Peace (L. Pearce; R. Goldston; Par; September 72) ..	1,250,000
It Happened in Hollywood (P. Locke; J. Buckley; Screw; January) ..	1,220,000
Detroit 9000 (A. Marks; C. Stroud; General Film; July) ..	1,200,000
Godspell (D. Greene; E. Lansbury; Columbia; March) ..	1,200,000
Brother Sun, Sister Moon (F. Zeffirelli; L. Perugia; Par; April) ..	1,200,000
Super Fly T.N.T. (R. O'Neal; S. Shore; Paramount; June) ..	1,200,000
Hit Man (G. Armitage; G. Corman; Metro; December 72) ..	1,190,000
Badge 373 (H. Koch; Paramount; July) ..	1,100,000
The Student Teachers (J. Kaplan; J. Corman; New World; April) ..	1,078,000
Travels With My Aunt (G. Cukor; Fryer/Cresson; Metro; Dec. 72) ..	1,075,000
Let The Good Times Roll (S. Levin, R. Abel; G. Isenberg; Col; May) ..	1,050,000
Black Gunn (R. Hartford-Davis; J. Heyman/N. Priggen; Col; Dec 72) ..	1,015,000
They Only Kill Their Masters (J. Goldstone; W. Belasco; Metro; November 72) ..	1,005,000
Black Mama, White Mama (E. Romero; E. Romero/J. Ashley; AIP; Jan) ..	1,000,000
Steelyard Blues (A. Myerson; T. Bill/M&J Phillips; Warners; Jan.) ..	1,000,000
Sisters (B. de Palma; E. R. Pressman; AIP; April) ..	1,000,000
Theatre of Blood (D. Hickox; J. Kohn-S. Mann; UA; April) ..	1,000,000
Scream, Blacula, Scream (B. Kelljan) J. Naar; AIP; June) ..	1,000,000
The Friends of Eddie Coyle (P. Yates; P. Monash; Par; July) ..	1,000,000
Slaughter's Big Rip-Off (G. Douglas; M. Sachson; AIP; July) ..	1,000,000
Sssssss (B.K. Kowalski; D. Striepeke; Universal; July) ..	1,000,000





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# Film Actor Insurance; Lacking It, Can't Work

By BOB THOMAS

Hollywood. "Day for Night," Francois Truffaut's film within a film while shooting, drew an enthusiastic reception when it was unreleased before a film-colony audience at the Directors Guild theatre in Hollywood.

After viewing the tale of intrigue, petulance, egomania, tragedy, deception, romance and disaster during the shooting of a feature, veteran Hollywood director George Cukor exclaimed: "Everything that has happened in the French picture has happened to me."

Filmmakers everywhere may well have the same feeling of *deja vu* upon viewing "Day for Night." Non-pros should also learn a few things about the film business, including the matter of cast insurance.

There's a scene toward the end after the Jean Pierre Aumont character is killed in an auto crash. Truffaut runs the unfinished film for the insurance man (played by novelist Grahame Greene, who happened to be visiting the set) and discuss how the project can be completed without the presence of Aumont.

So the French have insurance problems, too.

Film insurance has long been a little-known aspect of the movie business, yet it can wield vast influence over the course of actors' careers. That was demonstrated recently when columnist Joyce Haber reported that Laurence Harvey, in an interview three months before his death, asked her not to print the fact that he had cancer. He feared the news would prompt insurance companies to turn him down for cast insurance. Hence he couldn't work.

It happened to Elliot Gould.

Three years ago he was the hottest new face in films. Then he found himself out of work for two years. The reason? Insurance. Warner Bros. claimed that Gould went berserk on the set of "A Glimpse of Tiger" and the picture had to be cancelled. The result was a huge insurance loss, and insurance companies don't like to get burned twice.

"Warners collected \$500,000 in insurance on the grounds that I was crazy," said Gould. "This was without physical examination or anything."

Gould couldn't get work until a year ago, when Robert Altman cast him in the updated Philip Marlowe whodunit, "The Long Goodbye." His behavior was exemplary, said Altman, and now Gould is employable again.

## Re David Warner

British actor David Warner was on the insurance companies' gray list for alleged misbehavior on a film. Sam Peckinpah wanted to use him in "Straw Dogs," but couldn't insure him. Warner almost lost the part until Dan Melnick, who was producing, decided to take a chance. Warner gave Peckinpah no trouble, and Melnick sent a letter saying so to Lloyds of London. Since then, the actor's employment outlook has brightened.

Lloyds appears to be the principal insurer for films, although there are others in the field. Premiums per picture run about \$40,000, no small amount in today's cost-conscious industry.

When Richard Zanuck was production boss at 20th Century-Fox, he decided to save on cast insurance. He built up the company's own insurance fund, placing the savings on regular insurance into a special account. Zanuck says the system

saved the studio money, but it doesn't seem to have started a trend.

## Melvyn Douglas' Ticker

On rare occasions, studios have decided to take a risk on an actor who is uninsurable. That happened with Melvyn Douglas, who had suffered a heart ailment. Marty Ritt wanted him to play Paul Newman's father in "Hud," and Paramount agreed to go without insurance. Result: an Academy Award and continuance of a distinguished career.

No insurance company would take a risk on Spencer Tracy after his series of physical setbacks. Stanley Kramer wanted him for "Guess Who's Coming to Dinner," and Tracy offered to play it without salary, payment to come when the picture finished. The gallant Katharine Hepburn agreed to do the same.

Kramer had to husband Tracy's energies, but the actor got through the role — brilliantly, as always. After the last shot, Tracy muttered to Kramer, "All right, you cheap son of a bitch, hand over my money." Ten days later, Tracy died.

Actors go through the usual ritual of pre-production medical examinations; undoubtedly most of them pass. But there is no way of determining how many careers have been destroyed because of heart irregularities or rumors of boozing or dope-taking.

Even politics can harm careers, as *Variety* reported a year or two ago. Assaf Dayan, son of the Israeli defense chief, complained that film companies wouldn't hire him after Arab hijackers tried to kill him at the Munich airport in 1971. The reason: he couldn't get insurance.

Said Dayan: "They should have been more brave."

has been able to adapt itself to changing conditions with very little disturbance of its basic charter and by-laws. If the incorporators of the Fund can be faulted for anything, it is perhaps that they all too readily adopted Harrison Grey Fiske's handy journalistic epithet of an "actors' fund" as the corporate title for the new organization that supplanted the American Dramatic Fund in 1882. Services of the Actors' Fund, then as now, have always been available to anyone whose livelihood derives principally from some aspect of the entertainment world — not just actors.

## Rocky Mountain Elects

Denver.

Five new officers and three new directors have been elected to serve in 1974 for the Rocky Mountain Motion Picture Assn.

Jack Felix of J. & B. Film Distributors was named president; John Roberts, Wolfberg Theatres, vice president; Howard Campbell Westland Theatres, Colorado Springs, treasurer and Linda Farley, Highland Theatres, secretary. Robert Tankersley of Western Service and Supply Co., stepped up to chairman.

Betty Micheletti, of J. & B. Film, Alan Flor, Wolfberg Theatres and Dick Kline of the Trojan Theatre, Longmont, Colo., were three new directors elected. Continuing board members are: Bates Farley, Dick Lutz and George Fisher.

The 1974 Forward Look Convention and Golf Tournament date has been set for June 11-13 and will be held at the Brown Palace Hotel and a local Country Club yet to be picked.

## Sell Via, Not Against, TV

(Continued from page 7)

spending enough to qualify as decent competition in the marketplace." The national billboard, most of these execs agree, is overpopulated.

Compounding the problem, most of these campaign architects concede, is the growing number of feature films which have no immediate frame of reference. The industry, aware that it must offer something "different," i.e. unavailable on video, is by necessity producing films that are frequently difficult, sometimes impossible, to describe in easily graspable, ad campaign terms.

## Lederer's 'Three'

Lederer breaks down pictures into three categories: the first level is made up of films with "ready frame of reference." John Wayne westerns, the Bond pictures, "self-starting" pictures, usually released in peak playing times which do business from day one."

His second category includes films which have no ready frame of reference — "The Last Picture Show," and "Summer of '42," and more recently "Serpico," are examples of this genre (or non genre). "Perceiving them correctly," Lederer declares, "presents a monumental problem and most of them require 'conceptual campaigns' that have to be right, even if the salesmen are to sell the exhibits."

One of the major problems with these films — the "quality" picture without a readily identifiable handle, is that exhibits usually have three or four of these in their hip pocket and they are yanked before an adequate impression can be made.

## Misapplied

Lederer's third category is made up of films with "ready frame of reference that's all wrong." He feels that "The Comedians" was a drama that conjured visions of a Milton Berle biography. "The Cowboys," another example, appeared to be a John Wayne picture but its main appeal was to young girls. "They couldn't be gotten into the theatres," he points out, "but they watched in terrific numbers on television."

"Most of my pictures," Lederer says, "fall into the second category." With the exception of American International Pictures, which trafficks successfully in so-called "genre pictures," according to the execs checked, close to 75% of the film product falls into the "no ready frame of reference category" and causes continuing migraines among ad-pub ranks.

Though the answer seems to point to AIP, it seems, by general industry consensus, that there is room in the industry for only one AIP. They point to MGM's attempt to ape the AIP formula and the results. "Formula" or "genre" pictures, while a part of nearly every company's yearly survival plan, do not provide "breakthrough" pictures — films which reach the \$15,000,000 to through the roof rentals.

One of the more immediate and anomalous effects of the effluence of "strange fruit" pictures, is that the talent side of the distribution equation is getting more of its artistic and monetary demands met.

## Looking For Insurance

Sam Cohn, an exec with Creative Management Associates — CMA is one of the prime packagers in the feature film area — says that distributors "are looking for insurance." Hence the \$1,000,000, \$2,000,000 and more fees the Steve

McQueens and Dustin Hoffmans can exact. Hence, indeed, he points out, the irony of the First Artists "star package" CMA topper Freddie Fields put together.

"At the time," Cohn noted, "there was tremendous resistance from the majors to accepting lower distribution fees (21%) and only National General would accept. Now, three years later, every major bid for the package."

What they were groping for, in addition to the "insurance" the record of the stars, they felt, provided, was the selling handle — "instant identity." The anomaly is that, in the terms of boxoffice, none of the stars offered real insurance — only a fair crack at national attention. The attitude is also reflected in United Artists' five-picture deal with Woody Allen, which, among other things, gave Allen final video approval on cuts.

## 'Exquisite Judgments'

Fogelson feels that today, and increasingly in the future, the ad-pub people will be faced with "exquisite judgments" when balancing the "ratios" of allocating campaign budgets with expected returns. These judgments range from re-assessing the "flash cuts" in tv commercials ("maybe we should give them more of a taste") to exploring better ways of apportioning gross rating points in a television campaign. "The dollars are going to have to come from somewhere," he says, "perhaps \$40 dollars worth of tv rating points in North Dakota is worth \$150 in newspaper lineage." Together with all other ad-pub execs, Fogelson bemoans "the dismal lack of research in this business."

But if the fine points are being debated, so are the larger issues. The lessons of "Billy Jack" — massive video exploitation coupled with equally massive booking patterns (on a four-wall basis) have not been overlooked by the industry.

## Ratios

"Spending \$2,500,000 in major markets," says Fogelson, who was one of the architects of the "Billy Jack" phenomenon while at Warner Bros., "to get \$3,500,000 has enormous ramifications for the way the industry does business." Again, it's the ratios.

The problem, and this is a general consensus among all ad-pub executives, is that the industry is not yet adequately promotion oriented. If anything, it seems to be still fixated by production. All three execs report that production allocations, by comparison, are winked at, while promotion expenditures — on a large scale, are given very tough scrutiny. Though the pendulum appears to be swinging in that direction, the industry is still dominated by execs with a production bias. That's where the action is.

Though times have changed since the classic era when ad-pub execs merely carried out the intuitions of the moguls, the bally ranks feel the movement in their direction is slow but sure. And as they lay claim to increasing shares of a company's treasury, it is axiomatic that some of the power will drift their way. The main reason: national tv campaigns — they're expensive.

## Justifying TV

One of the more obvious effects of justifying these giant tv allocations, says Fogelson and Lederer, is that wider distribution patterns are going to be shaped. And their shape will be determined by the video blanket covering the territory.

## Actors Fund of America

(Continued from page 8)

and Wedgewood (given to Doris Keane by playwright Ned Sheldon); and a silver plated coffee pot that was Edwin Booth's were among the things acquired by the Museum of the City of New York. A manuscript "conductor's score" containing Victor Herbert's own arrangements of entr'acte music dating from 1902 (when he was pit conductor of a Pittsburgh theatre) was bought by the Heinz family to be put on display at Heinz Hall in that city. And the prompt script of "The Green Hat" was one of several objects bought by the Harvard Library for its permanent theatre collection.

## Williams Home Kaput

The most important new development since the close of the Anniversary Year has been the start of construction on a new wing at our retirement home in Englewood, New Jersey. The immediate need for this expansion was created by the closing of the Percy Williams Home at East Islip, New York. It had been found by its directors that projected costs for modernizing the old Williams mansion on Long Island to conform with New York State's present regulations governing such facilities would be completely out of line. As a consequence the expansion at Englewood is being undertaken with the close cooperation of the Percy Williams directors, so that people eligible for entry in the Percy Williams Home can be suitably accommodated. The new wing at Englewood will both increase our capacity for permanent guests and will also provide

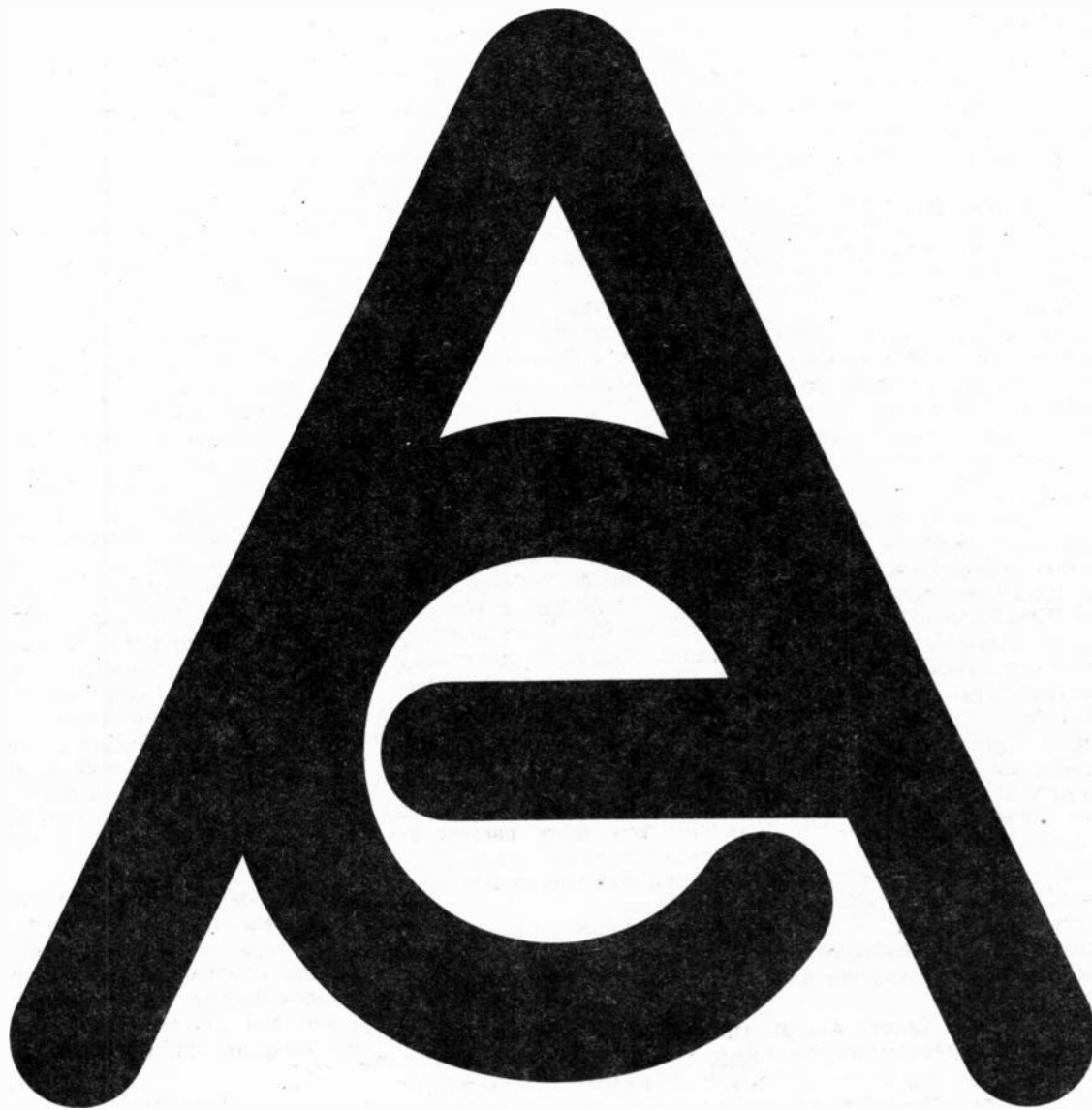
living quarters for staff personnel which have been needed for a long time. The estimated cost of the new construction is over \$700,000. Assistance in financing the added space has come from substantial contributions made by the Equity Foundation and the Percy Williams Home.

Of course the foregoing account is designed to emphasize major activities of the Fund in which the public participates, and thereby assists in the performance of our day-to-day activities of giving aid to those in our profession who need help. Although these day-to-day activities are our fundamental reason for being, the Fund's basic commitment to preserve the anonymity of those whom it aids makes it difficult to report our day-to-day work, except in terms of the seemingly dry statistics covering the number of cases handled and what the costs are to maintain the services required by the profession. Such data is available, however, in the annual reports published at the end of each fiscal year. These are widely distributed to the various professional organizations of the theatre, to libraries throughout the country where theatre departments or collections are maintained, and to life members of the Fund as well as to non-members who make memorial or other donations.

In retrospect it can be said that the founders of the Actors' Fund were gifted with extraordinary foresight. The organization has not only withstood the vicissitudes of a profession not generally regarded as being among the most stable, but



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## Top Film Stories of 1973

(Continued from page 11)

agement calls the project "an unmitigated disaster."

Thus, the two-tier market (theatres, free tv) is unchanged, and within the economic potentials of those markets the producers and distributors must live until new markets can be successfully introduced. (It will be recalled that sound films had been around for about four years, before the public finally became galvanized by the concept. Hence, cable, cassettes, hotels, etc. are not necessarily dead; but they're not alive at the moment, either.)

### 5. Franchising Concepts In Film Exhibition Turn Sour.

Jerry Lewis' Network Cinema and United General Theatres, the two leaders in the franchise exhibition field, both went aground on the fiscal rocks. Never popular with mainstream exhibitors anyway, their market inroads were nil.

Exhibition in general continued to have multiplex fever, on grounds that two to six screens on one plot have at least the potential for bettering the odds of paying the rent on the single facility. Where the product to fill more screens will come from is another matter. But in many cases, newer circuit screens are replacing shuttered older situations. Exhibits seems to be taking a general business attitude that, despite high costs of money, material, etc., if you don't expand now it will cost more later anyway.

### 6. Columbia Pictures Faces The Music.

The failure of some anticipated life-saver blockbusters finally forced Columbia into a management reshuffle. Every other major had undergone, to one degree or another, the shakeup three to four years earlier. Col's problems — high debt, and intolerably high film inventory — were no different from those of the other companies, but Col's former management team sailed through the earlier crisis despite the clear storm signals that others had ignored to their ultimate peril. The initial glamor of Columbia's hotel feature exhibition project turned sour under pressure of high interest rates, high technology costs and weak public response.

Allen & Co. in June assumed direction of Columbia's rehabilitation. That Wall St. investment banking firm, known for daring as well as success, is familiar with the film industry, and how to present it in its most favorable posture to the financial community. Apart from its annual compensation as fiscal advisors to Col, Allen & Co.'s potential reward for success there is the net gain on ultimate sale (or exchange) of 300,000 Col shares on which it has purchase warrants at a price of \$6.60 per share.

### 7. Hollywood Guild and Labor Unrest.

The four-month strike by Writers Guild of America wreaked havoc on telefilm pre-production and production skeds. The effect on theatrical films was less, but with the decline in overall studio production, any interruption is both an immediate hurt to filmmakers, and down the line creates a gap in distribution pacing. The Directors Guild of America, without striking, made a new deal with producers. Screen Actors Guild found its hierarchy toppled by a new slate of actor-officers; this bodes unfavorably for the peaceful negotiation of a new contract in the upcoming months.

Even within contracts already negotiated, new advertising and billing clauses are confounding ad-pub departments. Finally, craft

union memberships on both Coasts are uniting in runaway defiance projects, including planned boycotts.

### 8. New Distribution Patterns Emerge From The Ashes.

The early summer success of regional four-wall saturation playoff by "Billy Jack" helped encourage MGM to a similar, but percentage basis, approach to "Westworld," with comparably excellent results. Adroit teleblurb time buys, careful nabe theatre selection strategy, and independent handling of b.o. money seem to be key elements of success. In addition, Ely Landau's American Film Theatre series was introduced to generally good reaction, despite computerized ticket goofs and less than enthusiastic cooperation of major distributors who kept AFT exhibits hanging over product availability for the other five days of AFT weeks. However, subscription film programming passed a major viability test, and AFT is deep into second season planning.

### 9. New Production Patterns and Affiliations Are Accepted.

The older pride, and later provincialism, of major studio insistence on full financing has yielded an open door policy to tax shelter and other types of investment syndicates, heretofore banished to the lowbudget indie one-shot filmmaker. A year ago, 20th-Fox was getting the horse laugh for having partners in "The Poseidon Adventure." The laughing has stopped, and most majors would be delighted to unload up to half the cost. Columbia's new management is unabashedly pursuing that goal. In addition, 20th and Warner Bros., which had bought two books on similar themes, decided to pool forces for one film, with split distribution.

Finally, First Artists Prods., also a butt of jokes for four years, suddenly became the sought-after sweetheart of four majors, which saw the benefits of fixed-risk, name star product coming along on a regular, predictable basis. WB made the best offer, and capped it further by nabbing the reorganized Brut Productions produce, now to be supervised by new Brut prez Ross Hunter.

### 10. Two Pioneer Major Circuits Pass Into Private Hands Of Veteran Showmen.

National General Theatres, the old 20th-Fox chain in pre-Divorcement days, was sold in June to onetime Minneapolis exhib Ted Mann, who runs his own business in his own way, and reports only to himself. Restoration of what's left of the chain (under 250, to be trimmed by as many as 100 houses by Mann) to a showman's hands is balanced against loss of regular financial data on its performance. Also, ABC Theatres, put last year under Harvey Garland's overall supervision (a break with the traditional regional autonomy concept), will be broken in two parts: all northern and Pacific Coast situations are in process of sale to Henry Plitt, longtime topper of ABC's Great States unit who with private backing will assume ownership; ABC is holding onto its Dixieland houses, evidently the major profit source for the overall circuit in recent years.

## 'Poseidon' Of 1973

(Continued from page 19)

but the returns earned by the one Hollywood-supervised entry ("Enter The Dragon") proved that even an already-popular genre can be improved by professionalism. How-

ever, the death of Bruce Lee was a serious blow to any future expansion. Other popular kung-fu items were cheaply-made acquisitions, such as "Five Fingers of Death," "Chinese Connection" and "Fists of Fury."

Musicals were not too impressive other than the business done by "Jesus Christ Superstar" (as much due to controversy on its anti-Semitic aspects as by critical acclaim) and the reissue of "Mary Poppins." Far, far behind were "1776" and "Godspell."

Porno owed most of its prestige to the socko business done by "Last Tango In Paris," which had a lot of the more family-type filmgoers exposing themselves to comparatively graphic sex in the guise of art, as in Brando.

The hot young filmmaker continues, easily, to be Peter Bogdanovich with three of his first four films (the single exception, "Targets") on the all-time champion list. For time in service that's better than any other filmmaker so industry attention will be riveted on his first costumer, "Daisy Miller."

Science fiction also held its own (and with the number of such productions in the works is possibly the number one replacement for the western as the "safest" type of film to produce). "Battle For Planet of the Apes," "Westworld" and "Soylent Green" were the leaders.

Positions of the first three leaders didn't change this year but place and show holders, "Sound of Music" and "Gone With The Wind," have proven that they have considerable reissue value, especially the Margaret Mitchell epic, while "Godfather" has yet to do so. Whether it is really something special or just a "right time in the right place" oddity will depend on what happens with its first reissue. With a sequel coming up, it figures that "Godfather" will have to be given a rest of a year or so. And if the sequel turns out just another programmer, it could hurt its famous parent. The real leaders, generally, have never had sequels. But "Godfather" has hardly followed any set pattern in its phenomenal history.

## Abbreviations

(Continued from page 60)

RA	Republic Amusement
RAD	Radim
RAF	R.A.F. Industries
RAI	Rainbow Adventures
RAN	Rani
RBD	Rosebud
RCH	Richmond
REA	Reade
REG	Regional (Universal subsid)
RGY	Regency
RIZ	Rizzoli
RNK	Rank
ROB	Robbins
ROH	Rohauer
ROL	Bill Rolland
RON	Ronin Film
ROS	Ross
ROY	Royal (Columbia subsid)
666	Signal 666
S3	Sigma III
SAC	Sack
SAL	Saliva Films
S-B	Seymour-Barde
SCG	Screen Guild
SCH	Schoenfeld
SCM	Screamcom
SCR	Screw
SED	Sedgway
SEL	Select
SG	Screen Gem
SI	Scotia International
SIG	Signature Films
SIN	Star International
SLM	Dean Selmier
SOV	Sovexport
SPE	Sperling
SPI	Spilker
SPM	Supreme
SPX	Sherpix
SS	Silver Screen
STA	Starline
STD	Standard
STE	Stellar IV
STR	Stratford
SUN	Sun International
SUP	Superior
S-W	Sunset Western
TA	Trans-American (AIP subsid)
TAM	T.A.M. Communications
TEA	Theatre Exchange Activities
TEI	Teitel
TES	Testament
THU	Thunderbird

## Festivals During 1974

Date	Event	Location
Jan. 9-12	New York Animation Festival	N.Y. City
Jan. 19-25	MIDEM Music Market	Cannes, France
Feb. 1-9	Belgrade Film Festival	Yugoslavia
Feb. 11-20	Monte Carlo TV Festival	Monte Carlo
Feb. 21-24	Tampere Film Festival	Finland
March 14-21	Vienna (Humor In Film)	Austria
March 21-31	Los Angeles (non-comp)	U.S.
March 28-Apr. 2	Rheims (sport films)	France
March	Cartagena Film Festival	Colombia
April 9-12	Belgrade (science and technology)	Yugoslavia
April 18-23	Cannes MIPTV video market	Cannes, France
April 18-25	MIFED (film and tv market)	Milan
April 21-28	Toulon	France
April 22-27	Oberhausen Shorts Festival	W. Germany
April 25-May 2	Montreux TV Festival	Switzerland
April 28-May 4	Trento (mountain films)	Italy
April 28-May 5	Valladolid (human values)	Spain
April	Bergamo at San Remo (authors)	Italy
May 1-6	Beaune (historical films)	France
May 8-16	Geneva Telecom 74	Switzerland
May 9-24	Cannes Film Festival	France
May	Asolo (art and painting)	Italy
May	Tashkent (Afro-Asian)	Siberia
June 2-17	Sydney	Australia
June 4-9	Cracow Shorts Festival	Poland
June 7-22	Melbourne	Australia
June 10-14	Brussels DIDACTA (audiovisual)	Belgium
June 10-15	Zagreb Animation Festival	Yugoslavia
June 10-19	Prague Television Festival	Czechoslovakia
June 21-July 2	Berlin	West Germany
June	Munich (youth prize-tv)	W. Germany
June	Cork Film Festival	Ireland
June	Varna	Bulgaria
June	Alghero	Italy
June	Adelaide Film Festival	Australia
June	Fermo and Porto S. Giorgio (marine films)	Italy
June	Montreal (environment)	Canada
July 5-18	Vienna (IMDT-Audiovisual)	Austria
July 6-13	Karlovy Vary Film Festival	Czechoslovakia
July	Trieste (science-fiction)	Italy
July	Taormina (Fest of Nations)	Italy
July	Pula (national)	Yugoslavia
Aug. 9-18	Atlanta Film Festival	Atlanta, Ga.
Aug. 18-Sept. 7	Edinburgh Film Festival	Scotland
August	Locarno Film Festival	Switzerland
August	Venice Film Festival (tent.)	Italy
Sept. 14-25	San Sebastian Film Festival	Spain
Sept. 16-21	Cannes VIDCOM (Visual Communications)	France
Sept. 22-26	Ouistreham (environmental)	France
Sept. 27-Oct. 3	Cologne Photokina	W. Germany
Sept. 27-Oct. 13	New York Film Festival	U.S.
September	Pesaro (new cinema)	Italy
September	Sitges (horror)	Spain
September	Prix Italia (TV) Florence	Italy
Oct. 24-29	MIFED (Indian Summer Market)	Milan
Oct. 30-Nov. 2	Lucca (animation)	Italy
October	MIFED TV Market	Milan
October	Brno Film and TV Market	Yugoslavia
October	Orvieto (folk art and artists)	Italy
October	San Francisco Film Festival	U.S.
October	Barcelona Film Festival	Spain
October	Oberhausen Sports Festival	W. Germany
October	Thessaloniki Film Festival	Greece
October	Ottawa	Canada
October	Nyon	Switzerland
Nov. 18-Dec. 5	London Film Festival	England
November	Teheran Film Festival	Iran
November	Porretta Terme	Italy
November	Chicago Film Festival	U.S.
November	Leipzig Film Festival	E. Germany
December	Festival dei Popoli	Florence

TI	Trans-International	US	United States Films
TIM	Times	VAU	Vaudeo
TL	Trans-Lux	VDU	Vaudieau
TMP	Timely Motion Pictures	VEG	Vega
TN	Trans-National	VF	Variety Films
TOB	Tobolina	VGR	Vagar
TOH	Toho	VI	Viking International
TOM	Thompson	VIP	V.I. Prods.
TOW	Towson	WAR	Warhol
TP	Tower Productions	WAT	Watkins
TRI	Tricontinental	WB	Warner Bros.
TSE	Trans-State Enterprises	WEI	Weiner
TV	Transvue	WES	Western International
TW	Trans World	WHE	Wheeler
TWE	Two World Enterprises	WI	World International
TWI	TWI National	WIL	Wilson
U	Universal	WIN	Winterfilm
UA	United Artists	WIS	Wiseman
UFI	Unusual Films International	WMP	Warren Miller Prod.
UFO	United Film Organization	WOR	World Entertainment
UIP	United International Pictures	WW	Worldwide
UMC	Universal Marion Film Co.	XER	Xerxes
UNI	Unique	Z	Zenith
UNS	Unisphere	ZOD	Zodiac
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# BOOKS REVIEWED IN 'VARIETY'

(DURING 1973)

TITLE	AUTHORS	PUBLISHER	REVIEWED
Adventures With D.W. Griffith	Karl Brown	F. S&G	Dec. 19
All-My Yesterdays	Edward G. Robinson	Hawthorn	Nov. 7
An Invitation To See	Helen M. Franc	N.Y. Museum of Art	Aug. 22
Art of Walt Disney	Christopher Finch	Abrams	Dec. 26
The Autograph Hound	John Lahr	Knopf	April 11
The Avima Affair	Ned Calmer	Doubleday	Aug. 1
Bessie	Chris Albertson	Stein & Day	Jan. 31
Best of Life		Time-Life	Oct. 24
Billy Bitzer: His Story	Ed. by Beaumont Newhall	F. S&G	July 11
Bird Lives	Ross Russell	Charterhouse	May 2
Brando	Ron Offen	Regnery	May 9
Busby Berkeley Book	Tony Thomas, Jim Terry	N.Y. Graphics	Oct. 31
By Emily Possessed	Mona Thomas	Exposition	June 13
Cagney	Ron Offen	Regnery	Feb. 21
Carmela	Paul Gillette	Arbor House	Aug. 29
Cecil B. DeMille	Charles Higham	Scribners	Oct. 24
Celebrity Register	Earl Blackwell	S&S	Nov. 14
The Covenant	Paige Mitchell	Atheneum	July 11
The Cowboy and the Cossack	Clair Huffaker	Trident	July 4
Documents of American Theatre History	William C. Young	American Library	May 2
Dorothy & Lillian Gish	Lillian Gish	Scribner	Oct. 31
Drew Pearson	Oliver Pilat	Harpers Mag	June 6
The Fifth Estate	Robin Moore	Doubleday	Aug. 8
The Filmgoers Book of Quotes	Leslie Halliwell	Hart-Davis	Oct. 3
The Film Industries	Michael Mayer	Hastings	Dec. 26
The First Deadly Sin	Lawrence Sanders	Putnam	Oct. 17
Frederick Ashton	Joe Dominic, John S. Gilbert	Regnery	Oct. 31
Georgia	Georgia Sothorn	Signet	Feb. 21
The Gershwins	Robert Kimball, Alfred Simon	Atheneum	Sept. 19
The Goon Show Scripts	Spike Milligan, etc.	St. Martin's	Nov. 14
Graham Greene on Film	Graham Greene, John R. Taylor	S&S	Jan. 31
Grand Illusion		McGraw Hill	Oct. 31
Great Movie Stars	David Shipman	St. Martin's	Oct. 31
Histoire du Cinema Nazi	Francis Courtade, Pierre Cadars	Eric Lossfeld	Feb. 14
History of the Actors Fund of America	Louis M. Simon	Theatre Arts	Jan. 31
History of World Cinema	David Robinson	Stein & Day	Oct. 31
The House of Horror		Lorrimier	Aug. 15
I Never Danced at the White House	Art Buchwald	Putnam's	Dec. 5
The Informant	The Gordons	Doubleday	April 25
The Irish Mystique	Max Caulfield	Prentice-Hall	Dec. 5
It Was Fun While It Lasted	Arthur Lewis	Trident	June 27
Jolson	Michael Freedland	Stein & Day	July 11
Joshua, Son of None	Nancy Freedman	Delacorte	Oct. 17
A Journal of the Plague Years	Stefan Kanfer	Atheneum	June 6
Kazan Sur Kazan	Michel Ciment	Stock	Aug. 15
Language of Show Biz	Sherman L. Sergel	Dramatic Pub.	Nov. 7
Las Vegas Is My Beat	Ralph Pearl	S&S	May 23
Law And Order	Dorothy Uhnak	Putnam's	Oct. 31
Liberace	Liberace	Warner	April 25
The Life of Robert Taylor	Jane E. Wayne	Scribners	Oct. 19
Listen to the Blues	Bruce Cook	Museum of Art	Aug. 22
Looking At Photographs	John Szabowski	Lyle Stuart	Aug. 22
Lucy	Joe Morella, Ed Epstein	Praeger	June 13
The Magic Factory	Donald Knox	Viking	Aug. 1
Mankoff's Lusty Europe	Allen H. Mankoff	Doubleday	March 14
The Man Who Owned Broadway	John McCabe	Crown	March 28
Mboka	Lona B. Kenney		
The MGM Stock Company	James R. Parish, Ronald L. Bow-ers	Arlington	Oct. 31
Mislaid in Hollywood	Joe Hyams	P.H. Wyden	Oct. 31
More About All About Eve	Joseph Mankiewicz, Gary Carey	Random House	Feb. 28
Movies For Kids	E. Zornow, R.M. Goldstein	Avon	Dec. 26
The New Scriabin	Faubion Bowers	St. Martin's	Oct. 10
The New York City Ballet	Lincoln Kirstein	Knopf	Nov. 28
Nina	Nina van Pallandt	Walker	Feb. 7
Olivier	Logan Gourlay	Weidenfeld	Nov. 28
The Only Good Indian	Ralph & Natasha Friam	Drama Books	April 11
On My Wavelength	Howard Lockhart	Impulse	June 13
Ozzie	Ozzie Nelson	Prentice-Hall	Oct. 24
Pentimento	Lillian Hellman	Little, Brown	Oct. 17
Performing Arts Books in Print	Ralph N. Schoolcraft	Drama Book	Oct. 31
Performing Arts Management and Law			
Pornography	Joseph Taubman	Law-Arts	April 11
Producing, Financing and Distributing Film	John W. Drakefield, Jack Hamm	Nelson	Oct. 31
Regiment of Women	Paul A. Baumgarten, Donald C. Farber	Drama Book	Oct. 31
Reminiscing With Sissle and Blake	Thomas Berger	S&S	May 23
Rock Opera			
Speak To Me, Dance With Me	Robert Kimball, William Bolcom	Viking	Aug. 8
Starring Fred Astaire	Ellis Nassour, Richard Broderick	Hawthorn	Aug. 29
Svensk Filmskadespelarlexikon	Agnes DeMille	Little, Brown	Aug. 15
	Stanley Green, Burt Goldblatt	Dodd, Mead	Nov. 28
	Sven G. Winquist, Torsten Jungstedt	Svenska Film	July 4
Tallulah - Darling of the Gods	Kieran Tunney	Dutton	April 18
Theatre In Search of a Fix	Robert W. Corrigan	Delacorte	Oct. 31
Tonight	Terry Galonoy	Doubleday	Jan. 17
Val Lewton	Joel E. Siegel	Viking	Feb. 28
The Waltz Emperors	Joseph Wechsberg	Putnam	Nov. 21
The Watergate Hearings	Gerald Gold	Bantam	Oct. 17
W. C. Fields By Himself	Ronald J. Fields	Prentice-Hall	June 13
What the Censor Saw	John Trevelyan	Michael Joseph	Oct. 3
World Cinema	David Robinson	Eyre Methuen	June 27
The World of Time	Robert T. Elson	Atheneum	July 4

## IRISH FILM THEATRES

### Bingo Plays Better — Easier, But Trickier, Censorship

Dublin.

On Ireland's exhibition side there has been a further breaking-down of the big cinemas into small twin or triple units, with a number of nabe houses earning more as bingo halls than cinemas. Further losses include the Savoy at Cork, owned by the Rank organization and the base for the Cork International Film Festival.

Censorship, always a problem in this strongly Roman Catholic country, has been easing off in recent years, but becoming more complicated for the exhibitor because of the number of restricted certificates being issued by censor Dermot Breen, who is also Director of the Cork Film Fest.

At one stage he was issuing certificates with such limitations as "under 12 years of age, accompanied by adults", over 14, over 16, over 18 and over 18. Trade wants a cut-back on these variations to two: over 15 and over 18.

Examples of pictures which got the green light, with reservations, are: "Dynamite Chicken" (over 18, with cuts); "La Dolce Vita" (over 18, no cuts); "Baxter" (over 14, no cuts).

### Film Makers

(Continued from page 7)

man's liking, Salt and director John G. Avildsen weren't seeing eye to eye, personally or "artistically." Norman Wexler, who scripted Avildsen's "Joe," was brought in to adjust Salt's screenplay to the director's liking.

Two months before a production-start date mandated by Pacino's "Godfather" sequel commitment, Avildsen withdrew for the third or fourth time from the project, and "this time we didn't ask him back." Sidney Lumet was brought in as a replacement, nearly 100 speaking parts and 100 Gotham locations were lined up in a hurry, and the filming began. Wrap occurred 51 days and \$3,100,000 later, on Sept. 5.

Bregman, now passing out bouquets, has high praise for the work of editor Dede Allen (whom he hired prior to production and to whom he gave a piece of the profits) and Paramount's sales and ad-pub departments. "I think they're the best distributor in the business, and Frank Yablans is the same kind of street guy I am," he says. He is particularly impressed with the calibre of bookings and the campaign prepped in the short interval between end of shooting and pic's Dec. 5 opening.

### Why British Falter

(Continued from page 8)

tractive comforts and efficiently operated.

#### Blame Bad Taste

What big business seeks in film industry changes is a shaking out of outmoded methods in production and distribution and, most of all, to provide their own managerial and marketing skills while more creative and proven filmmakers are given the support and freedom to make better quality product. The downward trend in film grosses is, I believe, mainly attributed to the overwhelming bad taste of those who have been the managers of the filmmaking processes. Instead of lawyers, accountants and real estate experts, who have been elevated to creative decision making, the industry will have to have the kind of men and women who are essentially filmmakers with good taste and overall skills who can work with the industrial complexes who will market their efforts for

the best results.

The motion picture industry is very far removed from the era of the moguls whose genius guided pictures from inception through distribution. It has become a field of specialists. (1) Producers who can package, but cannot work with talent or follow their pictures through editing, scoring or titling. (2) Directors who only direct and are very little involved in other aspects including editing. (3) Camera-men who direct as well as photograph.

Most want their money up front because they've been starved too often on profits they never see. Do a picture, walk away from it and leave the completion of the production to others is more often than not the rule today. Filmmakers who cannot understand financing, technical requirements, union problems, distribution, etc., make up the ranks of today's industry.

The overall heavy handed guidance of yesterday that involved overall concern for all phases of filmmaking has been missed when it has been most needed. Big business involvement in filmmaking seeks to revive the all-around filmmaker capable of understanding market needs while maintaining his or her creative skills and independence.

Current theatre distribution methods scare major corporations with unfeasible operations. Withholding of money owed to distributors by theatres in a time when high interest rates make it prohibitive to delay return on investments must be changed if theatres want to maintain any flow of film product as well as the value of their real estate.

The overspending in advertising has also gotten out of hand in its piecemeal operation spread over longer periods of time. These are only a few arguments as to why television poses the profits that attract investment instead of the maintenance of huge overheads to sell through theatres. The future must see investors concentrating their theatre sales in major market areas while leaving other areas to sub-distributors working under accountable accounting procedures and close scrutiny.

To keep a flow of pictures to theatres, our Federal government should take a cue from other countries by providing subsidies such as Great Britain's Eady Plan which uses box office taxes to reimburse producers of American-made films or perhaps something like Australia's or Canada's Canadian Film Development Corp. which provides partial financing for pictures made in that country or tax incentives.

Already, production companies are selling important pictures to television for limited showings for huge sums before production is completed just to hedge their financial investments. Those of us involved in large national advertising have found that movies on television offer the best way to get to consumers. We know that the best way to sell people is in the comfort of their homes. If one big film, five years old, can command a \$5,000,000 price tag for two showings, one can only imagine what brand new major productions seen for the first time will draw on one night!

I personally feel that the combination of future home television systems, better theatre distribution methods, government subsidies and technological advances can combine to make the American film industry bigger than ever before. However, it is the definite future of home entertainment which will insure it and Big Business is going to move into it by taking the place of those former movie moguls who made the magic of movies in the first place.



# HURRY UP, OR I'LL BE 30



**"IT WOULD BE HARD TO FIND A MORE LIKABLE — PLAIN LIKABLE — MOVIE AROUND TOWN THAN 'HURRY UP, OR I'LL BE 30'.** You will leave this one amused and touched. The casting is virtually faultless, starting with John Lefkowitz... the heroine, beautifully played by Linda DeCoff. The supporting players are excellent. The story flows evenly, the dialogue is unforced, the casually succinct characterizations ring true. All of this is a credit to Joseph Jacoby, who is co-writer, director and producer." —Howard Thompson, *New York Times*



**"A VERY FUNNY STORY.** Loving humor and kind wit, filled with charming touches that only personal experience can provide. The cast is excellent. Jacoby has captured the universal humanism that made 'Marty' an instant classic." —Judith Crist, *New York Magazine*



**"IF YOU LIKE A TOUCHING, UNPRETENTIOUS AND AMUSING PICTURE...HURRY UP TO 'HURRY UP, OR I'LL BE 30'."** —Gene Shalit, *WNBC-TV*



**"A TOUCHING, HONEST FILM.** Jacoby catches his characters brilliantly and with complete understanding." —Frances Herridge, *New York Post*



**"A BRIGHT, FUNNY MOVIE.** The adventures range from gently satirical to hilarious." —Deena Brown, *Parents' Magazine*

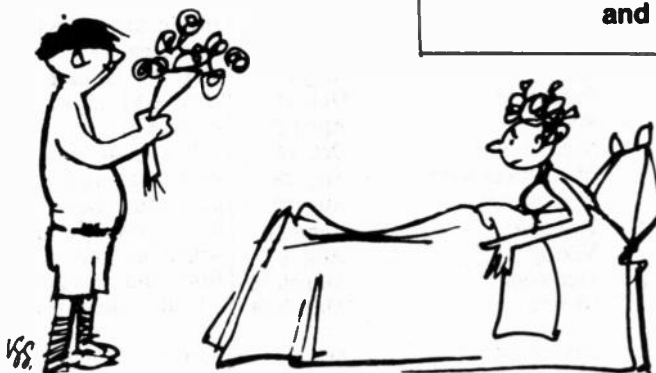


**"THERE IS A CERTAIN ODDBALL CHARM ABOUT THIS NEW FILM.** The hero's attempts to succeed at business and love are refreshing and at times hilarious." —Donald J. Mayerson, *Cue Magazine*

# HURRY UP, OR I'LL BE 30

**"BEST BET."**  
—*New York Magazine*

"If you can imagine a film that is composed of... the poignancy of 'Marty', the lyricism of 'Jeremy', spiced with just a dab of soft core Woody Allen humor, if you can imagine all that, then you have some idea of the tone, texture, and content of the **DELIGHTFUL NEW MOVIE** called 'Hurry Up, Or I'll Be 30'. It's **A LOVELY, SAD, FUNNY MOVIE** and it makes Joseph Jacoby a major new talent." —Kevin Sanders, *WABC-TV*



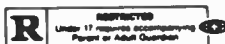
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Starring Linda DeCoff, John Lefkowitz Screenplay by David Wiltse and Joseph Jacoby  
Music composed and conducted by Stephen Lawrence  
Associate Producer Lawrence Klausner Produced and directed by Joseph Jacoby

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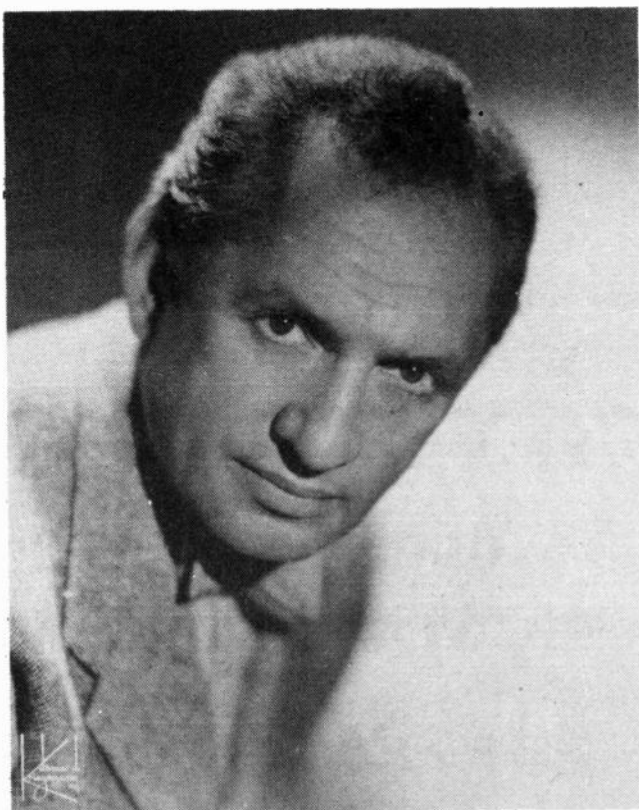
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## Film Editor: Wanted In Surgery

By RENE L. ASH

(Notes based from the forthcoming book "The Film Editor in Motion Pictures and Television" from Scarecrow Press, Metuchen, N.J.)

Cecil B. DeMille once stated, "The film editor has pulled the director out of more scrapes, and has helped him out of more weaknesses than any other person

in the industry." This statement was not made without validity, since he had experience in editing 28 of his own silent productions, prior to his employing of Anne Baughen. She applied her talents to 40 of C.B.'s productions.

Historically speaking, writing, direction, acting, photography and set design existed before the be-

ginning of film. These skills were all adopted by the motion picture industry, while editing was born in the making of the motion picture. In its infancy, the fill industry depended heavily on the film editor or cutter, who had in many cases, brought success to a film through the knowledge of his craft. The same hold true today, and the film editor will continue to lay a vital part in the future.

During the silent era, the editor in many instances shaped the bad material into footage that made sense to audiences. With the appearance of sound, it was more difficult for an editor to make changes due to the sound track. In such cases the director would be called back to the set for retakes. As film production passed through technical innovations it became certain that the motion picture would never have become the art it is today, and the film editor contributed to this highly.

In the last decade, the publishing world expanded into releasing film books written by film historians who devoted their pages to directors and stars, or the effect of certain films upon our society. Rarely have pages been devoted acknowledging the importance of the film editor. However, there is mentioning of the director's contribution to the editing of his production, which in most cases has amounted to a minimum part of his chores. The majority of directors do not have knowledge of the craft, but there were exceptions throughout the history of film, whereby numerous directors received their schooling at the moviola — Robert Wise and Mark Robson edited Welles's "Citizen Kane." Wise also edited such classics as "The Hunchback of Notre Dame" and "The Fallen Sparrow" at RKO, while Robson who also worked at RKO, edited some of Val Lewton's classical horror films; Robert Parrish's editorial craft was utilized on "All the King's Men" and "Body and Soul" and Virgil Vogel edited Welles's "Touch of Evil" and "This Island Earth" a science fiction thriller at Universal Studios, prior to his becoming a director. Anthony Har-

vey — a British film editor, before making his directorial debut with "The Lion in Winter," edited such smash hits as "Dr. Strange-love," "Lolita," and "The Spy

Who Came in From the Cold." There are numerous other directors and producers who began their film career at the cutting machine.

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# U.S. Rage of Chop-Socky Films; Karate Breaks Out of Chinatown

Hong Kong or other Chinese-made features depending on "martial arts" action for their draw have been available in the U.S. for some time, but until the spring of 1973 their theatrical exhibition was limited to ethnic houses in the Chinatowns of the major American cities. That such pix, after hasty dubbing, could make such a strong impact in conventional theatrical grinds surprised the U.S. trade and gave a healthy boost to exploitation b.o.

Warners was first on the scene last spring with its "Five Fingers of Death" pick-up which dittoed its European success in the domestic market. That was followed in dizzying succession by pix from other distributors who found a raft of similar items from such produ-

cers as the Shaw Brothers and Raymond Chow ready for purchase. Warners has since followed with the first U.S.-Chinese karate co-production (and the most successful of all to date), "Enter the Dragon," and also has the upcoming "Black Belt Jones" as the first U.S.-lensed martial arts actioner.

As the list below reveals, the indie distributors dominated the karate market last year, picking up a number of generally inferior pix and exploiting the chop-socky out of them. Trade and mass media screenings were usually avoided and some didn't even bother to Americanize the Chinese screen credits. Audiences didn't care as long as the required action was delivered, and that ranged from

simple karate chops to deep fist thrusts which tore hearts and eyes from the bad guys.

With more money to spend upfront, the established distributors acquired some better quality items for good results, considering the relatively low pick-up investment. Warners, MGM, National General and American International have all had one or more such features, with Columbia a latecomer, making its first karate pick-up after its fall management upheaval. To date, United Artists, 20th-Fox, Allied Artists and Avco Embassy have managed to avoid the quick lure of the iron fist.

Whether martial arts actioners represent a new and lasting film genre or just a fad that will fade by the end of this year is up to argument, but karate and related elements will surely be incorporated into standard actioners in future, while the badly-dubbed Chinese-lensed pix will go the way of those sleazy porno loops that once drew business simply because they were there.

Subject of these "chop-socky," as *Variety* calls them, films would not be complete without mention of the late Bruce Lee, a Chinese-American actor who made an instant mark of the public with his karate pix and who died suddenly in a Hong Kong hotel before he could capitalize on his fame. Bruce Lee posters are now available in most cities, giving the actor a James Dean aura in some quarters.

Primary audience for the pix listed below have been black, and that has led to a recent merger of openly black-oriented product with the karate pix in such features as "Black Belt Jones" and "Black Karate."

Accompanying list is of those martial arts pix released, acquired or produced by major and indie distributors over the past year. Many have already played off in the U.S. and most have had extensive European bookings, a good number under different titles. Here are the titles, with distributor in parenthesis:

Black Belt (Mahler)  
Black Belt Brothers (Larein)  
Black Belt Jones (WB)  
Black Karate (Euro-American)  
Black Kung-Fu (AIP)  
Chinese Connection (NGP)  
Chinese Dragon (Cannon)  
Chinese Gangster (Sherpix)  
Deadly China Doll (MGM)  
Deep Thrust: The Hand of Death (AIP)  
Dirty Inspector Fuyu (Aquarius)  
Duel of the Iron Fist (Teitel)  
Enter the Dragon (WB)  
Fearless Fighters (Ellman)  
Fists of Fury (NGP)  
Fists of the Double K (Cannon)  
Fists of the Shanghai Connection (Aquarius)  
Five Fingers of Death (WB)  
Forced to Fight (Aquarius)  
Godfather of Hong Kong (Cannon)  
Hammer of God (Sands)  
Iron Bones (Capital)  
Iron Fist (Teitel)  
Karado: The Hong Kong Cat (Hallmark)  
King Kong Fu (Aquarius)  
Kung-Fu: Invisible Fist (Mahler)  
Lady Kung Fu (NGP)  
Man of Iron (Bardene)  
Screaming Tiger (AIP)  
Seven Blows of the Dragon (New World)  
Shanghai Killers (AIP)  
Super Boy and Super Girl and the Seven Monsters (Aquarius)  
Supermanchu (Capital)  
The Lightning Swords of Death (Col)  
The Queen Boxer (Aquarius)  
Thunder Kick (Cannon)  
Triple Irons (NGP)  
Wonder Women (GFC)

## Quebec Films At 350G

(Continued from page 8)

Beefing about") combined video personalities with a comic script about how it feels to be a Quebec nationalist and work in an English-Canadian company. Then came "J'ai mon voyage" ("I've Had It") a slapstick travelogue about a Quebec family going to Vancouver, directed by Denis Heroux. It was even the comic aspect of Gilles Carle's film "La Mort d'un Bucheron" (The Death of a Lumberjack) which was responsible for the success of the film. This film, which left itself open to many interpretations, created a comic star: Willie Lamothe, a country-western singer.

### Stars Must Shine

Stars have always been important to Quebec films. There are a few stars who only work in films, and they have almost all been discovered by Gilles Carle (the Pilon brothers, Micheline Lanctot, Carole Laure). Others come from the theatre like Luce Guilbeault, Monique Mercure and Jean Duceppe, or from the television, like Dominique Michel. The films are sold to the public through these stars, and it is not unusual to find five or even ten of the best known stars sharing the limelight and playing even the bit roles in the same film.

Today, the comedies are wearing thin, and the public is getting too used to the same stars time and again. The producers are again looking for the magic formula to bring the crowds in to the theatre. Historical films, like "Kamouraska" by Jutra and "Some Arpents of Snow" by Heroux were not great successes. These films need huge budgets to be convincing and Canada can not yet afford these budgets. The resulting films are pale copies in the "Dr. Zhivago" strain.

Jean-Claude Lord had a success with his first film last year, "The Doves". The film was unique for Quebec. It was a drama about a pop singer and held one's attention to the end. Quebec filmmakers in general are not partial to this kind of film, despite the warm reception it received from the public.

### Risks of The Trade

It is not enough in Quebec, as elsewhere, to be a well known director to be successful. The last efforts of Claude Jutra, Gilles Carle, and Denis Heroux have not been as successful as one would have hoped. Jean-Claude Lord's second feature is due next spring, and many are eager to see if the public will be as generous with "Bingo" as they were with his first feature, "The Doves."

Last year, the hope was that co-productions, especially with France, would permit Quebec films to reach a larger audience. Cinevideo, Productions Mutuelles and Les Productions Carle-Lamy were among the production companies here involved in co-productions. The films involved have not been successful. Although there is a small vogue in France for the films by Gilles Carle, who was twice chosen for the Cannes competition, other Quebec films have not done well. "Kamouraska," despite the international appeal of this historical drama, failed in France, and

Denis Heroux's "I've Had Enough" was a fiasco.

This fall, one film dominates the Quebec scene so far: Denys Arcand's "Rejeanne Padovani." Its theme is political corruption and it describes a situation which Montrealers recognize. A new wave of films may spring up around political themes.

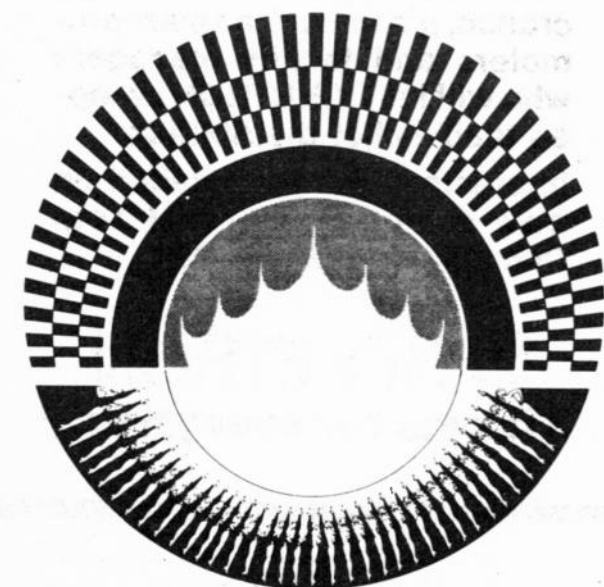
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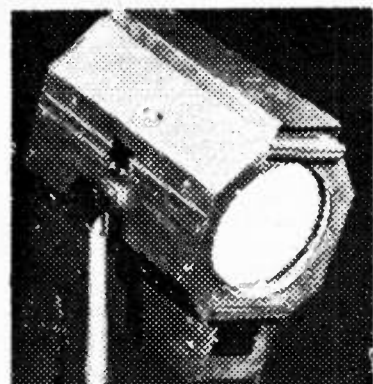


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# In France, It's Been Downhill; Annecy Fest Chief Sums Up

By RAYMOND MAILLET

Paris. A total of 102 French animated films were submitted to the organizers of the last Annecy Festival. This number, far greater than in any previous year, might indicate a state of vigorous health in French animated film. In fact, only 20 of these films had been produced in normal professional conditions, the others coming from various sources, whose enthusiasm didn't necessarily compensate for lack of financial means.

The situation of animated film in France is paradoxical: at a time when a new, talented generation of animators is coming of age, for the most part coming from the provinces — Emile Bourget, Francis Masse, Bernard Palacios, Ihab Shaker, Guy Flaujac, Patrick Bellot, Philippe Fansten, Henri Heidsieck, etc. — where established talents are sometimes suddenly recognized — Rene Laloux, Raul Grimault, Jacques Colombat, Michel Boschet, Piotr Kamler, etc. — the studios are dying of suffocation, one after another.

Not even 10 films are being made this year, and perhaps in 1975, they will be counted on the fingers of one hand.

There is, of course, an explanation for this situation due to the artificial system to which short films are relegated. A certain historic distance helps to understand a situation that seemed alarming six months ago and hopeless today.

Without going back as far as Emile Reynaud (the first in world history of animation, who drew his first film directly on celluloid, frame by frame, in 1888) nor to Emile Cohl (creator of "Fantouche" in Paris in 1908 and of "Snookum" in New York in 1912, with Geo McManus), both of them having died in poverty and anonymity, it is necessary to look back to the pre-war thirties.

At this time, the American companies established in France didn't hesitate to flood the market shamelessly with cheap product, nipping in the bud the spirit of filmmakers working in France. Among others who suffered from this practice were the famous artist Alain Saint-Ogan, the masterpieces of Berthold Bartosch ("The Idea"), the team of Gross and Hoppin ("The Joy of Life"), and Bertrand and Painleve ("Bluebeard"). They earned the right to a success of prestige, but were denied commercial success.

Then came the blackest hours in our history — the German occupation — that allowed the birth of animated film in France. The absence of imported cartoons left the screens empty. A market opened up.

At this time and even for some time after the armistice, French animators were able to live decently from their profession, until the time when agreements were signed releasing, once again, the flood of films, already highly profitable in their own country and sold cheaply abroad in conditions designed to discourage any spirit of competition.

The short film was threatened with extinction in the early fifties. At this point, after the artificial incubator of the occupation years, it was vitally necessary to put it in an iron lung, that proved to be, after a euphoric period, a poisonous instrument.

The authority of the French cinema then took the initiative of adding to the price of theatre tickets a tax designed to nourish a "support

fund for the film industry." Support for short films and, consequently, to animation, came from this fund, in the form of quality awards and, in addition, exhibitors were bound by law to advertise and program the film referred to as the "first part."

For a while, this measure permitted the survival of producers, if not complete fulfillment. But very soon, it became obvious that the terms of the law weren't being respected and that nothing much could be done about it, since the law had no provision for delinquents. Staggering, for almost 20 years, we were able to get by, even by selling commercial rights for at best a quarter, but more often a tenth of production costs of films, the distributors pocketing the additional 1% for earnings on films that had gained the "seal of quality," bestowed on the 120 or 150 films thus distinguished.

But as time went on, a diminishing audience, combined with the indifference of the powers that be towards the French cinema (not counting a few exceptions as spectacular as they were sporadic), this famous "fund" turned out to be a melting ice-cube. It's enough to say that the total resources of the fund rose approximately 15%. In twenty years. During this time, the cost of one minute of animated film normally would have risen 100%, which, unfortunately, wasn't the case, since the most noticeable augmentation was that of risk.

Several years ago, it became crucial to add to awards and quality prizes, delivered only after the completion of a film, a system of underwriting on the basis of the script, submitted before production.

The sum total of all this help to the needy animators should have allowed them to hold out for a while, in spite of their repugnance at having to beg in order to exercise their profession and their indignation at the fact that their films didn't even manage to be seen by the public — neither in movie houses nor on television, the latter treating them with utter contempt.

But it turned out not to be the case. All that was needed was that the administration "neglect" to appoint a supporter of animated film to the heart of the commission responsible for dispensing grants and awards, for the artificial paradise to collapse in a single year.

Considering that this commission is appointed for two years and that it determines, simultaneously, awards for the past two years and grants for the next two, its power can be catastrophic.

This is a contradictory system, which bestows successively on the same film ("The Head" by Emile Bourget), the refusal of a grant for a script, then acceptance as an official selection for the Cannes Festival, and, finally, a meager award, equivalent to a third of the film's production costs.

In short, everything is wrong, and the rare groups still active, closer to starvation every day, must skimp to feed themselves on a very tight budget or beg for alms abroad.

Some of them saw the danger in time and, for example, Rene Laloux, at the cost of enormous personal sacrifices, chose to make a feature-length film, "The Savage Planet," executed, moreover, in Prague. So far, his bet seems to have paid off. The early results from the exhibitors are encouraging and could help bring French producers and

distributors to take chances in this area, which has been confined until now mainly to foreign productions, particularly American ones.

Previous efforts, those of Paul Grimault in 1953 with "The Shepherdess and the Chimney-Sweep," completely distorted by his associate and awkwardly distributed, those of Jean Image, that of Walerian Boroczky with "The Theater of Mr. and Mrs. Kabal" in 1967, which was necessarily destined for a limited audience, the failure of Jacques Forgeot with "20,000 French Years" also in 1967, can they be forgotten?

During this time, Cypres Productions was finishing a feature-length film of the theme of the "Genesis" and Dargaud Editions, which up till now executed their "Asterix" and other "Lucky Lukes" in a Belgian studio, established themselves in Paris and founded the Studio Idefix.

But, in the short run, the simultaneous production of several feature-length films in France is probably, if not impossible, at least wishful thinking. Training in this area has been systematically neglected by our film schools and technical schools during the last twenty years. The absence of a coherently directed program (training - production - distribution - promotion) is catastrophic in a country where a system of grants to the chronically needy was chosen in favor of the natural dynamic of a healthy market.

In this light, we can appreciate the significance of the obscure work produced in certain art schools or in the structure of apprenticeships, executed with pitiful means coaxed out of a skeptical administration. But this will not be sufficient to surmount foreseen difficulties.

That talented creators are unemployed and technical positions hopelessly vacant represents one of the contradictions of the situation of animated film in France during the next few months.

All that remains is the possibility of a system of patronage that others, after all, don't reject. Or the hope of a European market. But for that, it would be necessary for the governments involved to resolve their political differences in a hurry. Still, it's doubtful that, by itself, animated film could have the necessary mobilizing force.

## Belgium's Pair Of Pacesetting Animation Films

London.

Franco - Belgium productions "The Adventures of Tin Tin" and "Asterix" are the international pacesetters in animation, so far as Belgium is concerned, and these two multi-series bestsellers both emanate from Raymond Leblanc's Brussels distrib, Belvision.

Shows have penetrated the theatrical and tele media throughout Europe and are selling in the U.S. and other markets throughout the world.

Global success of the series is a major prop for the whole "cottage industry" in and around Brussels with others such as Ray Goossens getting into teleseries production.

Belgium also has its share of "notable" talents in the non-commercial (i.e. intellectual) area, including Raoul Servais who has become noted on the festival circuit for productions such as "Chromophobia" and more recently "To Speak Or Not To Speak" and "Operation X70."

Prominent, too, is Louis Van Maelder who recently produced "The Sleeping Bird" short.

# Europe In Pursuit Of Disney Leadership In Animation Pix

\*\*\*\*\* By JOHN HALAS \*\*\*\*\*

Founder of Halas & Batchelor with Joy Batchelor. Former Director General of the International Animated Film Assn. and President of its Research and Development Commission. Immediate Past-president of the International Graphic Design Assn., Managing Director of Educational Film Centre and Multinational Visual Group in Great Britain.)

London.

After two and a half years of sweat and toil "Animal Farm" opened in New York during 1954, to the approval of critics including unqualified praise from New York Times' Bosley Crowther. As a token reward for my part in it, a few months later I landed in Hollywood.

Next day I had lunch with Walt Disney. His first words were: "Is there any animation in Europe? Hey, what's the name of the guy who did that film about money?" The film's title was "Balance" made in 1950 by Larkins in London, and it was the only European film that Disney had ever seen. The same could have been applied to most of the other producers in the U.S.

Yet in Europe by the early 50's, animation had developed into a small and promising industry. Apart from "Animal Farm", which was the first English-speaking feature produced in Europe, in France Andre Sarrut and Paul Grimault had just completed "Mr. Wonderbird" written by Jacques Prevert. (A truly wonderful picture both from an artistic and technical point of view).

Halas and Batchelor in London carried 30 artists and had already made 300 shorts by 1950 for the British Government, for the European Economic Commission in Paris, and for many industrial organisations in Great Britain.

The European style of animation had already been set. Films had deeper intellectual content and were primarily made for adult audiences. At that time emphasis had been given to the design content and less to the technical perfection of animation.

The subjects were mostly serious with a specific informational objective to convey to the audiences. These varied from explaining to the public, for example, how new parliamentary laws effect them, to how oil is drilled from the deep earth. Visual humour was ideally suited to convey such information.

European animation grew from this approach while the American system was based on cinema shorts, containing gag situations using primarily animal characters with human voices. The difference is that of burlesque format versus documentary.

But television has changed all that by providing animation with new opportunities.

The painful readjustment of the market during the mid-50s affected European animation, too. The consequences were both good and bad.

In the States the new market was hungry for more and more cartoons and mass produced serials gradually replaced the cinema shorts, giving plenty of work for the industry. But the work was badly paid, and this forced studios to cut back on animation. "Limited animation" was born.

The new style left no room for the customary perfection of full anima-

tion which is becoming a dying art.

When the gigantic American market could no longer cope with the cruel deadlines for television, production ran away to Japan and to Europe. As a consequence the first major contact between American and European animation had been established. It has been maintained ever since.

The second contact was in relation to the production of television spots.

The impact of the ingenuity of American-made television cartoon spots, with their excellent design and timing, was tremendous in Western Europe. The medium suited animation anyway with its capability of putting across a sales point, snappily with humour and with a lasting impression. Jingles, new to Europe, added to the effect.

With the opening of the commercial television channel in the U.K. many American studios settled in London and Paris and American art directors joined the leading European agencies to advise about the production of animated tv spots.

During the boom that followed no less than 30% of all video spots were animated. It has subsided to a level of 15%.

On the crest of the high tide several animation talents emerged, including Canadians George Dunning, Richard Williams, Australian Bob Godfrey and the Americans Bob Balser, Steve Melendez, Dean Spille, Jim Duffey, Lee Mishkin; all functioning from London.

And there are a considerable number of American animators working on the continent of Europe.

As a consequence the style of animation has been so unified that it became totally indistinguishable on a national basis. In fact, until recently it was fashionable in London to use American type voices, and in the U.S. slightly English. This may explain the high rate of employment of Canadian born actors.

To this day on both continents, tv advertising is the main source of income of the animation industry. France, Germany, Italy, Spain, Holland joined the market by intro-

(Continued on page 75)

## HALAS & BATCHELOR LEW GRADE SUBSIDY; TO BOW N.Y. Hdqtrs.

London.

Halas & Batchelor cartoonery which recently came under the direction of Peter Holmans is now inclining markedly towards the American television market. Company, a subsidiary of Sir Lew Grade's ATV and of Trident Television, expects to unveil a New York office in the new year comprising a small creative talent pool.

Move is seen as a step towards greater penetration of the American scene, particularly as the British shop is developing links with King Features and other Stateside entities.

First deal in association with King Features is likely to be "Hagar The Horrible" (H&B has started development work). British outfit expects to wrap a deal with the American publisher for an animation exclusive on many of the latter's w.k. strip cartoon characters.



# London As Hollywood Of Animation; One British Media With Pizzazz

By ROGER WATKINS

London. "London is the new Hollywood of Animation ... the next big breakthrough in animation will come out of this capital ... If somebody really took the lid off here, people would forget about Disney ... London has become the Mecca for animators and would-be animators ..."

In recent weeks these and other emotive quotes have been levelled at *Variety* from diverse sources in animation. They represent perhaps some wishful thinking but, at a time when other divisions of the British film industry are in slump, they also reflect the buoyant mood and new-found confidence of a growing cottage industry.

For the first time in its chequered history animation en masse has enjoyed two consecutive "good" years and looks set to go into its third.

Such is the ephemeral nature of this filmic art in these parts that a recession in advertising, or even a simple change of approach down Ad Row, could more or less wipe it off the scene. Yet the near-fanatical coterie of animators, driven by faith or ego, are using their new-found affluence to speculate further in a dozen or more theatrical and tele productions.

The word "boom" is bandied about readily and the trade talks up a new entertainment project on average once a week. A more prudent interpretation of the scene here may be that this expensive and longwinded form of production is enjoying a prolonged tidal swell with admittedly, as yet, no sign of an ebb.

## Ad Agency Support

The flow of funds into the business from ad agencies from all over Europe has put more than a handful of animation companies on a stable footing (though it seems only a couple of animators have made personal fortunes). And these days in UK no animator worthy of the name and willing to work remains idle. To the contrary, designers and key animators are seguing here from the U.S., Canada, Australia, Europe and elsewhere. Fast-bloating ranks of trace-and-paint artists are being recruited straight from art school. And freelance operations are mushrooming.

Local frame-by-frame film making in the main is being built up on a steadily growing diet of tele-cinema commercials, industrials, educational and sponsored commissions, i.e. the bread and butter. With rare exceptions, as per Tony Cuthbert Cartoons which cranks out 200 commercials a year, studios are ambitious to get into the entertainment sector, either through cinema or tv, for the wider recognition they portend. Hence the "Hollywood feel" amongst the British talent pool.

## The Big Ones

Basically, British animation has segmented into three groups (excluding the fastbuck pornographers). They are the "big" companies which are angling to get into feature and tv series production; the "small" companies capable of highclass creative work (under license, as it were, from the ad agencies) but undergeared for rapid realization of major projects and, thirdly, the freelance operators and hire-out service operations.

The philosophical differences between the big and small operators are extreme; the art-conscious small shops maintain that producing series is at best "boring" and at worst "degrading." The bigger concerns are anxious to get off the advertising hook and put down business roots less susceptible to fluctuations in national economics.

Foremost among the big companies is Halas & Batchelor, currently helmed by Peter Holmans, a jointly-owned subsidiary of ATV and Trident TV (two major commercial stations). H&B, under the then management of John Halas and Joy Batchelor, made Britain's first animation feature "Animal Farm" (for Louis de Rochemont) some 20 years ago. Now the company is being geared up to exploit the

world market for animated product, starting with America, and allegedly has beaucoup funds available.

## Subcontracted

In absence of a supportive media return from the domestic tv nets (going rate is around \$950 per minute), H&B has been unable to justify self-financed series production. Instead, to get a foothold in the market, it has subcontracted from American sources such tele series as "Tomfoolery," "The Jackson Five" and "The Osmonds."

But in its new economic climate H&B is moving into a more ambitious sphere by initiating a first major Anglo-Italian cartoon skein, "The Count of Monte Cristo," which ATV and the Italo net RAI-TV are funding.

A feature spinoff from the same subject seems a logical development to help amortize some of the \$50,000-plus it will cost to produce each of the 17 halfhour segments.

Since ATV-Trident applied a cash poultice H&B strength has grown from a skeletal 25 staffers to the biggest shop in London (Europe?) with more than 150 functionaries producing 1,500 feet of film per week. To meet his September deadline on the presently producing "Addams Family" (for Hanna-Barbera and NBC), Holmans is importing close to 1,000 feet a week from Spain and is also working with units in Munich and Vancouver.

Doubtless it's going to be some time before H&B get themselves into a healthy profit position, but it would seem their mentors are prepared to wait in the knowledge that through domestic playoff, split (with coproducers) production costs, offshore sales, merchandising spinoff, audiovision prospects and the like, the money does have a real chance of coming back.

## Comes Euromation

Another British company which sees real prospects in making this form of limited animation for mass audiences is Euromation. It was set up this year by James Nurse, who preceded Holmans at H&B, where he developed the Anglo-U.S. accord.

Nurse is sufficiently convinced about animation that he claims to have mortgaged everything to raise the capital to get Euromation rolling in entertainment cartooning. At the same time he has formed a second — and separate — company which is to concentrate on the more immediately profitable commercials-industrial field.

## Nurse and U.S. Mart

In the entertainment sphere Nurse is unashamedly zeroed in on the American market. He believes only there has the media (including cable tv) the kind of fiscal return necessary to support production of series or full length specials. Armed with the lower economics of producing here which may give him an edge he's presently pitching at least two projects to American sources.

Artistically, it's widely agreed, UK is okay. If there is a weakness here it would seem to lie in the fact that so many art plants are unable to budget properly or deliver on time. Holmans and Nurse both avoid these pitfalls as a No. 1 priority but it's a discipline often lacking in the more intensely creative studios. (Ad agencies tell horrific stories of delayed campaigns and self-indulgent nonsense re certain animators.)

Lessons have been learned, however, since George Dunning and John Coates at TV Cartoons produced their first feature, "Yellow Submarine" (King Features) five years ago. After delivering the 90 minute pic in 10 months for a budget of \$1,000,000 (Disney's full animation by comparison takes 3-4 years and \$3-\$4,000,000 per feature), the company found itself in an economic bind.

## Costly 'Inexperience'

Other British companies, too, have found their inexperience a costly factor when dealing with volume American business.

Ironically for TVC and, indeed, for all British animation, "Yellow Submarine" was greeted along Madison Avenue as

a graphic revolution and brought animation back into favor in U.S. video advertising. But in absence of a force of British animators knocking on agency doors in the States precious little of the work permeated to this side of the Atlantic.

What did cross over, however, was the fashion. And in the wake of Mad Ave's new romance with cartoonery, British agencies beefed up their animation quota and resuscitated the domestic shops and have kept it sustained ever since.

Importantly, the continuing input of work is no longer limited to domestic sources. TVC, for example, which let go its 200-plus employees after "Submarine" to concentrate on more modest projects (teleblurbs cost around \$8,000 per 30 seconds and can be handled with a relatively small staff), reckons that 60% of its current work is for European clients, principally Germany, France and Italy.

## Entertainment Projects

Spiralling volume of work and a steady money balm finds George Dunning figuring again on entertainment production. He is completing the special animation sequences of "The Little Prince" (Par) and is readying an animated version of "The Tempest."

Most notable and sought after artist among Britain's half-dozen star animators is Richard Williams. An Oscar-winner ("Christmas Carol") he typifies the uncompromising artist who is concerned mostly with improving his art. Williams, who uses the proliferation of commercials flowing through his Soho production line as fodder for exercises in animation, has nurtured for the past five years or so a variously titled feature ("Nasruddin") for which he will make only on his own terms.

## Bob Godfrey

Another widely recognized cartoonist operating here is Bob Godfrey who has occasionally escaped the anonymity of teleblurb production to make theatrical features, notably "Kama Sutra Rides Again" and "Henry Nine to Five."

Given that Williams' and Godfrey's individual talents are able to stimulate both intra-industry excitement and boxoffice recognition, it would seem that John Halas, the founding father of British animation, is signalling the way ahead. Internationality.

Halas, currently heading the Education Film Centre, is involving British animation in co-op animation projects. He set up EFC one year ago after he sold his remaining interest in Halas & Batchelor and is now involved in a 17-nation hook-up scheduled to produce 39 fairy tales.

Also, he's involved with production of the Anglo-Italian pic, "The Three Musketeers" which Rome-based Corona Films is making here with Halas and Franco Cristofani, an expatriate Italian with a British cartoon studio.

Halas claims to be producing 90 per cent for export. Even in face of the ad "boom" domestically, he declares that fundamentally the native market is uninteresting. The real market lies aboard, he avers, and in absence of sponsors here has turned to America and Europe.

Theatrically, Halas expects projects to pay off in two years from offshore showings and his merchandising ties with outfits such as Encyclopaedia Britannica, McGraw Hill over a decade have "encouraged" him as to the future.

He says: "As society, television, education grows so will the role of animation." Certainly, it has grown rapidly in U.K. over a 10 year stretch and, according to Halas, has doubled in the past two years.

Action here has been sufficient to attract Bill Melendez to set up shop. American animator has implanted his son Steve Melendez in London and, outside of the tele commercials activity, the shop is prepping "Dick Deadeye" a feature based on the Gilbert & Sullivan opera characters as designed by Ronald Searle.

According to Steve Melendez producing in England is more than merely an economic advantage. In the soul-art game environment is crucial. Animators here it seems work fewer hours but turn out more work.

## Says John Halas —

(Continued from page 74)

ducing tele commercials, and the experienced British animation units enjoy a great demand.

But local talents are rapidly emerging in these nations. People such as Peter Foldes in France and Ronald Blylsma in Holland. And it won't take too long for these units to acquire skill equal to that of veteran English units.

There are, however, many other types of animation where the personality of European animation has asserted itself more forcibly than on tv spots. These are in the field of educational, industrial, and training films.

While western Europe has always

accepted animation as an adult medium, it took the States a very long time to do so. "Fritz the Cat" wouldn't have been a box office success even five years ago.

The real breakthrough for European animation arose through the more daring experimental films for cinemas in central Europe during the mid-fifties. The Czechoslovakian artist, Jiri Trnka, followed by the Yugoslavian Dusan Vukotic, Vatroslav Minica, Nikola Kostelac, the Polish Jan Lenica and Walerian Borowczyk contributed a new outlook and a new style towards entertainment shorts.

These were based on contempora-

ry visual arts using abstract design, carried out with competent animation and good timing, which so far apart from the English units belonged solely to Hollywood.

The response to this fresh approach was at first slow, but gradually it elbowed out the "Popeyes", the "Tom and Jerrys" and "Bugs Bunnies."

Apart from Europe more and more of these types of films appeared in the States culminating with Dusan Vukotic's Oscar for this film 'Ersatz' in 1961, and nomination for my own 'Automania 2000' in 1963, which won the awards in Moscow ahead of Disney features.

Today this graphic style which typified European animation years ago has completely penetrated

America, Canada and Japan. Frequent film festivals organised by ASIFA (International Animated Film Association) have contributed easy communication between animators, and with the exchange of ideas and personnel, national characteristics have more or less disappeared. There are, however, some differences still left.

The European animator is more individual and self-indulgent. More of them tend to use the medium for self-expression. The American animator has better time and story sense.

The European animator today is, however, a better craftsman than his America cousin who alas, due to shortcuts in tv series, has forgotten how to animate properly. But the two sectors working together

have enriched each other possibly more than any other sector in the film industry.

Animation has become, with Disney's and others' lead in the States, not only big business but a media which has contributed outstandingly to the enjoyment of cinema and tv.

In Europe it is ready to achieve the same, as well as providing a significant contribution to arts and science. As a medium with its popular and speedy visual presentation it is admirably suited to communicate to the new generation of audiences.

With the development of the instant computer generated techniques and the coming markets through video cassettes, animation in Europe can look forward to a prosperous future.



# U.S. CARTOONS, 1906 TO 1973; LEWIS SELZNICK'S SCOFFING QUIP; NEW TREND TO ADULT (SEXY) FARE

By LEE BEAUPRE

## Hollywood.

The animated film was born with "Humorous Phases Of Funny Faces," made in 1906 by James Stuart Blackton. This first effort was soon followed by Winsor McCay's "Gertie, The Dinosaur" and such series as John R. Bray's "Col. Heeza Liar," Sidney Smith's "Old Doc Yak," Earl Hurd's "Bobby Bump," Paul Terry's "Farmer Al Falfa" and Raoul Barre's "Mutt And Jeff." By the time sound came to motion pictures, the cartoon industry was thriving.

As with most innovators, early pioneers in animation had to overcome a good deal of film-exec indifference to their labors. Paul Terry showed his first cartoon, "Little Herman," to Lewis J. Selznick, who then offered to buy it for \$1 a foot. When Terry protested that the raw stock had cost him more than that, Selznick is said to have replied, "Young man, the raw stock was worth more before you drew pictures on it."

By the end of World War I, however, few industry leaders were oblivious to the unmistakable audience affection for moving cartoon characters. Bray opened his own N.Y. animation studio at 729 Seventh Avenue (now the site of United Artists' homeoffice), while Terry headed Paramount's cartoon department and then formed his own company to produce and distribute "Aesop's Fables."

Barre developed an animation organization at the Edison Studio that served unintentionally as a training ground for many subsequently important artists, while Wallace A. Carlson oversaw Essanay's "Dreamy Dud" series. Max and Dave Fleischer, having patented their process of mixing animation and live-action photography, then used the method for Paramount's "Out Of The Inkwell" series featuring Koko the Clown.

## Lantz's Start

Walter Lantz started his 50-year-career in animation at William Randolph Hearst's cartoon studio, run by Gregory La Cava (who later became a noted Hollywood director). Hearst believed the theatrical shorts would help promote his newspapers' comic-strip characters, and this three-year sortie into animation enabled the young Lantz to apprentice by working on such series as "The Katzenjammer Kids," "Happy Hooligan," "Krazy Kat" and "Bringing Up Father." When Hearst closed the operation in 1921, Lantz moved over to Bray, where he created and directed the "Pete The Pup" and "Dinky Doodle" series.

Realizing that production was shifting to Hollywood, Lantz went west in 1926. After working a year as a Mack Sennett gagman, he was hired by Carl Laemmle to set up a Universal cartoon studio.

Laemmle's prescience in establishing the first major-company cartoon operation was not matched by his assessment of a concurrent proposal from an animator then releasing through Universal. The studio head advised Walt Disney, a former Kansas City illustrator who was producing the "Oswald Rabbit" series for the company, that a cartoon rodent simply "wouldn't

go." Despite the counsel, Disney went on to make Mickey Mouse cartoons for Columbia release, while Universal and Lantz maintained the Oswald Rabbit franchise.

## Condition In Late '30s

By the late 1930s each major company either had its own cartoon division or released the product of a major outside supplier. Because Columbia could get only 50¢ per booking for his "Silly Symphonies," Disney moved on to RKO, which released his annual output of 18 shorts and also distributed his animated features from 1937's "Snow White And The Seven Dwarfs" through 1952's "Peter Pan." Walt Disney Prods. numbered about 1,000 employees during the 1940s and was easily the leader in its field: 10 of the first 11 Academy Award-winning cartoons were made at Disney's Burbank studio.

Fleischer Studios in Miami employed 400 people to make 30 cartoons a year (including the "Popeye" series) for Paramount release. Paul Terry's New Rochelle (N.Y.) studio consisted of 200 artists and technicians who turned out 26 "Terry-Tunes" a year for 20th-Fox. Under the administration of Fred C. Quimby, Hugh Harman and Rudolph Ising (and successors William Hanna and Joseph Barbera) guided 150 employees in the production of 18 cartoons a year, most notably the "Tom And Jerry" series.

Leon Schlesinger, like Quimby a businessman rather than an animator, had 200 people working on a yearly output of 42 "Looney Tunes" and "Merrie Melodies" for Warner Bros. release; when Schlesinger died, WB bought up the studio and assigned former publicist Edward Selzer to head the operation, with "Bugs Bunny" the king of the lot.

Walter Lantz eventually gained indie status but continued to release "Andy Panda" and "Woody Woodpecker" entries through Universal; 100 employees made 26 of these cartoons a year. And Columbia, having lost Disney, then released the output of Charles B. Mintz's Screen Gems operation, where 200 staffers turned out 32 animated shorts a year.

## Not Falk's Tote

In his 1941 book entitled "How To Make Animated Cartoons," Nat Falk offered an intelligent, concise history of the art form and then looked into the animation industry's future: "The opportunities in the industry are ever increasing, for with the coming of television more and more cartoon films will be demanded. Tests made recently prove that of all the subjects capable of projection none can equal the cartoon in clarity of transmission. This will mean, not only the increase in personnel in the present studios, but the creation of more studios — for television eats up material very rapidly."

Although his prediction was remarkably astute in some respects, Falk did not or could not foresee that video would destroy the theatrical market for cartoons and lead to the demise of all major-studio animation divisions. Industry vets like Lantz bemoan this change, since TV animation is generally conceded to be less creatively satisfying to the working artists.

Most experimentation in animation is now being done on the student level or in overseas studios,

and Hollywood craftsmen are largely employed in the "limited" or "partial" animation of Saturday-morning children's programming and teleblurbs. Lantz concedes the many aesthetic advances being made in European studios and wishes only that they "had a sense of humor" in their work.

## Dislikes X Cartoons

Such U.S. innovations as the X-rated cartoon, however, elicit unqualified disapproval from the veteran animator. "In the old days we couldn't even show the udder of a cow," Lantz notes without regret. "It just doesn't seem right to use animated animals for this kind of pornographic purpose. The people who make these films won't be around 50 years from now, the way a few of us still are."

## 'Fritz' Made \$4-Mil

Lantz's oblique reference was to director Ralph Bakshi and producer Steve Krantz, who together made the X-rated "Fritz The Cat" and "Heavy Traffic." The two men have since dissolved their partnership: Krantz is now prepping a "Fritz" sequel, while Bakshi is deep into production on Paramount's "Coonskin," which he calls "a white man's look at black history."

Bakshi formed his own studio operation six months ago and currently employs 100 staffers, at work not only on "Coonskin" but also on preproduction for the N.Y.-born animator's next features, "Hey, Good Looking" for Warner Bros. and "The American Chronicles" for Paramount. Unlike his first two pix, these and other future efforts will not carry an X if he can help it.

The significance of "Fritz" and "Traffic" lies not only in their ostensibly "adult" content but also in their being the only non-Disney animated features in recent years to show a profit. "Fritz" has earned about \$4,000,000 in domestic rentals and "Traffic" better than \$1,500,000 to date. Both pix cost in the area of \$1,000,000.

## Aims At Adults

"All the past great animators believed in using the medium for childlike fantasy," says Bakshi, "but I'd like to prove it can also be used to make serious adult movies. For example, I'd love to make an animated version of Kafka's 'In The Penal Colony.' I think our work should be good enough to be compared directly with live-action features."

For that reason Bakshi disagrees with erstwhile partner Krantz's recent proposal that a new Academy Award category be instituted for animated features. "Besides, it'd be the easiest Oscar competition of them all, since there aren't more than two or three made each year."

Few Hollywood animators followed Disney's lead and entered the theatrical-feature field, due largely to the expense of making such product. Now, with longer features and a diminishing family market, most theatres seldom show even the six-to-seven-minute cartoons that were once a programming staple. If Bakshi's future projects all materialize, he will certainly be the most prolific theatrical-film animator of the 1970s. And if his efforts to expand the form achieve critical and commercial success, he might just revive a medium that has lately verged on extinction.

# New York As Animation Center; \$475 For 38 Hours (If Working)

By FRANK SEGERS

If you're a typical animator in New York City, chances are you work on a freelance basis, earn at least \$475 for a 38-hour week, and almost invariably are involved in the preparation of tv commercials.

That is, if you're lucky enough to work at all.

For while the current animation scene in Gotham is by no means bleak, it can't begin to rival the Hollywood situation where nearly every animator available is probably working for one of several large animation factories grinding out cartoons and other entertainment fare for kidvid shows and tv specials.

According to Alex Shapiro, biz agent of N.Y. Motion Picture Screen Cartoonist Local 841, International Alliance of Theatrical Stage Employees, tv commercials by far is the single largest source of employment for the some 250 members of his union who call themselves animators. Both union and industry sources say as much as 80% of all nationally televised animated blurbs emanate from N.Y. blurberies.

That's been that way for a long time, at least since the fifties, largely because Madison Avenue is located where it is, and because the Gotham agencies are highly concerned about local control of commercials right at the shop. Whereas N.Y. is the traditional home of the animated tv spot, Hollywood is the traditional source of animated tv and feature film fare.

And that fact has some animated production houses at least minimally concerned. It seems, according to one industry source, that the animated commercial activity has "leveled off" of late, while animated entertainment fare shows little sign of shifting origination by moving Eastward. One result of this is that as many as half N.Y. union animators are currently pounding the pavements or are otherwise employed.

Even when a job in animation is landed, it's likely to be short-lived and frenetic. Most of the 10 to 15 major production houses in Gotham — which turn about half city's animated output — don't have large standing staffs, and local animators are most often hired from freelance ranks, work against sharp deadlines and are severed once a specific project is completed.

Both the local union and the production houses are making attempts to right the imbalance and lure more entertainment jobs to Gotham. Four years ago, for example, the production shops and Local 841 agreed to cut minimums for animators working on entertainment shows while leaving negotiations of salary minimums for tv commercial work to prevalent free-market forces.

Staff animators on tv spots earn at least \$325 for a 38-hour week while freelancers earn \$475. But for work on entertainment projects, animator minimums were dropped 25 to 30% in order that Gotham production houses could compete with their Hollywood counterparts. That agreement still stands, says David Wedick of 339 Focus, one of N.Y.'s larger production outlets.

Wedick regards the concession as a key selling point in pitches to get animated entertainment projects to come East. He also stresses the N.Y. available pool of first-rate talent, the quality of work which comes from Gotham shops — "minute for minute New York animated work is usually far superior

to what comes out of Hollywood" — and the generally favorable working relationship between Local 841 and the producers.

There are scattered indications that more animated entertainment fare is coming out of Gotham these days. Shapiro cites a number of tv specials — one is 339 Focus' "Mad Mad" special slated for airing soon on ABC network — produced locally in the last two years, and recent subcontracting work carried out on a number of tv shows and films, including the sequel to Ralph Bakshi's "Fritz the Cat."

Both union and management sources rue the "runaway" phenomenon that plagues both N.Y. and Hollywood animation houses, where some shops send work to such locales as Japan, Mexico, Australia, England and even Yugoslavia to save costs. But "runaway" is hardly a problem unique to N.Y. animation.

Meanwhile, its certain that the animators that do work in Gotham will continue to make their bread and butter on tv commercial work. Both N.Y. union and production people are pitching for more entertainment jobs, but no one entertains the delusion that the non-commercial area will reach boom level anytime soon. So for the moment, Gotham animators will have to content themselves with such projects as beer ads, bank blurbs and fast food promos, etc., etc., etc.

# Animators Fest At NYU's Loeb

As this 68th Anniversary Edition of *Variety* makes its appearance on the newsstands and in the mailboxes (large enough to accommodate it), New York's second annual International Animation Film Festival is just beginning its four-day run, Jan. 9-12. The scene is Loeb Center at the Washington Square campus of New York University.

About 200 shorts from 20 nations will unspool. A broad representation of animators from this and various foreign lands is expected. The hall seats 700. Performances will be ongoing from early morn to late evening. Nominal admissions prevail, \$2 for the public, \$1 for the students.

Founded in 1972 by Fred Mintz, the first year's event was staged at the Hilton Hotel uptown. That was too costly. The second try has been endowed by \$3,000 from the N.Y. Council For the Performing Arts, by sundry considerations, like cheap rental, from NYU and is otherwise financed by the registration fees for films, \$45 if professionals, \$25 is of scholastic category.

## OTHER FESTIVALS

London.

Upcoming meets and fetes of particular interest to cartoonery's frame-by-frame filmmakers include:

Oberhausen — April 22-27  
Zagreb '74 — June 10-15, alternate  
Annecy '75 — June 18-22, years  
Lucca — Oct. 30-Nov. 2

Many other "local" events exist such as the current New York Animation Fest, the Asolo (Italy) meet, the Institute of Contemporary Arts unveilings through May and June in London, etc.



# 'Animal Farm' Took 15 Years To Recoup Its \$350,000 Cost

London.

Theatrical attention for animated product is the big lure for British line artists, though it is the theatre screen which is the big risk.

First full length animated feature out of U.K., "Animal Farm," made for Louis de Rochemont 20 years ago by Halas & Batchelor, took 15 years to recover its nut, \$350,000. According to John Halas the pic has been earning nicely in the past five years and, if anything, is more in demand today than when first released (it was a critical success, says Halas, but didn't do too well at the boxoffice).

U.K.'s second full length animated pic, TV Cartoon's production of "Yellow Submarine" (King Features), was produced for \$1,000,000 and later spun off a tele series of Beatles Cartoons. Theatrical boxoffice was less than sensational first time around and British producers did not participate in the film's revenues.

In the shorts field, the fiscal payoff for producers would appear to be less risky (or delayed) as per the recent example of Bob Godfrey's "Kama Sutra Rides Again" which cost \$18,000 to bring in and has yielded more than \$40,000 thus far from its theatrical run (with Stanley Kubrick's "Clockwork Orange").

Earlier, Richard Williams clicked with his "Little Island," and "Love Me, Love Me, Love Me" theatrical releases but has probably earned most from the showbiz sphere from his special "A Christmas Carol."

The costs, delays and kindred difficulties of producing full features do, in fact, steer most animators into the shorts. But, encouragingly, some 90 minutes are now more than just mooted in the currently prosperous animation climate here.

Richard Williams is preparing the "Golden City" (tentative title) for his long-developing Nasruddin (name of main character) fairy tale flick. Williams has brought in Grim Natwick from Disney in Burbank to work on the feature with him.

Bill Melendez's London operation (under Steve Melendez and Graeme Spurway), meantime, is developing "Trick Deadeye" for possible release for next Christmas ('74). It's an original story by Robin Miller and Leo Rost based on characters and situations from the Savoy Operas of Gilbert & Sullivan.

Vet cartoonist Ronald Searle has designed the characters. Bill Melendez directs.

Franco Cristofani is coproducing with Italian sources "The Three Musketeers." The expatriate Italian artist, who has been working here for 10 years, is associated with Michelangelo Cinematografia on the project which is being funded out of Italy. John Halas is adviser on the film which has been in preparation for the past eight months. It's due for release soon.

"The Tempest" as a vehicle for the "serious" use of animation ("for the mums and dads, not the kids") is being prepared by George Dunning of TV Cartoons. Animator has produced "The Maggot" a five minute anti-drug item to "prove" the type of animation he envisages on the larger project.

Wakefield Poole is currently screening his latest indie sexpo feature, "Wakefield Poole's Bible," in Manhattan for distrib. "Bible" is a straight sex item as opposed to Poole's first two pix, "Boys in the Sand" and "Bijou."

## Mark 50 Year Anni of Disney

Hollywood.

The year 1973 marked the 50th anniversary of Walt Disney's entry into Hollywood animation — a field with which his name is now synonymous. The event was celebrated with a midsummer retrospective of Disney product at N.Y.'s Lincoln Center, the opening of "The Walt Disney Story" exhibition at Anaheim's Disneyland, a salute from Variety Club Tent 25 and publication of the lushly illustrated "The Art Of Walt Disney — From Mickey Mouse To The Magic Kingdoms" (Harry N. Abrams Inc., N.Y.; \$45).

Perhaps the most fitting memorials of all were the record sales (\$385,100,000) and record profits (\$47,800,000) reported for fiscal 1973 by the company that bears the late animator-showman's name.

Obviously American animation owes an incalculable debt to Disney. Of the approximately 125 films in screen history to have earned at least \$10,000,000 in domestic rentals, eight are Disney feature cartoons and two more ("Mary Poppins" and "Song Of The South") incorporate animated sequences within a live-action framework. Such creations as Mickey Mouse, Donald Duck, Pluto and Goofy live on in the imaginations of young and old alike, and the Disney studio has nurtured much of the creative talent working in the animation sector today.

Notwithstanding the undisputed preeminence of this showbiz genius, who died Dec. 15, 1966, his contributions have tended to obscure the important work of other Hollywood animators. Perhaps cued by the myriad Disney salutes this past year, showings of other artists' efforts have also been held recently.

The N.Y. Cultural Centre just completed a 16-program retrospective featuring 160 cartoons made by such masters as Chuck Jones, Tex Avery, Max and Dave Fleischer, Robert Clampett, Friz Freleng and (of course) Disney. For the entire month of December, Boston's Orson Welles Cinema showcased a "treasury of the world's great animation, from Thomas Edison to "Yellow Submarine."

To complement the abundant info on Disney and his operation, *Variety* spoke to two other key figures in animation. Walter Lantz, recently honored by ASIFA West (the Hollywood branch of the Association Internationale de Film D'Animation) with that org's second annual Annie Award, offers his recollections of the theatrical cartoon's heyday. And Ralph Bakshi, director of "Fritz The Cat" and "Heavy Traffic," talks of his future aspirations for the animated form.

## Italy's 'Calimero' Hit

London.

Animation hotshot as far as European television goes is an Italian chicken name of "Calimero." Peddled via Jan Hillgruber's multinational HDH Film, the cartoon is a kidvid contender not only around most of Europe but in some 40 global tv markets all told.

Hillgruber now reports he's weighing at least two offers from the States, one of which is from a group of cable operators.

## Poland's 120 A Year

Warsaw.

Poland has three main animation film studios: The Miniature Film Studios (Warsaw)

The "SE MA FOR" Film Studio (Lodz)

The Cartoon Film Studios (Bielsko Biala)

Over 50 film directors and cameramen work in animation in Poland.

1,086 animated films were made in Poland between 1947 and 1972.

Average production of animated films per year: 120.

## Prague's Pace; Yanks Interested

Prague.

Czechoslovakian zest in the animation field has seen the production in 12 months of more than 30 shorts, a similar number of kid-oriented efforts and, as ever, the preparation of a number of feature-length pix.

"Planet Savage," a 85 minuter, funded by the French and brought in under the direction of Frenchman Rene Le Loo (script: Roland Topol), marked a high point in Czech production after some three years in the works.

Production shop Kratki Film, which administers the nation's 150-plus animators, were deeply involved with the pic which is expected to achieve international sales (including the U.S.). Czech film sales agency, Czechoslovak Film Export, is responsible for the offshore sales of domestic product and notwithstanding the fact that most animation is produced for the home market, has opened up outlets in both East and West.

Interestingly, American interest in Czech cartoonery is sparking, particularly in the kidvid area. Kratki Film's moppet animation division is headed up by an American, Gene Deutsch, who has domiciled in the East European country for the past decade.

## Favoring Winds; French 102; 'Planet' Helps; Idefix As 'School'

By GENE MOSKOWITZ

Paris.

Cartoon films in France? Bookings are hard to line up. Production costs mount, little government help is offered, yet at least 100 cartoons, mainly shorts, are made per year. Heroic, that. However some good things that happened at the end of 1973 may be helpful.

One favorable factor is the feature sci-fi pic of Rene Laloux and Roland Topor "The Savage Planet" which won a special jury prize at the Cannes Fest in May, and opened last month to promising first-run biz. However it had to be done in Czechoslovakia as a coproduction. (Took six years to make.)

Will its impact pave the way for funds? Add as favorable the coming creation of a truly professional animation studio by Georges Dargaud, Rene Goscinny and M. Uderzo. Group was responsible for some features such as "Asterix," and the oater "Lucky Luke" based on popular Goscinny-Dargaud comic strips. But they were made in Belgium and will henceforth be made here.

Studio, to be called Idefix, is expected to open March 1, 1974 with 12 animators, 21 colorists and, in all, a group of 50 people. Gerard Pradal will head it up with Henri Gruel as artistic director. Already over

## 'Fables Of Europe,' 39 Segments, Unites East, West; No Agit-Prop

By HANK WERBA

Rome.

European animation's most ambitious project to date is a 39-part series called "The Fables of Europe." Project was first advanced in 1971 by producer Ezio Gagliardo of Corona Cinemato Grafica to the International Association of Animated Film Makers in Annecy. Decisive encouragement came the following year at Helsinki where an inter-governmental conference of cultural policies for Europe, organized by UNESCO, proposed Pan-European cultural cooperation projects in the domain of cinema, tv, publishing, music, etc. Immediately after the UNESCO meeting, the Eastern European countries confirmed participation of their animation centers in the "Fables of Europe" project to ease recruiting of almost every Western European nation in a few short months.

Since the project started about a year ago, "Fables" represents the effort of 37 outstanding animators (most of them prize winners at major or specialty festivals) from 20 countries. Only missing ones are Greece, Norway, Luxembourg, Turkey, Albania and Malta, while negotiations are under way to get Bulgaria started on final two of the thirty-nine 12-minute color segs.

### Gagliardo's Chore

Organization is centered under Ezio Gagliardo, head of Corona, and his coordinator, Max Massimino Garnier. Corona pulls it all together as producer for Italy and co-producer with each of the 19 other private or state-owned animation banners. At the moment, 12 segments are in the can with completion planned on the others at the rate of 2-3 a month until all 39 are ready to be shown next autumn. Gagliardo estimates total budget at \$1,200,000, which includes high overhead — particularly two trips for each director to Rome — one to set

up the project and another for recording and final mixing. However, physical production cost per seg is around \$15,000.

Corona prexy has developed a pool mechanism for all co-producers. Within this pool is a sales committee headed by Gagliardo, with John Halas of Great Britain, Vsevolod Volkov of Sovexport, and Zelimir Matko of Zagreb Films. A three-man art committee is composed of Max Massimino Garnier, Joy Batchelor of Great Britain and Jiri Brdecka of Czechoslovakia. Each coproducer has theatrical and TV rights for the entire series in his respective country and all profits are to be equally divided as foreign returns roll in.

This procedure will also apply to vid cassette sales, eventual publishing rights for children's "Fable" series, an album of LP records from the music tracks and other forms of merchandising.

### Coin Chances

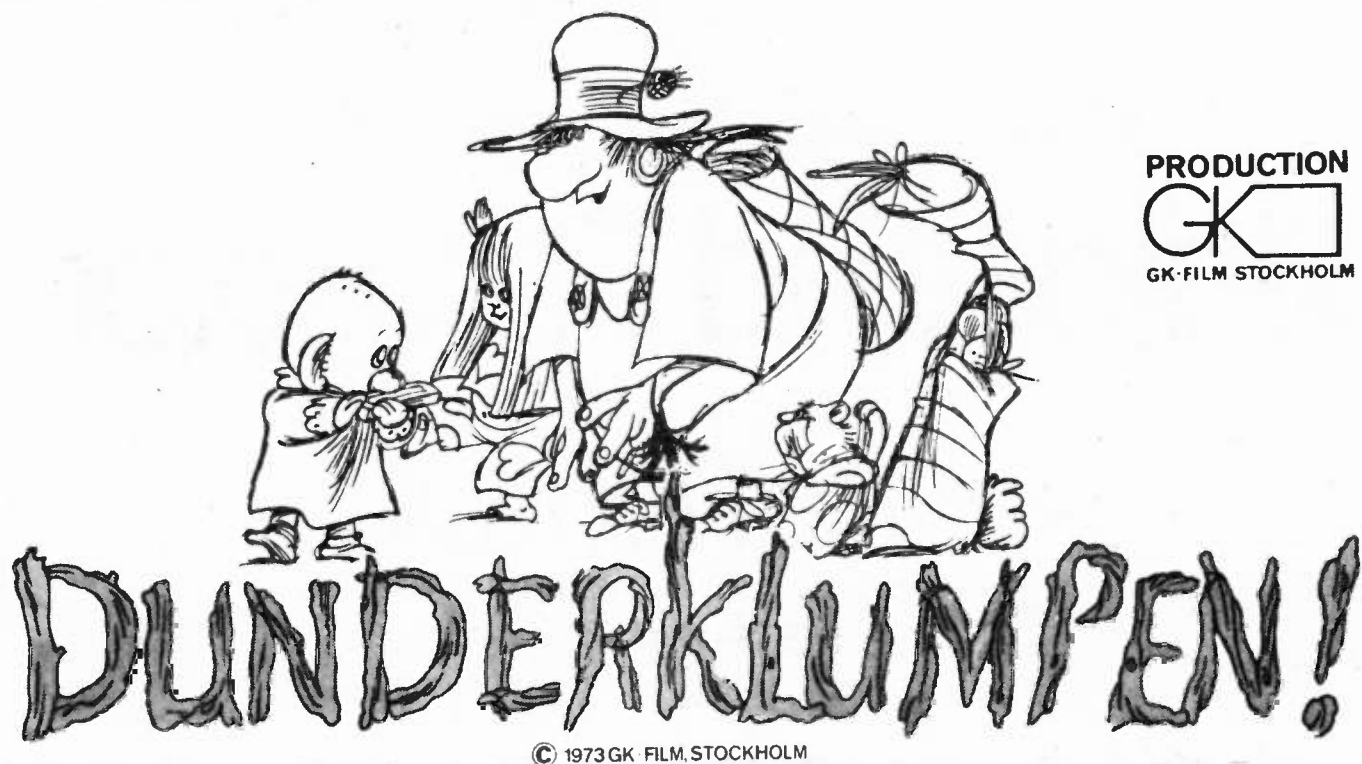
Financial prospects look bright to co-producer Gagliardo. In the first place, "Fables" is practically pre-sold in all 20 European markets of origin. But in addition, he believes the series has an almost eternal programming life and can be recycled every three years for a new generation of moppet home-screen viewers. Another source of profit for Corona and the multilateral companies is theatrical release. Gagliardo is convinced that six of seven segs, in the 39-part series, could be spliced together in feature length for children and family audiences.

Big problem for coordinator Garnier is to achieve a balance for the entire 39 segments. In this respect, Corona convinced the eastern countries to use Eastman Color raw stock — requiring lab and other technical adjustments. Unification of theme, with participating animators each picking his own national fable, was assured at the outset when arrangement was also reached to forego dialogue and substitute with off-screen commentary to eliminate the problem of dubbing twenty different tongues. Finally, the 39 animators approved Corona's suggestion to turn native folk music over to leading composers in Rome for music tracks recorded in Corona's Econ Studios.

"Fables of Europe" is defined as cultural entertainment for young audiences — completely defined as cultural entertainment for young audiences — completely neutral and clean of agit-prop slants. Soviet Union agreed to let expatriate animation vet Alexandre Alexeieff contribute an episode from his base in Paris, while East Germany's DEFA accepted umbrella of East and West German fables. To keep peace in the Belgian family, there will be one Flemish fable and another in the Walloon language.

A more difficult challenge for Garnier was to tone down cruelty and violence so often prevalent in both animation and the fables themselves, in order to avoid fear and terror for young spectators. Last, but not least, was the problem of establishing a unified balance in a series produced with widely varied methods and techniques in twenty different countries. Garnier cited the problems involved merely to indicate the all-embracing nature of a continent at work in animation on a fully cooperative enterprise.





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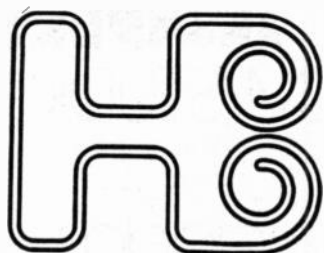
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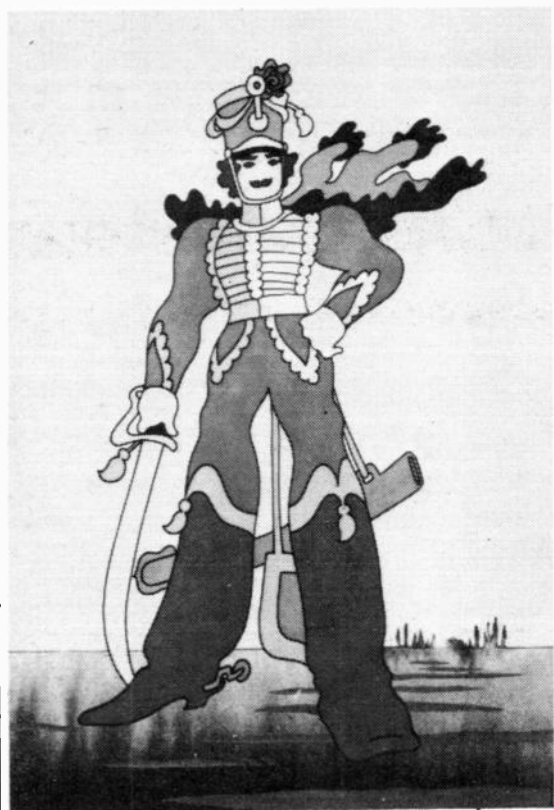
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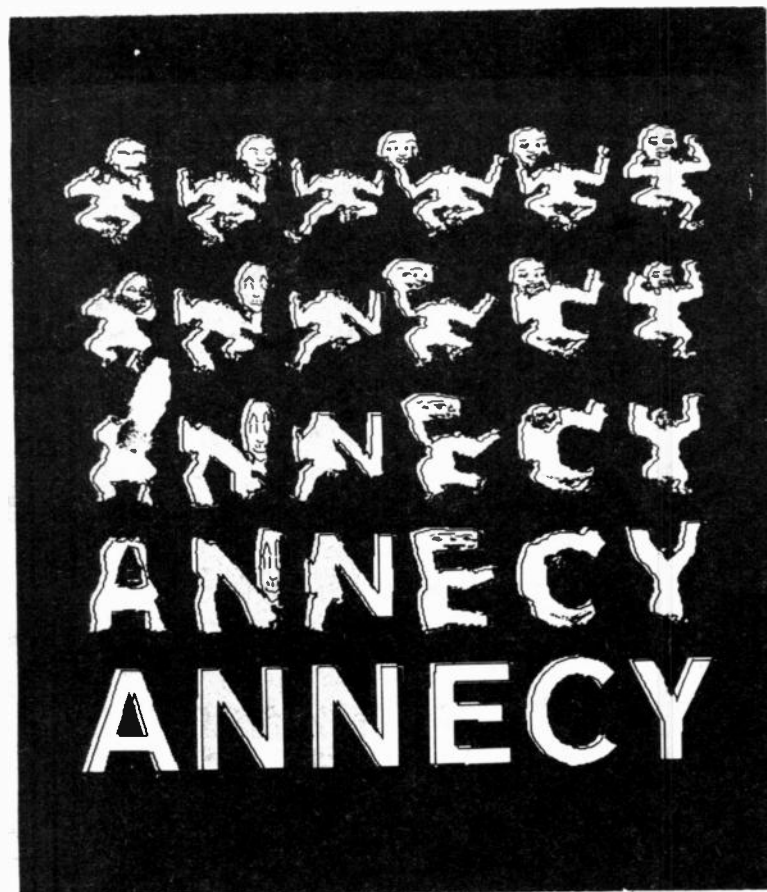
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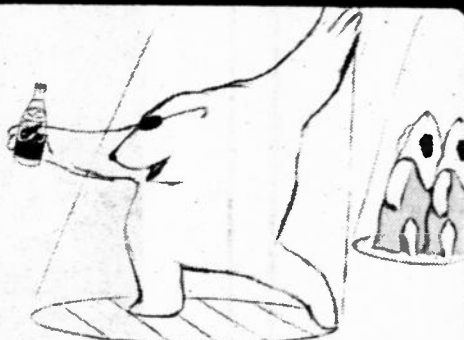
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# Holland's Animations Popular; Commercials Key To Survival

By HANS SAALTINK

Amsterdam. The M.M. Chanowski studios in Amsterdam have finished a series of 120 items of five minutes each, concerning the adventures of "Paulus the Goblin." Paulus is already a famous and popular cartoon figure. Thys Chanowski expects to present his new series at the Cannes MIP-tv in April. The showing of "Paulus the Goblin" on NOS-tv will start either during the summer months, or on Oct. 1, Chanowski became well-known for his series of the "Daily Fable," of which between 1968 and 1971, 920 were broadcast daily. The remaining 120 are now being shown on Sun-

day afternoons, in the NOS children's program.

One of the best known Dutch masters of animation (puppet) films is Joop Geesink, whose studios turned out classic films for Philips (George Pal used to make films for Philips as well, in the early 'thirties). Geesink's studio now does a lot of television commercials and is also responsible for the well known gag-segments between commercials, featuring a lion named Loeki (pronounced Kooky) and his comical misadventures.

Though most Dutch animation filmmakers have to concentrate on commercial films, made for television, they sometimes secure a commission for a film that leaves more room for their artistic abilities and interpretations. Thus Han van Gelder's Auvicam-Van Gelder made "Adventures In Perception" about the work of eye-deceiving graphics by a Dutch artist Esscher.

The Ministry of Culture, that finances short films in Holland, in recent years has faced the emergence of a generation of young animation

filmmakers and has allotted them subsidies. In one case a foreigner living in Holland, Einar Cohen, received a 60,000 guilders subsidy towards his "The Birth Of A Mountain," that is one of the Dutch animation films to be seen at the Second International Animation Film Festival that rolls from January 9-12 in New York. Cohen has received a second grant from the Ministry of Culture for his new animation film, "Habitat." The over-all quality of Dutch animation films also can be distilled from the fact that a jury of critics awarded by the Billiton-Van der Rijn Prize in 1973 to four animation films made by Karin Wiertz and Jacques Verbeek.

As a result of an initiative of P. Hans Frankfurter, "Holland Animation" was founded in November 1973. It already has 42 members who together and in work groups will make animation films. Initially Holland Animation was going to be the Dutch branch of ASIFA, the international association of animation filmmakers (and thus responsible for the cartoon festivals of Annecy and Zagreb), but the Dutch filmmakers thought it better to stay aloof from the in-fighting for power in ASIFA that is going on between France and Yugoslavia to lay hands on the secretariat (Canada is closely watching the battle), and to have an independent body for the time being.

## ASIFA's Definition

London.

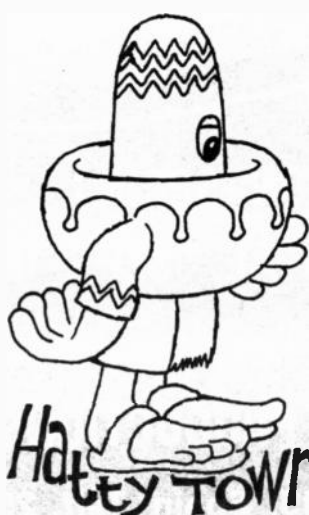
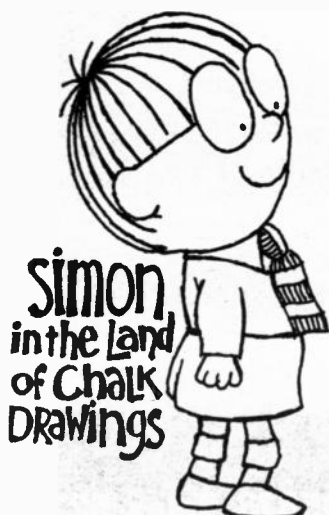
ASIFA — Association Internationale du Film d'Animation — the international animation film body, established in 1959, defines its aims thusly:

"(Animation) This independent art, whatever its means of dissemination — in theatres, on television, in education, or children's films etc. — should make an increasingly extensive and important contribution to the world's cultural heritage, while playing its part in the search for new ways of artistic expression. It should help to promote knowledge and understanding among men in a spirit of international friendship."

Assn. was founded "in the belief that the art of animation can be enriched and greatly developed through close international cooperation and the free exchange of ideas, experience and information between all who are concerned with animated film."

ASIFA is deeply concerned with the promotion of animation as a concept and has members in more than 30 countries. These include the U.S., Russia, Canada, Japan, Belgium, Czechoslovakia, Hungary, Yugoslavia, Australia, Germany (West and East), the U.K. South Africa, Switzerland and elsewhere.

Assn. endorses such animation festivals as Annecy and Mamaia on an international level and, on a local basis, it backed events in Rimini, Cambridge, Montreal and Abano Terme.



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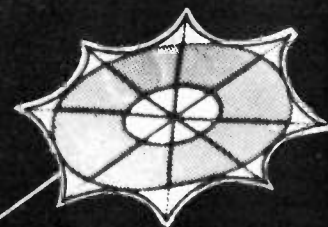






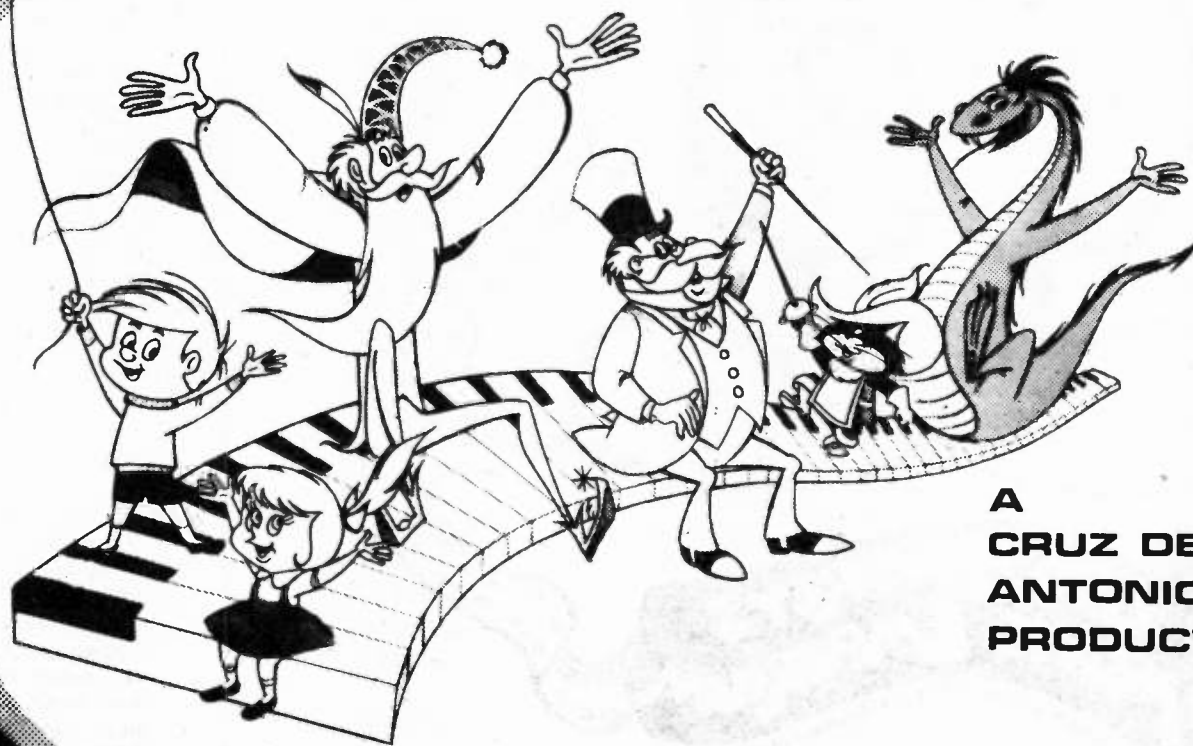
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## BORN OF POVERTY, YUGOS CURTAILED TEDIOUS PENNING

By RONALD HOLLOWAY

Zagreb.

Yugoslav animation entered film history with a stray bounce into the 1958 Cannes festival. The French critics detected a "school" in the diversified technique of Dusan Vukotic's "Cowboy Jimmie," Nikola Kostelac's "Opening Night" and "On a Meadow," and the highspeed advertising cartoons grouped under the label: "reduced animation." It was "reduced animation" that stunned everyone: a cartoon normally requiring 12,000 to 15,000 drawings could be reduced to 4,000 to 5,000 drawings without losing effectiveness, and even gaining. Today the technique is old hat, but in the postwar years Disney was an anthropomorphic giant in animation, and the little Davids from Zagreb couldn't afford an adequate camera.

The discovery of this new technique thrusting Zagreb into the vanguard of world animation was as much accident as necessity. The cartoonists working for the popular satirical magazine "Kerempuh" — Vukotic, Kostelac, Vjekoslav Kostanjsek, Aleksandar Marks, Zlatko Bourek, Boris Kolar, Borivoj Dvornikovic and Zlatko Grgic — constructed a home-made camera out of parts of an airplane engine, stole a few key ideas from Jiri Trnka's cartoon films made immediately after the war, caught sight of UPA innovations in John Hubley's titles for "The Four Peter," and — perhaps most important of all — simply had to make-do with an embarrassing lack of cels (the transparent celluloids containing drawings to be photographed). The end result: a design received new life and soul not through the copying of reality, as Disney, but through its transformation. With Zagreb began the contemporary tradition of the "intellectual" cartoon.

The Golden Age of Zagreb Animation is reckoned between 1956 and 1963. It was a time of invention, literary taste and individuality. The journalistic talents of Vatroslav Mimica (today one of Yugoslavia's leading film directors) were put to use, first as a scriptwriter and then as director in collaboration with Marks and Vladimir Jutrisa. They developed together a remarkable series on the modern theme of alienation — "Alone," "Perpetuum & Mobile, Ltd.," and "Everyday Chronicle" — long before Kafka and Beckett were introduced to the film world as suitable material. Vlado Kristl, an abstract painter in exile read of the studio's success at Cannes and wired home for a plane ticket. He designed the brilliant "La Peau de Chagrin" after Balzac in an Art Nouveau style, and won international acclaim for his autobiographical "Don Quixote" in which he handled every phase of production from beginning to end. Mimica and Kristl soon left Zagreb Film, but their brief contributions set the tone of the young studio's work thereafter.

During the fruitful 60s the name of Dusan Vukotic put Yugoslav animation on the map: "Ersatz" in 1962 won the first Academy Award for animation outside the United States, and his mixture of animation and live action in "Play" in 1963 was voted the best short film of the year at Mannheim. Vukotic's specialty is the cool domain of satire and caricature, usually constructed around a characteristic theme of feuding neighbors (Yugoslavia, remember, is a buffer state between East and West).

The parable became a second (Continued on page 88)

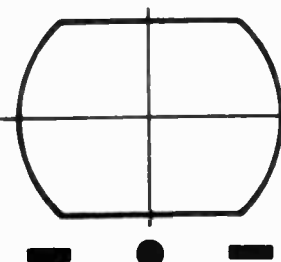
## Oscared Cartoons

(And Their Producers)

Hollywood.

Herewith is a listing of animated films given recognition in the past 41 years by Hollywood's Academy of Motion Picture Arts & Sciences:

- 1932: "Flowers And Trees" (Walt Disney)
- 1933: "The Three Little Pigs" (Walt Disney)
- 1934: "The Tortoise And The Hare" (Walt Disney)
- 1935: "Three Orphan Kittens" (Walt Disney)
- 1936: "Country Cousin" (Walt Disney)
- 1937: "The Old Mill" (Walt Disney)
- 1938: "Ferdinand The Bull" (Walt Disney)
- 1939: "The Ugly Duckling" (Walt Disney)
- 1940: "The Milky Way" (Hugh Harman & Rudolph Ising — MGM)
- 1941: "Lenda Paw" (Walt Disney)
- 1942: "Der Fuehrer's Face" (Walt Disney)
- 1943: "Yankee Doodle Mouse" (Fred Quimby — MGM)
- 1944: "Mouse Trouble" (Frederick C. Quimby — MGM)
- 1945: "Quiet Please" (Frederick Quimby — MGM)
- 1946: "The Cat Concerto" (Frederick Quimby — MGM)
- 1947: "Tweetie Pie" (Edward Selzer — WB)
- 1948: "The Little Orphan" (Fred Quimby — MGM)
- 1949: "For Scent-Imental Reasons" (Edward Selzer — WB)
- 1950: "Gerald McBoing-Boing" (Stephen Bosustow — UPA)
- 1951: "Two Mousketeers" (Fred Quimby — MGM)
- 1952: "Johann Mouse" (Fred Quimby — MGM)
- 1953: "Toot, Whistle, Plunk And Boom" (Walt Disney)
- 1954: "When Magoo Flew" (Stephen Bosustow — UPA)
- 1955: "Speedy Gonzales" (Edward Selzer — WB)
- 1956: "Mister Magoo's Puddle Jumper" (Stephen Bosustow — UPA)
- 1957: "Birds Anonymous" (Edward Selzer — WB)
- 1958: "Knighty Knight Bugs" (John W. Burton — WB)
- 1959: "Moonbird" (John Hubley)
- 1960: "Munro" (William L. Snyder)
- 1961: "Ersatz" (Zagreb Film)
- 1962: "The Hole" (John & Faith Hubley)
- 1963: "The Critic" (Ernest Pintoff)
- 1964: "The Pink Phink" (David H. De Patie & Friz Freleng)
- 1965: "The Dot And The Line" (Chuck Jones & Les Goldman)
- 1966: "Herb Alpert And The Tijuana Brass Double Feature" (John & Faith Hubley)
- 1967: "The Box" (Fred Wolf)
- 1968: "Winnie The Pooh And The Blustery Day" (Walt Disney)
- 1969: "It's Tough To Be A Bird" (Ward Kimball — Disney)
- 1970: "Is It Always Right To Be Right?" (Nick Bosustow)
- 1971: "The Crutch Bird" (Ted Petok)
- 1972: "A Christmas Carol" (Richard Williams)



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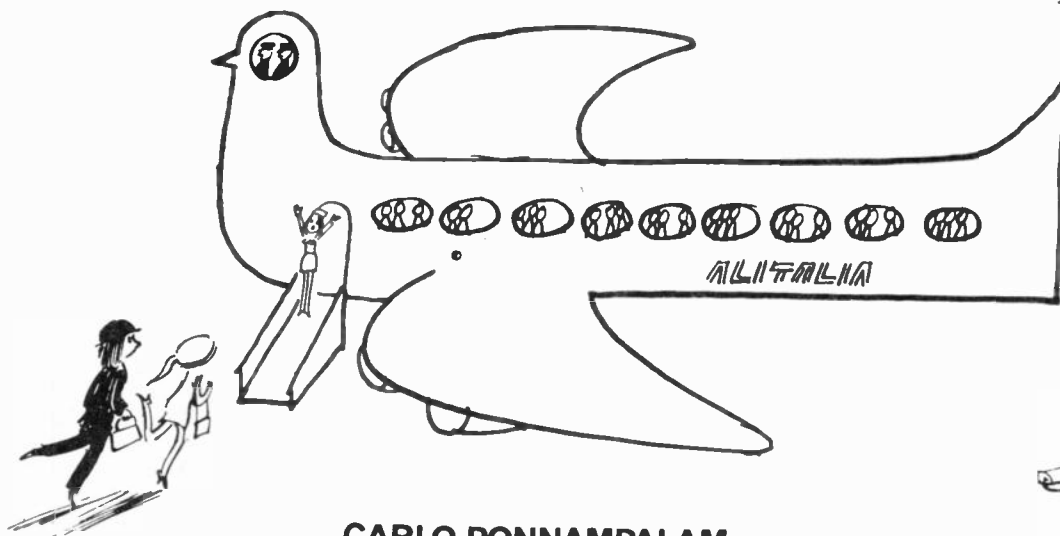
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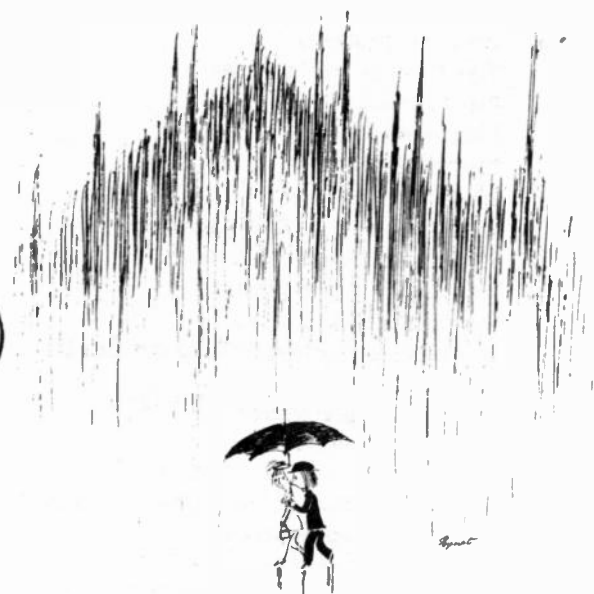
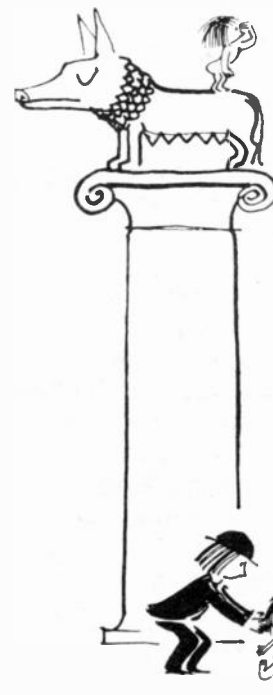


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## Animation Upbeat In Spain

Five Shops Create Such Films — All Report Recent Past, Immediate Future Heartening

By PETER BESAS

Madrid. Animation was definitely upbeat in Spain in 1973, with next year's crop promising to be a bumper. Though this country's production has been very sporadic (the last full feature was Macian's "El Mago de los Suenos" ("The Wizard of Dreams"), produced around 1966 for about \$100,000), indications are that recent operations will hypo animation here.

Presently five different outfits are involved in animation in Spain. They are:

### Delfont

This company is run by Cruz Delgado and Antonio de Font, the former operating out of Madrid and the latter from Barcelona. They've been in biz for 10 years. Their Delfont banner has just completed a 60 minute animated feature, "Magical Adventure," which is a kind of potpourri of various fairy tales. They've also done a series of cartoons for TVE (in 1971) based on a character called "Molecule" (13 black and white episodes of 7 mins. each) and also a package of 15

ten-minute shorts. Delgado and De Font plan to centralize operations in Madrid and launch into a steady production program. Their next project is a series of animated shorts based on characters "Boxy" (a kangaroo) and "Molecule." They've also done medium-length non-animated features. They're presently prepping an animated musical version of "Gulliver's Travels" which they've been working on for 18 months and which is skedded to be ready in 1975. After that they plan to do an animated version of "Don Quixote." Firm employs a team of about 20 staffers. De Font worked for five years in Hollywood and uses Yank animation style.

### Pegbar Productions

Jointly owned by Yank animator Robert Balser and Spanish partners Luis Garcia and Julio Taltavull. Balser worked on "Jackson Five" tv series for Halas & Batchelor in London and later continued same in Barcelona and Madrid. When series finished in Sept. 1972, Balser struck out on his own with Pegbar Prod.

His banner, presently employing crew of 30 animators, has done a tv special for ABC (Oct. 72), a one-hour animated special "Luv-cast USA," episodes of "Kid-Power" for ABC, and part of animated feature "Three Musketeers." He has also chalked up 20-30 live and animated spots for TVE.

### Estudios Filman

Run by Juan Ramon Pina and Carlos Alfonso Lopez. The latter worked for five years with Hanna-Barbera studios in the U.S. Filman set up operations two years ago in Madrid, and now dedicates most of its production to Hanna-Barbera assignments. This year they've done three hours and 40 minutes of animation for the Yank outfit. Rather than having a steady staff, they use about 32 freelancers, plus some girls for tinting colors. In the past, Filman has collaborated on such items as "20,000 Leagues Under the Sea," "Wait Till Your Father Gets Home," "Gooper and the Ghost Chasers" etc. They're now working on "The Addams Family." Up till now Filman has done only animation, with final lensing done by Hanna-Barbera themselves in Hollywood or London.

### Moro Studios

This old-timer, run by Santiago and Jose Luis Moro, has been working in publicity and animation since 1949. They recently opened a large new studio outside Madrid after closure and sale of their former film studios on the Barajas highway. In animation, they're presently doing a 104-episode, 6 minutes each, series based on Mexican comic Cantinflas. Work on project kicked off about two months ago. Moro is planning to produce four episodes a month in 1974. Of these two will be done in their Madrid studios, one by Hungarofilm in Budapest and a fourth by a freelance group in Barcelona. Full animation cost is expected to be about \$30,000 per episode, or a total cost of around \$3,000,000, of which half is being footed by the Moros and the other half by Mario Moreno Productions and Carlos Amador in Mexico.

In addition to animation, the Moros do lotsa publicity and advertising films. They partly own a studio in Lisbon as well. Through the latter they plan to produce a non-animated safari yarn geared for general audiences to be shot in Angola and Mozambique. It'll be a copro with Portugal and maybe England. Moros' associate in London, Lee Lacey, presently working on project.

### S-Film (Pablo Nunez)

Established in 1961, Nunez does mostly live publicity films at present, though he's also doing "Chicho and Coca," a series of 13, 6-minute animated items. He has staff of 13. Series is slated for completion by March 1974.

Most of the above outfits are optimistic about animation in Spain. The major shortcoming, many felt, was lack of qualified animators. The Moro Brothers have to seek aid from Hungary and Barcelona to help out. They said they'd try to get more animators, such as Alan Shean, from the States.

Cruz Delgado and Antonio de Font seconded this view: "There are no animators in Spain. We have young men whom we teach as they're working." Delgado plans to open up an animation school on his own, since at present animation is not taught at the Official Cinema School.

Most enthusiastic was Robert Balser: "The future in Spain for animation is incredibly good, both for features and short subjects. We have a full year's work on the docket, and even in the worst of cases we wouldn't have a slow-down till the middle of 1975."

The bulk of Spanish production (with the exception of the Delfont

projects) is geared to video, which is, most agree, where the money is. Before about 1966 animation in Spanish tv spots accounted for close to 50% of product, said Pablo Nunez, but this has now dropped to about 1%. Nunez felt, however, that animation was making a comeback. Also optimistic were Cruz Delgado and Antonio de Font, who agreed there was currently a swing back to animation. A good children's animated feature has a "built-in" new audience each five years, they claimed, admitting however that financing was long-range. Consequently, it paid to have a steady staff working on project after project.

Juan Ramon Pina and Carlos Alfonso of Estudios Filman were also optimistic, and pointed out comparatively inexpensive production rates in Spain which they felt were 30% cheaper than in the U.S. Balser, on the other hand, while admitting that costs were "slightly" lower in Spain (about 15% he estimated) said that it was the recent great worldwide demand in animation that assured biz to any capable studio in Spain.

Rather less enthusiastic about features were the Moro brothers, who opined moppets filling salles at matinees were not enough to defray production costs, and that Spanish features were "not profitable." Not so however for tv and educational

pix. Seconding this view was Pablo Nunez. He felt it was extremely hard to find distributors for animated features over the long range, and quite impossible over short range. He argued kids usually go with parents to cinema, and the latter prefer to see general-audience oaters, for example, rather than purely kiddie features. He admitted however that once distributors saw that animated features clicked, they might change their minds. Financing too was hard to obtain, he said, due to the long time it takes to get returns on investments.

## Yugoslavia

(Continued from page 86)

stable unit in the Zagreb studio, generally associated with Marks and Jutrisa, Kolar and Dragutin Vunak, and the later Vukotic (after a venture into the feature film): these are moral tales, experiments in the areas of fables, mythology, riddles, puzzles. The third was the gag: the tradition of Tex Avery and Chuck Jones developed in different directions by Dovnikovic, Grgic, Ante Zaninovic and Nedeljko Dragic.

"Towering Inferno" may also include Steve McQueen and Ali MacGraw who toiled together in "The Getaway" (First Artists).

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# Lack Of Major Production Outfits, Inadequate Financing Still Harass Spain's Film Biz

By PETER BESAS

Madrid. Productionwise, 1973 was a bad year for the Spanish film industry, and prospects don't look much brighter for the coming year. But the pace of local production wasn't nearly as disheartening as drop-off in foreign films lensing here, largely due to a slack situation worldwide.

About the only major international film shot in Spain in 1973 was Alexander Salkind's "The Three Musketeers", which was in and out of locations around Madrid and on the sets of Studios Roma (virtually the only remaining large studio in the country) for about four months. Almeria, usually a mecca for foreign oaters, showed a flicker of activity in February, but was in the doldrums from then on.

Complementing the paucity of foreign lensing, was a lackluster local shooting scene. An ambitious production program by Cinespana, the semi-official Spanish distrib, fizzled out to zero. Uniespana, the organization that is supposed to be promoting the industry, was almost non-operative.

The scene at the Film School was even more disheartening. In fact the only government film branch that snapped back slightly was the FilMOTECA (cinematheque) which ran a round of screenings at a local cinema. Otherwise, censorship, slipshod business practices and lack of financing continued to hamper the industry. Most serious shortcoming remained the absence of solid, full-time production companies.

## Usual Projects Roll

At the close of 1973, the usual projects were under way productionwise, similar to those of the past years. These range from small art films to more ambitious pix with budgets running up to \$1,000,000.

But the crux of the problem is that there is really no major film entity with a steady flow of cash to finance international level films. Instead, the Spanish industry is splintered into dozens of indie outfits, more or less solvent, whose personnel shifts about constantly, whose banners change, and who make one or two pix and then slip into filmic oblivion again.

Many outfits are run by producer-directors and are basically one-man operations like those of Jose Luis Borau, Pedro Maso, Jose Maria Forque, Emiliano Piedra, Jose Luis Madrid et al. Their product may or may not come off, but their production pact is irregular.

Others set up production deals, mostly with an eye to the local market, and content themselves with quick but often substantial profits in Spain. (19 Spanish films grossed over \$390,000 each in 1972, while costs were rarely over \$100,000).

Though there is no indication that any major change in production output and international sellability of Spanish films is in the offing, most of the established indies promise to keep up pace of production, which totals close to 100 films a year. This is due largely to the fact that there is a large home market and that Spaniards still go out a lot to see pix.

Decline in audience attendance seems to be levelling off and the phenomenon common in London and New York of closing of large theatres and opening of small "studios" is unknown. Moreover, cinema-going is still much more of a

social event in Spain than it is in Anglo-Saxon countries.

In Spain, numbered tickets for shows are usually bought ahead of time, and only very rarely is anyone obliged to wait on lines. Cinemas are fairly comfortable, and even the smallest and simplest theatres are provided with a cafe-bar.

Many of the 100 films made in Spain are coproductions with Italy and France. The pace promises to continue. Elias Querejeta, who made about six films in 1973, hopes to keep up his production rate in the coming year as well. Other outfits like Kalender, Profilmes, Orfeo, Hidalgo, Pedro Maso, Eguluz and K-Films can be counted upon to come up with exportable product too.

Most promising in '73 was the turnout at the San Sebastian festival, which drew good attendance and top films. At present about a dozen film "festivals" unspool in Spain. Most of them languish due to lack of product, purely local attendance and poor organization.

The Basque event, in contrast, made significant strides, and, if the film market section can be further hyped, and some minor organizational faults ironed out, San Sebastian could very well outstrip most other European fests. As a showplace for Latin American product, the fest still fell far short of its potential. But a number of improvements, including a September time slot, was significant.

## West Berlin's Seminar On Pics Made By Women

By RONALD HOLLOWAY

West Berlin.

West Berlin's Arsenal-Kino in November hosted First International Women's Film Seminar of West Germany and West Berlin (Nov. 15-18). It took its cue from Women's Film Festival at the 5th Ave. Cinema in Manhattan.

Arsenal's Ulrich Gregor, who recently gave up his teaching position at the Berlin Film Academy, is now devoting full time to the small cinema's possibilities to conduct such weekend film seminars.

First day's theme: "The Woman and the Right to Work." Films: the English short "Woman of the Rhonda," among Danish and British films dealing mostly with strike situations; Nelly Kaplan's "La Fiancee du pirate" (France, 1969); and Claudia Aleman's "It Depends on Changing Them" ("Es kommt drauf an, sie zu verandern") (West Germany, 1973), among other films.

Second Theme: "The Woman in the Mass Media." Films: Ingrid Langer's "Aid for Living on Shiny Paper" ("Lebenshilfe auf Glanzpapier") (West Germany, 1972); Mireille Dansereau's "The Dream Life" ("La Vie Revee"), Canada, 1973; and Sandra Hochman's "Year of the Woman" (U.S., 1973).

Third Theme: "Sexuality and Behaviour Roles." Films: Nullmeyer's West German short "Whom does Paragraph 218 Defend?" (Wen schuetzt der 218?) and the American short "It Happened to Us" by A. Rothchild, among others; Ursula Reuter's "The Executioner" (Denmark, 1972) and Rex's & Justesen's

(Continued on page 96)

## A Multi-Flag Org

London.

Internationality of ASIFA is reflected in its exec lineup which breakdowns as follows:

### FOUNDER MEMBERS

Pierre Barbin (France)  
John Halas (Gt. Britain)  
Ivan Ivanov Vano (USSR)  
Prof. Ezio Gagliardo (Italy)  
Valarian Masnik (Czechoslovakia)  
Jiri Peruzowich (Yugoslavia)

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### TREASURER

Milivoli Pogrmilovic  
(Yugoslavia)

## 74 Yr. Of Challenge For Greater Union

By D. L. WILLIAMS

(Gen. Manager Greater Union Organisation Theatre Div.)

Sydney.

The past year proved one of our most successful in exhibition highlighted by the celebration of two 50th anniversaries (Warner Bros. and Buena Vista) and aided by the record performances of "The Godfather", "Clockwork Orange" and "What's Up Doc".

Entertainment tastes were also attuned to a remarkable pair of sleepers in "Fists of Fury" and "Bedroom Mazurka". Three local productions, "Stork", "Libido" and "Adventures of Barry McKenzie," found an appreciative reception.

The culmination of our year's activities will see the opening of our first triplex in Brisbane and a new twin in Canberra.

A year of challenge faces us in 1974, for records are created to be broken and the strength of our Christmas dating augurs well for this goal. Our year commences with "World's Greatest Athlete", "Jesus Christ Superstar", "Day of The Jackal", "Paper Moon" and "Enter" (Continued on page 91)

## ISRAELI FILMS

### MADE IN 1973

"Big Gus, What's The Fuss?" — Directed by Ami Arzi; produced by Big Gus What's The Fuss Ltd., Herzlia.

"They Call Me Shmil" — Directed by George Ovadia; produced by Arieh Films Ltd. and Yuz Films Ltd.

"The Persuader" — Directed by Yehiel Neeman; produced by Ofek Ltd.

"Kazablan" — Directed by Menachem Golan; produced by Noah Films.

"Daughters, Daughters" — Directed by Moshe Mizrahi; produced by Noah Films.

"Adam" — Directed by Yona Dai; produced by D.A.I. Films Ltd.

"Rabbi Gamliel" — Directed by Yoel Zilberg; produced by Hacham Gamliel Ltd.

"Saint Cohen" — Directed by Assaf Dayan; produced by Assaf Dayan Prods. Ltd.

"The Angel Was A Devil" — Directed by Moshe Geiz; produced by Opher Films.

"Charlie And A Half" — Directed by Boaz Davidson; produced by Filmonde Co.

### FOREIGN CO-PRODUCTIONS

"The Pedestrian" — Directed by Maximilian Schell; produced by Sarco Int'l, Tel Aviv and Alpha-Seitz, Munich.

"The Martyr" — Directed by Alexander Ford; produced by Alpha Film, Tel Aviv, and C.C.C. Film, Berlin.

### FOREIGN FEATURES

(made all or partially in Israel)

"Prescience" — Directed by Richard J. Shorr; produced by Michael P. Redbourn, Piranha Films, Shepperton, Middlesex, England.

"Q.B. VII" — Directed by Tom Gries; produced by Douglas Cramer for U.S. television.

"Libro" — Produced by Rima Film, Munich.

"Jacob and Joseph" — Directed by Michael Cacoyannis; produced by Mildred Freed Alberg for Screen Gems-ABC-TV.

"Moses, The Lawgiver" — Directed by Gianfranco de Bosio; produced by Nemea Film Cor., Rome.

## British Prods. Raising Value Of Film Music For \$ Impact: Middle-Road Sound In Favor

London.

With the commercial advantages now well proven, the big trend today is for filmmakers to build music into a pic at the drawing board stage. So says Harold Shampman, vet British publisher who majors in film music.

During the past two decades and in various capacities (including music coordinator for the Rank Org and an independent publisher), Shampman has commissioned and published music in more than 200 features.

He has, moreover, witnessed the status of music in pix zoom from a producers' afterthought to its present prime position as an integral part of the filmic package. These days, it would seem, music's aesthetic and commercial role in films is understood to be boxoffice plusses.

In its commercial usage in the British market, film music tends to fall into three categories, according to Shampman.

First, where a spinoff album is used as a major promotional tool in selling the film (recent example: "That'll Be The Day").

Second, where a "successful" pic carries a "viable" theme or song (as per a "Love Story," a "Godfather," or a "Butch Cassidy") which sets up a cross-pollination in promo appeal, and third, where the film song-theme is so strong it will revive a pic and stimulate a reissue because of consumer demand for the music (a la a "Tammy" or a "Bonnie & Clyde").

The likelihood is that the roster of tune-sold pix will increase domestically, says Shampman, because the disk business is moving more heavily into mass marketing procedures via television advertising and saturation penetration.

While singles sales (and therefore film promo) linked to such productions as "High Noon," "Glass Mountain," "Zorba The Greek," "Never On Sunday," "A Man and a Woman," etc., were impressive, the selling of "That'll Be The Day" double album (600,000 platters to date) dwarfs anything that's gone before — except perhaps the isolated case of "South Pacific" which, over a period of years, sold more than 1,000,000 copies in this market.

"Producers today," Shampman avers, "are fully cognizant of the advantages of carefully planned music content in films — both as an intrinsic part of the film and as an extraneous merchandising — cum-promotional item. Authors and composers are these days considered by producers at the same time as they consider their casting."

Shampman, who now operates Jamsham Music in association with Dick James, comments that film music has become more realistic. "You couldn't get away with 'Singing In The Rain' today," he says, "Youngsters are more down to earth."

To illustrate his point he notes that pix featuring music in "real" situation — i.e. docu or biographical areas such as a "Woodstock" or a "Lady Sings The Blues" — are scoring at the boxoffice. Ditto the nostalgic (but authentic) features such as "That'll Be The Day."

But the need for "relevant" sounds that will cash in on current disk buying trends, is a tough problem to lick, if only because it

takes a couple of years for a pic to travel between conception and release. During that time ephemeral pop styles are long gone and any pic in production using "current" pop cleffing could find itself out of vogue musically when it unveils.

Trend, therefore, has been towards the use of more enduring midroad music. (This is finding an increasing market here, incidentally, as the market for disks broadens in availability and therefore in appeal.)

Type of composer mostly used, it follows, is the one that can deliver an academically proficient score but with a commercial selling edge — for example: John Barry, Ron Goodwin, Laurie Johnson, John Scott, Richard Rodney Bennett, etc.

Indicative of recent change in approach, however, is the fact that Lindsay Anderson opted for Alan Price — an accomplished but fundamentally pop musician — to append the music to "O Lucky Man." Meantime, Harry Saltzman forewent the John Barry orchestrations on the latest Bond film "Live And Let Die" in favor of a Paul McCartney title song (with George Martin orchestrations).

Film scoring, in the main, is handled by a small fraternity. Perhaps because of the technical expertise and tough disciplines required. But with publishers guaranteed a return of about \$20,000 from performance fees from one worldwide theatrical and tv payoff (not counting any revenue from spinoff disks) on an "averagely successful" pic, the area is proving attractive as one in which to steer emergent cleffers.

## 687 New Pix Hit Japan's Screens Over Past Year

Tokyo.

Some 687 new films were screened in Japan's cinemas over the past year of which 404 were Japanese and 283 imported. Of the imports, 138 were American, mostly from the majors. Included in this count were some European pix distributed by the U.S. majors.

Average Yank billings were about \$29,000,000. Local product grossed about double that sum while French, Italian, German, Russian, U.S. indies and other nationality pix shared the rest of the gross pie.

Foreign films can open solo in first-run houses but Japanese pix are always shown as double features. There are no curbs on U.S. film remittances. Yank pix usually open in two to four first-runs, then later come back to bigger tandems.

Advertising of films is necessary and costly. Although most Yank pix are often given a \$40,000 kickoff ceiling, reportedly that sum is rarely enough. Unusual pix get as high as \$400,000 spent on launching. Films generally open simultaneously around the country.

TV sales are mainly in packages, with about \$10,000 for a pic and they are shown twice. Sometimes a tv showing can pay off in a reissue of a film that gets good biz despite its video airing. One such pic was Elia Kazan's "East of Eden" (WB). It was used as a stopgap reissue and ran for weeks, though recently vi-

(Continued on page 94)



**By JACK KINDRED**

(Continued on page 94)



# Obsolete Proverb About Change

No Longer True That Nothing Is Ever Really Different — Technology And Future Shock

By HAROLD MYERS

Massarosa, Italy.

Looking back into the past can be an attractive pastime, but there's no future in that! Even so, after just on 40 years as an observer of the showbusiness scene, the temptation to reminisce, great though it is, has to be resisted, as it's the time of year to bring out the crystal ball and endeavor to predict what may happen in the years immediately ahead.

One thing is for sure. That famous French proverb, *the more things change, the more they remain the same*, is no longer valid. The changes that are already taking place are beginning to transform the whole conception of communications and, ipso facto, the face of the entertainment industry. Not so very long ago (less than a couple of decades, in fact) it was headline news in this journal when the Pope, speaking directly from the Vatican, could be seen and heard on television receivers in England, France, Germany, and the other countries linked to the Eurovision hookup. Today, as satellites span the globe and colorcasts from the moon are taken for granted and raise nary an eyebrow, the technological revolution is proceeding at an almost breathless pace.

The technocrats in the United States, Europe and Japan are adding new dimensions to the scope of the entertainment industry at large. What seemed a distant dream just a few years back is now becoming an instant reality: the prospect that every home can become a self-contained movie theatre. The audiovisual revolution, launched precipitately and over-optimistically just a couple of years back, is now finally taking off. Its prospective size, shape and potentialities will soon be determined.

Excepting the Cartrivision folderoo in the summer of 1973, and the more sophisticated equipment with built-in recording and playback facilities, the advent of the audiovisual revolution as a potential mass entertainment in the home is due to begin this month when Telefunken of Germany and Decca of Britain launch their videodisk hardware and software on a well-heeled German public. The aim is to have some 100,000 sets on the market by the end of 1974. Time will tell.

To someone like this byliner who still marvels each time he sees a picture coming through on the box, the German-British hardware, known as TeD and which operates on the same principle as a phonograph and uses a stylus, is even more of a miracle; but that is being overshadowed by the systems perfected in Holland and the United States which use the laser beam principle and transmit their pictures by optical light without touching the disk. Magic, magic!

Other disk systems, using either the laser or the stylus are being developed in various parts of the world — indeed from France to Japan — but before any of the new technological developments have seen the light of day, there is already talk of a "second generation" process on the holographic principle. A team of British scientists are at work on such a project which, incidentally, would eventually make 3-D disks a possibility. Even more magical.

But not to be overlooked in the

audiovisual derby are, of course, the more versatile videorecorders already widely in use around the world. But with higher initial cost outlays for the hardware, plus the more expensive tape which would be needed for recording off the tube (or the making of home movies) such equipment is likely to appeal most, initially at any rate, to industry, educational institutions and the like. For the international giants like Fords, Chrysler and IBM, to name just a few, they have already proved themselves. In its pioneering effort, Cartrivision made its main pitch towards the domestic user, and by the time the shutters came down, found there was an increasing public demand.

Now that the scientists have surmounted one hurdle, making equipment which is simple to operate to high technical standards, the industry faces another: what to feed into the machine. This is the classic chicken-and-the-egg situation. The public cannot be expected to plunk down hard cash unless attractive programming is readily available. As in conventional tv, feature films will play an important role (as evidenced by MCA's campaign for its Disco-Vision which boasts the availability of the Universal library of 11,000 features). But useful though they may be, the mass public will eventually want something different — and not just the fare that sooner or later will become available over the airwaves. Most of the entrepreneurs in the audiovisual race seem to be thinking on identical lines, with a catalog of vaulties for the mass audience, classical opera and ballet to satisfy the minorities, and "how-to" programs, ranging from golf to foreign languages, to needlework and carpentry, for a special segment of the public.

Maybe that's more than enough for starters, while AV is still a novelty and a fascinating new toy to be played with; but as with tv and the motion picture, the amorphous mass known as the "public" has a tendency to demand more and better things. It's a new challenge, as well as a whole new world, for the creative talent in the industry. It's up to them to match the achievements of the scientific visionaries.

## Greater Union

(Continued from page 89)

The Dragon." Along with a product back-up of "The Exorcist", "The Sting" and "Mame," we face the task with confidence.

We at Greater Union have faith in the future of our industry; we celebrate our 62d year with a restructuring and rebuilding program that attests to this dedication. The press has again delighted in heralding the demise of Hollywood, yet our forthcoming product refutes such reports.

The formation of First Artists and The Directors Company is an example of a new look, a new concept, a new creativity that testifies to our faith in the future.

This future could also herald a new awakening in our own market place for domestic production. Again we have made commitments for 1974, since a viable, indigenous industry is guaranteed insurance for exhibition circuits.

## A Midget Victim

The pretty little circus midget planted by photographers on the lap of J. P. Morgan at Congressional hearings during the depression years later returned to Germany. She was picked up as a "useless person" by the Nazis and sent to Auschwitz in Poland. They executed her.

## Golden Era Ends For Top Helmers In Japan Filmdom

By JIM HENRY

Tokyo.

In the golden era, Japanese directors were kings in filmdom and motion pictures were the most popular form of entertainment in this country. News photographers could rarely take photos of Akira Kurosawa, the noted helmer, while the king was shooting in the studios in his best days.

Film company executives were afraid of disturbing the king. Once disturbed, he would not show up for work for a week or longer.

Tadashi Imai, who has directed some of Japan's best postwar pix, paid no attention to the shooting schedule or budget. He usually spent four or five times the planned budget.

Torajiro Saito, a fine director of comedy pix, says that the golden age of Japan's film industry has long gone. "In those happy days," he recalled, "if company executives thought my picture might be a big hit they would not mind how much money we demanded."

"For example, my producer once pretended to hire 800 horses for a film while I needed only 300. We had a big spree with the balance."

## A Perfectionist

The late director Kenji Mizoguchi, whose pix are still admired abroad, was notorious for demanding too much from actors and actresses.

Actress Mitsuko Mito once played the role of a woman who was to be raped by samurai warriors in one of Mizoguchi's best films. The director was not satisfied with her act in the scene, however.

He repeated "No good" many times before he finally exploded, "What a poor actress! You have not been raped, have you? Lack of experience!"

All those days are gone forever. First of all, studios do not turn out many pix. And most of the diminishing number of their films are either porno or gangster epics.

As a result, famed directors who require considerable money, time and good actors and actresses, are out of work these days.

Japanese film fans have not seen pix directed by such greats as Heinosuke Gosho, Hiroshi Inagaki and Minoru Shibuya for several years at least.

Masaru Sato, one of Japan's top film music composers, says with a sigh, "When I drink with film directors these days, I never ask them how they are making a living."

They might be living on savings or some kind of investment or doing something they are not supposed to do. "These days, not to ask questions, is an iron rule for us movie men," says Sato.

## Shun The Press

The directors themselves tend to shun newspaper reporters. So, what they are really doing now is rarely reported in publications. Some younger helmers still stick to the making of some brilliant pix almost on their own. But they have their financial backers close at hand.

Masahiro Shinoda's wife is ac-

(Continued on page 96)

# Poles, Yanks Not In Balance; Books, Plays, Films, Radio, Jazz From U.S. Big, But No Reverse

\*\*\*\*\* By ANTONI MARIANOWICZ \*\*\*\*\*

Warsaw.

Poland is geographically slightly smaller than the state of New Mexico and yet has 33 million inhabitants, which is one sixth of the population of the 50 United States. A considerable proportion of those 33 millions are quite well orientated in the American culture.

American literature is widely known not only as regards its 20th-century classics, but also the latest productions (Bellow, Capote, Salinger, Vonnegut, Barth and others), as well as more recent and the latest bestsellers ("Love Story", "Jonathan Seagull", Mailer's book about M.M.).

American plays are often billed by Polish theatres. Besides Williams, Miller or Albee, a new figure on the Polish theatre market is the infallible Neil Simon. Polish audiences have seen over a dozen American musicals (I wrote about them in last Anni.), and 1973 has been a year of George Gershwin ("Porgy and Bess", "Girl Crazy").

U.S. films also enjoy great popularity. The last few months greatly added to the popularity of Dustin Hoffman, as three of his films have been shown in Poland ("Midnight Cowboy", "The Little Big Man" and "The Graduate").

To the above add tv serials (the regularly run "Bonanza"), entertainment music in radio and TV programmes, individual and group visits paid to this country by American artists. Such is the picture of the American show business on the Polish market.

## Yanks A Blank

What do the Americans know about the 33 millions of Poles and their culture which is over 1,000 years old? Let's absolve the Yanks of the first 970 years. But they know very little even about contemporary Poland. A great pity, since knowledge never harmed anybody...

Let's take, for example, music — a field which has no language barrier. Krzysztof Penderecki, Witold Lutoslawski, Tadeusz Baird — these are the names of world-famous contemporary Polish composers. During the recent Warsaw Autumn — an annual International Modern Music Festival — they presented their new compositions. Penderecki — the First Symphony, Lutoslawski — a "Cello Concerto, a Prelude and a Fugue, Baird — a Concerto for Oboe and Orchestra. They were a veritable feast for music lovers.

Witold Rowicki, Jerzy Semkow, Andrzej Markowski, Kazimierz Kord (who had made such a happy debut at the Metropolitan in New York) these are only some outstanding Polish conductors whom (and of whom) Americans are going to hear again. The same might be said about singers: Teresa Zylis-Gara and Teresa Wojtaszek-Kubiak, the violinists Wanda Wilkomirska and Konstanty Andrzej Kulka or the chamber music ensemble "The Warsaw Quintet" whose first conductor was Bronislaw Gimpel.

"Mazowsze" and "Slask" are two folk song and dance companies, attractive not only to Americans of Polish extraction. As regards representatives of the

lighter muse, two names emerge first of all: Ewa Demarczyk and Czeslaw Niemen, both of whom have been highly successful in an ambitious repertoire. A song of Urszula Sipinska (composer: Piotr Figiel) won the first prize in Mexico, and a song of Maryla Rodowicz (composer: Katarzyna Gartner) won the grand prix at the International Song Festival in Sopot (Poland). I think that Polish songs could be successful on the American market because of their modernity, a modernity with a difference.

And what about jazz? Besides the tragically deceased Krzysztof Komeda, famous for his music to Polski films, there is Kurylewicz, Trzaskowski, Namyslowski, Ptaszyn Wroblewski, Nahorny, Urbaniak and Stanko. American audiences are sure to like the Novi Group (New Original Vocal Instruments) which is starting out soon to conquer the New World.

## Poland's Legit

Theatrical life in Poland is organized in a network of professional theatres (Warsaw alone has more than 20 of them). Believe me, it's worthwhile to get acquainted with the Polish theatre, because all too little is known about it in America. Slawomir Mrozek is the only Polish playwright known there. And there are so many others, such as, for example, Leon Kruczkowski or Jaroslaw Iwaszkiewicz (traditional theatre), or Stanislaw Ignacy Witkiewicz (Witkacy), Tadeusz Rozewicz or Stanislaw Grochowiak (avant-garde).

Fully justified is the world fame of the laboratory theatre of Jerzy Grotowski who had been recently in the United States as a guest of the University of Pittsburgh. But there are also many other interesting theatre companies and many excellent directors (Aleksander Bardini, Erwin Axer, Konrad Swinarski Jerzy Jarocki, or the director of the Music Theatre in Gdynia — Danuta Baduszkowa, pioneer of the Polish musical). And the Pantomime Theatre of Henryk Tomaszewski from Wroclaw, and the new Ballet Company of Conrad Drzewiecki from Poznan? Is it not much for a country thirty times smaller than the United States?

Not quite so much reason for satisfaction has the Polish film industry, although it has also produced some noteworthy films of late. A great success was scored in Locarno by "The Illumination" directed by Krzysztof Zanussi, a talented young director who was lately doing a film in Vermont. A prize was won at the Cannes Festival by "The Hour-glass Sanatorium" by Wojciech Has. Czeslaw and Ewa Petelski have produced a film "Copernicus" in connection with the 500th anniversary of the birth of this great Polish astronomer. "The Butterflies" by Janusz Nasfeter is a charming film about children, while "Jealousy and Medicine" is a new variant of the eternal marital triangle.

One of the best known Polish directors, Andrzej Wajda, declared after his "Wedding" that he was switching over to the theatre (his "The Devils" by Dostoevsky was a sensation in London).

Another well-known film direc-

(Continued on page 96)



# Socialist Sweden Has Capitalist Nightmare

By J. R. KEITH KELLER

Stockholm.

Harry Schein of the Swedish Film Institute (he is its board chairman) is not happy with the Bonniers Publishing House takeover of Svensk Film AB, Sweden's only remaining big-time film producing company.

"Media monopoly is dangerous," says Schein. He's also advisor to the Swedish Ministry of Education, and he must see added possibilities for various cassette advances in the Bonniers power-play.

Bonniers has not kept it a secret that it wants to use the Svensk Film properties much as a U.S. mass media empire might exploit a Hollywood studios in a takeover.

All told, editorial voices all through Sweden have viewed the 33 million Swedish Kroner takeover of Svensk Film AB as "dangerous

game," indeed.

So much more so as Bonniers already control more than 50% of Sweden's weekly press and the Kingdom's two leading dailies, The Expressen and The Dagens Nyheter.

The publications themselves are deeply worried as was made evident through their own editorial comment at the take-over.

Thus Socialist Sweden these days experience the almost classical nightmare of Capitalist dominance. However, the possibilities of co-existence have not been entirely outruled.

Harry Schein can point to added strength within the Film Institute's own production scheme which plows back between 10 and 15% of the Institutes' take of 10% off every cinema ticket sold in Sweden into

new productions.

Schein thinks that last year's new official agreement on film production in Sweden will help the undertaking of more ambitious films since they are now being financed by the Institute already before they go into production.

Outside the Institute, a sharp word of warning is heard from tv's able feature film programmer Nils Petter Sundgren, who fears that a few Institute feathers will help all private initiative fall asleep.

Sundgren also fears that the Bonniers take-over will lead to the death of feature film production within Svensk Film AB. While State interference during the Sixties lead to better times for Swedish film life, capitalist indifference may now kill it, he thinks.

Sweden has, of course, other privately owned film producing companies, but even they have kept a very low profile in the early '70s. They have not been encouraged by the fact that State funds to the tune of 160 million Swedish kroner supports the legitimate stage in the 1972-73 fiscal year while feature and other film production have been aided with only one hundredth of that amount — 1.6 million kroner.

Still, in the country of Ingmar Bergman, whose "Cries and Whispers" bring home regular fortunes from abroad (of which The Film Institute as Svensk Film's coproducer is recipient of a fat share), probably no one, not even Bonniers, the capitalist ogre, really dreams of killing off neither film art nor the film industry.

## Belgium Film Biz Short Of Breath?

By JOHN FLORQUIN

Brussels.

Is the budding Belgium film industry a little short of breath? Some of its latest pix have been doing poorly at the boxoffice, a fact which seems to have pushed several projects scheduled for production right into the background.

Now, suddenly, and quite unexpectedly too, the industry has received a much needed shot in the arm. "Home Sweet Home" is the title of the lifebuoy thrown out to revive the flagging spirits of Belgian filmmakers. It is not an exceptionally good film, and it lacks subtlety and distinction.

But a certain human warmth pervades "Home," and being about old people the film unashamedly takes advantage of the mawkishness that goes with it. But, again, something like a booster was needed.

While no one really believed it would work, this pic has been making money since it was first shown — and at one of the leading cinemas of Brussels too. It cost \$312,500 to make and has recouped, at the time of writing this article and in eight weeks, \$48,000.

Will it beat the record of "Mira", an outstanding commercial success of a few seasons ago? Its makers hope so for there is not one producer, not one director for whom "Mira" is not a beacon in the night.

### Strings of the Purse

Nothing of what has been produced since in Belgium has in any way approached this bracket. In fact, the take of most pictures produced in the wake of that Belgo-Dutch coproduction has been disappointing with the exception of a happy few.

The Golden Era of the Belgian cinema still seems very remote even if governmental subsidies now flow more easily. Too easily, in fact, to suit the tastes of most taxpayers who vow all this money invested in often inferior product could be spent in a much wiser way.

Not enough artistic guarantees are taken. It seems a question primarily of worming oneself into the favor of those who hold the strings of the purse, so goes a public saying. False or true, there seems some credit to this opinion.

To return to "Home Sweet Home", it now seems certain that its commercial success will greatly encourage further production. In the private field, Bellvision production remains a leading force. This studio specializes in cartoons, working in coproduction with France. None of the films produced there has lost money, well to the contrary and "Tintin and the Shark

(Continued on page 94)

## Censor's Broom Swept India's Screen In '73; 57 Pix Banned

By N.V. ESWAR

Madras.

The year 1973 turned out to be the year of the Big Broom. For the Indian government decided to sweep the Indian screen clean.

All that was needed to make the Indian screen sparkle in pristine purity was to banish the wretched, evil Hollywood film. And so it was ordained, except for the small trickle of U.S. pix that drained out of the pipeline and those allowed in on an ad hoc basis. The good films from Russia came flowing in to clean the screen. And with them a few from other countries too.

The Indian film industry was in for a merry inning, all its own. It was out to capture the market, left vacant by the ban on Hollywood films, with all sorts of pix produced in great hurry. It was a stampede. The pious stream of Indian product had turned the screen colorless with shame. The chief of the Censor Board cried that eight out of 10 Indian films contained sex and violence for their own sakes.

Wanting to "firmly reject the cult of the gun and dagger", the Ministry of Information & Broadcasting armed the censors with sharp scissors which went to work with rare zeal. Some 42 foreign films and 15 Indian pix were soon banned from public exhibition. A few Indian films were given Adult certificates later, after revisions and re-revisions, conforming to the censors' ideas of what is good for Indian viewers.

### Heavy Cuts

The number of films with heavy cuts running from the ludicrous to the amusing, certified for Adult exhibition, is quite large.

The Broom soon wore out. And the Minister for Information & Broadcasting, I.K. Gujral, had to lament that there is "unabated increase of dehumanizing violence" in Indian films. He added ironically that no Indian film was considered perfect unless it contained a scene of rape, calculated criminality and brutal violence, totally opposed to Indian cultural character.

Perhaps, tired of scissoring films for Indian adults, the censor chief has reiterated that there would be no compromise on this count and that greater strictness would be applied in censoring films depicting vulgarity and violence.

The amusing part is that the Indian censor chief had to address his warning to Indian filmmakers after the Indian screen was swept clean of the "bad influence" of Hollywood films. It is an admission that the Indian film poisons the atmosphere. But both the Ministry and the Cen-

sor Board would protest that this is an interpolative interpretation.

### Yanks: 'Untouchables'

But it is odd that, while the Russian Bear hugs the Yankee and imports Hollywood films and talent and Yankee Business gets ready to pour millions of dollars into Russia for developing business relationship, the Yankee is not only taboo in India but is also held an untouchable, not to be touched by even the longest pole!

The pious India is told to hug the clean Russian Bear as it is good for his moral and cultural uplift. The puzzling question is whether the Russian Bear has not become con-

taminated by hugging the Yankee and become an outcast in the process?

Whether the Big Broom has swept clean or not, it has succeeded in sweeping off a good lot of the middle aged from the theatres.

The dearth of U.S. films in the 16mm school and college circuits has created a new problem. Schools and colleges now screen mediocre Indian films in regional and Hindi languages, which exercise an undesirable influence on students during the impressionable years. This is another kind of damage to which the broomstick holders have not given any thought.

## U.S. Pix Still Top Swiss Mkt.; Cinemas Continue To Shutter

By GEORGE MEZOEFI

Zurich.

American pictures are maintaining their top position; the number of theatres continues to dwindle, especially in provincial and nabe situations. But admissions are holding pretty steadily, with even a slight upward trend in key cities. That is how today's Swiss film market shapes up.

Of 453 films imported into Switzerland in 1972, 154, or 34.1%, were of American origin. Of these 154 subjects, 429 prints were imported. Runnerup position was held by Italy, with 91 pictures (20.1%) and 179 prints. The high number stems from the hundreds of thousands of foreign workers residing in Switzerland, many of whom are Italians known to be avid filmgoers.

Following were France with 73 films (16.1%), Western Germany with 66 (14.6%) and Britain with 35 (7.7%). About 93% of all imports were thus split among the above five countries.

Theatre closings are continuing, particularly of provincial, suburban and-or nabe houses which just can't make it anymore, due to spiralling living costs and overhead in relation to dwindling patronage. In 1972, some 539 Swiss hardtops were still in business, as against 562 the year before.

There are about 20% less cinemas than in 1964. Compared with 50 to 60% closings in some neighboring countries in the last few years, this is still not considered alarming. But it isn't cause for cheers, either.

Shortly after World War II,

Switzerland had an alltime low of 330 theatres. The number then went up to 405 in 1950 and 626 in 1960, a 54% increase. In the last 10 years, about 120 hardtops shuttered.

### Take Rose In '72

Swiss cinemas' net receipts in 1972 totalled nearly \$44,000,000, compared with \$40,000,000 the year before and \$37,700,000 in 1969. This is due, at least partly to hiked admission tariffs. In 1972, the number of admissions held about even with 1971's 30,000,000, a decrease of about 7% from the 32,000,000 registered the preceding year. In key cities and medium-sized towns, there now seems to be a slight upward trend.

Whether this upsurge is here to stay or is only a passing spell of good luck, naturally depends on the boxoffice calibre of releases, no matter what origin. Generally, it is believed that a mere 5%, or roughly 20 out of the 450 pictures annually imported into Switzerland, come anywhere near a boxoffice smash.

Even the most optimistic exhibitor knows he can't often expect a smash of "Last Tango in Paris" proportions. The Bernardo Bertolucci opus, which encountered censor trouble in many countries, had smooth sailing in Switzerland. In most cantons (states), it was admitted without cuts, with an 18-or-over age limit, and that was that.

The worldwide publicity, glowing reviews plus word-of-mouth helped to turn the

(Continued on page 96)

## 'Curse' Afflicting Indian Film Biz

Madras.

Like the curse on sage Narada that his head would burst if he did not utter 108 lies in a day, there seems to be a curse on the Indian film industry. Produce 400 films a year, or bust! This is the curse placed on India's changing ranks of 800 odd producers, 63 studios, 38 laboratories and 1,200 distributors, with an employment potential of 135,000 persons on a fixed investment of \$35,000,000.

So each one religiously goes through the mad whirl of producing the 400 films a year to entertain some 8,000,000 of India's population every day at an estimated cost of \$100,000,000 and more per year.

The pitiable difference between legend and reality is the old Sage Narada told his white lies for the good of those affected. The lies Indian films are of and about Indian society are not for the good of any one — the filmmaker, the distributor, exhibitor or the filmgoer.

The Indian film does not make money for its makers, distributors or exhibitors, though quite a number of sharks and sharecroppers in the middle whet their teeth and appetite on it. And the poor filmgoer is not amused even in the least. The Indian film during 1973 also remained its own exact opposite.

### Thrives on Losses

The Indian film thrives on bad economics. The more the economic gloom and crazier the search for finance, the larger the production of films! As I.K. Gujral, Minister of State for Information & Broadcasting, said, film production is "the economy of the wreckless adventurer" who expends vast sums out of all proportion to the commercial possibility of a film. Because the money spent is not his and he often escapes proper accounting.

Only a few of the pix are made by regular studio owners. The rest are all turned out by independent adventurers. This aspect of production was more pronounced during 1973, when studio output was very little.

Dearth of foreign films, coupled with an increase of about 220 theatres, despite a shortage of building materials, gave better release opportunities for most of the films produced. Yet, the number of flops remained as high as 90% as usual.

### 7,868 Theatres

The addition of the 220 theatres, bringing the total to 7,868 — 5,149 hardtops and 2,659 mobiles — and the hike in admission prices in major cities, accounted for a rise of only \$26,000,000 in boxoffice collections. Gross for 1973 was \$175,500,000, out of which the State governments took away 42% by way of entertainment and show taxes.

It was mainly the good and almost forgotten oldies that filled playing time in theatres, while major cities have now really become metropolitan by having to rely on other regional language and Hindi films to lure audiences.

Though official delegations have travelled abroad and waved a number of deals in the air as an indication of the glorious future for Indian films overseas, the export market for Indian films gets dwarfed year by year.

To save their skin and the industry, the Calcutta producers have moved back into low-budgetted productions which sustained the Bengali film industry and gave it an all-India market in the initial years. This new trend, taken up in other centres, could infuse realism into and shear the Indian film of all its gloss and superficial artificiality, and thus save it yet from utter folly.



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Birte Tove  
Lo Lieh



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Brad Harris  
Antonio Sabato  
Karin Schubert  
Li Hsiu Hsien  
Directed by  
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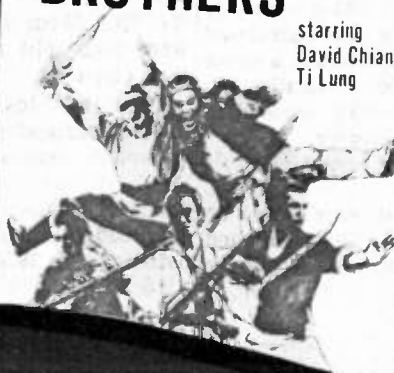
**FIVE  
TOUGH GUYS**

starring  
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Wang Chung



**ALL MEN ARE  
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### Belgium Film Biz

(Continued from page 92)

"Lake" and "Gulliver" did splendid business. Brussels is still supposed to be the Belgian city where the atten-

dance mark is the highest. Antwerp and Liege, the most important provincial towns, are next. As noted here before, the future

of Belgian film industry lies in coproduction deals. Typical national product, too often weak in story and tackled by far too inexperienced young directors, seems doomed from the start — a fact confirmed by disastrous flops like "The Lover" and "Peace over the Fields".

And even some coproductions barely escape early burial like "Bruno, the Sunday Child" and "Cartoon Circus." Some of these flops have had a sobering effect on the people concerned.

The trumpets of victory sounded after "Mira". Maybe they will again if "Home Sweet Home", when doing the rounds, proves a truly big grosser. But in between peaks, if one dares use such metaphor, lie many far from glorious pits.

### African Pix

(Continued from page 90)

explained, is to give African cinema stronger roots in areas of past English influence and complement the Upper Volta Festival (Francophile territory) and Carthage for the Arab countries.

Policy of the Pan-African Federation, Samb noted, is to decontaminate colonial influences in African cinema and try to prevent alienation of native talent studying or in training abroad. Emphasis, he said, is on the Africanization of talent and culture. "We must find our own identity in cinema, free of the film influences from Paris, London or America."

Circulation of Pan-African films is handicapped by foreign ownership of distribution and sales in many African countries. Samb pointed out the breakthrough for African films has taken place only in those countries where cinema has been nationalized.

African directors present at Teheran were Samb, Momar Thiam (Senegal), Hatem Ben Miled, Ferid Boughedir, Brahim Babai and Omar Khelifi (Tunis), Daniel Kamwa (Cameroon), Benoit Ramampy (Madagascar) and Philippe Maury (Gabon), along with a big delegation from Morocco and Egypt. Expecting to find in Teheran a

Third World fest atmosphere, most filmmakers and delegates from Africa were submerged by size of Western participation and fest emphasis on U.S. and European films. Samb expressed it for most of the African visitors when he complained to fest director Hagir Daryoush that Teheran seemed more like a "sub-Cannes Festival" than it did a Third World encounter. Nor were African cineastes placated by Daryoush's view of Teheran as "a confrontation between Third World and Western cinema."

### 687 New Films

(Continued from page 89)

deeded. Strangely enough, U.S. films are dubbed for tv but not accepted in theatres where audiences want the original lingo.

Admission prices range from \$5 for unusual pix or longer ones to an average \$3 and \$1, with 50¢ for rerun double features. Deals range from 70-30 to 60-40, besides a special 10% tax.

So far this year the top U.S. film is "The Poseidon Adventure" (20th) with \$4,000,000. "Getaway" was next with \$2,500,000. Indie "Johnny Got His Gun," handled by Nippon Herald, pulled over \$1,000,000 while the French "Un Flic" (A Cop) grossed about \$1,000,000 and "Elvis on Tour" (MGM), \$800,000.

Late starters building are Charles Chaplin's "The Great Dictator," of Towa, and the James Bond "Live and Let Die" (UA). A group of Buster Keaton pix, handled by Shibata Org., have done surprisingly well.

Top Japanese grosser this year was "The Human Revolution." An important part of income can come from group showings; that is, big business orgs., religious and family groups, etc.

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'73 and a better '74

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## Expatriate A Dirty Word

(Continued from page 90)

the local edition of the N.Y. Herald Tribune.

### Still More

Frank Norris studied art and Zola in the Latin Quarter before returning to his native San Francisco to become a novelist. Carl Van Vetchen was a New York Times correspondent in Paris and Edgar Saltus was a Paris-bound magazine contributor for many years. Theodore Dreiser first came to Paris when writing his "Traveller At Forty" in 1911 and returned frequently. Sinclair Lewis, Sherwood Anderson, Avery Hopwood and George Jean Nathan were summer regulars. Homer Croy who wrote "They Had to See Paris" had a villa in the suburb and Peter B. Kyne made the Plaza-Athenaeum his headquarters. Glenway Westcott and Djuna Barnes were members of the Paris American artists-writers colony as are James Jones, Irwin Shaw, Mary McCarthy, Man Ray, Janet Flanner (the "Genet of The New Yorker for 45 years) and Alexander Calder, especially celebrated for his mobiles, are today.

In the theatrical set many an American has been discovered in Paris. The first all-Cole Porter show was given at the Ambassadeurs in 1927 before his subsequent Broadway hits. Josephine Baker came over as a chorus girl in a Florence Mills revue and remained to find stardom in Paris. Jean Seberg has become a French movie star and Jane Fonda rose to leading lady parts in the films of Rene Clement and those of her husband, Roger Vadim. Eartha Kitt was spotted by Orson Welles when she was singing in the Mars Club and was offered an important part in a

production he staged at the Theatre Edouard VII. Art Buchwald got his start doing interviews for the Paris Herald-Tribune after a stint as a *Variety* stringer here. Tommy Lyman, "the tubercular tenor," first scored when he sang downstairs in Harry's New York Bar. It was not an uncommon thing for his heart-rending ballads to have the whole room weeping, including the waiter who didn't understand a word.

"All good Americans go to Paris when they die" is an old saying, but some of them don't wait. Those in residence hate that word "expatriate."

## Women's Seminar

(Continued from page 89)

"Sleeping Beauty Was a Lovely Child" (Denmark, 1972); and Julia Reichert's "Growing Up Female" (USA, 1972) and Claudia Weill's "Joyce at 34" (USA, 1972).

Fourth Theme: "The International Women's Liberation Movement." Films: "Elsa Rassbach's 'History' (West Germany, 1972), 'La lotta non e finita' (Italy), among others; Elda Tattoli's 'Planet Venus' ('Planeta Venere') (Italy, 1972); and the Danish short 'Femoe' and Jutta Ahlmann's '50 Years Women Voting Rights' (West Germany, 1969).

Following the seminar days a series of women-directed films were also scheduled in Arsenal: Marta Meszaros's "The Girl" (Hungary, 1968), Valeska Schoettle's "Who Needs Whom?" ("Wer Braucht Wen?") (West Germany, 1972), Newsreel's "The Woman's Film" and "She's Beautiful When She's Angry" (USA, 1971),

Francine Winham's "Put Yourself in My Place" (England, 1973), and Karin Thome's "Over Night" ("Ueber Nacht") (West Germany, 1973), shown at the recent Berlin fest in the Forum's program. Just before the seminar the American animator Suzan Pitt Kraning presented at Arsenal public a program of her films, including "Whitney Commercial," "Crocus," "City Trip," "Cels," and others. Kraning was invited to Berlin by Gregor in collaboration with Amerika Haus here.

## Swiss Market

(Continued from page 92)

UA-released Marion Brando starer into the one of the highest-grossing pictures in the last few years here. Including subsequent runs and moveovers, its playing time in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne totalled way over 100 weeks, with almost 140,000 admissions registered in Zurich alone.

### Other B.O. Clicks

France's gastronomy-cum-copulation caper, "La Grande Bouffe," managed to tickle audience curiosity enough to ensure it a healthy boxoffice response both in German and French Switzerland. Luchino Visconti's esoteric biography of the mad King of Bavaria, "Ludwig," also figures among the season's exceptional grossers here, as does the reissue of Charles Chaplin's "The Great Dictator". The latter picture did surprisingly well in smaller houses.

Among the first bunch of fall-winter releases opening the 1973-74 season, the Clint Eastwood-starrer, "High Plains Drifter" (CIC), and Jerry Schatzberg's Cannes prizewinner, "Scarecrow" (WB), opened to above-average grosses. And in

French Switzerland, which often (but not always) reflects the Paris boxoffice scene, the latest entry of the French comedy team, Les Charlots, "Le Grand Bazar" (The Big Store), piled up heaps of hard Swiss francs for both exhibitor and distributor, similar to the picture's Paris career.

A case in itself is the Swiss boxoffice career of Allied Artists' "Cabaret", released by 20th-Fox here. As a Christmas release end of 1972 at the deluxe Rex in Zurich, it flopped and was ousted after a disappointing three-week run. But in the fall of 1973, a second-run release at the smaller Wellenberg suddenly caught on, and grosses exceeded those of the first-run house by a healthy margin.

In other key cities, on initial release, the Academy Award-winning Liza Minnelli starer failed to make it in Basle and Lausanne, but caught on almost from the start in Berne and, especially, Geneva where its playing time, including a moveover to a nabe house, totalled 22 weeks. For an American picture in French-speaking Geneva, this is quite remarkable.

## Polish Films

(Continued from page 91)

tor, Jerzy Hoffman, is grappling with the tremendous subject of "The Flood", a film supergiant to a novel by the Nobel Prize Winner Henryk Sienkiewicz, with the fascinating young actor, Daniel Olbrychski, playing the lead.

As regards short-length films let's note "The First Ten Days" by Andrzej Brzozowski, which won the first prize of the Golden Dragon at the International Short-Length Film Festival in Cracow (its subject: the first few days after the armistice in

Hanoi). TV films included "Behind the Wall" by Zanussi and "The Boys" by Ryszard Ber (based on a play by Stanislaw Grochowiak) — two excellent and magnificently played psychological films. And for dessert — the extremely amusing animated adventures of "Bolek and Lolek" — a large TV serial for children.

The balance sheet could contain many other items (e.g. several tv entertainment programs, or radio shows which are a sort of Polish special dish highly valued in Europe). But more of this on other occasions, in reports from Warsaw which of late, within the framework of a great international thaw, are doing an effective service to the cause of bringing the 33 million Poles to the 200-plus millions of United States citizens.

## Golden Era

(Continued from page 91)

tress Shima Iwashita. Actress Akiko Koyama is busy raising funds for her husband, Nagisa Oshima, and actress Mariako Okada for her husband, Yoshishige Yoshida.

How about tv films? "There is no room for maestros in television," says a movie critic. "Producers and executives at tv stations are quite young and don't know the names or the works of these great masters. They wouldn't pay big money for moody old men. They would rather choose cheaper and younger directors who are out of work."

One former director is now a regular horserace commentator with a radio station in western Japan. Another has become a Buddhist monk in central Japan.

And many of those who still want to be directors are said to be supported by their wives who run beauty parlors, bars or other small shops.



# BUSINESS AS USUAL

*And Do Not Forget  
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# An A To Z Review Of Congress And Broadcasting In 1973

By ERWIN G. KRASNOW and SCOTT ROBB,  
(Washington, D.C., Attorneys)

Tensions between Congress, the Executive Branch and the media marked the First Session of the 93d Congress, with control of electronic journalism a major issue. In the view of some Republicans, actions ranged from aggravating Agnew to Zinging Ziegler. Although the Ervin-Baker Watergate probe grabbed primetime attention, over 55 other Congressional committees and subcommittees were busy holding hearings or issuing reports dealing with the media. "When I was Chairman of the FCC," Newton Minow confessed, "I heard from Congress about as frequently as television commercials flash across the screen." 1973 was no exception for the FCC.

**All Channel Radio** — FM broadcasters want Congress to go the all-channel route that put UHF on all tv sets. Proposed legislation would require that all but the cheapest radio sets pick up both AM and FM.

**Anti-Pay-Cable Bill** — Broadcasters joined forces to prevent an expected move by pay-cable to siphon off such major viewer attractions as blockbuster movies and sports events. Sen. J. Glenn Beall (R-Md.) introduced a bill restricting all forms of pay television to new programming not now on the tube.

**Bugging** — FCC Style — The Waterbuggers weren't the only snoops in D.C. The Special Investigations Subcommittee of the House Commerce Committee issued a report charging that the FCC had illegally tapped its own employees' telephones in 1970 while trying to identify the source of information leaks. The subcommittee was especially irked by the FCC's attempted defense of the wiretapping once the illegal activity was uncovered.

**Consumer Counsel and Councils** — Ralph Nader continued to marshal his forces to get Congress to pass legislation to help the consumer. For example, Senate hearings were held on a bill by Sens. Abe Ribicoff (D-Conn.), Jacob Javits (R-N.Y.) and Charles Percy (R-Ill.) to establish a Consumer Protection Agency that would represent the interests of consumers before all federal agencies including the FCC. In addition, Congress added a rider to the Alaska pipeline bill that gave the Federal Trade Commission additional powers to police fraudulent advertising and halt deceptive practices.

**Drug Advertising** — With the law banning the broadcasting of cigarette ads as precedent, the House Select Crime Committee explored the possibilities of prohibiting the telecasting of over-the-counter drug ads from 8:00 A.M. to 9:00 P.M. Following an intensive lobbying effort by broadcaster, the committee, chaired by Claude Pepper (D-Fla.), dodged the issue by recommending "a thorough inquiry" into the impact of drug ads on children.

**Excessive, Extraneous Paperwork** — Small broadcasters showed the Senate Small Business Subcommittee on Government Regulations the mountain of paperwork they must file with the FCC. The subcommittee appeared impressed by the showing and broadcasters hope the friendly reception will eventually lead to shorter forms, fewer copies and — if the Washington establishment can stand it — a reduction in the army of bureaucrats required to collect, collate and correct the paper flow. Meanwhile, Congress over the President's objections made it easier for the FCC

and FTC to send out questionnaires and new forms by including a rider to the Alaska pipeline bill that will allow these agencies to seek data from businesses without the prior approval of the Office of Management and Budget.

**Freedom of Information** — Congress is considering the first major change in the Freedom of Information Act since its enactment. Based on hearings before the Senate Judiciary Subcommittee on Administration Practice and Procedure and the House Subcommittee on Foreign Operations and Government Information, Congress has somehow lost faith in the doctrine of "executive privilege" and probably will pass legislation restricting its use.

**Gambling, Gaming and Lotteries** — Remember when New Hampshire was first in the nation — not only in primary elections but in establishing a state lottery? Now the craze is sweeping the nation and every state trying to promote a lottery is prevented from using the broadcast media by a Federal law which forbids the broadcasting of such information. Efforts are underway to amend the law to permit states to use the airwaves to support the lottery habit.

**High Cost of Living** — The battle against inflation continued, and Congress was called upon to pass legislation to give the President the authority to steer the country into Phase IV. Even though broadcasters (and the press in general) were exempted from controls during both WWII and the Korean War, the Nixon Administration continues to make the media (with the sole exception of movie producers) tow the mark under the central system.

**International Broadcasting Imbroglio** — Money for Radio Free Europe and Radio Liberty now comes open-and-above board rather than under the counter. The Central Intelligence Agency middlemen have been eliminated. Congress passed a bill to establish the Board for International Broadcasting, with the State Dept. acting as the intermediary, and authorized \$50.2 million to support the Board, Radio Free Europe, and Radio Liberty for fiscal year 1974.

**Junkies, DJ's, and Drugola** — Tipped to payola in the disk business, the Senate Copyright Subcommittee headed by John McClellan (D-Ark.) queried record companies

on promotion of records, relations with radio stations, and internal supervision. The purpose of the probe is to determine whether when a particular d.j. is high on a particular record he is really high. Sen. James Buckley (R-N.Y.) crusaded on his own, launching a similar inquiry with an anti-media tilt aimed at CBS following the firing of Clive Davis, head of Columbia Records, for alleged bribery and expense padding.

**Kastenmeier-Cohen Newsmen's Privilege Bill** — The more curious a reporter becomes, the greater the likelihood that he will be hauled into court and asked to divulge the source of his latest expose. The U.S. Supreme Court has said that newsmen must look to Congress for any protection, and Reps. Robert Kastenmeier (D-Wisc.) and William Cohen (R-Me.) have come up with a bill that will protect the newsmen's source in 99 out of 100 cases.

**Little Cigar Ads** — Irked by Consolidated Cigar Corp.'s refusal to remove radio-tv ads on little cigars and spurred by Consolidated's competitors, Congress enacted the Little Cigar Act of 1973, banishing from the airways ads for "any roll of tobacco wrapped in leaf tobacco or any substances containing tobacco as to which one thousand units weight not more than three pounds." And so, the Erik blond sailed into the sunset to join the Marlboro Cowboy.

**McClellan Copyright Markup** — Copyright is the key to the Office of Telecommunications Policy-FCC, broadcaster-cable-producer compromise. The major stumbling block is the fight over what fees should be paid for the signals which cable systems pick out of the air and transmit to their subscribers. And the key is locked in Sen. John McClellan's Copyright Subcommittee. Cable-conscious McClellan seems to feel that if he waits long enough, the problem will go away. After all, the last bill was passed in 1909 — and it said nothing about radio and tv.

**Nutrition on Kidvid** — Television commercials can be fattening and immoral, the Senate Select Committee on Nutrition and Human Needs has found. Kidvid critics claimed that cartoons and commercials encourage youth to rot their teeth and blow their minds. On the other side, broadcasters pointed with pride to the tightening of the

NAB Code to make sure that what junior sees on the tube is what junior gets when Dad and Mom return from the store.

**OTP Pocketbook Slash** — Claiming that OTP's reach exceeds its grasp, both the Senate and the House have acted to slash the funds available to Clay T. Whitehead & Co. Congress appropriated more than a million dollars less for OTP than President Nixon requested. (If Dr. Tom makes any further charges up the hill to push new legislative measures he'll probably have to travel via Washington Metro bus rather than by limo.; Also a House Small Business Subcommittee headed by John Dingell (D-Mich.) has responded to complaints from small industries by investigating the role of OTP and whether it is being improperly used by the Administration to control the FCC.

**Public Broadcasting** — Once again the Congress was forced to decide the fate of such luminaries as Big Bird and the French Chef in keeping public broadcasting afloat. Congress authorized a two-year, \$120 million extension of funds for the Corp. for Public Broadcasting, especially tailored to avoid a Nixon veto. In 1972 Nixon vetoed a two-year authorization for CPB, charging that serious questions remained which "must be resolved before any long-range financing for public broadcasting can be soundly devised." In deference to his views, the new law requires a non-commercial broadcaster who receives a grant to keep for 60 days an audio tape of all programs that discuss public affairs. Nixon signed a bill appropriating \$50,000,000 for CPB programming and scheduling and \$16,500,000 for facilities grants.

**Quello Quiz** — June 30 ended the official term of Nick Johnson, the self-appointed scourge of the broadcasters. After an unexplained delay of several months, the White House came up with the name of James Quello, a former Michigan broadcaster, for the post. Opponents immediately charged that the naming of a former broadcaster to the regulatory body was out of the question. One Quello supporter is Vice President Gerald Ford. The ball is now in Sen. John Pastore's court at the Senate Communications Subcommittee, which will hold hearings this month (Jan.). After more than six months as the lamest of ducks, Johnson resigned to challenge the Quello nomination and perhaps to run for Congress from Iowa.

**Renewal Revisions** — Following extensive hearings, the House Communications Subcommittee adopted a bill on FCC licensing procedures and criteria. To many broadcasters, "VD" is the shorthand for Lionel Van Deerlin's portion of the bill, which in their view threatens their efforts to restore stability to the licensing process. The California Democrat got the subcommittee to adopt a provision which would require the commission to consider any competing filing whose promises are comparable or superior to the program plans of the incumbent licensee. The object of the amendment was to keep the door open for some challenges. Broadcasters continue to argue that renewals should be handicapped strictly by past performance and track record. The subcommittee bill lengthens the license term from three to four years and makes various procedural changes in the renewal process, including the elimination of questions such as cross media and multiple ownership.

**SRO Sports Blackout** — Like a kickoff returned for a touchdown, Congress quickly passed a bill on the eve of the 1973 professional football season that banned the blacking-out of sold-out games. The bill's provisions, which will be

"tested" over the next three years, apply to network contracts for professional football, baseball, basketball and hockey. From the first weekend, distressed team owners have been carefully counting the "no-shows" (ticket buyers who stay home to watch the games on tv).

**Torby's Targets** — Torbert Macdonald (D-Mass.), chairman of the House Communications Subcommittee, moved center stage in 1973 to become one of the legislators most concerned with the future of broadcasting. It was Torby who chaired more than six weeks of hearings attempting to write legislation to restore some semblance of stability to the FCC licensing process. It was also Macdonald, a former football captain at Harvard, who quarterbacked the sports blackout bill through the House. Macdonald also busied himself with such diverse concerns as misuse of government p.r. operations in gaining broadcast exposure and the bitter fight over the division of powers between CPB and PBS.

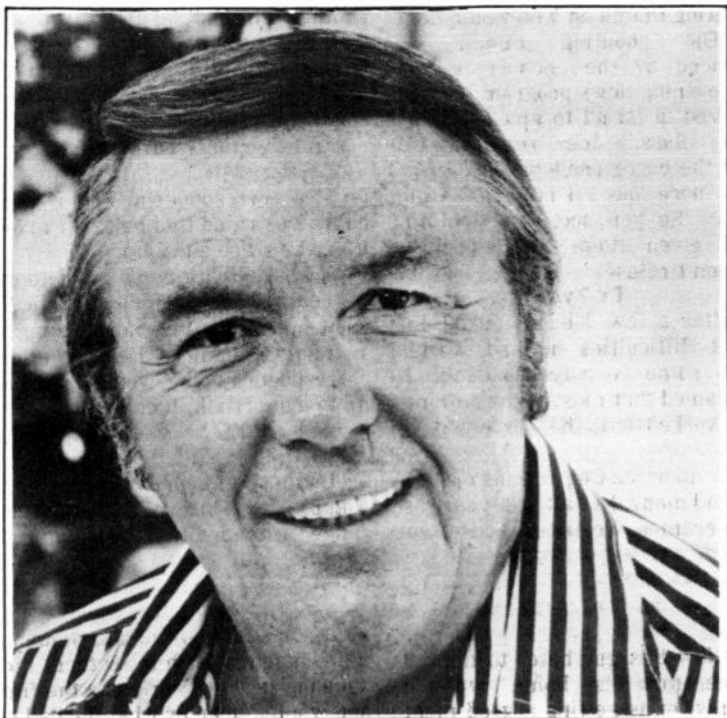
**Uniform Time** — Every year bills are offered either to adopt some type of uniform time system or extend daylight savings time to a year-round institution. Broadcasters, whose entire business is governed by the hands of the clock, are always vitally interested in such proposals. This year the D.S.T. proposal took on new life as energy conservationists found a major kilowatt saving in the extra hour of daylight. While most broadcasters can accommodate their operations to the change, the several hundred daytime-only stations saw things differently and successfully moved for special protection to avoid having to sign on as late as 9:00 a.m.

**Voter's Time Vagaries** — With Watergate on everyone's mind, Congress moved to re-examine overall campaign practices in an effort to close some of the more gaping loopholes. Among the changes being proposed in a bill co-authored by Rep. John Anderson (R-Ill.) and Sen. Walter Mondale (D-Minn.) is a procedure under which all broadcast stations would be required to provide free time to all candidates for office. At the urging of John Pastore and others some attention is also being given again to the suspension of the equal time requirements at least for presidential and vice-presidential candidates which might possibly lead to a return of the great debate series of the 1960 election.

**Weicker Wins at White House** — Sen. Lowell Weicker (R-Conn.) one of the late-blooming stars of the Watergate Committee, came up with some explosive evidence quickly dubbed the "Weicker Memos." They outlined a massive effort by the White House to control the press, especially network news. He unearthed "eyes-only" correspondence among Messrs. Halde-man, Magruder, Colson, et al, detailing a carefully orchestrated plan to attack, discredit, and disrupt the broadcast press. In a related move, Weicker teamed with fellow Connecticut Sen. Abe Ribicoff in sponsoring a bill to dissolve the Office of Telecommunications Policy — which in the view of the two senators has failed to carry out its appointed task (i.e. coordination of telecommunications policies and Spectrum) while operating as a media watchdog for the Nixon Administration.

**X-rated Movies and Aural Sex** — Congressman Harley Staggers (D-W.Va.) ordered a probe by his Investigations Subcommittee of so-called pornography over the airwaves. Senate Communications Subcommittee chairman Pastore and House Communications Subcommittee chairman Macdonald urged the FCC to curb topless radio and other sex-oriented programming.

(Continued on page 124)



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# TV ON TIPTOE IN MINEFIELD OF PROFITS

## D of J Bids FCC Deny St. L., Des M. 'Cross' Renewals

Washington.

Charging an over-concentration of media control, the Justice Dept. has asked the FCC not to renew the licenses of radio and tv stations in St. Louis and Des Moines.

A Justice Dept. official also indicated that the official request is only the first from Justice in opposition to similar situations of "media monopoly."

Justice asked the FCC to deny renewal applications to Pulitzer Publishing Co. of St. Louis for KSD and KSD-TV, to Newhouse Broadcasting Corp. of St. Louis for KTVI-TV, and to Cowles Communications Inc. of Des Moines for KRNT, KRNT-FM and KRNT-TV. Renewal of the licenses "would perpetuate the high degree of concentration in the dissemination of local news and advertising," the department said.

Pulitzer owns the St. Louis Post-Dispatch and Newhouse owns the Globe-Democrat, the only general circulation newspapers in St. Louis. Cowles publishes the Register and the Tribune, Des Moines' morning, afternoon and Sunday papers.

Justice figures that Pulitzer and Newhouse receive approximately 80% of the city's advertising revenue. Cowles receives 100% of its city's newspaper ad revenue and about 37% of local tv revenue.

In its petition to the FCC, Justice said Newhouse and Pulitzer may be pooling profits and fixing prices under provisions of the Newspaper Preservation Act. Said the brief: "If the St. Louis arrangement does include profit pooling under which profits are shared under the basis of a pre-determined formula without regard to competitive success, then there is a serious issue whether Newhouse and Pulitzer must be deemed a single entity with respect to the advertising aspects of their newspaper business."

In addition, the department said the St. Louis situation "implies a two-firm domination of the sources of local news and opinion in a community of over a million and a half, domination whose renewal cannot be said to be in the public interest."

### Cross-Ownership Challenged

The petitions are likely to push the cross-ownership issue, long under consideration by the FCC, even higher on the commission's agenda. Since May 1971, Justice has been on record as generally opposing cross-ownership of newspaper and tv stations where they are located in the same city. It began pushing for new rules in 1968. FCC has had the issue under somewhat passive consideration for the past three years.

Justice had filed an informal comment last Nov. 29 opposing the renewal of Milwaukee Journal Co.'s WTMJ-TV, but missed the deadline for filing official opposition. The

(Continued on page 124)

### ITC's 'Ghost'

Independent Television Corp. has made "My Partner the Ghost" available for prime access programming. The British-made series consists of 26 hourlong episodes.

Mike Pratt, Kenneth Cope and Annette Andre are top-lined in the "Topper"-like private eye skein which was produced by Monte Berman and created by Dennis Spooner.

## IT'S A NEW YEAR, BUT IS IT HAPPY?

By LARRY MICHIE

The final figures aren't in yet, but the broadcast industry was rolling in green in 1973. Revenues and profits were skyrocketing, with time periods sold out far in advance.

But as 1974 begins, the television networks are cutting back expense accounts and tightening their fiscal belts. The energy crisis, the uncertain state of the American Presidency, and the apparently bleak future of the economy all dampen optimism. And optimism has been the quality missing, as CBS and RCA closed the year at about half the year-high New York Stock Exchange listing of their shares, while ABC also was off significantly. Sales don't affect stock market prices unless they impress or distress someone, and the fact is that investors are shot through with pessimism at this point in time.

### Mood Uncertain

While the cold fact of economic indicators point toward more money, gut feelings of investors obviously run in a contrary direction. Only a change in the national mood will be capable of rescuing those three bellwether broadcasting stocks from the doldrums.

The syndication companies that resulted from, or benefited from, the FCC's earlier ruling that no network can engage in domestic program syndication have been faring better. The ban on networks operating in their field automatically gives them something of a protected market, and 1974 could see them start to generate big money — if their managements are up to the opportunity.

Kevin O'Sullivan and Worldvision, the ABC spinoff, Ralph Baruch and Viacom, the CBS spinoff, and NTA, which took over the NBC Films library, all have rare opportunities to cash in.

A little-noticed aspect of their po-

sition: The networks can't reap many benefits of program investment. Once upon a lucrative time, a network could bankroll a show and get syndication rights in return. Nowadays, the networks put up front money for pilots and episodes, leaving the producers with syndication rights. But the front money often is not enough to finance the program completely, leaving the producer with the option of putting up a little of his own money or finding outside cash. Syndicators, which have the expertise to judge the risk, are now in a position to pony up the extra front money in return for negotiated syndication rights. The producer then stands to lose not a penny and the syndicator takes a chance with a limited amount of cash that could have astronomical returns if the program works out.

While the market seems bright for syndication of off-network fare, however, syndication in general has its woes. Gameshow stripping has kept the market rosters of syndie shows down to the no-profit level and little programming that is new is selling.

### 'New Time'

The ins and outs of ratings and programming trends are covered in other stories in this issue. But worth noting — aside from the continuing primetime access rule, which has been the gameshow's best friend — is the fact that the law of supply and demand has a peculiar application to broadcasting. Since the amount of time to be sold can't be expanded infinitely, the price of advertising tends to go up. But there also is a search for "new time."

And new time is being found. NBC is following "Tonight" with "Tomorrow," and latenight network feeds may become routine. In

addition, ABC is carefully weighing the plunge into early morning programming opposite the "Today" show and the "CBS Morning News." That morning slot, of course, is the one weak link in the CBS News lineup. And attempt to hypo it was made midway through the year just past, with Sally Quinn and Hughes Rudd injected into the early hours. They went nowhere, and another change was in the offing as the year ended.

### News Sets Pace

News, of course, continued to pace the network schedule in 1973, adding some money as well as limitless prestige to the networks. The Harry Reasoner-Howard K. Smith evening news report did not move into full parity with CBS and NBC, but the long-unchallenged lead of CBS' Walter Cronkite was being threatened at year's end by NBC. Several weeks saw a virtual dead heat — the first half of 1974 will tell whether those few weeks were flukes or harbingers.

The Watergate scandals formed the most traumatic series of events of the year, of course. Aside from the news and management impact on the webs, mentioned in other stories, Watergate boosted the prestige of the Public Broadcasting Service, which carried the Senate hearings in toto, and posed problems for the commercials webs, which had to kill many ads while presenting part of the hearings.

Most of all, however, Watergate proved again that a national news story can be repeated over and over again in the print media without having one-tenth the impact it will make when picked up by television.

### D.C. Morning Line

Speaking of Washington, here's the morning line: Sen. John Pastore (D-R.I.) and his Senate Communi-

(Continued on page 124)

## Lottery Lists OK As 'Hot News' For Broadcast: Court

Winning numbers in state lotteries are "hot news" and broadcast stations should be allowed to report them, a Federal court in Philadelphia decided in overruling an FCC action.

The commission has long insisted that the airing of winning lottery numbers, even those conducted legally under governmental auspices, is contrary to the law. But radio WCMC-AM-FM in Wildwood, N.J., challenged the FCC. It lost a lower court ruling but finally won a unanimous nine-judge decision from the U.S. Court of Appeals for the Third Circuit.

Lottery number broadcasts are "protected by the First Amendment," Judge John J. Gibbons wrote for the court.

The FCC has argued that only a limited number of people are interested in the winning number, and that the broadcast of the number would amount to a relay of commercial information, not news.

"Setting aside the question of whether the First Amendment recognizes a distinction between news and mere history," Judge Gibbons wrote, "we reject the premise that the size of the class of persons interested determines what is news. If this were the determinant, stock market quotations would not be news, and hence, apparently could be censored, since on any given Thursday more persons in New Jersey are interested in the winning lottery number than in the closing price of any given security."

"The First Amendment makes clear that it is beyond the competency of any governmental agency to determine that any item of information is, for any news media, not news."

State lotteries have become popular methods of raising revenues in recent years, butting pressure on the commission to modify its rules against the broadcast of lottery information. If the FCC decides to take the ruling to the U.S. Supreme Court, the issue will be settled clearly, since other appeals courts could reach different conclusions than the Philadelphia panel.

### WOR Radio Alters

#### Evening News Sked

WOR radio has restructured its evening news schedule, with Barry Farber returning to his former all-night-man post, from 11:15 p.m. to 5 a.m. Monday through Friday (with shorter stints on Saturday and Sunday nights).

Jon Wingate, who has been doing the all-night trick, now has a weeknight "Day in Review" half-hour starting at 10 p.m. with Garner Ted Armstrong's "The World Tomorrow" following him on the sked. Jean Shepherd has been moved earlier to a 9:15 to 10 p.m. slot and Farber's vacated afternoon slot (2:15-3 p.m.) is being taken over by "Sherrye Henry Show."

All changes went into effect Monday (7).

### Cox Cable To Meet

Cox Cable Communications will hold its annual meeting on March 21 at the Atlanta headquarters of the Cox Broadcasting Corp.

Stockholders of record Feb. 8 will be entitled to vote.

## Confessions of a TV Cameraman

By ERNEST WEATHERALL

Tel Aviv.

I met Joey Bartelli in his room at the Hilton after the Arab-Israeli War IV while he was busy trying to clean out the Sinai sand out of his Arriflex camera. Joey Bartelli is not his name of course, since I can't use his real one for reasons you will understand when you read this. But he is a tv cameraman who started in the business back in the days when the networks were buying their film from newsreel companies.

The way Joey tells it, there were three wars in the Middle East last year ... the one between the Arabs and Israelis, the battle between the three network newsmen, and the in-fighting between the correspondents in his own web.

"New York sent an overkill of correspondents over here when the war started," Joey explained. "Then the fight began among them on which correspondent was going to cover what story. The older ones who hadn't missed a war since Korea pulled seniority on the younger newsmen whenever the Army allowed anyone to go to the war zones ... which was not very often during the first two weeks."

"Of course we cameramen were protecting our correspondents," he said. "If we have a good correspondent then we have a good team and we'll knock ourselves out to make

him look good. If the correspondent is a klutz, then we don't kill ourselves."

Joey said that the day it was announced that Premier Golda Meir would grant a tv interview, the senior correspondents got into a shouting match on who would do it.

"The shouting match was silenced by the anchorman from the evening news program who just arrived in Israel to give the war a little class," Joey recalled. "He told the correspondents 'I'm senior man here and I'll interview Golda Meir.' So you see, the Godfather had given them an order they couldn't refuse."

### TV Types

After a few drinks I asked Joey what difficulties he had working with some tv correspondents. He explained that most of the newsmen he worked with he respected and got along with them quite well. He even made lasting friendships with a good many. But after 20 years as a cameraman, he listed a few types that he would like to put aboard a slow space ship to Jupiter. First on his list was a correspondent he called "The Machine."

"Now this guy hates to think his cameraman is home with his family, or is getting a good night's sleep, because you get a call around midnight saying 'Joey ... we've got a terrific story in the Punjab. We've

got to get a 5 a.m. flight to Delhi in the morning, so have your soundman and equipment ready at the bureau by 4 ...' So you go to the Punjab and find out the terrific story is a camel auction. Then on the way back on the plane, he's thinking up another story to suggest to the assignment editor. I think the guy's having a love affair with the Telex machine, he spends so much time sending messages."

### Actor Syndrome

The next type Joey calls "The Actor," a correspondent who is probably frustrated that he never made it on the stage and films.

"I worked with a guy in Vietnam we named 'Crouching Charlie,'" Joey told me. "Instead of doing a standup on camera like the other correspondents, he would hold the mike and crouch, then keep looking around as if the Viet Cong were about to shoot at him on cue. All the Vietnamese kids and their mothers would stand just outside camera range watching him. He told me that the crouching brings the sense of danger of war to the viewers. One day after a crouching on camera, I panned to the kids standing there laughing at him, without him knowing it. New York saw the film and wanted to know what the hell he was doing."

Another tv type Joey would van-

(Continued on page 128)



# Spotting The Trends As TV Season Reaches Midway Mark

By BOB KNIGHT

The prospect of a calendar 1973 look at the tv networks' programming is peculiarly unique, despite the fact that the tv industry is in its third decade of existence.

Even though the corporations which operate the three U.S. commercial webs all function on a January through December fiscal basis, the common practice has always been to think of tv in terms of seasons that start in September — with a "second season" coming in January and (in recent years) a "summer season" that actually starts in mid-spring and runs right up to mid-September. A further characteristic of the business is that there is nothing quite so remote as "last season" once the "new season" has started.

Nevertheless, once the stance of a calendar year assessment of programming trends and developments is put to work, a different set of perceptions seem to evolve that do not match the judgments that a comparison of the 1973-74 season-to-date with the '72-'73 season would evoke.

For example, the single most dramatic change in status since last January was that experienced by "The Waltons." On the brink of the '72-'73 "second season," the skein's big achievement was that it had somehow survived the Flip Wilson competition well enough to finish in the lower part of the top 30 four times (thus insuring its renewal for the "second season"). Still to come (in March) was its eventual topping of Wilson in hardcore ratings for a given week. Nobody anywhere last Jan. 1 was predicting that within the year "The Waltons" would become the third ranking series it had become by Jan. 1, 1974.

## Is It a Trend?

Nor did anyone anticipate that the concept of warm and homey, nonviolent drama would have become, a year later, the most likely prospect to be the programming trend of the 1974-75 pilot season. Yet at the present time, "The Waltons" has spawned two firm network buys for its producers, Lorimar Production, (Apple's Way) and "Doc Elliot," both stressing humane dramatic values rather than action adventure, with a third (ABC's "A Dream for Christmas") a definite possibility. Beyond the Lorimar cash-in on "Waltons," the committed pilot deals by CBS and NBC to date indicate that the format of hourlong family drama will get an extensive pilot workout within the next couple of months.

ABC's "Kung Fu," which was to benefit in an indirect way from the rise in popularity of "Waltons," had not yet made its debut as a regular series. Last year at this time, Flip Wilson and "Ironside" were solidly entrenched as top 15 series and the coanchors of NBC's strongest night. It seemed unlikely that "Waltons" and "Kung Fu" competition would reduce the two strong skeins to

## Bruners Form Walnut

Wally and Natalie Bruner, co-hosts of the half-hour syndie strip, "Wally's Workshop," have formed the Walnut Co. to produce the do it yourself show and other planned series.

The new firm will establish headquarters in a former film sound stage in Indianapolis. Aside from the workshop show and commercials for sponsoring advertisers, the facility will be used to make a new kidvid show planned by the couple and a group of fillers for air time between the end of feature films and the natural station break.



**JOE FRANKLIN**  
WOR  
WOR-TV

middle-of-the-pile entries one year later, but they did — although neither Wilson nor "Ironside" has developed into patsies. As for "Streets of San Francisco," which has become a ratings hit this current season, a year ago it was wallowing in obscurity on ABC's Saturday night slate — a series that had never cracked the top 30, along with "Mash."

## ABC's Tuesday Stet

ABC's Tuesday night lineup, its strongest, showed "Marcus Welby" and the "Tuesday Movie of the Week" flourishing — with little indication that it too was due for an abrupt end to its longtime domination of the night, which CBS executed and has sustained since the past September.

A year ago "Bridget Loves Bernie" was notching top 10 numbers with regularity, "The Partridge Family" was ABC's best-ranked Friday show on a night that was still successful for the web and NBC's "Emergency" and ABC's "The Rookies" were noteworthy at best for their ability to post moderately decent rating numbers against the tough competition of "All in the Family" and "Gunsmoke," respectively. "Emergency" has not progressed much beyond that reputation, but "Rookies" went on to top "Gunsmoke" on occasion last season and this year as well — and currently rates as ABC's top-rated series behind bnfl Football for the season-to-date (and thus heir apparent to the role of No. 1 ABC skein now that the pigskin season is over).

## Sonny & Cher Situation

One other series was wallowing around in mediocrity last year at this time. The Sonny & Cher skein had been eating "Sanford & Son's" exhaust as the CBS lead-in show on Friday nights and had just moved over to Wednesday night for another grab at the brass ring. In the current season, the sustained rating strength of Sonny & Cher has been one of the season's surprises. It might very well be shortlived, as domestic difficulties between the duo have reportedly led CBS programming brass to the expectation that the about-to-start "second season" will be S&C's last — and thoughts about replacement must be initiated.

And finally, Bobby Darin was getting ready to launch his "second season" music-variety show on NBC, after a rating-success tryout the previous summer. The Darin show never got off the ground in regular season primetime competition and was soon gone — but the ultimate shock is that Darin himself is also gone, the victim of an unsuc-

cessful second heart operation at 37.

Switching away from individual shows, the Nielsen season-to-date averages available to broadcasters on the first day of 1973 showed NBC leading CBS, 19.7 to 19.6 — with ABC running at 18.3. It was a close race that was about to break wide open as CBS surged to the top in a display of solid strength across the board that it has managed to continue right up to the present hour. Under the Fred Silverman programming dept. regime at CBS, scheduling has been as important as program content — and there are ample illustrations of the web's skill in that area every time sked changes are made.

## The Payoff Moves

The moves for last January by CBS gave new rating life to Carol Burnett as well as Sonny & Cher. The changes for September included moving "Mash" to Saturday night and making "Cannon" the 9 p.m. anchor of its Wednesday night, the latter a move that turned Wednesday into a CBS stronghold.

In the scheduling area, ABC has had good results in its January changes in the past couple of years, especially with time period switches, but doesn't seem able to match that skill in September. Within a few days, the 1973-74 "second season" begins, and it will be interesting to see if the ABC pattern continues, but this year similar time period switches by NBC look equally capable of salvaging some marginal series. In past years, NBC's scheduling ploys at midseason have been generally unproductive but the current batch of moves, presumably reflecting much of former ABCer Marvin Antonowksy's know-how in the scheduling area, seem capable of effecting a turnaround of sorts in the NBC pattern.

Much of what's been written above has been of a pole-to-pole comparative nature, last January to this one. A number of other developments between the poles are worthy of note as well.

Quite a few programming ploys that were getting widespread lip-service in the early part of last year as having great portent for the future have taken on varied degrees of tarnish since then. To what extent the writers' strike has been responsible for some of these relapses is a moot question, just as the strike's relationship to the generally uninspired season-to-date content and the glut of law-and-order programming is subject to debate.

## Postscript on Formats

Anthologies, longform, mini-series, black detectives and sitcoms taped before a live audience were some of the hotshot new routes to programming glory being bruited about last spring. The anthology theory sprang a leak early in the current season, with "Love Story" and "NBC Follies" already scrapped and the four-year-old "Love American Style" joining them under the axe. ABC's Saturday night "Suspense Movie" series is still on the sked but the skein has not posted strong enough numbers to have survived on rating pull alone. NBC's "Police Story", the best of the lot critically, has begun to show some rating clout and now seems likely to survive and perhaps even flourish in the 1974-75 season, but even so, its production toppers have indicated that a few characters and players seen in earlier episodes (namely Vic Morrow, John Bennett Perry, Mel Scott

# Bullfight In Spain As Stagewait For Satelliting Yom Kippur War

Tel Aviv.

When Itzak Kol, general manager of Israel Motion Picture Studios, first broached the subject of a satellite transmitter, the answer came back, "We're sitting on the earth, why worry about space?" One and a half years later, Kol's transmitter was the major news channel for the Yom Kippur War.

Convinced at the outset that tv audiences want to see the news as it is happening, Kol believes it more than ever. But he is no longer a communications visionary in his native land. He proved his point.

First obstacle was bureaucratic. The minister of education, as tv overlord, refused to yield the Israeli Broadcasting communications monopoly power to an outsider, under a British law of 1926 establishing state control for "all signals by phone or semaphore." Intercession by the minister of communications brought the issue to the government's legal advisor, who granted Kol permission. First satellite transmission took place at Christmas 1972 with footage of holy days in Bethlehem.

For Israel's 25th anniversary, Kol decided to improve the operation with a mobile transmitter. He took his requirements to RCA in America (Camden, New Jersey) and ordered a van installation adaptable to both the 525- and 625-line scan. Having given NBC a May 6 commitment to transmit a "Meet the Press" special with Golda Meir, Abba Eban and Ygol Allon, he didn't even have time to worry.

## Overtime Does It

"RCA was totally cooperative," Kol recalled. "The workers put in overtime and a vicepresident kept his finger on the project." With \$600,000 worth of computerized, color transmission in the van, next problem was transportation.

"Our Zim Lines wanted me to truck it to Virginia but I managed to get their S.S. Atorg to New York for the 14-day sea haul. My two-day margin for the Lawrence Spivak show dropped to one when the Atorg made an unscheduled 24-hour port call enroute for defense purposes."

A strike at the ship's home port was almost the last straw, but Kol talked to the Israeli unions and the van was unloaded along with defense material (other cargo stayed aboard). The film studio topper drove the van to reach Tel Aviv at 3 a.m., ordered a computer check of all equipment and was ready for 8 a.m. program start. Spivak had the program lensed with the satellite transmitter's cameras and with a trio of film cameras as well.

The Oct. 6 Arab attack on the Golan Heights and across the Nile brought the world to Kol's doorstep. "We were ready the first day to refute with images Sadat's claim that Israel had touched off the war," Kol said. "But when I signaled Comsat in Washington for satellite time, I was told Spain was transmitting a bullfight to South America and to expect a two-hour delay. With a war going on, we had to wait."

For weeks on end, Kol was feeding color news to the U.S.A. and (Continued on page 130)

## 'Judaism In Israel' TVer

Tel Aviv,

Victor Vicas, in behalf of the French "Europe 1" station, started lensing "Judaism in Israel" here as the first of a 13-part tv series on Mediterranean civilizations.

With the help of Israfilm, a local production company, Vicas is shooting in Jerusalem, Safad, Massada, on the Golan Heights and in Eilat, on the shore of the Red Sea. He is also making footage for further sequences on Christianity and Islam.



**RUTH BUZZI**

NBC-TV's new "Lotsa Luck" series starring Dom De Luise will have Ruth Buzzi as their first special guest star, Friday, January 18th

and Jan-Michael Vincent) will be brought back for further use in future episodes, which is a departure of sorts from "pure" anthology definition.

## Slip of the 'Mades'

More surprisingly, made-for-tv features have slipped considerably in their overall audience appeal, although the two ABC "Movie of the Week" series have had some good nights in November and December after a very ordinary start in the first two months of the current season. The rotating element series, other than the NBC "Sunday Mystery Movie" prototype, have not been as snappy as anticipated either, with CBS' Tuesday night "Movies-Hawkins-Shaft" trilogy slipping back to ordinary after a zippy start and NBC's "Wednesday Mystery Movie" registering ordinary results except when holddover element "Banacek" is aired. The latter moves to Tuesday next week and may perk up in its new slot, but that remains to be proven.

The evidence of the current season is that no new 90-minute element has as yet qualified as a hit, although none has as yet qualified as a failure either. Whatever the final verdict, longform has not distinguished itself this season.

The dip in enthusiasm about the mini-series form is a little difficult to fathom as the only trial of a network ordered mini, the four-nights-in-succession airing of NBC's "The Blue Knight" in mid-November was hardly definitive of anything. Critical acclaim was lavish and the four-night average was a 30 share, hardly a disgrace — but since that time there has been nary a peep out of any of the three webs about future plans for mini-series telecasts. One can only surmise that blockbuster results were anticipated and the lack of such action has somehow taken the bloom off the rose.

## The 'Black' Record

Richard Roundtree and James McEachin debuted as black private eyes "Shaft" and "Tenaflly", respectively, this season, with anticipation high that a new successful angle was about to be unveiled. Neither series element has been particularly noteworthy, although "Shaft" got some early rating numbers and Roundtree is appealing even if his series is tepid — and neither program seems certain to be around next September. The fault seems to lie more with the series' producers than the stars, but another "sure thing" may go by the (Continued on page 130)



# TELEVISION'S YEAR OF WHINE & ROSES

## Women In TV Newsrooms: Mostly Token Incompetents

By MARIE TORRE  
KDKA-TV Pittsburgh

"Look, ma, I'm a television reporter!"

The cry — or, more accurately, squeal — is being uttered throughout America by mike-bearing women whose conception of news is more in the groove of Brenda Starr than Nellie Bly.

These are the women who are finding ready access to sob-sisterhood in spite of backgrounds that are unconscionably devoid of news experience — training, tutoring and discipline. These are the women whose chief claim to news reporting is an uncanny knack for having been at the right place at the right time — the time when networks, affiliated stations and the independents reacted above and beyond the call of conscience to militant demands by the liberationists.

In their haste to appease and quell strident accusations of male chauvinism, television executives have been handing out reporting jobs to females in the best tradition of willy-nilly. Hiring practices for men are altogether different. When a male reporting job or anchor position is to be filled, a tv executive is likely to embark on a cross-country talent hunt.

### 'Casting' Newswomen

When it comes to employing a female reporter, the tv executive is likely to remain in his swivel chair and ponder the alternatives — whether to give the job to Mary Jane, who's eager to get out of the secretarial pool, or hire the latest job applicant, the one who is "dying" to break into glamorous news and meet all those "interesting" people. (Last time I counted, there were about 30 dummies for every "interesting" person I interviewed.)

Unlike law, medicine, engineering, even real estate, the news profession doesn't seem to be regarded by the tv leadership as something for which a degree or schooling of any kind is needed.

Thus, we have female reporters on television from the ranks of modeling, acting, marketing, weather-girling, public relations, beauty contests, and a few other unrelated fields.

I used to think this was peculiar to television news and not the newspaper field until I read some of the publicity that attended the debut of Sally Quinn on the CBS Morning News. According to the accounts of Quinn's emergence into the newspaper field, she was interviewed by a Washington newspaper editor who asked her about the quality of her writing. She was quoted as saying she had never written a news story.

### Less Than Perfect

"Well," the editor reportedly responded, "we can't all be perfect."

Is it any wonder, then, that most of the stories about the blonde hope of CBS revolved not around her news experience (there wasn't much to write about) but the fact she was living with another editor, a New York editor this time. Nor was the public spared the details when the roomies split — he took up with a socialite and she apparently returned to the Washington editor.

What a mockery of the news profession!

What a kick in the teeth of every man and woman who has studied and trained for a news career!

Not surprisingly, Quinn has

proved to be no threat to well-established Barbara Walters or the "Today" show, even with all the juicy tidbits about her love affairs. Nor should this be construed to mean that Walters is the embodiment of the female television reporter. Her career also owes much to the fact she was at the right place at the right time. She was a writer for the "Today" program when "a new girl" was sought for the show. So she had more of an idea of what was needed than any of her predecessors, all of whom had come from showbusiness or beauty contests. By comparison with any of the woefully miscast "Today" women, Walters had to shine! She has experienced some growth as a newswoman (her reports on the wedding of Princess Anne were among her best), but we can't help wonder what she might have been if she'd been in on the ground floor of a news education. Without education, training and guidance in a given career, growth is usually stunted instead of fully realized.

### The Good Ones

Without a solid base, mistakes in reporting become compounded and bad habits reinforced. Some of the female reporters on the national scene have been getting the message. I see this in the reports of Connie Chung, Liz Trotta, Pauline Frederick, Leslie Stahl, Marya McLaughlin, and a few other reporters of serious intent.

But perhaps I've been too harsh on women whose ambitions have exceeded their capabilities. Perhaps their employers, the tv executives, should bear the full thrust of our criticism, for they hired them in the first place. To give a reporting

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## NIXON BOOS BUT COURT CHEERS

By PAUL HARRIS

Washington.

Presidential wrath over network events last year as the broadcasting industry's longest running show in town.

The year of never-ending televised Watergate hearings revealed Administration black lists against newsmen, plans to have the IRS investigate "unfriendly" reporters, and an assortment of media-oriented tricks. President Nixon's rare televised press conferences produced outbursts against the media, and the battle peaked (so far, at least) Oct. 26 when, in defense of his tottering Presidency, Nixon intoned, "I have never heard or seen such outrageous, vicious, distorted reporting in 27 years of public life."

The accusation was followed less than a week later by the release of documented evidence of Administration plans to harass and intimidate the news media as early as 1969. Example: Plans to begin an "official" network news fairness monitoring system through the FCC.

The unfolding Watergate Scandals, however, also gave network news operations new backbone — perhaps for year to come.

Here are other news events that shaped the broadcast industry in 1973:

### CPB, CATV

Public broadcasting, which gained enormous prestige from its primetime Watergate coverage, now seems to have conquered some of its intra-industry ills with a compromise between the Corp. for Public Broadcasting and the Public Broadcasting Service. The agreement, reached after some grueling

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## Videotape And Jurisdiction; Have NABET & IBEW Bested Craft-Splintered IA Caution?

By FRANK SEGERS

The new technology of videotape and its use in television and/or theatrical screen film areas continued in 1973 to often baffling postures by the three major entertainment unions with the largest stake in its future.

Part of the problem is that videotape represents conflicting opinion as to its prospects as a medium of entertainment. Two unions — the National Assn. of Broadcast Employees & Technicians and the International Brotherhood of Electrical Workers — discerned videotape's potential for tv use years ago, and quickly moved to organize workers at the networks.

Separately, the International Alliance of Theatrical Stage Employees moved slowly as to videotape jurisdiction, and to this day has no clear-cut policy about organizing prospective workers. The Alliance's position in the videotape area is the source of much vexation among locals.

Meanwhile, NABET and IBEW have made videotape a key point in bargaining talks with the networks. In its tortured negotiations with ABC for example, NABET put the staffing in videotape high on the list of points to be thrashed out. Concern arises about number of employees involved in videotape work, and NABET is worried about future displacement of other workers caused by its use.

In the IBEW strike of CBS earlier this year, a point of contention was precisely who will exercise control of videotape editing processes. Videotape is a relatively new technological tool, and judging by bargaining with the networks that

went on this year, no one is fully certain as to all the ways which videotape might best be used.

Some unionists more recently argue that videotape use will be limited by the energy shortage — it is an oil based product, they point out — and by the expensive equipment involved in its use, and by the fact that such equipment quickly becomes obsolescent. But there's little doubt that videotape operations are becoming more sophisticated, and more easily operable.

Compact Video Systems recently set up a specially constructed control room on a gigantic Stage 5 of Hollywood's Samuel Goldwyn studios, marking perhaps the first time all production and videotape recording facilities have been brought together on a soundstage. Setup is in use for 40 half-hour episodes of FunCo Corp.'s production of "The New Zoo Revue." Another Hollywood tv production outfit, Cinemobile Video Systems, recently ordered two RCA portable quadraplex recorders, valued at \$152,000, to be used for everything from commercials to features.

### Craft Splintered

Unlike NABET and IBEW, the Alliance is organized on craft lines — cameramen can only operate cameras, soundmen are restricted to sound equipment, etc. A craft member cannot perform multiple jobs. This is a sticky point since videotape operations often demand personnel to do a number of chores. Modern inventions are impatient of old craft limits.

More importantly, the International administration of IATSE in New York has been at odds with some of the union's more aggressive California and eastern locals concerning the major point of which unit has the right to organize in the videotape field. At its Milwaukee convention in 1972, the IA decreed that "the only feasible manner for handling this matter is to continue to reserve in the International jurisdiction over video tape operations and for the International to negotiate and enter into collective bargaining contracts to cover such work."

Edict did not stop Hollywood sound technicians, Local 695, among other local units, from moving in the videotape field. This in turn has created jurisdiction dispute among various other local units vying for the same videotape workers. In N.Y., Studio Mechanics Local 52, avoided a runin with the IA by losing an employee election in its attempt to organize videotape workers at EUE-Screen Gems.

But fact remains that some locals are not accepting Alliance's claims to videotape jurisdiction. As a result, IATSE in effect is left without a strong, consolidated policy regarding union organization in the entire videotape area.

That, in general, is how things stand right now as far as IATSE is concerned. This year, 1974, is an election year in the big entertainment industry.

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## Antiseptic, Simplistic TV Jokes

By BILL GREELEY

Imagine this: A CBS-TV Bill Cosby special and the black comedian is telling about the time right around Christmas when his father ran into Alabama Gov. George Wallace in a Philadelphia tavern.

"Merry Christmas, George," says Cosby's father. "You will notice, George, the mistletoe is hanging from the tail of my suit coat."

Readers may now stop dreaming. The joke was told, though, by a black English comedian (with a disarming Northern accent) on an English tv show which features a conglomeration of music hall remnants doing their turn in a swift-paced videotape production before a live audience. The butt of the joke (no pun intended) was parliamentarian Enoch Powell, familiar in Great Britain for his racistist (a racist in England would be someone who runs fast) stance.

### A Yankee Tradition?

To find anything resembling this kind of political humor in the prime hours of American television, you would have to dig out of the archives some of those segments of the CBS Smothers Bros. show which got them dumped off the air, or the Woody Allen show for the Public Broadcasting Service, satirizing Henry Kissinger, which was cancelled off the air by PBS top brass.

Political humor is supposed to be

in the good old Yankee tradition. Maybe it is not in the American television tradition. And the most recent example of that good old American tradition which ain't was the excising by CBS top brass of a sketch on an all-femme special in which three women played the wives of John Dean, John Erlichman and H. R. Haldeman. It is really not that important that CBS-TV prez Bob Wood is an old friend of Haldeman from the latter's days as a J. W. Thompson exec on such as the Black Flag insect spray account. The sketch would have been killed anyway.

For American television has precious little use for the current Watergate scandals, a potentially fabulously rich mother lode of good old fashioned Yankee political humor — as has been proved by certain sharp political cartoonists, the creators of the political posters, a nightclub comic here and there and impressionist David Frye with an LP which fantastically satirizes the current life and times of Richard Nixon.

The point is crystal clear in the incredibly sparse plays Frye's disk has received on the nation's several thousand radio stations.

### A Careful Balance

The original producer of NBC-TV's "Laugh-In," George Schlatter, recently told this

reporter that the show's production staff kept a chart so that any and all political jokes (and guests) could be meticulously balanced between the left and the right political wings, hawks and the doves, and so on. Still in all, it was something of a setback when Schlatter was replaced by Paul Keyes, Nixon's gagwriter and ho-ho consultant, and the guest list was strung out almost exclusively with the likes of William F. Buckley, John Wayne, Spiro Agnew and the man himself, Nixon; and the jokes tended to the infantile blue — "More bathroom jokes than a plumbers convention," as Schlatter puts it.

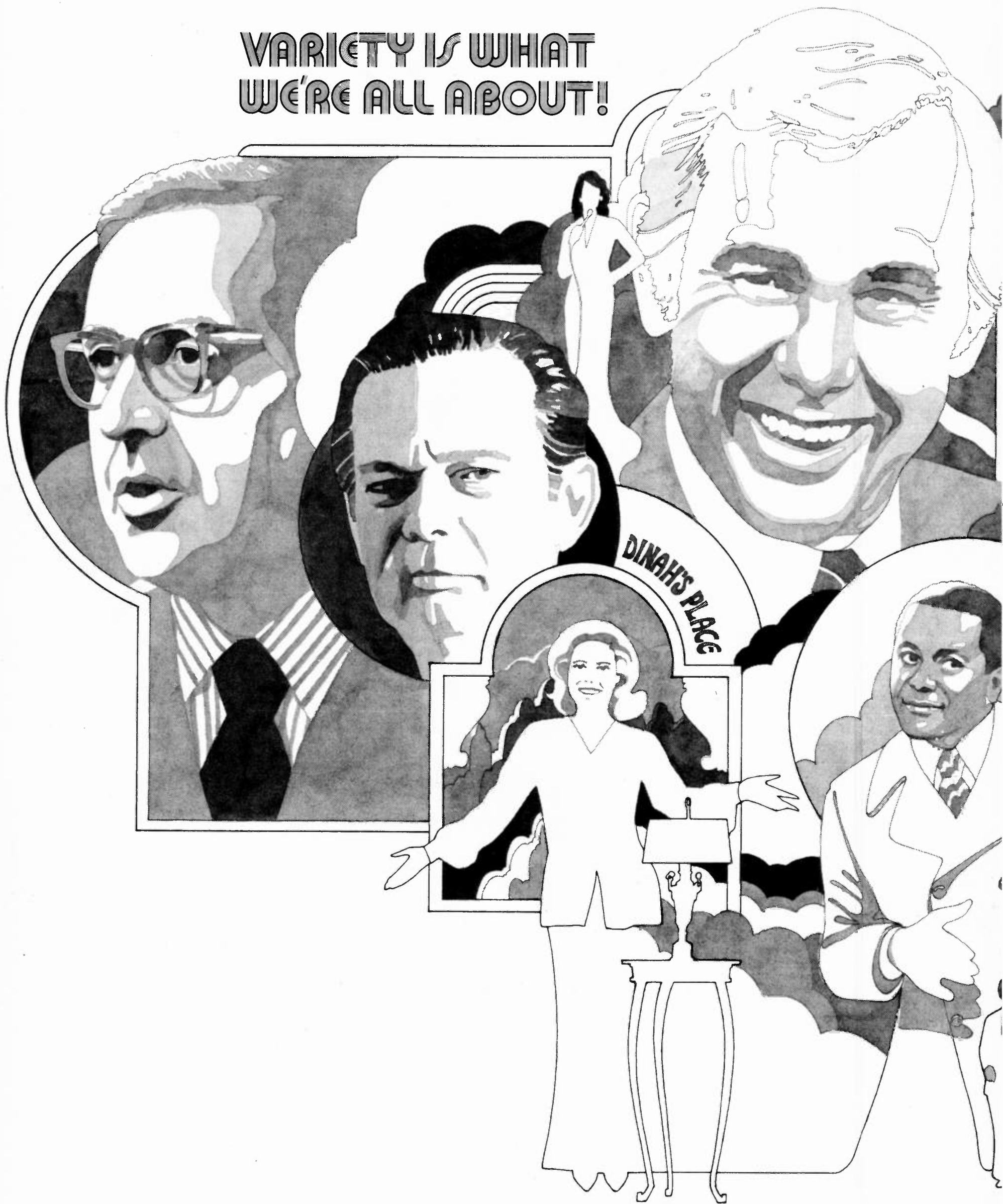
### The Sitcom Level

There's no doubt that national tv sitcom and variety shows are the prevailing source of today's American humor. And this comedy is a tragedy. The sitcoms, with a rare half-hour here and there in the nightly grind, are antiseptic and simplistic to an appalling degree. It is a cinch to sit through most of them without cracking a smile — in fact, it would be harder to not cry — while the yok console is busting an electronic gut. The best humor in the variety show sketches is usually when the medium is kidding itself — for example, Carol Burnett's "As the Stomach Turns" soap opera bits. Sony & Cher depend on the for-

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**VARIETY IS WHAT  
WE'RE ALL ABOUT!**









# TV Critics—The Hack Pack

By GARY DEEB  
TV Critic, Chicago Tribune

It's a far cry from the days when their columns were almost exclusively glutted with loving dissertations on such crucial issues as Debbie Reynolds' wardrobe, Jackie Gleason's latest weight figure and the comforting fact that Desi Arnaz really DID love Lucy.

Still, far too many tv critics in 1974 are continuing the mindless — and anti-journalistic — practice of grinding out fan-rot nonsense culled directly from network press releases, or writing up fluffy and soporific phone interviews with fifth-billed stars of "Movie of the Week," or spending hours in the unwarranted creation of "mailbox columns" filled with phony queries ("Is it true David Cassidy has a skin condition and won't let anyone take his picture?").

The nation's tv critics, by and large, are in the same bag as the nation's sportswriters. A few have ethics, morals and talent for writing. But many are fuzzyheaded boobs whose mind were sealed shut at birth. And some are outright prostitutes.

As a matter of fact, the term "critic," as applied to newspaper people who cover television, is often highly debatable.

## Columns And Logs

The networks are fond of calling them "editors." And some, indeed, are just that — whiling away hours to make a simple decision on what piece of canned art to use for next week's tv-supplement color cover. Others are forced by bullheaded managing editors to divide their time between writing columns and compiling the daily tv logs, a clerical chore if ever one existed.

Of the 80 or so newspaper writers the networks refer to as "the tv press," perhaps less than half devote the better part of their week to writing columns, opinion pieces or investigative reports on the broadcast industry. One veteran in charge of the tv section for a paper in Baltimore was quoted in a recent feature story as saying he "never went in much for criticism." This "journalist" said his primary function was to let viewers know what was on tv that night and to let them decide for themselves whether they liked it.

How nice. A funnel drawing reporter's pay.

If most tv critic-editors refuse to go that far in suspending their journalistic functions, the fact remains that the majority blindly accepts network propaganda as gospel and merely acts as middleman for the publicity mills at CBS, NBC and ABC.

## Cavett 'Vacation'

A perfect example of network duplicity going unchallenged by the newspapers was ABC's November 1972 announcement that Dick Cavett's imminent 3-week "vacation" was to be used as a test period for some of the network's proposed "Wide World of Entertainment" elements.

Virtually every critic-editor in the nation either slapped a headline on the ABC release or rewrote his own story along those same lines. Only one thing was wrong — Cavett's "vacation" was really an enforced hiatus. He had no vacation time left. ABC was simply pulling him off for 3 weeks of trial-balloon programming.

As nearly as can be determined, only one critic caught on to the lie and so informed his readers. Cavett later confirmed it by angrily telling his viewers, "ABC knows damn well it's not a vacation."

Another case in point: Less than two months ago, readers of the Washington Post and New York Daily News were informed that NBC was No. 1 in the season's primetime rating derby. This certainly was news to CBS, where the current season has been spelling the biggest CBS Nielsen runaway in years.

What happened, as reported by *Variety*, was that NBC (running second to CBS and barely staving off ABC for the runner-up spot) sold both newspapers the bill of goods that the Lovable Peacock was leading the Nielsen parade. But NBC's ratings, it turns out, were based on an Oct. 1 start-date for the fall season, handily ignoring the fact that the season began Sept. 10.

Apparently that made no difference to the tv critic-editors at the Post and News, who swallowed the hype and doled out the phony story to their readers as if the numbers had been written on stone tablets. A classic example of the Middleman Theory.

## The Reprint Business

During the '50s and early '60s it was fairly common for a tv critic-editor to pull a network press release and reprint it verbatim under his own byline. And though this particularly disgusting journalistic crime has diminished greatly in recent years, it still pops up occasionally.

The tv-supplement editor of The Buffalo (N.Y.) Evening News last January ran two ABC releases back-to-back (on "The Good Life" and "A Touch of Grace"). He threw in some pretty pictures, slapped his own

byline on the story, and gave it Page 3 play as his full-page "feature of the week."

Imitation may be the sincerest form of plagiarism, but you won't find any network press agents complaining about such happenings. What better way to reach the public than having your own release xeroxed and pawed off as the personal view of a local writer.

Far too many tv critic-editors got their jobs because their managing editors saw the tv beat as a nice, soft, ineffectual spot for a nice, soft, ineffectual reporter. Any press conference attended by a representative group of tv critic-editors will bear this out.

One oldtimer, who writes for one of America's largest and best papers, regularly dominates such functions with his quest for such trivia as the names, ages and middle initials of each of the subject's children. This same gentleman also pipes up constantly in search of a local angle for his paper. A local angle in Boston, the fifth-largest metropolitan area in the U.S.

Another fellow, a pleasant southwesterner, has gained some measure of fame for asking penetrating questions such as: "How did you come to be born in Atlanta?" Or, in the heat of a tense session between Sammy Davis Jr. and critics quizzing him on his Nixon endorsement: "Sammy, when did you drop the 'Jr.' from your name?"

## Autograph Hounds

Many of these critic-editors, including several from N.Y. dailies, are well-schooled in the art of being nice to stars and network brass. They enjoy sitting at the right hand of the stars and being greeted on a first-name basis by network toppers.

A few are even boorish enough to ask the celebrities they write about to autograph a photo "for my grand-daughter who just loves you."

But most of these unprofessional hacks are merely products of foolish newspaper managements that demand — directly or indirectly — that the tv beat be covered in a frothy, showbiz-y manner. After all, the thinking goes, television is cheap entertainment and not too much significance should be attached to it.

This, of course, ignores the fact that television probably exercises a stronger, more intimate, day-to-day hold on the average man, woman and child than any other commodity in American life. As deep into mediocrity as tv sometimes slips, it remains a fascinating medium — if for no other reason than the phenomenal effect it has, for better or worse, on so many people.

But the managements of dozens of papers, some of them not so small, steadfastly refuse in 1974 to allow their tv critic-editors to print one definitive homegrown word of opinion about politics on television. Some papers actually have an embargo on commentary about tv news programming, clinging to the Sad Sack 1950s belief that tv is competition to newspapers and therefore should be disregarded as a news outlet.

And a few papers, including one 200,000-plus Florida daily, won't let their tv-beat people expound about local programming in their markets. Freedom of the press, indeed.

## Company Stations

Also, many papers that own tv stations just won't criticize the company station. The FCC frowns on this practice, but proving it isn't easy. It would certainly be a worthy project for citizen-action groups in guilty cities.

When Ron Powers of the Chicago Sun-Times won a Pulitzer Prize last spring for his thoughtfully crafted tv columns, it triggered a lot of self-examination by managing editors and tv critic-editors who never before viewed the tv beat as Pulitzer material.

Inertia always is hard to shake off, especially at the newspaper level, but the current management mood at least seems to be leaning toward the placing of energetic, inquisitive, discerning journalists in the tv critic slot at various papers.

The most crucial example of such was the recent hiring of ex-*Variety* tv editor Les Brown as tv correspondent of the N.Y. Times. Brown now is quite properly viewed as the most knowledgeable and influential person on the tv beat in the American consumer press, and his hiring by the Times epitomizes the changing management mood toward tv at U.S. newspapers.

But it isn't sweeping very rapidly. The old taboos and stupidities aren't being given the bum's rush quickly enough. And among the stories that still aren't being adequately reported by the current crop of tv critic-editors are:

— The near-incredible series of confrontations and disputes between

(Continued on page 108)

## The American Bicentennial

In The Spirit of '76

By LEONARD TRAUBE

Beginning about this spring, the United States will be seeing & hearing a load of radio and television shows in various & diverse forms that will "latch on" to the American Bicentennial. Texaco has already jumped the gun with its "first in a series of bicentennial specials" (Wolper Productions), telecast last November on ABC-TV. According to some tv critics, the premiere of the American Heritage series was not exactly a smash either in script or performance. But even had it been of sterling quality, it is safe to say, vis-a-vis the business than which there is none like, that there will be a quota of hits, near misses and straight floppos over the airwaves as the media make with their bicentennial product for the next 2½ years leading up to the historic date — July 4, 1976.

Perhaps there will be genuine dancing in the streets and waving of chapeaus when a 13-segment television skein, "The American Parade," kicks off this spring. These specials will be dropped in over the three-year route, and they will be fortified with a full sponsor, the Eaton Corp. The potential for excellence seems greater in that the series is being produced by CBS News; and probably that is where the best bicentennial works will come from, the news-documentary crowd.

To be sure, showmanship has a large place in performance, whatever the subject; but it just so happens that the birth of the Republic is hardly a proper starting or departure point, or target, for the "showmanship" ilk to spread their commercial stuff as vehicles wherein to capitalize on one of the greatest events in the history of nations.

Hopefully (this decade's most over-used word), the programs that fall nearer to the actual date of America's 200th anniversary — that is, the last six months of 1975 and the first six months of 1976 — will learn from the earlier one-shots and series in drawing upon the good for inspiration and performing burial rites for the bad.

The Declaration of Independence was, relatively speaking, a quite brief tract. The American States was a small interconnected body, the Original Thirteen. The Signers were few in number — 56. But the steps leading up to the Declaration constitute an epic of monumental proportions. Will electronic show-business and electronic journalism be equal to the challenge?

## NABET & IBEW

(Continued from page 101)

ment union and its current president, Richard F. Walsh, is up against what looks to be a strong contest being mounted by Steve D'Inzillo, biz agent of N.Y. projectionists local 306, although Walsh has a habit of outsmarting his critics.

D'Inzillo says he favors a more clearcut policy concerning videotape jurisdiction with local units maintaining some controls through a pooling arrangement with all crafts represented. The locals, he says, should be a party to any videotape negotiations.

But one thing is certain — the relationship between videotape technology and use and the major entertainment unions will continue to be a vexing, not to mention confusing, issue during 1974.

## Irish Republic on 'New Think' Cruise for Radio-TV Service

By MAXWELL SWEENEY

Dublin. When playwright-diplomat Conor Cruise O'Brien was named Minister for Posts & Telegraphs and therefore boss of Ireland's radio and tv service last year, it was accepted that he would initiate new thinking.

One of his first moves was to start talks with the British authorities to make the whole of Ireland an "open broadcasting" area, sharing programs between Radio Telefis Eireann (RTE) in the republic and the BBC and Ulster TV (ITV) in Northern Ireland. These talks have made some progress and he has ordered the building of a new

transmitter and microwave link network which can serve either the open broadcasting network or provide a second tv channel. The former is most likely because the Irish Republic can only just afford its single channel service, and upped its license fee to \$30 for color sets and clapped a royalty of \$5 on cable tv subscribers during the year. At the same time, it lifted the limit of 500 subscribers per aerial on cable operators.

## Revenue Leveling Off

The service, covering 65% of the adult population, is also supported by advertising providing around

\$9,000,000, but this is leveling off. Cigarette advertising is already banned on tv and there's now pressure to nix it on radio. Current campaign against alcohol advertising on tv is also seen as likely to succeed and make a further dent in revenue.

Shakeup of the Broadcasting Authority, which is appointed by the government to rule both tv and radio, resulted in a broader-based group including trade unionists and, for the first time, a representative of the working personnel of the service, Sean MacReamoinn, had of the radio documentary unit, was named to the group.

A reshuffle was also undertaken to separate current affairs from feature programming, with Desmond Fisher, formerly assistant head of news, as head of the current affairs grouping for both tv and radio.

TV drama has been wilting,

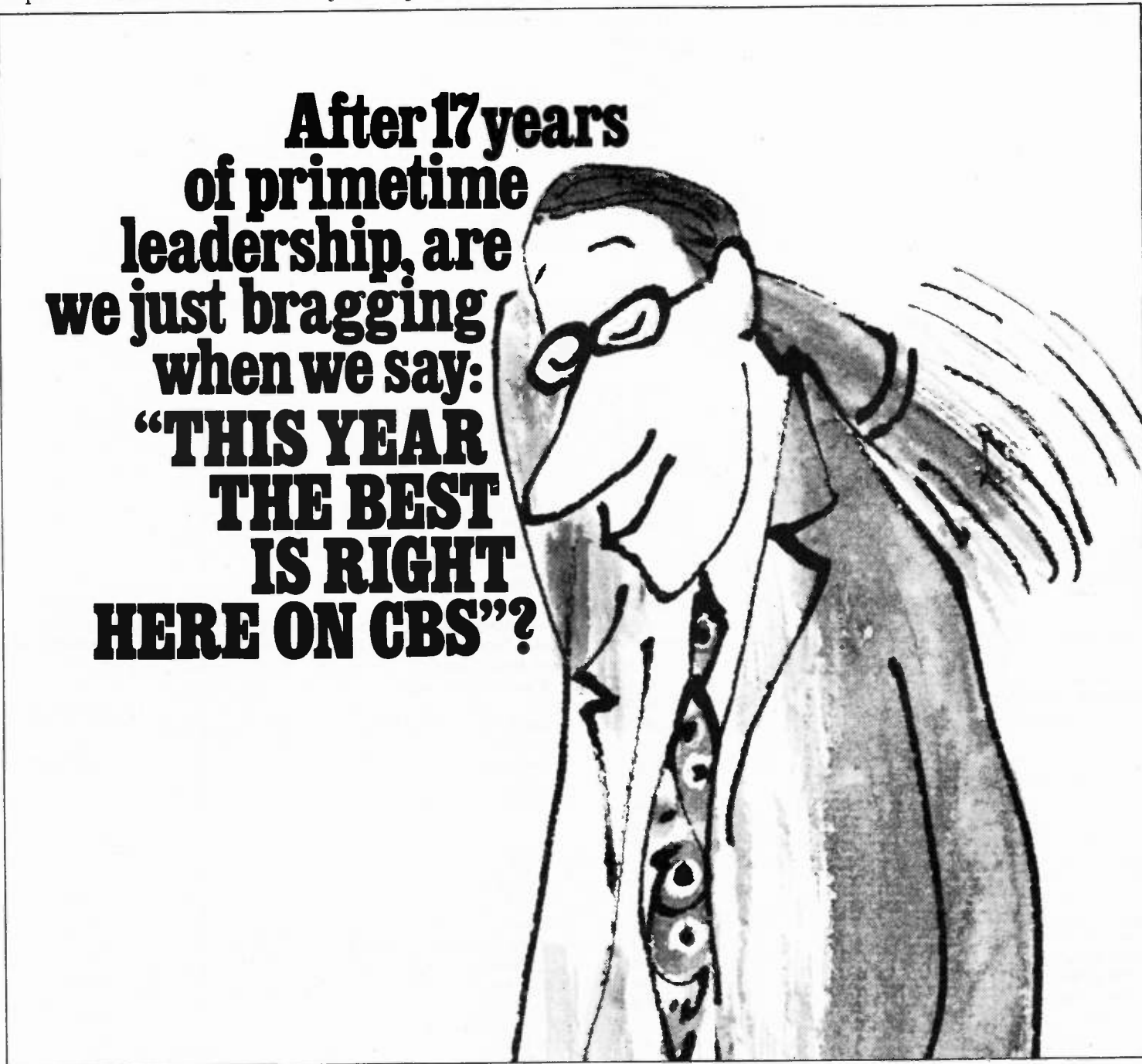
mainly through lack of funds, and Donal Farmer, head of drama, bowed out to resume his career as a director for stage and tv after two years in the role. Imports, mainly from the U.S., continue to provide a substantial proportion of light entertainment and "whodunit" programming.

## To Donnybrook

In the early months of 1974 the radio service, which has inhabited (there's no other word for it) the top floor of the General Post Office building in Dublin's city center for the past 44 years, will move to the radio center at Donnybrook, sharing the estate with the tv service. Some units moved in late 1973, but the balance of features and current affairs personnel await transfer. At the same time the radio service will drop sponsored programs, concentrating solely on spot advertising in station-originated shows.



Reprinted from our ad in Variety on September 12, 1973.



**And we’re still patting  
ourselves on the back because...**

**“THIS YEAR THE BEST IS  
STILL RIGHT HERE ON CBS.”**

**But it’s now 18 years of  
primetime leadership.**

SOURCE: Audience Estimates based on Nielsen Television Index AA Households for every calendar year since 1956, 7:30 pm-11:00 pm. 1973 data is I January-December 23, 1973 and includes two weeks of SIA data. Comparison is with competing networks. Additional survey information on request.



# 1972-73 PRIMETIME SPECIALS RATINGS

(Premiere to I August - NTI)

Rank	Title	Web	Date	Rtg.	Share
1.	"Patton"	ABC	11-19	38.5	65
2.	Timex: Bob Hope	NBC	12-10	38.1	55
3.	Academy Awards	NBC	3-27	37.8	68
4.	Bell: Christmas with Bing Crobys	NBC	12-10	34.4	50
5.	Bob Hope Christmas Show	NBC	1-17	34.1	49
6.	Elvis: Aloha From Hawaii	NBC	4-4	33.8	51
7.	World Series - 3d Game	NBC	10-18	33.6	49
8.	World Series - 4th Game	NBC	10-19	33.5	50
9.	"The Ten Commandments"	ABC	2-18	33.2	54
10.	Jack Benny's 1st Farewell Special	NBC	1-18	32.6	47
11.	Frosty the Snowman (R)	CBS	12-4	32.5	45
12.	Bob Hope	NBC	10-5	32.3	48
13.	Bob Hope	NBC	2-8	31.2	45
14.	"Goldfinger"	ABC	9-17	31.1	49
15.	Dr. Seuss: "How Grinch Stole Christmas" (R)	CBS	12-14	30.3	43
16.	Perry Como Winter Show	CBS	12-4	30.1	42
17.	Grammy Awards	CBS	3-3	29.6	53
18.	"The Waltons' Easter Story"	CBS	4-19	29.4	48
19.	Sullivan: Entertainer of the Year Awards	CBS	1-23	29.3	49
20.	Emmy Awards	ABC	5-20	29.0	49
21.	"Once Upon a Mattress"	CBS	12-12	28.4	43
22.	Timex: "How to Handle a Woman"	NBC	10-20	28.0	45
23.	Timex: Ann-Margret — "Keep On Smiling"	NBC	4-4	27.9	49
24.	AGA: "Little Drummer Boy" (R)	NBC	12-10	27.8	42
25.	Marlo Thomas: "Acts of Love"	ABC	3-16	27.6	47
	Miss USA Pageant	CBS	5-19	27.6	56
27.	Bell: "The Red Pony"	NBC	3-18	27.5	42
28.	Bell: Highlights of Ringling Circus	NBC	2-25	27.4	43
29.	A Charlie Brown Christmas (R)	CBS	12-12	27.3	41
30.	Gillette: Bob Hope's Cavalcade of Champions	NBC	3-27	26.9	43
31.	AGA: Country Music Hit Parade	NBC	2-25	26.8	39
	NBC Follies	NBC	2-8	26.8	44
33.	Miss Universe Pageant	CBS	7-21	26.7	54
34.	"The Homecoming" (R)	CBS	12-8	26.5	43
35.	AGA: Snoopy's International Ice Follies	NBC	11-12	26.4	38
	"Wizard of Oz" (R)	NBC	4-8	26.4	43
37.	Rudolph, the Red-Nosed Reindeer (R)	CBS	12-18	25.5	39
	"Chitty Chitty Bang Bang"	CBS	11-23	25.5	45
	Clerow Wilson & Miracle of P.S. 14	NBC	11-12	25.5	39
40.	You're Elected, Charlie Brown	CBS	10-29	24.9	38
41.	Ed Sullivan's TV Comedy Years	CBS	2-20	24.5	40
	Orange Bowl Football	NBC	1-1	24.5	38
43.	Country Music Assn. Awards	CBS	10-16	24.4	38
44.	AGA: "Incredible Flight of the Snow Geese"	NBC	1-23	24.2	34
	Winnie the Pooh & Honey Tree (R)	NBC	4-4	24.2	38
46.	Miss Teenage America Pageant	CBS	11-25	23.9	44
47.	All-Star Baseball	NBC	7-24	23.8	45
48.	Lily Tomlin Show	CBS	3-16	23.5	43
49.	Winnie the Pooh & Blustery Day (R)	NBC	11-29	23.2	35
	World Series Pre-game Show	NBC	10-19	23.2	39
51.	World Series Pre-game Show	NBC	10-18	22.5	36
52.	Tennessee Ernie Ford's White Christmas	NBC	12-23	21.8	36
	Santa Claus Is Coming to Town (R)	ABC	12-1	21.8	35
54.	Flintstones On Ice	CBS	2-11	21.5	31
55.	Nat'l Geog: "The Violent Earth"	CBS	2-15	21.4	31
56.	Mitzi ... For the First Time	CBS	3-28	21.3	34
	Jane Goodall: "Wild Dogs of Africa"	ABC	1-22	21.3	29
	Bob Hope	NBC	3-7	21.3	32
59.	"The House Without a Christmas Tree"	CBS	12-3	21.2	32
60.	Harlem Globetrotters Popcorn Machine	CBS	12-13	20.8	33
	World Series Pre-game Show	NBC	10-17	20.8	34
62.	"Of Thee I Sing"	CBS	10-24	20.7	32
63.	NCAA Basketball Championship	NBC	3-26	20.5	32
64.	Dr. Seuss: "Cat In the Hat" (R)	CBS	2-20	20.4	31
	Portrait: "The Woman I Love"	ABC	12-17	20.4	31
66.	Don Rickles — Alive & Kicking	CBS	12-12	20.3	36
	Nat'l Geog: "The Haunted West"	CBS	4-12	20.3	32
	Shenyang Acrobatic Troupe	ABC	4-18	20.3	33
	Woman of the Year 1973	CBS	5-14	20.3	35
70.	"The Selfish Giant"	CBS	3-28	20.2	32
	Of Men & Women - No. 1	ABC	12-17	20.2	36
72.	The Night the Animals Talked (R)	ABC	12-15	20.1	32
73.	There's No Time for Love, Charlie Brown	CBS	3-11	19.9	32
74.	"Marcus-Nelson Murders"	CBS	3-8	19.8	36
	Apollo 17 Launch	CBS	12-6	19.8	36
76.	"Lawrence of Arabia" - Pt. 2	ABC	1-29	19.7	28
	Nat'l Geog: "Strange Creatures in Night"	CBS	1-17	19.7	28
78.	Play It Again, Charlie Brown (R)	CBS	2-11	19.6	29
79.	"Oklahoma" (R)	CBS	4-20	19.3	36
80.	Bell: "Cole Porter in Paris"	NBC	1-17	19.2	34
81.	He's Your Dog, Charlie Brown (R)	CBS	6-5	19.1	41
82.	"Tom Sawyer"	CBS	3-23	18.9	31
83.	"Peter Pan" (R)	NBC	3-2	18.7	31
84.	Jackson 5 Show	CBS	11-5	18.6	29
85.	Apollo 17	NBC	12-14	18.4	30
	"Lady Luck"	NBC	2-12	18.4	33
87.	Love Is ... Barbara Eden	ABC	12-15	18.3	30
88.	In Search of Ancient Astronauts	NBC	1-5	18.2	31
	"Who's Afraid of Virginia Woolf?"	CBS	2-22	18.2	32
	Hotel Ninety	CBS	3-24	18.2	30
91.	It Takes a Lot of Love (R)	CBS	5-3	18.1	32
92.	"Lawrence of Arabia" - Pt. 1	ABC	1-28	18.0	29
	Cousteau: "The Singing Whale"	ABC	3-12	18.0	29
94.	American Film Institute Salute to John Ford	CBS	4-2	17.8	30
	A Christmas Carol (R)	ABC	12-15	17.8	29
96.	American Experience: "Fabulous Country"	NBC	10-20	17.7	34

(Continued on page 108)

## Joe Superstar Inc.

Incorporation Holds Tax Perils As Well  
As Promises For Those Who Make It

By STANLEY HAGENDORF

(Partner in the law firm of Karow & Hagendorf)

Whenever an individual achieves some degree of financial success or displays the potential of future financial success, his friends become advisors, particularly in the income tax area. One suggestion which is frequently made is for the individual to incorporate himself and to operate in corporate form as opposed to continuing as an individual. Many of the so-called advisors have no concept of either the advantages or disadvantages of operating in corporate form, especially with reference to the tax consequences involved.

A corporation is a separate income tax entity. It reports its income and deductions, and pays a tax separate from its employees and shareholders.

For the highly paid individual, the corporation seems to offer many tax advantages.

### Salary

The individual can limit his own taxable income by having the corporation pay him a salary which does not put him into an extra-high income tax bracket. Any income left in the corporation is taxed at the rate of 22% on the first \$25,000 and 48% on the excess. An individual without a corporation, on the other hand, can go as high as 70% on Federal income taxes, plus state and local taxes.

### Pension And Profit-Sharing

In addition, the corporation can adopt pension and profit-sharing plans. In this way, contributions to such plans by the corporation are immediately tax-deductible and are non-taxable to the employee until final distribution is made, usually at a time when the individual is in a lower tax bracket. A further advantage of pension and profit-sharing plans is that the amounts held in such plans for the employee are exempt from estate taxes upon death of the employee.

### Medical Reimbursement

A corporation can also adopt a medical reimbursement plan. Under such a plan, the corporation can pay medical expenses of the employee or reimburse the employee for medical expenses. In such event, the corporation gets a deduction for such payment, and it is not income to the individual. For the individual in a high bracket this is a distinct advantage since medical expenses to him individually are only deductible after he expends over 3% of his adjusted gross income.

There are other advantages to incorporation, depending upon the particular situation.

On the other hand, there are several tax disadvantages which must be kept in mind.

### Travel and Entertainment

As previously stated, the corporation is a separate tax entity. The corporation probably will incur travel and entertainment expenses for its owner-employee. If these expenses are challenged by the IRS and disallowed, the result is a double tax, one at the corporate level, and one at the individual level since the IRS would hold that such payments in reality constitute dividends.

### Personal Holding Company

Individuals in the entertainment industry who incorporate may also be subject to a personal holding company tax.

The tax law imposes a penalty tax on corporations that are personal holding companies. This tax is extremely heavy and is imposed at

the rate of 70% of the retained income of the corporation. This is in addition to the normal corporate tax.

A personal holding company is a corporation which has at least 60% of its income from passive sources such as dividends, royalties, interest, etc.

Included in this definition, however, of personal holding company income is income from personal service contracts. These are defined as contracts under which the corporation performs services and someone other than the corporation can designate who can perform the services. If the individual designated owns 25% or more of the stock of the corporation, all such income is personal holding income. Thus, for example, if a corporation contracts with a studio and the studio can designate the actor who is to perform the services and the actor owns 25% or more of the corporation, all earnings would be personal holding company earnings.

### Salary

Another source of attack by the IRS is in the salary area. An employee who is salaried by a corporation is only entitled to a reasonable salary. The question of what is reasonable is one of fact. If part of the salary is disallowed as being unreasonable, the result again is a double tax, one at the corporate level by reason of disallowance of the deduction and then at the individual level by reason of receipt of dividend.

Recently, the IRS has added another dimension to its tax scrutiny.

### Allocation of Income

The Internal Revenue Code provides for the reallocation of income between multiple controlled taxpayers. Recent cases have held that a stockholder-employee of a closely-held corporation is engaged in a trade or business by reason of being an employee and the Government has reallocated income from the corporation directly into the individual account.

Thus, for example, in one case, the well-known entertainer contracted with his corporation to perform entertainment services at a salary of \$50,000 per year. His average entertainment earnings were in excess of \$150,000 per year. The corporation then received the earnings by reason of these entertainment services. The Government reallocated the amounts paid to the corporation for the entertainer's services directly to the entertainer, thereby bypassing the corporation. In this particular situation, the result was that the corporation did not have income to offset operating losses from another business. However, such an allocation could also affect contributions to pension and profit-sharing plans, medical reimbursement plans, and generally eliminate most of the corporate advantages.

### Conclusion

The question of whether or not to incorporate depends upon the particular fact situation of the individual involved, and depends upon many factors. No general rules can be given. The advantages and disadvantages discussed above only touch the tip of the iceberg, and care must be taken before any decision to incorporate is made.

Tampa, Fla. — George Wichterman has been named business manager of WTVT, the Gaylord outlet here.



# ABC RADIO

ABC Radio Network  
ABC Owned AM Radio Stations  
ABC Owned FM Radio Stations  
ABC FM Spot Sales

# ABC TELEVISION

ABC Television Network  
ABC Entertainment  
ABC Sports  
ABC Owned Television Stations  
ABC Television Spot Sales

# ABC NEWS





# Year Of Change In Aussie TV; Capsule Of '7' Chain's Season

By JOHN DOHERTY  
(General Manager, Channel 7)

The year 1973 will be remembered as one of tremendous change by the Australian television industry. The first nine months had seen the setting up of the Media Department, the implementation of the new "points" system for local production, and the gearing up of all networks to the advent of color in '74. In commercial television, new legislation required the commencement of the phasing out of cigarette advertising. These factors add up to a cost squeeze over the whole industry, the full impact of which is yet to come.

The Seven Network's major drama output on the local front included "Boney," a coproduction with Norfolk International which enjoyed a tremendous rating success in Australia. The international distribution rights are owned by Global of London who partly financed the series. The drama was adapted from the famous series of Australian novels by Arthur Upfield and starred New Zealand actor James Laurenson in the role of an aboriginal police detective.

"Elephant Boy" was another coproduction with Global, filmed on location in Ceylon with an all-Australian cast and crew. The network was also involved in the production of a 13-part drama series for children called "Catch Kandy" and episodes of "Ryan," a 60-minute "private eye" drama from Crawford Productions.

## Name-Tagged Specials

With the opening of Australia's first Casino at Wrest Point in Tasmania, the Seven Network found a venue for a series of variety specials starring many famous names from overseas. These specials were mostly telecast live right over the country and included Jerry Lewis, Leslie Uggams, Shari Lewis and Eartha Kitt.

Taped specials of overseas artists in concert in Australia included Johnny Cash, Don McLean, the Jackson Five, Andy Williams and another tremendously successful 90-minute show with Liberace.

## Beard & Crocker

The network gave the go-ahead on a 90-minute special starring Australian Barry Crocker who returned briefly from overseas during the filming of his movie feature "The Adventures of Barry McKenzie." Another famous Australian was flown from Los Angeles to produce the special — Chris Beard who started his career back in the early '60s at Channel 7 in Sydney and has since become one of America's bestknown producers and comedy writers with his suc-

cess in the Andy Williams and Sonny & Cher shows.

## A 'True Blue' Click

"The Barry Crocker Comedy Hour" was one of three pilot variety shows made by the network which were to be considered for extension into series. The other two were "Colleen," a musical show starring one of Australia's hottest young pop singers; and "The True Blue Show," a musical satire. It turned out to be "The True Blue Show" for series production, which commenced early in September. The show is made for the Seven Network through Gemini Productions, and stars a cast of young performers popular with theatre-revuegoers but previously unknown to the general viewing audience. The pilot of the show received tremendous critical acclaim from the press, and the network has high hopes that this one will prove a winner in coming months.

## On Sports Front

Highlights on the sporting front have included the annual pilgrimage to Bathurst for the "Hardie-Ferodo 1000." This telecast has now become the biggest outside broadcast of the year for any station in Australia. The network brought in live from Panama the lightweight title fight between Australian champion Hec Thompson and world champion Roberto Duran. We also took a satellite feed of the recent Ali-Norton clash in Los Angeles. The station has continued its major coverage of motor sport with regular live telecasts of open wheel racing at Amaroo in Sydney, and rallycross from the Catalina track in the Blue Mountains and Calder Raceway in Melbourne.

## Hogan's Big Sunday

Paul Hogan joined the network for a series of variety specials that started taping in October 1973, and brought with him his "Hogan in London" show guesting Warren Mitchell and Germaine Greer. This hourlong oncer gained the year's largest Sunday night audience in the hotly contested 7:30 slot, confirming the network's faith in the extraordinary pulling power of the ex-Harbour Bridge rigger.

Tony Barber, the other man who launched his showbiz career on the wings of a cigarette commercial, made his first special appearance too, with filmed locations in the picturesque "Rocks" area and Sydney's plushiest new night spot, Jools.

Channel 7 recently began a color-tape production of the Charles Kingsley classic, "The Water Babies," employing a puppet group, for airing in children's time this year.

# The Hack Pack

(Continued from page 104)

the media and the Nixon Administration over press and tv coverage of news (particularly the Nixon corruption).

- The emergence of ABC as an investigative force in television news.
- The coming of Joe Wambaugh to tv — and the resulting clash between the Wambaugh brand of realism in police shows and the Jack Webb school of same. Both men, interestingly, are NBC property.
- The savage competition for spots among all three networks and the continuing failure of any network to assign ethical and responsible reporters to play-by-play and commentary slots.
- The meaning of ratings and demographics.
- Violence on tv, another continuing issue.
- The increasing use of canned laughter and applause and-or "laughing-boys" to convince home viewers that what they're watching is actually funny.
- Television — as entertainment, as a business, as a social force — isn't lacking in issues of consequence. What's missing is a solid corps of dedicated, no-nonsense newspaper journalists to write about them.

# 1972-73 PRIMETIME SPECIALS RATINGS

(Continued from page 106)

(Premiere to I August - NTI)

Rank	Title	Web	Date	Rtg.	Share
97.	Marlene Dietrich - I Wish You Love	CBS	1-13	17.6	32
	Election '72	CBS	11-7	17.6	28
99.	Bing Crosby: Cooling It (R)	CBS	1-7	17.5	28
	Timex: Bob Hope	NBC	4-19	17.5	27
101.	ABC Theatre: "If You Give a Dance"	ABC	12-19	17.4	27
	Hallmark: "The Small Miracle"	NBC	4-11	17.4	28
103.	Election '72	NBC	11-7	17.3	28
104.	Apollo 17 Launch	NBC	12-6	17.1	31
105.	ABC Theatre: "Pueblo"	ABC	3-29	17.0	29
	Liberty Bowl Football	ABC	12-18	17.0	29
	Keep U.S. Beautiful	NBC	3-27	17.0	29
108.	Bell: "Lion at World's End"	NBC	10-20	16.8	28
	Bell: "The Trouble With People"	NBC	11-12	16.8	24
	The Saga of Sonora	NBC	5-3	16.8	32
111.	Cousteau: "Hippo"	ABC	2-16	16.7	26
	Cousteau: "500 Million Years Beneath the Sea"	ABC	1-11	16.7	24
113.	Summer Olympics Closing Ceremonies	ABC	9-11	16.6	28
114.	Indianapolis 500	ABC	5-30	16.5	30
115.	Royal Gala Variety Performance	ABC	1-3	16.1	24
116.	Hallmark: "The Snow Goose" (R)	NBC	12-12	16.0	24
	Hallmark: "Man Who Came to Dinner"	NBC	11-29	16.0	24
	Weird Harold Special	NBC	5-4	16.0	30
119.	College All-Star Football	ABC	7-27	15.9	35
120.	Dr. Seuss: "The Lorax" (R)	CBS	3-28	15.7	26
121.	Destiny: "Peary's Race to North Pole"	CBS	3-28	15.6	29
	Nixon Peace Speech Analysis	NBC	1-23	15.6	24
	Destiny: "Cortez & Montezuma"	CBS	12-6	15.6	24
	Hallmark: "Hands of Cormac Joyce"	NBC	11-17	15.6	26
125.	Dick Van Dyke & the Other Woman (R)	CBS	1-21	15.4	24
	NBA Basketball	ABC	5-8	15.4	26
127.	Ed Sullivan's Broadway	CBS	3-16	15.3	26
128.	Timex: "Jack Lemmon - Get Happy"	NBC	2-25	15.2	23
	Stars & Stripes Show	NBC	7-3	15.2	30
130.	Alan King: World of Aggravation	ABC	11-15	15.1	26
131.	Alan King: Look Back in Anger	ABC	1-3	15.0	26
	Singer: "Liza With a Z" (R)	NBC	3-9	15.0	25
	Chevrolet: Burt Bacharach I	ABC	11-15	15.0	23
134.	Tony Awards	ABC	3-25	14.9	25
	Peace Begins	NBC	1-27	14.9	24
136.	"Yellow Submarine"	CBS	10-29	14.8	22
	Wacky Weeki Wachee & Silver Springs Singing & Comedy Thing	ABC	6-6	14.8	31
138.	Chevrolet: Burt Bacharach Opus 3	ABC	2-28	14.7	26
139.	Hallmark: "You're a Good Man, Charlie Brown"	NBC	4-22	14.5	23
	Portrait: "A Man Whose Name Was John"	ABC	4-22	14.5	27
141.	Reasoner: "Man & Beast"	ABC	12-22	14.4	29
	"Stat"	CBS	7-31	14.4	26
	All-Star Baseball Preview	NBC	7-24	14.4	32
	Singer: "Robert Young With the Young"	ABC	5-6	14.4	24
145.	Cousteau: "Smile of the Walrus"	ABC	11-15	14.3	22
	NBA Basketball	ABC	5-10	14.3	22
147.	"Hernandez: Houston P.D."	NBC	1-16	14.2	22
	America's Junior Miss Pageant	CBS	5-11	14.2	27
149.	Apollo 17	NBC	12-13	14.1	24
150.	Chevrolet: "Old Faithful"	ABC	3-12	14.0	24
	Baseball Highlights	NBC	7-16	14.0	26
152.	Duke Ellington - We Love You Madly	CBS	2-11	13.9	21
	News & Docu Emmy Awards	CBS	5-22	13.9	26
154.	ABC Theatre: "If You Give a Dance" (R)	ABC	6-6	13.8	26
155.	"Applause"	CBS	3-15	13.7	23
	NCAA Football	ABC	11-18	13.7	21
	Dr. Seuss: "Horton Hears a Who" (R)	CBS	4-20	13.7	25
158.	NBC Rpts: "Cave People of Philippines"	NBC	10-10	13.5	23
159.	Robert Young & the Family (R)	CBS	1-14	13.4	23
	James Paul McCartney	ABC	4-16	13.4	22
161.	Return to Peyton Place	NBC	1-21	13.2	21
162.	Cousteau: "Hippo" (R)	ABC	6-18	13.1	26
163.	ABC News: "POWs: Black Homecoming"	ABC	7-27	13.0	27
	Of Men & Women - No. 2	ABC	5-6	13.0	20
	Jane Goodall: "Wild Dogs of Africa" (R)	ABC	6-21	13.0	25
166.	Jack Paar: 3 Remarkable Women	ABC	1-20	12.9	22
	AGA: "Upon This Rock"	NBC	4-17	12.9	24
	Cousteau: "Smile of the Walrus" (R)	ABC	4-5	12.9	21
	Cousteau: "500 Million Years Beneath Sea" (R)	ABC	5-14	12.9	23
170.	American Idea: Pt. 1, The Land	ABC	3-18	12.8	19
	Sen. McGovern (Pol.)	NBC	11-6	12.8	20
172.	Timex: All-Star Swing Festival (R)	NBC	5-2	12.7	23
173.	NBA All-Star Basketball	ABC	1-23	12.6	19
174.	Chevrolet: Burt Bacharach in Shangri-La	ABC	1-26	12.5	21
175.	Brady Bunch Meets Saturday Superstars	ABC	9-15	12.2	24
176.	NCAA Football	ABC	10-21	12.1	22
	Tomorrow: "New Hopes for Health"	ABC	3-16	12.1	23
	On the Road With Charles Kuralt	CBS	8-3	12.1	25
	Chicago: High in the Rockies	ABC	7-17	12.1	28
	CBS Rpts: "We're O.K. in Brick, N.J."	CBS	5-31	12.1	21
181.	Lennon & Ono One-to-One Concert	ABC	12-15	12.0	21
	NBC Rpts: "The Forbidden City"	NBC	1-16	12.0	21
	Burns & Schreiber Comedy Hour Preview	ABC	6-22	12.0	24
184.	Apollo 17 Launch	ABC	12-6	11.9	21
	Timex: All-Star Swing Festival	NBC	11-29	11.9	20
186.	Nixon (Pol.)	CBS	10-14	11.8	22
187.	NBC Rpts: "The Sins of the Father"	NBC	6-19	11.7	23
188.	Tomorrow: "On the Side of Man"	ABC	1-22	11.5	21
189.	"Up With People"	CBS	4-19	11.4	21
	Vietnam - Peace in Perspective	CBS	1-24	11.4	20

(Continued on page 110)





**"ART IS NOT AN END IN ITSELF,  
BUT A MEANS OF ADDRESSING HUMANITY."**

M. P. Mussorgsky/1839-1881

Art is communication. Each work in the Metropolitan Museum of Art says something significant, and says it exceptionally well. Obviously very little of all the world's art meets the Metropolitan's high standards.

Television is communication in the broadest sense. As in every important discipline, only a very small part of it is truly excellent.

The Corinthian Stations often fall short of excellence, even though they strive for it constantly. But excellence is rewarding precisely because it is so difficult and elusive, and our many successes are our greatest sources of pride.

With its imposing facade of Corinthian columns, the Metropolitan Museum of Art has been a landmark on New York's Fifth Avenue ever since its opening in 1880.

It houses the largest collection of art in the United States and is recognized as one of the most important museums in the world.



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# Barefoot In Moscow

A Veteran of TV Public Relations Reports  
On a First Visit To Russia

By JACK PERLIS

The Russians have embarked on an all-out tourism campaign recently underscored by the opening in Tokyo of an Intourist branch. An estimated 50,000 Americans will have visited the Kremlin and environs by the end of the year, though, only 500 or so Russians will have returned the compliment.

While tour groups in general are given preferential treatment over visiting individuals, there is a wildly fluctuating difference in quality of services, food, accommodations, transportation and entertainment. This is in part due to some recent and unpublicized changes at the top level of Intourist management that has created an absence of experienced managers.

Another reason is the fact that a tourist group visit is only as satisfying as the Intourist guide wants it to be or is capable of making it. As an example: there are stories of tourists arriving in Moscow after a 13 hour flight only to discover that their rooms have been preempted by some Soviet official or other in town to attend some function or other. This means that the hapless group has to ride back to the airport, fly to Leningrad where the rooms situation is better. And, of course, it is rare that an airport bus and the plane to Leningrad are available without a long wait.

**It's No Service**

Soviet "service" at its best does take some getting used to. For an example, all courses are laid out simultaneously on huge serving tables. This virtually guarantees everyone cold meat, cold potatoes and warm beer. And meals start on time.

Contrast is rampant in the Soviet Union. A visit to the world's largest department store near the Kremlin in Red Square, Gum's and one can see a clerk toting up charges on an abacus while next to her is another saleslady working an instant electronic unit. Then there's the opulent Rossia Hotel — can accommodate 6,000 persons, many lavish ballrooms, superb plumbing, tv sets in the rooms, but a solid piece of soap or a towel with any degree of absorption are mysteries.

Or take the Russian stance on American tv. Few U.S. features are aired except during the Nixon-Brezhnev tango. Yet a pro-American AT & T's "It Couldn't Be Done," has been exhibited many times to highly favorable reaction in the Soviet Union's "Friendship Houses" — a sort of international cultural supermarket.

Flying in Soviet aircraft can be a chilling experience-literally. On flights within the Soviet Union the plane is cooled in an intriguing if unsettling manner. After endless waiting on the ground until the interior of the aircraft feels like a sauna the plane finally takes off. As it reaches about 2,000 feet a vent opens on top of the plane and outside air rushes in, clearing the hell out of everyone except the stewardess.

**Early Germans**

Muscovites like to inform visitors that they can always tell which tour buses contain German visitors. These leave the hotel at the crack of dawn while the Americans don't even finish their breakfasts before 10 a.m. Japanese tourists run the Germans a close second. The Russians are invariably friendly, annoyed only when someone tries to take pictures without permission.

Tourists who make the mistake of revealing a talent for speaking Russian get the full customs search

treatment while other visitors are waved through without any inspection at all. The most harassment, however, is reserved for the tourists who have disclosed that they have relatives in the Soviet Union. An interesting sidelight, U.S. passports are not stamped by the Russian customs agents. They handle only the visas, which they retain, depriving disappointed Americans of an irrefutable souvenir.

**Solve Dog Litter**

To a long-suffering New Yorker one of the most striking and welcome sights is the total absence in Moscow, Odessa, Kiev and Leningrad of dog litter. For that matter, in a two week visit, this visitor was able to spot only one solitary hound. Canines might not be much in evidence, but this cannot be said of miniskirts or, for that matter, of rock combos.

Next to Russian the most frequently spoken language is German. English, to be sure is one of the languages offered in the Soviet school system and its study is compulsory. French is another language students are encouraged to master.

Friendly Muscovites sympathize with Americans on the latter's exposure to mounting crime conditions in the U.S., but this traveler noticed one Kiev motorist park his car, carefully remove its windshield wipers, place them inside the automobile, which he then proceeded carefully to lock. The Russians concede the existence in the Soviet Union, too, of a serious alcoholism problem and street crime is not unknown.

**\$17 Luncheon**

The Soviets may officially frown on capitalism, but they enjoy it in certain areas. Russian luxury eateries know all about capitalist prices. For instance, Moscow has a celebrated restaurant that revolves around the tv tower of the largest video transmitter in Europe. A luncheon for one runs to \$17, — and you can only stay for one hour. Russians are mad for ice cream. These stands are everywhere, although only vanilla seems to be offered.

Soviet night-life boasts some surprises. Nudes, for instance, are a highlight of a big Latin Quarter type revue at the Arbat. This is an enormous and jazzy nightclub-restaurant housed in an impressive office building complex in a pleasant section of Moscow. Actually, there are several niteries in the Arbat on several levels. The nudes are presented in cartoon form and most entertainingly as part of a long show that boasts a real chorus line that's hardly overdressed. Backed by a Glenn Miller type orchestra, a production singer, and a balalaika trio, the show includes hula hoop, "twist" routines, trampoline turns, tight-rope walking, jugglers in luminous costumes as well as some lively solo dance turns. The entertainment runs about 70 minutes, begins right after appetizers are served. The main food dishes are not served until the show has finished and the club shutters at 11:30 p.m. Customers are mostly Russians and typically friendly.

Another well-regarded spot is the "Chainaya Room" (Tea-Room) at the Hotel Metropole in Karl Marx Square. (It's in this hotel, by the way, that Chase Manhattan rents a room that serves as its Moscow office). This tearoom boasts a very talented musical trio that pleases the steady stream of customers. They're hard to see, though, as they perform from a raised balcony out

# 1972-73 PRIMETIME SPECIALS RATINGS

(Continued from page 108)

(Premiere to I August - NTI)

Rank	Title	Web	Date	Rtg.	Share
	"West Side Story" (R)	NBC	11-21	11.4	17
192.	Tomorrow: "The Young Scientists"	ABC	6-15	11.3	25
	Election '72	ABC	11-7	11.3	18
	CBS Rpts: "But What If Dream Comes True" (R)	CBS	5-31	11.3	21
195.	Sen. McGovern (Pol.)	CBS	11-3	11.2	22
196.	ABC News: "The Vandals"	ABC	12-4	11.1	16
	Suspense Playhouse: "Higher & Higher" (R)	CBS	8-3	11.1	23
198.	NBC Rpts: "Murder in America"	NBC	6-12	11.0	21
199.	Harlem Globetrotters Popcorn Machine (R)	CBS	3-16	10.9	18
200.	CBS News: "What Happened Yesterday"	CBS	11-8	10.7	19
	Roberta Flack: The First Time Ever	ABC	6-19	10.7	23
202.	"Roll Out" (R)	CBS	7-24	10.6	18
	Sen. McGovern (Pol.)	NBC	11-5	10.6	18
	ABC News: "Countdown to 2001"	ABC	12-4	10.6	15
205.	Tomorrow: "Facing the Consequences"	ABC	5-14	10.4	19
	Nixon (Pol.)	NBC	11-6	10.4	16
	CBS News: "The Long War — Congress Vs. the President"	CBS	3-19	10.4	19
	NCAA Football	ABC	11-18	10.4	21
209.	NBA Basketball Playoffs	ABC	4-13	10.3	18
210.	NBA Basketball Playoffs	ABC	4-20	10.1	19
	"Bachelor At Law" (R)	CBS	7-26	10.1	21
212.	Michelangelo Antonioni's China	ABC	1-11	10.0	16
213.	Smithsonian: "99 Days to Survival"	CBS	10-20	9.9	19
	Sen McGovern (Pol.)	NBC	10-15	9.9	16
215.	"Cops" (R)	CBS	7-26	9.8	19
	NBC Rpts: "But Is This Progress"	NBC	7-31	9.8	19
217.	Papp: "Much Ado About Nothing"	CBS	2-2	9.5	16
	NBC Rpts: "Pensions-the Broken Promise"	NBC	9-12	9.5	16
	CBS Rpts: "Air Pirates"	CBS	10-20	9.5	15
220.	CBS Rpts: "The Mexican Connection" (R)	CBS	7-20	9.4	19
221.	ABC News: "Energy Crisis-the Nuclear Alternative"	ABC	5-31	9.3	18
	CBS Rpts: "Under Surveillance" (R)	CBS	7-20	9.3	19
223.	Timex: "Dr. Jekyll & Mr. Hyde"	NBC	3-7	9.2	15
	ABC News: "The Methadone Connection"	ABC	6-6	9.2	19
225.	Sen. McGovern (Pol.)	ABC	10-20	8.9	18
	Nixon Inaugural Highlights	NBC	1-20	8.9	13
	CBS Rpts: "LBJ-the Last Interview"	CBS	2-1	8.9	16
	NBC Rpts: "Ultimate Experimental Animal-Man"	NBC	5-29	8.9	16
229.	Watergate Special	NBC	5-22	8.7	16
230.	NBC Rpts: "What Price Health"	NBC	12-19	8.6	15
	CBS Rpts: "Nixon, the Next 4 Years"	CBS	1-8	8.6	14
	NHL Hockey Stanley Cup Playoffs	NBC	5-10	8.6	16
233.	Sen. McGovern (Pol.)	CBS	10-1	8.5	13
	NBC Rpts: "Guilty By Reason of Race"	NBC	9-19	8.5	15
	CBS Rpts: "Watergate-Haldeman Testimony"	CBS	8-1	8.5	18
236.	CBS Rpts: "What Are We Doing to Our Children"	CBS	3-9	8.3	14
	Arnold Palmer: An American Legend	NBC	3-9	8.3	16
238.	ABC News: "Making Good in America"	ABC	3-12	8.1	16
	How to Stay Alive (R)	ABC	8-9	8.1	16
	Coaches All-America Football	ABC	6-23	8.1	18
241.	"Death of a Salesman" (R)	CBS	8-9	7.8	15
	CBS Rpts: "Watergate-Haldeman Testimony"	CBS	7-31	7.8	15
	Watergate Summary	NBC	7-13	7.8	17
	"The Last King of America"	CBS	6-6	7.8	16
245.	CBS Rpts: "Conversation With Kissinger"	CBS	2-1	7.7	11
	B. J. & Eddie Outward Bound	ABC	8-10	7.7	16
247.	Sen. McGovern (Pol.)	NBC	11-1	7.5	14
248.	U.S. Open Golf Championship Preview	ABC	6-15	7.4	17
249.	American Independent Party (Pol.)	ABC	11-6	7.3	11
	NBC Rpts: "The Forbidden City" (R)	NBC	7-17	7.3	15
251.	NHL Hockey	NBC	3-16	7.1	12
252.	ABC News: "Watergate-The Impact"	ABC	8-9	6.8	13
253.	Vote for Peace (Pol.)	CBS	11-6	6.7	12
	NBC Rpts: "Watergate-This Week"	NBC	7-27	6.7	13
255.	NBC Rpts: "Watergate-This Week"	NBC	7-20	6.6	14
	NHL Hockey Stanley Cup Playoffs	NBC	5-8	6.6	12
257.	"Long Day's Journey Into Night"	ABC	3-10	6.5	11
	CBS Rpts: "Watergate-Ehrlichman Testimony"	CBS	7-24	6.5	12
	NBC Rpts: "Watergate-This Week"	NBC	8-3	6.5	13
260.	NBC Rpts: "Sinai"	NBC	7-10	6.4	13
261.	Nixon (Pol.)	ABC	11-6	6.2	10
	CBS Rpts: "Watergate-In Courts & Before Committee"	CBS	7-26	6.2	12
263.	CBS Rpts: "Watergate-Ehrlichman Testimony"	CBS	7-27	6.0	13
264.	Tomorrow: "Searching the Unknown"	ABC	4-20	5.9	12
265.	NBC Rpts: "Suffer the Little Children" (R)	NBC	10-17	5.8	11
266.	PGA Golf Championship Preview	ABC	8-10	4.7	10
267.	NBC Rpts: "Media & the Campaign"	NBC	9-25	4.0	7
	American Independent Party (Pol.)	NBC	10-31	4.0	7
	(R) - Repeat				

of normal sight-lines.

Another crowd-pleaser is the Osipov State Academic Russian Folk Orchestra led by Victor Dubrovsky. Consisting entirely of balalaikas of all shapes and sounds and played by some 60 impressively disciplined musicians, the aggregation played a variety of classic offerings. Nor is humor lacking in their performance. On one occasion, the conductor left the podium while the orchestra ran through an entire encore, deliberately returning just in time to cue the last chord. To conclude the concert the stage is

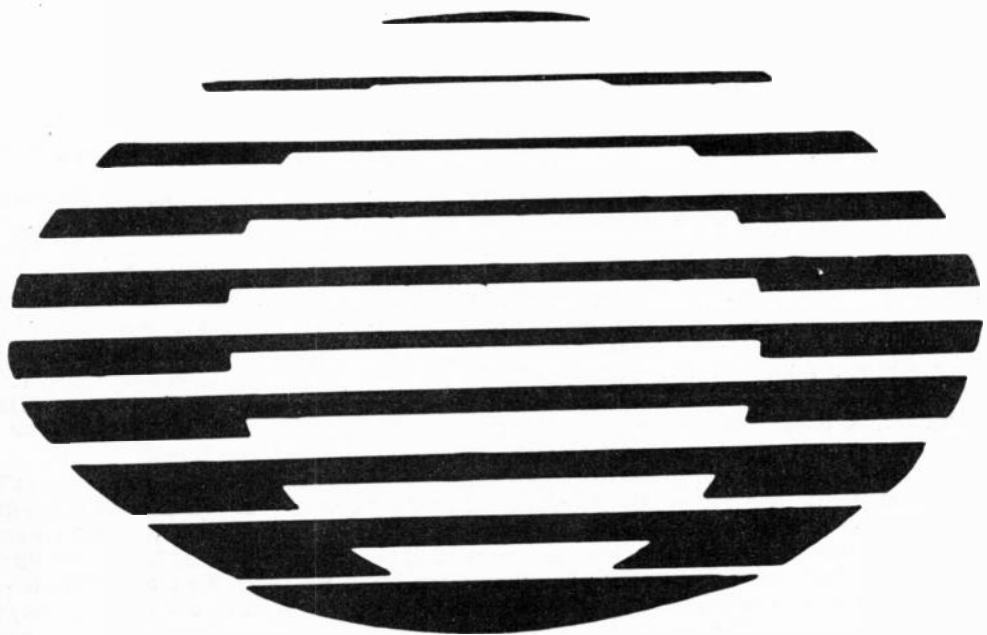
progressively abandoned by sections of the orchestra until finally only the percussionist and the conductor are left. The former is waved off by the leader, who then skips.

The Russians are justly proud of their new tv production center. A half-hour's drive from the Kremlin, this impressive complex contains the studio from which President Nixon addressed the Soviet Union. The Center boasts a superbly designed concert hall seating 800 that is the site for symphony concerts. There are 21 studios, but there are

32 studios in the system with 11 spread over two other locales. About 54 hours of programs are beamed from the center each week with about four times as many documentaries as entertainment shows. To this observer, the program content and production techniques seemed more like U.S. work of the mid-'50s, but when it comes to lighting automation, linearity et al, the Soviets take a back seat to no one. Very much in evidence were women directors and producers.



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# Global Prices For TV Films

U.S. television exporters anticipate a total foreign gross of between \$80,000,000 to \$90,000,000 for 1974, reflecting a market characterized by relative stability. The total estimate includes sales of public affairs shows, cartoons, etc., as well as series and feature film product, but the major part of the total is for vidfilm product. One-hour series generally bring twice the half-hour price.

## CANADA

	Price Range Half Hour Episode	Price Range Feature Film
CBC	\$2,500- \$4,000	\$8,500- \$12,000
CBC (French Net)	2,000- 3,500	4,500- 5,500
CTV Network	1,500- 2,000	5,000- 10,000

## LATIN AMERICA & CARIBBEAN

Argentina	500- 800	1,600- 3,500
Bermuda	25- 40	90- 150
Brazil	1,400- 2,000	4,500- 7,500
Chile	65- 70	350- 400
Colombia	190- 200	700- 1,000
Costa Rica	35- 45	170- 180
Dominican Republic	50- 60	225- 250
Ecuador	40- 70	150- 200
El Salvador	35- 40	150- 175
Guatemala	50- 55	175- 200
Haiti	20- 25	75- 100
Honduras	25- 30	75- 125
Jamaica	30- 35	90- 100
Mexico	700- 850	800- 1,400
Netherlands Antilles	25- 30	90- 100
Nicaragua	25- 35	150- 200
Panama	45- 55	150- 175
Peru	115- 130	700- 800
Puerto Rico	500- 600	3,000- 3,750
Trinidad & Tobago	30- 35	60- 100
Uruguay	75- 85	350- 550
Venezuela	500- 600	2,000- 3,500

## WESTERN EUROPE

Austria	375- 400	1,400- 1,800
Belgium	400- 600	1,200- 2,000
Denmark	200- 250	1,000- 1,200
Finland	250- 350	1,000- 1,200
France	2,700- 3,000	7,000- 8,000
West Germany	3,000- 3,500	11,000- 16,000
(undubbed)		(dubbed)
Gibraltar	26- 35	75- 125
Greece	110- 140	400- 600
Ireland	70- 75	275- 300
Italy	600- 900	6,000- 8,000
Luxembourg	160- 200	175- 225
Malta	28	no sales
Monaco	130	130- 175
Netherlands	550- 575	1,850
Norway	150- 175	300- 450
Portugal	150- 200	500
Spain	460	2,800- 3,100
Sweden	400- 500	1,400- 1,600
Switzerland	150- 210	900- 1,500
United Kingdom	3,500- 4,200	18,000- 30,000

## EASTERN EUROPE

Bulgaria	45- 100	no sales
Czechoslovakia	150- 250	1,000- 1,500
East Germany	350- 400	1,500- 1,800
Hungary	100- 160	400- 600
Poland	150- 200	400- 600
Rumania	150- 200	200- 300
USSR	120- 300	* 6,000- 8,000
Yugoslavia	75- 90	200- 450

## NEAR EAST AND SOUTH ASIA

Cyprus	30- 35	100- 150
India	no sales	no sales
Iran	100- 110	350- 500
Iraq	100- 125	200- 250
Israel	75- 200	***500
Kuwait	60- 90	250- 350
Lebanon	50- 60	200- 250
Saudi Arabia	60- 70	250- 350
Syria	50- 70	90- 120
UAR-Egypt	150- 170	400- 800

## AFRICA

Algeria	90- 100	no sales
Kenya	25- 30	no sales
Nigeria	35- 40	80- 110
Rhodesia	no sales	no sales
Uganda	25- 30	no sales
Zambia	50	100

## FAR EAST

Australia	**	12,000- 30,000
Hong Kong	60- 75	200- 400
Japan	3,000- 3,500	15,000- 40,000
South Korea	50- 80	250- 350
Singapore	50- 60	175- 200
Malaysia	50- 60	175- 200
New Zealand	297	700- 900
Philippines	150- 250	500- 900
Ryukyu Islands (Okinawa)	50- 60	100- 125
Taiwan (Formosa)	50- 60	150- 250
Thailand	100- 175	500- 800

\*USSR: Dollar sales very rare and prices unsettled; still seeking barter deals.

\*\*Australia: Telefilm sales in Australia are made under various arrangements: rights for the four capital cities (Sydney, Melbourne, Brisbane and Adelaide), rights for all Australia, original telecasts only, originals with one-half repeats guaranteed at 50% of the price, multiple runs and various types of rerun deals.

One run in the four capital cities with one-half repeats guaranteed at 50% — \$5,000 per hour. The Australian Broadcasting Commission buys rights for all of Australia. The ABC pays 20% more than the above price. All-Australia rights are thus \$6,000 per hour (also with 50% repeats guaranteed). Those prices are for primetime. Prices for daytime range from \$800 to \$1,600 per hour in the four capital cities only. The Australian Broadcasting Commission pays 20% more. Potential revenue for the commercial country stations (in markets outside the capital cities) is anywhere from \$850 to \$1,300 per hour

\*\*\* Israel: Few American sales of features.

Amendment? A program on the First Amendment is probably slated for 1976. There's nothing like an idea whose time has come.

### THE CIA

Last year I happened on the story of Victor Marchetti. He wanted to write about the CIA, his former employer. He wanted to say some things in a book that would make the CIA unhappy. So unhappy that they enjoined him from writing or talking about the world of spooks. I was interested in this super-sleuth Viet Nam hawk and the extraordinary court case involving prior restraint of a book. I thought an audience might be interested too. The program WAS, I repeat WAS, aired on Channel 13. So with WNET's transmitter pumping as hard as it could, the program could be seen with cable in the wilds of Westport and as far as the dusty Gatsby mansions of Southhampton. It came in clear as a bell to that heartland of effete radical thinking, Manhattan. Victor Marchetti and his wife came in, too. On a plane from Virginia to watch the program in WNET's office. It was not the Marchetti's affection for our town that lured them here. PBS never showed the program outside of New York. Marketplace of ideas? Whose ideas? Alternative tv?

All this un-programming and non-programming and never-programming was going on pre-Watergate. When it was announced the Senate Watergate hearings would be aired by PTV, some who had fretted and worried about our precarious situation cheered "free at last." Others of us asked where in God's name should PTV's cameras be — in another Japanese kitchen? Commercial television was having trouble deciding who would cover what Watergate session when. Mitchell yes, Haldeman of course ... but what about Segretti? So Watergate fallout, I'm told, would make PTV free; free from the threats of less money, free to examine and poke around and make programs like they used to — because this Administration would be so embarrassed by Watergate they'd leave PTV alone. They were too busy looking for their own tapes.

Look, in normal times, using public dollars for investigative journalism would have been a pretty nifty trick. But in these times of hostility, paranoia and warfare, it's been almost impossible. PTV was the first to feel the punish-and-reward syndrome of this Administration and that was long before Watergate. In the last 5 years in PTV, any public affairs program that investigated anything important and came up with something new or "controversial" required a monumental battle to be seen on the public airwaves. It took the most monumental public affair in our country's history for PTV, that once mini-outlet for Saturday Review magazine readers to be in the strange position of programming public affairs every day. Oddly enough, it got big numbers. Where was PTV when the wheat deal happened? You don't bite the hand that gives you your bread.

### The Problems Today

It was the best of times when I lived there. But today's Tv Guide listings expose the beige wall-to-wall thinking of the new superintendents of the house that Ford built. I think it's sad it took the Watergate horrors to make the PTV crowd feel free. But don't get me wrong. I love PTV. And so do you — you had to, to watch some of the bilge we had to air just to fill up the hours. And you should love and care about it even more because these days they're your dollars — not just Ford's — that pay for the tape and the film and the cameramen. And you should worry and lobby so no one Senator or Cong-

(Continued on page 122)

## PTV's 'Marketplace' Woes

By BARBARA GORDON

WCBS-TV Producer-Writer

It was the best of times, it was the worst of times. I was there for both. The Ford Foundation was seeing its hopes for educational tv blossom. But ETV needed more money to do more. The government offered help. After months of *sturm und drang* on Capitol Hill, in 1967 Lyndon Baines Johnson, an unlikely Lorenzo d'Medici from the Pedernales, signed an act creating the Corp. for Public Broadcasting. At last! We were going to have a BBC, a CBC, the money to do better shows and attract a bigger audience. With that horizon-embracing look of the Plainsman, Johnson saw a future when public tv would be the source of new sounds and ideas — of television programs that wouldn't be cheap imitations of commercial tv. Those were the days when it was fashionable to call commercial tv "the vast wasteland." LBJ said PTV would be the "marketplace of ideas" for the nation's people — where we would hear all shades of opinion about what was happening in our country. Marketplace of ideas? Sounds terrific. Stay tuned.

Could government money with

supplementary grants from our old benefactor Ford make that primordial animal, ETV, a daily thriving fourth network? If it could, could it remain an alternative? If it remained an alternative could it get big numbers? If it got big numbers wouldn't that mean it appealed to 12 year olds?

I was there at the end of the best of times — the mid-'60s — before government funding. Despite how small we were, some talented producers were attracted to ETV. Their cameras were poking around where commercial tv wasn't — unearthing problems and naming names. Trust by management, a hands-off attitude by Ford and some respect for the First Amendment all around produced some good shows. To make more of them we needed money. So the money would come from the government. Some of us worried about taking any money from the government. Whether they were Democratic or Republican dollars was irrelevant. We were worried. How could we do programs about that same government when the money wasn't insulated. That means the funds would be a

yearly hat-in-hand proposition. The fear? One irate Congressman or Senator and a program touching one politician's nerve too closely and whoops — there goes the money! The fear? PTV would find itself fast becoming a major outlet for esoteric British drama and the innovator in the field of arts and crafts programming. Check TV Guide.

Those of us who worked in that world before government aid know there is a difference today. We know it first hand. Anyone who's been shopping in that "marketplace of ideas" this year found the going about as dismal as shopping in the A&P for ground chuck. Maybe it became dismal because PTV has always been considered counterculture in America. But if and when PTV became institutionalized, powerful and influential after receiving money from the Establishment, the fear was, and the self-fulfilling fact remains, that PTV could never rake its muck with the gusto and freedom it had in the past.

### Act One

The Great American Dream Machine — laughter and satire,

music and small documentaries. Hostless, engaging, fresh and new. I was involved in creating and producing this grown-up Wonderama. PTV had never seen anything like it. And PTV had never seen numbers like we got. We got numbers and letters and Emmies, but most important that constituency that everyone said PTV never had. It is not on the air. It died an untimely death at the age of two. Why didn't a little bit of Bonanza's luck rub off on us? Too expensive? Well, it was. I never promised you a thrift shop.

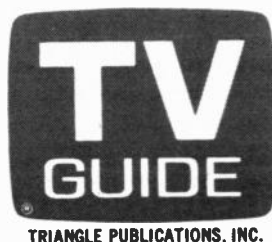
A GADM segment I was involved in concerned the FBI and how it paid agent provocateurs to foment violence in the new left. That was 1971. The segment made PBS unhappy. It also made J. Edgar Hoover unhappy. You may wonder what he was doing in the "marketplace of ideas?" I mean, the FBI isn't something you investigate, at least not on a program called the Great American Dream Machine. Several days after Hoover told us of his unhappiness, PBS told us of its unhappiness, and in an extraordinary move PBS deleted (I love their verbs) the segment from the program a few days before air. Eventually, the segment was run on Channel 13 with a panel discussion about whether you should or should not have seen the segment in the first place — it might be bad for you, like cyclamates. The First



# Sometimes what television needs is a good swift pat on the back.

Some people criticize us for adversely criticizing television. For coming down hard on timid programming, mediocre acting and formula writing. But when the medium scores, as it often has with brilliant coverage of breaking news, national issues and the arts, we're just as quick with praise and encouragement. It's an editorial perspective that has earned an audience of 39 million adults every week. And obviously contributes to ad dollars getting a better reading in TV Guide than in any other mass magazine.

Performance. It's a terrific environment for advertising.





# Snooky, Dorothy, LSMFT, And Other Casualties Of The Pop Music Revolution

By ARNOLD SHAW

"Your Hit Parade," America's Taste in Popular Music, made its debut on coast-to-coast radio on Saturday night, April 20, 1935, in the period when the moon came over the mountain for Kate Smith and the blue of the night met the gold of the day for Bing Crosby.

It opened cold with an announcer saying: "With men who know tobacco best, it's Luckies two to one." And a tobacco auctioneer sounded the singsong mumbo-jumbo of calling prices, rising to a melodic "Sold A-mer ... i-can!" Then the clicking of a telegrapher's key in a rhythm immediately duplicated by an announcer saying, "L-S ... M-F-T, L-S ... M-F-T." Another voice: "You said it! Lucky Strike means fine tobacco! So round, so firm, so fully packed ... so free and easy on the draw!" Once again, the auctioneer calling unidentifiable numbers in his singsong, climaxed with "Sold to A-mer ... i-can!" Ascending harp glissando, as the band swung into the first sixteen bars of "This Is My Lucky Day" in a brassy, lilting up tempo. Finally, Andre Baruch, smooth as the cigaret itself, announced: "Lucky Strike presents 'Your Hit Parade,' starring Kay Thompson, Charles Carlyle, Gogo Lys and Johnny Hauser."

By World War II, when Sinatra was starred on the Parade and "Saturday night was the loneliest night in the week" for girls without boys, "Your Hit Parade" was as important as the release of a new Rolling Stones album is today.

## The Secret Ten

The Ten Top Tunes of the Week! Their titles and order were a closely guarded secret, intriguing the mighty as well as the mass. So secret that once when Sinatra paid a visit to the White House, FDR asked what song would be No. 1 that coming Saturday night. Surprise was unquestionably a plus factor in the long-lived popularity of the show.

As for music business, every publisher and song plugger maneuvered to get advance info. Some cultivated admen at Batten, Barton, Durstine, Osborn, the agency that handled the show. Others tried to develop pipelines through musicians in the orchestra or employees of NBC, secretaries, mimeo operators, stagehands, guards. The most anyone could or would tell you was whether a given tune was on. Of course, the personnel of the show got to know the position of songs as rehearsals progressed. But apparently there was such cohesiveness that leaks were minor.

"It was the most familylike operation with which I've ever been involved," Ray Charles told me. Ray was the Parade's choral director-vocal arranger from 1949 into 1958, and worked with other tv programs, including the Perry Como show. "There would be a luncheon meeting at BBDO each Monday," he explained. "Mark Warnow (the conductor, later Raymond Scott), Bill Nichols (chief writer), Tony Charmoli (choreographer), Paul Barnes (set designer), Sal Anthony (costumer), Clark Jones (director) and the coproducers, Ted Fetter and Dan Lounsberry of the agency. We had a list of the 15 top songs from the preceding week with some preliminary dramatizations prepared by the writers."

"About midway through lunch, a phone call would come in from the American Tobacco Co. giving us the

10 (later seven) songs in the week's survey. The producers would assign the songs to the different cast members and, working with the chief writer and director, check over the visualization. Then they would phone the sponsor for approval.

## Sponsor Approval

"Oh yes, nothing, but *nothing*, was done without American Tobacco's okay. The Lucky Strike Extras were planned in advance from a list previously presented by the tobacco people. 'Fine and Dandy' was one of their favorites, probably because the famous George Washington Hill, A.T.'s prexy, liked it."

"By Monday evening, I was at work on the vocal arrangements while other arrangers labored through the night on the orchestral scores. Tuesday, the dancers began rehearsing. On Wednesday, the costumes and sets were ready. Thursday, we started vocal rehearsals with the four principals and the chorus. Late Thursday, we had an initial run-through. Then at about 4 o'clock we watched a kine of the previous week's show. It was party time — a ball. We applauded, laughed at the funny bits, kidded about the boo-boos."

"Since the show was done live, there were mistakes. Dancers missed cues. Sets would be out of kilter. And Snooky Lanson was always forgetting lyrics. Once he wrote the words on the floor and they were erased by the touch-up crew just before showtime. Did he ad lib! Another time — and what a time — on a Christmas telecast, he had a lapse of memory on 'O, Silent Night.'"

"Friday morning, the musicians showed for an orchestral rehearsal. And that afternoon, we blocked movements and positions in the studio for the camera crew. Saturday, we had a full run-through, then a dress rehearsal, and at 7:30 p.m., it was show time. We'd all go out to dinner and return at 10:30 for a repeat telecast to the West Coast."

Apart from its value as musical entertainment, "Your Hit Parade" had the appeal of any so-called 'inside' survey. It never disclosed its yardstick or statistics for selecting the Top Tunes. On the air, references were made to the sale of sheet music — there was such a thing in those days — jukebox plays, record sales, and performances on radio and tv. Publishers felt that performances were the key, and their staffs were marshalled to bunch air plugs in 'drive weeks.' From the 30's into the 50's, music business, was, in fact, geared around "No 1 Plugs" — songs selected for a concentrated push on radio, later tv, with no holds barred: payola, giftola, and other 'olas."

## Radio To TV

In the summer of 1950, serving as a replacement for "Robert Montgomery Presents," "Your Hit Parade" became one of the first, long-lived radio shows to tackle television. By then tv had become a major cultural force and more Americans were, for the first time, watching tv than listening to the radio. But television and the developments of the decade were the beginning of the end for the Parade and the sensibility it represented.

The visual factor proved a trial right from the start. Repeat appearances of the same song in the survey posed back-breaking problems to scripters to dream up new set-

## Worldvision Ups Ryan

Chicago.

John D. Ryan has been upped to central division veepee for Worldvision Enterprises.

He has been central division manager since early 1972 and prior to that had been an account exec for the division as well as the Edward Petry Co. and WTMJ-TV Milwaukee.

tings every week — and sometimes the settings were less than congruous with the songs. Ingenuity was taxed even in handling the numerals indicating the position of each song in the survey — the '6' appeared one week on a tree trunk, next in a chapter heading, again on a playing card, later when a teapot was lifted.

As the tenor of pop music changed after the mid-50's, the contrast between teen-age songs and the performers was destructive. Vamp-eyed Gisele MacKenzie tried to brazen it but her coyness did not work. Bucktoothed Dorothy Collins — then married to Raymond Scott — seemed puzzled and uneasy, despite her youthfulness and lisp. And Snooky Lanson? A rock critic wrote: "The creepiest of the four, Snooky Lanson, stood up in front of the cardboard sets they used, and sang out, 'You ain't nothin' but a hound dog,' with a Lucky Strike grin on his face."

During '57-'58, the Parade dropped the vocal complement of Lanson, Collins, MacKenzie and Russell Ames. It substituted a group of youngsters led by Tommy Leonetti and Jill Corey. But even though they were younger, they were not at ease with the rock 'n' roll material. And instead of retaining a conductor who understood teen-age music, an arranger-conductor of Broadway musicals was hired. During the final season, Johnny Desmond appeared to no avail and Dorothy Collins returned with her long-sleeved, white blouse and black string tie to be framed in the circle on the Lucky Strike package, and lisp the "so round, so firm" commercial.

## Format Shuffle

In March 1958, the Parade added a Musquiz feature to its presentation of the week's Top Tunes. Two hundred thousand dollars in prizes were awarded to those who guessed the title of a mystery tune and gave the best reasons in 25 words or less for preferring Lucky Strikes. It was an attempt to meet the competition of musical quiz shows like "Dough-Re-Mi" on NBC-TV and a musical jackpot on Ted Steele's WOR-TV show.

A trade journalist contended that the Parade was not facing its format problem squarely: "Either junk the idea of Top Hits," Ren Grevatt wrote, "and program only non-rock-and-roll hit material for adult, late-evening viewers, or revert to an out-and-out pop hit format and fill the studio with teen-age fans who can do the Stroll..."

When the Hit Parade returned in the fall of '58, it still tried to straddle the issue. Switching from NBC-TV after almost a decade, it was presented on CBS-TV, choreographed by Peter Gennaro and staged by Norman Jewison — both of whom went on to notable careers in tv, films and the theatre. In an effort to appeal to young and old, the program was divided into four departments: the Top Three Tunes of the week and three other hits from the Top Twenty, plus numbers from albums and a medley from the All-Time Hit Parade.

Appearing as regulars, Dorothy Collins and dapper Johnny Desmond were joined by guests: The Accents, a vocal quintet, performed "Bird Dog," the No. 3 song of the week. After Desmond delivered "Volare," No. 2, and Collins the No. 1 hit, "It's All in the Game," the other 9 songs of the Top Twelve were named in

# Nielsen Sweeps For November

The November Nielsen sweep ratings show CBS retaining a strong first place among the three networks in the local market primetime rating estimates, just as the web does in the national numbers. But NBC drops back to third place with ABC ranking second generally among the network o&o competition and on down the affiliate line.

Here follows the primetime (8 to 11 and 7 to 10 p.m.), Sunday through Saturday rating and share November sweeps breakout in the Top 10 markets:

MARKET	RATING	SHARE
New York (all o&o)		
CBS	20	30
ABC	19	28
NBC	17	27
Los Angeles (all o&o)		
CBS	18	29
ABC	17	27
NBC	17	27
Chicago (all o&o)		
CBS	20	31
ABC	19	30
NBC	18	28
Philadelphia		
ABC	21	34
CBS (o&o)	21	33
NBC	14	23
Boston		
CBS	19	31
ABC	16	26
NBC	16	26
San Francisco		
CBS	19	32
ABC (o&o)	17	29
NBC	16	28
Detroit		
CBS	20	32
ABC (o&o)	20	31
NBC	19	30
Cleveland		
CBS	21	32
ABC	21	32
NBC (o&o)	18	28
Washington, D.C.		
CBS	18	29
ABC	18	29
NBC (o&o)	15	24
Pittsburgh		
CBS	26	39
ABC	21	31
NBC	13	20

rhymed couplets, chanted by a singing chorus.

## Past And Future

It was a brave and inventive attempt to span the 50's, one end of the swaying structure rooted in the crumbling world of the past, and the other, anchored in the present. The Parade was trapped in a hopeless contradiction: It needed an adult audience to sell its product, but the music scene was teen-age.

The end came in the spring of 1959. On April 24 Dorothy Collins sang, as Eileen Wilson once had, "So long for a while... So long to Your Hit Parade... and the tunes you picked to be played..." The entire cast joined in and followed with "Be Happy, Go Lucky," swaying from side to side. But despite statements that the staff would be kept intact for a fall '59 return, the "so long" was not "just for a while," but for good. "Your Hit Parade" had really outlived its time.

In the 24 years of its existence — it passed almost on the day of its birth — it had become the embodiment, symbol, and summation of the Tin Pan Alley era in Pop music. Critics of the new style of song that helped destroy it called the "Hit Parade" tradition "good music." The current tradepaper term is "Easy Listening." It was a tradition of sentimental-romantic ballads and cutie-pie novelty tunes, structured in a 32-bar form, regardless of whether they came from films, shows or the Alley. "Entertainment" is, perhaps, an informed way of characterizing the singing style, as opposed to "emotion" or "expressiveness." Whether it was vaudeville, radio or television, the live performance was the prime form of exposure and promotion, NOT the record, cassette, or tape. Singers were accompanied on piano, not guitars, and by bands or

orchestras, not electric combos. And the harmonies, melodies and sensibility stemmed from Tchaikovsky, Ravel, Neapolitan song, middle-European operetta — not blues, folk or country.

## Fatal R'n'R

When I asked Ray Charles how rock 'n' roll affected the Parade, he responded with one word: "Fatally." And he added: "Of course, it was not just rock 'n' roll, but several other things that happened at the same time. Until rock 'n' roll, the song was the thing. Suddenly, it was the performance. Viewers didn't want to hear Dorothy Collins singing 'Rock Around the Clock.' They wanted Bill Haley and the Comets. They didn't want anybody except Fats Domino doing 'Blueberry Hill.' Our audience was middle generation and they didn't like the music that was coming in. And the kids whose music it was didn't like the people who were performing it. Suddenly, the star performers looked older than they were and the girls in the chorus didn't look like girls. Everything was against the show's success at that point — mostly time..."

"Your Hit Parade" emerged with the rise of the Big Bands. Its popularity peaked in the days of the Big Baritones and waned as the Big Belters took over. Its troubles intensified when Top Forty programming provided an hourly hit parade for listeners. The element of surprise was gone — and why wait for Saturday night? A victim of the rock revolution, "Your Hit Parade" died with the passing of Tin Pan Alley as the central locus of Pop music.

(From Arnold Shaw's new book, *The Rockin' 50s: The Decade That Transformed the Pop Music Scene*, being published next month by Hawthorn Books.)



# QUINN MARTIN PRODUCTIONS



# Audiocassettes 'Pilfer' History

INTRODUCE GREAT MINDS, SOCIAL PROBLEMS, NATIONAL SPOKESMEN TO CLASSROOM COMMUNICATIONS — BRING MANY TECHNOLOGIES INTO A NEW MEDIUM — THE COSTS

By SUMNER GLIMCHER

Sound recording first saw the light of day through the Edison cylinder which evolved into the record. In the early 1920s, experimental and commercial radio began broadcasting on a regular basis. Then the sound film the silent screen. All three, the record, radio, and music-and movies, devoted most of their initial output to entertainment.

The Edison cylinder, the record, and finally tape made sound mobile. While the record met with substantial success in music, neither the disk nor 1/4" tape had more than minimal acceptance in the transmission of verbal information. With little fanfare, during the past few years, a new aspect of sound recording, the audiocassette, has emerged as a remarkable teaching tool.

Small, portable, inexpensive, standardized, reliable and easy to use, the audiocassette has come of age. The simple player-recorder is in every school, most libraries, and is fast becoming a fixture in every classroom. Primary school children can operate them with ease. More and more private homes have

players as sales rise dramatically each year.

The economics of audiocassettes shows vividly how the cost-conscious school can save money. The average half hour 16mm film costs about \$380. By contrast a one-hour audiocassette program costs about \$10. As most teachers realize, much that is put on film may be transmitted just as effectively by sound alone. As audiocassette players increase in numbers, so does the program material produced for them. The range and scope of available sound is limited only by the imagination of the producer.

There are three criteria the "sound producer" must always keep in mind: (1) the material should be unique, (2) the content must be extraordinary, (3) the delivery should be exceptional.

An example of the first is a series of speeches, just released by my company, Mass Communications Inc., of Presidents of the United States before the United Nations. The actual voices of Harry Truman, Dwight Eisenhower, John Kennedy, Lyndon Johnson and Richard Nixon, with contextual introductions teach history in a new and vital manner. A second UN series presents the voices of all the Secretaries General, another compilation is of Kwame Nkrumah, Jawaharlal Neh-

ru, Harold Macmillan, Achmed Sukarno, Indira Gandhi, King Hussein, and every other world head of state who ever addressed the United Nations in English. Finally, for those who lived through the 1930s, there is a thrill of recognition as they listen, once again, to The Fireside Chats of FDR, also recently issued. This is a new and exciting experience for younger listeners, and those members of our staff who were born after World War II were transfixed during the mastering of the program in our studio.

## New Style China Hand

For an example of condition number two, that of extraordinary content, and condition number three, exceptional delivery, we offer John King Fairbank's "China." Professor Fairbank, the director of the East Asian Institute at Harvard University, is generally acknowledged to be the foremost living authority on China. A "scholar's scholar," Professor Fairbank is also a remarkable lecturer. His Harvard seminars, packed with insight, are also laced with wit and personal anecdote. Ten days of taping during this past summer resulted in a six-hour package on audiocassette, combining in format the straight lecture with a question-answer period, that should add new dimensions to Chinese studies.

Or consider a series called "Why

People Hate; The Origins of Discrimination." We took a tape recorder and visited Dr. Margaret Mead at the Museum of Natural History in New York, then hopped a plane to Denver to talk to Dr. Philip Ortego, writer, scholar and specialist in Chicano affairs. We drove to Cambridge to interview Dr. Thomas Pettigrew, social psychologist at Harvard. We sought out Father Daniel Berrigan for his special insights on hatred and discrimination. And to round things off, we visited the Anti-Defamation League to talk with Ben Epstein and Arnold Forster, and then to NAACP to talk with Roy Wilkins and Jack Greenberg. We now have a series of six audiocassettes which present an extraordinary picture of hatred and discrimination.

A year ago we decided to combine reportage with history and created a series called "The Arab-Israeli Conflict, Debates at the United Nations, 1947-1973." Now we can hear the voice of the delegate from Iraq warning in 1947 that "Palestine is the heart of the Arab world;" the voice of Israel's Abba Eban bitterly recounting the Russian arms sent to the Arab countries since 1955. In addition to the speeches, some vivid offstage sounds are heard: the pipes playing as the British troops march out of Palestine on the last day of the Mandate; the voice of David Ben-Gurion proclaiming the new state of Israel; Nasser nationalizing the Suez Canal. The tragic events of the recent past have made this series more timely than we had ever envisioned.

"The choice is yours" is a series of provocative interviews with drug users produced in conjunction with

a well known drug abuse facility. The anonymous microphone combined with knowledgeable questioning provided a balanced pro and con dialog on the pleasures versus the hazards of drugs. This approach, recognizing the hedonistic experience as well as the detrimental, helps to create a climate of realism necessary for learning.

"Ashley Montagu Speaks" features the well known anthropologist on the overall theme of man as lover — not killer. Eight talks were taped on the following subjects: "Love, Superiority of Women, Sense of Touch," "The Meaning of IQ," "Human Aggression," "Chromosomes and Crime," "Racism and Equal Opportunities." A brilliant speaker, Montagu's informal lectures are filled with information and humor as he explores the link between man's biology and his social nature.

## The Economics

As for the economics of the educational audiocassette business, below the line production costs will include the recording tape, the tape recorder and microphones, the recording technician, the transcript, the copy editor, the tape editor, mastering equipment and tape. Above the line production costs; may include a writer, a narrator, an interviewer, performers, musicians, a composer, various performance fees and reproduction fees, a director, time and travel. In actual experience costs have varied from perhaps one thousand dollars per series to several thousand dollars per series.

It is impossible to describe promotion costs except in the most general terms. Almost all audiocassettes

(Continued on page 122)

## 73-74 Network 'Second' Season New Shows At A Glance

Includes Series Titles (listed alphabetically by network), Time Slots, Suppliers, Production Staff Heads, Cast Regulars and Semi-Regulars and Estimated Production Costs per Segment (costs do not include time charges or commercials)

### ABC-TV

Series Title	Day	Hr.	Mins.	Supplier	Production Principals	Cast Regulars & Semi-Regulars	Estimated Prod. Cost per Episode
ABC Monday Night Movie	Mon	9:00	120	Various			
Chopper One	Thu	8:00	30	Spelling-Goldberg Prods.	EP: Aaron Spelling, Leonard Goldberg P: Ronald Austin, James Buchanan	Dirk Benedict, Jim McMullan, Ted Hartley, Lou Frizzell	\$750,000 100,000
Cowboys, The	Wed	8:00	30	Warner Bros. TV	EP: David Dortort	Moses Gunn, Diana Douglas, Robert Caradine, A Martinez, Clay O'Brien, Sean Kelly, Mitch Brown, Clint Howard, Kerry MacLane, Jim Davis	105,000
Firehouse	Thu	8:30	30	Metromedia Producers Corp.-Stonehenge Prods.	EP: Dick Berg P: Richard Collins	James Drury, Richard Jaeckel, Michael Delano, Brad David, Bill Overton	100,000
Happy Days, The	Tue	8:00	30	Paramount TV	EP: Thomas L. Miller, Edward K. Milkis P: William S. Bickley	Tom Bosley, Marian Ross, Ron Howard, Anson Williams, Henry Winkler, Donny Most, Gavan O'Herlihy, Erin Morgan	100,000

### CBS-TV

Apple's Way	Sun	7:30	60	Lorimar Prods.	EP: Lee Rich, Earl Hamner P: Walter Coblentz	Ronny Cox, Lee McCain, Vincent Van Patten, Patti Cahoon, Franny Michel, Eric Olsen, Malcolm Atterbury	200,000
Dirty Sally	Fri	8:00	30	CBS-TV	EP: Walter Mantley P: Leonard Katzman	Jeanette Nolan, Dack Rambo	95,000
Good Times	Fri	8:30	30	Yorkin-Lear Tandem Prods.	EP: Norman Lear P: Allan Manings	Esther Rolle, John Amos, Ralph Carter, Ja'net DuBois, James Walker	100,000

### NBC-TV

Music-Country	Thu	10:00	60	Dean Martin-Greg Garrison Prods.	EP: Greg Garrison		105,000
NBC Wednesday Night at the Movies	Wed	9:00	120	Various			750,000

ABBREVIATIONS: EP: Exec Producer P: Producer D: Director  
NOTE: Production costs represent approximate budget for first run, with repeats of filmed shows in the same season and additional 10 to 15% and taped shows an addition 20 to 25%. Movie costs represent costs for two-firm plays.





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# John Cannon



- host
- moderator
- interviewer
- spokesman

● Radio Registry

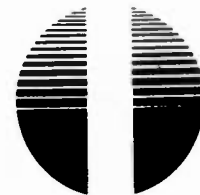


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2. ALL IN THE FAMILY	33.8	54
3. BING CROSBY	32.3	47
4. "CHARLIE BROWN CHRISTMAS"	31.2	48
5. "LITTLE DRUMMER BOY"	30.7	47
6. MAUDE	28.6	44
7. "THE HOMECOMING"	28.1	48
8. HAWAII FIVE-O	28.0	42
9. M*A*S*H	26.7	43
10. SANFORD & SON	26.6	44
11. "HOUSE WITHOUT A CHRISTMAS TREE"	26.0	
12. ADAM-12	25.6	
13. STREETS OF SAN FRANCISCO	25.5	
14. TONY TYLER MOORE	24.0	40
15. BOB HOPE DAY NIGHT FOOTBALL	23.0	40
16. NFL M	22.6	35
17. CANNON	21.8	33
18. SONNY AND CHER	21.6	34
19. THE ROOKIES		
20. "RUDOLPH, THE RED-NOSED REINDEER"	21.4	35

*P.S.....And for  
the accolades  
on your  
Christmas P.A.'s!*

## ARENA SHOW

### Bob Hope Christmas Show

(Sports Arena: \$10.50 Top)  
San Diego, Dec. 19—Is there any doubt that Bob Hope is the greatest all-around comedian who ever drew laughter from an audience? Instead of his traditional overseas jaunt to entertain the troops, Hope is playing a few select dates this Christmas, including this one under station KPMB's auspices for Navy Relief, before a largely civilian audience. He was boffo all the way.

With his unbeatable (and rare) parlay of brashness and warmth, Hope was in top form, spraying topical gags to all fields ("Now the gas stations are robbing the people!") He is, of course, a national institution, still going at full speed, a symbol of a very special feeling that seems to link Americans in times of crunch or crisis. Beyond that, it shouldn't be forgotten that Hope is a master of his craft, the "Coca-Cola of comedy," as Steve Allen once called him, a professional whose humor cuts across all barriers. He has the touch. All told, he offered an instruction session for all the neophytes in how to be a comedian.

George Jessel came aboard for a rousing turn of story, jokes and song, including one written with Ben Oakland called "The Flag Is Still There, Mr. Key." One of a kind, old showbiz come to life, Jessel was rewarded by a standing ovation. Foster Brooks, in his lush routine, scored with two expertly told yarns. Bart Harzlett led local tooters in a strong backup. Serendipity Singers opened bill with okay songalog but n.s.f. patter followed by singer Karen Stanton, beautiful blonde song belter also okay. KPMB morning personalities known as Charlie and Harri-gan were coemcees.

Don.

Bob Hope's next NBC-TV comedy special airs on Thursday, January 24th with Dyan Cannon, Peter Sellers, Dionne Warwick and Les Brown and his band of Renown.  
The sponsor is Ford



## India's Rarified AIR

Madras. The sight of a transistor receiving set in the hands of an itinerant beggar on Bombay footpaths might give the impression that India is fully blanketed by AIR's broadcasting network. The fact is only one in 43 of India's population possesses a radio or a transistor. And most of these 43 persons are residents of the major cities and towns numbering a little over 2,500.

The rest of the country, living in some 600,000 villages, may not even boast of a radio or a transistor, though a total of 90,000 community radio receiving sets are installed in the Indian villages. Besides these,

there are also some 20,000 radio sets installed in schools.

Even the Minister of State for Information & Broadcasting, I.K. Gujral, had to admit recently that a mass medium like radio reaches only a bare 20% of India's vast population. The rest have no active contact with the radio as such.

Statistics would have one believe it the other way round; with the location of 70 broadcasting stations having a total strength of 140 transmitters in the headquarter towns of each state and regional centres to cater to the needs of the population speaking different languages, it could be said that 80% of

the Indian population is covered by radio network.

Having covered 80% of the population, according to figures, there is a lot of complacency in official circles about further development of broadcasting in the country. The official stance is that since the "maximum" has been achieved, it would not really matter whether the remaining work is done or not.

Broadcasting activities have thus remained static and stale, running along the usual tracks, without evoking excitement or enthusiasm in any quarter.

The All India Radio network (AIR) also works to a formula of its own — so many hours of news, folk music, classical music, farm topics, insipid dramas and plays, film

soundtracks, etc. — to which one has got used to listening without hearing.

The objections to commercial broadcasts having broken down, the aim now is to turn radio into a revenue earning device. With nothing to communicate to the community during the stupendous 375,000 hours of programming in the year, the radio has remained largely a mute piece of domestic fixture. Except that the fixture earns an annual revenue of some \$30,000,000 a year from the issue of licenses, sale of program sheets and commercial sponsors.

The number of radio receiving sets in India is placed at about 12,800,000 at the end of 1973. Trade estimates are that some 1,800,000 sets are sold every year

## Audiocassettes

(Continued from page 116)

sette programs are sold by direct mail, with a healthy sprinkling of advertising in the trade and scholarly press. One example: a recent mailing to 77,000 schools, colleges, libraries and scholars cost approximately \$30,000, plus staff time. It is difficult to put a price tag on the amount of time and money spent on personal promotion, shows, state and national conventions, and attempting to get programs reviewed.

In the field of audio, as in the 16mm film, the technology is here, and on an international basis. Within the past year I have seen, bought and used audiocassettes in Taiwan, Tokyo, Paris and London. They are physically all the same. The market exists in the hundreds of thousands of schools and libraries in this country and abroad. Educational producers with intelligence, taste and ability are creating useful programs. And a new industry has emerged which will play a vital role in education in the future.

(Sumner Glimcher is president of Mass Communications, of Westport, Connecticut. As the former manager of CMC at Columbia University, and currently adjunct professor of film, he has been involved in the use of mass media in education for the past decade. Prior to that time he founded International Transmissions Inc., now UPI Audio, and served as staff member at both National Educational Television, and NBC.)

## PTV's Woes

(Continued from page 112)

ressman or "administrative assistant" handpicked by any President can capriciously or purposefully decree that the "marketplace of ideas" should become a supermarket of pre-cooked, freeze-dried, U.S. Government approved and inspected foreign and domestic dishes.

PTV hasn't quite returned to its early days of Japanese brush painting or cholera. It's 10 Deadly Symptoms. But it's been heading that way. Under Don Dixon, the producers of NET Journal, Black Journal, Dream Machine took their cameras where others weren't and investigated banks and migrants and justice and the poor as Mort Silverstein did — and Appalachia and justice and the FBI and consumer frauds — and won the prizes, if not the ARBs.



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watching and listening to WGN  
for about 25 of those years...  
I guess if you live in Chicago,  
you grow up with WGN."

WGN IS CHICAGO.



WGN Continental Broadcasting Company



Carol Burnett



## In A Minefield

(Continued from page 99)

cations Subcommittee will have an impact on sex and violence in programming in 1974, and the U.S. Supreme Court will reshape national cable television policy.

Those will be the substantive contributions of the Nation's Capital to the broadcast industry in 1974. The rest will be rhetoric or smokescreen, largely ignored. With the coming resignation of FCC Chairman Dean Burch, who will follow Nicholas Johnson out the bureaucratic revolving door, the commission will be reduced to a largely colorless, non-dynamic entity. It doesn't really matter who is appointed to fill their shoes. The commission decisions will be about the same. There will be some kind of flap about children's programming, related to the sex and violence issue, but any impact will be short-range at best. Congress is not going to pass license protection legislation of great substance, and the FCC is not going to limit network reruns — again — despite a

smokescreen of rhetoric.

In fact, it's hard to imagine that the coming year will approach 1973 for eventfulness. In addition to what's already been mentioned, consider the following:

— "Topless radio" created a scandal, and broadcasters hustled it off the air after Dean Burch and assorted national legislators condemned it. The National Assn. of Broadcasters convention in Washington came at the time the switch was being made and the topic provided lively subject matter for corridor conversation.

— Dr. Frank Stanton, longtime CBS president and then vice chairman, retired, leaving a gap in the industry's leadership ranks that may take years to fill.

— Irritable, cranky and dissatisfied, the FCC weighed all sides of the argument and essentially kept the primetime access rule in effect, though it was modified and made more comfortable for broadcasters.

— The FCC leaked the fact that a

ban on network program production was under consideration, NBC leaked the fact that it would fight, the other networks leaked their support of NBC, and the FCC leaked the proposal right into the ocean. It next will be seen in Australia along side a beached whale.

— The writers' strike snarled the start of the television season, making the premiere week ragged and confusing the ratings situation.

— "Instant analysis" was barred by CBS chairman William Paley, who thought he was doing something that would be universally applauded. The chorus of boos was deafening, and before the year was out, instant analysis was back in.

— A "hidden war" between the networks threatened to surface, and could become even more heated in 1974. ABC got its basic affiliate list up to 180. CBS and NBC are both past the 200 mark. But, as Satchel Paige once noted, it's better not to look back, because something might be gaining.

Ron Franklin of KHOU-TV Houston has been elected prez of the local sportscasters and sportswriters group.

### Avco-Meredith Kid Shows

Avco Broadcasting and Meredith Corp. will make seven more "Young People's Specials" in 1974, following up on the six children's programming titles they produced as a joint venture in 1973.

The 1974 slate includes Hans Christian Andersen's "Little Match Girl," "Slave Child," "The Sound of Soul," plus hourlong projects on Ben Franklin's boyhood, Olga Korbut, an Indian girl guide on the Lewis & Clark expedition, and a Williamsburg messenger boy in the Revolutionary War.

The 1974 specials, like the previous year's supply, will be distributed by Avco Program Sales.

### D of J Bid

(Continued from page 99)

licenses of St. Louis and Des Moines were the next ones up for renewal, said Bruce B. Wilson, Deputy Assistant Attorney General for the Anti-trust Division.

In its briefs, Justice said that prior actions of the FCC and the courts "emphasize that competitive considerations are important in

applying the statutory standard of 'public interest, convenience and necessity' to broadcast licensing questions." It maintained further that "antitrust considerations are relevant to all regulatory decision-making unless expressly declared inapplicable by the Congress."

### Who's Next?

To an industry still mourning the loss of Boston's WHDH-TV and the subsequent demise of its parent, the Herald-Traveler, the Justice Dept.'s new persistence comes as another setback. If the FCC does rule against cross-ownership, among the casualties would be the New York Daily News' WPIX-TV, the Chicago Trib's WGN, the San Francisco Chronicle's KRON and the Washington Post's WTOP.

With the FCC decision still pending, Congress appears to be the only source of support for cross-ownership interests. Renewal legislation new before the House Commerce Committee includes a provision making newspaper-owned stations no less vulnerable to challenge than others.

### Congress A to Z

(Continued from page 98)

ing, and Chairman Burch reacted by delivering a hell and brimstone speech at the annual NAB convention — a speech that caused cancellation of some of the more questionable programs within hours of its delivery. Finally, the House Appropriations Committee report on the FCC budget included a request that the Commission "proceed with all powers available and within Constitutional boundaries to curb vile, abusive or obscene language" on radio talk shows.

**Yearly FCC Reviews** — Chairman Burch appeared before committees in both the House and Senate to report on his stewardship of the agency. Generally, Burch was stroked for energetic and productive leadership of an agency notorious for delay and inaction. Under Burch the commission has moved to establish regulations for the new and expanding communications media while also attempting to review and re-evaluate those regulations already in the books. Sen. Proxmire (D-Wis.) of the Senate Appropriations Subcommittee tried to get Burch to ride on a Nick-Johnson-type bicycle by successfully challenging his need for a government limousine.

**Zero Advertising** — As Congress was harried by the White House to draft measures to cope with the Energy Crisis, some good intentions led to extreme measures. The Senate, for example, at the urging of Sen. Henry Jackson (D-Wash.) suggested the President ban all advertising that would lead to increased energy consumption. Despite Jackson's efforts to allay the fears of the media, the broad, imprecise wording caused much discomfort along Madison Avenue's ulcer row. In an attempt to overturn the ban on the purchase of radio and tv time for recruiting, the House Appropriations Committee approved a defense-spending bill that would allow the armed forces to include broadcast advertising in their \$97,000,000 recruitment and promotion budget.

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## Whine & Roses

(Continued from page 101)

confrontation, called for giving CPB authority over programming and PBS jurisdiction over scheduling. But with critical monetary woes reaching crisis proportions, both groups eye the future with more fears than hope.

Cable tv, as it fights for capital to expand looks ever more to the concept of pay cable as an obvious area for development. As a result, broadcasters mounted a severe propaganda fight that climaxed during a four-day confrontation of all factions before the FCC, which had finally expressed interest in resolving the touchy film and sports siphoning issue.

The decline but not fall of the White House Office of Telecomm-

unications Policy became more evident. Just before the start of year 1973, OTP chief Clay T. Whitehead lashed out with his famous "ideological plugola" speech, resulting in much stronger Congressional displeasure than he had anticipated. Upshot was a congressionally slashed budget lessening OTP's effectiveness, and even a Senate proposal to abolish OTP. Meanwhile, the impact of Watergate scandals undermined Whitehead's criticism of network news.

The issue of the FCC after Nicholas Johnson appeared never to be resolved. Commissioner Johnson, one of President Nixon's severest critics, ironically was allowed

to remain at his post beyond his term's June expiration date until a successor was named. But Congress, busy with other Administration concerns, appeared to be in no hurry to schedule what promised to be stormy hearings on Nixon's nomination of former broadcaster James Quello to Johnson's slot. He finally scrambled in early December, but still no hearing on Quello had been set.

A compromise broadcast licensing bill moved like molasses toward a House Commerce Committee which appeared to have little time for the measure. A bill reported out of subcommittee extended the current three-year licensing period to four years and specified that broadcasters with ownership ties to other stations, newspapers or outside interests wouldn't be penalized in a comparative hearing if his ownership doesn't violate FCC rules. A

last-minute amendment headed for full committee deletion would have forced broadcasters to show that they were "substantially attuned" to the needs and interests of their communities before licenses could be renewed. Another unpopular provision would have allowed renewal only if competing applicants couldn't show a clearer ability to do the job.

### Satellites, Access

The FCC finally authorized domestic communications satellites, paving the way toward greatly reduced transmission rates and a revolution of the industry by the end of the decade. The FCC has now approved six applications for the space-age relay systems, some of which could be in operation by late 1975. The permits were given to Western Union Telegraph; American Satellite Corp., jointly owned by Fairchild Industries and Western

Union International; RCA Global Communications and RCA Alaska Communications; GTE Satellite Corp. and National Satellite Services; American Telephone & Telegraph Co.; and COMSAT.

The primetime access rule settled into its groove last year, only to face FCC juggling on reconsideration. It's credited for helping put ABC-TV in the black for the first time in a decade, and boosting earnings of the other two nets. The FCC in December backed off a little, but left many of the original access requirements intact.

Congress kicked off the football season by prohibiting home tv blackouts of all grid contests sold out 72 hours in advance. Despite NFL Commissioner Pete Rozelle's insistence that the law would ruin football, Congress overwhelmingly favored the one-year experimental measure. Said House Communications Subcommittee chairman Torbert Macdonald: "This bill wouldn't even be a shoulder wound" to professional football.

### Ad Autonomy

In its most important decision of 1973 for broadcasters, the Supreme Court decided the FCC was not required by the Constitution to rule that broadcasters must accept controversial editorial advertisements. The decision rejected the argument that the public should judge what goes on the air. "For better or worse," wrote Chief Justice Warren Burger, "editing is what editors are for; and editing is selection and choice of material."

The ruling prevented one more justification for the FCC to use to meddle in programming. If right of access were ruled by the Court, the decision said, the FCC "would be required to oversee far more of the day-to-day operations of broadcasters' conduct, deciding such questions as whether a particular individual or group has had sufficient opportunity to present his viewpoint and whether a particular viewpoint has already been sufficiently aired. Regimenting broadcasters is too radical a theory for the ailment respondents complain of."

## Marie Torre

(Continued from page 101)

job to an incompetent is reprehensible and an open invitation to distorted, irresponsible reporting. It also sets back the cause of womanhood, which is distressing to me and the millions who believe the American female can do as effective a reporting job as any male, anywhere, any time. Amen!

## Sign Brides & Grooms

Principal casting has been completed for the new NBC-TV "How To Survive A Marriage" serial, which Metromedia Producers Corp. is readying for a Jan. 7 debut.

Rosemary Prinz, Jennifer Harmon, Michael Landrum, Lynn Lowry, Fran Brill and Allan Miller have been packed for the major roles in the New York-based soap, which kicks off with a 90-minute special starting at 2:30 p.m. Monday (7). It normally will occupy the 3:30 to 4 p.m. slot on the weekday network slate.

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"... 'The Blue Knight' is a very successful beginning to a concept which should be done more often. William Holden is incredibly good in one of the finest parts he has ever done..."

*Sue Cameron, Hollywood Reporter*

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*Tone, Daily Variety*

"... 'The Blue Knight' is a painstaking well produced drama, with William Holden so convincing he could easily get a job tomorrow on the force..."

*Kay Gardella, New York Daily News*

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*Morton Moss, Los Angeles Herald-Examiner*

"... 'The Blue Knight' strives intelligently for that elusive television commodity called quality..."

*John J. O'Connor, The New York Times*

"... 'The Blue Knight' is superlative television—uncompromisingly realistic, touching, frightening, raw, searching, and compassionate..."

*Don Freeman, The San Diego Union and Copley Syndicate*

"... 'The Blue Knight' is an excellent four-part mini-series on NBC-TV with William Holden perfectly cast as Bumper Morgan..."

*Jay Sharbutt, Associated Press*

"... 'The Blue Knight' makes you feel you are out there in the street and in the dives with Bumper Morgan, resulting in a cohesive dramatic atmosphere..."

*Rick DuBrow, United Press International*



**Confessions**

(Continued from page 99)

ish to outer space is "Death Wish Jones", as the cameramen all called him. "This cat really wanted to die on the battlefield," Joey

explained. "Don't ask me why, only his shrink would know for sure. Maybe he was behind on his alimony. Anyway, old Death Wish would volunteer to go on patrols, search and destroy missions, anyplace where there was shooting in Vietnam, and drag the camera crew

along. So I says to him one day, 'Jonesy, if you want to buy a farm, include me out. I'll stay back and follow you with my wide angle lens waiting for the action. You might get lucky and step on a mine.'"

Joey said that Death Wish Jones found a cameraman who shared the

same desire, and they teamed up. They both came through the war with nothing more serious than a case of "Nam belly".

Then there was "Nervous Ned" who jumped everytime a cork would pop in the bar at the Caravelle Hotel in Saigon. Joey explained they went out to shoot some stories on the Delta when they heard some shots and a few bullets whizzing overhead.

"Now this guy was reading his script on camera when the shooting started," Joey said, mixing another drink. "The next thing we know he's dropped his script and the mike and he's in the car shouting at us to get going. But before we have time to pick up the equipment he orders the Vietnamese driver to get going and almost leaves us behind. After that he does all his stand-ups on camera on the balcony of the Caravelle hotel."

Type number five is what Joey dubs "The Hollywood Kid." He's a correspondent who was a young filmmaker in college. He'll throw names at you like Fellini, Truffaut, Bergman, Polanski and talk for hours about cinema verite documentaries. He's seen "Citizen Kane" at least 50 times and is a lifetime subscriber to "Sight and Sound."

"When you're out on assignment, he's always telling you to shoot this angle, or pan here and zoom there," Joey said. "He wants you to shoot everything, including the armpit of a donkey because it's symbolic or something. Well, The Hollywood Kid got shot down in flames when the producer got a wire from New York saying, 'Your footage looks like an Andy Warhol reject. Remember, you're shooting a war not a can of tomato soup.' You think this would have discouraged The Kid but he still keeps trying."

**"Are You Sure?"**

Last passenger to Jupiter is the "Are you sure...?" correspondent. "This guy keeps bugging you all the time with 'Are you sure you got the shot?' 'Are you sure your exposure is right?' and 'Are you sure you're getting the sound?' And me in the business over 20 years and he asks, 'Are you sure your lens isn't dirty?' When I'm editing film with a half hour to make the satellite he's asking 'Are you sure you got this in?' 'Are you sure you got in?' He drives you nuts."

As Joey was putting his Arri back in its foam rubber lined case he said, "But you know the correspondent who bugs me most of all? He's the guy who keeps referring to me as 'My cameraman' like I was his valet or something. It bugs all of us so much that in our new union contract nobody can call me, 'My cameraman' anymore ... not even my correspondent."

Ottawa — Canadian Broadcasting Corp.'s Dennis Townsend steps up from English-language program director — radio and tv — for this area to director of Parliamentary services.

**Simple Jokes**

(Continued from page 101)

mer's stubbornness for gags to the point of a viewer gagging.

You can wonder, not without reason, if video's bleak comedic efforts aren't responsible for the sombre and serious pose of the youth of America. It was surprising, although it probably shouldn't have been, to discover this fall that East High School in Duluth, Minn. (a split-week town on the old Orpheum vaude circuit), is presenting a course titled, "American Humor." When I went to East, a major problem of the administration was to stop us from laughing. The course apparently has been whipped up in something of a panic. There's no textbook, and the administrators are in a frenzy cranking out Xeroxed examples of American wit and humor. (A student told me she was annoyed because the teacher was constantly laughing for no good reason.)

Anyhow, there's a flash of light here and there. The W. C. Fields pix crop up in fringe local viewing times with fair regularity. The Lampoon magazine seems to be having initial success in distribution to radio stations of a new comedy hour which could develop some good political and social satire. And Johnny Carson has lately been seen on latenight ribbing the Watergate principals and doing the Rosemary Wood tape-machine pedal-to-phone swan stretch — great hilarity among the studio audience — along with scattered boos from what might be network vice-presidents scattered around for "balance."

As Fred Allen once said, a network vice-president is someone who comes to work in the morning to find a molehill on his desk, which he builds into a mountain by 5 p.m.

Portland, Me. — Robert E. Dow has been named manager of WGAN-AM-FM, the Guy Gannett stations here. He succeeds Richard Fixaris who ankled last May. Dow has been program-operations director of the stations.



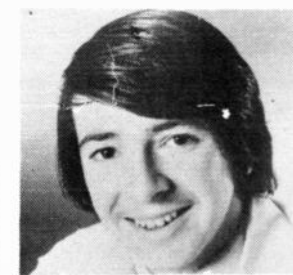
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**JIM NABORS**

direction: Entertainment Artists Representatives / Larry Thompson, manager



press: Frank Liberman & Associates



## Spotting The TV Trends

(Continued from page 100)

boards.

Last spring, many sitcom producers had decided that "taped live with an audience" was the secret behind the success of "All In The Family," "Sanford & Son" and "Maude" (all Yorkin-Lear product) and therefore use of the three-camera, live technique was the key to sitcom success. It has not come to pass, with "Calucci's Dept." the ratings bust of the early season and "Lotsa Luck" moved to Friday in the hope that its hit potential will emerge now that it is cushioned by a strong "Sanford & Son" lead-in.

In contrast, family drama (a la "Waltons"), western motifs and ethnic sitcoms — not in high favor a year ago — rank as the three categories most in vogue right now for committed pilot deals. Private eye pilots have become a glut on the market, although there are a couple of pilots committed — but they would have to be very good to make

a network schedule.

### In Re the Writers

Much blame for the lackluster 1973-74 season to date has been attributed to the writers' strike, which surely took its toll, but it does not explain the continuance of mediocre writing right up to the present moment. Two network presidents, Bob Wood of CBS and Herb Schlosser of NBC, have publicly stated (oddly enough, in speeches on the same day in divergent parts of the country) that the networks are open to new ideas and new concepts from writers and in essence said, "Don't bring us what you think we want, bring us what you want to do."

A common, perennial complaint of the pro writers' pool in Hollywood has been that tv won't let them do anything worthwhile. That may still be valid, but 1973 may have been the year when the seeds of a challenge to that chronic ail were sown. Surely, the pre-

miere week situation wherein the same actress, (Belinda J. Montgomery) was seen twice on season preem shows suffering from "hysteria" (hysterical amnesia in one case, hysterical pregnancy in the other) reached a new low in contrived plotting that was duly noted by the press — and, one assumes, the networks.

Whatever the degree of blame from the writers' strike, it seems pertinent that the season-to-date's only surefire hit, CBS' "Kojak," was the last newcomer show to hit the air, debuting at the late date of Oct. 24.

### Light Summer

The summertime replacement season produced only one show, NBC's "Music Country", that drew successful ratings. It has been reactivated as a "second season" entry by NBC. Actually, the summer's top hit was the Watergate hearings, which became the top-rated daytime show during the months of May and June — much to the chagrin of the commercial webs, which lost hefty revenue when their day to carry the rotating coverage came up. TV news departments hardly distinguished themselves in the entire Watergate affair, letting the print media carry the investigative ball. The one coup they did pull off was the strange one of granting free airtime to the recently convicted Spiro Agnew to cop a plea to the American public.

If Watergate coverage was an inconvenience to the commercial webs, it was a bonanza for public tv. The latenight repeats of each day's testimony was a well-received public service that also worked wonders as a fundraising instrument for PTV. Other public tv programs that earned respect during the year were "Bill Moyers' Journal" and Richard Schickel's "The Men Who Made the Movies." PTV's "The American Family" earned reams of newsprint, also important to the public network's cause.

### ABC Shoots High

In programming beyond the regular series genre, ABC-TV made the most innovative inroads. After long years of nondescript dramatic specials fare, ABC zoomed to the top in calendar 1973 with quality productions of "Long Day's Journey Into Night," "Pueblo," "The Glass Menagerie," two excellent "Portraits" ("A Man Called John" and "Man of Granite") and a number of lesser, well-done dramas.

The web continued its pioneer work in daytime with "Afternoon Playbreak" and "Afterschool" specials, which were generally good shows, besides being a great promotional gimmick. And in latenight, its struggles to bring itself to rating parity with NBC and CBS bore some fruit and considerable promise. Jack Parr came and went in calendar 1973 and Dick Cavett was reduced to twice a month by year's end. But its low budget mysteries had become a new outlet for 90-minute product and the addition of Geraldo Rivera and Bill Moyers to its roster of latenight hosts could be highly productive in the ensuing year.

### Latenight Newies

Other latenight developments were the launching of NBC's "Tomorrow" show, aimed at opening up a profit center at 1 a.m. via national feed; the addition of NBC's "Midnight Special" to the Friday night rock concert mix, later augmented by Viacom's syndicated "Don Kirshner's Rock Concert" which, with "Midnight" and ABC's ongoing "In Concert," just about typecast Friday latenight as Rockville.

During 1973, Joseph Papp popped up on CBS, with an exquisite "Much Ado About Nothing," then ran a-ground at the network with "Sticks & Bones" on a censorship issue,

popped off — and left the web. At year's end, Papp was committed to do some original dramatic stage material for ABC in the coming year.

The past year also saw the greatest non-event in sports history, the Bobby Riggs-Billie Jean King tennis circus. It turned into a hefty rating success on ABC-TV. The match's freak success illustrated that ballyhoo can still sometimes create a hit in highly unlikely areas, and it helped ABC get past its premiere week when some writers' strike-delayed series were not yet ready to air.

Finally, the ultimate rating change was a change in the rating methodology itself as Nielsen introduced its so-called "national overnights" at the start of the current season. The SIA overnights had some technical goof-ups during its first month of operation, but at this writing the national overnights have become the accepted source material of rating information by the network research departments, even though the delivery date of information is still more often 48 rather than 24 hours later.

## Yom Kippur War

(Continued from page 100)

Europe around the clock. Only 20 minutes were needed to change line scans. For America, the time lag was made to order: 5 a.m. transmission in Israel hit Yank homescreens at 11. At noon, he fed the prime 6 p.m. news shows. Kol's studios in Herzliya became a rendezvous for every U.S. and European war correspondent.

Competition among the networks and between the webs and news agencies to be first even by seconds was so keen, Kol finally requested clients to get a Comsat slot telexed from Washington to avoid any possibility of favoritism. As for some of the wild film dispatch races from the Nile to Herzliya, Kol said they were more dramatic than most car chase sequences in Hollywood films.

When the shooting died down, praise rolled in for Kol's operation from NBC, CBS, Nick Archer of ABC News, BBC and many European telewebs.

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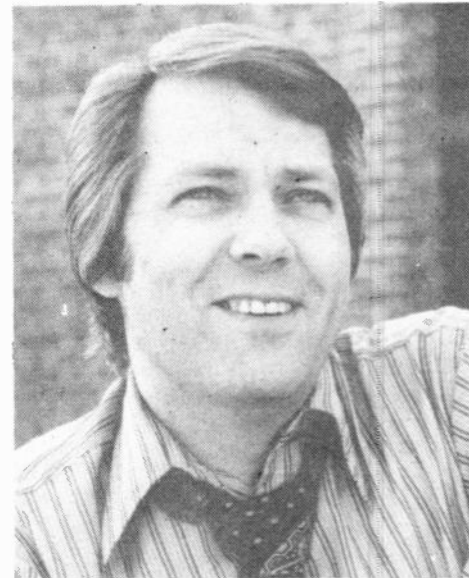
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# Gold Records Of 1973

Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1973 up to Dec. 21. To qualify for an RIAA gold disk, a single record must sell 1,000,000 copies while an album must gross \$1,000,000 on the manufacturers level. Record listings marked with an (S) refer to single disks; all others refer to albums.

1973 DATE AWARDED	LABEL	TITLE	ARTIST
Jan. 4	Grunt	Long John Silver	Jefferson Airplane
Jan. 4	Dot	Funny Face (S)	Donna Fargo
Jan. 8	Elektra	You're So Vain (S)	Carly Simon
Jan. 9	Mums	It Never Rains in Southern California (S)	Albert Hammond
Jan. 17	London	More Hot Rocks	Rolling Stones
Jan. 18	Curtom	Super Fly (S)	Curtis Mayfield
Jan. 22	Mercury	Magician's Birthday	Uriah Heep
Jan. 24	MGM	Crazy Horses	The Osmonds
Jan. 24	MGM	Too Young	Donny Osmond
Jan. 26	Fantasy	Creedence Gold	Creedence Clearwater Revival
Jan. 29	UA	Rockin' Pneumonia (S)	Johnny Rivers
Jan. 29	Dot	The Happiest Girl in the Whole U.S.A.	Donna Fargo
Feb. 2	Columbia	Loggins & Messina	Loggins & Messina
Feb. 5	MCA	Crocodile Rock (S)	Elton John
Feb. 9	20th Century	Love Jones (S)	Brighter Side of Darkness
Feb. 9	Phila. Int'l.	Love Train (S)	The O'Jays
Feb. 9	Phila. Int'l.	360 Degrees	Billy Paul
Feb. 12	MCA	Don't Shoot Me I'm Only the Piano Player	Elton John
Feb. 13	RCA	Gold Award Hits, Vol. I	Elvis Presley
Feb. 13	RCA	Elvis-Aloha from Hawaii	Elvis Presley
Feb. 13	Columbia	Live Concert at the Forum	Barbra Streisand
Feb. 13	Atlantic	Could It Be I'm Falling in Love (S)	The Spinners
Feb. 14	UA	Harry Hippie (S)	Bobby Womack & Peace
Feb. 16	Avco	The Stylistics	The Stylistics
Feb. 22	Atlantic	Killing Me Softly With His Song (S)	Roberta Flack
March 2	UA	The World is a Ghetto (S)	War
March 6	ABC/Dunhill	Cisco Kid (S)	War
March 6	ABC/Dunhill	Around the World	Three Dog Night
March 7	Capitol	I Am Woman	Helen Reddy
March 7	Island	Shoot Out at the Fantasy Factory	Traffic
March 7	Columbia	Your Mama Don't Dance (S)	Loggins & Messina
March 7	WB	Dueling Banjos (S)	Eric Weissberg
March 7	WB	Dueling Banjos	Soundtrack from "Deliverance"
March 7	Columbia	Baby Don't Get Hooked on Me	Mac Davis
March 7	Stax	Wattstax-The Living Word	Various Artists
March 15	Capitol	Last Song (S)	Edward Bear
March 22	Mam	Clair (S)	Gilbert O'Sullivan
March 23	RSO	In Concert	Derek & the Dominos
March 27	WB	Billion Dollar Babies	Alice Cooper
March 27	Reprise	Greatest Hits	Kenny Rogers & the First Edition
April 2	ABC/Dunhill	Ain't No Woman (S)	Four Tops
April 2	Bell	The Night the Lights Went Out in Georgia (S)	Vicki Lawrence
April 2	Bell	Tie A Yellow Ribbon Round the Old Oak Tree (S)	Dawn
April 4	Columbia	The Cover of Rolling Stone (S)	Dr. Hook & the Medicine Show
April 6	Avco	Break Up to Make Up (S)	The Stylistics
April 10	Atlantic	Houses of the Holy	Led Zeppelin
April 10	Elektra	The Best of Bread	Bread
April 11	WB	Who Do We Think We Are!	Deep Purple
April 13	Apple	The Beatles 1962-1966	The Beatles
April 13	Apple	The Beatles 1966-1970	The Beatles
April 17	Harvest	The Dark Side of the Moon	Pink Floyd
April 23	Hi	Call me (Come Back Home) (S)	Al Green
April 25	Atlantic	The Divine Miss M	Bette Midler
April 25	Bell	Little Willy (S)	The Sweet
April 30	Epic	They Only Come Out at Night	Edgar Winter
May 8	Phila. Int'l.	Back Stabbers	The O'Jays
May 11	Columbia	Sittin' In	Kenny Loggins with Jim Messina
May 14	Westbound	Funky Worm (S)	Ohio Players
May 17	Atlantic	Yessongs	Yes
May 17	Atlantic	The Yes Album	Yes
May 17	A&M	Sing (S)	The Carpenters
May 21	Vibration	Pillow Talk (S)	Sylvia
May 23	Wand	Leaving Me (S)	Independents
May 25	UA	William E. McEuen Presents	The Nitty Gritty Dirt Band
May 31	ABC/Dunhill	Can't Buy A Thrill	Steely Dan
May 31	WB	Made in Japan	Deep Purple
June 1	Apple	Living in the Material World	George Harrison
June 6	Curtom	Curtis	Curtis Mayfield
June 6	Curtom	Back to the World	Curtis Mayfield
June 6	20th Century	I'm Gonna Love You Just A Little More Baby (S)	Barry White
June 7	A&M	Now & Then	The Carpenters
June 13	Atlantic	Class Clown	George Carlin
June 14	RCA	The Sensational	Charley Pride

(Continued on page 134)

## Music Business Awaits Climax To 'Payola Follies of '73'; Exec Upheavals, Shortages Prevail

By HERM SCHOENFELD

After 20 years of expanding prosperity, the music business was slowed down last year and confronted deepgoing problems on all sides. The Age of Aquarius, under whose benevolent signs the youth of the 1960s turned to peace and pot, began to look somewhat faded last year and the bad vibrations of the Season of Scorpio may have already set in, if such astrological conjunctions are your bag.

The biggest bang of the year was caused by the ouster of Clive J. Davis as president of Columbia Records on the grounds, according to the CBS announcements, that he had "misused" corporate funds. At issue was about \$90,000 in expense money which, it was charged in a civil suit brought by CBS against Davis, was spent by the latter for personal matters, not related to his conduct of company affairs. Although filed more than a half-year ago in N.Y. Supreme Court, that suit has not yet come to trial.

The firing of Davis generated a powerful shock wave that echoed in Washington, D.C., and in several grand jury investigations into charges of corruption in the disk biz.

Davis was no run-of-the mill exec. He was the head of the biggest disk operation in the nation and he was regarded as a trend-setter and a talent hunter who was willing to spend spectacular sums of money to bag his man. Davis, for instance, is understood to have given a guarantee of over \$3,000,000 to Neil Diamond as an inducement to come over from MCA Records.

Few observers of the music biz placed any credence in the formal explanations for Davis' ouster. Immediately in its wake came a Federal grand jury probe in Newark into charges that payola as a way of getting disks promoted on the airwaves, was once again with us. This time, however, the payoffs were not simply in cash but in the sordid coin of sex and drugs. Those were the allegations and that was enough to spark an investigation by Sen. John McClellan's staff.

The Senate probers asked each of the disk companies to fill out a questionnaire detailing their promotional practices. As expected, no

major company announced that it was engaged in payola practices, although several smaller independents ascribed their own failure to crack the market on the unethical, if not illegal, policies of the giant diskeries.

To date, no hard evidence of payola has been disclosed either by the Newark and Los Angeles Federal grand juries or the Senate probers, including one freelancing solon, Sen. James Buckley, the Conservative-Republican from N.Y. It is possible, of course, that the other payola shoe will drop on the industry sometime in 1974, but the industry is growing more confident that no serious revelations will be made.

Davis' departure from Columbia Records not only touched off the payola probes but also seemed to spark a chain reaction of executive upheavals. At RCA Records, where the company was struggling to turn around and get into the black, Rocco Laginestra exited as prexy at year end to be replaced by Kenneth Glancy, RCA's disk chief in England, where he achieved marked success in putting the label into a top position there.

### MGM Records

At MGM Records, which was sold a couple of years ago to the Polygram Group, Mike Curb left as prexy, to be replaced by John Fruin. MGM also sold off its Big Three Music complex of Robbins-Feist-Miller to United Artists in the biggest publishing deal since Chappell Music was sold for \$42,500,000 to the Polygram Group several years ago. Meantime, at Buddah Records, Neil Bogart exited as top exec in favor of a production deal at Warner Bros. Records.

Bad news kept piling up for the industry last year. Even before the energy shortage exploded into a fullblown crisis due to the shutoff of Arab oil, the disk industry found itself suffering from an ever-tightening supply of a basic raw-material, polyvinyl chloride, used in the manufacture of records.

The demand for this material had been outstripping the supply for some time, particularly since the Japanese industry was said to be

(Continued on page 138)

## There's An Album Here; Or Great Song Titles That Missed

By DOM CERULLI & BILL SIMON

As music experts for the Reader's Digest recorded music division, we're probably the world's most gluttonous consumers of repertoire. Each album we put out contains an average of 80 songs and we release a lot of albums. This means we're constantly researching repertoire possibilities, looking for that even vaguely familiar tune we might be able to plug in to minimize duplications. In the course of this activity, we've run into a flock of tunes that might have made it if ... Some of them just surfaced too late, like the one somebody submitted to Patti Page two days after her most fateful recording session; it was titled "The Tennessee Rhumba."

The more we looked the more we discovered songs that just missed the mark. Sometimes by a word. Sometimes by a shade of meaning. But always that magic ingredient was missing.

For example, Hoagy Carmichael's first draft of the song that two generations danced to, fell in love to and lived by: "Star Dirt."

These misfires spread to rhythm tunes as well. Witness "Five Foot Two, Hair of Blue;" the "Beer Barrel Waltz," "Just Two of Those Things" and a might-have-been favorite, "Shuffle Off to Syracuse."

Some of our colleagues, bent on researches of their own, kept stumbling across similar tunes that just failed by silly millimeters. Nick Pease, one of our budding editors, paused in his maturation long enough to rifle these our way: "I Wonder Who's Kissing Her Later"; and "Strangers for the Night." Pease is now back at work on a book about Babylonian animals.

Wayne Gove, a copywriter whose musical specialities are swing era

(Continued on page 136)



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# Gold Records Of 1973

(Continued from page 131)

DATE	LABEL	TITLE	ARTIST
June 14	RCA	From Me To You	Charley Pride
June 14	RCA	The Country Way	Charley Pride
June 14	Avco	Round 2	The Stylistics
June 15	Columbia	There Goes Rhyming' Simon	Paul Simon
June 19	Epic	Frankenstein	Edgar Winter Group
June 21	Sire	Moving Waves	Focus
June 25	WB	Diamond Girl	Seals & Crofts
June 26	Ode	Fantasy	Carole King
June 26	A&M	Will It Go Round In Circles	Billy Preston
June 26	Shelter	Leon Live	Leon Russell
June 28	RCA	That's The Way It Is	Elvis Presley
July 3	Stax	Live At The Sahara Tahoe	Isaac Hayes
July 3	Epic	Playground In My Mind	Clint Holmes
July 3	WB	The Captain and Me	Doobie Brothers
July 5	Decca	Drift Away	Dobie Gray
July 6	Apple	My Love	Paul McCartney & Wings
July 12	London	Call Me	Al Green
July 13	Atlantic	One of a Kind	Spinners
July 13	Atlantic	Spinners	Spinners
July 18	Columbia	Chicago VI	Chicago
July 19	London	Natural High	Bloodstone
July 20	Buddah	Dick Clark/20 Years of Rock 'N Roll	Original Artists

(Continued on page 140)

## Spread of Gourmet Pleasure; Chamber Music At Lincoln Ctr.

By CHARI ES WADSWORTH

(Artistic Director, Chamber Music Society of Lincoln Center)

Big news of the 1969-70 concert season was the birth of a major new New York musical institution, The Chamber Music Society of Lincoln Center, which completed the representation of the full spectrum of performing arts fundamental to the original concept of Lincoln Center and became the official performing organization of Alice Tully Hall.

Big news of subsequent concert seasons has been the fact that, in times of waning concert audiences, Tully Hall continues to be sold-out to capacity for virtually all of the Chamber Music Society's concerts; that the Society's novel and imaginative programs are luring a brand-new audience to experience a new kind of excitement in an old art form previously reserved for an elite few; and that the Society's astonishing success in New York

has actually spurred a large-scale revival of chamber music throughout the country.

The Chamber Music Society of Lincoln Center, which made its debut with three programs in September, 1969, and launched its first regular subscription season the following month, is the outgrowth of an intensive survey of the chamber music field and the New York chamber music audience conducted on behalf of Lincoln Center over a three-year period.

### Beyond Standards

Programs of the Society provide a comprehensive survey of chamber music literature, including not only repertoire for standard combinations, but also lesser-known works for unusual combinations of instruments. In accordance with my concept of bringing together from all parts of the world strong musical personalities whose combination and interaction will create new excitement in chamber music performance, the Society maintains a permanent personnel of nine distinguished virtuosi, each with special reputation in the chamber repertoire, to participate, in various combinations, in the majority of the season's concerts.

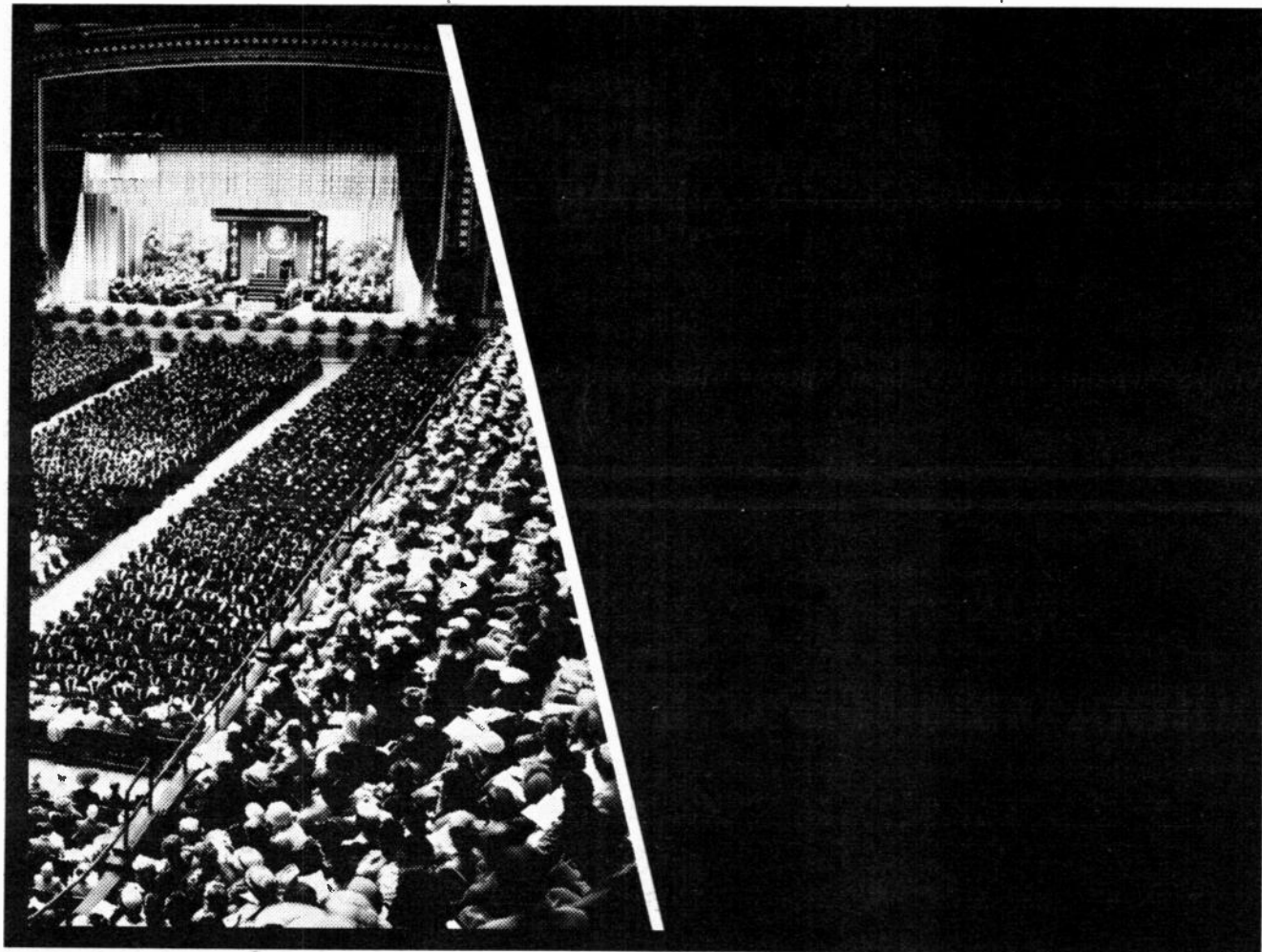
They include violinist Jaime Laredo, violist Walter Trampler, cellist Leslie Parnas, flutist Paula Robison, oboist Leonard Arner, clarinetist Gervase De Peyer, bassoonist Loren Glickman and pianist Richard Goode. I serve as pianist and harpsichordist as well as artistic director.

In addition soloists and vocal and instrumental ensembles specializing in particular areas of the repertoire are engaged for guest appearances, many of them enabled by the unique structure of the Society and conditions of its hall to perform for the first time in New York works in which they could not otherwise be heard. Thus Beverly Sills sings rare Baroque cantatas or Schumann duets with Eileen Farrell; Shirley Verrett seldom-performed Beethoven arrangements of folk songs for voice; or Maureen Forrester the original version of Ravel's "Chansons Madecasses" with flute, cello and piano. Isaac Stern and Pinchas Zukerman play Spohr violin duos, John Browning and Pierre Fournier cello-piano sonatas of Brahms and Rachmaninoff. Jeanne-Marie Darre joins me for the four-hand "Dolly" Piano Suite of Faure and Andre Watts plays a Prokofiev Sonata with Laedo and is a participant in the Mozart Piano-Wind Quintete, while Itzhak Perlman and Barry Tuckwell play in the great Brahms Horn Trio and Dietrich Fischer-Dieskau sings with the Juilliard String Quartet.

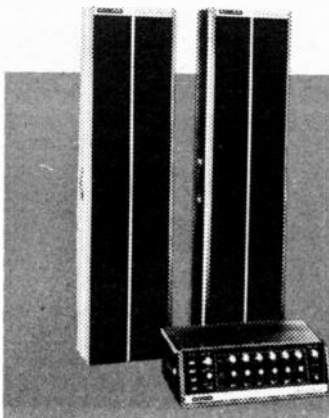
### 19 Virtuosi

Pierre Boulez conducts a special ensemble of 19 virtuosi brought in from all parts of the country in works of Schoenberg and Berg too small for Avery Fisher Hall yet too large for the usual chamber music auspices. John Williams is heard in a Boccherini guitar quintet; Nicandro Zabaleta in a Debussy sonata for flute, viola and harp; and Julian Bream in a Vivaldi concerto for

(Continued on page 138)



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### Song Titles

(Continued from page 131)

and mid-Sinatra, came up with these: "Mack The Spoon," "God Bless Mexico"; "They Call the Wind Mario"; "Love For Rent"; "Ding, Dong, the Witch is Sick". Gove, thankfully, has turned his efforts to a study of fish bladders.

Pat Flaherty ran across some near-misses that so intrigued him, he immediately threw them away. However, he salvaged a few for our collection: Count Basie's first two tries at his greatest hit: "One O'Clock Hop" and "One O'Clock Skip". Pat also found "Alice Blue Pants," "Zelda By Starlight," "String of Opals" and "Red Roses for Black Lady". He says he wakes up at night whistling the trumpet solo to "I Can't Get Finished." And he's glad Bacharach & David took a second crack at a ditty they came up with called "Nosedrops Keep Falling on My Head". Flaherty has gone back to research and has asked to buy back his introduction to

us. But we think future historians may find this mother lode of musical memorabilia that we're working a fascinating subject for further development.

Where else could you find such wonderful, memory-prodding delights as "Rum and Royal Crown Cola", "You're the Preem in My Sanka", "Cellist on the Roof" and "October Song?" And can't you hear someone like Barbra Streisand belting out the classic strains of a song called "Persons?"

We particularly like Jelly Doughnut Morton's classic "Cole Porter Stomp."

After all, we all know what became of such just-missed tries as "Out of Somewhere", "Without a Tune", "Racing With The Earth", "Tea for Three", "In An 18th Century Bathroom", "Ti-Pi-Steel", "I'm Waxing the Floor Over You" and "Under the Rainbow." They might have been great. They might even have been adequate.

But let's face it ... they just didn't have *That Old Brown Magic*.

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## Music Biz In A Storm

(Continued from page 131)

buying up all the PVC it could lay its hands on. PVC, a petroleum derivative, will continue to be in short supply for the foreseeable future and the technologists are now intensively searching for substitute materials.

If the PVC squeeze gets more se-

vere, it's expected that the industry will be forced to cut back further on disk releases. Tape is hardly an alternative since this material also relies heavily on petroleum.

The only element in the recording industry not affected by the shortages last year appeared to be the

pirates. They were going full blast despite the passage of a special Federal bill giving copyright protection to phonographs and tapes. The Recording Industry Assn. of America stepped up its crackdown on the pirates last year by enlarging its investigative staff on both coasts.

But the extent of the pirate's drain on the disk industry was indicated by arrests and seizures made almost on a daily basis last year. It's estimated that the pirates are doing a \$200,000,000 a year business in tapes, or 10% of the legitimate industry's \$2,000,000,000 a year.

Perhaps the most fundamental problem facing the industry over the past couple of years is: where's the new talent coming from. In the middle 1960s, the music biz was lit up by a spectacular wave of creativity, marked by such names as Bob Dylan, the Beatles and the Rolling Stones. The Beatles have scattered, the Stones are rolling along repeating themselves, and Dylan has just come out of a semi-retirement to start his own label and launch a concert tour.

Of the present crop of contemporary talent, none has the stature of the Beatles, Stones and Dylan. The new superstars may be raking in the coin at the b.o., but they have not been style-setters and mind-shapers.

In the middle of the 1960s, the pop music scene had the feeling of a renaissance. Currently, the talk is of an exhaustion of the spirit. The numerologists point out that Elvis Presley came along in 1954 and the Beatles in 1964. Will 1974 be the year for the advent of a new musical giant?

### UA Extends Sugar Deal

Los Angeles

United Artists Records will continue to be distributed by CBS-Sugar in Italy under a license renewal.

Gian Borasi heads the Italian UA label operation.

## Lincoln Center

(Continued from page 134)

lute, violin, viola and cello. Peter Serkin and Luciano Berio introduce electronic piano and electronic harpsichord in the world premiere of a new Berio work. And so on.

The Society's basic New York season now consists of four subscription series of seven concerts each. One series is presented on Friday nights, while a second series offers the identical program on the immediately succeeding Sunday late afternoon. A third series, with different programs, is presented on six other Sunday afternoon and one Wednesday, while the fourth series repeats the series 3 program on succeeding Tuesday evenings. The Tuesday and Wednesday concerts represent an innovation in concert timing to accommodate suburbanites working in Manhattan who would prefer not to make an additional commuter trip.

During the 1971-72 season the Society undertook a trial series of three concerts in Washington's John F. Kennedy Center for the Performing Arts. It was sold out several weeks before the opening date, as was the 1972-73 series, which means the Society will now appear in D.C. annually.

In order to enlarge the New York chamber music audience, with particular appeal to the relatively untapped younger public, the Chamber Music Society maintains a moderate scale of ticket prices and offers at least 25% of its available seating on a strictly non-subscription basis.

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## Groups Dominate Swiss Disk Sales

Zurich

Disk sales in Switzerland are dominated by group performers, while individual artists hardly make it on the sales charts these days. Notable exceptions are Gilbert O'Sullivan, Elton John, Cat Stevens as well as such perennial steady sellers as Frank Sinatra and Elvis Presley. These five artists are virtually sure to rack up sizeable advance orders as soon as a new album or single is announced.

Rock groups are as big as ever. Perennially potent sellers include The Rolling Stones, on their own label; Yes (Atlantic), Emerson, Lake & Palmer (Manticore) and Uriah Heep. The EL&P group probably comes nearest to the sales impact of the Beatles in the '60s. A sales figure of 15,000-20,000 per album, considered excellent for Switzerland, can be counted upon.

The Moody Blues, on the Threshold label, is another case in point. According to Lucien Monnerat, a&r chief of Musikvertrieb AG in Zurich, the top Swiss diskery, this group owes much of its continued popularity, beside quality recordings, to the rarity of its disk performances. With only seven albums so far, in about as many years, each new LP becomes an "event". This seems to be proven by the fact that all seven are still steady sellers, and none has been cancelled from the catalog so far.

The group's 1972-produced "Seventh Sojourn" album is as much in demand today as more than a year ago when first issued.

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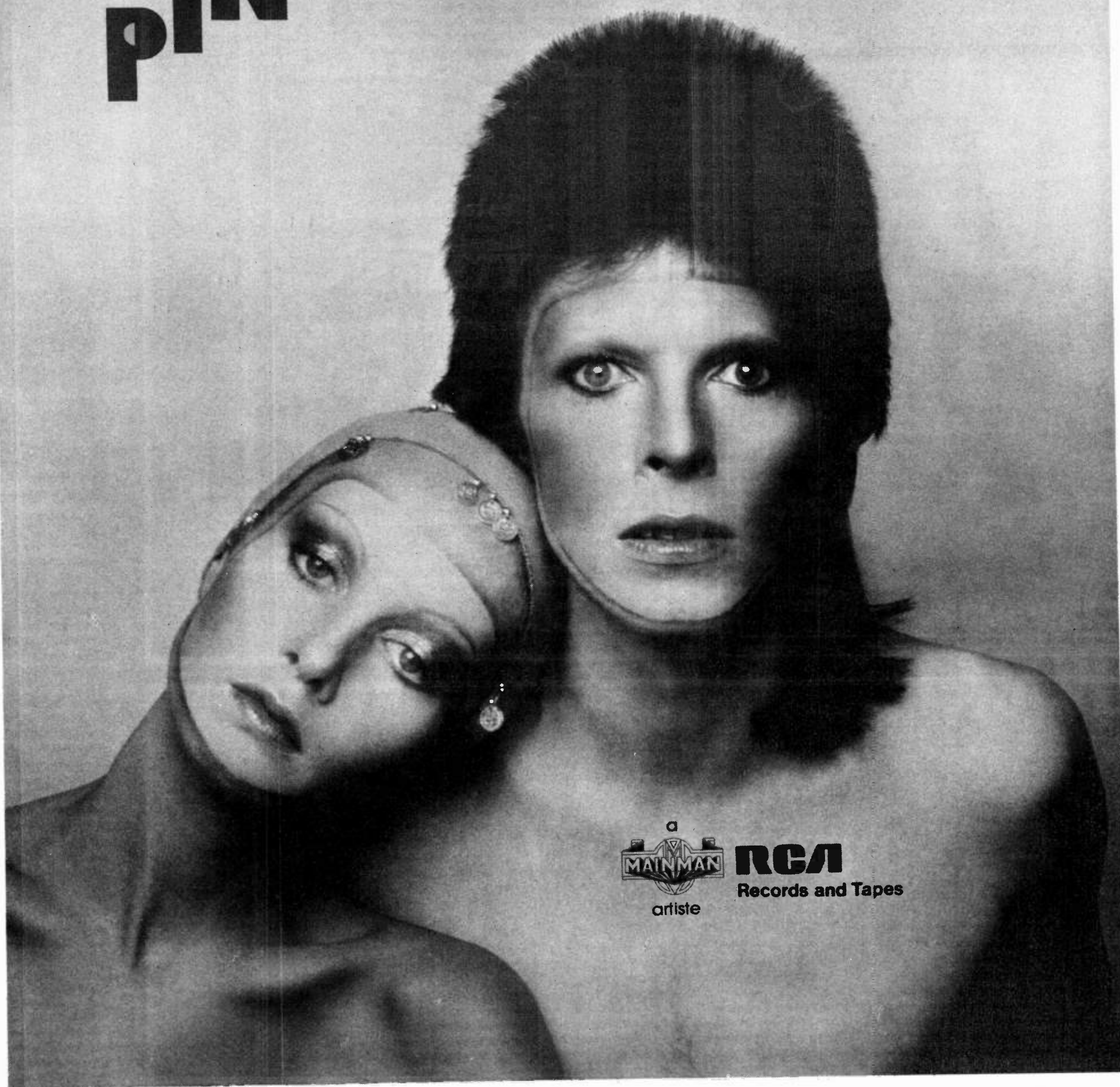
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ASCAP



# BOWIE PINUPS



artiste

**RCA**

Records and Tapes



# British Disk-Tape Biz Booms To New Peak; Growing By 25%

By ROGER WATKINS

London. "There is every confidence," says a report by leading British record trade analyst Colin Hadley, "that growth (in British disk sales) will continue to be of the order of 20-25%."

The Business Planning and Analysis department of EMI, the colossus of the British wax trade, forecasts manufacturers' sales this year of \$180,000,000 rising to \$216,000,000 in 1974 — with "cassettes and cartridges playing an increasing role."

Fact that U.K.'s disk scene is in boom is of more than passing interest to the American record industry. U.K., it is estimated, uses about 40% American material which, in the current term, translates into at least \$20,000,000 in feedback coin.

If the current growth rate in sales hereabouts caught the British industry with its pressing plants down (waxeries have been forced to import stock in a big way), there are those who believe that the projected 20-25% growth is geared more to production capacity than sales potential, meaning that even greater sales will be achieved by way of increased importing activity.

A further surprise for the trade here is the growth of tape sales. Touted as the successor to disks, cassettes and cartridges have in fact taken a different route. British tape sales have come to represent additional rather than replacement business.

Just as the unexpected uptrend in disk sales has overstretched domestic supply lines, the sudden blossoming of tape as a new market finds native production capacity undergeared. Tape duplicating plants are fully committed and largely unprepared for a hike in business which, if it could be met, is estimated to be worth an additional \$30,000,000 next year and double that the year after.

Britain appears to have grown into a major middle-of-the-road market rather faster than it is increasing its pop-rock market. There is evidence to suggest now that MOR is rapidly closing on pop-rock, currently leading the game.

The glamour still attaches to pop-rock, the almost exclusive domain of young record buyers. At his zenith a rocker will sell maybe 300,000 albums domestically. Such sales figures are now also achieved by dozens of the MOR milieu: Perry Como, Neil Diamond, Glen Campbell, Max Bygraves, etc.

It is the companies with MOR catalog that in the current semester are recording the biggest sales increases. Prime example is RCA which says that it is presently running 100% of last year.

Further illustration lies in the example of EMI's pactee Manuel. His Spanish music platter (at \$5 per) has just sold 1,000,000 copies. The World Record Club now markets six-disk sets of artists such as Jim Reeves, James Last, Bert Kaempfert, confident that each will sell in excess of 100,000 packages

(600,000 disks). Colin Hadley, boss of McKinley Marketing, who advises Bell Records in the U.K. (Bell also reportedly doubled its trade here this year, though for different reasons), indicates that coincident with roughly half the homes in the country equipping themselves with turntables, the giant mail order companies are eyeing disk sales.

Presently they account for around \$30,000,000 worth of wax and, like the more progressive factions within the record industry, they will be looking to double it inside the next couple of years.

## Czeslaw Niemen's Offbeat Success

Warsaw.

Czeslaw Niemen, one of the best known, if disputed Polish pop singers, recently made a number of recordings of Russian songs with a guitar accompaniment in the West German CBS records factory. These folk songs, known as "chastushkas", have proved hits on the radio.

Niemen's compositions are most original because Niemen has evolved his own style. He started composing some ten years ago, and his first songs immediately won popularity. One of them "Do You Still Remember Me?" was recorded by Marlene Dietrich.

In 1967 Niemen made his first long-play record starting off with "How Odd The World Is." This won prizes at various festivals and recordings in various languages by singers abroad. Later Niemen gave concerts and made recordings in Italy, and in the past few years he has cooperated regularly with the West German firm CBS who make recordings of his songs

## Evergreen Stoltz, 93

These Anniversary Editions, not to say numerous regular weekly issues, have been strewn with references to, and reports about, the evergreen Austrian composer-conductor, Robert Stoltz. What then as to that case for the present edition? Just this:

Now 93, he is fully booked for concerts and recordings for the next three years. Austria is producing a special television show, "The World of Robert Stoltz," which will include Christa Ludwig, Walter Berry, Hermann Prey and Udo Jurgens.

The composer of "Two Hearts in Three-Quarter Time," "White Horse Inn" and many other tunes has done more than 4,000 songs, music for 99 films, plus 18 scores for musicals on ice. He is presently on a world tour with the Robert Stoltz Orchestra.

Although a so called Aryan, Stoltz is the only Austrian to be made an honorary citizen of Jerusalem by Mayor Teddy Kollek.

# Gold Records Of 1973

(Continued from page 134)

DATE	LABEL	TITLE	ARTIST
July 23	People	Doin' It To Death	Fred Wesley & The JB's
July 24	ABC/Dunhill	Shambala	Three Dog Night
July 24	ABC/Dunhill	Bad Bad Leroy Brown	Jim Croce
July 27	Chrysalis	A Passion Play	Jethro Tull
July 30	Cadet	Give Your Baby A Standing Ovation	The Dells
Aug. 1	A&M	Foreigner	Cat Stevens
Aug. 13	A&M	Yesterday One More	Carpenters
Aug. 14	20th Century	The Morning After	Maureen McGovern
Aug. 17	ABC/Dunhill	Cabaret	Soundtrack
Aug. 17	Epic	Fresh	Sly & The Family Stone
Aug. 21	Capitol	We're An American Band	Grand Funk Railroad
Aug. 21	Capricorn	Brothers and Sisters	Allman Bros. Band
Aug. 21	WB	Toulouse Street	Doobie Brothers
Aug. 22	Kama Sutra	Brother Louie	Stories
Aug. 27	Atlantic	Killing Me Softly	Roberta Flack
Aug. 2u	RCA	Farewell Andromeda	John Denver
Aug. 28	Parrot	Monster Mash	Bobby Pickett
Aug. 28	Hi	Here I Am	Al Green
Aug. 28	WB	Smoke on the Water	Deep Purple
Aug. 30	Capitol	Delta Dawn	Helen Reddy
Aug. 31	Apple	Live and Let Die	Paul McCartney
Sept. 4	Epic	Behind Closed Doors	Charlie Rich
Sept. 5	MCA	Jesus Christ Superstar	Soundtrack
Sept. 5	Elektra	Anticipation	Carly Simon
Sept. 11	UA	Deliver the Word	War
Sept. 12	Epic	If You Want Me to Stay	Sly & the Family Stone
Sept. 14	Atlantic	Bloodshot	J. Geils Band
Sept. 14	Kolob	Twelfth of Never	Donny Osmond
Sept. 14	Kolob	My Best To You	Donny Osmond
Sept. 17	Columbia	Love Devotion Surrender	Carlos Santana & Mahavishnu John McLaughlin
Sept. 18	Mam	Get Down	Gilbert O'Sullivan
Sept. 19	Capitol	Long Hard Climb	Helen Reddy
Sept. 25	Atco	Beginnings	Allman Bros. Band
Sept. 25	Rolling Stones	Goats Head Soup	Rolling Stones
Sept. 26	Sire	Focus 3	Focus
Oct. 2	T-neck	That Lady	Isley Brothers
Oct. 2	Ode	Los Cochinos	Cheech & Chong
Oct. 9	Capitol	We're An American Band	Grand Funk Railroad
Oct. 9	Columbia	Loves Me Like A Rock	Paul Simon
Oct. 9	Bell	Sweet Gypsy Rose	Dawn
Oct. 12	MCA	Half-Breed	Cher
Oct. 12	MCA	Goodbye Yellow Brick Road	Elton John
Oct. 12	ABC/Dunhill	Cyan	Three Dog Night
Oct. 12	Mercury	Sing It Again Road	Rod Stewart
Oct. 12	Mercury	Uriah Heep Live	Uriah Heep
Oct. 18	Buddah	Midnight Train to Georgia	Gladys Knight & Pips
Oct. 23	Stax	I Believe In You	Johnny Taylor
Oct. 24	Columbia	Angel Clare	Arthur Garfunkel
Oct. 29	MCA	Quadrophenia	The Who
Oct. 29	Harvest	Meddle	Pink Floyd
Oct. 30	Columbia	Jonathan Livingston Seagull	Neil Diamond
Nov. 1	Kama Sutra	Golden Age of Rock 'N' Roll	Sha Na Na
Nov. 2	ABC	Life and Times	Jim Croce
Nov. 2	Dunhill	The Smoker You Drink	Joe Walsh
Nov. 5	Buddah	Imagination	Gladys Knight & The Pips
Nov. 6	20th Century	I've Got So Much to Give	Barry White
Nov. 6	20th Century	Heartbeat - It's A Lovebeat	DeFranco Family
Nov. 8	Columbia	Head to the Sky	Earth, Wind & Fire
Nov. 8	Monument	Why Me	Kris Kristofferson
Nov. 8	Apple	Ringo	Ringo Starr
Nov. 9	Monument	Silver Tongued Devil	Kris Kristofferson
Nov. 9	T-neck	3 - 3	Isley Bros.
Nov. 15	Rolling Stones	Angie	Rolling Stones
Nov. 26	ABC	You Don't Mess Around	Jim Croce
Nov. 27	Epic	Behind Closed Doors	Charlie Rich
Nov. 28	Stax	Joy	Isaac Hayes
Nov. 29	Columbia	Welcome	Santana
Nov. 29	Monument	Jesus was a Capricorn	Kris Kristofferson
Nov. 30	Apple	Mind Games	John Lennon
Dec. 6	ABC Records	I Got A Name	Jim Croce
Dec. 6	Capitol	The Joker	Steve Miller Band
Dec. 7	Kolob	Paper Roses	Marie Osmond
Dec. 7	WB	Muscle of Love	Alice Cooper
Dec. 7	Columbia	Full Sail	Loggins & Messina
Dec. 7	Reprise	Time Fades Away	Neil Young
Dec. 7	Apple	Band on the Run	Paul McCartney & Wings
Dec. 10	Epic	The Most Beautiful Girl	Charlie Rich
Dec. 11	RCA	Greatest Hits	John Denver
Dec. 11	A&M	The Singles 1969-1973	Carpenters
Dec. 11	A&M	Top of the World	Carpenters
Dec. 12	Manticore	Brain Salad Surgery	Emerson, Lake & Palmer
Dec. 12	Atlantic	Bette Midler	Bette Midler
Dec. 17	Rocky Road	Show and Tell	Al Wilson
Dec. 18	A&M	Space Race	Billy Preston
Dec. 19	Stax	If You're Ready	Staple Singers
Dec. 21	Capitol	Snowbird	Anne Murray
Dec. 21	Columbia	Dylan	Dylan
Dec. 21	MCA	American Graffiti	Soundtrack

## British Disk-Tape Annual Sales

Year	Disks	Tapes
1965	\$52,800,000	\$480,000
1966	\$51,120,000	\$720,000
1967	\$57,600,000	\$1,200,000
1968	\$60,240,000	\$1,680,000
1969	\$63,840,000	\$2,880,000
1970	\$78,720,000	\$12,000,000
1971	\$89,040,000	\$18,000,000
1972	\$117,600,000	\$25,200,000
1973	\$136,800,000	\$43,200,000



# NIGHTERY BIZ ENTERS ERA OF SCARCITY

## Now Rated A 'Best Run Club,' Friars Still Very Much Show Biz

"They Shall Not Pass" (our portals) might have been the motto of The Friars when it was organized in 1904 by a group of Broadway press agents who sought to eliminate the then outrageous abuses of the free admission. The founders organized into the Press Agents Assn. in response to the summons. In the forefront was Charles Emerson Cook, who represented David Belasco; Channing Pollock (later to become a playwright) who acted for The Shuberts; and John S. Flaherty, manager and press rep for the Majestic Theatre. Others attending included John W. Rumsey, Philip Mindil, Mason Peters, William Raymond Sill, Burton Emmett, Bronson Douglas and Harry S. Schwab. Pollock was elected the first president; Rumsey, treasurer, and Flaherty, secretary.

Today The Friars is an all around organization whose members derives from all the theatrical professions plus a certain ratio of outsiders. It is now the largest theatrical club in the country, and according to the magazine "Club Management," one of the five best run private clubs in the United States.

### They Get Credit

Much of this credit, is due largely to the policies instituted by the late Carl Timin and carried on by his successor Walter Goldstein and his assistant Jean-Pierre Trebot. (The most successful club, according to the mag, is the Petroleum Club, to which only billionaire oilmen are admitted with an initiation fee of \$10,000.)

The Friars presently occupies a five-story mansion on E. 55 St. which would be overflowing if all the nearly 1,000 members arrived at the same time. But fortunately, the theatrical profession necessitates a lot of travel which leaves the regulars accommodated in comfort.

For a long time, the club met at Keene's Chop House and in 1906, the group started giving dinners to noted men in various fields. The first to be so honored was playwright Clyde Fitch, after that came Marc Klaw, Henry Miller and Victor Herbert. The latter composed The Friars Song, still in use at all of its functions. By that time, the name of the organization had been changed to The Friars and a new constitution was adopted in 1907 and the club instituted outings at Belmar, N.J. These various shindigs are the direct ancestors of the Friars luncheons and Frolics, and the various outings to different resorts. The old fetes and feeds were not at all ribald. That's 'moderne'

### First Monastery

Expansion really started when the Friars decided to have a clubhouse of its own and a property at 107 W. 45 St. was secured and was formally opened May 9, 1908 free from debt. The bulk of this money came from the First Annual Festival held at the New York Theatre in May of that year, through the courtesy of A. L. Erlanger. That clubhouse was billed The Monastery as all others since have been named. In 1909 there was a dinner for the retiring Abbot, Charles Emerson Cook, and he was presented with a loving cup at a banquet held at the Astor.

But beneath all this gaiety, there was a disheartening deficit of \$22,000 staring the monks in the fiscals, but with strict economies and

soon transformed that deficit into an \$8,000 surplus by 1910. The Club's first frolic was in 1907, but no records were kept. The second came in 1909 and \$6,445.85 was realized. The third brought in \$6,129.38 and the Fourth Frolic brought in a king-sized \$40,825 and the money was used to purchase a new Monastery on W. 48 St.. In 1912, there was an expanded Frolics with showings in Philadelphia and Atlantic City which brought in \$14,255.

The new Monastery was opened May 22, 1916 with a procession led by George M. Cohan, who threw away the key to the building, just as Joe E. Lewis did years later when it moved into its present E. 55 St. quarters. A banquet with over 500 Friars was given at the Monastery at its opening. The cost of the new Monastery was \$426,228.

### Helped Actors Fund

The 1916 Friars Frolic was for the benefit of The Actors Fund of America at the old Hippodrome, and event that was so successful that the show went on the road with 19 performances in 15 cities and brought The Friars a net gain of \$55,311.

The dinners were given in the hall of the new Monastery. Those honored included A. L. Erlanger, John Drew, Col. Henry Watterson, Lee Shubert, Oscar Hammerstein, Augustus Thomas, George M. Cohan, David Belasco, Al Hayman, William Harris, De Wolfe Hopper, Sam H. Harris, David Warfield, Jerry J. Cohan, N.Y. Mayor John Purroy Mitchell, Irving Berlin, John Ringling, William A. Brady, and Enrico Caruso among others.

But good times were not to last forever. With the depression, the Friars were forced to give up its comfortable and ample home for smaller quarters in the Edison Hall Bldg. It later moved into its own building on W. 56 St., a site now occupied by the National Showmen's Assn., and after that to its present quarters, where it continues as to serve its membership under

(Continued on page 158)

## In Hollywood: Masquers, Friars

By WHITNEY WILLIAMS

### Hollywood.

The two most prominent actors' clubs in Hollywood are The Masquers and the Friars Club of California. Each has its own clubhouse.

The Masquers, oldest theatrical club in Hollywood, presently is looking for a new home. Existing quarters — dating from 1927 when Antonio Moreno presented the Sycamore Ave. manse to the membership on a pay-as-you-rent basis — is too small and obsolete, according to Harlequin Joe Pasternak, now in his fourth term in top office.

There is certain practicality in the club contemplating new quarters to replace the one where so much club history has been made. Pasternak wants to move into a more modern facility. One reason is that the Masquers now cannot compete with other million-dollar projects which seem to be springing up in Hollywood. Pasternak wants new

(Continued on page 156)

## BIG CITY SPOTS STAND TO GAIN

By JOE COHEN

Show business may have to live with an entirely new set of rules because of the energy crunch. The era of plenty is gone and a new economy of scarcity is now a factor in show biz.

All the rules that will govern theatrical economics have not yet been written nor expounded. There is a history of rationing and scarcity at a time when there was lots of money in circulation, during World War II. History, of course, will serve as a guide, but the experiences coming out of it will not be a complete guide for the current situation.

The major concern at this point is the fate of the many enterprises that depend largely on the motorist. The Catskill inns, the huge motels that now dot the roads and which have become important talent users in many areas, the country restaurants where small groups perform, are some of the problems. Another huge question mark is the possibility that some shows and groups will have to work only in areas near plane, train and bus terminals.

Promoters may not be able to bring the moneymakers into a given theatre or arena, despite the fact that the talent has open time for it. The theatres-in-the-round may also find that the crunch will apply to them more severely than in other enterprises. The huge parking lots that are necessary to accommodate their customers are only one indication of how they rely on the ready availability of fuel.

The big cities see some benefit of the energy crisis. Hopefully, they will come into their own again and it may be possible to fill up cafes and theatres again with tourists. Those who took the family out to some country spot in the family buggy, may find it more convenient to vacation in a big city, where entertainment enterprises still abound. Even those who have country places may not be able to spend too much time at them, so maybe the city will again become a vacation ground.

### Nevada Resorts

Even Las Vegas and Reno do not expect great damage from the shortage of gasoline, but the huge electric spectacles may have to be doled for the duration. The city is serviced by major airlines from all over the country as well as many smallies that operate out of the Coast.

There will be less business from the auto gypsies, which will cut into the Keno receipts, but the high rollers will come by plane as the bulk of them always did.

Of course, plane schedules have already been pared down in keeping with the new realities. Fares have also been raised. Both of these factors are deterrents to both Vegas and Reno. However, it's pointed out that the gambling urge is very strong. How else would Harrah's in Lake Tahoe, which has very little permanent population to draw on, register its biggest quarter at a time when gas scarcity in the west was at its height, and the main access roads from California, which is its major market, was cut off for 10 days because of forest fires.

Although it's still too early to chart a course, there are some signs of the changes coming about.

(Continued on page 156)

## Phonemanship, Boiler Room Exploit 'Charity' In Selling Circus Tix; Public Outcry

By DAVID LEWIS HAMMERSTROM

### Oakland, Calif.

The circus has endured some sorrid struggles to keep its tents in the air. Survival down the road has not always meant a fair deal for the customer, as witness the current growing public outcry against "boiler room" (telephone solicitation) operations.

"We're calling for the Police Association," begins a typical boiler room pitch. "We're having a circus to aid the needy children. Can you help them out with a book of tickets?"

The charity solicitation, starting in the early 1950s, has kept solvent many shows which otherwise would have fallen long ago. Boiler rooms, of course, are not peculiar to the circus. Numerous charities seek contributions via Ma Bell. But the circus — the only prime user among entertainments — had turned the art of phonemanship into a highly profitable enterprise, and in not a few instances an outright racket. The public is becoming wary of overnight phone room operations that preach good will for the needy motivation rather than selling a good entertainment buy.

Sometimes as little as four percent of the proceeds end up aiding the charity, a fact published — along with other astonishing figures — by the Seattle Post-Intelligencer. That paper, like other news media outlets, has begun bearing down on a whole package of sleazy deceptions and distortions that run rampant through boiler rooms.

### Says Hubert Castle

Most of the heat so far has been generated by several California based shows, all of them being run by a new breed of circus owners — up from the ranks of former phonemen. Their high powered methods are doing circuses in general no good. The comment of circus producer Hubert Castle, whose headquarters are in Texas, a state that opposes phone room ticket sales altogether, has spent all his life on the sawdust trail — in his youth on the tight wire and now a show owner. He uses the telephone and he claims that his sponsors always get the "lions share" of the proceeds, but he has grave misgivings about what some of his cohorts on the west coast are up to: "Unfortunately — there are a few shows being operated by people that are not really circus people. Some of them are relative newcomers who have never made any contributions to our business. They are strictly promoters — out for a quick buck — who have no concern for the future of our business. The West Coast seems to be a mecca for this type of operation."

Castle's point may be well taken. The Post-Intelligencer, in a story covering the administrative costs of various fund raising drives, showed three circuses from the Golden State as "retaining" from 75 to 96% of the "charity" proceeds raised.

As one example, the Miller-Johnson Circus, sponsored by the King County Police Officers (Deputy Sheriff's) Assn., was listed as one of the "costliest charity investments" for county residents. The paper noted, "Over the past three years, the (Miller-Johnson)

circus promotion has brought in a reported \$588,051, of which 75% went to the circus and its promoters, 20% to the sponsors, and just over 4% to charity."

Still, 20% of over \$500,000 is an easy grab for the sponsor, who normally does nothing more than hand over his good name to the boiler room and sit back while the proceeds roll in. Which makes the "sponsor" equally as guilty as the promoter of any wrong doing. They're both culprits in the eyes of Marilyn Baker, the dauntless, unrelenting investigative reporter for the nightly "Newsroom," aired on NET's San Francisco affiliate, KQED-TV. Baker, who considers such circuses nothing more than "traveling boiler room appendages," has done much to expose.

(Continued on page 158)

## Highlights Of '73: Bette Midler, Vegas Fees, Copa's Fold

In any theatrical analysis, the most important factors come from the economy and the body politic rather than from any development within the entertainment orbit. Thus the energy crunch has caused a reevaluation of matters theatrical particularly in the personal appearance field. There are other stories, of course, both in this section and in the other departments of *Variety* dealing with the power crisis.

However, there are other developments in personal appearances that merit attention. Some of them include:

The realization that a femme no longer needs to be a beauty in the Marilyn Monroe mould to come to the fore. The latest superstar coming from cafes is Bette Midler, who is not the answer to a coutourier's dream. One also recalls the previous superstar emerging from niteries was Barbra Streisand, who gave her makeup people many problems.

The expansion in the Las Vegas hotels continue to have a tremendous effect on the economy of cafes throughout the country. Bidding has become more evident and salaries have reached unrelievable heights. The deepening energy crisis and the anticipated decrease of gasoline and power for what may be deemed frivolous purposes, will ultimately determine whether the timing was right for the unprecedented expansion.

— The outlay of \$200,000 a week to Dean Martin to open the MGM Grand Hotel, Las Vegas, for a familiar act. On the other hand, nobody knows what Frank Sinatra will be getting to go back into show biz with a date at Caesars Palace. One can bet that "old blue eyes" is not getting any less. These salaries become tremendously important since every other entertainer who feels he can pull in customers will try to get comparable fees.

— The closing of The Copacabana

(Continued on page 160)



# Top Ottawa Promoter Glatt Cites His Talent And Other Problems

Ottawa. "Many of the better-known artists and groups don't want to work any more. It's often impossible to book one who will draw, when you have a spot available. That's a standard complaint with agents too," according to Harvey Glatt, this capital's main pop promoter.

Glatt added, however, "most of the agents today are order takers, not salesmen. They just sit there taking phone calls. It's pretty sad to have to call and say, 'Send me your list,' and have a week drag by before he calls you back — if he ever does. What is it — laziness or inefficiency?"

"Recently, Donald K. Donald and I had Edgar Winter and the Electric Light Orchestra at Ottawa Civic Centre for a \$46,000 gross, which ain't exactly hay." Attendance topped 10,000.

Donald, of Montreal, is Canada's most extensive promoter, Glatt asserts. He recently toured a Canadian group, the Stampeders, to 70 places, large and small, right across the country from Newfoundland to British Columbia.

Donald also toured James Leroy with Denim, whom Glatt manages (as he also does singer-cleffer David Wiffen) in 38 dates on a recent swing. In addition, he promotes major concerts at Montreal's huge Forum and often in Quebec City as well. Glatt and he are partnered in a Focus concert at Ottawa Civic Centre Dec. 2.

## Other Promoters

Other big Canadian promoters are Martin Onrot of Toronto and a new outfit there, Canadian Productions International, a partnership between Maple Leaf Gardens and Cimba. CPI has recently become the dominant Toronto promoter, Glatt said. He was partnered with it in a recent Shanana concert here.

There are also some big French-Canadian promoters. U.S. promoters usually ally themselves with Glatt or Donald. (Glatt also owns five Treble Clef record stores, plus four stereo shops, which also act as ticket offices for his own and other attractions.)

About 60 of Glatt's bookings are solo. He brings in around 30 artists or groups a year, with guarantees up to \$25,000 — mostly to Ottawa Civic Centre, where "we can jam in 12,000."

Most rock bashes are billed "concert-dances" — no chairs on the floor, though when not terping many kids sit on the floor. Under Ontario law these are considered dances, and pay no entertainment tax. Glatt also books some artists into National Arts Centre's elegant 2,340-seat Opera. In addition, he runs the old three-four-city tour.

There are quite a few problems other than artist and agency lethargy. "Today," said Glatt, "there's not the same sense of responsibility on the part of artists as formerly. That's not true of all, but a fairly accurate generalization. So many have become stars so fast — without 'paying their dues' — it goes to their head."

"They think they're very wise, when they've really just been very very lucky. One extremely popular act in particular has missed an incredible number of dates. They're rich, don't need the work, and feel no responsibility to the people waiting to see them, or to

the promoter who may lose a bundle.

"When they do show they're often late, usually through booking schedules too tight, trying to make too much money in too short a time. Most performers used to leave themselves a day between dates, to recuperate and to be sure of making the next date on time. That's especially important during our Canadian winters."

Not many allow time to meet the media and help promote their show, Glatt said, though some jazz artists enjoying a revival are intelligent enough to do so. Flutist Herbie Mann, whom he brought in recently, arrived a day early and helped promote. Canadians Anne Murray and Moe Koffman are also most cooperative.

Another general problem: "Because of the astronomical prices some acts charge, they must be booked into large arenas where they can communicate properly with only a small part of the audience. Result: many don't come back to hear them next time."

A problem Glatt faces here is that there's nothing between the 2,340-seat Opera and 10,000-

odd-seat Civic Centre, whereas Toronto has the 2,750-seat Massey Hall and 3,155-seat O'Keefe Centre; Montreal has 3,000-seat Place des Arts. "Those extra 500 or so seats add up to a fair amount at \$5-\$6." Also, the Opera is booked often a year ahead with what used to be called long-hair attractions, while a rock group may be kaput before then, so can't be booked that far ahead.

"Then," said Glatt, "there's the lack of awareness on the part of most of the media — especially daily papers — of what's happening on the pop scene; what coverage there is is often uninformed. They don't seem to realize that the music business is much bigger than any other facet of the entertainment business."

"For example, films grossed around \$1,000,000,000 in the U.S. last year; records more than doubled that — not including concerts by the diskers. The big names today aren't in the movies but in music. Yet media coverage is inadequate, even in Montreal and Toronto you rarely see Saturday features on pop music."

## Lambs Club, Steeped In Fond Recall And Debt, Fights On

The Lambs are not only rich in tradition, but rich in worldly goods as well. Unfortunately, the worldly goods possessed by the Lambs are not negotiable. Banks will not take its treasures in lieu of the coin of the realm. Recently, the Lambs filed a petition in bankruptcy in the N.Y. Federal Court — a victim of changing times in both the theatre and the mercantile worlds and a victim of the shrinkage of Broadway as the centre of the show business.

Many of the names who grew up at the Lambs are now in Hollywood. Many of the oldtimers who stayed on and on at the Lambs have lost their purse and their influence. A small group of wealthier members cannot be asked to carry this entire institution.

Yet The Lambs remain hopeful as the club approaches its centennial year. Changes of operation are under study. It has several underutilized facilities such as its theatre and its famed grill, one of the most picturesque in New York. It also has a large number of hotel rooms for occupancy of which members were charged under-value fees. All these were operated at a huge loss to the treasury — but they were hallmarks of the Lambs' hospitality.

Actually, the club was founded on a Christmas day, 1874 by "five good fellows" headed by Harry J. Montague who became its first Shepherd. The name of the club is based on the traditional London hospitality of Essayist Charles Lamb and his wife Mary, and the phrase "Let's go 'round to the Lambs" was one frequently heard in the literary and theatrical set in London.

Thus the hospitality under which the Lambs was founded was evident until the recent day that it woke up without the funds to carry on in the manner to which the membership had become accustomed.

The Lambs moved with the theatre. The idea of the club which came at the Blue Room of Delmonico's, moved to the Maison Doree Hotel, then to the Union

Hotel, where they had their first private dining room. Other sites, as the club grew, included the Matchbox, 548 Broadway; the Monument House, 19 East 16 St., and then 6 Union Square, at that time in the heart of the theatrical district.

Club later shifted uptown as the theatrical sector moved north. The Lambs fold was at 70 W. 36 St., and then in 1905 into the handsome building designed by architect Stanford White of the famous firm of McKim, Mead & White. White was to be murdered in 1906 by Harry K. Thaw, the Pittsburgh millionaire eccentric.

It was in this building that many of the acquisitions and memorabilia were gathered by the Lambs. Also various mortgages to induce headaches years later.

There is a collection of Howard Chandler Christy nudes. There are Russell Patterson girls. But girls were not the only subject on their minds. The theatre was and there are formal portraits of such members as Victor Herbert, and its past Shepherds including incumbent Tom Dillon. And drawings of John Barrymore, which were hung near the bar so that, at Barrymore's request, members could drink to him. Nearby is a drawing of Mayor James Walker. The walls also give testament to the tributes paid to many of its members including Lerner & Loewe, Horace McMahon, among others. The picture of the 1912 Lambs Gambol is a representative sampling of the greats in the Broadway theatre at that time.

## Joe Laurie Gesture

There is a lot of humor and a lot of history. Some years ago, comedian and vaudeville historian Joe Laurie Jr. learned that at age 64 he had developed a malignancy. He immediately wrote a will with a \$1,000 bequest to the Lambs bar so that no actor would be deprived of a drink for the lack of money. The principal of that bequest was long gone, but what barkeep will turn down an ac-

(Continued on page 160)

## Dangers & Delights Of Magic

Milbourne Christopher, an ongoing personage in the profession of illusion and deception, has often provided guest articles under his by-line for these Anniversary Editions. These present remarks are *Variety's* celebration of Christopher's latest, and possibly most comprehensive volume, "The Illustrated History of Magic" (Crowell; \$14.95). It is perhaps typical of magicians that they are marked by phenomenal energies throughout their lives and Christopher has found the time and stamina to produce some 19 books. (Thus far.)

His "History" is a treasure trove of the great predecessors. The anecdotes are entertaining. The illustrations are instructive and educative. Here is a course in show business from the peculiar and often subtle slants of audience deception raised to a high art.

Magic did not escape denunciation as of the devil, at a time when any and all entertainment was under pious censure. The trials and tribulations of tricksters tell us a lot about the olden times, but especially the 18th and 19th centuries. We are reminded, too, of the world-roamings of magicians. Some of the adventures of magicians in the Orient, in Mexico, Peru, Brazil and before Royalty are set forth. Christopher's book is a delight. —Land.

## Was It Canada's N.Y. Night?

'The Sleeping Beauty' Which Opened National Ballet of Canada At Met Was a Milestone

By ROBERT J. LANDRY

(The following is reprinted from the May 2, 1973 issue.)

How long does it take to mold a new ballet company into an internationally marketable entity? The answer is another question, how old is the Toronto National Ballet of Canada? Affirmatively, 21 years. Discount a formative period engagement at the Brooklyn Academy of Music and the present three-week booking (\$13 top, \$9 matinees) at the Metropolitan Opera House is a "first."

This may indeed have been the most favorable impact upon a New York opening night in this generation of any Canadian troupe of any kind. It was a significantly different (from the Royal British) version of "The Sleeping Beauty" and the test was strongly met. A final week in Washington will complete the U.S. tour under Sol Hurok which began in January (after the earlier autumnal breakin).

As a matter of simple justice to the Canadians and to the artistic direction of Celia Franca and her echelon, the company deserves review independent of the presence as guest artist of Rudolf Nureyev. He is, of course, the standard, freelance, broken field ball-carrier for unfamiliar companies, added by Hurok showmanship because none of the Toronto lead dancers are "names" this side of the border.

Nureyev was working harder than he has on previous exposures. As choreographer-in-part (after Petipa), he gave himself a lot more to do, thereby squelching the remark sometimes heard in the past that he stood around too much on stage showing off his beautiful legs rather than his art. But with every acknowledgement of the spectacularity he brings to this "Beauty", the ensemble still must and does bear the main responsibility. The evening rests on general merit.

Attention naturally riveted upon the prima ballerina in the Princess Aurora role. She is Veronica Tennant. Her legs, arms, balance, authority and charm do not tolerate any critical condescension. She is great.

Frank Augustyn and Karen Kain paired in the third act to generate enthusiasm for the Bluebird-Florine bit. Say the same for Winthrop Corey's solo. Trouble with a crowded full evening work like this is that individuals are not always adequately picked out for name mention.

The prolog of "Sleeping

Beauty" remains, though modified here, a veritable showcase and could collapse any troupe. But first and last the Canadians were always competent, often brilliant and seemed to be making it for respect among a knowing crowd. They enjoyed strong conducting from George Crum, and the scenes were smartly lighted by David Hersey.

The costumes and scenery of Nicholas Georgiadis a London painter of Greek nationality, became a pro and con discussion in the Met lobby at intermission. On the one hand the castle seemed strangely drab and the colors of the whole oddly muted. Yet there was a distinctive approach to deluxe not to be denied.

Interestingly, the costumes (Continued on page 152)

## Weissberger's 'Famous Faces'

By CARROLL CARROLL

In 1933 Irving Berlin sang of the ultimate accolade fame could bestow when, hymning the glory of the Easter Parade, he wrote "... and you'll find that you're in the rotogravure."

Those who once turned first to that fascinating and now defunct photo feature of almost every Sunday newspaper as well as some who never saw such a supplement, will revel in L. Arnold Weissberger's big, glamorous picture album called "Famous Faces." Published by Harry N. Abrams Inc. and priced at \$35, this handsome table book gives you 432 large pages packed with 1,479 famous faces, 644 of them in living color. They are all the work of Weissberger, one of show biz's best known, best dressed and most sought after attorneys, who gets around a lot among the folks generally found on stage, in dressing rooms and at those hostilities and boites they all frequent to be looked at and to look at one another.

Personality freaks, on first looking into Arnold's "Faces" will shriek with sheer joy and sing along with Ira Gershwin (page 58) "who could ask for anything more."

Well, they get more. For, in addition to Mr. W's photography they get signed comments about it and about himself from such members of his clientele as Sir Noel Coward, Igor Stravinsky, Sir John Gielgud, Douglas Fairbanks Jr., Dame Rebecca West, Anita Loos and Orson Welles who writes, with praise

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# BICENTENNIAL'S BUNGLING BUREAUCRACY

## Atlantic City Tries Comeback; May Need Legalized Gambling

By JOE W. WALKER

Atlantic City. Once known as the "Playground of the World", Atlantic City has gradually lost its glitter and reputation, but is trying to make a comeback.

New and compact hotels, motels, and hotel motels are replacing the older hotels, some in financial straits. Some of these have been razed, with plans to tear others down. A few have a new lease on life after having been switched into domiciles for older people. The big beachfront apartment buildings have come into their own, while several high-rise condominiums have been built.

The resort has two fine airports, one capable of handling big jets, the other on the island, and used for smaller planes.

Despite the growth of other resort's along the South Jersey coast, few have a great convention complex to draw visitors, or the hotel facilities to house them.

Atlantic City execs realize that the days of the pre-Broadway show openings will never return, but in their places they endeavor to offer things which cannot be seen via the tube, or enjoyed at home.

One of these is legitimate gambling, which they believe will do much to attract more hotel building, and give the older hostels a new life.

The state Legislature will act on bills in 1974 which will give voters the opportunity to vote on local option gambling. As it will mean added funds to the state, county and municipal treasuries, there seems little doubt but that it will be adopted. Gaming casinos may draw crowds which would make possible the booking of good saloon acts.

### More Visitors

The Chamber of Commerce, not a group to say otherwise, states that the resort is entertaining today more visitors than ever before, and will offer figures to prove their point. But these visitors spend their money, in a far different way.

Of all the older inducements to come to the resort, only the great boardwalk, the first in the world, plus the ocean and beach, today remain top factors.

For the convention guests, two great complexes have been erected. They occupy a separate city block each, and offer 516,778 square feet of exhibit space.

Of the piers, few through the years have survived hurricanes, fires, and ocean erosion.

Where the bright lights of several legitimate houses, all offering Broadway or pre-Broadway entertainment, lured thousands, only a few of the oldies, now motion picture houses, in season, remain.

The resort has moved to meet this shift. In the entertainment field its top week long attraction is the Miss America Pageant, which started in 1921 with the aim of extending the season for a few weeks in September.

The Pageant has gradually grown into one of the top attractions, and one imitated by a score of other seeking this formula.

The 1973 NBC-TV ratings were

up sharply, Pageant officials report, to set another new high. They add that the Miss America Pageant TV spectacular is the seventh largest in this field. It is held in the main arena vacated by Ice Capades in the old Convention Hall.

So, while the resort may have lost most of its piers and theaters as prime attractions, it has replaced them.

A trotting and flat horse track is located within a 15 minute drive. This draws over 20,000 on a seasonal Saturday, and it averages better than 6,000 payees through the week.

In season the hotels have a deal where they purchase blocks of tickets for acts in the ballroom section of Convention Hall two nights a week. These tickets are doled without charge to hotel guests in a package deal.

Of the several piers along the boardwalk, largest is the Steel, which opened July, 1898, and has been a top attraction through the years. Often hit by storms and fires, its operators have always rebuilt it for a new season. It is the only pier today offering vaudeville, dancing and motion pictures.

### 'Ice Capades'

Perhaps the top seasonal draw here is the annual eight week appearance of "Ice Capades" on the Convention Hall arena where it has appeared since late in the '30s.

The demise of the big night club is no mystery. The resort preceded Vegas by many years in that money from bistro gaming enabled them to bring in topflight entertainment. But when all forms of illegal activity ended early in the '40s, this type of amusement gradually came to a halt.

Raids on the afternoon horse

(Continued on page 152)

## LANDMARKS OF '73 IN YALETOWN, CONN.

By HAROLD M. BONE

New Haven.

Here is a brief rundown of noteworthy 1973 show biz events, not necessarily in order of importance, as to New Haven.

(1) "Showcase of the Arts," a first annual three-day event held in New Haven's new and expanding cultural center, presented by music, painting, sculpture, ballet, and stage attraction groups. "Showcase" was produced by the Arts Council of Greater New Haven, and participants included the Neighborhood Music School, the Creative Arts Workshop, the Educational Center for the Arts, and some 40 organizations representing all aspects of the visual and performing arts.

(2) Yale Art Gallery Sunday Series, which offered to the public, without admission charge, a weekly program of unusual films, lectures, concerts, and other performances. Subjects ranged from a celebration of drums, the oldest form of ritualistic communication, films like Robert Benchley's "How To Vote," the

(Continued on page 152)

## COSTLY FLOP OF '76 PLANS

By ALFRED STERN

(The author has expounded on World's Fairs and like undertakings in the Anniversary Editions of this weekly for 10 years. He is presently consultant to numerous national associations and industries.—Ed)

The citizens and institutions of America desperately need an effective Bicentennial in 1976, not so much to commemorate our 200th anniversary but to reconfirm our faith and ideals on the threshold of our third century.

First the bad news, then the good.

After eight years of dismal dawdling and the never officially disclosed expenditure of approximately \$200,000,000 in public funds, the American Revolution Bicentennial Commission is justifiably to be "phased out" and replaced by a more "streamlined" Bicentennial Administration with an Administrator at \$40,000 annually and a Deputy at \$38,000 reporting to the White House where Presidential Counsellor Anne Armstrong now holds the Bicentennial portfolio.

After more than half a year, the reorganizational legislation has yet to be enacted.

The Bicentennial Commission which has recognized its own impotence, abandoned the sponsorship of all significant programming. There will be no great focal Bicentennial Expo '76. Nor any of the previously announced 50 States Bicentennial "Theme Parks."

Instead of assuming genuine leadership the Commission has retreated to the bureaucratic shuffle of issuing literature by the ton, exhorting states, municipal and local Bicentennial Commissions to assume total responsibility for the organization of activities. The Commission will merely record what others produce via a complex computerized system, the Bicentennial Information Network. All of which is obviously specious and will not achieve the wistfully wishful results. Experience has confirmed that wide grass-roots participation is completely dependent on Federal Governmental implementation of projects designed to galvanize local programming. Canada proved this with its 1967 Centennial of Confederation by combining Montreal's brilliant Expo '67 with exposition trains and motorized units which toured every province to successfully spark hundreds of local celebrations.

This kind of governmental know-how won Montreal its designation as site for the 1976 Olympics whereas U.S. bids for the Bicentennial year Olympiad and even the lesser Winter Olympics (to be held in Austria) were both rejected.

Meanwhile our unimaginative Bicentennial and the vast majority of states and city commissions it has failed to inspire continue to be preoccupied with huckster funding

(Continued on page 154)



## Don Ho, Other Native Talent Top Draws In Hawaii's Cafes

By WALT CHRISTIE

Honolulu.

Liza Minnelli, Tom Jones, the Osmond Bros., et al. pack the Honolulu International Center for one or two-nighters. But when it comes to niteries, it's Hawaii's own golden people who are the headliners that keep the rooms at capacity or near-capacity.

And they've all come up the hard way. Don Ho, a money name on the mainland now as well as at home, was a literal nothing when he broke into show biz. Dick Jensen, with a long period of grooming, also rose from anonymity. Danny Kaleikini, Zulu, Nephi Hannemann (actually of Samoan ancestry), Al Harrington and the others reached the big bistro belt via small-time, even amateur, backgrounds, each reflecting the warmth of Hawaii — the aloha spirit.

True, there's an exception: John Rowles, from New Zealand and with Maori blood. Significantly, he can pass — as the saying used to go — as an Hawaiian. He's firm in the big time, although he was imported as a virtual unknown.

Pertinent is the fact that Hawaiians, as a people, love to entertain. From childhood, they're raised in a world of song and dance ... impromptu at the start, then trained as amateurs, next as semi-pros, finally — for those who pursue it — as pros.

### Ho Recalls Past

Don Ho, the bistro bigwig, got his start in his family's Honey's Lounge in suburban, then rural, Kaneohe. Cleaning toilets, washing dishes, mopping floors, filling the booze bottles "don't make for good memories," he admitted in an interview when asked about his "good old days." Ho, incidentally, now 43, contends that he's "just learning how to sing" and that "when I'm 50, I'll probably reach my peak, and then level."

Rowles has found himself, he says, through karate, of which he is a disciple. "It makes me go up on stage able to take care of each song. It makes me upright, makes me stronger and not get so tired after each song. Before karate, I was getting bored with doing the same thing every night. Now I can cope, I can still smile after weeks of performing."

If these entertainers are so successful here, why don't they move to the mainland: Truth is, none feels really at home on the mainland. The climate, the pace, the audiences are different. They all come back as "homesick Hawaiian boys," literally. But they're *akamai* (smart) enough to realize what mainland showcasing can do for their careers in Waikiki. Las Vegas is the happiest mecca, far more than Los Angeles, San Francisco or Tahoe.

"Just back from Vegas" means extra prestige, extra turnouts, presumably extra income. Those magnetic words lure hometowners. They also draw tourists who figure that if the entertainers are good enough to play Las Vegas, they're good enough to see here. (Hannemann was the prime 1973 benefactor from this syndrome.)

Ho gained national, even international, recognition via a couple of tv specials. He may

have worked them relatively cheap but he appreciated what the exposure could do for him.

### Zulu's TV Mileage

Zulu (real name Gilbert Kauhi) got mileage and a buildup from his once-continuing role in tv's "Hawaii Five-O." (His role disappeared after an off-camera flareup that left him wiser, but for the time being, sadder.)

Al Harrington now draws extra tourist turnouts because of his stet role as "Sam Kookua" in the same series. (The "Kookua" monicker is a put-on; it translates as "Help" in Hawaiian.) A tip to James MacArthur, the No. 2 actor in "Five-O": If you ever want to front a hotel niterie package, you can name your price.

Even a hotel can benefit from tv exposure. Tourists still swarm to the Hilton Hawaiian Village hotel to see the locales where the "Hawaiian Eye" series was backdropped — this after how many years?

"Hawaii Calls," radio's patriarch or matriarch or whatever, deserves mention because it brought the late Alfred Apaka to national attention. For years, tourists flocked to see him in person, both at the live weekly broadcasts and in the niteries he worked.

Apaka, with perhaps as much Chinese blood as Hawaiian, also became the personal protege of the late millionaire Henry J. Kaiser and Mrs. Kaiser. His career, via the Kaiser spotlight, skyrocketed. He died in 1960 while playing paddleball on a YMCA court. He was 40.

If his "golden person" personality and voice could have made the transition into big time tv, he today might be — as he was then — Hawaii's biggest star.

## Radio City Music Hall Opened 'All-Live,' 1932, And Bill Was Flop

They don't book 'em like that anymore.

Radio City Music Hall, which opened with an all-variety bill Dec. 27, 1932 is about to revert to a no-film booking for a brief period with an ice show.

It's recalled that the premiere layout at that house, booked by Samuel (Roxy) Rothafel, was one of the largest to play any N.Y. vaudeur. Included on the preem session was "Doc" George Rockwell

Vera Schwartz  
Harold Kreuzberg  
Martha Graham  
Louis Horst  
Ray Bolger  
Tuskegee Choir  
Coe Glade  
Weber & Fields  
Patricia Bowman  
De Wolf Hopper  
Taylor Holmes  
Famous Kikutas  
Berry Bros.  
Great Wallendas  
Sisters of the Skillet (East & Dumke)  
Gertrude Niessen.

With so much, and possibly because of a "glut" of Talent that inaugural bill was a flop, and hurt Roxy's prestige badly.





Bold and bright — like the events and performances it will host — the Lakeland Civic Center will premiere in the fall of 1974. This versatile multi-purpose complex will feature: an **Arena** with a floor area of 25,000 square feet, a total seating capacity of 8,000, a permanent ice floor and a portable basketball floor; 34,000 square feet of flexible display space and banquet seating for 2,400 in the **Conference Hall**; and a luxurious **Theatre** with upholstered seating and perfect sightlines for 2,300 persons. The market? More than a million people within a 50-mile radius of Lakeland... and more people live within a 100-mile radius of Lakeland than any other major city in Florida.

#### A GUIDE TO THE LAKELAND CIVIC CENTER Arena

**Seating:** 8,000 plus total; 4,800 permanent. **Floor area:** 25,000 square feet on main floor, plus concourse space. Permanent ice floor; portable basketball floor; unlimited load capacity. **Support Facilities:** Four separate sound clusters. Four team dressing rooms; meeting rooms; portable staging; 52 ft. ceiling height.

#### Conference Hall

**Seating:** 2,400 banquet capacity in main hall. **Square footage:** 34,000 total. 27,700 in main hall; 4,000 in hall A; 2,300 in hall B. **Support Facilities:** Complete kitchen services and facilities; sound system for music, speech or stage; ample utilities; 20 ft. ceiling height.

#### Theatre

**Seating:** 2,300 (upholstered seats). **Support Facilities:** 47' x 88' stage; two chorus dressing rooms; complete lighting and sound control; 54 sets of lines; meeting/dressing rooms.

Whatever the occasion, you'll find it's happening at the new... LAKELAND CIVIC CENTER

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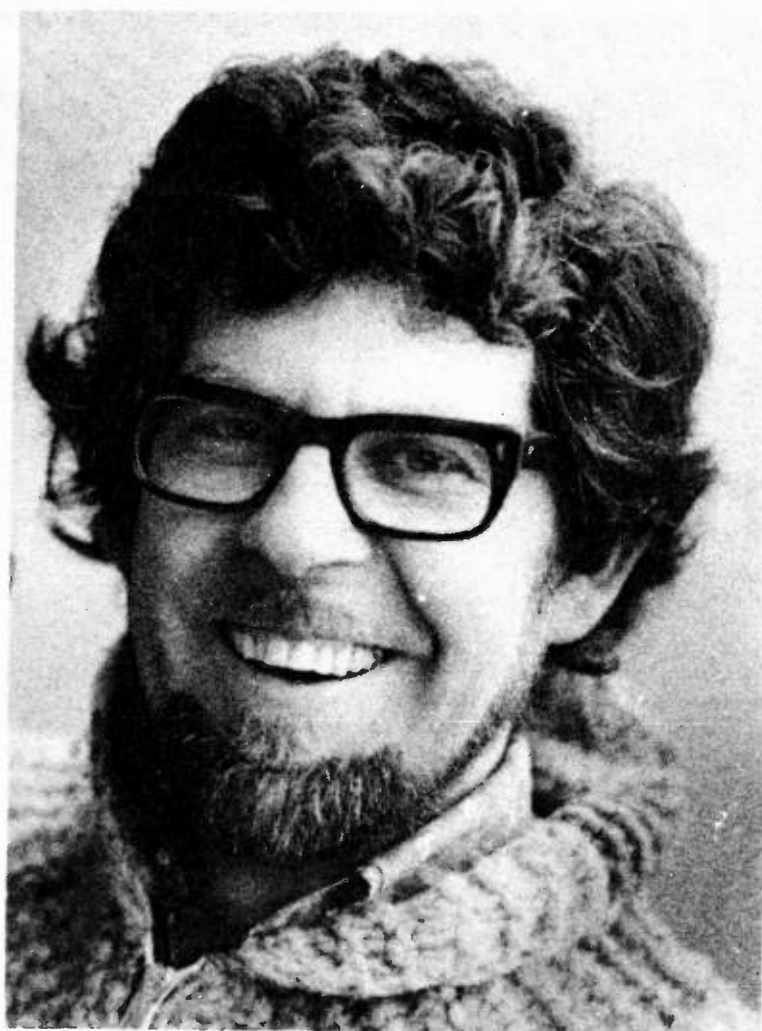
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Organization \_\_\_\_\_

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### ROD HULL and EMU

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# 40-Year Vets Of Circus

By TONY CONWAY

Falls Church, Va.

Thousands of men and women have entered and left the circus scene in the 40 years since the great Depression. Some are still active in the business. Emmett Kelly was on clown alley on Hagenbeck-Wallace and F. Beverley Kelley was press contact with the same show; Emmett just completed his 12th season at Harrah's Tahoe, Nevada, and "Bev" Kelley has been out ahead of "Sunshine Boys" and Los Muchachos, the Boys' Circus of Spain.

Wilson Storey and his brother were operating two shows under the name Zoo Circus in Europe, but they folded because of the effects of the depression in America; Wilson Storey is manager of Sells & Gray Circus and books the acts for all three shows of the Acme Circus Corp. President of Acme, the parent corporation of Clyde Beatty and Cole Bros. Combined Circus, Sells & Gray, and

King Bros., is Frank McClosky who was top rigger with the Property Dept. on Ringling-Barnum in the 1930's.

## Floyd King at 83

Arnold Maley was on the reserved-seat ticket wagon on Hagenbeck-Wallace back then, Floyd King was general press agent on Al G. Barnes, and L. B. (Hoxie) Tucker was managing singer Gene Austin; Maley is now road treasurer for Beatty-Cole, Floyd King at 83 is general agent emeritus for the Acme Corp., and Hoxie Tucker is owner of Hoxie Bros. Circus.

Another present-day circus owner is Don Francisco; 40 years ago he was doing low wire on Ringling. That same year, Eileen and Harold Voise had their Flying Harolds on "the Big One" and Antoinette Concello was in the same display with the Flying Concellos. The Voises still retain the Lansing, Michigan, date for

their Harold Bros. Circus but are otherwise retired. Antoinette Concello produces the aerial extravaganzas for both the Red and the Blue units of Ringling-Barnum.

## In Tent Rental

Jack Joyce was showing his father's liberty horse act on the fair circuit in 1933 and his wife, Ethel, was doing cloud swing, iron-jaw slide for life, and menage riding on Sam B. Dill Circus. James M. Cole was off the road following the 1932 permanent closing of Sells-Floto. Harold Barnes was doing his low-wire act on the Ketrow's Kay Bros. Circus.

This past year, Jack Joyce was performance director on Beatty-Cole where he and Ethel present their greyhound dog act and their mixed animal act. Jimmie Cole had his wintertime Cole All-Star tv circus and then went on the road as general manager of Garden Bros. Circus for Dick and

Bill Garden. Harold Barnes and his partner, Bob (Ketrow) Peters own Florida Tent Rental which provides rental tents for indoor circuses that want such equipment for special dates.

## 40 Years In Whiteface

"Dime" Wilson was clowning with Downie Bros. Circus. Col. Tim McCoy was a screen name in Hollywood, doing not only westerns but at least one cops-and-robbers feature. Bobby Kay was into a number of things including a dance act with both minstrel shows and vaudeville troupes and home-talent shows. Harry Hammond was a youngster in his first season on the road, working in the grab joint with Russell Bros. Circus. Forty years later, "Dime" Wilson is producing clown on Rudy Bros., Col. Tim McCoy is the headliner with the Tommy Scott-Tim McCoy country and western show appearing in auditoriums and arenas, Bobby Kay is a featured clown on Ringling-Barnum, and Harry Hammond manges the office wagon on Sells & Gray.

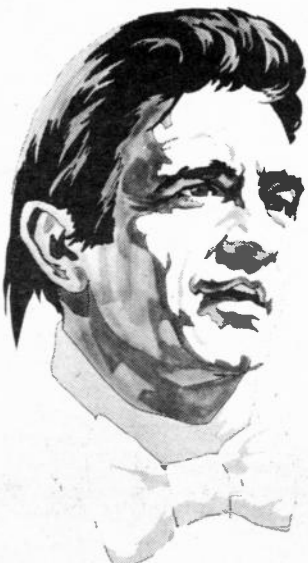
Poodles Hanneford had his riding act on Hagenbeck-Wallace

and his brother, George Hanneford Sr., had his riding act on the Charles Sparks' Downie Bros. Circus. The Riding Hodgins were on Gorman Bros. Circus. In 1973 not only was the Hanneford Circus on tour under the management of Tommy Hanneford and Bill English, but there were the separate George Hanneford Jr., riding act and the Hanneford Family riding act appearing at fairs and with indoor circuses. Joe E. Hodgini continues his long association with Ringling-Barnum where he is executive secretary with the Red Unit.

The Hal Silver who performed on the low wire beneath the big tops is today Hubert Castle, owner his own three-ring circus. Richard Barstow appeared with the family dance act; now he stages and directs the production numbers for both the units of "The Greatest Show On Earth." Lloyd Morgan was on one of Ringling's ticket wagons and "Tuffy" Genders, Eldon Day, and Wayne Lary were members of flying acts. Lloyd Morgan now is senior technical consultant for Ringling's "Circus World," the new theme park under construction at Barnum City near Orlando, Florida. "Tuffy" Genders is general manager, Eldon Day is timekeeper, and Wayne Lary is purchasing agent for Ringling's Red Unit.

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## Landmarks Of Yaletown

(Continued from page 143)

Gaelic Highland Bag Pipers, and a lecture on "Flags."

(3) The ragtime piano contribution of 91-year-old Eubie Blake to a Yale Band Pops Concert at Woolsey Hall on November 9.

(4) Greater New Haven's Quinnipiac College Sixth Annual Inter-collegiate Jazz Festival, which brought to the community for a three-day event 14 (out of 200 applicants) collegiate groups ranging from small combos to a 25-piece ensemble. Contestants came from several eastern states, with winners passing on to national competition. Festival was dedicated to Sarah Vaughan, who appeared for a testimonial dinner and participating concert.

(5) The return of Robert Brustein to the helm of the Yale Drama School, following a sabbatical year of play reviewing in England.

(6) The Black Expo, which drew thousands to the State Armory here for a combined display of

black talents in industry, creative, and entertainment fields. Expo was in memory of Jackie Robinson, and it featured the late star ballplayer's motto, "Be A Hitter, Not A Quitter."

(7) Yale Film Society Series, showing a lengthy list of rarely-exhibited old-timers like "It Happened One Night," "Thin Man," et al.

(8) The revival of "What Price Glory?" at Long Wharf Theatre. Directed by Arvin Brown, it was the first revival of the play since the days of its original Arthur Hopkins Broadway production in the season of 1924-25, when it was the initial play to challenge the "glories" of war.

(9) Takeover of Yale Bowl by New York Giants as their football "home" for 1973-74.

(10) Completion of the first full year of operation of the city's 22-million-dollar entertainment palace, the Coliseum. Spot grossed an approximate \$3,200,000

with such attractions as the Ringling and Moscow Circuses, Ice Follies and Ice Capades, Disney on Parade, Lipizzan Horses, musical one-niters, roller derby, basketball specials, and a full American Hockey League season.

### 'Famous Faces'

(Continued from page 142)

and modesty, "Arnold was my first lawyer. I was his first client. He's been working his way up ever since."

Sir Noel, with a sly eye cocked on a shot of himself says, "There are no mediocre photographs in this book."

Says Stravinsky, "This book shows that Arnold Weissberger is fortunate in his friends, let me say his friends are fortunate in him."

Moving right along to Sir John Gielgud, "I am so pleased that these spontaneous glimpses are now collected to be appreciated, I'm sure, by a larger public than the grateful recipients of his photographs."

Douglas Fairbanks Jr. only hopes "that you enjoy looking at the photographs half as much as we en-

joyed ourselves at the time they were taken."

Dame Rebecca writes, "My Weissberger photographs are a great comfort to me, for they give me a foothold in that charming world."

And Anita Loos, crediting the word to Arnold's ubiquitous mother, Anna Weissberger, says the book is "stagger-making."

Thus this handsome show business gallery of greats, by the people it shows and what it says about them, becomes an important source of theatrical, musical and cinema info. For instance, should you care to find out what a guy who writes a review like this looks like, turn to page 40.

### Canada's N.Y. Nite

(Continued from page 142)

were executed in the Toronto workshops of the Company, and that detail is significant of growth as of resource. The skirt length favored by Georgiadis is not to everyone's taste. Still the grand effect was opulent and American viewers, always notoriously surprised by Canadian artistry, were

wondering where all the money came from for a clearly "expensive" production.

This telling of the venerable folk tale challenges tradition in that the Lilac Fairy (Kristine Soleri) does not dance at all, in that Carabosse (mimed by Miss Franca) is a far cry from Sir Frederic Ashton in drag and other recent concepts of the witchy-bitchy poison needle jabber. The "plot" is subdued to accommodate, it would seem, more dancing.

Of stagecraft there is plenty, notably a gondola zigzagging through a cloud illusion, and the snarled arms of trees that first seal and then go away from the long slumber scene. So who resents charming hokum? Or Sol Hurok's very own N.Y. office dance coordinator. Simon Semenovoff, offering a sample of same as the master of ceremonies?

### Atlantic City

(Continued from page 143)

rooms and the other gambling spots also ended many of the cafes. Today the night clubs mostly are small.

Brothels in early days were a part of resort life. So much so that city rulers took action to segregate them in one particular area. With World War I, U.S. Coast Guard officials, to protect their personnel, closed the "line", as it was known, in sudden raids.

But following that war the houses gradually opened, in all parts of the resort. This continued for a number of years until the mid-1940s when FBI agents made scores of arrests. And that ended the brothel business as such here, although, of course, it didn't stamp out prostitution.

### 'Garbage Collectors' Okay Tour, B.O. in S.A.

Capetown

Proscenium Productions of Johannesburg staged "The Garbage Collectors", a nonstop revue, at the Laboa Theatre early in December, before continuing their tour of the Republic, and did big biz.

Directed by Gordon Mulholland and choreographed by Vicki Loubser, the cast included these two actors and Hal Orlandini, Ian Lawrence, Karen Friedman and Pam Wells.

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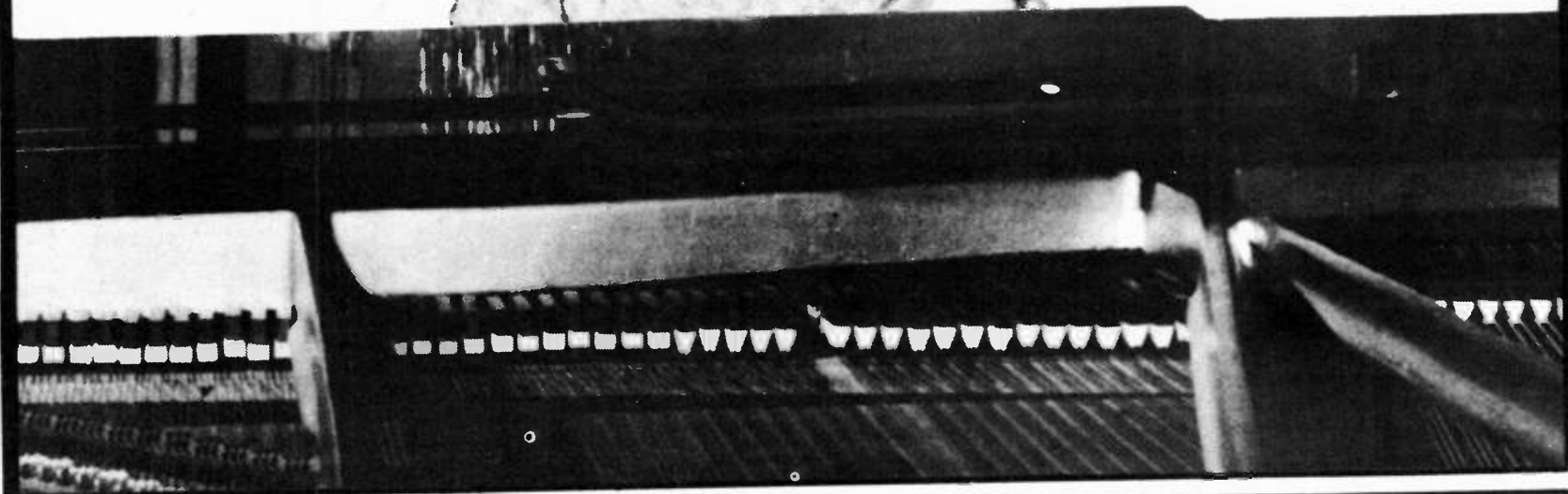
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Vancouver, B.C.  
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Brevard, N.C.	July 27
Rockford, Ill.	Oct. 3



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## Bicentennial Bureaucracy

(Continued from page 143)

devices through the sale of for the most part poorly designed medallions, ingots, plates and other commemorative trinkets with the nation's pocketbook rather than its psyche as their prime objective.

### Inventive Canadians

Even in the matter of financing the Canadians are infinitely more inventive, issuing new premium coinage and adopting a national lottery with a first prize of \$1,000,000 tax-free Canadian Dollars to underwrite the 1976 Olympics.

But at least the American Commission deserves credit for finally recognizing that the trite publications they've issued to date are ineffectual bromide and they've now farmed out such work including their monthly newsletter to Carlson, Rockey & Associates who handled U.S. promotion for Montreal's Expo '67 & Seattle's 1962 World's Fair with Chermayoff & Geismar as graphic designers. This is a commendable though belated step toward literacy and expertise. But whether juggled from a com-

mission to an authority it's only about 900 days 'til July 4, 1976, a mere 68 weeks until April 18 & 19, 1975, the 200th anniversary of Lexington, Concord and "The Shot Heard 'Round the World" and now entirely predictable that the Federal side of the Bicentennial is a bust.

### Count on Networks

Meanwhile the Nixon badgered commercial and educational tv networks have already begun and will through '76 present historical and contemporary Bicentennial specials which collectively will dramatize the implications of our 200th anniversary throughout the U.S. and abroad with an impact far beyond the capabilities of all the combined politically dominated Federal & state commissions.

The publishing industry has and will continue to contribute thousands of popular and scholarly Bicentennial-inspired works.

Broadway showman Alexander H. Cohen plans a World Theatre Festival presenting leading interna-

tional companies and stars and a Bicentennial Broadway musical spectacle subsequently to tour major arenas throughout the U.S.

Lincoln Kirstein is mapping an international exchange of great ballet and opera troupes.

As for communities, all with precious little Federal help, Boston has already inaugurated the Bicentennial era with its commemoration of the December 16, 1773 Tea Party complete with a replica of the tea brig Beaver and the Hub is busy with historic restorations, exhibits and special events scheduled throughout '75.

Philadelphia has comparable hopes for '76 but pledged Federal funds for a series of 200 as yet unorganized events and exhibits largely centered at Independence Mall and Penn's Landing, have not to date materialized.

### Spokane's Brave Heart

And through the herculean efforts of a small city, Spokane, with a population under 200,000, will celebrate its own Centennial and herald the Bicentennial era with Expo '74, an officially recognized International Bureau of Expositions special category world's fair, and the only such event to be held in the

U.S. throughout the Bicentennial period.

A mini world expo devoted to ecology with the theme, "Celebrating Tomorrow's Fresh New Environment," Expo '74 will operate May 4 through November 3 and anticipates 4.8 million attendance at its lovely and convenient downtown riverfront and island site. Realistically however energy and travel restrictions are likely to reduce visitor projections.

But for Spokane, which isn't exactly Mecca, to make a commitment of approximately \$200,000,000, attract such foreign exhibitors as the Soviet Union (a \$200,000, pavilion), Japan, France, Canada, Mexico, Korea, Taiwan, a \$15,000,000 Washington State Pavilion, an \$11,000,000 U.S. Federal exhibition, a Montana exhibit, a \$5,000,000 U.S. fine arts show, industrial participants including Ford, GM, Eastman Kodak, Bell Telephone, Boeing, United Airlines, Air West, and a world-wide symposium on environment together with a \$1,000,000 advance ticket sale augurs well and is a tribute to Expo '74's persevering president King Cole and general manager Peter Spurney as well as Federal Com-

missioner General J. Welles Henderson. Gordon Hilker who served Montreal's Expo '67 in the same capacity is entertainment consultant and confirmed Expo '74 attractions include Bob Hope, Lawrence Welk, Liberace, Jack Benny, Victor Borge, the King Family, Isaac Stern, Van Cliburn, the Joffrey Ballet, the Cleveland, Los Angeles, Philadelphia & Utah Symphonies, certainly not all a "fresh new environment" but by far the greatest galaxy of entertainment ever to play Spokane.

And after it's over it will leave the city with a permanent new park, an opera house, an amphitheatre and the U.S. pavilion will continue to function as a National Park & Forestry Service environmental information center. That's a brave story for a modest city like Spokane, ranking 79th in the U.S. population, and for Washington State, the only state in the Union ever to have held two officially approved Bureau of International Exhibits world's fairs (Seattle, 1962).

And there may yet be a major Expo '76. After 22 desultory years Miami's Interama, the proposed permanent (and therefore not under B.I.E. jurisdiction) U.S. & Latin American has been totally reorganized, retained a qualified general manager, William Finley, former v.p. of the Rouse Company, builders of Columbia, Md., and as site and utilities preparation is already well advanced there's a chance that through a crash program Interama may indeed meet its January 4, 1976 opening deadline. The advantages are that unlike most locations Florida's climate and tourism provides a solid basis for year-round attendance and revenue and there's a valid "Third Century USA" theme. But Inter-American Center Authority Chairman Elton J. Gissendanner is frank to admit it's entirely dependent on delayed IRS authorization of a \$140,000,000 national bond issue supposedly to be granted this month concurrent with \$12,000,000 in Florida bonding and \$22,000,000 in supportive funds pledged by the U.S. Dept. of Housing & Urban Development. Time

(Continued on page 156)

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## Bicentennial Bureaucracy

(Continued from page 154)

and money are both critical but Interama had done its homework and might well be the dark horse to relieve the Bicentennial laurels.

Finally, the Bicentennial can do so much to renew the nation's faltering pride and tarnished spirit at "this point in time" when a resurgence of our fundamental values is the critical ingredient for the continuity of American freedom. As we have seen commitments not commissions and committees must meet the challenge. Perhaps no one has put it more succinctly than Dr. Harvey Cox, Harvard Professor of Theology who wrote "Our links to yesterday and tomorrow depend also on the aesthetics, emotional and symbolic aspects of human life — on saga, play and celebration. When a civilization becomes alienated from its past and cynical about its future, its spiritual energy flags. It stumbles and declines. Without festivity and fantasy, man would not really be an

historical being at all."

Washington, George would have understood this. Washington, D.C. doesn't.

## Scarcity Era

(Continued from page 141)

During the recent Thanksgiving holidays, train and bus travel, even to nearby points, was at a peak. There were many standees in trains all the way from Boston to Washington. Buses were crowded even beyond the normal holiday up-beat, and one gas station that remained open on Sunday when the others were closed upped the price to 99.9¢ a gallon.

The Catskill inns have already started to curtail some of their talent buying. The majors, Grossingers and the Concord, are still maintaining their usual talent schedules, but some of the others are wary about hiring acts. The Cat-

skills have been one of the major spawning grounds of talent. With less work in the area, the number of new acts in the near future may decrease, unless a sufficient number of new urban niteries open.

There is one facet of the era of shortages that very few will comment on at this time. The black market, which becomes an important part of the economy during shortages, may have some beneficial effect on show biz, as it did during World War II. The blackmarketeers, it's recalled, were very important customers. They patronized the very late shows, the chorus girls fawned on them, and they became a latter day genre of the Diamond Jim Brady. It was also known that this class became the major backers of shows and were the moneymen behind many cafe operations.

## Masquers

(Continued from page 141)

members and to put on new shows.

The Masquers is going into the hole monthly to the tune of between \$1,000 and \$1,500, according to a

spokesman. By establishing a theatre in the proposed new clubhouse, org could swell its never-overflowing exchequer. Sufficient parking, now sadly lacking, also would be afforded members in any new quarters.

Club, which in the past has numbered among its fellows most of the most famous names in Hollywood, has 260 regular members. Additionally, there are members of a Junior Workshop, between the ages of 21 and 26, who are being groomed for Masquers' stage activity and eventually will become full-fledged members. A recent women's auxiliary, 225 Masquerettes, now is taking its place.

The Masquers pays its way mostly from dues, according to Art Neale, who started with club in 1934 as a bartender and now is general manager. Additional revenue comes from special dinners and special events, plus the dining room and bar. There is, too, bequests made by members, a practice started by William S. Hart. Club profited by around \$65,000 from Douglas MacLean's estate.

Even though Pasternak sees the

aging building as a drawback, there is the charm of nostalgia in its comfortable interior. Its huge dining room is lined with hundreds of caricatures by Don Barclay, the lounge and theatre plastered with old theatre bills, portraits and other theatrical memorabilia. It is a perfect setting for the many events which the club has staged in its impressive history.

The Masquers, formed in 1925 by eight members of the Lambs who had come to Hollywood for motion pictures, may boast an unequalled record of achievement. During World War II, it entertained several hundred servicemen every Saturday night, famous-name members acting as waiters. For years it has brought in under-privileged moppets for shows and dinners, as well as clothing and presents.

Regular attractions, several times a year, draw full houses for such events as Night at the Palace (vaudeville), Songwriters Night (tunesmiths playing their wares), testimonial affairs and George Spelvin Award Night, when showbiz personalities are honored with the Masquers' award.

One of the most successful eves in recent memory was Mae West Night, when she did a one-woman show.

There was a time when the Masquers was open to men only and plays were populated by members only, some turning femme for the evening. Since the bars were lowered several years ago, club cast actual femmes in its plays, which are staged perhaps four times a year.

Club usually loses money on its legitiors, held in conjunction with a dinner as a single package, even though it nets a nice sum when most of patrons from theatre upstairs descend to the Colonial-American tavern downstairs.

## Cosby To Open Houston Music Theatre's Season

Dick Ott, head of the Houston Music Theatre, has lined up talent for his winter to spring season. Initial act is Bill Cosby, Jan. 17-19; Sergio Mendes & Brasil '77 and Lou Rawls, Feb. 1-3.

Helen Reddy and Robert Klein are booked March 7-9; Joel Grey, March 13-16; Dionne Warwick, March 21-24, and Johnny Cash and his troupe wind up the season April 2-7.



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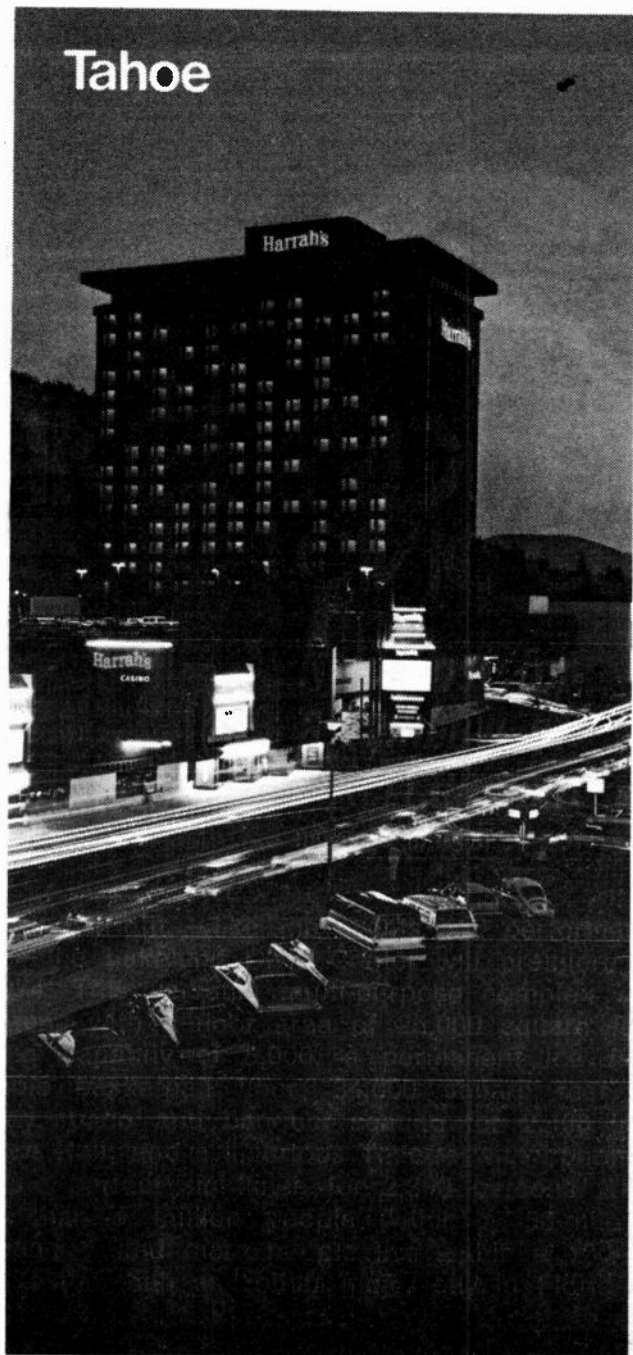


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Burns & Avery Schreiber, Jan. 25 thru 27; Don Rickles, Feb. 1 thru 3; Dionne Warwick and The Spinners, Feb. 8 thru 10.

In Reno: Bill Cosby, Jan. 11 thru 14; Sammy Davis, Jr., Jan. 15 thru 30; Roy Clark, Jan. 31 thru Feb. 20; Wayne Newton, Feb. 21 thru Mar. 13; Peggy Fleming, Mar. 14 thru Apr. 3.

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## Phonemanship Outcry

(Continued from page 141)

their fraudulent promotions and has little sympathy for their continuation in any form. She has seen the sponsor exploit the circus, rather than vice versa, pointing to the annual San Francisco Police Athletic Circus as an example of greed in reverse. That show is promoted by the police themselves, who pay a circus man a flat fee for a group of acts, thus keeping the profits in their hands. Last season's PAL Circus, presented at the Cow Palace, looked like the product of competitive bidding — a pitiful display of mediocrity.

### 'Police' Carry Power

The police, who are the most sought after sponsor, are well aware of the power of their name to sell tickets. Baker calls their pitch "the hammer deal," with its implied intimidation. What law abiding little old lady, she asks, would dare refuse patronage to a law enforcement agency, lest she be left with the impression, "Lady, next time your purse gets snatched,

don't call on us."

"I think it is deplorable," says Baker, "that a handful of greedy policemen sell out their brother officers, just to make a few dollars from some boilerroom. These greedy few know full well they are damaging the reputation and credibility of all officer, but evidently they think money is more important than the respect of the community."

Baker believes that the people she has informed are now able to say, "I know you are a boiler room." That may be so, for a growing number of irate citizens, tired of the harassment of phone room hucksters, are anxious to legislate their maudlin, repetitious spiels out of existence.

Laws are being passed on the West Coast. In the state of Washington, a Charitable Solicitation Ordinance, passed both in King County and the city of Seattle, requires that at least 45% of the proceeds go to the charity

named. Whereas in California, Bill Number 17510, voted into effect by the state legislature last March, makes it mandatory for a phoneman to identify himself, the name and address of the organization he represents and give the actual percentage of the sales which will go to the charity he is pitching. Shrewd phonemen may devise ways to wiggle around the latter, but the King County ordinance, imposing strict percentage limitations, may not be so easy to circumvent.

Violators are being prosecuted in both states. In June, 1973, the Seattle Burien Jaycees, sponsoring the "1869 Circus," were cited for violation of the Seattle and King County ordinance. They had failed to secure a permit, claiming that their ticket drive had no charity purpose and therefore was exempt from the charity solicitation ordinance. However, public residents testified to having been pitched the circus as a benefit for disadvantaged children, and tickets were mailed out in envelopes which stated, "If you find you cannot attend the Circus yourself, the Jaycees have requests for tickets to our show from many deserving and less

fortunate children's institutions and organizations throughout the King County area..."

### 'Deception'

County prosecutors claimed the pitch constituted "outright deception." Burien Jaycees chapter president Donald Anderson eventually conceded that the circus "was not intended to benefit disadvantaged children or any other charitable purpose." The Jaycees subsequently withdrew their name from the promotion, and R.M. Welsch, manager of the county license department, demanded that Hargrove Productions, the San Diego, California based firm promoting the show, produce a list of all ticket purchasers to facilitate refunds. Hargrove Productions complied, sending letters to the purchasers informing them that the Jaycees were not sponsoring the circus and offering them a refund, if requested.

Anti-solicitation laws are driving professional phonemen into a frenzy. They convened, for the first time in one body, in Nashville, Tennessee on Sept. 13, 1973 to organize the International Telephone Sales

Promotion Assn. They elected officers — with Mearl N. Johnson of Central City, Pennsylvania, becoming president — assessed dues, and took immediate steps aimed at their first target: anti-solicitation laws pending in Minnesota.

A circus without the Ma Bell ballyhoo? It's unthinkable to producers like Castle, who puts out one of the finest shows on the road. "The competition (much of it tv) is too great in the entertainment world for us to be able to continue without advance sales and I think the telephone is the only solution."

Men who try to sell the circus on showmanship alone almost invariably fail. Paul Kaye, the wizard of sight and sound who whipped together some magnificent shows for the late Al Dobritch in Los Angeles in the '60s, put his own Circus Maximus on the road several years ago. It received lavish critical praise, but without a "sponsor," folded early in its first season. Kaye has since established himself with Kaye Continental Circus, which plays many Shrine dates.

Only Ringling Bros. and Barnum & Bailey has virtually gone it alone, selling tickets on the power of its name and reputation. Irvin Feld's renaissance press agency is reawakening the public's awareness of the riches that are to be found within three rings. Yet Feld has given hints that he, too, may eventually court "sponsors" in some form. This past season the Greatest Show on Earth took a historic step in Seattle, where for the first time there appeared four small words of awesome significance in the bold Ringling newspaper ads: "Nile Shrine Temple presents—"

## Friars Club

(Continued from page 141)

Goldstein and Trebot.

The present Abbot is Ed Sullivan who succeeded the late Joe E. Lewis and its dean is Buddy Howe, chairman of the board of Creative Management Associates. It represents a cross section of show biz and the commercial world, and operates various services for the members and is a constant source of funds to aid the theatrical needy. Most of its functions have stipulated percentages set aside for various charities. A custom started in the old-old days.



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## Highlights Of '73

(Continued from page 141)

which left New York without a single major remnant of the old days of cafedom.

— A concomitant development is the spirited bidding for the Copacabana site on a worldwide basis. Not only are American entrepre-

neurs interested, but so are several from Europe. It indicates that new management blood feels that they can make a go of it in an industry that has largely been written off.

— The talent drain from cafes to theatres-in-the-round has been

spelling further trouble for niteries. Also the concert field has been taking some important stars away from cafes. For example, Shirley Bassey and Johnny Mathis, who regularly played the Hotel Waldorf-Astoria, N.Y., now get the same fees out of a few days at a spot such as Avery Fisher (ne Philharmonic) Hall, N.Y.

— The most valid entertainment discovery of the 1970s is the 1950s.

Entrepreneurs as well as entertainers have been finding it a lode-stone of "new" material, loaded with performance values. To the mature folk, the product is nostalgia. To the youth it is camp. To many, it is boxoffice.

— The growing realization that cafes are very necessary to sustain other branches of show business. Without niteries as a proving ground for new talent, theatres-in-the-round, Las Vegas hotels, and portions of television, legit and films which frequently call upon the variety and personal appearance fields for fresh talents and ideas, other areas of entertainment could suffer.

### Lambs Club

(Continued from page 142)

tor in need?

Some years ago, several members reaming around the club came to the observation that they saw no one under age 50. Thus was born the classification "Lambkins," for the younger men in the profession. Years later it was found that it was necessary to admit non-professionals just to support the institution.

In that respect, the late Conrad Nagel was the chairman of the admissions committee. The first question he asked of a candidate was

where his office was located. If it was too far from the Club, he thumbed down the application. His reasoning was that a couple of expensive taxi rides would destroy the raison d'être for lunching there, and such a newcomer would lose interest immediately. To Nagel propinquity was the most important asset a new non-pro could have.

In late years, the Lambs admitted women to its club house, but not as members. For many years, the only place where a dame could set foot was in a small waiting room off the foyer. The only exception was Ethel Barrymore, who once stormed in, presumably looking for her drunken brother.

Shepherd Tom Dillon and a couple of other Lambs were in court Dec. 20 and got a two-month extension on foreclosure of a \$350,000 mortgage. They've got to raise the money or face the loss of their historic building and even the club itself. They are making a pitch to many of their former members now permanently on the Coast to come forth in this hour of need. They are looking for the profession itself to find ways and means of using the club so that the prize structure can be saved.

Now is the time for all good men in the theatre to come to the aid of the Lambs.

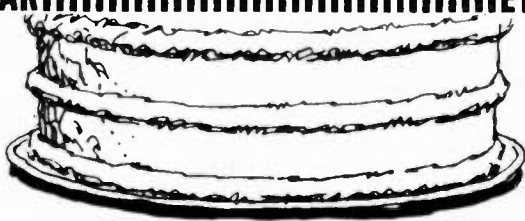


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# CANADA COULD GIVE U.S. LESSONS— IN REGIONAL AUDIENCE DEVELOPMENT

By DANNY NEWMAN

From Vancouver to Halifax — a spread of 3,900 miles — attendance of the Canadian professional performing arts has been rising in an upward spiral that rivals even the economic inflation of the times.

In Winnipeg, where The Symphony, Royal Winnipeg Ballet and Manitoba Theatre Centre had 4,700 subscriptions in all, they now boast 29,000 between them.

In Toronto, where the subscribers of The Symphony, The Repertory Theatre at St. Lawrence Centre and The Canadian Opera Company now number 43,000, only the T.S.O. had an existing series audience of 8,400, while the opera company and the theatre had to have their respective subscriptions started from scratch.

In Vancouver, The Playhouse, The Symphony and the Opera's subscribership aggregated 6,550, but now the figure is 38,000 — with the V.S.O.'s 25,000 a success story that could well be envied by orchestras the continent over. For they had only 3,515 series ticket-holders just five seasons back!

## Edmonton's Jump

In Edmonton, only 5,850 subscribers supported The Citadel Theatre, The Symphony and The Opera, but "Dynamic Subscription Promotion," applied vigorously has brought 20,000 in already.

In Montreal, The Symphony, Les Grand Ballets Canadiens, Theatre du Nouveau Monde and Centaur Theatre now have some 27,500 committed goers.

Theatre London in 1971-72 had 6,200 enrollees and has just brought in 12,000 for its new season.

Out on Vancouver Island, The Bastion Theatre, beginning its accelerated effort last year — and the Victoria Symphony Orchestra, only deciding to make its bid this past last summer — have already scored over 100 subscriber gains, rising from 1,137 to 3,000 in the former case and from 1,250 to 2,500 in the latter instance.

## Calgary Nip-Up

Calgary's Philharmonic and its resident professional stage company, Theatre Calgary, together mustered 3,550 subscribers, but they now have 10,000 in regular attendance.

Fredericton's Theatre New Brunswick has built up its once paltry 300 assured patrons to a current audience of 6,300 all signed up — a quite remarkable accomplishment in that sparsely populated area.

Quebec City's 800 subscriber figure has become 2,200.

In Regina, the Globe Theatre's modest-scale adult operation, begun only in the past two years, already has won 1,250 subscribers.

The Hamilton Philharmonic Orchestra, now in the second season of the big push, has seen its 1,710 subscriber family grow to 4,000.

In Ottawa, the National Arts Centre Orchestra's promotion has been so successful that its management has had to cut off its subscription sales at 7,500, in order to leave a minimum number of individual tickets for visitors to the national capitol.

## Hardly 'Spontaneous'

This storming of ticket wickets and the resultant expanding seasons of north-of-the-border resident professional theatres, symphony orchestras, opera companies and ballet companies, has not been spontaneously generated, nor has it really happened just because of a heightened state of acculturation rising out of the increasing rate of college students matriculating.

Nor can this happy condition be solely attributed to the artistic excellence which has come to be expected from so many of the country's permanent theatrical and musical entities. For undoubtedly, the axiom, "Build a better mousetrap and the world will beat a path to your door," may be true in the mousetrap business — but, heartbreakingly, doesn't seem to apply to the performing arts world, where the roads are strewn with the wrecks of artistically meritorious organizations which thought that the audience ought to come to them — and in that erroneous belief, permitted their promotional muscles to

(Author of this article is widely acquainted on both sides of the border as an Audience Development Consultant. This is a crucial aspect of the battle for survival by all performing arts organizations. Newman details a 400% gain in subscription support for companies under the umbrella of the Canada Council.)

atrophy.

This phenomenal rise in the public's sitting in the seats has occurred mainly because of a long-range, consistent and imaginative approach to the encouragement not only of artists and artistic institutions, but of audiences for the arts, as well. Inherent in the achievement has been Canada's recognition of the responsibility of government at municipal, provincial and above all, federal levels for the nurturing of a high standard in entertainment in the nation — a basic understanding that this is a legitimate need of its citizenry and a worthy aspiration for the society in general, calling for and entitled to subsidy.

## A Beat On Yanks

That Canada should have arrived at such conclusions before the United States did is not unusual in the light of its strong, special cultural ties to England and France — and also to its indigenous Canadian will toward a high quality of life. While there has been considerable and growing financial support from some of the cities and from the Arts Councils in various provinces, the principal thrust has come from The Canada Council which is largely federally funded.

The Canada Council was created — endowed to the tune of \$50,000,000 — by a 1957 Act of Parliament. It operates somewhat along the lines of some of the large American foundations, although it has been structured, too, with the British Arts Council's experience very much in mind. Since 1963, annual federal grants (this year's was \$35,778,000) have provided the bulk of the Council's income. It's 1973 budget is \$45,000,000, of which \$19,201,000 goes directly to the arts, with the remainder reserved for all other needs within the Council's purview, including the humanities, social sciences, its commitment to UNESCO and other special programs.

Considering that Canada's population is 22,000,000 and the United States population is 220,000,000, the disparity between government subsidies for the arts in the two countries is only too obvious to Americans who have only very recently begun to see anything more than token governmental assistance to their country's not-for-profit professional performing organizations.

## Canada Council Vision

The Canada Council has had the vision to protect its on-going and growing investment in the arts via an aggressive consulting service in the field of audience development, ever since 1965 when it launched these efforts through one of its then grantee, The Canadian Theatre Centre, but which it has been carrying on directly under its own aegis since 1969. This affirmative activity has succeeded in reaching out to people and bringing them in hitherto unprecedented numbers into theatres and concert halls throughout the land, setting off waves of expansion in number of performances and length of seasons for the more than thirty professional performing arts organizations coming under the umbrella of this program — with countless others of the hundred arts groups with which The Canada Council deals, benefitting by the spillover of the promotional savvy involved in this process — and with many new performing groups, inspired into existence by the palpable example of survival and thrival that those arts producing organizations who are now "making it," exude.

The vehicle of their success is the operation of large-scale season or series ticket subscription drives, carried out over many months of the year, often using a wide range of campaign components which call upon the participation of staff, the involvement of boards of direc-

tors and auxiliary groups such as women's guilds, the use and distribution of very effective brochures — and above all, an overall consideration of audience development as a continuing, vital need — not too much less a need than those pertaining to the producing of the art itself.

## Anti Once-In-A-While

Inherent in the concept is the extraordinary importance given to winning subscribers, rather than once-in-a-while attenders (single-ticket buyers), on the grounds that the overwhelming experience of theatres devoted to fine repertoire (dance groups, symphony orchestras, and opera companies) is that "if they don't come on subscription, they don't come at all!" — a truism so true that aberrant cases can only be said to be exceptions that prove the rule. And then, from the standpoint of so many of these projects' artistic ideologies, who but the faithful subscribers will attend any form of non-popular repertoire? So, it remains the subscribers who underwrite the right of the not-for-profit professional arts producers to experiment. And, of course, in this process, the subscribers become increasingly knowledgeable and sophisticated in the art-forms offered, constantly heightening their own thresholds of repertoire acceptance — which is, as Shakespeare put it, "a consummation devoutly to be wished."

The audience development pump-priming program is currently in operation in some thirty professional companies from coast to coast, in all of the performing arts categories — companies which had a combined subscribership of approximately 50,000 when such consulting assistance began, but which have now passed 250,000 — and their results are still burgeoning. What has been set off by dynamic promotion has now achieved substance, as large numbers of subscribers renew, annually, largely on their own steam — with attrition recouped and still new records reached by on-going, annual season ticket sales drives. And as an added dividend, the momentum of these effective efforts have brought a large number of new single-ticket buyers into the market — and they tend to graduate into subscribers after the initial exposure has been achieved.

## Encourages Others

The continuing success of such efforts not only inspires the birth of new arts groups, but encourages more and more existing producing organizations to apply for the special consulting aid that has been the prerequisite to launching these large-scale campaigns, aimed at the up-building of audiences, with the battle-cry being "Why take years to accomplish what can be accomplished right now!" Among those who are entering this arena this year are the Guelph Festival, the Regina Symphony and the Sudbury Theatre Centre.

While this special activity of The Canada Council is a small one in relation to its overall, highly diversified program (which the writer regrets cannot be delineated in this limited article), it is regarded as an important one by The Council's Director Andre Fortier, who keeps in close touch with the progress of every one of the "client" projects, audience development results through his arts officers, Hugh Davidson, Head of the Music Section; David Peacock, Head of the Theatre Section; and Monique Aupy, Head of the Dance Section. Mr. Fortier foresees a further great proliferation of the performing arts in Canada, and he and his staff are already engaged in strengthening and enlarging the apparatus that must accommodate the mounting needs for logistical and economic support. The recent opening of The Council sponsored Touring Bureau, for instance, is a move in just one of the areas that Mr. Fortier is concerned with. Despite the cruel economics of the performing arts field and despite all of the other disabilities and discouragements which that field of human endeavor suffers in a largely philistine world, its future in Canada appears to be bright.

## Show Biz Of Yore

By TOM VAN DYCKE

Paris. In a lifetime spent around theatres and newspapers, there are such vividly memorable moments as:

Hearing Enrico Caruso sing, for its world premiere, George M. Cohan's "Over There" at New York's first Sunday ball game, at the Polo Grounds. It was a benefit for the Red Cross between the Giants and the Yankees in June or July in 1917.

Standing at the back of the Palace one Monday afternoon with Walter Kingsley, Bob Sisk

and Alfred Lunt, watching Will Fyffe do his "I Belong to Glasgie" when Bob, then p.a. for the Theatre Guild, said, "I was brought up on Harry Lauder's farewell tours and records but this fellow's got him beat six ways from the deuce," an opinion shared by each of us.

Asking Douglas Fairbanks and Mary Pickford to come to my production of A. A. Milne's "The Dover Road" in Paris. They both were charming and Mary said, "Sure, we'll come tonight." But

(Continued on page 165)

## Regional Theatres Also Touring

By PAUL GARDNER

Ottawa. Canada's touring system for its own shows is unique, believes G. Hamilton Southam, director-general of the four-year-old, \$46,400,000 National Arts Centre in this capital. He was formerly Canadian Ambassador to Poland.

"In the United States, for example," he told Variety, "you see Broadway shows touring, but you don't see, for example, Minneapolis' Tyrone Guthrie Theatre or Los Angeles' Mark Taper Theatre touring across the country. You don't see it in Britain, only occasionally in

France. In Sweden and Norway the Government sends groups up north, but here it's uniquely many-centered yet interrelated. This movement of regional theatre is very exciting, very Canadian. The world of theatre here is not dominated by one or even two cities; there's theatre and music of excellent quality in seven or eight Canadian cities."

The National Arts Centre started the interregional movement, then helped the federally funded Canada Council set up its new Touring Office here, which arranges tours and sometimes

helps with the financing. That's important, because Canada, with only 22,000,000 population, is about 3,500 miles from tip to tip (even more in the north) and distances between playable centers are great.

Before the Canada Council's touring office, the Arts Centre had arranged tours in Europe for the Toronto and Montreal Symphonies, the three top Canadian ballets — National Ballet of Canada, Royal Winnipeg Ballet, Grands Ballets Canadiens — as well as Theatre du Nouveau

(Continued on page 168)



## THE REALITY OF OPERA: PAST, PRESENT & FUTURE

By JULIUS RUDEL

(The essay which follows is a distillation of the experience of the man who holds three titles, Director of the N.Y. City Opera, Music Director of Kennedy Center and Music Director of the Caramoor Festival.)

If there is any ambiguity in my title, I want quickly to dispel it. I am not going to involve myself in an existentialist discourse on the fact of opera; it is performed, therefore it is, nor am I heading toward the "realities" of opera, the pragmatics involved in its production, marketing and financing. Not at all. Instead, I am going to write about what I think has made opera "real" to the millions who have enjoyed it over the more than 350 years of its life.

Contrary to many notions, reality did not come to opera with the movement known as "verismo," the imitation of life in libretti, or "method" styles of operatic acting or production. Reality has always been there, and opera will flourish as long as its basis in reality can somehow be retained and recognized.

My thesis is that reality in opera consists in its emotional impact, in its ability to touch people and to spark a moment of empathy in them even if they cannot understand a word of what is being sung. Monteverdi's "Coronation of Poppea," composed in 1607 and replete with goddesses who machinate and plot, is more "real" than "The Last Tango in Paris." Poppea's insistently luring invitation to Nero "tornerai" is more seductively real than anything Circe or any modern love object ever had to offer. The love play of the two young people, the cynical song of Poppea's maid, and the philosophical resignation of the doomed Seneca are all made explicit in the music. The moods, the feelings, the emotions are enhanced if one understands the words and if the singers act, but the "music" really conveys it all.

### True Reality

No man or woman who was ever spurned in love for another could fail to respond with anguish to Octavia's farewell to Rome on her banishment or fail to recognize the jealous rage in her first outcry against her husband. And that final duet of Nero and Poppea is one of the most sensuous pieces of music ever written: the triumph of eroticism and immorality over faithfulness and wisdom, and even though the gods thus conspired, somewhat removing the action from what we commonly call "reality," the physical union of those two is virtually palpable in the music.

Opera went on from there to its more baroque forms, with greater stylization and increasing use of virtuoso exploitation of the human voice, and if gods and goddesses became less apparent (although still very much on the scene), other conventions of writing came between the protagonists and "reality." Nonetheless the basic requirement of opera, its emotional impact, remained and was often enhanced. Embellishments, artful cadenzas, and astronomic leaps expressing joy or rage were but techniques towards that same end: the recognition that song has heightened speech and the more heightened, the greater the communication. Was ever greater joy and exuberance expressed than that, which Handel put on Cleopatra's lips when she is rescued by Caesar: "O tempesta."

By the time of Handel and the great Baroque period, it was a requirement that all operas contain certain basic ingredients: Joy, anger, sorrow, jealousy, passion, and even more subtle emotions. Caesar's great aria at the tomb of Pompeii when he reflects on the slight thread that stands between man's glory and death is subtle anguish and Hamlet's "to be or not to be" is at least matched in Sextus' aria of self-doubt when he cannot take vengeance for his father's slaying.

My associate director, John White, moved by a performance of "Caesar" was heard to mutter: "Why did anyone bother to write anything after this; it says everything." But go on and write they did, sometimes losing the message in the medium.

### Status of Singer

At times, style became all, and the requirement that musical lines be embellished to enhance the emotion became instead a requirement that musical lines be embellished to enhance the status of the singer. By the time of Rossini there were such violations of the basic principle that music convey emotion, rather than virtuoso singing, that the musical lines were quite lost in the massively applied embellishments. A soprano auditioned an aria from "The Barber of Seville" for Rossini in just such a manner and his historic reply was, "Madam, that was lovely. Who wrote it?"

The requirements that all emotions had to be displayed in a major work led, of course, to libretti being manufactured around them, a practice that may have been responsible for opera becoming the original "theatre of the absurd," giving rise to the description; "and now the plot sickens." But even then, the emotions expressed in the music were real, the interpersonal relationships — before Sigmund Freud or Lee Strassberg — were real. People hated, loved, were jealous, were forlorn, were filled with pride or self-loathing, but this was long before verismo, and long before it was fashionable to be cool.

In my insistence that opera lives through its emotional impact, impelled by its music, am I not subverting its theatricality, its dramatic requirements? I don't think so. All music can be experienced on many levels; the more profound and subtle it is, the greater the number of levels. At different periods it has different conventions, and in that sense it is no different from symphonic music. The sonata form and the four movements which we recognize as fairly essential for the course of a symphony are guide lines, conventions, no more nor less than the requirements for opera.

### Mind and Heart

The movements of a symphony allow the composer, within a more or less prescribed range to work on your mind and heart. Opera adds the dimensions of the human voice, and a more specified dramatic situation (for a symphony also evolves with statement, development and climax), and the conventions of the theatre. The words may or may not be understood.

In the best of all possible operatic worlds, we would understand all languages and everyone would enunciate with such clarity while singing that we could enjoy words and music simultaneously. The best of all possible worlds is rarely attainable and sometimes I'm not sure everyone would like to be there. We have numerous opera patrons

who prefer to read the libretto in advance and then let the music, with the sounds, but not the sense of speech, wash over them.

Are we to say they're wrong? It is, after all, the sound of the human voice in heightened speech that is so typical of, some might say, peculiar to, opera. But speech should not be all and I would spurn an opera that had wonderful words without the music to carry them just as I feel sorry for the opera-goer who cannot tell what is going on unless he can understand the words. I am reminded of two women hearing "Don Giovanni" at our house in English and understanding the words for the first time, who exclaimed in horror "They've turned it into a comedy." If they could not hear Mozart's comic intentions in so much of that magnificent music, they don't really "hear" opera, no matter how ancient and honored their subscriptions.

### Oh Those Mad Scenes

The gods and goddesses, embellishments and cadenzas had their day, as did the required ballets, the five acts in French opera, and, of course, the recurrent mad scenes. Why mad scenes? Very simply there is something extremely appealing in the irrational, but more to the point, a mind gone mad can go within moments from ecstasy to horror, from lyric detachment to jealous rage, from loving sweetness to murder, and so the Donizettis and Bellinis of the opera world turned to the mind gone awry, often without being convincing in medical-psychiatric terms, but terribly effective in the reality of theater and the excitement of music playing with emotions.

Usually, it was a woman whose mind became unhinged and it was always over a love frustration, but then it is the soprano with trills and vocal flights to the stratosphere who can suggest madness most musically. I don't think there was any male chauvinism in this view of madness, but who knows? Whatever it was, it was so sure a device that by the time Bellini wrote "I Puritani" the soprano had two mad scenes. At every unfortunate turn of events, she would go mad with marvelous musical effect. (Could this have been the prelude to the Victorian faint?) The possibility in music of turning rapidly from one emotion to another had been found and this facility took the place of long arias and ensembles each in a single emotional key. Thus, "Roberto Devereux" first mournfully singing of his untimely demise unleashes a cheerfully optimistic cabaletta before he is led off to execution.

Verismo changed all that. Mario Cavaradossi in much the same situation in "Tosca" is also encountered in prison after a sad orchestral prelude which, as in "Devereux," sets the mood and the theme for his own sad farewell to life, but the requirements of the new-found "Reality" in Opera keeps him sad and tearful and prevents his going off into bravado. He doesn't do that until he thinks or pretends to think that his life will be spared. One could argue that the essential difference between the two men is also one of time: Devereux believes in heaven and in what he will accomplish there; Cavaradossi is a revolutionary and probably a non-believer so he can only contemplate the reality of his own death. All that is lovely for speculation but quite irrelevant. While Puccini's approach may strike us today as more "real," emotionally, Devereux is just as "real" and his smashing bravado sets up a remarkable emotional musical contrast for Elizabeth's final lament over his death. If Opera has its reality in its emotions, it also has accomplished its artistic ends by playing with those emotions, by

## League of Historic Theatres

† Brown Grand Theatre  
Concordia, Kansas  
Built 1906 - Capacity 1,000  
\* Chandler Music Hall  
Randolph, Vermont  
Built 1907 - Capacity 650  
\* Croswell Opera House  
Adrian, Michigan  
Built 1858 - Capacity unreported  
\* Ford's Theatre  
Washington, D.C.  
Built 1833 - Capacity 750  
\* Fort Payne Opera House  
Fort Payne, Alabama  
Built 1889 - Capacity unreported  
\* Grand Opera House  
Macon, Georgia  
Built 1883-1884 - Capacity 2,418  
\* Grand Opera House  
Wilmington, Delaware  
Built 1871 - Capacity 1,100  
\* Haskell Free Library & Opera House  
Derby Line, Vermont  
Built 1901 - Capacity 450  
\* Heinz Hall for the Performing Arts  
Pittsburgh, Pennsylvania  
Built 1927 - Capacity 2,827  
\* Majestic Theatre  
Providence, Rhode Island  
Built 1917 - Capacity 800  
\* Mishler Theatre  
Altoona, Pennsylvania  
Built 1906 - Capacity 910  
\* Mule Barn Theatre  
Tarkio, Missouri  
Built late 1880's - Capacity 160  
† Music Hall  
Cohoes, New York  
Construction date, capacity unreported  
\* Ohio Theatre  
Columbus, Ohio  
Built circa 1928 - Capacity 3,079  
† Old Eagle Theatre  
Sacramento, California  
Construction date, capacity unreported  
\* Old Slocum Theatre  
Vancouver, Washington  
Built 1867 - Capacity 60  
Opera House  
Abbeville, South Carolina  
Built 1908 - Capacity unreported  
\* Powell Symphony Hall  
St. Louis, Missouri  
Built 1926 - Capacity 2,689  
\* Promised Valley Playhouse  
Salt Lake City, Utah  
Construction date, capacity unreported  
\* Ramsdell Theatre  
Manistee, Michigan  
Built 1903 - Capacity 583

\* Saenger Theatre  
Mobile, Alabama  
Built 1926-1927 - Capacity 1,900  
\* Seamen's Bethel  
Mobile, Alabama  
Built 1860 - Capacity unreported  
\* Sheridan Opera House  
Telluride, Colorado  
Construction date, capacity unreported  
† Socorro Opera House  
Socorro, New Mexico  
Built 1885 - Capacity unreported  
\* Springer Opera House  
Columbus, Georgia  
Built 1871 - Capacity unreported  
\* Tabor Opera House  
Leadville, Colorado  
Built 1879 - Capacity 1,000  
\* Mabel Tainter Memorial Theatre  
Menomonie, Wisconsin  
Built 1889 - Capacity unreported  
† Thomaston Opera House  
Thomaston, Connecticut  
Built 1884 - Capacity 605  
\* Tibbits Opera House  
Coldwater, Michigan  
Built 1882 - Capacity 600  
\* Walnut Street Theatre  
Philadelphia, Pennsylvania  
Built 1808 - Capacity 1,052  
\* Waterville Opera House  
Waterville, Kansas  
Built 1903 - Capacity 340  
\* Lawrence Welk Opera House  
Madison, South Dakota  
Built 1912 - Capacity unreported  
\* What Cheer Opera House  
What Cheer, Iowa  
Built 1893 - Capacity 600  
\* Wheeler Opera House  
Aspen, Colorado  
Built 1880 - Capacity unreported  
Woodstock Opera House  
Woodstock, Illinois  
Built 1889 - Capacity 640  
† Woodland Opera House  
Woodland, California  
Built 1895 - Capacity 640  
\* Fulton Opera House  
Lancaster, Pennsylvania  
Built 1822 - Capacity 1,500  
\* Goodspeed Opera House  
East Haddam, Connecticut  
Built 1876 - Capacity 365  
denotes theatres restored and-or operating  
denotes theatres in the process of, or scheduled for restoration  
( \* denotes theatres restored and-or operating)  
( † denotes theatres in the process of, or scheduled for restoration)

## COMMENTS 'VARIETY'

The adjoining comments of Michael P. Price of the Goodspeed Opera House in East Haddam, Conn. together with the charter members of the "League of Historic American Theatres" as listed poses the question of which other standing edifices ought also to be mentioned. Surely the Daniel Frohman's Lyceum of 1902, whose stage door is cheek-by-jowl to the entrance to this weekly's home office on W. 46th Street in Manhattan is one. Also, the Flo Ziegfeld's New Amsterdam on 42d Street. Scattered around N.Y. hidden under many a change of facade and policy are a number of forgotten landmarks.

The League of Historic Theatres ought surely to include Elitch's Gardens in Denver, the Lakewood outside Skowhegan, Maine. The Central City Opera House in Colorado is another with the reek of history.

The term "historic" is, and should be, elastic. While ordinarily 1910 would seem like a natural cutoff, nobody will quarrel about the Ohio Theatre (1928) in Columbia or the Saenger (1927) in Mobile.

American theatres by the hundreds, and probably by the thousands, have gone down simply because the underlying real estate commanded better offers. A full account of theatre mortality would naturally emphasize the innumerable cases of fire. The Iroquois in Chicago (gutted New Year's Eve of 1903) remains the most ghastly, with 600 dead, many trampled to death. — Land.

facilely moving from one to the other, by having us, as in "Don Giovanni," contemplate the terrors of hell with a smile on our faces. In humans, at least, emotions are not just gut reactions; they are complex and highly volatile. Opera at its finest can deal with them and thus give us our hold in reality.

### Style of The Staging

Do I therefore feel that staging of opera must live up to that reality?

Not at all. The emotions dealt with by a Monteverdi or a Handel existed long before "method" acting and stage direction should acknowledge just that. The style of the music, and of its theatrical time, dictate the style of performance and not some directors' sudden, if not overly brilliant, realization that an opera is obsessed, as they almost all are, with sex and violence, and should therefore be treated like a  
(Continued on page 168)



# Sydney's Exciting New Opera, But Plenty Of Clashes Prevail

By NORMAN KESSELL

Sydney. Major show business events in Sydney this year have been the opening, at long last, of the Opera House, followed by that of the new Her Majesty's Theatre.

Queen Elizabeth II officially opened the \$100,000,000 flawed but truly magnificent Opera House on Oct. 20 as the highlight of the most elaborate festivities Sydney has ever seen. A flagged and flower-decked city paid tribute to a great achievement as an estimated 1,000,000 people thronged the Harbour foreshores to see the 2,000 craft of all sizes assembled around the Bennelong Point site, to watch the flypast by nine F-111 R.A.A.F. fighter-bombers and the displays by helicopters and firefloats.

As the Queen declared the Opera House open, tugs pulled away to break long red ribbons stretching from their decks to the topmost points of the building's roof sails, thousands of balloons and pigeons were released over the harbour and ship's sirens began a two-minute "cock-a-doodle-doo."

The entire Opera House complex, however, had actually been in full use for two weeks before that. The Australian Broadcasting Commission's Sydney Symphony Orchestra launched the magnificent Concert Hall on Sept. 28 with Sweden's Birgit Nilsson in an all-Wagner concert conducted by Charles Mackerras.

## Cleveland, Moscow

Then came four concerts by The Cleveland Orchestra under Lorin Maazel and four by the Moscow Chamber Orchestra with an all-Mozart program conducted by Rudolph Barshai. These were interspersed with celebrity concerts by artists like Nilsson and pianist Roger Woodward. There were and are also Sunday night popular concerts with such overseas entertainers as Carol Burnett — she and her company taped a full tv show in and around the Opera House — Petula Clark, Rolf Harris, Harry Secombe, Digby Wolf, Des O'Connor, Helen Reddy, Reg Varney and Rod McKuen.

At the same time the Australian Opera opened the Opera Theatre with a stunning production of Prokofiev's "War And Peace," followed in repertoire by Verdi's "Nabucco," Puccini's "Trittico" and Mozart's "The Marriage of Figaro." On Oct. 22 the Queen and the Duke of Edinburgh attended the opening performance of Mozart's "The Magic Flute." Wagner's "Tannhauser" to open on Nov. 1, completes the company's 1973 repertoire.

## Old Tote Moves In

The Drama Theatre was taken over on Oct. 2 by The Old Tote Theatre Co. — one of Australia's two recognized "national" theatres, the other being the Melbourne Theatre Co. — with three plays in repertoire, Shakespeare's "Richard II," Weill-Brecht's "The Threepenny Opera" and "What If You Died Tomorrow?," a specially commissioned new play by Australia's current number one playwright David Williamson. Reception of the first was and is lukewarm, but the Williamson play is his best yet, better even than "Don's Party" and predictably will

be the smash-hit of the year.

## Music Room Rentals

The Opera House's fourth area, the Music Room, is being fully used by a wide variety of hirers, ranging from Musica Viva to the National Film Theatre of Australia and the Marionette Theatre of Australia.

So far all attractions have drawn capacity or near-capacity and in the main well-satisfied audiences, despite the Opera House's much-publicized shortcomings such as inadequate wing and storage space; a too-small orchestra pit for the Opera Theatre; amplification problems in the Concert Hall (though its acoustics are superb); non-existent parking space; insufficient toilets; excessive prices for seats, food and drink; understaffed box offices etc. etc.

Some of these complaints are justified. Others are carping. Arising above them is the mild-mannered, sympathetically soothing general manager of the Opera House Trust, Frank Barnes, and his obviously hard-working staff

## Parking Space

For examples, Sydney Symphony Orchestra musicians threatened a boycott unless parking space within the forecourt was provided; Actors Equity threatens a strike if Australian tenor Ronald Dowd is not given preference over imported tenor Pekka Nuotio, the Finn, in "Tannhauser." Old Tote director Robin Lovejoy has cancelled plans to present his 1974 Season One in repertoire because of what he describes as the Drama Theatre's inadequacies; there is even a rumor the Australian Opera will ditch the Opera House next year in favor of the new Her Majesty's Theatre.

Some of these things are problems for the hirers rather than for the Opera House Trust, but they don't make life any easier for the hard-pressed general manager. His prime consolation must be that despite every setback the whole complex, thanks to the resourcefulness of all concerned, is working extremely well.

## Okay Finn Lead

The new 1500-seat Her Majesty's Theatre, built by J. C. Williamson Theatres Ltd. to replace one destroyed by fire three years ago, opened on Nov. 30 with "A Little Night Music." Leading players are Hollywood's Finnish-born actress-dancer Taina Elg as Desiree, "the" Anna Russell as Madame Arnfeldt and Bruce Barry as Frederick.

It was touch and go until the last minute whether Equity, which is following a very tough line on overseas imports, would accept Miss Elg, but eventually agreement was reached. The Sydney production was directed by American George Martin, with JCW's own Betty Pounder as choreographer.

The Opera House and the new Her Majesty's have relieved Sydney's acute shortage of properly-equipped commercial theatres, but the 470-seat Richbrooke, which JCW's have been using by arrangement with Dudley

Goldman Pty Ltd., is under threat. Following three disastrous failures, Goldman announced he was closing the theatre and selling up. One reason he gave was that the religious organization which owns the building put unacceptable restrictions on the types of show to be presented. However, reprieve came in the form of a limited revival season of "Godspell," this theatre's last big money-spinner. What happens after that is still uncertain.

## About Harry Miller

Harry M. Miller Attractions is still using the Capitol, a converted 2,300-seat film house. Earlier this year he abandoned plans to stage "Gone With The Wind" there and the place was used only spasmodically until he recently brought back "Jesus Christ Superstar" for a limited season prior to a New Zealand tour. His experts, however, have advised him such a tour is impractical and he has now announced "Superstar" will star at the Capitol at least till the end of January.

Miller is also using the Metro Theatre, originally the Minerva until MGM turned it into a film house but now "live" again with Terry-Thomas in the puerile farce "Don't Just Lie There, Say Something," which opened slowly, but has since built up. It will swap soon with Miller's Melbourne production of "No Sex Please, We're British," for which English TV actor Bob Grant has been engaged to Jonathan Daly, who walked out without giving any clear or coherent reason.

The Elizabethan Theatre, which became very run down after the Australian Elizabethan Theatre Trust gave up occupancy in 1966, was leased again by the Trust last year and given a \$100,000 facelift to provide a temporary house for opera and ballet till the Opera House opened. Now the Trust has announced it will continue to operate this theatre for another year at least. It will be used, among other things, for some of the Trust's own entrepreneurial activities.

## Nation's Heritage

Another house under threat is the opulent 2,684-seat State Theatre, built in 1929 at the then fabulous cost of \$2,000,000 and now classified A by the National Trust as "a building of great historical significance and high architectural quality, the preservation of which is regarded as essential to the nation's heritage." Sydney awaits the Greater Union Organization's decision on whether this opinion should outweigh the economic arguments for its replacement. GUO managing director Keith Moremon describes it as the company's biggest headache and the most expensive cinema in Australia to run. It costs \$3000 a week in rates and taxes alone. Moremon wants to close it next year and build a complex of about four theatres on the site.

Preparations are already well-advanced for a complex of seven cinemas Hoyts Theatres will build on the George Street site of the former Trocadero Ballroom.

## AN INTEREST IN SAVING VINTAGE PLAYHOUSES

By MICHAEL P. PRICE

Executive Director,  
Goodspeed Opera House  
East Haddam, Conn.

East Haddam, Conn. With the rising interest across the country in America's architectural heritage, it was only a matter of time when that interest and the efforts of the antiquarians would finally touch on the theatre. The initial surge of interest in saving historic theatres was basically to preserve the historic architectural characteristics of various periods. The theatre, however, unlike the office building or apartment house, was to become an unused space or, at best, a museum. No thought was given in the initial thrust of interest in historic theatres as to what would be housed in the building if anything.

The Goodspeed Opera House here in East Haddam, for example was at various stages intended as an exterior restoration only, as an exterior and interior restoration to be utilized as a museum, and finally as a complete operating theatre. Ford's Theatre in Washington was first an exterior restoration and second, a museum and memorial to the death of Lincoln, and, only after much lobbying, a living theatre with a parallel focus on the commemorative and historic aspects of the structure.

The fear that these playhouses would eventually become or remain

unused structures has in many cases been borne out. On the other hand, theatres such as the Ohio Theatre in Columbus, Ohio, the Goodspeed Theatre, and the Walnut Street Theatre in Philadelphia, have become fully operative theatres with year-round programs. With the knowledge that a number of the theatres falling into the class of historic playhouses that have been or are to be restored might be in need of a forum to exchange ideas, to find architectural assistance, and to develop programming and managerial skills, the League of Historic American Theatres was formed. An initial survey conducted by the Goodspeed through various and sundry sources, including state art councils, brought together a list of 37 theatres. Four common attributes were found amongst the theatres:

(1.) They are "historic" in terms of their age and the prominent role they have played in their respective communities through the years.  
(2.) They are "historic" in terms of the role they have played in the history of American theatre. (To examine in detail the list of those who have performed in each and the shows they've appeared in is to study a cross section of American theatrical history. To study these

restored and put to contemporary use. None of them are merely "museums." Comparisons in terms of development and contemporary use brought to light some of the major differences.

(3.) Each is, to some degree, "architecturally significant." (Many are some of the finest remaining examples of certain periods and styles of American architecture. They thereby bring together in one entity both the visual and performing arts.)

(4.) They have been, or are being,

restored and put to contemporary use. None of them are merely "museums."

Comparisons in terms of development and contemporary use brought to light some of the major differences.

Some historic theatres have yet to be generally recognized as such and may disappear before being "discovered." Others have been "discovered," but their preservation has yet to be guaranteed, as the one in Fall River, Massachusetts. Other "preserved" houses are in various stages of restoration; but,

## Canada Council Subsidy

Ottawa.

Federally financed Canada Council figures on the 1971-1972 season for "organizations that received support from us":

	Performances	Attendance	Operating revenue
Music	804	1,546,000	\$4,423,000
Opera	187	336,000	\$1,811,000
Dance	757	1,031,000	\$2,340,000
Theatre	6,489	2,414,000	\$5,907,000
Totals	8,327	5,327,100	\$14,541,000

Grants to those companies — federal, provincial, municipal, others:

Music — 14 companies —	\$4,919,000
Opera — 4 companies —	\$1,512,000
Dance — 6 companies —	\$2,181,000
Theatre — 23 companies —	\$5,081,000
Totals — 47 companies —	\$13,693,000

regardless of their status in recognition, preservation, renovation and-or restoration sequence, each theatre must be put to contemporary use in order to justify any salvation efforts.

Some provide a home for local performing arts groups. Others are booked by the management or rented to outside groups and agents. Some operate year-round, others, September through May, and still others, just for the summer. Some of the more established and financially better off organizations are actually producing their own shows, either on an amateur or professional basis. Professional productions are being done on both a repertory and resident basis. The variety of contemporary uses to which these houses are being put is great. These differences account for variation in organizational structures, staffing patterns and budgets.

Some of the initial activity of the newly formed League of Historic American Theatres has included the exchange of productions, the recommendation of architectural services, and a proposed Directory of Historic American Theatres to be compiled by Robert Stoddard of the Grand Opera House in Wilmington, Delaware.



## Road Beat Broadway In 1973; Street Crime Hurts Theatres; Fresh Factors Offset Gloom

By HOBE MORRISON

"It was a bad year in the theatre." So might Michael Flanders describe 1973 by paraphrasing his introductory line for the "Greensleeves" sketch in his and Donald Swann's satirical revue, "At the Drop of a Hat" during the 1959-60 season. As the British comedian might add, however, last year wasn't all bad, even in the besieged theatre of Broadway.

It was a year in which boxoffice receipts on Broadway declined to the lowest point in a decade, while the road total, bettering Broadway for the first time, reached its highest level on record. For the last several months, Broadway has been running ahead of the road, but the total is still far behind.

With crime in the streets a major concern in virtually all cities, abroad as well as the U.S., theatre attendance was obviously affected in New York. Added deterrents to boxoffice trade in Manhattan was the widely publicized prostitution, dope peddling and other riff-raff activity in the Times Square area.

On the other hand, 1973 brought the opening of the Minskoff Theatre in the new Grant Building on the site of the old Astor Hotel. It not only adds a sumptuous musical house to the midtown district, but offered a huge popular success with its revival of "Irene" and a major new legit star in Debbie Reynolds.

The premiere of the Minskoff, moreover, followed shortly after the opening of two other new Broadway theatres, the large Uris and the small Circle in the Square Levin in the basement of the Uris building.

### Shubert Situation

An important development during 1973 was the consolidation of the new managerial regime of the Shubert Organization, consisting of Gerald Schoenfeld, Bernard Jacobs and Irving Goldman as codirectors. They have made an excellent impression and reputation in theatrical circles. Since it operates 17 Broadway houses (plus a half-interest in one other), the Shubert firm remains vital to legit.

The Shubert situation cannot be regarded as definitely settled, of course, since Lawrence Shubert Lawrence, who was ousted as president by the new triumvirate, has a lawsuit pending on the matter. Things are quiet at the moment, however, and have been for several months. No major developments are expected in the immediate future.

With road boxoffice exceeding Broadway for the first time, some of the theatrical emphasis has naturally shifted to other cities. Notable in that regard are Washington, with the Kennedy Center; Los Angeles, with the Music Center, and Detroit, where the Nederlanders have built a large public for shows at their efficiently-run Fisher Theatre.

### Action In Washington

The Kennedy Center, with its Eisenhower Theatre and the larger Opera House, has multiplied capital legit previously confined to the National Theatre. In Los Angeles, the Music Center includes the large Chandler Pavilion, the medium-size Ahmanson and the small Mark Taper Forum.

An added town for profitable road ventures is now Toronto, where aggressively-operated Royal Opera Company competes on at least an even with the much larger, new O'Keefe Center, a handicap of muni-

cipal ownership and civil service-type personnel.

Chicago has more or less held its own as a touring stand (though with a redeeming boom in local stock theatres), but Cleveland, St. Louis, Pittsburgh, Baltimore and Philadelphia (except for a vigorous local stock group) have declined in recent years. In San Francisco, the repertory policy of the American Conservatory Theatre partly offsets the reduction of touring legit.

### Personalities

On Broadway during 1973 there was another rash of directorial changes for incoming productions. They included Gower Champion for John Gielgud with "Irene," Michael Bennett for Edwin Sherrin with "Seesaw," Alan Arkin for Paul Aaron with "Molly," Michael Kidd for Michael Langham with "Cyrano," Betty Comden-Adolph Green, plus Ernie Flatt, succeeded by Robert Moore and Bobby Tucker for Joe Layton with "Lorelei;" and Alan Jay Lerner for Joseph Hardy with "Gigi."

A headline event of 1973 was the Lincoln Center board's decision to turn over the Vivian Beaumont Theatre to Joseph Papp, to be part of his N.Y. Shakespeare Festival operation. Papp conducted an intensive fund-raising drive, culminating in the donation of \$1,000,000 by Mrs. S. I. Newhouse, wife of the newspaper chain publisher. The Forum Theatre was renamed the Mitzi Newhouse in her honor.

Papp, never one to shrink from confrontation and dispute, further added to the year's news crop by doing what every producer, author, director or actor has probably longed to do since the days of Shakespeare and perhaps even the ancient Greeks. He midnight-phoned Clive Barnes, the critic of the N.Y. Times, and denounced him for an unfavorable review.

One of the most significant events of the year in New York was the establishment of the Times Square Theatre Center, a trailer-housed boxoffice in Duffy Square for half-price, day-of-performance sale of unsold tickets for Broadway and off-Broadway shows. The project, sponsored by the Theatre Development Fund, was made possible by the money-raising efforts of Mrs. Russel Crouse, widow of the playwright-collaborator of the late Howard Lindsay.

The year saw the intensification of the smash hit or dire flop tendency on Broadway. On the other hand, the popular success of "Irene" demonstrated that there is still a huge public for tuneful, diverting musicals with top stars. The substantial advance sale for "Gigi," with Lerner-Frederick Loewe songs and a cast including Alfred Drake, Agnes Moorehead, Maria Karnilova and Daniel Massey, repeated the situation.

### Tony Awards Telecast

The Antoinette Perry Awards telecast again gave valuable national exploitation to the Broadway and, by natural extension, the national stage. Following a publicized row in the administration of the event, however, Alexander H. Cohen, the producer of the tv show, began steps to remove it from American Theatre Wing sponsorship and ultimately drop the Tony designation.

It was also Cohen, incidentally, who broke long-established Broad-

way custom by offering backers a 60-40 sharing deal on his production of "Good Evening," thereby getting the necessary \$120,000 capital in three weeks. Not surprisingly, he is repeating the formula with his forthcoming revival of "Ulysses in Nighttown."

Staggered curtains were a growing custom during 1973. Having gone from a standard 8:30 p.m. ringup to 7:30 several years ago, several managements began setting the performance start for their shows at varying times. The trend appears to be continuing, becoming more and more a matter of individual management preference, as in London.

An arbitration decision of a dispute between the producer and authors of "Pippin," involving the negotiation of foreign rights to the musical, favored the composer-lyricist-librettists, Stephen Schwartz and Roger O. Hirson. It apparently involves important precedents of a technical nature.

A gigantic question mark at year's end was the possible effect of the energy crisis on Broadway and other cities. It can hardly stimulate legit attendance. But Sunday reduced subway, bus and commuter fares may be a positive factor. On the other hand, a reduction of street lighting in Manhattan would be likely to spur robbery and violent crime. The mere possibility of such a thing would almost certainly deter most theatregoing.

### Debbie & Marcel

There were two outstanding boxoffice success stories during 1973. "Irene," with Debbie Reynolds the obvious draw, set a single-week gross record for a Broadway legit show, and then twice topped its own mark, finally establishing a figure of \$148,114 at a \$15 top as the highest take in history.

The other powerhouse b.o. attraction was Marcel Marceau in his umpteenth appearance here. In a three-week engagement at the City Center, the French mime pulled a total gross of \$276,262, with the final stanza registering \$109,001. With an average of \$92,087 a week, that was the top solo-show take on record.

### Click Authors

The name authors with new shows on Broadway during the year included Neil Simon ("The Good Doctor"), Jean Kerr ("Finishing Touches"), Tennessee Williams ("Out Cry"), David Storey ("The Changing Room"), William Douglas Home ("The Jockey Club Stakes"), Stephen Sondheim and Hugh Wheeler ("A Little Night Music"), Cy Coleman, Dorothy and Michael Bennett ("Seesaw") and Alan Jay Lerner, Frederick Loewe and Anita Loos ("Gigi").

### Name Players

The name actors who appeared on Broadway during 1973 included Geraldine Page ("Look Away"), Sandy Dennis ("Let Me Hear You Smile"), Wilfred Hyde-White ("The Jockey Club Stakes"), Barbara Bel Geddes ("Finishing Touches"), Glynis Johns ("A Little Night Music").

Also, Debbie Reynolds ("Irene"), Rex Harrison ("Emperor Henry IV"), Eddie Albert and Nanette Fabray ("No Hard Feelings"), Marcel Marceau in his solo show, Alexis Smith and Myrna Loy ("The Women"), Christopher Plummer ("Cyrano") and "The Good Doctor".

Also George C. Scott and Julie Christie ("Uncle Vanya"), Kay Ballard ("Molly"), Alfred Drake, Agnes Moorehead and Maria Karnilova ("Gigi"), Barbara McNair and Cab Calloway ("The Pajama Game"), Julie Harris ("The American Pair Man") and Jason Robards and Colleen Dewhurst ("Moon for the Misbegotten").

## Broadway Long Runs

(As of Dec. 29, 1973).

Designations: (P) denotes play and (M) is for musical. Asterisk means the show is still running. Figure is number of performances.

Fiddler on the Roof (M)	3,242
Life with Father (P)	3,224
Tobacco Road (P)	3,182
Hello, Dolly (M)	2,844
My Fair Lady (M)	2,717
Man of La Mancha (M)	2,329
Abie's Irish Rose (P)	2,327
Oklahoma (M)	2,212
Harvey (P)	1,775
Hair (M)	1,742
South Pacific (M)	1,694
Born Yesterday (P)	1,642
Mary, Mary (P)	1,572
Voice of the Turtle (P)	1,557
Barefoot in the Park (P)	1,532
Mame (M)	1,508
Arsenic and Old Lace (P)	1,444
Sound of Music (M)	1,443
How to Succeed in Business (M)	1,417
Hellzapoppin (M)	1,404
Music Man (M)	1,375
Funny Girl (M)	1,348
Oh, Calcutta (M)	(a) 1,316
Angel Street (P)	1,295
Lightnin' (P)	1,291
Promises, Promises (M)	1,281
Cactus Flower (P)	1,234
Sleuth (P)	1,222
1776 (M)	1,217
Guys and Dolls (M)	1,200
Cabaret (M)	1,166
Mister Roberts (P)	1,157
Annie Get Your Gun (M)	1,147
Seven Year Itch (P)	1,141
Butterflies Are Free (P)	1,128
Pins and Needles (M)	1,108
Plaza Suite (P)	1,097
Kiss Me, Kate (M)	1,070
Pajama Game (M)	1,063
Teahouse of the August Moon (P)	1,027
Damn Yankees (M)	1,019
Never Too Late (P)	1,007

(a) — "Oh, Calcutta" played 710 performances at the downtown Eden Theatre and 606 at the Belasco on Broadway.)

## Uta Hagen's 5 W's Of Acting

by CARROLL CARROLL

Rodney Dangerfield, as he has dubbed himself, is the only actor who publicly capitalizes on the fact that he "don't get no respect." Edwin Booth, the actor, founded The Players, a club he hoped would make actors more acceptable socially, less parochial in their associations, hence better understood by other professionals.

As a result, more respected. But even today in the hallowed halls trod by Booth, you occasionally overhear someone (probably a member whose "best friends are actors" and who is present in the place because one actor, Edwin Booth, was a thinking egoist) take a sock at those who have donned the buskin.

Now, at last, an actor, Uta Hagen has written a book with a title that hits the ear like a picket sign, "Respect For Actors" (Macmillan - \$5.95). She rejects the cliché's that "acting is instinctive" that "it can't be taught" and deplores the fact that actors, unlike other professionals, are admired largely for their beauty, rarely for a skill that is not properly understood by most people including the critics who presume to evaluate it.

In a foreword, Hagen states, "Stanislavsky went to all the fine actors of his day and observed them and questioned them about their approach to their work and from these findings he built his precepts. (He did not invent them.)" She offers this as background for saying that the meticulously fine player, Laurette Taylor, who worked so hard to "wear the pants" of a character before she even learned her lines,

claimed she had no technique. That fine actors like the late Paul Muni denied a 'method' but spent hours on "getting into a character" and the Lunts, who have never been content merely to read lines, belittle the techniques they work so hard to develop does not cancel the fact that those techniques exist.

What does "wear the pants" of a character mean? How does an actor go about donning those jeans? Years ago I was having cocktails in the Polo Lounge of the Beverly Hills Hotel with Walter Huston. He talked to me and looked at me as he had never done before. I was conscious that he was saying things aimed at getting me to take action that could not possibly be to my advantage. It bothered me. Not until months later, when I saw Walter as the Devil in "The Devil and Daniel Webster," did I realize why he behaved so satanically that day in the Polo Lounge.

### Who, Where, When, What, Why

Actors, Hagen points out, like good journalists, must pin down the five "w's" ... who the character really is, where and when the scene is taking place, what is there about person, time and place that motivates the action and why.

The whole thesis of "Respect for Acting," written in collaboration with Haskel Frankel, is that while there may be a few born geniuses bequeathed to the acting profession, just as there are similar spontaneous outcroppings of unique ability in other arts, most of the great successes are based on a deep and complete understanding of every comedian's Number One law, "the best ad libs are those prepared the night before." Going beyond the casual ability to do a thing well is the difference between the talented amateur and the real pro, between the adequate and the great.



## It's Not The Old Broadway

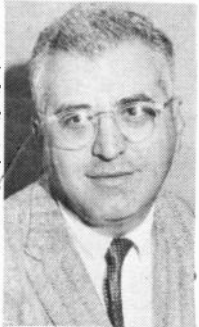
By MAX GENDEL

### Importance of Hearing

Mike Todd may not have said it first, but he gave it a lot of press: "The toughest buck to make is an easy dollar." Todd defined a guy's character ... he has no guts. Why you can't even get him on the phone." He probably learned this from Lee Shubert.

Mr. Lee took all telephone calls and saw everyone. And still did all his business. His secretary, Jack Morris, was instructed never to ask who is calling. He was told to announce that Mr. Lee was on the phone and that there were two or three calls waiting to talk to him. He berated his nephew Milton Shubert for keeping people waiting in that large ante room over the Shubert Theatre. "You'll never be a big shot that way."

Mr. Lee learned the hard way. He asked a playwright why he hadn't been offered an opportunity to invest in one of his plays. The writer told him, "I tried to see you, but your secretary would never let me talk to you." From that time, his secretary was not that efficient. Just for the record, among the present breed you can always talk to Jerry Schoenfeld, Bernie Jacobs, Alex Cohen, Jimmy Nederlander, and Dick Horner.



### New Money vs Old Money

An old time ticket treasurer who now works in the boxoffice of a hit black show made this observation. "When I started in the business, the dollar bills were old, dirty, crumbled and creased. They smelled from herring, Hester street and the East Side. When the people came to the window to buy tickets, they pulled out each dollar like it was a year of their lives or they were giving blood. The audiences were mostly Jewish. Today when the black people come to the boxoffice it is entirely different. The money is clean, fresh, crisp, crinkly and smells like it just came off the press. These black people spend it right away. They have white collar jobs — they work for the city, insurance companies, banks and airlines. They get paid from the computer and the money doesn't stay with them long enough to get that worn out, tired look. And what Jew would spend a dollar for an intermission orange juice, popcorn or \$7.00 for a cassette of the play. They do, though."

### Bad Omens of Good Times

The theatre was at its healthiest and liveliest when it was beset by the evils of the "syndicate", "the Shuberts", "inferior and shoddy road companies", "grasping theatre owners", "scalpers", "diggers", "blackmarket ticket brokers", "gouging", "rude boxofficemen" and "critics who came late and drunk to openings."

### See My Broker

Most of the theatre brokers have fled to Jersey to escape the city and state rules and ordinances about overcharging. At that, most of the ticket action is in sports — baseball, football and Madison Square Garden activities. The day of a "hot ticket" for a Broadway show is another relic of the past.

### Broadway? Who Needs It?

One of the most successful Broadway producers doesn't even have an office. Stuart Ostrow, he of "Pippin", works out of his apartment in Westchester. Not even listed in the Manhattan directory.

It's really tough. Some managers, press agents and ticket brokers who eat in the Times Square delicatessens order half a sandwich. Half a cup of coffee, next?

### First Nighters

Time was when the first night press list had more muscle than the social register or an American Express Credit Card. This season, both the New York Times and Daily News notified the League, "Just one pair of free tickets. Send us a bill and we will pay for our columnists tickets."

## Show Biz Of Yore

(Continued from page 161)

Doug said, "Not tonight, we'll make it tomorrow. Let this young man get the word out that we'll be there and he'll pack the house." I did it and it was ...

Watching Joe Jackson, the tramp on a bicycle, stop Paris traffic dead at the Place de la Madeleine and Rue Royale when his bike "fell apart." I was doing publicity then for the Theatre des Champs-Elysees where Jackson was appearing ...

Listening to Ben Hecht tell a bunch of Columbia studio writers, of whom I was one, "Whenever you get stuck with your script, cut right to the chase and you'll have no more problems" ...

Being knocked over and in a euphoric glow after the premiere of O'Neill's "Strange Interlude" which I reviewed for The N.Y. Morning Telegraph and leaving a party in a panic to go back to the office to write my review only to be told by the boys in the composing room that I had written it three hours before. It was only when they showed me the paper with my notice in it that I believed

them. And I hadn't had a drink all evening!

Running into Joe Israel's 2d in Vienna one night about 15 years ago and asking him where was the best place to take a party of eight after a performance of Prokofiev's "Love of Three Oranges" and he told me to join him at the Balkans, an outdoors eatery. He promised me that there would be absolutely no tab. Although I was skeptical, I showed up with my entourage. The decor was exciting, the food was great, the drinks were copious and Joe was right. There was no tab. Mike Todd picked it up ...

Chuckling my fool head off at Alfred Lunt, sprawled in a kitchen chair, his feet on a coffin in "Ned McCobb's Daughter" and singing a ditty that went like this:

Me mother sells snow to the snow-birds,  
Me father makes synthetic gin,  
Me sister sells love to all comers,  
God, how the money rolls in.

## 'Nutcracker' \$56,475 Drains Ottawa, Siberia Co. Meagre At \$7,103

Ottawa,

National Ballet of Canada went clean with its "The Nutcracker" for \$56,475 at \$5 top in the 2,138-seat (with full orchestra) Opera. It played six regular and two student shows, Dec. 12-16.

"Nutcracker" just beat the pre-Christmas slump, which next night kept the Krasnoyarsk Dance Co. of Siberia to just over half-capacity — \$7,103 of a \$13,166 potential — in the Opera, with 2,340 seats because the 13-piece orchestra was on a stage wing.

## Why I Did Not Become An Actor

By DWIGHT TAYLOR

Because my mother was a famous actress (Laurette Taylor — Ed.) many have asked me why I didn't take up acting as a profession. I've pretended indifference to this type of question and murmured modestly that I have no talent. But this is not true. And as I've grown older I feel I owe it to my public, which now consists principally of my wife and daughter Laurel to explain the reason.

In the first place, I think I have talent, decided talent. I found this out when I was given a small part in the class play at Lawrenceville. The play was "The Rivals," by Richard Brinsley Sheridan, and I played an old man by the unfortunate name of Fag, who carried a message to the leading man. Anyone familiar with this play, which is said to be a classic, knows that Fag makes his entrance upper right, humming a tune and wearing a three-cornered hat at a jaunty angle. This I was able to do, and do very well. I could first be seen approaching from behind a stone wall, which cut me off slightly above the waist; but when I reached centre-stage, where there was an opening for me to enter, I froze. For I suddenly realized the audience could see me from top to bottom, and I had the agonizing fear that my f-l-y was open!

It was too late to retreat. Mustering all my courage, I managed to make it downstage where I delivered the message with a trembling hand, and not until I achieved the protection of the wall again was I able to resume some semblance of jauntiness.

Now this type of self-consciousness in men is not uncommon. That is why teachers as a rule teach from behind an elevated desk, judges address the court from "the bench", and preachers require a pulpit. But an actor cannot be confined in this way. He must move about when he feels so inclined; come down to the glare of the footlights and perhaps stand there for a considerable time, or turn his back to the audience completely and without fear.

The day following my performance as Fag, the critic on the school paper gave the show a pretty good notice. And much to my surprise, even gave me a pat on the shoulder. "As to Dwight Taylor's brief appearance as Fag, he got the most out of characterizing the old servant, even down to the trembling limbs and dry, cracked voice. However, he comes by his talent honestly, as we all know," etc. But that was my last appearance. And now that I've seen Brando in "The Last Tango" I realize more than ever that I'd never have made the grade, so I became a playwright.

## Broadway Producers Again Want Dramatists Guild Against Wall; 'Recoupment' Versus 'Talent'

By HOWARD TEICHMANN

The blame for the sorry state of the legitimate theatre is being placed (again) on the collective doorsteps of the playwrights. I know because I read it in *Variety*.

The League of N.Y. Theatres & Producers is going to finish off that immoral "selfish" organization, The Dramatists Guild of America. This dastardly collection of young punks and old has-beens is in possession of a positively monstrous piece of paper called "The Recommended Minimum Basic Agreement."

This, some promoting, and-or producing, managers would have us believe, is actually the virus that is making the Fabulous Invalid so terribly feeble that the end is at last in clear view.

Would they like to tear up the "Minimum Basic Agreement" and pay writers nothing on the grounds that writing for nothing would be good for the writers' immortal souls, freeing them of venal deductions from the venal producers? Of course they would.

I recall the time a dozen years or so back when this practically painless cure for legit stage ills was proposed. The League appointed a negotiating committee to deal with the devils from the Guild, and the authors named a few ink-stained wretches to wait upon the wise words of all the wisdom-giving producers.

Sidney Kingsley was then president of the Dramatists Guild and he appointed Dore Schary, Arthur Schwartz, Paddy Chayefsky, Lillian Hellman and me to represent the Guild. Maybe Edward Albee was already getting his feet wet in Guild matters and perhaps Jean Kerr came to an early session or two.

### The League and Subs

Seated across the table from us was the first string offensive team of the League: the really big ones, the fellow with the gray moustache, the one with the flat, black hair, the one with the crew cut, the one with the biggest house in the Hamptons, the one with the double town house in Manhattan's East Sixties. Between them, they had brought in every hit since Max Gordon, Sam H. Harris, and Charles Frohman.

I was thankful when negotiations switched from luncheons to just plain afternoon sessions in a suite at the St. Regis as I was scared that some of those producers were going to pick up the steak knives and impale us.

As is usually the case between playwright and producer, we said very little while they outdid one another in shouting at us. Each of them blamed us for the flops we had given them. The hits, they seemed to feel, were results of their expertise, special gifts, and patience with our clumsiness with words. None of us challenged any of this.

In fact, when one of them who had recently established the practice of taking a percentage of the gross for his own personal creativity, made the suggestion that playwrights accept a lower percentage of the gross, most of us sat cowered and dared not to doubt his inescapable wisdom.

Then a soothing voiced member of the League declared his view that the entire Dramatists Guild should be hauled into Federal Court and

there disbanded as an illegal (some even hinted "un-American") organization.

These ego building sessions with the playwrights went on for weeks. Producers came and went as members of the League's negotiating team. They vented their spleen against playwrights and drama critics alike. Most were of the opinion that the Dramatists Guild was somehow curiously and secretly related or linked with the Drama Critics Circle by virtue of the fact that members of each group employed typewriters to earn a living — a deadly coincidence.

It is worth noting that while the League team changed constantly — after all, they were busy men, they had plays to open and close, profits to distribute, cabin cruisers to buy and refurbish, country houses and beach houses to staff — while we the playwrights were able to escape the drudgery of writing bad plays for the gentlemen who berated us so rightly.

Eventually, even the best times must end. Vacation was just about over and our respective typewriters were awaiting us. But not before we had one last meeting between the men who represented the League of New York Theatres and the wretched refuse of the Dramatists Guild. If my semi-senile memory serves me correctly, Hellman, Schary, Kingsley, Chayefsky, and I sat on our side of the green felt covered table on the second floor of the St. Regis.

### Cohen's Aphorism

Across from us were a clutch of off-Broadway producers who were present merely to see if they could get a play out of any one of us, and that was all, except — and what an exception he is! — that sly, ever-young, always planning and plotting fox, Alexander H. Cohen. Being the only producer who had actually presented works on Broadway he was allowed to deliver himself of a monologue, somewhere in the course of which he began to pound his right fist into his open left palm.

"What you writers have to learn is that only one word is important in the theatre, one solitary word," Alexander H. Cohen preached. "Lord, how I wish I could make you understand. One word is the secret of the entire theatre, and none of you sitting there have ever given it a moment's consideration!"

"And that word, Mr. Cohen," Lillian asked eagerly in her quiet New Orleans patois, "is what? Come. We are all waiting. Tell us."

"I will tell you, Miss Hellman. And I will tell all of you other playwrights," Alex answered.

We leaned forward.

Alex, hands flat atop the green felt table, bent the upper part of his body toward Lillian.

"Miss Hellman and gentlemen," he said quietly, "the most important word in the theatre is 'recoupment.'" And he straightened himself to his full height and smiled down upon us benignly.

"You poor, wretched creature," Lillian Hellman, author of "The Children's Hour," "The Little Foxes," "Watch On Rhine," "Another Part of the Forest," "The Searching Wind," and many others, spoke in a voice that was both pitying and angry. "I thought you were going to say the most important word in the theatre was TALENT."



# S. Hurok — Ad Infinitum

By LILLIAN LIBMAN

(The Gala Salute to Sol Hurok at the Met Opera last spring was organized and supervised by the author, Lillian Libman, recently ahead of the Ballet Folklorica de Mexico for the Hurok office. She's a graduate of Wellesley. She drew a strong press for her recent book on Igor Stravinsky, "And Music At The Close". —Ed)

It is 15 minutes past a Saturday midnight and I am nodding over "The Late Show." The telephone rings. Mr. Hurok, home from the Met after watching one of his star sopranos in her first performance of the season, asks me what's cooking at the Kennedy Center box office. (My current Hurok assignment, a favorite ethnic dance attraction, has just opened its ninth national tour in the Nation's capital.) I report. We exchange a few pleasantries, including one (on his part) that has me almost believing one of my press stories has landed on the front page of tomorrow's "N.Y. Times." While I am recovering, he makes a few pertinent comments on the world situation, tells me to be a good girl and go to sleep, and rings off after apologizing for his late call.

Oh ... those maddeningly marvelous late calls! I don't know exactly how my colleagues feel about them, but not for anything in the world would I pass up the chance of being startled out of Nirvana itself if it's Mr. H. at the other end of the wire. Whenever those calls occur — no matter how ungodly the hour (time zones mean nothing to him; it's always the right time wherever he is) — I experience the thrilling sensation of something going on forever.

S. Hurok, in my mind, is synonymous with perpetual motion.

Perhaps that remark, personal though it is, is the only addition I can make to the Hurok legend. After all, who can write about a legend? And particularly about a legend that contradicts the dictionary definition by daring to exist in the present?

But Mr. Hurok, of course, can dare anything, as the legend tells us over and over. To begin with, he dared the journey from steerage to penthouse, on a shoestring. (I wonder what that fabled, original \$1.50 worth of rubles would fetch at auction today?) Along the way he dared to believe that a passion for ballet could be created in America, despite "wise" advice from more knowledgeable elders. ("You have such a nice puppet show — eight hundred wooden actors who don't complain. What do you want with a bunch of dancers?") Above all, he dared to lose and win fortunes proving that the public taste for something good — on the concert stage, in the opera house, in the theater — should never be underestimated.

So ... when, at the age of 85, Mr. Hurok announces that he has no plans to go anyplace (cultural safaris to enrich the world's stages excepted), I, for one, believe him!

To a good portion of the national and international population this super-gambler with the instincts of an artist (how else could he have kept all the truly great ones at his side for so long?) is an imprimatur at the top of posters and other announcements that send the eager ticket-buyer on jet-propelled feet to the booth of the nearest seller. "When S. Hurok pre-happening, then I'll go to a ..." states the portly suburban to her husband in a New York. (Is there a more apt way to define im-

mortality?)

To be sure, the "imprimatur" has its own set of tangible symbols — those holy marks of recognition that are the special property of uncounted patrons in theater lobbies, millions of television viewers, newspaper readers, the man in the street, the artist, the writer, the performer — even the critic. That soft black fedora — who else wears it so rakishly pulled down over one eye? Who else carries a silver-crooked black walking stick with such élan? Or swings an Edwin Booth opera cloak about his shoulders so dashing? And who else can accept tributes onstage and off and still make you feel as though he were the grateful hero-worshipper — which, indeed, he has always claimed he is.

Obviously, no one else. There is only one actor for the role of S. Hurok. Forget the understudy.

In fact, I've often thought that working for Mr. H. is equivalent to audience participation in an exciting mystery play. What masterly suspense! There stand we all — cast by him as "The Family" — making guesses, seeking solutions and avoiding, like the plague, the articulation of certainties. And there he is, coolly directing the unraveling of daily plot-threads, and — incidentally — accepting no

alibis! Just try one, and you'll find yourself face to face with Hurokian ploys to keep the intellect on the quiver. It's not the weather or the day of the week or the economic status or a new policy on the part of the picture editor. Negativism doesn't exist in the Hurok vocabulary.

But, what of the more private symbols that belong to those of us who have been around his offices for a pretty long time? For myself, there are many — more, I think, than there are stories that have emerged out of his celebrated Russian-accented sense of humor. For instance ...

Mr. Hurok, relaxing a moment with a friend in the Met Press Room after the International Diamond Jubilee Gala in his honor ... fingering the Orders of England, France, Austria, Spain that adorn his full dress, and saying with an almost-smile, "I wonder what my mother and father are thinking ..."

Mr. Hurok, sitting in the dark in our conference room, listening to a recording of Russian music ...

Mr. Hurok on his morning and afternoon promenades through our offices, making you jump, because it's not easy to realize that the flourishing 60-year-old gentleman with the cherubic face and steady, penetrating deep brown eyes is really 85!

Mr. Hurok, tidying up other people's desks ... checking the efficiency of the mimeograph machine in the mail room ... thinking up

(Continued on page 176)

## 'Figaro' As Agit-Prop

By HERBERT G. LUFT

Hollywood.

On July 14, 1789 a page in history was written in Paris with the storming of the Bastille leading to the declaration of universal human rights and to the emancipation of disenfranchised everywhere.

The performance of one play, Beaumarchais, "Marriage of Figaro," sparked the event, though the seed to the Great French Revolution was sown much earlier by the philosophers of enlightenment.

Ever since the Greek amphitheatre was born within the temple of Dionysus, the stage has been a battleground of new ideas with men courageous enough to speak up for justice and equality. Aristotle felt that drama, through pity and terror, should effect purification.

From antiquity to the Middle Ages, with passion plays and puppet shows, the theatre remained a moral force in society reflecting a world as it should be.

In modern times, the most direct link between the spoken word and the immediate reaction can be found in the annals of Brussels when, during the crisis of 1830, Auber's opera, "La Muette de Portici," inflamed the audience to stream out of the theatre to take up arms against the Dutch oppression.

The effect of Beaumarchais' "Marriage of Figaro" was slower but of more elementary power. The connoisseur today studying the librettos to Rossini's "The Barber of Seville" and Mozart's "Marriage of Figaro" hardly would detect the revolutionary spirit of the original. Rossini's arias overshadow the meaning of "The Barber" (It is actually the earlier drama though transposed into a comic opera long after the sequel appeared in a musical version).

Mozart's delicately phrased rococo score makes one forget the outcry of Figaro against the Feudal law of *Prima noctis*, the unwritten law of the titled lord to claim "first" with the bride of the servant before the wedding night.

The most powerful playwright of the 18th Century, a poet immortalized by Goethe in his tragedy, "Clavigo," Caron de Beaumarchais was the first author in modern time to base a dramatization on the aspiration of a commoner.

The career of Pierre-Augustin Caron, born the son of a watchmaker in the rue St. Denis, in itself is a contradiction. A self-styled count who had dreamed of nobility, he destroyed the aristocracy of France through his sharp satire and ridicule once he had reached rank and position. He was a sovereign among kings, signed lend-lease agreements with foreign governments; yet, he died a forgotten man in exile and dire poverty.

Forerunner of two great events in history, the American and French Revolution, Beaumarchais managed to remain on the sideline of both. As owner of *Hortales et Cie.*, he helped finance the armies of the Continental Congress to the tune of 2,500,000 livres, though never set foot on the soil of the New World.

In 1776, Beaumarchais supplied guns and ammunition to the armed forces of the revolutionary Thirteen colonies. Earlier in his life, he showed no moral scruples to sell cargo loads of Negro slaves from Africa to British- and

French plantation owners in the Americas.

It was during rehearsals of "The Barber of Seville" at the Theatre Royal that he instinctively began to identify himself with the aims and efforts of the freedom-seeking settlers overseas. At that time, the freighter "L'Amphitride" was about to sail for Baltimore with a shipment of arms, originally a business deal of Beaumarchais' company. Viscount Stormont, the British Ambassador, had demanded that the French government put an embargo on all shipments to the Western Colonies, and King Louis XVI felt obliged to yield to pressure.

Beaumarchais learned that the stevedores had left the docks and he saw himself alone and abandoned. The actors were filing out of the theatre when he remembered a scene from "Hamlet" in which the stage becomes a tribunal. He called on his staff and crew, performers, stagehands and assistants:

"What," Beaumarchais inquired, "are the revolutions of Athens and Rome to us? Why does the account of an earthquake that swallowed up Lima five thousand miles away, move me so deeply?"

"The volcano that burst forth in Peru, might have broken out here and buried us all in ruins."

"Think for a minute! Free men on another continent are trying to realize the same right we have been aspiring in France for many centuries!"

No one knew how it happened! The power of Beaumarchais' words turned apathy into a dynamic urge. The men from the theatre rushed to the warehouse to pick up guns, rifles and ammunition carrying the lot of it to the harbor. Long before dawn, the sailboat "L'Amphitride" disappeared down the river.

It was on Christmas of 1776 when General Washington unleashed a surprise attack at Trenton. Those at the theatre in Le Havre had helped the United States to achieve a decisive victory.

"The Barber of Seville" became the delight of Europe. Garrick performed as Figaro before the British Majesties at London's Drury Lane Theatre.

In 1784, Beaumarchais completed a sequel in which the barber to the titled lord rebels against the feudal order. King Louis XVI read the manuscript but immediately condemned its contents as too destructive to the simple mind of peasants and bourgeoisie. Queen Marie Antoinette, who then had not yet lost her pretty head, insisted on reading the comedy. Replying to her capricious request, the king concluded, "The Bastille would have to be pulled down."

"The Bastille will be pulled down!" the queen replied in premonition. The watchmaker's will clashes with the authority of the king. "The Marriage of Figaro" provokes an international uproar. State censors have forbidden a stage presentation, but the lyrics from "Figaro" are chanted everywhere. Hawkers sell the printed text at the sidewalks of Paris.

Under public pressure, the weary authorities capitulate. "The Marriage of Figaro" or La Folle Journée is set to open at the Theatre Francais. The populace of Paris seem to sense the moral significance of the drama. Aristocrats mingle with commoners as

(Continued on page 178)

## Shows On Broadway, 1973

	Category	Opening	Closing	Perfs
1. The Plough and the Stars	P (Rev)	1-4-73	2-10-73	44
2. Look Away	P	1-7-73	1-7-73	1
3. Tricks	M	1-8-73	1-13-73	8
4. The Enemy Is Dead	P	1-14-73	1-14-73	1
5. Don Juan in Hell	P (Rev)	1-15-73	2-4-73	24
6. Let Me Hear You Smile	P	1-16-73	1-16-73	1
7. Medea	P (Rev)	1-17-73	3-18-73	79
8. The Jockey Club Stakes	P	1-24-73	3-24-73	69
9. Shelter	M	2-7-73	3-4-73	31
10. Finishing Touches	P	2-8-73	7-1-73	164
11. Warp	M	2-14-73	2-18-73	8
12. Status Quo Vadis	P	2-18-73	2-18-73	1
13. No Sex, Please, We're British	P	2-20-73	3-4-73	14
14. A Little Night Music	M	2-25-73		
15. Out Cry	P	3-1-73	3-10-73	13
16. The Merchant of Venice	P (Rev)	3-1-73	4-7-73	44
17. The Changing Room	P	3-6-73	8-18-73	191
18. 42 Seconds From Broadway	P	3-11-73	3-11-73	1
19. Irene	M (Rev)	3-13-73		
20. Seesaw	M(P)	3-18-73	12-18-73	296
21. Echoes	P	3-26-73	3-26-73	1
22. The River Niger (Opened off-Broadway 12-5-72. 120 p)	P	3-27-73	11-25-73	280
23. Emperor Henri IV	P (Rev)	3-28-73	4-28-73	37
24. Here Are Ladies	P (solo)	3-29-73	5-13-73	54
25. No Hard Feelings	P	4-8-73	4-8-73	1
26. Marcel Marceau	P (solo)	4-18-73	5-6-73	23
27. The Women	P (Rev)	4-25-73	6-17-73	63
28. A Streetcar Named Desire	P (Rev)	4-26-73	7-29-73	109
29. The Play's The Thing	P (Rev)	5-7-73	5-26-73	23
30. Cyrano	M	5-13-73	6-23-73	49
31. Nash At Nine	M	5-17-73	6-2-73	21
32. Smith	M	5-19-73	6-2-73	17
33. Uncle Vanya	P (Rev)	6-4-73	7-29-73	64
34. The Desert Song	M (Rev)	9-5-73	9-16-73	15
34. The Waltz of the Toreadors	P (Rev)	9-13-73	11-25-73	85
35. Crown Matrimonial	P	10-2-73	12-9-73	79
36. A Streetcar Named Desire	P (Rev)	10-4-73	11-18-73	53
37. Raisin	M	10-18-73		
38. Children of the Wind	P	10-24-73	10-27-73	5
39. Veronica's Room	P	10-25-73	12-29-73	68
40. Molly	M	11-1-73	12-29-73	60
41. Full Circle	P	11-7-73	11-24-73	18
42. Boom Boom Room	P	11-8-73	12-9-73	34
43. Gigi	M	11-13-73		
44. Good Evening	M	11-14-73		
45. The Visit	P (Rev)	11-25-73		
46. Chemin de Fer	P	11-26-73		
47. The Good Doctor	P	11-27-73		
48. The Pajama Game	M (Rev)	12-9-73		
49. The Iceman Cometh	P (Rev)	12-13-73		
50. The Three Sisters	P (Rev)	12-19-73		
51. The Beggar's Opera	P (Rev)	12-22-73		
52. Holiday	P (Rev)	12-26-73		
53. Measure For Measure	P (Rev)	12-26-73		
54. The Au Pair Man	P	12-27-73		

P - Play M - Musical (Rev) - Revival



# Government Gives New Subsidy; TV Hurts Irish Legit Road

By MAXWELL SWEENEY

Dublin.

Ireland's government is promising to provide funds for a second theatre company. It already gives substantially to the national theatre, the Abbey and picks up part of the tab for the Gate Theatre. New promise has generated enthusiasm here.

New company, however, will spend most of its time on tour outside of Dublin and, judging by experience of Godfrey Quigley's World Theatre Co. during the past year, will find few places where it will operate in the black. Outlands which once strongly supported touring companies, has gone over to television for its entertainment.

Galway gets a new theatre when the former cathedral is converted. Cork, Waterford and Limerick are main centres likely to provide biz for second company with support also likely in Belfast which has succeeded in maintaining audiences on a modest scale despite the murders.

Limerick's City Theatre has been experimenting with a Theatre Festival for past two years, mainly through efforts of theatre owner Jack Bourke and Phyllis Ryan who heads Gemini productions. It just about broke even in 1973 with some subsidy from the local tourism organization. And that's more than can be said for Dublin's Theatre Fest which constantly operates on the borderline of financial crisis, but nevertheless continues.

Despite success of Hugh Leonard's "Da" at the Fest, it had already been seen at Olney, the Dublin Fest offered little that was memorable, except the Abbey production of John Wilson Haire's "Bloom of the Diamond Stone," the first of a series of presentations of plays featuring urban violence.

## Crises Galore

Lelia Doolan, the Abbey's tough artistic director, survived another of the theatre's perennial crises and when she finishes her three-year stint at the end of 1976, she will have left the mark of her stimulating presence. She hasn't been concerned with picking winners, an excursion into a genre unfamiliar for the Abbey. Richard Brinsley Sheridan, 'oldie "The School for Scandal," was not among the successes. But she gives a theme to the theatre's work and the urban violence idea is a reflection of current conditions.

Following Haire's piece about Belfast, "Bloom of the Diamond Stone," she lists John Arden's "Live Like Pigs," first seen at the Royal Court, London, 15 years ago; and "The Scatterin," a rock-and-roll piece about juvenile delinquents by James McKenna, which had an airing at an early Dublin Theatre Festival.

Departure of Alan Barlow as a director and designer before completion of his two-year contract with the Abbey was seen as a sign of Abbey unrest which didn't develop.

Two of Dublin's four theatres are under fresh threat from developers, despite government's edict on preservation. Both the Gaiety, now more than 100 years old, and the Olympia, around 75 years old, are threatened and are currently held on short lease; the former by Eamonn Andrews productions and the Olympia headed by a company headed by Brendan Smith, Dublin Fest. Director.

Dublin's pocket theatres, notably the Project and the Eblana, have done good biz and the Project which incorporates an arts centre is stimulating new thinking in both drama and playing. Whether it can last on its current shoestring is a problem, but government's new Arts Council may help out with finance during current year. Eblana remains a basement theatre without a permanent company; it did good biz during the past year mainly with review. Peoples Theatre and Eagle Theatre are playing nabe bars in Dublin suburbs, usually with established hits and some success.

A renewed effort to stimulate dinner-theatre at the lush Gresham Hotel met with only partial success. Dearth of tourists hit biz and prospects for future operation are doubtful although general manager Eoin Dillon, who bowed out recently, and World Theatre's Godfrey Quigley were mulling plans for a company which would play the hotel and provincial locations during the current year.

According to an estimate here Dubliners put down around \$1,000,000 a year for theatre tickets, with the average ticket under \$2. Irish Actors Equity has 250 theatre members, with around 70 in permanent employment most of them with the Abbey, and top pay with the Abbey is about \$120 a week. Equity's minimum playing salary is about \$40 a week, with rehearsal pay \$35 a week.

Cork's pocket Everyman Theatre created a new unit, The Young Everyman during the year to develop local youth talent, directed by three part-time staffers Frank Fitzgerald, Emily Fitzgibbon and Maura Hassett. Everyman company is semi-professional in status, but rates a professional management, Peter Bell, named last year.

## Clyde Fair Gangs a-Gley For Repeat Next Year

Glasgow,

The continuation of Clyde Fair International for a third year is now figured to be a remote prospect. What's seen as the clincher was administered last week by Evan Cameron, fund-raising foundation chairman for the western Scotland arts and cultural festival.

Tentative plans for a third annual event are "unrealistically optimistic," he said. He thinks his first duty is to protect those who would lose money on the project, he explained.

Since the Glasgow city council withdrew a proposed grant of \$105,000 to underwrite the festival for 1974, there has been talk of presenting the affair in various west Scotland towns. The loss on the first two years' operation totaled nearly \$420,000.

## OFF-BROADWAY SHOWS

Candide, Chelsea (12-11-73).  
Fantasticks, Sullivan St. (5-3-60).  
Godspell, Promenade (5-17-71).  
Grande Coca-Cola, Plaza 9 (8-10-73).  
Hard To Be A Jew, Eden (10-23-73).  
Hot L Baltimore, Circle Sq. (3-22-73).  
Mama the General, Burstein (10-16-73).  
Moonchildren, Thea. DeLys (11-4-73).  
More You Deserve, Newman (11-13-73).  
Nada Que Ver, Gramercy Arts (12-5-73).  
Nice Country Like You, Jimmy's (4-19-73).  
Pinocchio, Bil Baird (12-15-73).  
Proposition, Stage 73 (8-23-73).  
Red Rider, Eastside Playhouse (12-6-73).  
Seagull, Roundabout (12-17-73).

## FUTURE SCHEDULE

Barbary Shore, Public (1-10-74).  
Look We're Comin Thru, E.L.T. (1-10-74).  
Felix, Cherry Lane (1-13-74).  
Carolinean, Newhouse (1-26-74).

# 'Subsidy' Has Its Critics; Stunty Re-Do of Classics Risky In W.Germany

By RONALD HOLLOWAY

Hamburg.

West Germany's legitimate theatres, a great many of them built new or restored since the war, and nearly all blessed (some say cursed) by municipal and state subsidy are continuing in difficulties. These are (a) artistic (or read "pretentious") in nature but increasingly there is much faulting of (b) the tax burden which gives German cities repertory sometimes appreciated and patronized only by the elite.

As recently as 1968 ambitious young stage directors thought they had a stranglehold on sure fame — they needed only seize some classic, preferably by Schiller, and ridicule it in the restaging and re-slanting. Mostly these were cheap huckster tricks, but somewhat part of the underlying desire here to pull down old heroics.

At the present time, however, any director would be unwise to attempt a repetition of these devices. A wisened-up audience would be apt to jeer the jeerers. It has been seen that "de-constructing" classics is not adding anything worthwhile to the theatre.

The situation this season can be judged by the number of loud thuds accompanying the downfall of fool-proof, visionary models set up at the beginning of the 70s to rescue German theatre from the creeping crisis of decreasing clientele and increasing subsidies. In Stuttgart the retirement of able Walter Erich Schaefer left behind a healthy institution for in-coming General-Intendant Hans Peter Doll, but the new officer quickly lost two irreplaceable associates. Theatre director Peter Palitzsch left to form a Direktorium in Frankfurt, and choreographer John Cranko died returning on a plane from New York. Restultantly, at Stuttgart, play director Claus Peymann will be called in next season like Joan of Arc to work a miracle.

In Cologne, Dr. Claus Helmut Drese is having problems with his troika of competing models organized under separate braintrusts, the last artistic substitute being Angelika Hurwicz. In Duesseldorf, Ulrich Brecht worked hard to mold a respectable profile around difficult productions. However, the press there treated him like a usurper of Gustaf Gruendgens's and Karl Heinz Stroux's throne (two successful postwar directors preceding him), and he is likely to resign shortly.

## Across The Border

In Basel, just across the Swiss border, the situation is the most revealing of all. Werner Dueggelin had enjoyed a warm, fruitful relationship with the city's theatregoers. But word got out how much the new theatre under construction (begun in 1969, due originally in 1973) was going to cost in annual taxes (2.59 million Swiss Francs more added to existing subsidy of 13 million). A referendum was held to supply the increase, and it was defeated. Of Basel's 235,000 population 40,000, or roughly 6%, voted on the issue. Only 18,586, or about 1%, were in favor.

There is a moral involved. What would happen in other cities if a referendum were held on tax monies siphoned off into cultural recreation for the elite 8%? In short, the theatre crisis may only be just beginning.

Not all the director generals are losing their battles. In Bochum, Peter Zadek is safely ensconced with an amusing, playful, "shock" brand of Volkstheater, and this season is expanding his format of "People's Theatre" into a "Communications Center" forum. Zadek's own productions are always original and provocative, but he seems to be especially at home with Shakespeare. "The Merchant of Venice" caused a lot of ripples at the Berlin festival last spring, and "King Lear" will undoubtedly have its surprises when it opens this season.

In Frankfurt, Peter Palitzsch's democratic model gradually won over the population and brought socio-political theatre to new heights in West Germany. But in the process, a similar model at Frankfurt's Theatre am Turm died on the vine, and now the city's cultural chief, Hilmar Hoffmann, is looking instead to the "culinary agit-prop" of prolific playwright-director-filmmaker Reiner Werner Fassbinder.

Whether it's worth watching Hamburg is not yet clear. The Schauspielhaus under Ivan Nagel has solved some of its financial headaches with a Wilfried Minks "show" (picture over content) production of Schiller's "The Maid of Orleans" and a rejuvenated Sartre-Dumas "Kean." But these higher-class boulevard productions sip at the same punch bowl as Boy Gobert's neighboring Thalia Theatre while ignoring the importance of the young audience frequenting the Malersaal, the Schauspielhaus's 300-seat annex.

## Fringe Playwright

There one of the brightest theatrical initiatives of the season, an original production by British "fringe" playwright Pip Simmons on the German student movement and urban guerillas, was snipped in the bud when actors vetoed house wishes (the play had been commissioned) because of its provocative nature (Simmons's method is to stimulate audience reaction). In light of this heavy-handed dampening of fresh impulses, how can German theatre liberals continue to cry bitter tears over Chile or Greece without smearing their own makeup?

On the commercial front, troubles of a different kind arose when Rolf Liebermann left the Hamburg Opera for Paris last season, enabling August Everding to capitalize on his television exposure as theatre panel moderator to springboard into the job. No one expected him to repeat Liebermann's daring commissions of new operas ("Kyldex"), but there were expectations of face-lifting old productions (Mozart's "Seraglio" dates back to the late 50s) and continuing the former's policy of tailoring new productions (Strauss's "Capriccio") to perfection.

Everding brought in Felsenstein-pupil, Goetz Friedrich, from East Berlin's Komische Oper to inject a "realistic music-theatre" style into productions as Oberspielleiter but his Mozart's "Don Giovanni" to open the season turned out quite conventional with a frightful stage design as well. Choreographer John Neumeier, on the other hand, won over the the difficult Hamburg audience with American midwest charm at open ballet rehearsals on Sunday mornings and a subsequent brilliantly staged "Ballet-Evening" of his own making.

Everding plans to expand this in-

timate contact with his public into a Music Workshop at the Fabrik, an independently-run youth recreation center popular for its cultivated side-attractions. Judging from Neumeier's packed houses on Sunday mornings, there is hope for success in this direction.

## Shy of Meat

A glance at this season's overall Spielplan reveals that the emphasis is more fluff than meat, even though subsidized theatres are theoretically committed to a hard look at the classics and encouraging new writing talent. Last season was no different. Topping the list of most-of played productions was Hochhuth's "The Midwife," a dream role for every Mutterchen on the staff, followed by three boulevard plays in a row, and finally Moliere's "Tartuffe" in fifth place. In the grab bag this Christmas are a string of Feydeaus and Neil Simon's "The Sunshine Boys" at Schiller's Schlosspark Theatre, starring Martin Held and Bernhard Minetti. A sugarplum diet like that smacks of the intellectual vacuum in the mid-19th century. Heinrich Heine's autobiographical Schnabelewopski characterized Stadtheatre actors then as "sincere, good citizens, respectable family-men, unable to pretend and so deceive no one."

On the promising side is an assortment of new dramatists on the horizon, already established on the home front and gaining international attention. East Germany, due to a long-term policy of care-and-feeding, heads the list, followed by Austrian and Bavarian schools and a string of independent Swiss and West German writers.

In the east, the poetic powers of Ulrich Plenzdorf, Volker Braun, Heinar Mueller and Peter Hacks offer an unbeatable literary combination. Plenzdorf in one stroke fathered one of last season's biggest commercial hits on both sides of the wall, "The New Sorrows of Young W.," the trials of an East German hippy recalling James Dean's "Rebel Without a Cause" and J.D. Salinger's "Catcher in the Rye." Braun's "Die Kipper" followed Plenzdorf this season into western consciousness with successful productions in East Berlin and Wuppertal. It's a tough, lyrical, demanding play in verse essentially about the dull monotony of technological slavery. Mueller is known as Germany's best modern translator of Shakespeare, as well as an intellectual playwright of imposing stature. Hacks, as Ernst Wendt notes, is developing into the east's Anouilh; he had four plays running simultaneously on East Berlin stages last season.

## Austria

In western Austria, Thomas Bernhard is far and away the most gifted playwright on the scene today, despite his recognition coming on relatively poor productions of his impressive "The Idiot and the Madman" last season. It's in the Austrian festival tradition, a celebration of life through death's dominating presence.

The Graz school numbers Peter Handke, novelist and playwright whose subtle, linguistic games have had impact on contemporary German literature, and Harald Sommer, whose self-directed "I Declare I Don't Have the Slightest Objection to the Government" at Thalia's TIK workshop in Hamburg is a rich

(Continued on page 178)



# SEVEN-CONSTITUENTS OF CITY CENTER CONFRONT FUND, STRIKE, FRETS

\*\*\*\*\* By MARTIN E. SEGAL \*\*\*\*\*

(The author of the following report is the Treasurer and Executive Committee Chairman of New York's City Center of Music & Drama Inc. He will also be recognized by readers of 'Variety' as the President of the Film Society of Lincoln Center, which sponsors the annual N.Y. Film Fest. -Ed)

The City Center of Music & Drama Inc., as the largest performing arts organization in the nation, is faced with much of the same financial problems of the arts in general, only magnified by our very size. Seven constituents comprise the "family": New York City Ballet, New York City Opera, City Center Joffrey Ballet, Alvin Ailey City Center Dance Theatre, City Center Acting Company, City Center Young People's Theatre and the (proposed) City Center American Cinematheque.

The first three constituents are funded entirely by City Center; the remaining four which have independent boards receive varying amounts of financial and technical aid. In addition, another division, City Center Special Productions and Foreign Attractions, sponsors the Education Program in the Schools and in our theatres, Senior Citizen Programs and Street Programs, among others.

Although facing perilous times, we are determined to persevere and continue providing cultural service to the city, state and nation based on excellence of performance and availability to a broad spectrum of the population. The situation is dangerous for our very existence despite the fact that we raised \$940,000 more in fiscal 1972-1973 than the previous year, for a total of \$3,417,000. It might be appropriate to point out that our earned income is 69% of our total cost, which is a very favorable percentage for an arts organization. Our cumulative deficit as of June 1972 was \$2,723,000; for the year 1973, \$1,075,000.

## Costly Strikes Hurt

As a result of costly strikes at both City Opera and City Ballet we have estimated our carry-over deficit at the end of 1973-1974 to be above \$700,000. We estimate the carry-over deficit will decrease the following year and thereafter would hope to take care of our cumulative deficit. We will be helped in part by some of the serious cutbacks we have made with our constituents and the restriction of our 55th Street Theater programs.

The past year has been one of great activity on the part of our Board and volunteers. The Ballet and Opera Guilds have been strengthened and the Friends of City Center organization has increased its dues structure and has been involved in an intensive campaign for our 30th Anniversary Celebration, which was geared primarily to fund raising, a fact we did not disguise. New members have been added to the Board with a very clear understanding of a financial commitment. We have had additional foundation support and increased our corporate income somewhat. But the costs continue to outstrip us.

Even with the revision of the Friends' dues structure we are very gratified that at the end of the first three months of this fiscal year —

July, August and September — we have had twice as many contributors as we had in a comparative period last year. The fund-raising functions of the Guilds have been intensified. We have increased grants from members of the Board in the amount of \$214,000 in the calendar year thus far, and further have \$95,000 in pledges from the Board. In other words, a great deal of upbeat activity has been going on in the face of the most tremendous economic pressures we have ever dealt with.

## Admission Scale

We have made a modest increase in our ticket prices for the City Opera of \$1 for the higher priced tickets, 75¢ for the middle priced seats and 50¢ for the lower. We estimate an increase of approximately \$175,000 in the Opera income for the spring season when these increases go into effect. We may be forced to consider raising prices for the City Ballet spring season. We have calculated, based on the past spring season's attendance, that a similar increase there would mean \$108,000 additional revenue to the amount budgeted for that season.

## Goals For Future

A number of working committees of Board members have been set up in relation to each of the constituents and affiliated organizations. We have identified certain areas for long-range programming. They include:

- (1) Building up of new audiences.
- (2) Increasing of subscribers from among those who are current occasional attendees.
- (3) Broadening the base of participation of audience supporters other than just as audience. For example, we feel that we should have an annual meeting of the Guilds and Friends of City Center.
- (4) We are most anxious to encourage the City Center Acting Company and the Young People's Theatre, which have had such good critical reception. Not only do they merit support, but also we want to be able to reach new audiences who can be led up the path to participation in Opera and Ballet performances.
- (5) We want to broaden the base of the Board.
- (6) We must work on developing and implementing campaigns needed to keep and attract on larger bases the support of City, State and Federal subsidies.
- (7) We have made tentative beginnings but need to concentrate on how best to preserve the individual identity of the companies while simultaneously giving them a strong and firm base in the whole City Center constituency.
- (8) By perfecting our financial administration and periodic surveys and studies we would be able to learn about audiences; why they come, how they come, their economic status, their interests. From this we would develop programs whereby we could be of greater service and could tie our audience more strongly to us and in turn obtain their support.
- (9) We need to develop better ways of using our financial information for planning purposes. More specifically, for example, we must be able to establish an optimum length for performing seasons.
- (10) We need further to concern ourselves with the question of com-

munity programming and what role we have to plan in that.

(11) We need also to think what productions, if any, we should be involved in other than those presented by our established companies.

We believe this job can be done. We want to do it. The contributions which the City Center of Music and Drama, Inc. makes to the cultural life of the nation through its constituencies are too vital to lose.

## J.C. Williamson Restores Sydney To Legit Action

By SYDNEY G. IRVING  
General Manager,  
J.C. Williamson Theatres Ltd.  
Sydney.

In the early hours of July 31, 1970, Sydney's largest and most important playhouse for round actors was destroyed by fire. Shortly afterwards, Sydney's one remaining Theatre, the Theatre Royal, was demolished in a redevelopment scheme, leaving Sydney — Australia's largest city without one theatre capable of staging full scale musicals, opera and ballet. Her Majesty's Theatre was owned by J.C. Williamson Theatres Ltd., the largest commercial theatrical organization in the Southern Hemisphere. For the last 99 years it has been the major driving force in the Australian Theatrical Scene, having pioneered grand opera, grand ballet and been the major producer of lavish musicals, stage comedy and drama. Williamson was faced with the decision whether to re-build Her Majesty's Theatre, or vacate the metropolis altogether.

In these days of climbing urban land values and inflation, the financial risk involved for private enterprise, without any Government subsidy whatsoever, to undertake a venture of this kind, indeed took a lot of courage.

A decision was reached that the Williamson banner must continue to fly in Sydney and on Oct. 1, 1971, a contract was signed to build a completely new theatre capable of staging major international attractions. The Architects delegated the task of incorporating the complex requirements of a modern theatre company into the new building, which today requires high standards as to sight-lines, staging space, comfort, lighting, air-conditioning and large foyer space, were John W. Roberts and S.A. Baggs. These partners, after completing preliminary plans, handed them to the Technical Staff who would be involved in operating the new theatre.

Stage Carpenters, Electricians, Musical Directors, Front-of-House Management, Stage Directors etc. were each given the opportunity to express their views as to what additional facilities affecting their operation should be incorporated into the Theatre.

Sydney now has one of the finest, if not the finest theatre in all respects in Australia. The building is of fire-proof construction with reinforced concrete frames and brick walls with an auditorium on two levels with a capacity of 1500 seats. The public spaces within the foyer contain entrance lobby level with Box Offices, cloak room, public telephones, lounge facilities and stalls entrance.

The Stalls Lounge level below the Entrance Lobby provides a large area containing bar and after-show supper facilities, as well as facilities for serving meals be-

fore performances. The Dress Circle lounge and promenade area contain facilities for bars, Art Gallery with a small roof garden on either side of the Dress Circle.

The stage area has been designed for maximum presentation. The acting area, with a Proscenium Opening of 40 feet, has a depth of 44 feet. On either side of the stage there are 1,100 square feet of scenery storage area. The stage house is fully equipped with 81 sets of counterweights for scenery and lighting effects and the height and width of the stage house has been built to international standards. Easy "get in" under cover for scenery has been provided. Adequate space for 133 artists, as well as staff and orchestra has been also provided. The orchestra pit has the capacity for 70 musicians.

## Canadian Tours

(Continued from page 161)

Monde, Stratford (Ont.) Festival, and the National Arts Centre Orchestra, all for External Affairs Dept. It toured Jeunes Canadiens every year and had begun arrangements for the famous Comedie Francaise to come here this season — "until April, when we handed over the file to the touring office."

In regional theatre, the Art Centre has brought in the Vancouver Playhouse, Theatre Calgary, Manitoba Theatre Centre, St. Lawrence Centre of Toronto, Theatre du Nouveau Monde, Theatre du Rideau Vert and International Theatre of Montreal, Neptune Theatre of Halifax — as well as the Canadian Opera Co. and civic symphonies.

Besides touring musicals, there are pop imports: Cleo Laine & John Dankworth, Liberace, George Carlin, Montreal-born Maynard Ferguson's Orch, Charles Aznavour, Glenn Yarbrough & the Limelites' Reunion just this month. New Orleans' Preservation Hall Jazz Band played to SRO in the 2,340-seat Opera last winter and returns next March. (Most rock groups play the much larger-capacity Ottawa Civic Centre.) This season's pop musical subscription series (the NAC Orchestra's two series are sold out) comprises "Grease," "Two Gentlemen of Verona" (whose cleffer Galt MacDermot is Canadian), "Gone With the Wind," "Joey" (Charlottetown Festival) and Ottawa-born Paul Anka in concert.

"We have a tough time getting enough musicals," says Ted Demetre, (light) entertainment director. (Bruce Corder is g.m.) "So we turn to variety. We also do a lot of rentals — about 15% of our full-year season."

The Art Centre generally enjoys good houses — with frequent sellouts — in its 2,340-seat Opera (2,138 when a full orchestra's in, as with ballet and opera), 900-seat Theatre (with proscenium; 800 when a removable thrust is added) and 300-seat Studio (flexible seating can add more when needed; it sometimes has a cabaret setup, patrons going to bars and taking drinks to tables). There's also a 150-seat Salon, for poetry readings and such.

One exception to "good business" was the second Festival Canada in August, which was away down from the first — probably because of greater competition from other, free, Festival Canada shows — a pop group and a film revival every night in the outdoor Astrolabe Theatre (first year for that) and Canadian Broadcasting Corp.'s fairly frequent outdoor shows (taped for

later airing) on a glade-set in the Gatineau Hills on the Quebec side of the Ottawa River.

The federally built National Arts Centre received a Government grant for the current season of \$4,450,000 to cover all running expenses. This is matched, in its budget, with the same amount in revenue from programming, bookshop, two restaurants, nine theatre bars and garage, for a total operating budget of \$8,900,000. The only other federally financed arts centre in Canada is the Confederation Theatre, used by the Charlottetown (P.E.I.) Summer Festival. (Both were centennial projects.)

"I think the other two dozen such centers across Canada — built with municipal and/or provincial funds — should have adequate funding too," says Southam. "The National Arts Centre has saved Ottawa from a somewhat joyless existence — made it lively, exciting, attractive. I hope the other houses will say, 'Look! If that works for Ottawa the federal and provincial governments should do the same for us!'"

## Julius Rudel

(Continued from page 162)

modern opus.

We can use our theatrical insight to view the past, but never impose upon it the techniques or values of the present.

I have said something, at least in my title about the present and future in opera and so far I have spoken almost entirely of the past. There are many wonderful modern works and a man like Ginastera working in an atonal idiom, without clearly felt major and minor keys, still can and does evoke strong emotions. There are more cerebral works, the black canvasses of music, and frankly, I don't know where they are going. Much modern music cannot deal with the human voice and its failings are best expressed in the resort to speech, very often, at the strongest emotional moments. In fact, I received one opera for consideration in which the leading role was to be danced by a mezzo soprano. But that is extreme.

Great modern plays do not necessarily make great operas. And one by Tennessee Williams which we recently produced, "Summer and Smoke" turned out, in retrospect, to be rather a dated play. Suddenly, we found that we could not be much concerned with a girl who cherishes her virginity above all else, and that singing about being "Pure" simply doesn't get a rise from us one way or another.

Perhaps the greatest difficulty in the way of great modern opera is the emotional coolness of our times. Perhaps our being bludgeoned daily by outrage after outrage; perhaps our encounter with murder, mass and singular, on such a vast scale, has taken the rug out from under opera. How can we react emotionally when we are conditioned to be "cool?"

And yet, our Opera house is packed nightly with cool citizens reacting warmly to the sounds and emotions of opera. Perhaps that reality is the only emotional reality they can find in an alienated world.

## Hanson For 'Peter Pan'

Tom Hansen has been set to choreograph the NBC Entertainment Corp.'s live arena production of "Peter Pan," starring Cathy Rigby, the 21-year-old former Olympic gymnast champ.

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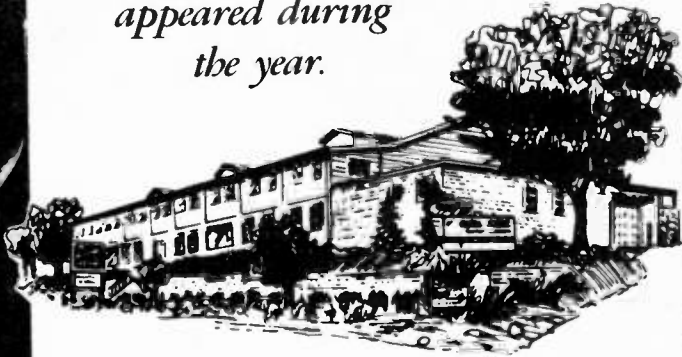
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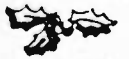
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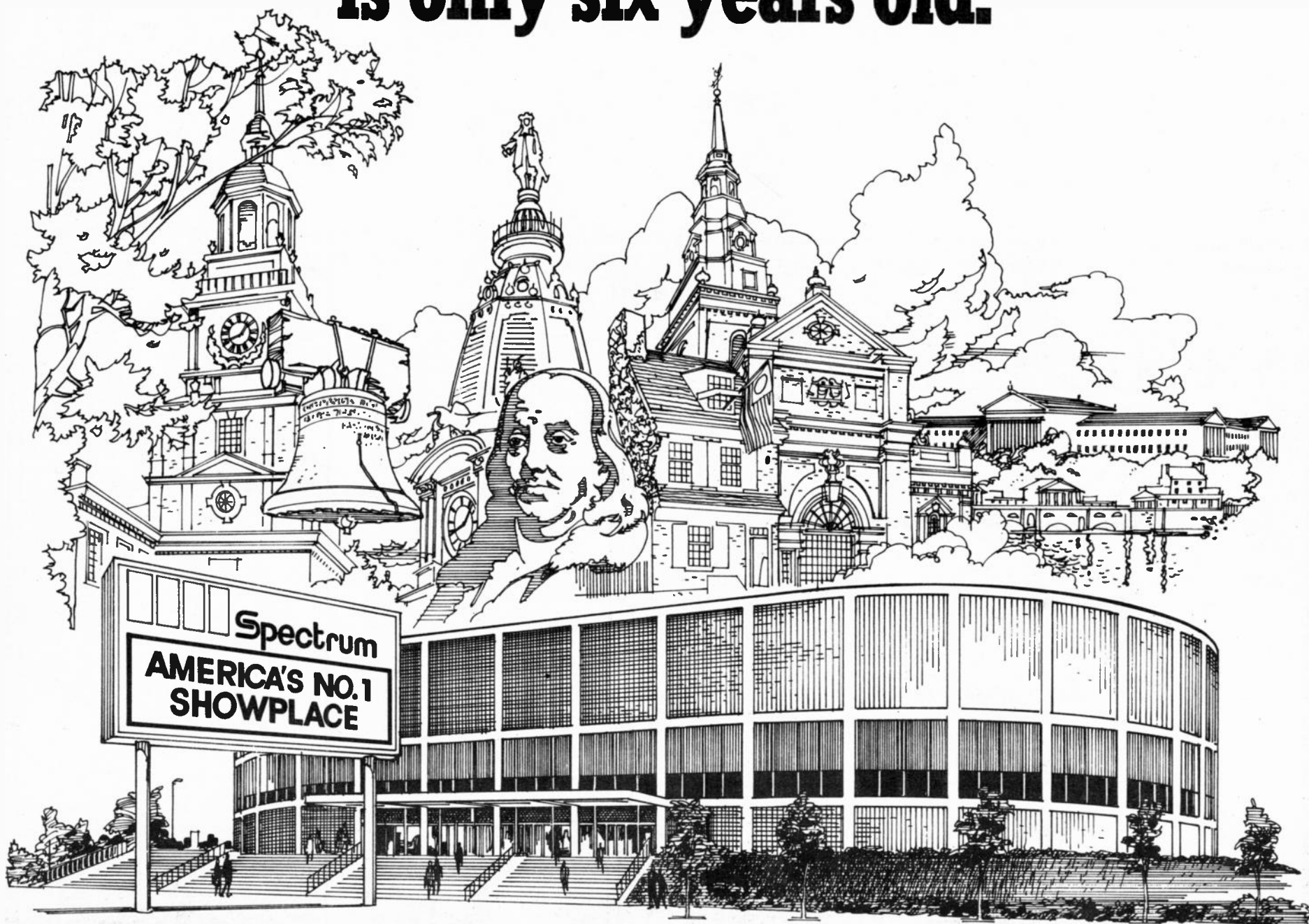
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## Indestructible Sol Hurok

(Continued from page 166)

practical jokes to play on his vice presidents ...

Or creating his own glossary ... "Shirley" for "Sheila", "Leila" for "Lillian" ... so convincingly that we all follow suit ... or making what always turn out to be absolutely accurate guesses about grosses on an attraction scheduled six months hence ...

Mr. Hurok saving me a trip to the cubicle where we keep Grove by answering, without a moment's hesitation, my queries about the date of the first performance of "The Corsair," or whether Glinka had a middle initial, or how much time passed between the death of Maximilian and the reopening of the opera ...

Mr. Hurok displeased and calling everyone by his surname! ... or humming a strain of Gilbert and Sullivan ... or asking us how we're going to vote! ...

And Mr. Hurok ... always accessible, always willing to find out "what's new," (as if he didn't know!) ... always ready to drop a suggestion here and there as casually as if he were tossing a pebble into still water, and arriving at the crux of a problem long before you've even become aware there is one ...

Mr. Hurok ... ad infinitum. And I mean that!

Because one afternoon he came into my office which, like all the others, has walls decorated with framed photographs that date way back to the days when he was presenting concerts for \$1.00 a head at Brownsville's old Palm Gardens. Most of them are group pictures in which he figures, looking (if I may say so) less handsome than he does now. Pavlova and Chaliapin are there, and Ivanov and Ganna Walska and a good lot of the first Ballet Russe ballerinas, and some of his cronies from the labor clubs he joined when he left off peddling in Philadelphia and came to New York to seek his fortune.

"Look," he said to me, pointing at the first picture on the left, in which about a dozen young men and women, clad in the fashions of the Twenties, smile yellowly at the camera from the deck of a ship. "He's dead ... she's dead ... he's dead ... she's gone ..."

And then he proceeded down the line, photo by photo, tapping with a staccato finger each figure that had departed in search of his slice of Leviathan. I was just about to protest this macabre cataloguing on a

day when the sun was shining, the war was over and the box office was on its good behavior when he suddenly wheeled about, threw me a glance that would have done credit to a leprechaun, and said, succinctly:

"But Hurok is still here!!"

## Canada's Playhouses & Tourism

By HOBE MORRISON

For a tourist showgoer, Canada offers attractive theatres in hospitable towns. In general, a visitor from below the border is likely to find the playhouses, productions and performances excellent, but the incidental diversions unexciting.

The major theatrical center, at least for English language performances, is Toronto. The two principal theatres are the 3,155-seat O'Keefe and the 1,500-seat Royal Alexandra. The former is a relatively new house — it opened with the tryout of "Camelot" in the fall of 1960.

The Alex dates from around the turn of the century. Both play mostly touring Broadway productions, but the O'Keefe also presents various local and regional events, such as flower shows, ballets and the like.

Toronto has good hotels and adequate restaurants, but for a wandering Manhattanite, there's not much in the way of entertainment or cultural resources. The weather tends to be comparable to that in New York, both summer and winter, although it can become extremely cold in January and February.

A couple of hours' drive from Toronto is Stratford, Ont., which has capitalized on its name to become the Shakespeare center of Canada, though perhaps not of all North America. Stratford, which formerly owed its economic life to the fact that it was the site of the Canadian National Railway shops, is still partly industrial, but its lifeblood now tends to be the Shakespearean Festival.

There are two main theatres, the handsome, 2,600-seat Festival, with its thrust stage and beautifully designed lobby, and the 1,100-seat Avon, a proscenium house which plays mostly musicals. Stratford is a placid town, at least in the summer and its non-theatrical assets appear meagre.

Farther off the normal tourist route is Charlottetown, on Prince Edward Island, part of the Maritimes. The theatre there is the Confederation Auditorium, which offers a summer season of musical repertory — virtually all Canadian-written works produced and performed mostly by Canadian talent.

The perennial favorite show, doing near-capacity business year after year, is "Anne of Green Gables," an amiable song and dance version of Lucy Maud Montgomery's sentimental schoolgirl novel of the early 1900s. The writer's home a few miles from Charlottetown is a tourist attraction.

Charlottetown is a quiet place with a little less tourist accommodations than Stratford. It is also a summer-only resort. The town is a fishing center and although the bathing, sailing and sport-fishing facilities should be spectacular, little or no effort is made to promote them. There seems to be

## Lambs' Arms Length

The Lambs "delicacy" about women produced one rather unfeeling episode when Ed East (East & Dumke of vaude and radio) dropped dead on the second floor. His body was placed on a divan and word sent to the coroner who took his good time. In fact, it was many hours later.

Meanwhile Polly East, the wife, could obtain no firm word from the club. Nor when she finally realized that something had happened could she get any facts. In the process of a gentlemanly concern for her feelings, the tactful club was driving the wife into hysteria. All this because the stags did not want her at the club because she could not, under club rules, go to the second floor to identify the body.

Polly East telephoned an old friend, Bob Landry of *Variety*, who promptly visited the club, was allowed to see the body, still waiting for the coroner, and who then supplied the information the wife wanted.

about as much after-dark diversion as in, say, Valley Stream, L.I. The Neptune Theatre in Halifax is a hive of activity for much of the year. The main playhouse seats, if memory isn't too faulty,

about 750, but in addition to its regular repertory productions the company also presents experimental shows and has a training group.

Tourist accommodations are adequate, although on a visit several years ago a first-class restaurant wasn't to be found. As with Charlottetown, the sailing and fishing are apparently marvelous, there seems to be no effort to make them easily available to tourists.

An attempt was made about a decade ago to establish another resort for entertainment-minded tourist at Dawson City, the Yukon. The Gold Rush town was spruced up a little and a pre-Broadway musical was premiered there. The show was "Foxy," starring Bert Lahr. It attracted even fewer customers to that remote site than it did later in New York. The Dawson City enterprise was also a flop.

One of the supposed attractions of "undiscovered" places is that they haven't been "spoiled" by tourist hordes. What that's apt to mean is that the hotel and restaurant facilities are primitive. For those who want a comfortable, efficiently-run place to stay and tasty, well-served meals, it may be necessary to go to a "spoiled" part of the world.

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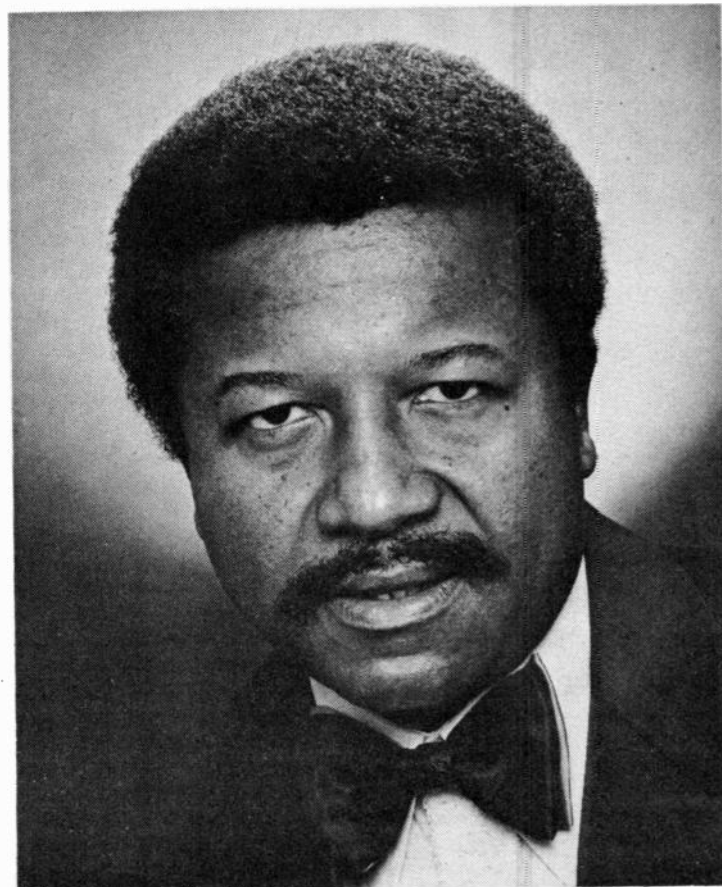
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## SEASON'S GREETINGS



... to you and all the casting people, producers, writers and directors who made use of my talents in '73. And in '74 may God bless with prosperity, clearer sight, better hearing and understanding to those who did not.

My BEST WISHES to the talented and competent actors and actresses and technical people I was privileged to work with.

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**1973**

★ **PANTOMIMES 1972/3**

Ronnie Corbett, Clodagh Rodgers in  
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Ken Dodd in Robinson Crusoe  
Theatre Royal Nottingham

Dickie Henderson, Arthur Askey in  
Cinderella Hippodrome Birmingham

Frank Ifield, Roy Hudd in Dick  
Whittington Empire Theatre Liverpool

Danny La Rue in The Queen of Hearts  
Palace Theatre Manchester

Jimmy Tarbuck in Jack and the Beanstalk  
Wimbledon Theatre

Mike and Bernie Winters in Aladdin  
Coventry Theatre

★ **COVENTRY THEATRE**

Val Doonican in The Spring Show with  
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Larry Grayson in The Birthday Show

★ **PRODUCTIONS**

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Max Bygraves Show Victoria Palace

Cilla Black Show London Palladium

★ **TELEVISION**

Danny La Rue in The Queen of Hearts  
Pantomime for ATV Television

★ **PANTOMIMES 1973/4**

Ronnie Corbett, Clodagh Rodgers in  
Cinderella Palace Theatre Manchester

Dick Emery in Dick Whittington  
Coventry Theatre

Ken Goodwin in Jack and the Beanstalk  
Theatre Royal Nottingham

Larry Grayson in Aladdin Hippodrome  
Bristol

David Nixon, Basil Brush in Cinderella  
Wimbledon Theatre

Charlie Williams in Robinson Crusoe with  
Roy Hudd Hippodrome Birmingham

★ **IN PREPARATION  
FOR THE WEST END**

Claire Bloom in A Streetcar Named Desire

Rex Harrison in Emperor Henry IV

The Sunshine Boys by Neil Simon

Roy Dotrice in Brief Lives at the  
May Fair Theatre

★ **SUMMER SHOWS**

Busman's Holiday Pavilion Theatre Torquay  
(in assoc. with Sydney James Prods.)

Val Doonican Show with Dailey & Wayne  
ABC Gt. Yarmouth

Ken Goodwin, Mike Reid in Showtime  
Wellington Pier Gt. Yarmouth

Danny La Rue in International Spectacular  
Opera House Blackpool

Love Thy Neighbour Winter Gardens  
Blackpool (in assoc. with Leslie Grade)

Razzle Dazzle Stardust Garden Blackpool

Freddie Starr, Jos White in Showtime  
North Pier Pavilion Blackpool

Mike & Bernie Winters in Showtime  
Princess Theatre Torquay

Mike Yarwood, Basil Brush in Holiday  
Startime ABC Theatre Blackpool

★ **BROADWAY**

(in assoc. with Alexander Cohen)

6 Rms Riv Vu

Peter Cook and Dudley Moore  
in Good Evening

★ **WEST END  
PRODUCTIONS**

Lauren Bacall in Applause Her Majesty's  
Theatre (in assoc. with Alexander Cohen)

Claire Bloom in A Doll's House Criterion  
Theatre (in assoc. with Michael White & Hillard Elkins)

Val Doonican Show with Dailey & Wayne  
Prince of Wales Theatre (by arrang. with Eve Taylor)

Robert Nesbitt's Dream Machine  
Talk of the Town

Anthony Newley in The Good Old Bad  
Old Days Prince of Wales Theatre

Peter Ustinov in The Unknown Soldier and  
His Wife New London Theatre  
(in assoc. with Alexander Cohen)

Edward Woodward, Judi Dench and  
Leo McKern in The Wolf Queens Theatre  
(by arrang. with Oxford Playhouse Company)

The Danny La Rue Show at The Prince of Wales

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## 'Figaro': Olden Agit-Prop

(Continued from page 166)

if the dawn of revolution had already abolished class distinctions. The guards no longer are able to hold back the onslaught of the crowd at the theatre. Iron gates are torn down; doors and windows broken. Innumerable first-nighters attend the show.

'Le Mariage de Figaro' is an odd masquerade of Frenchmen in Spanish costumes. A multitude of characters whirl across the stage; gentlemen, servants, deunnas, judges, notaries and strolling musicians. All of them cartoons of reality, a cynical reflection on the decadent "Ancient Regime" which is too weak to live and too stubborn to die."

Truth is put into the mouth of a clown:

"They tell me," says Figaro, "that if I will mention neither the government, nor public worship, nor politics, morals, people in office, influential corporations; nor the theatres, nor anybody belonging to any organization — then I may print everything freely, subject of course to the approval of perhaps one or two censors."

"Receive, take, ask," this is Figaro's resume in three words. The satire sweeps to the Fifth Act.

The entire case of the philosophers against feudal order, prison of State, censorship of literature, arbitrary power of government and privilege of birth unravels on the stage.

"Are you a prince that you must be so servilely flattered," Figaro mocks Count Almaviva, "Suffer the truth, since you cannot play a liar!"

In his fight against the unholy law which allows the count to steal his bride to be, Figaro apostrophizes the count: "Because you are a great lord, you believe yourself a genius. Rank, fortune, position, all that makes you so proud! What have you done to deserve so many gifts? You have taken the trouble to be born — nothing else!"

When the play ends, Camille Desmoulins, poet and revolutionary, jumps up onto the stage to take Beaumarchais' arm. The author faces the audience only reluctantly. Fate has drawn him into a confrontation; he is bewildered, not certain that he wanted it this way.

"The hour is come," says Desmoulins, "the supreme hour of Frenchmen and men. "Let universal Paris, universal

France, as with the throat of a whirlwind sound, 'To Arms.'"

The theatre resounds like the beat of a thousand drums. The spirit of rebellion spills out into the streets. Vague fears, suppressed desires, dormant hopes, jell into one dynamic force. Alarm of the unknown is in every heart. Swiss guards and militia rattle towards the centre of unrest. The crowd scatters in panic before the plunging hoofs of horses and the bared sabers. In darkness and confusion, the air vibrates with howls of fury and screams of mortal agony.

Beaumarchais surrenders to avoid bloodshed, but he will continue to fight for the Right of Man.

## Oldest Theatre (1837) First Came Mrs. Grundy

Hobart.

Australia's oldest theatre is not in its co-equal entertainment capitals of Sydney or Melbourne but here in Hobart, Tasmania. Melbourne's Princess Theatre though is reputed to possess a ghost.

The first official performance at Hobart's Theatre Royal was on March 8, 1837 with Morton's comedy "Speed the Plough," a play chiefly remembered for its creation of the character of Mrs. Grundy.

Periodically radical structural changes have been made to the building, although the external walls and stage have received little alteration. A gallery and handsome classical facade were added in 1860 and in 1911 it was reconstructed and the seating accommodation enlarged. Completion of these alterations was marked by a gala performance in 1912 of "The Merry Widow."

Many internationally renowned theatre names of the past and present have played the Royal. In the 1860s came a troupe of dwarfs led by General Tom Thumb and his wife. Other visiting artists of that period were the American actor Joseph Jefferson, who played in "The Ticket-of-Leave Man" and Sir William Don, an English baronet, and his actress wife, Lady Don.

In the eighties there was Jennie Lee, Julius Knight played in "A Royal Divorce" and Marie Tempest was a big success there. Charles Charrington presented "A Doll's House" with his wife, Janet Achurch and Peter Dawson, Edmund Gwenn and O.P. Heggie were other names. A highlight after World War II was Olivier and Vivien Leigh playing there with the Old Vic. Through the 1950s the tradition of high standard performances was ensured by such names as Judith Anderson, Sybil Thorndike, Lewis Casson and Emlyn Williams.

The 750-seater theatre has superb acoustics (the slightest whisper on stage is audible in any part of the auditorium) and the Australian Broadcasting Commission has presented numerous concerts there, introducing such artists as Victoria de Los Angeles, Leontyne Price, Larry Adler and William Warfield. The Royal has also hosted Andres Segovia, the Deller Consort, The Black Theatre of Prague, the Australian Ballet and Max Adrian as G.B.S.

The Royal now has its own subsidized company, the Tasmanian Theatre Co., under the artistic direction of John Unicomb, and from time to time subsidized and commercial companies from other states gives performances there.

## West German Legit

(Continued from page 167)

parody on Schiller's "William Tell."

Martin Sperr, until his recent illness (he now works as a masseur), is the best literary light in the Bavarian school, Franz Xaver Kroetz its most socialistically human (a cross between a humanist and a Western Communist), and Rainer Werner Fassbinder its most active (his beat is more television than theatre). Switzerland's Heinrich Henkel has the distinction of a play, "The Iron Painter," appearing on East German stages, and West Germany's Hartmut Lange, who left East Germany as a dedicated Marxist, now writes sharper intellectual documentaries than Weiss and Hochhuth.

The hope is that eventually the writers and directors will mesh into a whole as in the British theatre. But without a central capital, a provincial air hangs over everything. It's sad to see young play directors roaming through the 19th century for crazyquilt dragons without teeth ("Hedda Gabler" equals Woman's Lib) and reducing giants like Wedekind and Strindberg to the "in" proportions of a silent horror film.

Director-designer Wilfried Minks has an urge for the romantic period (compare Schiller's "The Maid of Orleans" in Hamburg with Rosstand's "Cyrano" at the Freie Volksbuehne in Berlin). Frankfurt's

Hans Neuenfels prefers Ibsen, Claus Peymann is for expressionism (his "The Pelican" at Hamburg's Schauspielhaus is Strindberg a la Nosferatu). Cologne's Hansguenther Heyme likes the fall of the Bourgeoisie.

Peter Stein's Schaubuehne am Halleschen Ufer is for expressionism in West Germany with a consistent profile, and it is not likely any other will be challenging it for integrity and relevance in the foreseeable future. Stein learned from Kortner (and Brecht), which points in turn to the high point thus far of the present season.

The November "Theatre in Exile 1933-45" exhibit-conference at Berlin's Akademie der Kuenste under the inspiration (and extensive research) of Dr. Walther Huder. For some inexplicable reason this creative phase was overlooked in postwar Germany. The exhibition detailed 1,500 items from 800 German-language productions in 40 exile-lands — such events as premieres by Brecht and Ferdinand Brueckner. Exile centers were Zurich, Buenos Aires and New York, with Piscator's Dramatic Workshop. Only now is the systematic research getting started, after most of the important figures are dead. Gone are such giants as Brecht, Piscator, Kortner, Leonard Stickel, Ernst Deutsch.

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## OBITUARIES

### TEX RITTER

Tex Ritter, 67, country & western singer-composer whose best-known tune was the theme from the UA film, "High Noon," died Jan. 2 of a heart attack while visiting a friend at the county jail in Nashville.

Born Woodward Maurice Ritter, he appeared in 78 western films in a 12-year Hollywood career, always as a singing cowboy. Most of his songs were recorded for Capitol, although "I've Got Spurs That Jingle Jangle Jingle" was issued on

his own label in 1942. Among his other numbers were "Blood on the Saddle," "Jack O'Diamonds," "Rounded Up in Glory," "You Are My Sunshine," "I Dreamed of Hillbilly Heaven," "Boll Weevil" and "Wayward Wind."

Ritter was one of the six original members of the Country Music Hall of Fame in 1964. On tv, he appeared in "The Rebel" and "Zane Grey Theatre." Among his disks was a country & western album recorded with the Stan Kenton Orch. In 1970, he ran for a U.S. Senate nomination, but was defeated in the Tennessee Republican primary.

Late last year, Ritter presented Pres. Richard Nixon a tribute album for the Country Music Association, which included narrating of presidential speech segments.

Surviving are his wife and two sons.

### JACK LEVENSON

Jack Levenson, 78, ASCAP member, died Dec. 7 in Brockton, Mass. Operator of Smilin' Jack's Record shop, Boston, and w.k. for ability to obtain out-of-print vintage recordings, his shop was visited by Louis Armstrong, Ella Fitzgerald, Duke

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Surviving are his wife, three daughters and six grandchildren.

### CASCO WILLIAMS

Casco Williams, 79, former jazz musician, died Dec. 19 at Harlem Hospital, N.Y., of a heart attack. Williams, a pianist, guitarist, drummer and arranger, began playing with big bands in 1912 when he joined James P. Johnson.

He had a role in Al Jolson's "Big Boy" from 1923-27. In the late 50s, he played with the Sammy Hayward Calypso Carousel Band.

Surviving are his wife, a son and a daughter.

### EDWIN HUNTER

Edwin Hunter, 76, prez of Gilboy Inc., which company is associated with National Screen Service, died suddenly Dec. 17 of a heart attack at his Hollywood home. He had been in the film transportation end of motion pictures for past 35 years.

Surviving are his wife, four sons, and daughter.

Rose M. Gordon, former vaudeville actress and dancer, who in 1933 after many years in show business, died Dec. 11 in Flower Hospital, Toledo. With her husband, Frank O. Gordon, who died last September, the specialty song and dance team was billed as Frank Gordon & Rose Kinley. They appeared in many Broadway musicals and also on the former Keith vaudeville circuit. A daughter, grandson and three great-grandsons survive.

Beatrice Higginbotham, age unreported, widow of J. C. Higginbotham, trombonist who appeared with the Louis Armstrong as a featured soloist for some years, died recently in Atlantic City, N.J., where she made her home.



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