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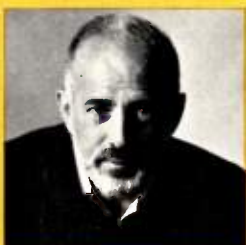


Everyone is talking about The Greatest Show on Earth!®



LYNN REDGRAVE

I have always been a Circus fan. My memories of childhood Circus visits are always clear and bright. I've seen Circuses in Russia, Germany, England, Ireland, but the image to dull all of those is that of my small son marching proudly 'round the ring, starting his own Circus-going childhood with RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The Greatest Show on Earth!



JEROME ROBBINS

"Seeing The Greatest Show on Earth each year in New York is one of my ways of celebrating the return of Spring. It is an annual ritual of rebirth through joy and fantasy, skill and art, for the circus is a vital and necessary source for all theatre arts."



JIMMY CARTER

Some of the happiest moments for my daughter and me are the exciting and breathtaking visits to RINGLING BROS. AND BARNUM & BAILEY CIRCUS. The unique joy of a visit to the Circus is a marvelous experience that can be repeated over and over by the young at heart, and each time the lights grow more brilliant and the performers more daring, making the show without equal The Greatest Show on Earth.
—Governor of Georgia



SENATOR DANIEL K. INOUE

The lure of the Circus is irresistible to people of all ages. The excitement, the humor, the thrills, the surprises, the joy that a visit to the Circus inevitably provides cannot be compared. RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The Greatest Show on Earth—has deservedly received world-wide acclaim. I am sure your success will continue.



NORTON MOCKRIDGE

Columnist and critic for more than 40 years, I've seen a zillion plays, pictures, and extravaganzas. And I hope to see a zillion more. But the one I most look forward to is RINGLING BROS. AND BARNUM & BAILEY CIRCUS! It gets more exciting and thrilling every year!
—United Feature Syndicate



PEARL BAILEY

Since I was a little girl and watched RINGLING BROS. AND BARNUM & BAILEY CIRCUS under the tent, it always brought a completeness of life to me. And at 56 years of age, under the hard tops now, I still never miss the show. I've never ridden an elephant or been in a cage with the lions, but my heart is always with RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The Greatest Show on Earth!



REGGIE JACKSON

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is super family entertainment, just right for young and old alike. The performers are talented, skilled and energetic and make you want to jump into the rings to join them. It's always been a special treat to see The Greatest Show On Earth!



PAT BOONE

RINGLING BROS. AND BARNUM & BAILEY is more than just a circus: it's an institution. It's one of America's traditions, providing the healthiest, most open and warm kind of entertainment for children of all ages—from 8 to 80. My wife, four daughters and I who are great circus fans are happy to see that our great country is still not afraid to have good clean fun.



RADIE HARRIS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS has production numbers that out—Folies Ziegfeld. Where else can you see such spine-tingling acts as daring aerialists, daredevil animal trainers, dynamic acrobats, hilarious clowns, plus some of the most gorgeous costumes ever. RINGLING BROS. AND BARNUM & BAILEY CIRCUS really is The Greatest Show on Earth.
—Hollywood Reporter



GINGER ROGERS

The excitement of being taken to RINGLING BROS. AND BARNUM & BAILEY CIRCUS as a child has never diminished over the years. Each time the show is better than the last time, clowns funnier, performers greater, animals more fascinating—the music—the color!—Who could ask for anything more? Give me The Greatest Show on Earth, a bag of popcorn and I'm ten years old again!



MIKE DOUGLAS

"I don't know how they do it, but year after year The Greatest Show on Earth gets greater and greater. When it comes to entertainment for everyone in the family, RINGLING BROS. AND BARNUM & BAILEY CIRCUS runs rings—three of them—around anything else going."



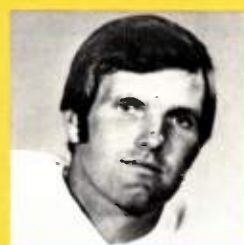
CAROL CHANNING

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is the show business "diamond" that's everybody's best friend. The biggest thrill I ever had was riding an elephant at a Circus opening. I never found out how the elephant felt about it, but there never has been and there never will be a show like this that has something wonderful for everybody. Everything about The Greatest Show on Earth is an eye-popper!



ALEXANDER H. COHEN

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is showmanship on a grand scale. It is produced with professionalism and presented with flair. Its persistent dedication to the highest standards of quality is an example to the entire entertainment industry.



BOB GRIESE

Everyone knows football is my love. Away from the football field I love RINGLING BROS. AND BARNUM & BAILEY CIRCUS. Here's a show so full of beauty, thrills, fun and excitement. It's perfect for youngsters and oldsters alike. An annual visit to The Greatest Show On Earth is a must at our house.



JAMES BACON

I enjoyed being a clown so much last year with RINGLING BROS. AND BARNUM & BAILEY CIRCUS, that this year I brought along my whole family as clowns.

No matter what anyone says, it's still The Greatest Show on Earth just like it was in the old days when P.T. Barnum started it all. If you want to be a kid again, be a clown!
—Los Angeles Herald Examiner
—United Features Syndicate



RINGLING BROS. AND BARNUM & BAILEY CIRCUS

"Thrilling! New! Sensational! Stupendous! Unique!" The only thing that can top these accolades of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is the show itself. The all-new 104th Edition is on the road now and it's all they say it is and more. It's truly The Greatest Show on Earth."

Larry Kelley
WFLA-TV
Tampa/St. Petersburg



BRENDAN GILL

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is full of wonders, well worth going to sit in happy awe of—incomparable acrobats, fearless trainers of fierce beasts, Cossack horsemen. One might be in some gorgeous night club on Mars, where instead of languid, pinheaded dancers, a Tito Gaona flings his coiled body through the air in a triple somersault and a Charly Baumann urges twelve snarling tigers to roll over and over in unison on the floor of their cage.

—New Yorker



BERT BACHARACH

"It's a Circus world!" sings the ringmaster in RINGLING BROS. AND BARNUM & BAILEY CIRCUS—and I can only speculate how much we could all learn from this great American institution. The Greatest Show on Earth is an international community, united by love and dedicated to entertaining Children of All Ages. Ah, for its three hours, The Circus makes the world seem a nicer place to be!

—King Features Syndicate



RICHARD COE

RINGLING BROS. AND BARNUM & BAILEY CIRCUS adds up to more than the sum of its parts, by far the greater show on the local turf. When the show goes into spectacle, it goes all the way. Its skills are piled on with unmeasured abandon. The show boils down to literally hundreds of turns, pieced together with vitally exact timing and assurance, the sort of thing that takes years of working together. You get three hours of dizzying assured activity.

—Washington Post



RINGLING BROS. AND BARNUM & BAILEY CIRCUS

This year rushes forward like the wind. Such fast pacing added snap and sparkle, even a flavor of spontaneity. The show's 104th Edition is emphatically the best family entertainment buy in town, judging from the performance electricity and the reactions of a wide-eyed audience of all ages cramming the huge arena. P.T. Barnum would have been smiling. The impressive spine of the show is its skill and variety. You have a circus that will be hard to surpass next season.

HOWARD THOMPSON
New York Times



WILLIAM RAIDY

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is wall-to-wall glittering sawdust, crazy, and dream-like wonderful. There are so many dizzy, crazy, death-defying new acts it's hard to single them out. I think the nicest thing about the 104th Edition is its youth. Everyone seems so much younger the faces and costumes fresher and brighter. Or am I getting a little older? But I'll never be too old to have the time of my life at the great Circus in the world!

—Newhouse Newspapers

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Published Weekly at 154 West 46th Street, New York, N.Y. 10036, by Variety, Inc. Annual subscription, \$30.
Second Class Postage Paid at New York, N.Y. and at Additional Mailing Offices.
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Vol. 277 No. 9

New York, Wednesday, January 8, 1975

34205

174 PAGES

'74: ECONOMIC GLOOM, SHOW BIZ BOOM

Vegas Betting On Itself Amid Recession Talk

 By BILL WILLARD
Las Vegas.

You won't find too many cases of the jitters around Las Vegas hotel-casino executive suites despite all doomsday predictions on the economic front. History will repeat itself, say the bosses, as in previous times of recession.

Historically, Las Vegas is the last place to feel the effects of an

(Continued on page 79)

'73 War Plagues B.O. In Israel

 By JOSEPH LAPID
Tel Aviv

It was a bad year for the world in general and for Israel in particular: for show business in general and for Israeli show business in particular: for tourism everywhere and for Israeli tourism more than anywhere.

It all started, of course, with the Yom Kippur war in October, 1973. Israel didn't lose the war, but lost

(Continued on page 80)

Entertainment As No. 1 Kidvid Goal

 By TONY SCOTT
Hollywood.

Entertainment dictates the name of the game as much, if not more, in children's telefare as in any segment of video programming, according to a consensus of producers. Grab the attention, then, and pass the sermonizing, just as the politician's first duty is to get

(Continued on page 82)

EUROPEANS TRYING TRICKS TO RETAIN HOLD ON TOURISM

 By HAZEL GUILD
Dusseldorf.

Throughout Europe in the last couple of years the term "tourist" has often become synonymous with "Japanese." One oddity is seen on the streets in the environs of Sacre Coeur on the Paris hill where many

(Continued on page 79)

EARLY MOMENTUM CARRYING OVER TO NEW YEAR

By SYD SILVERMAN

Despite a deepening recession, rampant inflation, soaring fuel costs, and a Presidential resignation, 1974 will go down in the record books as an excellent year for the entertainment industry. Historically, show biz has lagged behind the general economy in reflecting business slowdowns, but the momentum generated earlier in the year is continuing in most sectors and seems likely to carry through the first part of 1975, at the very least.

Although the gyrations of the economy dominated headlines throughout the year, the biggest single story was the resignation of President Richard M. Nixon in August. While the initial investigation and reporting of the Watergate scandal was basically undertaken by newspapers, especially the Washington Post, television, although arriving late on the scene, covered the trials and tribulations of the Nixon Administration with a thoroughness that prompted

criticism of the medium in some quarters. The real culmination of the story was the vote by the House Judiciary Committee to impeach the President which was carried live by the networks and viewed by some 15,000,000 people.

To a large extent, the tone of 1974 was set by the Arab oil embargo of the preceding year, which escalated gasoline and fuel oil prices and skyrocketed the cost of living

(Continued on page 66)

Freedom Light Held Aloft By Film Industry

By JACK VALENTI

(President, Motion Picture Assn. of America)

During a period in our country when freedom of expression has been under attack from many quarters, governmental as well as private, the success of the motion picture industry in preserving freedom of the screen must surely stand out like a beacon light pierc-

(Continued on page 83)

Endowment's Arts Mandate

By NANCY HANKS

(Chairman, National Endowment for the Arts)

Washington.

The ingenue in "Applause" leapt for stardom overnight: Michael Tilson Thomas made his Boston Symphony debut on ten minutes notice. In fiction and fact, performing artists are expected to solve every curtain-time crisis. But show business has been lax in looking

(Continued on page 84)

Athens Legit Zooms After Junta's Scram

 By RENA VELISSARIOU
Athens.

Legit theatre boomed last summer in Athens soon after the country's political change. Many groups staged new plays and revues satirizing the former junta regime.

People filled the theatres to capacity to enjoy the stage fare in

(Continued on page 80)

NEW LANDS' DREAM: FIRST AN AIRLINE, THEN A FILM FEST

By GENE MOSKOWITZ

Paris.

Film festivals seem to represent comparatively easy to promote furtherance of travel and community prestige. Even countries think in terms of a film festival right after an

(Continued on page 85)

UNIVERSAL'S FIRST BIG-3 FOR '75!


 in
SENSURROUND

**AIRPORT
1975**
**THE
FRONT PAGE**


AN MCA COMPANY

N.Y. Replete With Hideaway Sites For Showcase Presentations From Revue, Dance To Opera

By FRANK MEYER

Actors Equity recently published a list of theatres in New York City in which showcase productions have been presented. That means presented in cooperation with the union, which makes certain concessions for this kind of production. What's intriguing, and important, is that the list contains 116 theatres. What's even more important is that there are many many theatres operating in one way or another around the city which don't make anyone's list.

While there is much theatre on the periphery of the Broadway and off-Broadway mainstem, there is opera, dance and music far beyond the ability of any periodical or trade publication to cover, even if there was an army of critics available.

In "showcase" theatre, actors work for what they can get, mainly from "contributions" solicited from the audience on entrance, or after a brief pitch. What's important to the actor is that he's working, be it in a schoolhouse, a loft, an office on the upper floors of a building, church, synagogue, floating barge, etc.

True to the traditions and legends of show business, a number of

(Continued on page 81)

Out Of Work Actors Glut German Market

Frankfurt.

Unemployment rate in busy bustling West Germany is almost zilch — unless you happen to be an actor or actress.

Current Federal Labor Office statistics indicate that about 3,000 of the registered 16,000 German actors and actresses are right now "at liberty." And almost half of the actors, 7,500, don't earn enough from their profession for a complete living and take other jobs from time to time.

Television and film roles have become fewer in recent years as the industries tightened their financial belts, and many employ the actors on a part-time basis so that they work less than 20 hours a week.

Spain Fears Its Brief Ease-Up May Soon End

Madrid.

During the first week of November in 1974, the Spanish Minister of Information and Tourism was quite unexpectedly sacked. The surprise and annoyance felt by all media spilled out into some cautiously worded but nonetheless pointed editorials in the Spanish press, which paid due homage to outgoing minister Pio Cabanillas, who, under the premiership of Carlos Arias Navarro, has been introducing a policy of gradual liberalization, or "apertura."

Despite Arias's reassurances that the liberalization would continue, there was deep concern that the new minister, Leon Herrera, would tighten up on censorship again. Though for the moment all film and tv exes and ministry officials are waiting to see how the wind is blowing, it is feared that there may be further resignations following those of Economic

(Continued on page 84)



RINGLING BROS. AND BARNUM & BAILEY CIRCUS

begins its 105th consecutive year as a great American entertainment institution. We are paying tribute to America's 200th birthday with our brand new Bicentennial Edition, staged and directed by Richard Barstow. The Circus has played a unique role in the growth and development of America, and continues to make countless contributions to our country's history and culture. We are especially proud of The Greatest Show on Earth's time-honored tradition of first-quality family entertainment for all.

IRVIN FELD AND KENNETH FELD PRODUCERS

Take Away That TV Newscast

By MORRIS L. ERNST

About a half century ago I had the good fortune of being invited to join the luncheon roundtable at the Algonquin and the Midnight Table

at the Cub Room of the Stork Club. There I met and became friends with many of the people who then spread information to the audiences of our Republic. This group included, among others, Swing, Shirer, Gunther, Brown, Ross of the New Yorker, Edna Ferber and most of the leading radio commentators of that period.

In my present old age I was thinking back to pleasant intellectual controversies among these opi-

(Continued on page 79)

Wife, Daughter, Sister Share Benny's Estate

Hollywood.

The bulk of Jack Benny's multimillion-dollar estate was left to his widow, Mary Livingstone; his adopted daughter, Mrs. Joan Blumofe, and a sister, Florence Fenchal of Chicago, according to probate records here. Comedian died of cancer Dec. 26 at his Beverly Hills home.

Benny's widow was left \$100,000 and a monthly income of \$10,000; his daughter was bequeathed \$50,000 and \$2,000 monthly, and his sister will receive \$20,000 and \$650 monthly.

Benny also left two valuable violins worth between \$50,000 and \$100,000 to the Los Angeles Philharmonic Orchestra. He had previously donated the instruments, a Stradivarius and a Presenda, but had retained them for his personal use. Other bequests were made to the Motion Picture Country Home and Hospital and the Los Angeles County Museum of Art.

British Share Yank Boom Of Talent Memoirs

By JACK PITMAN

London.

The English, who have always been avid book readers, are currently into (a) gothic novels and (b) show business books. The latter genre — memoirs, biographies, buff monographs, coffee table spectaculars, etc. — is enjoying an Anglo-American boom with both markets feeding each other in an approximate 50-50 ratio.

The boom can fetch fancy loot for an author. Gerold Frank, who has a study on Judy Garland coming out this year via Harper & Row, reportedly got an incredible \$500,000 upfront. Dame Margot Fonteyn of

(Continued on page 82)

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

154 West 46th St., New York, N.Y. 10036 (212) 582-2700

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SYD SILVERMAN, Publisher and Executive Editor

SUBSCRIPTION: Annual \$30; Foreign, \$33

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
\$40 Year \$50 Foreign

JUST HOW MANY FILM SITES ARE THERE?

Supreme Court Thickens Fog Over Obscenity

By LARRY MICHIE

A dense fog of legal confusion envelops the issue of obscenity, and the U.S. Supreme Court last year pointedly refused to help clear the air. Show business always adapts to the society that fosters it, of course, and currently is picking its way through the fog as best it can. The judiciary now offers good gambling odds, but no sure bets.

In last year's Anniversary Issue of *Variety*, it was noted that the high court had ruled in a package of five obscenity cases that "community standards" could determine and outlaw obscenity, as long as local laws were drawn with great specificity — small consolation to nationwide entertainment distributors, particularly in the expensive motion picture industry.

But it was hoped, a year ago, that the U.S. Supreme Court would review its new standards in a case involving the exhibition in Georgia of "Carnal Knowledge," a film far from the hard-pornography field so clearly aimed at by the court's earlier decision. The court, however, backed "Carnal Knowledge" without retracting its earlier rulings. The practical result is that any community can still ban any public communication as obscene, with only those willing and able to appeal to a higher court in a position to be exonerated.

National Arbiter

The U.S. Supreme Court was, is, and shall be the final arbiter — not only of national legal standards, but of the obscenity of each and every challenged public communication, on a case-by-case basis.

The crucial First Amendment issue has not been resolved by the court. It has decided that obscenity is not protected by the First Amendment. But it has also decided that communities may rule individually as to whether a particular exhibition is obscene. Clearly, what is protected by the First Amendment in one area will not be protected somewhere else. It is hard to believe that the framers of the Constitution — which guarantees all citizens equal rights in all areas of the country — envisioned a legal ruling with such a capacity for mischief.

Ducked An Impossibility

Reading between the lines of the "Carnal" decision, it becomes clear that the Supreme Court has used community standards as a smokescreen to enable it to avoid the impossible task of defining obscenity. It did, however, set national standards, however much it protests otherwise. It told communities what standards of obscenity apply — and the "Carnal" conviction was overturned because those standards weren't met.

That ruling will and should discourage localities from prosecution. As reports in virtually every issue of *Variety* attest, local officials have grown weary of prosecuting their fellow citizens under vague laws, and increasingly the attitude in America seems to be that people can expose themselves to any form of entertainment or education that they choose.

"Carnal" was decided by the same votes as the earlier obscenity rulings. Chief Justice Warren Burger, William Rehnquist, Byron

(Continued on page 65)

U.S. CHAIN EXECS INVARIABLY EVASIVE

By RICHARD ALBARINO

For reasons apparent only to the obscure working of the minds of exhibitors, and their organization(s), an exact census of the number of theatres and/or screens, has been kept secret. When the chieftains of exhibition chains are asked the fairly obvious question "how many theatres do you operate?" the reply is predictably vague "about forty," or "Gee, I haven't counted them lately."

For the past several years, the theatre screen nose-count has hovered "around 14,000," with an added "but several chains have been building lately," and an additional qualification "but many downtown theatres are being closed."

At the same time, there have been rumors that the number of drive-in theatres, for a number of reasons ranging from changing mores (in an era of sexual emancipation, the goings-on in "passion pits" seems unnecessary) to the megalopolitan spread of suburbs, has diminished.

Ownership A Secret

The number of theatres within a chain, and who controls, operates, owns, how many screens, unfortunately still remains a closely guarded secret. For instance, how many theatres are actually owned or operated or controlled by William R. Forman?

The theatrical "empire" of the latter personage makes the interlocking corporate structure of a J. Paul Getty seem simple.

Separately, whole chains have been sold. National General's houses to Mann Theatres, whole blocks of Midwestern and Western ABC Theatres to Henry Plitt, and the absorption of several smaller chains by Cinemette's John Harper Jr., throughout western Pennsylvania, Ohio, W. Virginia, traded, divested, built like so many wooden blocks on a Monopoly Board.

Herein, at least, is a census of screens in the United States, broken down among hardtops, drive-ins, and the currently popular multiplexes. The enumeration of the six largest circuits in the U.S., however, is less exact. No matter. Exhibitor power, in a business where the grossest form of power politics is a daily occurrence, is a matter, to some degree, of "which theatres" rather than "how many."

Year	Hard Tops	Drive-ins	Total
1966	10,621	4,122	14,743
1967	9,506	3,916	13,422
1968	8,835	3,858	12,693
1969	7,804	3,496	11,300
1972	10,169	3,875	14,044
1973	10,944	3,860	14,804
1974	11,116	3,840	14,956

The observant will note that there is a jump of two years between 1969 and 1972. Let it be said that there is no accountable reason for this gap. Let it also be said that the chart comes from an unusually reliable source and gift horses should not be criticized for their denures.

Further complicating the U.S. theatres count, however, is the rise of the multiplex — either by construction or conversion. The most rational way to breakdown these is via the following formula: In 1974, there are 1,078 "installations" with two screens. Thus, the screen count is 2,156.

Number of multiplex screens:

2	3	4	5	6	7	Total
2,156	381	508	30	102	28	3,181

Number of installations:

1,078	127	127	6	17	4	1,359
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If the last figure, 1,359, is deducted from both the hard-top (most all multiplexes are hard-tops), the actual number of "theatres" per se, is 9,657, and the number of non-multiplex screens is 13,597. This does not, however, alter the number of screens in the United States: 14,956.

The following is a listing of the six largest circuits in the U.S., in rounded figures. Since the chain chiefs are, for the most part, loathe to furnish exact figures (is it possible they don't know?), these are simply approximations:

General Cinema	500
United Artists	500
Mann Theatres	200
Commonwealth	200
ABC Theatres	185
Cinemette	150

AVCO GETS U.S.-CAN. RIGHTS TO GRADE PIX

London.

The new three-picture deal between Avco Embassy and Britain's Sir Lew Grade only covers distribution by Avemb in the domestic (U.S.-Canada) and United Kingdom markets. Features will be laid off elsewhere

by Grade's ITC-WFS sales arm headed by Ian Jessel.

Pix are "Kosygin is Coming" with George Segal, Keep Films' "Man Friday" with Peter O'Toole and Richard Roundtree, and "Farewell My Lovely" with Robert Mitchum. Latter item rolls in California in February; other two are shooting now, "Kosygin" in Vancouver, "Friday" in Mexico.

DOWNTOWN COMEBACK

Cleveland.

Cleveland's first major downtown cinema in over 50 years — Park I and II — opened with Fox's "The Towering Inferno" in the "downstairs" of Park Centre.

The twin, 234-seat house, (\$2.50-\$3) is being operated by Selected Theatres, headed by Sam and Jay Schultz.



SHIRLEY MacLAINE

IATSE'S Year Of Challenges And Revisions

By FRANK SEGERS

By almost any standard, 1974 was a watershed — and a tumultuous — year in film craft unionism. Consider events of International Alliance of Theatrical Stage Employees:

— With little warning, Richard F. Walsh stepped down as IATSE president last March after 33 years as the entertainment's industry's top union boss.

— Walter F. Diehl, Walsh's right-hand man for more than 17 years, was elected president by the board and reaffirmed at the union's national convention last August.

— At that same convention, a union dissident, Donald P. Haggerty, was elected to the number two spot in the IATSE hierarchy and then quit three months later in a huff.

Diehl later called the resignation an act of "unprecedented insolence."

— Another longtime dissident, Steve D'Inzillo of N.Y. Projectionists Local 306, lost his third and perhaps final presidential bid. Later, Diehl appointed him chairman of the union's East Coast Council, although D'Inzillo had been caustically critical of both he and Walsh. (D'Inzillo is now building a retirement home near San Diego, and may be considering a formal exit from union activities. His relationship with Diehl has been proper of late although rumors are rife that another split may be in the offing.)

— Cost-of-living clauses became the paramount issue looking ahead to 1975.

— Elements within IATSE, spearheaded by the National Conference of Motion Pictures and Television Employees, accelerated fight on non-union production. Although IATSE officialdom was at first apathetic, it took steps to protest release of non-union produced pix ("The Lords of Flatbush," "Buster and Billie") that use union labels.

— Robert Hyle, biz agent of N.Y.'s strong Studio Mechanics Local 52 and a Diehl partisan, lost his reelection bid to Michael Proscia, Local 52 president. Election result was interpreted as having anti-Diehl implications.

— IATSE and Hollywood producers set beginning of contract talks a year before current pact expires in 1976.

— Diehl proposes union negotiate common expiration dates to contracts with the networks to strengthen IATSE position in tv area.

— The most forceful critic of Diehl now is Donald Haggerty, the biz agent of Hollywood Film Technicians Local 683 and the man who was elected last August as IATSE's general secretary-treasurer. He quit that post in November charging in a lengthy resignation letter that "the Diehl administration has not yet repudiated the self-defeating and ineffective policies of the (former) Walsh administration." Harold E. Chadwick was named to Haggerty's post: he is a Diehl partisan. At the moment, Haggerty is considered the front-runner against Diehl for IATSE in 1976.

— Diehl says he forswears

(Continued on page 66)

No E-X In 'Sex' Chi Press Rules Stay Chintzy

By CHARLES TEITEL

Chicago.

Between the frontpage lifeblood of sensational headlines and the refinements of advertising standards supervisors, the Chicago dailies pose a paradox. "Taste" would seem to be a sometime thing.

Though the French import, "Le Sex Shop" finds acceptance and playoff in art houses and shopping center film theatres the Chicago Tribune and the Chicago Sun-Times struck out the key word, "Sex." Under prodding the policy was revised and copy read "Le S-Shop."

"The Mother and The Whore," another French import that drew enthusiastic response from film buffs, had to be titled as "Mother and the ?" before the Tribune and Sun-Times accepted ads. Yet when the same film played Milwaukee, Champaign, Detroit, Houston and dozens of other cities, there was no objection to the title.

Richard Stern, an enterprising exhibitor in Wilmette, a swanky suburb of Chicago, changed the title to "Mother and the Naphky," and got it printed in the Tribune and Sun-Times until they discovered that naphky was the Yiddish word for whore.

One of the silliest ad changes demanded was for the R-rated combination, "Love Under 17" and "Sensuous Teenager," which, when played as a combination under the X-rating, were acceptable. The Tribune decided that the term 17, was unacceptable and it had to be changed to "Love Under 18." The Sun-Times was violently opposed to the word teenager. The film had to be billed as "Sensuous Youth."

Needless to say, newspaper ad censorship, like motion picture censorship, has had a long history in Chicago and although much of the battle has been won, it will still rage on for years to come.

Prior to the rating system, a cute skin flick, "Sinderella and Her Golden Bra," passed the Chicago censor unit with no problem. Even the critics viewed this one and gave it better than a passing interest.

However, when it appeared on the movie pages, this is how it looked. Chicago Tribune: "Cinderella and Her Golden Bra." The ad censors objected to Sinderella with an 'S'. Chicago Sun-Times improved it to "Sinderella and Her Golden Blouse." Of course, in this case, the word 'bra' was a dirty smut word.

Rousset-Rouard, Prod. Of 'Emmanuelle,' Studies Its U.S. Biz, Sets A Sequel

Paris.

Yves Rousset-Rouard, producer of the softcore hit "Emmanuelle," left for New York last week to study results of the film's release in the U.S. through Columbia. He is anxious to see if an exotic softcorer can break into more general markets there as it did here and in most European countries.

He is now readying to kick off a sequel called "The Anti-Virgin," also based on a book by Emmanuelle Arsan. Sylvia Kristel will play the sexually exuberant heroine. Francis Ford Coppola will direct the project, to roll next June. Just who bowed as director of "Emmanuelle," is now prepping "O," the noted erotic producer.



SIDNEY SEIDENBERG

And The Family of Stars B.B. KING ... GLADYS KNIGHT AND THE PIPS ... GENE MCDANIELS ... PAPA JOHN CREACH ... IAN LLOYD AND STORIES ... LEON HAYWOOD Wish all Their Friends A Happy Holiday Season.

SIDNEY A. SEIDENBERG, INC.

1414 Avenue Of The Americas
N.Y., N.Y. 10019 (212) 421-2021

Weaver: Every Help For Film Biz Curbing Piracy

Hollywood.

With film and tv piracy continuing to cut into actors' work, Screen Actors Guild will cooperate further with a Federal Grand Jury investigation, according to guild president Dennis Weaver.

Weaver is one of many top industry officials that have appeared before the grand jury. Said he, "it is absolutely critical to do something about this from a legal standpoint. I can't think of anything that would help the industry more than stopping piracy."

Investigation is international in scope, with one person already under arrest.

Book-Film Tie-Ins

Pocket Books, subsidiary of Simon & Schuster, has set up a lengthy list of film tie-ins with soft-cover editions of novels coming up this winter. They include "The Glass Inferno" by Thomas N. Scortia and Frank M. Robinson, which has been combined with another novel as the basis for 20th-Warner's "The Towering Inferno."

Also on the lists are Agatha Christie's "Murder on The Orient Express."

CO-OP PATROL SEE SELVES PUT DOWN IN 'LAW & DISORDER'

A group of auxiliary policemen from N.Y.'s lower East Side is seeking to halt Columbia Pictures from continuing to distribute "Law and Disorder" in the N.Y. area. The group, repped by attorney Joseph Napoli of the Harry Lipsig firm, has filed a class action suit against Col and against local theatres as a class seeking an injunction against further showing of the film and \$10,000,000 in damages. Pic, which has already played first-run and major showcase breaks locally, is scheduled to make another return to the area on Jan. 15.

"Law and Disorder," which was shot on the Lower East Side, concerns a group of bumbling auxiliary cops lead by Carroll O'Connor and Ernest Borgnine. According to attorney Napoli, the group in the film is called Co-Op Village Auxiliary Police. There actually is such a group in N.Y., composed of some 150 men including lawyers and businessmen, who function as auxiliary police in patrolling the Co-Op city area. That group is contending that the film makes them objects of ridicule and they want it stopped.

Napoli told *Variety* on Thurs. (26) he was expecting to meet shortly with lawyers for Columbia.



MARK ESTEP

"Actor, Singer, Composer, Author. The first collection of his poetry is a classic book to be read and reread. A challenge and inspiration — for mind and spirit. "PORTRAIT OF POETRY" by Mark Estep with illustrations by Lynne Louise. (Mercury Publishing Company, Tigard, Oregon: \$6.95.) The author gives us a beautiful, poetic evocation of mankind."

Direction

PARLANCE PRODUCTIONS
Personal Supervision, Al Sulprizio
3351 Wrightwood Drive
Studio City, Calif. 91604 (213) 656-1407

Rhonda Fleming Opens Texas Sites For Mann

San Antonio.

Film, stage and television actress Rhonda Fleming officiated at the opening of the three Mann Theatre Cinema houses here. The theatres were formerly the Fox Twin, made over as triplex.

Fleming was escorted by William Hertz, operations director for Mann Theatres and John Tella of Dallas, district manager.

Theta Feevee Path To Votes In Oscarcade

Hollywood.

New approach in Oscar derby film promo is being taken by Hannah Weinstein, producer of the 20th-Fox release "Claudine," which has been skedded for showing on Theta's Z Channel feevee Dec. 20-26.

Weinstein says more than 50% of Academy members live in areas serviced by Theta. She decided to augment traditional screening room showings for Oscar consideration because she thinks "Claudine" is the kind of film which may be overlooked by the Academy.

"Any contention that there is even partial parity in the exposure of films among the voters is unrealistic," she said. "There are only so many films anyone can go out and see, and the 'big event' films get seen." Weinstein notes that Francis Ford Coppola has two films eligible for Oscar consideration, "The Conversation" and "The Godfather Part II," but that "The Conversation" is overshadowed by the gangster epic despite winning Cannes Fest top award.

Accordingly, Weinstein predicts that feevee "will become the great equalizer in future Oscar balloting," as important a promo device as screening room showings and free admission to Academy members to regular engagements. "Claudine" is a black-themed family film starring James Earl Jones and Diahann Carroll, directed by John Berry.

Offer Valentino Role To Alain Delon, But He Shuns The Risk

By EUGENE RIZZO

Lecce (Puglia).

Alain Delon, this year's co-recipient (with actress Jeanne Moreau) of the third annual Rudolph Valentino Award, revealed here that he had been approached to portray the swoonboat of the 1920s in a film version but that after thinking it over he had turned it down. "It's impossible," Delon told rapt audience in nearly perfect Italian, "nobody could ever do Valentino justice."

Yet Italo director Giuliano ("Sacco and Vanzetti") Montaldo, also present in Lecce's packed Teatro Ariston for an award, confirmed that he is but one of three directors ready to roll next year with a Valentino film. Only thing is, Montaldo's film won't be particularly biographical nor was Delon what he had in mind.

Genoa lenser said he opened to find his lead among the "nearly limitless supply of American talent," and that preferably it would be a young man of Italian descent. "Ideally, it should be a new face — as new and as fresh as Valentino's was when he arrived in America."

Two other Valentino versions in the works are a straight biopic and a spoof. Former would star Helmut Berger, and is being prepped by Sandro Bolchi as a feature film which would subsequently be shown as a multi-seg special on RAI-TV. Comedy version — a take-off on all aspects of the Rudy myth — is being cooked up by Italian comic Lino Banfi.

Valentino Award is given annually in Lecce, at the bottom of the Italian boot and about 50 kilometers from the whilom "Sheik's" birthplace in Castellaneta. Oddly

(Continued on page 67)

Chop-Socky Fad Shrinks, But Expect Its Survival

By ADDISON VERRILL

In last year's anniversary issue, *Variety* ran a list of the martial arts actioners, most of them dubbed Chinese and Japanese-made features, which were then glutting the exploitation market. The invasion began in the spring of 1973 and by year's end the question was — how long would the fad last?

Now, just a year later, the kung-fu craze has clearly diminished ... but it's by no means dead in the U.S. Individual chop-socky items continue to perform, with some markets, notably in black urban centers, more profitable than others. Emphasis is now being placed on better technical quality in pick-ups and in dreaming up the most exploitable titles. The gore level has risen sharply as well, so much so that the recent New Line pick-up "The Street Fighter" earned its X rating on violence alone, including a graphic bit of manual castration.

Distributors who specialize in this kind of screen mayhem expect the chop-socky market to shrink even more over the next six months but most are convinced the smaller market for such pix will be around for some time. Even so, the kung-fu fad has lasted longer than most film genre gimmicks and its martial arts elements have been successfully incorporated into establishment U.S.-made pix, so much so that a karate chop has become as fashionably cinematic as firing a revolver.

Following is an updated list of the martial arts pix, from the majors and the indies, to have hit U.S. screens since the spring of 1973. Omissions are, of course, quite possible, as are title mix-ups, since many films play-off with different monikers in different parts of the country.

Attack of the Kung-Fu Girls (Cinematation)
Bamboo Brotherhood (Mahler)
Bamboo Gods and Iron Men (AIP)
Black Belt (Mahler)
Black Belt Brothers (Larein)
Black Belt Jones (Warners)
Black Dragon (Indie)
Black Karate (Euro-American)
Black Kung-Fu (AIP)
Blood Fingers (Marvin)

Challenge of the Dragon (Cannon)
Chinese Connection (NGP)
Chinese Dragon (Cannon)
Chinese Gangster (Rumson)
Chinese Godfather (Aquarius)
Chinese Hercules (Bryanston)
Chinese Mechanic (Mahler)
Chinese Professionals (NGP)
Deadly China Doll (MGM)
Deep Thrust: The Hand of Death (AIP)
Dirty Inspector Fuyu (Aquarius)
Duel of the Iron Fist (Teitel)
Enter the Dragon (Warners)
Fearless Fighters (Ellman)
Fists of Fury (NGP)
Fists of the Double K (Cannon)
Fists of the Shanghai Connection (Aquarius)
Five Fingers of Death (Warners)
Force Plus Four (Landfall)
Forced to Fight (Aquarius)
From China, With Death (AIP)
Godfather of Hong Kong (Cannon)
Hammer of God (Sands)
Hong Kong Connection (Cannon)
Iron Bones (Capital)
Iron Fist (Teitel)
Karate Killer (Teitel)
Karado: The Hong Kong Cat (Hallmark)
King Kong Fu (Aquarius)
Kung-Fu: Invisible Fist (Mahler)
Kung-Fu Mama (Crown)
Kung-Fu Queen (Wheeler)
Lady Kung-Fu (NGP)
Lightning Swords of Death (Col)
Man of Iron (Bardene)
Return of the Dragon (Bryanston)
Sacred Knives of Vengeance (Warners)
Screaming Tiger (AIP)
Seven Blows of the Dragon (New World)
Shanghai Killers (AIP)
Street Gangs of Hong Kong (CRC)
Super Boy and Super Girl and the Seven Monsters (Aquarius)
Supermanchu (Capital)
The Big Zapper (Levitt-Pickman)
The Dragon's Revenge (Mahler)
The Mandarin Magician (Mahler)
The Queen Boxer (Aquarius)
The Sting of the Dragon Masters (Cinematation)
The Street Fighter (New Line)
Thunder Kick (Cannon)
Triple Irons (NGP)
Wonder Women (GFC)
Zatoichi, the Blind Swordsman (Marvin)

TICKETS: THE B.O. TOOLS OF THE TRADE

Metric System Woes Ahead

By JAMES L. LIMBACHER

(Henry Ford Centennial Library, Dearborn, Michigan)

One of the biggest upsets for show biz this year is the pending adoption of the metric system. Almost overnight many films, plays and songs will be dated beyond belief and will have to be re-titled to fit the new system.

In the realm of film titles, "Fahrenheit 451" will have to be reissued as "Celsius 200+," while "The Longest Yard" will have to come back as "The Longest 9.144 Meters." And we mustn't forget "40 Kilograms of Trouble," "God's Little Hectare" and "The Cubic Foot Soldiers."

Casual conversation will change, too. Imagine folksy people on the street saying "Give that guy 2.54 centimeters and he'll take 1.609344 kilometers" or "29.5 milliliters of prevention are worth a kilogram of cure."

"Bushel and a Peck" is a real problem.

The punsters will have a field day. Soon we will have "Take Me to Your Liter," "Thoroughly Modern Milimeter," "The Kilo Monsters" and "Gloria in Celsius," among others too nauseating to contemplate.

Although everyone seems to think that America is ready for metrics, I'm beginning to wonder whether or not show biz will ever be the same. Are you listening, Billy Gram?

Mindless, Miserly, Modern, Bargain Basement Publicity

By CHARLES A. MOSES

Now that too many film budgets have pared publicity and there are no more "garbage extras" being thrown in by studios or investors to cover publicity, extra secretarial help, a go-for or two and possibly a current girlfriend, it isn't stopping either independent producers or even distributors from shopping around among out-of-work and indebted publicists or promise-them-anything agencies (and no care if they're union or non-union) who will take anything offered for any work from under-the-table writing to some personal planting to keep up the producer's "image."

The fallacy is to think that publicity, during a production, in the Hollywood trades, L.A. Times and N.Y. Times is the most important facet for the coverage of any project. Then, before their pictures go into release, some eager producers rush to screen even rough cuts for media friends, agents and maitre d's to get out "word-of-mouth," make magazine deadlines and get exhibitors excited (and later cut their film and fail to notify media "friends").

The motive of these bargain basement publicity shoppers is to get quantity with quality desired but not as important as a heavy scrapbook of clips and tearsheets with the producers' names in print to prove their "showmanship."

Now, let's examine what some of these great showmen have bought for themselves with their bargain hunting (and sometimes neglecting to even pay the poor publicist or agency expenses much less the fee).

The point of sale for any motion picture is the time it goes into distribution. The bargain hunter may have a lot of column clips and items in local press and fan mags and even a wire story, but does he have publicity copy written with enough craftsmanship to provide short features and fillers for newspapers and publication in Pittsburgh, Dayton, Houston or Portland?

Has the still coverage been supervised enough to at least provide the barest number of useable stills needed for lobby display and a number suitably contrasted and in focus to compete for one to three column press use?

Have still sets been selected and identified much less captioned?

Are there production stories, a

synopsis and biographies for use by movie editors and media interviewers of film personalities?

Are there any possible tie-ups, tie-up stills for exploitation (milk distributors, camera stores, record shops, etc.)?

Are there sufficient portraits of the stars?

Is there a campaign outline to indicate total promotion possibilities and ideas to exhibitors?

Have special stills been shot of the cast while still available making the picture for advertising art possibilities?

No Advance Word

Too many exhibitors, film editors and filmgoers have no idea of what a picture is about when it suddenly descends on them. They don't generally read the same publications as the producer does and perhaps nothing has appeared in their local publications. If even great space had appeared some six months to a year earlier, they may have forgotten it or, if not, think the new picture is a reissue.

Now let's touch again on quantity (Continued on page 69)

FROM DUCATS TO ELECTRONICS

By MILT MILLER

(The author of this historic account of the admission token holds the title of National Director Of Marketing Communications For Ticketron Inc.)

History tells us that long before Greece entered its Golden Age, the sloping hillside of the Acropolis served as a theatron (seeing place). It was all cuffo; first come, first served, and the brawls in the audience as to who was entitled to the aisle seats apparently were often more interesting than the show.

Anyway, it got to a point where something had to be done. With a stadium in Athens seating 17,000 and over 200,000 citizens eligible to attend, the queue started forming early enough for the first-on-line to establish squatter's rights.

The answer was simple — tickets! The best seats were reserved by the state (naturally), but the rest were put on sale for two obols, a very modest sum, I'm sure you'll agree. The tickets were generally made of clay and usually permitted the holders to a special section of the stadium or theatre.

Early Ladies Section

In Athens, these special sections were for different Greek tribes. And for the aloof gal who didn't relish a strange hand on her knee, there was a section for ladies only. The priest of Dionysus rated front row center and he was surrounded by other priests, priestesses, state officials and visiting ambassadors.

The Greeks took their theatre seriously. There were gendarmes at each performance to keep order, and woe to the spectators who misbehaved. Violence in Greek theatres was punishable by death!

The Greeks were sports happy and there were contests including running races, boxing, wrestling, and four-horse chariot races as well as the Olympiad. No tickets were required to see these events since spectators were incidental. The contests and games were held for

(Continued on page 78)

Auctions Resemble Premieres As Talent, Or Stand-Ins, Bid; From Caruso To Liz Taylor

By JOHN L. MARION

(President, Sotheby Parke Bernet)

In recent years theatrical celebrities in attendance at important art auctions have frequently remarked resemblances to opening nights. They see a comparison of auctioneer to master of ceremonies, of audience suspense to showstopping "acts." While the business at hand is surely serious, as big money transactions must be, comedy does occur and, again, this strengthens theatrical comparison.

Paintings have appealed to many show people both as collection thrill and investment. First editions, silver, jewels and all the broad range of valuables, under the excitement of bidding, generate the drama of which our chairman, Peter C. Wilson, has aptly summed up, "Auction is theatre."

One of the most celebrated libraries was that of the late Jerome Kern, which, when sold in 1928, realized the then astounding sum of \$1,729,462. And undoubtedly one of the loudest sounds ever heard from an auctioneer's gavel was the sale of "The Diamond," which is now so prominently the property of Elizabeth Taylor.

Edward G's Oils

Edward G. Robinson's fine collection of paintings was sold in a series of highly successful sales a year ago, while the furnishings of the New York townhouse of Alfred Lunt and Lynn Fontanne received great public interest when they were auctioned at Sotheby Parke Bernet the year before — particularly the settee upon which Miss Fontanne used to sit while memorizing her lines.

Among the many other illustrious sales at Sotheby Parke Bernet have been those of Cole Porter's cigarette boxes; Lillian Russell's antiques, jewelry and furs; Enrico Caruso's art collection and antiques, as well as his own sketches and caricatures; Josef von Sternberg's modern paintings and

sculpture; Billy Rose's antiques; Gypsy Rose Lee's Victoriana; Marilyn Monroe's letters; Merle Oberon's furniture, and Tallulah Bankhead's jewels and paintings — most notable of which was a portrait of her by Augustus John which has since been presented to the National Portrait Gallery in Washington.

Barbra Streisand collects many pieces of Art Nouveau at auction, Anna Moffo bids on Old Master paintings, Elton John buys Art Deco and Joseph E. Levine and Otto Preminger buy Impressionist paintings.

The impressive list of buyers and sellers associated with show business goes on: Sophie Tucker, Kirk Douglas, Hume Cronyn and Jessica Tandy, Gregory Peck, Clifford Odets, Benny Goodman, Mike Nichols, William Goetz, Arthur Murray, Somerset Maugham, Debbie Reynolds, Sol Hurok, George Gershwin, Cary Grant, Johnny Carson, Rosiland Russell, to name a few.

Oddities Of Value

In 1923, Enrico Caruso's famous "Pagliacci" costume was sold for \$25. This is fairly disappointing compared to Shirley Temple's "Good Ship Lollipop" teddy bear which fetched \$450 in 1971, a car once owned by Rudolf Valentino which brought \$16,000, and Butch Cassidy's bicycle which brought \$3,100.

The sale of Butch Cassidy's bicycle was quite an exciting one. It was during the 20th Century-Fox auction in 1971, the first sale held at Sotheby Parke Bernet in Los Angeles. We had just finished selling Julie Andrews' carpetbag from "The Sound of Music" to a fan of hers who had flown in from Atlanta, just to bid on that item. Suddenly a hushed silence came over the room, just as one might expect for a million-dollar painting. What wheeled on to the stage instead was a broken-down old bicycle which had the distinction of being the one ridden by Paul Newman in "Butch Cassidy and the Sundance Kid" to the background music of Burt Bacharach's "Raindrops Keep Falling On My Head."

The bicycle had been estimated prior to the sale at about \$100, a rather generous estimate which must have been based almost entirely on nostalgia value as the intrinsic worth of the bicycle at that point must have been about \$5. Suddenly bids began flying from all over the room, as the price soared from \$1,000 to \$2,000 and still continued to climb. At this point, the competition had narrowed down to two groups of bidders — one sitting in the main auction room, the other watching the proceedings on closed circuit television in an auxiliary gallery and bidding from there. Bidding in the main room were David Winters and Burt Rosen, producers of an upcoming Paul Newman television special. Bidding in the television room were Burt Bacharach and his wife, Angie Dickinson.

Still the bidding went on. At \$2,500 ... at \$2,600 ... at \$2,700 ... (you (Continued on page 75))



Sex As A Spectator Sport: Liberal Professors Shrug; Incest, Bestiality Treated

By ROBERT J. LANDRY

Pornography is the name for an ongoing, confused and confusing, 4,000-year old dispute over public morals. In 1974 the dispute was suffering from, while also exploiting, the inability of the U.S. Supreme Court, or anybody else, to satisfactorily define it. A failure of definition was just what the doctors (of philosophy) and the attorneys welcomed and which notably accelerated witness stand and defense table fees.

Meanwhile there were rather more opinions than facts. Tense libertarians saw pornography used as a re-entry wedge for censorship. Alarmed moralists saw the fall of the Roman Empire all over again, a reversion to the pagan routs. There was the argument that pornopix promoted sexual imagination; against that the argument that community culture was being polluted.

There was, during 1974, a doubling of Federal arrests and prosecutions aimed at "carriers" (over state lines) of obscene materials. It was the most successful restraint since the evolution of the doctrine of "pandering" took the leer out of a lot of theatre lobby come-on.

The prevailing standoff in the U.S. is a long way from the spectacular conviction record of Anthony Comstock, the great foe of vice (1844-1915) who had U.S. Postal Inspector status and collected part of his income from fines he generated. There were, of course, in Comstock's day, no larger-than-life nudes abutting on open highways to the hazard of motor traffic and the temptation of eavesdropping youth.

Napoleon Unamused

Possibly the most vigorous foe of pornography had been Napoleon Bonaparte. Sent a copy of the Marquis de Sade's manuscript, the marquis naively expecting praise, Napoleon clapped the author into an asylum.

Sade survived in sadism as the wicked city of Sodom (Genesis: 19-24) survived in sodomy. So, too, Pompeii buried in volcanic ash (A.D. 79) preserved intact its obscene murals for the edification of tourists 1,900 years later.

Pornography has been a free rider on the tail of new inventions. Johann Gutenberg invented movable type (1445) intending to speed the production of Bibles. Instead he saw sly fellows borrow the idea to promote a market for bawdy tales. The Ferris Wheel, demonstrated at the Chicago World's Fair of 1893, was joined to the same event's Hoochie-Coochie to spawn, around 1900, the travelling carnival, which took the sex blowoff into the sticks.

Neither the Lumiere Bros. nor Thomas A. Edison could have foreseen their cinema inventions leading to the present porno surge and all the couldn't happens that have indeed happened.

Stag Meant Blue

The newsstands of New York in the decades just after the Civil War were loaded with what was then known as "smut," the pictorial effects supplied by woodcuts. Variety shows then catered mostly to stags and "blue" afterpieces

were standard policy. Which provides a certain historic perspective at the present time.

Indeed Tony Pastor was deemed a foolhardy showman when he opened his 300-seat vaudeville stand in the old Tammany Hall and proclaimed a policy of clean jokes and lyrics as a prelude to inviting the patronage of ladies and children. That was in 1881. B.F. Keith's Colonial in Boston, first bigtime bastion of refined entertainment, came in 1895.

Soon enough the clergy and other nervous citizens became fearful of the new-fangled movies, perhaps remembering Gutenberg's misbegotten movable type. As early as 1909 there was the National Board of Review, a private organization, designed to circumvent official censorship, which nonetheless duly developed.

Reputable, As Is

Today of course the film industry of the U.S. is living with and under its umpteenth system of self-regulation, to nobody's entire satisfaction, but who's got a better idea? Meanwhile the complexities of classification collide with producer ambition, self-deception and double-talk.

"Reputable" distributors have obviously gone further in the past year or two than so-called "fly-by-night" colleagues would have dared to 10 years ago. In the quest of "shock" as a boxoffice commodity there have been direct and indirect fractures of memorable prohibitions. Incest is an example.

Incest

Marooned on an island, all hope of rescue abandoned, the shipwrecked boy grows to manhood and, desiring to fulfill himself sexually, casts a carnal eye upon his mother. Should he impregnate her, the boy would be the father of his own brother. Yet actor-producer George C. Scott scoffs at the interpretation that the R-rated film deals with incest. Not incest, says he, but survival. If the title, "The Savage Is Loose" seems to be saying something more, never mind.

The Motion Picture Assn. of America and some of the church folk were rendered uneasy. Incest is a millenia-old taboo of the human race, given a bad name by the ancient Egyptian royal family conserving power, privilege and pelf by marrying brothers to sisters.

Does incest lie within, beneath or beyond pornography? There have been of late more than a few films with incestuous situations. Most of them were brushed aside as fast buck trash but at least one, "Murmur Of The Heart," was much praised, on the grounds of compassionate understanding of a sexually frustrated adolescent whose lovable mother accommodated him. Here a skeptic must mention that in this French film the mother was emphatically not French, but Italian. Taboo-daring excused itself as "from a foreign nation."

The Churches Divide

Then there is the equally taboo matter of bestiality. Most porno operators concede that is too much. Nonetheless a bestiality film from Denmark unreel for months in a Seventh Avenue situation, and late word from the Catholic Kingdom of

Belgium mentions creative talent there undertaking a new animal yard romance.

A curious division may be remarked between the liberal Christian churches and the orthodox and conservative faiths. Participants in the debate take the form of a clash between:

(a) *Those willing to tolerate almost anything but censorship.*

(b) *Those who prod state legislatures to legislate and prosecutors to prosecute, but are frustrated by some lawyers tricks and other lawyers lack of ingenuity.*

That a substantial portion of the Protestant establishment in the U.S. now stands aloof from "the problem" of pornography, unwilling to fight it lest in doing so they render aid to censorship, is a salient circumstance. Related to the prejudice against anti-porn campaigns is a certain latent anger against "Catholic" prominence in the war against obscenity. Earl Butz's crude crack about the Pope vis-avis birth control conveys its own significance.

In New York Morality In Media Inc. is sometime derided as "Jesuit" or "right wing." Some of the other "decency" organizations around the country have been jeered at as money-raising schemes.

'Utterly Without'

In general the U.S. war over pornography has been a standoff. It ties in with latterday concepts of a "man's castle," or apartment, being safe haven for any kind of films he cares to unreel for his own edification or the delight of his guests. By the same token "consenting adulthood" and "victimless crime" become slogans.

The rhetoric of the war is peculiarly self-serving on both sides. Even the pornographers decline to use the older, crude but explicit, terms for the sexual acts now pictured larger-than-life. Judges, in turn, have driven their wagons through the famous prosecutorial loophole, "utterly without redeeming social value."

Where lies truth, when large sums of money are involved? One remarks that a prominent maker and distributor of oral sex feature films considers "piracy" (stolen porno prints) as a greater financial hazard than police raids and attorney fees.

The attorneys who have specialized in obscenity defense have been cleaning up. Every now and again actual litigation costs emerge. Not the least piquant detail in the court hearings involves the extensive employment, for fat fees, of English professors from universities who testify for the elusive literary values of pornographers.

Again and again it is argued that there nothing so healthy for sexually repressed folk as a visit to "Deep Throat" or "Miss Jones" or "Miss Aggie."

Ho hum.

Gregory Peck has joined the National Board of Advisors of the U.S.A. Film Festival in Dallas due March 17-23 at the Bob Hope Theatre on the Southern Methodist U. campus here.

Academy Awards - 1974

The following awards were made April 2 by the Academy of Motion Picture Arts and Sciences, Hollywood:

Best Picture: "The Sting" (Universal).

Best Actor: Jack Lemmon for "Save The Tiger" (Paramount).

Best Actress: Glenda Jackson for "A Touch of Class" (Avco Embassy).

Best Supporting Actor: John Houseman for "The Paper Chase" (20th).

Best Supporting Actress: Tatum O'Neal for "Paper Moon" (Paramount).

Best Director: George Roy Hill for "The Sting."

Best Screenplay (From Another Medium): William Peter Blatty for "The Exorcist" (Warners).

Best Story and Screenplay (Original): David S. Ward for "The Sting".

Best Cinematography: Sven Nykvist for "Cries and Whispers" (New World).

Best Costume Design: Edith Head for "The Sting."

Best Art Direction: Henry Bumstead for "The Sting."

Best Set Decoration: James Payne for "The Sting."

Best Film Editing: William Reynolds for "The Sting."

Best Foreign-Language Film: "Day For Night" (France).

Best Original Dramatic Score: Marvin Hamlisch for "The Way We Were" (Columbia).

Best Original Song Score: Marvin Hamlisch for "The Sting."

Best Song: Marvin Hamlisch for "The Way We Were."

Best Sound: Robert Kundson, Chris Newman for "The Exorcist."

Best Short (Live): "The Bolero" (Allan Miller Prods.).

Best Short (Animated): "The Frank Film" (Frank Mouris).

Best Documentary (Feature): "The Great American Cowboy" (Kieth Merrill).

Best Documentary (Short): "Princeton: A Search For Answers" (Julian Krainin, DeWitt L. Sage Jr.).

Irving Thalberg Award: Lawrence Weingarten.

Jean Hersholt Award: Lew Wasserman.

Reactivated Hollywood Museum Recalls Bart Lytton's Vision

By HERBERT G. LUFT

Hollywood.

The Hollywood Museum project, contemplated by Sol Lesser as early as 1958, now has been reactivated by two groups of filmmakers, one under the auspices of the Hollywood Chamber of Commerce, the other one spearheaded by Universal City Studios (MCA), competing for the honor to sponsor the museum and display a unique collection dealing with the history of the moving image.

The artifacts and memorabilia to be exhibited in Hollywood or Universal City, and the equipment used for photography and projection in the early days of the trade, can be traced to a nucleus of objects displayed at the Lytton Center of the Visual Arts for eight years.

A banker here, Bart Lytton became the mentor of a vital center in the field of motion picture research and study.

Early in 1960, while I was enroute to Europe to visit various studios and film archives, Sol Lesser, then head of the Hollywood Museum, phoned me in New York asking me to inspect the Mogens Skot-Hansen collection in the Danish capital. At that time, I was associated with the Museum serving in a voluntary capacity as chairman of the Archives committee.

Priceless Trove

At a patrician home in the outskirts of Copenhagen I looked at a collection stacked away in a dusty attic. The curator and a couple of laborers opened wooden boxes and cartons and unwrapped a hoard of items, large and small. The collection of the visual art represented a work of 40 years searching for rare objects and purchasing same in every major city of Europe, a labor of love for Skot-Hansen, a devotee of the cinema; film writer, producer and director.

Upon return to the West Coast, I reported to Lesser that the collection could be bought for between \$40,000 and \$50,000. Though I didn't wish to be involved in any financial transaction I agreed to accompany Lesser to a meeting with Bart Lytton to generate excitement for the raising of public funds. Lytton just had risen to a leading position

in the loan-and savings banking business and completed the construction of his edifice on Sunset Blvd.

When Lytton heard of the unique character of the Skot-Hansen collection, he shrugged off further debate about a public drive for funds but accepted sole responsibility for the outright purchase by the Lytton Savings Bank, with the proviso that the collection would be included in the Hollywood Museum then planned at an empty lot across from the Hollywood Bowl. I left the matter up to Lesser and Lytton and the latter made a quick deal with Skot-Hansen.

Yet, there was no home for the vast array of items when the boxes with the collection arrived in Hollywood. The construction of the Hollywood Museum had run into a snag. Quickly, Lytton decided to build his own Center of the Visual

(Continued on page 80)

ACTORS STALKING INDUSTRIAL FILMS

Hollywood

Screen Actors Guild, after completing theatrical and tv contract, is facing three separate negotiations of "vital importance" as actors zero in for improvements in the industrial, agency and commercials areas.

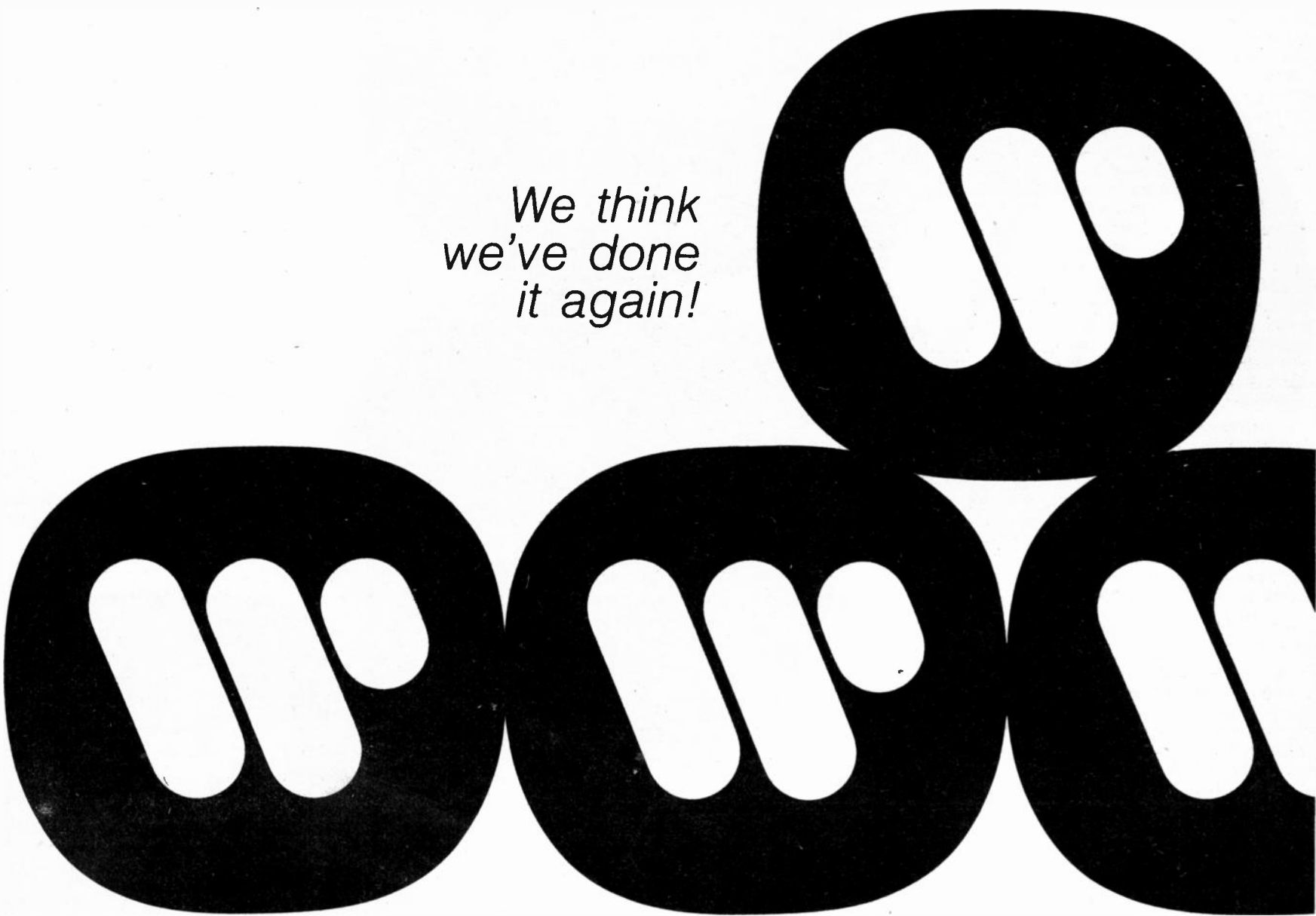
Industrial talks are set to begin about Feb. 1, with notices to go out to industrial producers as soon as proposals are approved by the board.

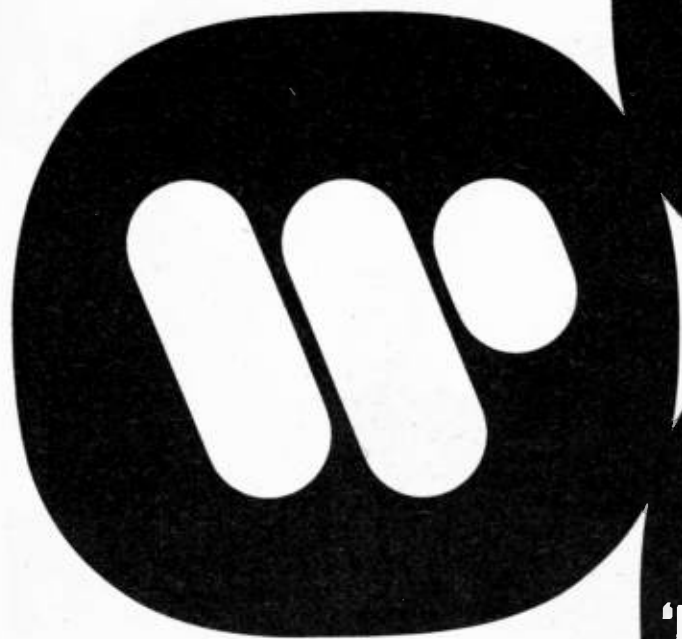
And the producers will be facing several demands for upgrading.

"In the industrial area, there is the situation of adjusting rates and conditions to bring the day player and freelance rates into sync with other contracts," said Chet Migden, SAG national exec secretary. "There is also the necessary task of bringing pension and welfare contributions into line with what exists now in all the other agreements."

In its negotiations with Association of Motion Picture & Tv Producers, SAG received a 25% across-the-board raise, and increase in pension and welfare contributions from 6½% to 8½%.

*We think
we've done
it again!*





JACK LEMMON
ANNE BANCROFT
**'THE PRISONER OF
SECOND AVENUE'**

Screenplay by Neil Simon
Produced and Directed by
Melvin Frank

ALAN
ARKIN
JAMES
CAAN
'FREEBIE AND THE BEAN'

Screenplay by Robert Kaufman
Story by Floyd Mutrux
Executive Producer Floyd Mutrux
Produced and Directed by
Richard Rush

TONY CURTIS
ANJANETTE COMER
'LEPKE'

Screenplay by
Wesley Lau and Tamar Hoffs
Story by
Wesley Lau
Produced and Directed by
Menahem Golan

RON ELY
'DOC SAVAGE'

The Man of Bronze

Screenplay by
George Pal and Joseph Morhaim
Produced by George Pal
Directed by Michael Anderson
Based upon the novel by
Kenneth Robeson

ALAN ARKIN
SALLY KELLERMAN
**'RAFFERTY AND THE
GOLD DUST TWINS'**

Written by John Kaye
Produced by
Michael Gruskoff & Art Linson
Directed by Dick Richards

ROBERT MITCHUM
TAKAKURA KEN
BRIAN KEITH
'THE YAKUZA'

Screenplay by
Paul Schrader and Robert Towne
Story by Leonard Schrader
Produced and Directed by
Sydney Pollack

GENE HACKMAN
'NIGHTMOVES'
(Tentative Title)

Written by Alan Sharp
Produced by Robert M. Sherman
Directed by Arthur Penn

ELLEN BURSTYN
KRIS KRISTOFFERSON
**'ALICE DOESN'T
LIVE HERE ANYMORE'**

Written by Robert Getchell
Produced by
David Susskind and Audrey Maas
Directed by Martin Scorsese

TAMARA DOBSON
**'CLEOPATRA JONES
MEETS THE
DRAGON PRINCESS'**

Written by William Tennant
Produced by William Tennant
Directed by Charles Bail

AND FROM BRUT PRODUCTIONS
ELLIOTT GOULD
JENNIFER O'NEILL
'WHIFFS'

Written by Malcolm Marmorstein
Produced by George Barrie
Directed by Ted Post



The animal life of Africa
as you've never seen it before

'BEAUTIFUL PEOPLE'

Written, Produced and Directed by
Jamie Uys

From the creator
of "Fritz the Cat"

'HEY GOOD LOOKIN'

Written, Produced and
Directed by Ralph Bakshi

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YUL BRYNNER	AL PACINO
MAX VON SYDOW	DOG DAY AFTERNOON
THE BARONY	Written by Frank Pierson
Written by Robert Clouse	Produced by
Produced by	Marty Elfand & Marty Bregman
Fred Weintraub & Paul Heller	Directed by Sidney Lumet
Directed by Robert Clouse	

SEVEN MEN AT DAYBREAK	HAROLD ROBBINS'
Written by Ronald Harwood	THE PIRATE
Produced by Carter DeHaven	Based on his new novel
Directed by Lewis Gilbert	

...and from First Artists
PAUL NEWMAN
JOANNE WOODWARD
THE DROWNING POOL
Screenplay by Walter Hill, Lorenzo Semple Jr.
& Tracy Keenan Wynn
Based upon the novel THE DROWNING POOL
by Ross MacDonald
Produced by Lawrence Turman & David Foster
Directed by Stuart Rosenberg

From Warner Bros.  A Warner Communications Company

HOLLYWOOD: HIGH-RISE & HIGH RENTS

Obscenity And Common Sense Contrast To Pseudo 'Hysteria'

By REV. MORTON HILL, S.J.

(The following comments are by the Jesuit priest who co-authored the Hill-Link dissent to the majority opinion of Lyndon Johnson's Presidential Commission On Obscenity and Pornography. Father Hill is assigned by his order to work full-time with Morality In Media Inc., of which he is president. —Ed.)

In 1972 hard-core pornographic film began to slither its way from the back alleys and the Time Squares of the big cities onto Main Street, U.S.A.

The advent of this journey-into-the-open was accompanied by (or advanced by?) slick publicity beating the drums for the "new porno chic." So-called "stars" of such "films" were given hundreds of column inches in feature pieces on the larger-city entertainment pages, not to mention air time on local talk shows when the "films" were about to move into an area.

But the slime didn't stop on Main Street. It continued right on into sleppy exurban one-theatre villages, where the one situation was turned into an XXX house.

Eventually, that great giant — the American public — had had it. In Pittsburgh a local tv station was swamped with telephone calls and letters after a porno "star" was interviewed on a local talk show. In Central New Jersey, a citizens group formed spontaneously to demonstrate against an XXX house in a suburban shopping center.

The Landmark Decisions

This was the mood when, in June of 1973, the U.S. Supreme Court handed down its landmark obscenity decisions. The public welcomed them. But before the ink was dry on the decisions, a great, loud wail of protest was sent up from pornographers and First Amendment extremists. The old clichés ("ominous," "repressive," "chilling") were dusted off and shot out with such force that fearful publishing and film-making groups joined in the noise. (It is still baffling as to why the Motion Picture Assn. of America would want to fight the decisions that are aimed at the hardcore porno traffic.)

Now, the noise has grown in to a unified, avowed effort, on the part of many big-monied groups, to fight to destroy the decisions.

Why The 'Hysteria'?

What is tragic here is that some well-intentioned people in the publishing and film industries have been caught up in a wave of fear. Few have taken the time to give the decisions a good, hard common-sense look.

So, let's talk common sense. What did the decisions really say?

First of all, there was a total of eight decisions handed down on June 21 and June 25 of 1973. The major decision was that of *Miller v. California*; so they are usually referred to as Miller, or Miller and sister cases, etc.

Summed up, this is what the Court really said:

(1.) It reiterated what it has always said: that obscenity is not protected by the First Amendment.

Guide To Jurors

(2.) It set down a test for obscenity: "... works which, taken as a whole, appeal to the prurient interest in sex, which portray sexual conduct in a patently offensive way, and which, taken as a whole,

do not have serious literary, artistic, political or scientific value."

(3.) It set down guidelines for the trier of the fact — the jury. While it reiterated reliance on the jury system, it said that the courts would still be the ultimate arbiters on close constitutional questions. The guidelines: "(a) whether 'the average person, applying contemporary community standards' would find that the work, taken as a whole appeals to the prurient interest ... (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (c) whether the work, taken as a whole, lacks serious literary, artistic, political or scientific value." It gave examples what a state statute could include for regulation: "Patently offensive representations or

(Continued on page 78)

LEVY, PFEIFFER PLOT PIX UNDER \$750,000

Hollywood.

Frank Levy and Richard Pfeiffer have formed Associated Artists Productions as a company which plans to make indie feature films with young writers and directors for budgets under \$750,000.

First project, now in preproduction stage, is "Hard On The Road," based on a first novel by Barbara Moore, to be scripted/directed by Trace Johnston, a 26-year-old USC grad. Film is slated to roll this summer in New Mexico.

Levy, a former CMA agent and currently creative head and production coordinator for Robert Fryer Productions, will continue in that capacity, with Fryer expected to be involved in the new firm as an advisor. Pfeiffer is a businessman and inventor from S.F.

OLD MANSION STYLE PASSES

By KAY CAMPBELL

Hollywood.

Home in Hollywood is a single house surrounded by gardens, complete with swimming pool and recreational areas. Traditionally, that is. Today, Hollywood, a fabled region with no boundary lines, is rising to astronomical heights of high-rental apartments.

Everywhere you look, every place you go, you'll see a new high-rise and as soon as it's completed it is "sold out." Every back lot is jammed with new buildings and occupants from Encino to Marina Del Rey and studio ranches are no longer location territory. They've been converted into populous areas; and show biz personalities are involved in every facet from ownership to tenancy. Selznick, Warner, Hope, Heidt, Hecht, Welk, are a mere sampling of the names concerned in this multi-billion dollar production.

MGM has its Raintree Country, Fox its Century City, Universal its hotel, and Harry Warner's ranch its Westlake Village. Even Paramount, Columbia, RKO and Republic have adjacent high rental apartment buildings. Malibu, Newport Beach, Palm Springs and similar regions staked out by headliners have been taken over by developers.

Security

Occupancy to 100% is the name of the game and two words are key words, clue words — adult and security.

The highest-priced units are rented first, according to Ted Lennon, manager of Lawrence Welk's "Champagne Towers" in Santa Monica, which with 16 floors, 119 units, median rental \$825 is 98% occupied.

Mort Kirschner, whose firm Moss & Co., manages nearly 5000

(Continued on page 64)

Exec Mysteries (Ashley, Yablans) And Special Effects Mark 1974

By THOMAS M. PRYOR

Getting a precise fix, such as time and circumstance, on major film business developments never is an easy matter. And it is even more difficult in the case of high level executive changes, as witness the surprising decision last year of Ted Ashley to vacate the chairmanship of Warner Bros. and the not quite as unexpected resignation of Frank Yablans as Paramount Pictures president just seven weeks after Barry Diller was brought in from ABC-TV over his head as chairman and chief executive officer.

Ashley's decision has not been explained beyond the official declaration that he desired to pur-

sue other interests. Yablans let go, with uncharacteristic silence for him, of a contract which had some seven years to go at a reported value of about \$1,700,000.

Best Year Since '46

Those and the fact that everything came the rosiest for the box-office since the peak year of 1946 (statistics are printed elsewhere in this issue) were beyond question big stories of 1974. But perhaps not the biggest in terms of the film medium, for that story had its beginnings long before harvest time of public response, via "Poseidon Adventure" and "The Exorcist."

Special Effects

The big, big story is actually the re-emergence of Special Effects, or the rediscovery of the Art of Illusion. And it is being carried onward in spectacular fashion by such pix as "Juggernaut," "Earthquake," "Towering Inferno," "Airport '75" and coming up "The Hindenburg" airship disaster.

Not that special effects had ever disappeared from the screen, but it languished noticeably from the era of neorealism the Italians fostered more out of necessity post World War II than anything else, and which U.S. filmmakers endeavored to emulate by running off to Europe and elsewhere in search of "authenticity."

Along the way the camera became more of a recording instrument than a creative force, and a lot of the wonderment that bogged the imagination went out of picture-making. The ingenuity it took to destroy San Francisco and part the Red Sea became mostly a memory, and men who were experts in special effects drifted into retirement or turned to other aspects of production because of the lessened demands for their great skills. Fortunately for Hollywood, it was able to call upon a dwindling number of special effects experts for counsel and/or active participation in the current resurgence of an almost lost art.

Illusion As Core

The core of cinema is illusion which simulates reality, for too often reality in itself is drab and monotonous. It is heartening for the future of the medium that the sound stage, which not so long ago was anathema, once again is beginning to be looked upon with favor.

True there are some locales which just cannot be reproduced with a sense of being there on a sound stage. However, new techniques for bringing the world into a Hollywood stage for actors to perform in and the camera to photograph are rapidly nearing perfection, according to scientific thinkers such as Wilton R. Holm, vice president-research chief of the Association of Motion Picture & Television Producers.

So with the tools coming into the studios, the challenge will be passing once more to the creators and skilled technicians. The resurrection of special effects on the grand scale appears to be marking the rebirth of ingenuity — of the illusion that made motion pictures something special as a story telling medium from the days of Pearl White and Harold Lloyd.

After all, a picture with a point of view can indeed say more than 10,000 words, for words, while important, are not the soul of the medium.

NAME GORDON RIESS MOTOWN EXEC VEEP

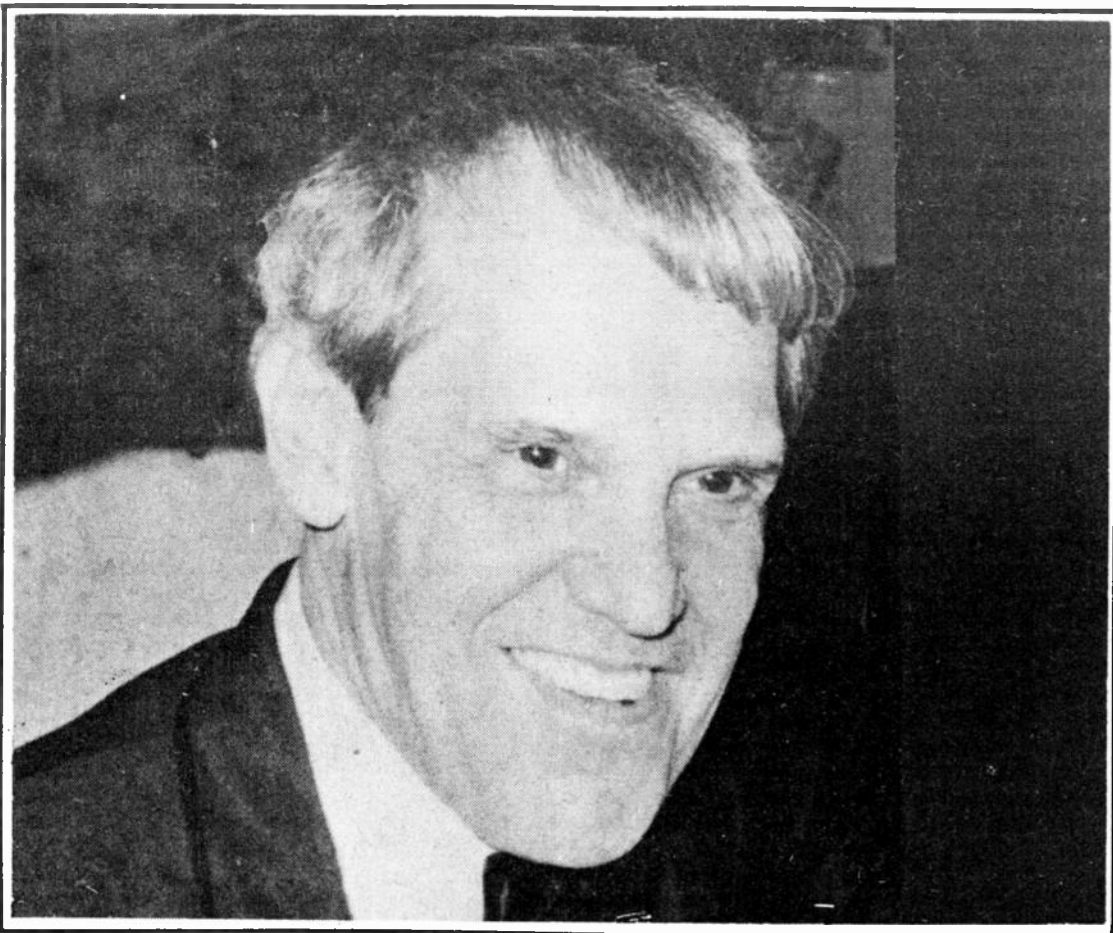
Gordon S. Riess, formerly exec v.p. of Cinema International Corp., has been named exec v.p. and chief operating officer of Motown Industries. He fills the post made vacant by Berle Adams' recent resignation.

Riess will be overall chief of Motown's disk operation, music publishing, management firm and the film-tv production arm. Riess had operated out of CIC's offices in London.

'Death Wish' Novelist Partners On New Pic

Robert McCahan and Brian Garfield have formed a film production company to produce a film based on Garfield's novel, "What of Terry Conniston?" Garfield's "Death Wish" was recently filmed by Dino De Laurentiis.

"Terry Conniston" deals with a country-rock group of musicians who kidnap an oil heiress who later falls in love with a member of the group.



RICHARD BARSTOW

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



Variety recently surveyed a major feature film distributor's own list of key exhibitors, including those who run America's theatre chains and independents — owners, managers and bookers. These are the prime exhibition movers and doers who determine the course of film exhibition in the country, the group that film distributors and producers must reach with their product. The result:

96% of the responding theatre executives—representing 149 cities and 38 states*—are devoted Variety readers.**

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Its expansive coverage, its unique style, and its accurate reporting of essential news week after week, has built for it a solid foundation of readership loyalty and support.

For proof, just read some comments we found on the survey questionnaire:

- "I appreciate the continuing wealth of information supplied by Variety."*
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- "In a couple of hours I know what's going on coast-to-coast and internationally."*
(DALLAS, TEX.)
- "I can't do without it."* (WASHINGTON, D.C.)
- "Still the bible!"* (NEW YORK, N.Y.)
- "Enjoy reading Variety, cover to back page."*
(HATTIESBURG, MISS.)
- "I depend on it."* (CHICAGO, ILL.)
- "I read every issue."* (SAN FRANCISCO, CALIF.)
- "Great!"* (NEW YORK, N.Y.)
- "Wouldn't be without it."* (BUFFALO, N.Y.)
- "Look forward to every issue."*
(COLUMBUS, OHIO)
- "The only trade paper that keeps one up-to-date."* (NEW YORK, N.Y.)
- "Love it."* (SAN FRANCISCO, CALIF.)
- "Three cheers for Variety! Keep up the good reporting."* (CALGARY, ALBERTA)
- "Best trade publication ever."*
(LOS ANGELES, CALIF.)
- "Great paper."* (PITTSBURGH, PA.)
- "It is the best publication of its kind in the entertainment industry. A must for all who want to keep fully informed."*
(HALIFAX, NOVA SCOTIA)
- "Variety is great. A must for us."*
(COLUMBUS, OHIO)

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1400 N. Cahuenga Blvd.
Hollywood, Cal. 90028

Madrid
Calle Lagasca, 100
Madrid 6

London
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Piccadilly, London
SW1A-1JX

*Plus the District of Columbia, Canada, Puerto Rico and The Virgin Islands **889 questionnaires were mailed. Returns totaled 372 for a 42% response.

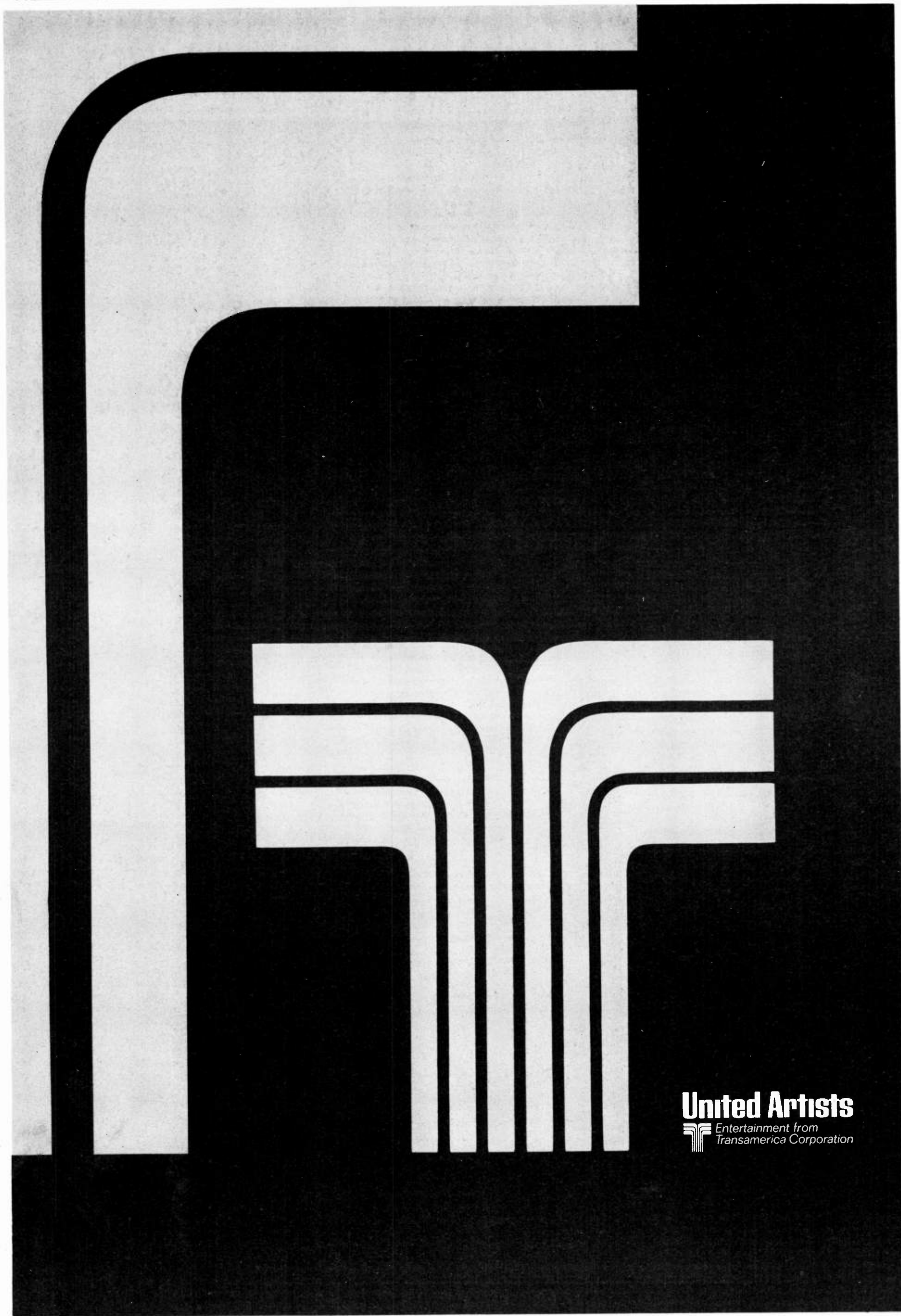
U.S. Black Audience-Slated Films: 25 New 1974 Titles

Feature films geared to that large U.S. audience of black Americans have settled into an ongoing production genre that clearly has outlived the usual run of industry "fads." The black market remains one of the most dependable film-going audiences but it is becoming more sophisticated and discriminating.

Three years ago, *Variety's* annual edition began listing the titles of black-appeal features as the genre began to hit big in the domestic market. The original list contained some 51 titles. In 1973, the market boomed as over 100 new pix joined the roster and black interest peaked. In the listings below, some 25 new titles have been added for the 1974 period, showing a marked decline in the production of such films. That decline reflects the fact that though black audiences continue to turn out for black feature entertainment, it is no longer a surefire market. No longer does a black hero, black slang and plenty of anti-white propaganda guarantee big b.o. The market now is demanding better production values, stories and performances as the novelty of the black feature wears off.

List below is sure to include pix of interest to a broader market, but primarily these films have been sold as "black audience" features. Omissions are likely since the list includes pix currently in the production stage and some which have changed titles and distributors since production began.

A Man Called Adam (Averb)
 A Place Called Today (Averb)
 A Warm December (NGP)
 Across 110th St. (UA)
 Africa Addio (Cinematic): also, Africa; Blood and Guts
 Africa Erotica (Man)
 Arica Uncensored (Indie)
 Africanus Sexualis (Aquarius)
 a.k.a. Cassius Clay (UA)
 Alabama's Ghost (Ellman)
 Amazing Grace (UA)
 Angela Davis: Portrait of a Revolutionary (New Yorker)
 Attica (Attica)
 Badge 373 (Par)
 Black Belt Brothers (Larein)
 Black Belt Jones (WB)
 Black Bunch (EP)
 Black Caesar (AIP)
 Black Eye (WB)
 Black Fantasy (Impact)
 Blackfather (20th)
 Black Girl (CRC)
 Black Godfather (Falcon)
 Black Gunn (Col)
 Black Jack (AIP)
 Black Jesus (Plaza)
 Black Karate (Euro-American)
 Black Kung-Fu (AIP)
 Black Love (Lew)
 Black Mama, White Mama (AIP)
 Black Mass (Col)
 Black Rodeo (CRC)
 Black Samson (Warner Bros)
 Blacula (AIP)
 Bone (Jack Harris)
 Book of Numbers (Averb)
 Born Black (Hallmark)
 Boss Nigger (Bryanston)
 Brother John (Col)
 Buck and the Preacher (Col)
 Catch My Soul (CRC)
 Change of Mind (CRC)
 Charley One-Eye (Par)
 Claudine (20th)
 Cleopatra Jones (WB)
 Cleopatra Jones Vs. the Dragon Lady (WB)
 Coffy (AIP)
 Come Back, Charleston Blue (WB)
 Cool Breeze (MGM)
 Coonskin (Par)
 Cotton Comes to Harlem (UA)
 Don't Play Us Cheap (Van Peebles)
 Dynamite Brothers (Cinematic)
 Education of Sonny Carson (Par)
 Eldridge Cleaver (Cinema 5)
 Embassy (K-Tel)
 Enter the Dragon (WB)
 Farewell, Uncle Tom (Cannon)
 Final Comedown (New World)
 Five on the Black Hand Side (UA)
 Float Like a Butterfly, Sting Like a Bee (GP)
 Force Four (Landfall)
 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)



United Artists
 Entertainment from
Transamerica Corporation

Movie Contest Winner At 14; Nostalgia (Living In Past) Works In With Star Dust

By JOHN SPRINGER

I was fourteen — and madly in love with two women. Their names were Nancy Carroll and Sylvia Sidney. Nancy Carroll was the first screen love of my life — up to her there were only Tom Mix and Rin Tin Tin. But suddenly on the screen was that round face, those round blue-blue eyes and that red hair. (I didn't know it was red then, but no matter). I was smitten. I had discovered "girls."

Sylvia Sidney came later. I considered myself pretty sophisticated at that point, but when Sylvia — with her heart of a face, great eyes welling up, soft full lips trembling — faced Gary Cooper, I was gone again.

This is an "I" piece and I apologize for that, but it's about nostalgia, and nostalgia, to me, is a personal experience.

There was a contest in the theatres all over the country. They called it "Know Your Stars' Voices" contest and you'd have to guess that it was Maurice Chevalier talking to Jeanette Mac Donald or Claudette Colbert answering Fredric March by their voices alone. It really wasn't very tough if you went to movies at all.

But you had to go one step further — write "The best descriptive piece about any one of the stars in 25 words or less." Of course, I wrote about Sylvia Sidney. (Nancy Carroll was still in movies, but no longer with Paramount-Publix, which sponsored the contest).

The prize was a trip to New York to see plays and meet stars — going by plane and staying at the glamorous new Hotel Edison on Times Square for a week with all expenses paid.

And then they discovered I was fourteen.

"Wouldn't you rather have a bicycle?"

"Are you out of your mind?"

"But you're too young — this was for an adult."

"I'm an adult."

Pop Had Clout

Thank God for my mother and father, who were firmly convinced that the experience would be valuable, who trusted a 14-year old on his own for a week in New York. Thank God for my father's local clout in Rochester (he was head of Industrial Relations at Eastman Kodak and president of the Rochester Golf Assn.). The papers (Rochester Democrat and Chronicle and Rochester Times Union) were ready to take up the battle. I had won. I was entitled to the prize. Paramount-Publix courteously gave in. I was off to New York.

I made the front page of the Rochester papers, kissing my parents goodbye at the plane — my first plane. And then New York.

A nice, bored lady from Paramount-Publix to meet the plane ... the ride through the Holland Tunnel — could anyone imagine anything like it? ... the plays — Miriam Hopkins replacing Tallulah Bankhead in "Jezebel" at the Ethel Barrymore, right across from my window; Helen Hayes and Philip Merivale in "Mary of Scotland"; Burgess Meredith, John Beal and Polly Walters in "She Loves Me Not"; George M. Cohan in "Ah, Wilderness!"; the sublime "As Thousands Cheer" with Marilyn Miller, Ethel Waters, Clifton Webb, Helen Broderick ... the Radio City Music Hall — a cross between my dreams of Versailles

and the Taj Mahal — with "Flying Down to Rio" on screen and all kinds of marvels on stage — the Oyster Bar at Grand Central and Luchow's, about which my father told me, and which were not ecstatic about serving a 14-year old who had never heard of tipping.

They the Paradise and Hollywood Night clubs, whose sainted Maitre'd's accepted the obvious lie, "I'm looking for my sister" — "Okay, kid, but stand over there out of the way" — while the elaborate revues starring Paul Whiteman and Rudy Vallee unfolded in front of awestruck eyes ... Times Square — pulsating with life and excitement at 2 a.m. (Rochester's Main Street was deserted at 10).

I was presented to Eddie Cantor, Mary Pickford and Buddy Rogers. (Although, as a publicist, I have represented the Mary Pickford company for many years, Buddy and Miss Pickford won't know — unless they read this — that I met them at 14!). And I met Nancy Carroll rehearsing a personal appearance at the Paramount Theatre

Nostalgia's Birth

It was that week that I discovered nostalgia. A little shop on sixth Avenue, near the Music Hall, sold stills and old magazines. And there were some of Nancy Carroll in "Abie's Irish Rose," the picture in which I first fell in love with an image, and in "Shopworn Angel," with Gary Cooper, the first picture to which I was allowed to go by myself across Rochester in a streetcar to see. Those stills — that was nostalgia!

I bought them, of course, and they became the nucleus for a collection. Over the years, I've tracked down rare stills in the byways of London, Stockholm and Hamburg. The collection has grown to the hundreds of thousands. (It is now leased to Bettmann Archive, who maintain and distribute it and pay me a royalty).

That was the start of it all. I wrote about movies and theatre — in the prep school and college papers, then in the Rochester commercial papers. I started a movie and theatre radio show in Rochester — my first four guest stars were Adrienne Ames, Helen Twelvetrees, Elissa Landi — and Nancy Carroll.

On The Milky Way

In the Air Force — in Josh Logan's flying soldier show, "The Contact Caravan," I first knew and worked with stars, military and civilian. There were Bob Preston, Edmond O'Brien, Tony Martin and, very briefly, Gable and Bill Holden. There were Nancy Carroll — yes! — and Madeleine Carroll, Danny Kaye, Rita Hayworth, Lili Damita, Frances Dee and Marlene.

Then into civilian life — publicity for RKO and 20th Century-Fox, then into independent PR with Arthur Jacobs and then my own company — the latter starting with five clients (Henry Fonda, Warren Beatty, Hal Prince, Robert Preston, Richard Burton and quickly adding Mike Nichols and Elizabeth Taylor for a pretty fair beginning). It all kept me awash in nostalgia.

And on the side — magazine articles, then books — "All Talking! All Singing! All Dancing!" about movie musicals; "The Fondas," about you-know-who; and, most

recently, "They Had Faces Then," about all the ladies in the '30s. And producing a series of "Tribute" shows at New York's Town Hall and other places — with Bette Davis, Myrna Loy, Joan Crawford, Joanne Woodward, Debbie Reynolds, Rosalind Russell — yes, and Sylvia Sidney. And touring — 24-cities in 27-days — with Bette and a commitment to tour Australia and England with Bette and others.

It's A Commodity

Nostalgia. They say I'm sometimes accused of living in nostalgia. Maybe. But nostalgia is today. The Citadel books and all the others that crowd the "movie theatre" shelves of the bookstores are nostalgia. But so are current hit movies — not just "That's Entertainment," but "Chinatown," "The Way We Were," "The Great Gatsby" and more — on through Coppola's "Brother, Can You Spare A Dime," Mike Nichols' forthcoming "The Fortune" and "The Last Tycoon." Broadway is loaded with nostalgia — from "Over Here," "Good News" and "Grease" — to the late lamented "Mack and Mable." Try to get into Diana Vreeland's movie costume exhibit at the Metropolitan Museum. You have a longer wait in line than for "Murder On the Orient Express" — and that's nostalgia, too.

How does it affect me? They call it nostalgia. To me it's just the normal way of life.

Isn't it nicer to live in the past when you can — when you can do it by shutting out all that wasn't wonderful.

That, I believe, is why teenage kids are among the majorities in the audience of the shows at Theatre 80, St. Mark's and similar theatre, at "That's Entertainment," watching the Late, Late Show and at my "Tribute" shows to ladies like Crawford and Davis.

They see what we want them to see — not the war, poverty and misery — just the joys of those years gone by.

'Unprecedented Insolence' Of Donald Haggerty

Hollywood.

Donald P. Haggerty has been accused of "unprecedented insolence" in having resigned as General Secretary-Treasurer of International Alliance of Theatrical Stage Employees last Nov. 20 — that description being applied by Alliance president Walter F. Diehl in his first public reaction to Haggerty's departure. Haggerty had quit, he said, in protest against Diehl policies which he contended were the same as those of his predecessor, Richard F. Walsh.

Diehl's comments were not directly made public, but rather were contained in a letter sent to IA business agents, including Haggerty presumably, since he is biz rep of IA Film Technicians Local 683.

Diehl covered a lot of territory in his voluminous letter but on the Haggerty situation was fairly brief. He wrote: "After serving three days in the office of General Secretary-Treasurer, Haggerty decided he couldn't work with this administration. This newsletter is not the proper vehicle for a full disclosure of the facts and circumstances surrounding this unprecedented insolence. The executive board will have its own communication to locals on the matter, and you will get it shortly."

Ralph Capitano, launching his campaign for secretary-treasurer of Hollywood Film Technicians Local 683, told the membership that "many of the representatives of labor (on our executive board) are the representatives of management."

Film, TV Festivals And Markets During 1975

(NOTE: Festivals listed below in boldface type are approved by the International Federation of Film Producers Assns.)

Date	Event	Location
Jan. 10-19	Brussels	Belgium
January	N.Y. Animation Festival	U.S.
Jan. 18-24	MIDEM Music Market	Cannes, France
Jan. 24-26	Avoriaz (fantastic films)	France
Jan. 28-Feb. 2	Solothurn (Days of Swiss Film)	Switzerland
February	Belgrade Film Festival	Yugoslavia
February	Monte Carlo TV Festival	Monte Carlo
Feb. 20-23	Tampere Film Festival	Finland
Feb. 21-March 1	Film International	Rotterdam, Holland
March	Bergamo at San Remo (authors)	Italy
March	Cartagena Film Festival	Colombia
March	Vienna (humor in film)	Austria
March 8-15	Erotic Film Festival	Denmark
March 13-26	Los Angeles (Filmex)	U.S.
March 17-23	U.S.A. Festival	Dallas, Texas
March-April	Rheims (Sport Films)	France
April	Belgrade (science & Technology)	Yugoslavia
April 21-26	Cannes MIP-TV market	France
April	MIFED (film and tv market)	Milan
April	Toulon	France
April	Oberhausen (shorts)	West Germany
April-May	Montreux TV Festival	Switzerland
April 27-May 3	Trento (mountain films)	Italy
April-May	Valladolid (human values)	Spain
May	Beaune (historical films)	France
May	Philadelphia	U.S.
May 9-23	Cannes Film Festival	France
May	Tashkent (Afro-Asian)	U.S.S.R.
May-June	Adelaide	Australia
May	Asolo (art and painting)	Italy
June	Sydney	Australia
June	Cracow (shorts)	Poland
June	Melbourne	Australia
June	Cork	Ireland
June	Brussels DIDACTA (audiovisual)	Belgium
June 17-21	Annecy (animation)	France
June	Prague Television Festival	Czechoslovakia
June	Taipei (Asian)	Taiwan
June 27-July 8	Berlin	West Germany
June	Gijon (Childrens)	Spain
June-July	Grenoble (shorts)	France
June	Munich (youth prize-tv)	West Germany
June	Varna	Bulgaria
June	Alghero	Italy
June	Fermo and Porto S. Giorgio (marine)	Italy
June	Montreal (environment)	Canada
June 23-27	Film 75	London
July 10-23	Moscow Film Festival	U.S.S.R.
July	Trieste (science fiction)	Italy
July	Taormina (Fest of Nations)	Italy
July	Pula (national)	Yugoslavia
Aug. 1-11	Locarno	Switzerland
Aug. 3-23	Montreux (New Form)	Switzerland
Aug. 9-18	Atlanta	U.S.
Aug. 17-Sept. 4	Mediterranean Film Festival	Alexandria, Egypt
Aug. 18-Sept. 7	Edinburgh	Scotland
August	Venice (tentative)	Italy
Sept. 13-24	San Sebastian	Spain
September	Cannes VIDCOM (visual communications)	France
September	Stratford	Canada
September	Sorrento	Italy
September	Ouistreham (environmental)	France
Sept.-Oct.	Cologne Photokina	West Germany
Sept.-Oct.	New York Film Festival	U.S.A.
Sept.-Oct.	Sigges (horror)	Spain
September	Pesaro (new cinema)	Italy
September	Prix-Italia (TV)	Italy
September	Thessaloniki (International)	Greece
October	Teheran (childrens films)	Iran
October	San Francisco	U.S.
October	Nyon (shorts)	Switzerland
October	MIFED (Indian Summer Market)	Milan
Oct.-Nov.	Barcelona (color)	Spain
Oct.-Nov.	Lucca (animation)	Italy
October	MIFED TV Market	Milan
October	Orvieto (folk art and artisans)	Italy
October	Oberhausen Sports Festival	West Germany
Nov. 7-20	Chicago	U.S.
November	Ottawa	Canada
November	Cartagena (sea themes)	Spain
Nov.-Dec.	London Film Festival	England
Nov.-Dec.	Teheran	Iran
November	Porretta Terme	Italy
November	Leipzig	East Germany
Dec. 2-9	Festival of TV Films	Paris
December	Festival dei Popoli	Florence

Set Up Copperidge As Film Limited Partners

Copperidge Properties Associates, a limited partnership, has been formed in N.Y. City to purchase and exploit film properties. General partners are John W. Conlin and William Noe 2d.

Limited partner is Carl M. Pellman of N.Y. City, who has kicked in \$13,965 into the arrangement.

FEMME SLANTING OF CROWN FILMS

Mark Tenser's Crown International Pictures will have four features in release for the February-May 1975 period, beginning with "Trip With The Teacher."

Other pix are "Best Friends," "The Sister in Law" and "The Specialist."

1975 Is Columbia's Season...

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1975 Is Columbia's Season...

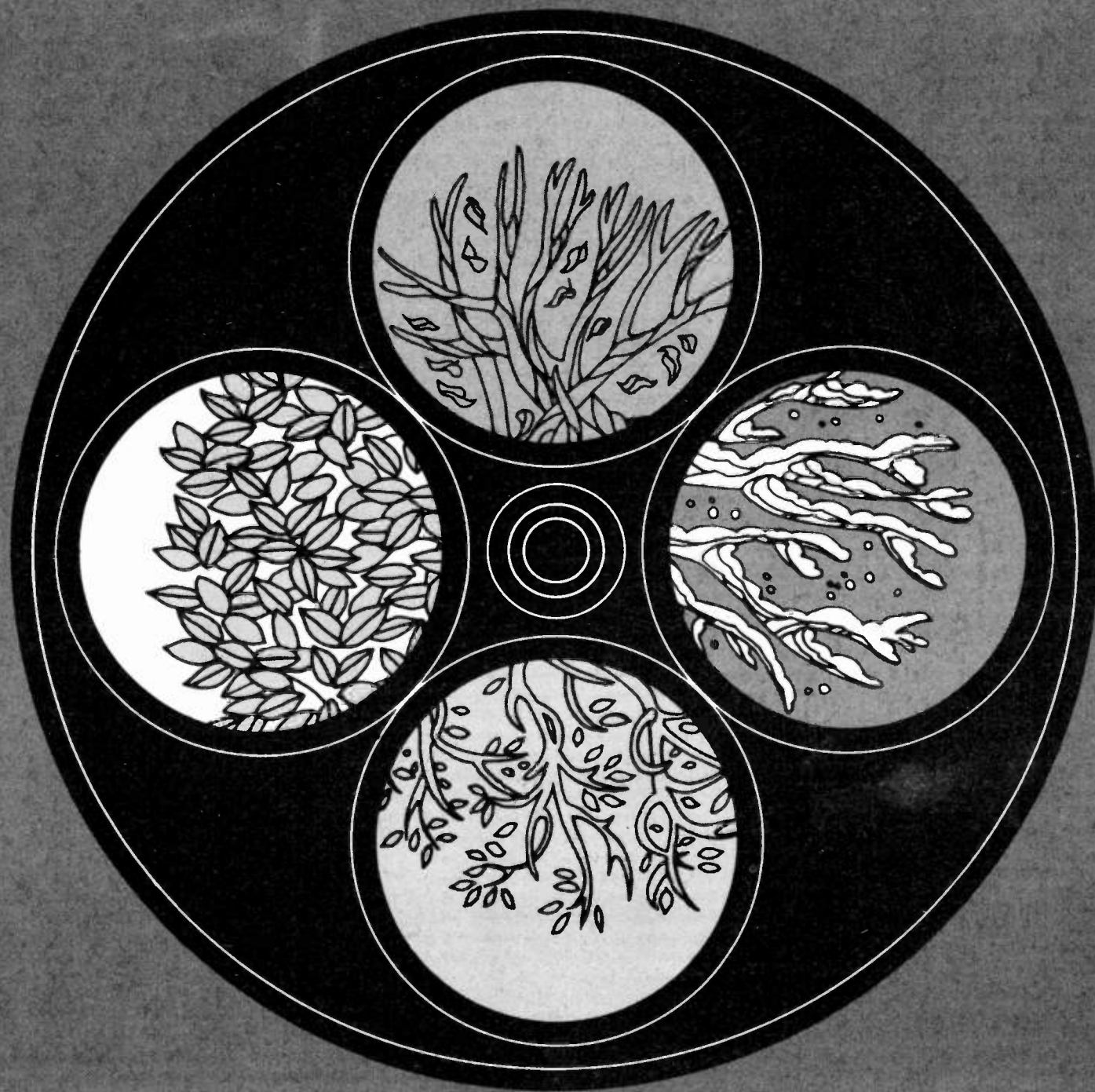
1975 Is Columbia's Season...

1975 Is Columbia's Season...

1975 Is Columbia's Season...

1975 Is Columbia's Season...

1975 Is Columbia's Season...



All Year Long!

The Rise, Fall And Second Coming Of Four-Walling

By **RICHARD MOSES**
(Director of Special Projects, United Artists)

Four-wall distribution, the past year's industry gold mine, once the object of scorn, cautious flirtation, and then let's-all-stake-our-claims acceptance, has recently failed to spew up any new rich ore. Many studio-major distrib prospectors have begun to see a parallel to the "road show" era, and are prepared to abandon this gold strike!

Since more tends to become less, in little more than a year, the orgy known as four-walling seemed over.

In the "golden days" only a few years earlier, it had seemed so simple. To the new breed of four-wallers and market strategists, all that was needed to succeed was a strong, audience picture — one that would stimulate 5-to-10% of the area's population; an ad campaign that provided a unique and arousing fit between the product and the culture, one that triggered the greatest degree of motivation in seeing the picture; develop that ad campaign using mainly the visual medium to sell the message by providing research guidance to uncover the most persuasive advertising thrusts; an umbrella saturation of the correct number, and locations of theatres in market area; and the use of an arithmetic formula, which decreed: one theatre per X number of people; the "housenut" plus \$1,000 times the "2" factor should equal the desired profit.

There were other factors — pick areas which were demographically right and most profitable — observe the competition — watch for soft weeks — and make buys with little water over "housenuts."

Key Sales Tool

TV commercials were the key sales tool. One learned to uncover the basic thrusts which served to integrate and unify the segments of the audience into a common desire to see the film; to evaluate which thrusts were segment-specific (that is, appealing to one key segment, but not to another) and which were across the board turn-offs, serving to alienate the target audience, regardless of segment. The object of all of these studies was to learn which handles would arouse and motivate.

Film clips gave the viewer something to see, feel and experience. They had a decided advantage over newspaper ads, which were thought to be effective only as directories. News ads often tended to convey a single impression, often failed to tell a story, create a mood, or touch an emotion. To depend solely upon many motion picture newspaper ads for such information was often to enter the theatre without one genuine clue! The pioneer four-wallers felt that tv commercials would negate the deadly darts of the daily reviewer or film critic, whose function was to a large degree, informational — to inform the public of the contents and qualities of work it had not seen.

When some small, critically rejected films became big money winners even in New York City, motion picture prexies began to investigate—had someone come up with a formula which was as good as counterfeiting large bills with perfect plates? And after much controversy in the trade, most think tanks had decided that the theory was hypothesis — money and saturation. That four-walling and huge profits were merely due to a picture booked in a concentrated area, theatres, rented, and a thousand gross rating points lighting up the tube constantly advertising the picture. That they would and could four-wall better.

And so four-walling, viewed as a triad of money, saturation, and tv exposure — its new market research techniques demeaned — had its successes, its excesses (many of its latter day failures were triumphs of excess over economics) and its disasters.

Immense Impact

In its time, however, it made an immense impact. Pix like "Vanishing Wilderness" which grossed \$1,869,000 in its two week New York saturation, earning in excess of \$500,000, could never have survived, or gotten conventional booking patterns. "Billy Jack," whose total film rentals have probably now exceeded \$20,000,000; "Jeremiah Johnson," "Day of The Dolphin," and now "Soldier Blue" might have ended as mandolin picks were it not for the four-walling rebirth.

Even during its initial successes, four-walling had its opponents within the industry itself. That certain pix, such as the above, lent themselves to that type of release rather than the key, sub-key, second sub run, grind pattern originally upset some sales execs.

The major circuits did not like it because small indie distrib could go directly to the public by using peripheral houses (who profited from increased concession sales and subsequent weeks participation) and could thus bypass the circuit houses, either completely or in part.

Second Guessing Campaigns

Some ad-pubbers saw it as second guessing their expertise, since product was often retooled to locate its prime ticket buyers, and the new campaigns often triggered a greater degree of motivation to see film.

Then there were those within the sales departments of the majors who disapproved because they saw no need to risk tremendous advertising and super-saturation campaigns

when more modest expenditures might return profitable dollars without upsetting traditional exhib techniques, and customer relationships.

They, being wise sales execs, saw something of value in one of the by-products of the four-wall revolution. It was the knowledgeable use of the tv medium for its impact, reach and frequency for their own saturations. And while they disagreed with the four-waller's leasing of theatres, they saw merit in this new-think.

Four-wallers had proven that there was money to be made in ADI (area of dominant influence) area umbrellas—that via a tv signal, Paducah, Ky. tied up with Carbondale, Ill., as did St. Pete and Tampa, Dallas and Ft. Worth, and Buffalo and Toronto. And that if you were going to pay tv dollars for a Chattanooga campaign, then it was wise to have the surrounding towns' play day-and-date so that there were seven or eight boxoffices being fed by Chattanooga's tv signal.

This valuable aspect of four-walling will force profound changes in domestic distribution by sharply increasing revenues, and creating a far closer working relationship between sales and marketing. Sales will respect and encourage the admarket men's ability to develop and use varied and sophisticated media campaigns to capture or recapture an audience for a specific film. They will approve the advance testing of campaign themes, hoping that diligent homework will be rewarded with better grosses, and a new lease on life for the producer's product.

Testing Is Tricky

Where they will differ with the ad-market men is in the area of new product testing. This is a dangerous area, sales execs firmly believe. Any failure, even test market failure, could damage all future release patterns and destroy a film even before general release.

There are those marketing men who are still trying to convince sales execs that research will enable them to make wise, scientific decisions, that to select controlled areas for the testing and perfecting of basic concepts for the selected films, can not eliminate the risk, but can narrow the area of error in judgment.

Perhaps, when market research is better understood in the film industry and/or when its techniques are better adapted for this industry, there will be greater accommodation between both groups: the sellers and the persuaders.

Market Research's Pic Role

When used here, the term "market research" refers to methods of finding and analyzing facts to assist in making rational marketing decisions, i.e., managers can approach their business in a systematic fashion. It cannot predict the future, but it can be used to forecast the probability of future areas. It can not only give us facts, but more importantly, can uncover and describe the relationships that may exist between sets of facts. And since new means of seeking and selling the film consumer is vital to the industry's health and survival, this science, which big business employs to determine how, where and why its products can gain consumer acceptance, and how competing products can obtain consumer preference, will find greater acceptance in our industry.

Indeed, it would seem so.

"Marketing has constantly evolved and the new execs are people willing to address themselves to that," the head of a studio recently stated.

A new breed of execs is now being found in the studios, major distrib, and ad-pub departments.

And so from the ashes of four-walling has come the recognition of this approach to the understanding and measuring of motivation, behavior and socio-economic developments.

Past Conditions

Since this article addresses itself to the rise and fall of four-walling, let us examine the conditions preceding its coming.

The golden days of block booking are gone — studios still yearn for them like a lost idyll.

Gone are the days of the film consumer in the era of the consumption ethic. The industry appears confused and thwarted by the fickleness of the non captive audience.

TV has taken most of the captives, and the large screen for some time was not making any serious inroads into their demesne!

More than ever before, the large screen was in competition; competing with economics, season, with all leisure time activities — sporting events, participation sports, concerts, theatre, night clubs, bars, and even with its own product on tv.

Four-walling provided attention, event-creating, mass saturation, and large budget expenditures to vie for the interest of the spending public.

When it was successful (a strong audience pic plus a suitable mix of ad and theatre expense), people flocked because the strategy created an event — a happening. When it worked, it benefited all — the public who had an opportuni-

ty to know more about and judge a picture — the distrib who took high risks and who reaped a daily cash flow in an industry where product is used and paid for much later — and the exhib who found profits from product in slow periods.

Wha Happened?

Because of the successes of the indie companies, and then a major, a wave of distrib entered the four-wall market in 1974. There were successes and failures. More recently, the failures exceeded the successes. What went wrong?

1. *The product. Every picture is not a four-wall product. Because it may lend itself to general audiences, or even to mid-America, does not mean that this type of film is a marketable selection.*

2. *Theatre rentals. Upon seeing, hearing, or counting the huge profits, the exhibs became landlord-realtors rather than showmen-businessmen and increased their housenuts, which included a certain amount of air as a profit, to a sum where fair boxoffice receipts became unprofitable.*

3. *Direction. The four-wall "expert" either was not fully qualified, did not receive full support, or his advice did not take in selling patterns, dollars spent on rentals, ad campaigns, etc. Where these individuals lost control of the necessary ingredients, disaster occurred.*

There were other errors:

In distribution in markets played previously. In positioning of time and other products (the influence of other factors occurring in the marketplace). And overexposure — everyone getting on the bandwagon, and destroying the effect of the originator's success.

In Oct. '74, most efforts at four-walling crashed in an economic hangover of truly gigantic proportions — a major distrib taking his product into Pennsylvania, without properly researching and costing out all budget items, having poor product selection, lost \$200,000. Another distrib spent \$51,000 grossed a dismal \$11,000, and the pendulum swung the other way. Four-walling. Forget it.

Who needed those practitioners of the newspeak; who talked glibly about psychographics (the common appeal to individuals of different background, age, etc.) to get the full potential audience in each marketplace. Control was back in the hands of the healers — they, who, were always in touch with the audience. Had not their track records enabled them always in the past to come up like some gifted apothecary, with a quick effective prescription for the sick film patient? Four-walling became yesterday's news — forgotten. Until — along came "The Trial of Billy Jack."

It was easy to dismiss the original version as a freak, an accident, or a myth — which it truly became.

Myth is the dream thinking of the people; as the dream is the myth of the individual. And the movies are where our most popular dreams are manufactured. Myths are based on historical events however simplified and distorted, therefore the only true myths depicted on the screen are derived from one of the most violent episodes in America's historical and cultural expansion — the western.

All the rest, love stories, comedies, melodrama, are those projections of individual myths known as fiction — and the art of fiction is what permits us to share our private dreams.

Dream Along With 'Billy'

Most of the nation's movie-goers want to dream along with "The Trial of Billy Jack." The huge b.o. bonanza cannot be dismissed. It was both four-walled, conventionally released, played in the slow post-Labor day pre-Xmas period, is a masterful marketing achievement, and will pay back its total production, hefty ad-pub campaign, four-wall rentals, and staff overhead from its first week's revenues.

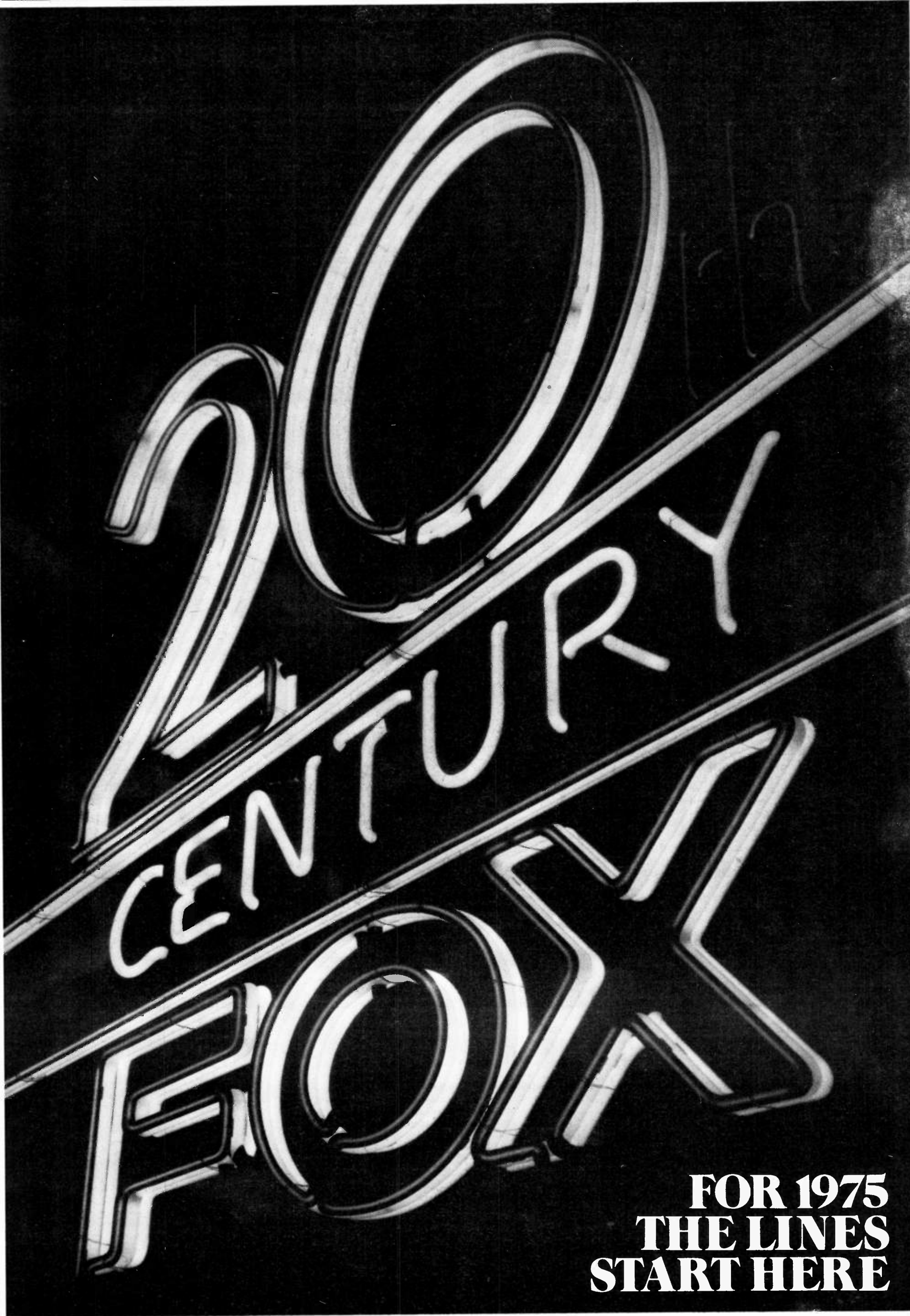
The Billy Jack-ers, past and present, succeeded because a group totally focused their energies on that film. It is unfair to use their success to club the efforts of the majors, who must release a score or more pictures, and who have dozens of other pictures awaiting their turn, when one just fades away with scarcely a boxoffice ripple. Were a major distrib able to concentrate solely on a "Billy Jack," the results could very well be all time b.o. history.

Nevertheless, BJ management knew their product, its selling values, its audience appeals, its target audiences, and they persuaded that audience, encouraged them not only to see the film, but used them to develop a larger audience for their next effort.

It was, and still is, a military operation. The office resembles a "war room," with area maps, census tracts, family statistics, income levels, educational factors, types of homes, density of neighborhoods, population changes — mobility and growth, ethnic composition, life style, total population in designated areas—in essence, a size, life style and demographic profile which is integrated into a total marketing effort.

Its top management, who were product, communications and systems oriented were able to blend the sales, advertising, time buying and research efforts into effective marketing. The success was in the work, and much of it in-

(Continued on page 88)



**FOR 1975
THE LINES
START HERE**

'Sting', Exorcist' In Special Class At B.O. In 1974

By ROBERT B. FREDERICK

Although 1974 did not have a godfather, it did wind up with something of a sting and definitely possessed. All in all, it was an excellent year at the boxoffice for motion pictures with the wealth spread around a bit more than usual.

For most of the year it was touch and go whether George Roy Hill's "The Sting" or William Friedkin's "The Exorcist" would wind up the winner, but the Paul Newman-Robert Redford love story came out a bit in the lead. From this exemplary pair it was quite a drop, admittedly, to the less than \$20 million level but 15 features managed to land in the area between \$20 and \$10 million and that's a very exclusive area.

In a closely-bunched, almost neck-and-neck race, the \$10 million and over were led by Steve McQueen and Dustin Hoffman in "Papillon," followed by "Magnum Force," Walt Disney's sequel to the Volkswagen story, "Herbie Rides Again," "Blazing Saddles" (not exactly a classic western), "Trial of Billy Jack" (with the distributor growing surprisingly reluctant to discuss business after an initial bit of braggadocio, possibly because the film's staying power turned a bit puffy), "The Great Gatsby" (proving the power of the pre-release hard sell), "Serpico," "Butch Cassidy and the Sundance Kid" (more Newman and Redford, given impetus by the success of "The Sting"), "Airport 1975," "Dirty Mary and Crazy Larry" (a sleeper that fooled everyone, including the producer), "That's Entertainment" (possibly the most popular compilation film of all time), "The Three Musketeers," "The Longest Yard," and a reissue of Redford's "Jeremiah Johnson."

From there on it was a mixed bag of product with several reissues proving that theatrical exposure for a really good film is much more lucrative than turning it over to the boob tube. "Robin Hood," "Born Losers," "Walking Tall," "Poseidon Adventure," "Mash," "Alice in Wonderland" all brought in excellent results.

The initial reception given the "disaster" pix, such as "Airport 1975" and "Earthquake" suggested that they'd prove important members of the 1975 champions list, not to mention "The Towering Inferno" and "The Hindenburg."

If there's any lesson to be learned from the 1974 listings, it is that good scripts are more important than ever, with action and laughs still the two qualities most in demand. Only a few ultra-violence efforts managed to fight their way to the top, such as "Magnum Force," the second round to Clint Eastwood's "Dirty Harry," while "Serpico" also carried a full share of mayhem, followed by the football prison action of "The Longest Yard." Laughter was important as evidenced by "Herbie," "Blazing Saddles," and "The Three Musketeers." A new look at how to handle a film gave added life to "Trial of Billy Jack" and "Jeremiah Johnson."

Black films were not too impressive in 1974 but there was some indication that a truly integrated approach might be on its way. "Blazing Saddles," a white comedy, had a black hero. There were moves towards integrated casts in several other champs. Top black film of the year, "Uptown Saturday Night," was a comedy, for a change, with little evidence of pimps and pushers.

There was also a very American look to the list. The first non-U.S. film on the list is "Papillon," which is third, then it's "The Three Musketeers," at 14th, and the next is "Return of the Dragon," in 30th spot.

Income Tax For Show People

By BERNARD BARNETT, C.P.A.
(Seidman & Seidman)

You can't take it with you — the income tax collector sees to that! Just the same, show people are entitled to many deductions. To claim them is easy. To make them stick is something else again. Say-so or "guesstimate" is not enough. The government is entitled to clear-cut proof of two things: (1) that the amount was actually spent; and (2) that the items were professional, not personal expenses. That means records showing when, where, what, who, why and how. Properly proven and reasonable in amount, all of the following professional items are deductible:

Preparation expenses — research, cost of material, dialogue, gags, music; lessons to maintain performance skill, special coaching lessons; costumes, wigs, shoes, make-up; props; repair, pressing, cleaning, dyeing and rental of playing wardrobe, props and instruments; wardrobe valet; beautifying, physical culture; studio or rehearsal hall rentals, tips to studio employees; recordings of voice or program; special material or arrangements; screen tests, auditions, accompanist.

Booking expenses — scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses — transportation, board and lodging away from home; automobile upkeep and depreciation; auto club membership; tolls; cabs from one engagement to another; expenses on trips taken to get material, background or ideas for professional work; passport fees.

Public relations expenses — development of public following; handling of fan mail; photographs; complimentary tickets; directors; advertising and publicity; press agent's fees; club dues (but only if the club is used more than 50% for professional matters).

Miscellaneous expenses — "Variety" and other trade papers; Equity and other union dues; telephone exchange; accountants fees; bodyguards; rent, secretary and office expense; household expenses (but only to the extent household is used actively for conferences with authors, writers, agents or on other professional matters), like rent, maid service, utilities, telephone and insurance.

During 1974 evidently many show people were burned as the result of investing in oil and gas ventures. While "tax shelters" have their place in tax planning, it should be realized that even for a person in the 70% tax bracket, the loss of 100% of an investment is not worthwhile. Go easy on making snap judgment investments before the end of the year in oil and gas ventures, cattle operations and real estate.

Big Rental Films of 1974

(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 theatres).

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 1974 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 the road-show type films or the burgeoning mass showcase) that the minimum of \$1,000,000 rentals, is reached in a short period.

It will be noted that a number of late 1973 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.

The Sting (G. R. Hill; T. Bill, M. & J. Philips; Univ; Dec. 73)	\$68,450,000
The Exorcist (W. Friedkin; W.P. Blatty; WB; Dec. 73)	66,300,000
Papillon (F. J. Schaffner; R. Dorfmann; AA; Dec. 73)	19,750,000
Magnum Force (T. Post; R. Daley; WB; Dec. 73)	18,300,000
Herbie Rides Again (R. Stevenson; R. Walsh; BV; July)	17,500,000
Blazing Saddles (M. Brooks; M. Hertzberg; WB; Feb.)	16,500,000
Trial of Billy Jack (F. Laughlin; Taylor-Laughlin; Lan/WB; Nov.)	15,000,000
The Great Gatsby (J. Clayton; D. Merrick; Par; March)	14,200,000
Serpico (S. Lumet; M. Bregman; Par; Feb.)	14,100,600
Butch Cassidy and the Sundance Kid (reissue)	13,820,000
Billy Jack (reissue)	13,000,000
Airport 1975 (J. Smight; W. Fry; Univ; Oct.)	12,310,000
Dirty Mary and Crazy Larry (J. Hough; N.T. Herman; 20th; May)	12,068,000
That's Entertainment (J. Haley Jr.; MGM/UA; April)	10,800,000
The Three Musketeers (R. Lester; A. & I. Salkind; 20th; March)	10,115,000
The Longest Yard (R. Aldrich; A. Ruddy; Par; Sept.)	10,100,000
Jeremiah Johnson (reissue)	10,000,000
Robin Hood (reissue)	9,600,000
For Pete's Sake (P. Yates; M. Erlichson, S. Shapiro; Col; July)	9,500,000
Thunderbolt and Lightfoot (M. Cimino; R. Daley; UA; May)	8,500,000
Chinatown (R. Polanski; R. Evans; Par; July)	8,433,000
Macon County Line (R. Compton; M. Baer; AIP; April)	8,300,000
Legend of Boggy Creek (reissue)	8,000,000
Earthquake (M. Robson; Univ.; November)	7,990,000
Born Losers (reissue)	7,380,000
Walking Tall (reissue)	7,000,000
Superdad (V. McEveety; B. Anderson; BV; Feb.)	6,500,000
Mame (G. Saks; R. Fryer, J. Cresson; WB; Feb.)	6,000,000
Uptown Saturday Night (S. Poitier; M. Tucker; WB; July)	6,000,000
Death Wish (M. Winner; H. Landers, B. Roberts; Par; August)	5,850,000
Return of the Dragon (B. Lee; R. Chow; Bryanston; July)	5,200,000
Poseidon Adventure (reissue)	4,750,000
Golden Voyage of Sinbad (G. Hessler; C. Schmeer, P. Harry-hausen; Col; March)	4,700,000
Frankenstein (P. Morrissey; C. Ponti; Bryanston; March)	4,700,000
Spys (I. Kershner; I. Winkler, R. Chartoff; 20th; June)	4,555,000
The Bootlegger (C. B. Pierce; Pierce, L. W. Ledwell; Howco; June)	4,200,000
Last Detail (H. Ashby; G. Ayres; Col; Dec. 73)	4,200,000
The Seven-Ups (P. D'Antoni; 20th; Dec. 73)	4,124,000
Mash (reissue)	4,000,000
California Split (R. Altman; J. Walsh; Col; August)	3,800,000
Cinderella Liberty (M. Rydell; 20th; Dec. 73)	3,722,000
McQ (J. Sturges; J. Levy, A. Gardner; WB; February)	3,600,000
Paper Chase (J. Bridges; R. C. Thompson; R. Paul; 20th; Oct. 73)	3,590,000
Alice In Wonderland (reissue)	3,500,000
Mr. Majestyk (R. Fleischer; W. Mirisch; UA; June)	3,500,000
Lords of Flatbush (M. Davidson; S. Verona; Col; May)	3,300,000
Claudine (J. Berry; H. Weinstein, J. L. Grant; 20th; April)	3,039,000
Three The Hard Way (G. Parks Jr; H. Bernsen; AA; June)	3,000,000
That Darn Cat (reissue)	3,000,000
Buster and Billie (D. Petrie; R. Silverman; Col; July)	3,000,000
Sugarland Express (S. Spielberg; R. Zanuck, D. Brown; Univ; March)	2,890,000
The Odessa File (R. Neame; J. Woolf; Col.; October)	2,600,000
Castaway Cowboy (V. McEveety; R. Miller, W. Hibler; BV; Aug.)	2,500,000
Foxy Brown (J. Hill; B. Feitshans; AIP; April)	2,460,000
Enter the Dragon (reissue)	2,400,000
One Little Indian (B. McEveety; W. Hibler; BV; June 73)	2,400,000
Five Fingers of Death (C. C. Ho; R. R. Shaw; WB; March 73)	2,300,000
Truck Turner (J. Kaplan; P. Heller, F. Weintraub; AIP; June)	2,230,000
Nine Lives of Fritz The Cat (R. Taylor; S. Krantz; AIP; May)	2,040,000
Conrack (M. Ritt; Ritt-H. Frank; 20th; March)	2,009,000
Camelot (reissue)	2,000,000
Cabaret (reissue)	2,000,000
The Groove Tube (K. Shapiro; L-P; May)	1,850,000
Zardoz (J. Boorman; 20th; February)	1,825,000
My Name Is Nobody (T. Valerii; F. Morsella; Univ; January)	1,750,000
The Laughing Policeman (S. Rosenberg; 20th; Dec. 73)	1,750,000
Apprenticeship of Duddy Kravitz (T. Kotcheff; J. Kemeny; Par-US, Astro-Canada; August)	1,700,000
Jonathan Livingston Seagull (H. Bartlett; Par; Oct. 73)	1,699,000
Ash Wednesday (L. Pearce; D. Dunne; Par; Nov. 73)	1,626,000
Bang The Drum Slowly (J. Hancock; M. & L. Rosenfield; Par; Sept. 73)	1,622,000
Parallax View (A. Pakula; Par; June)	1,622,000
Animal Crackers (reissue)	1,595,000
Hell Up In Harlem (L. Cohen; L. & J. Cohen; AIP; Dec. 73)	1,550,000
Juggernaut (R. Lester; R. DeKoher; UA; September)	1,500,000
Don't Look Now (N. Roeg; P. Katz; Par; January)	1,487,000
Black Belt (R. Clouse; F. Weintraub, P. Heller; WB; Jan.)	1,450,000
Arnold (G.F. Murray; A. J. Fenady; CRC; Oct. 73)	1,400,000
The Teacher (H. Avedis; Crown; April)	1,400,000
The Conversation (F.F. Coppola; Par; April)	1,366,000
Where the Lilies Bloom (W. Graham; R. Radnitz; UA; Feb.)	1,320,000
Fantasia (reissue)	1,300,000

(Continued on page 75)



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. Note particularly that this list repeats, unchanged, many (1) figures as previously published here and not since altered by reissue while (2) 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 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 distrib in case of some foreign-made films; year of release; and total rentals received to date.

The Godfather (F.F. Coppola; A. Ruddy; Par; 1972)	\$85,747,184
The Sound of Music (R. Wise; 20th; 1965)	83,891,000
Gone With The Wind (V. Fleming; D. Selznick; MGM; 1939)	70,179,000
The Sting (G.R. Hill; T. Bill, M. & J. Phillips; Univ; 1973)	68,450,000
The Exorcist (W. Friedkin; W.P. Blatty; WB; 1973)	66,300,000
Love Story (A. Hiller; H. Minsky; Par; 1970)	50,000,000
The Graduate (M. Nichols; L. Turman; Avco Embassy; 1968)	49,978,000
Airport (G. Seaton; R. Hunter; Univ; 1970)	45,300,000
Doctor Zhivago (D. Lean; C. Ponti; MGM; 1965)	44,390,000
Butch Cassidy and Sundance Kid (G. R. Hill; J. Foreman; 20th; 1969)	44,000,000
The Ten Commandments (C.B. DeMille; Par; 1956)	43,000,000
The Poseidon Adventure (R. Neame; I. Allen; 20th; 1972) ..	42,500,000
Mary Poppins (R. Stevenson; W. Disney; BV; 1964)	42,000,000
American Graffiti (G. Lucas; F.F. Coppola; Univ; 1973) ..	41,200,000
Mash (R. Altman; I. Preminger; 20th; 1970)	40,500,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM; 1959)	36,550,000
Fiddler On The Roof (N. Jewison; UA; 1971)	35,550,000
My Fair Lady (G. Cukor; J. Warner; WB; 1964)	34,000,000
Billy Jack (T. Frank; M. Solt; WB; 1971)	31,000,000
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
Funny Girl (W. Wyler; R. Stark; Col; 1968)	26,325,000
Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)	26,000,000
Guess Who's Coming To Dinner (S. Kramer; Col; 1968)	25,500,000
West Side Story (R. Wise, J. Robbins; Mirisch/7 Arts; UA; 1961)	25,000,000
The Way We Were (S. Pollack; R. Stark; Col; 1973)	23,700,000
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; WB; 1967)	22,700,000
What's Up Doc? (P. Bogdanovich; WB; 1972)	22,000,000
Deliverance (J. Boorman; WB; 1972)	22,000,000
The Love Bug (R. Stevenson; W. Walsh; BV; 1969)	21,000,000
Diamonds Are Forever (G. Hamilton; Eon; UA; 1971)	21,000,000
It's A Mad, Mad, Mad, Mad World (S. Kramer; UA; 1963) ..	20,700,000
2001: A Space Odyssey (S. Kubrick; MGM; 1968)	20,434,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969) ..	20,300,000
Cabaret (B. Fosse; C. Feuer; AA; 1972)	20,175,000
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.W. Koch; Par; 1968)	20,000,000
Papillon (F. J. Schaffner; R. Dorfmann; AA; 1973)	19,750,000
Summer of '42 (R. Mulligan; R. Roth; WB; 1971)	19,500,000
To Sir, With Love (J. Clavell; Col; 1967)	19,100,000
Easy Rider (D. Hopper; Pando/Raybert; Col; 1969)	19,100,000
Bullitt (P. Yates; P. D'Antoni; WB; 1969)	19,000,000
Jeremiah Johnson (S. Pollack; J. Wizan; WB; 1972)	18,350,000
Magnum Force (T. Post; R. Daley; WB; 1973)	18,300,000
Hawaii (G.R. Hill; Mirisch; UA; 1966)	18,000,000
The Longest Day (K. Annakin, A. Marton, B. Wicki; D. Zanuck; 20th; 1962)	17,600,000
The Robe (H. Koster; F. Ross; 20th; 1953)	17,500,000
South Pacific (J. Logan; Magna/B. Adler; 20th; 1958)	17,500,000
The Getaway (S. Peckinpah; D. Foster, M. Brower; NGP/-WB; 1972)	17,500,000
Herbie Rides Again (R. Stevenson; R. Walsh; BV; 1974) ..	17,500,000
Romeo and Juliet (F. Zeffirelli; A. Havelock-Allen, J. Bra-bourne; Par; 1968)	17,473,000
Tom Jones (T. Richardson; UA; 1963)	17,200,000
Bridge on River Kwai (D. Lean; S. Spiegel; Col; 1957)	17,195,000

Oliver (C. Reed; J. Woolf; Col; 1969)	16,800,000
Lawrence of Arabia (D. Lean; S. Spiegel; Col; 1962)	16,700,000
Paper Moon (P. Bogdanovich; Par; 1973)	16,559,000
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960) ..	16,500,000
Dirty Harry (D. Siegel; WB; 1971)	16,500,000
Blazing Saddles (M. Brooks; M. Hertzberg; WB; 1974)	16,500,000
Snow White (animated; W. Disney; RKO/BV; 1937)	16,000,000
Thoroughly Modern Millie (G.R. Hill; R. Hunter; Univ; 1967)	16,000,000
Live And Let Die (G. Hamilton; Eon; UA; 1973)	15,770,000
The Carpetbaggers (E. Dmytryk; J.E. Levine; Par; 1964) ..	15,500,000
Walking Tall (P. Karlson; M. Briskin; CRC/AIP; 1973)	15,500,000
Hello, Dolly (G. Kelly; E. Lehman; 20th; 1970)	15,200,000
Woodstock (M. Wadleigh; B. Maurice; WB; 1970)	15,200,000
Last Tango In Paris (B. Bertolucci; A. Grimaldi; UA; 1973) ..	15,150,000
This Is Cinerama (L. Thomas; M.C. Cooper; CRC; 1952) ...	15,000,000
The Bible (J. Huston; D. 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; Par; 1968)	15,000,000
Little Big Man (A. Penn; S. Miller/A. Penn; CCF/NGP/-WB; 1970)	15,000,000
Trial of Billy Jack (F. Laughlin; Taylor/Laughlin; Lau/-WB; 1974)	15,000,000
Ryan's Daughter (D. Lean; A. Havelock-Allen; MGM; 1970)	14,641,000
Spartacus (S. Kubrick; Bryna/E. Lewis; Univ; 1960)	14,600,000
Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker; Col; 1969)	14,600,000
Tora Tora Tora (R. Fleischer; E. Williams; 20th; 1970)	14,530,000
Who's Afraid of Virginia Woolf? (M. Nichols; E. Lehman; WB; 1966)	14,500,000
Paint Your Wagon (J. Logan; A.J. Lerner; Par; 1969)	14,500,000
True Grit (H. Hathaway; H. Wallis; Par; 1969)	14,250,000
The Great Gatsby (J. Clayton; D. Merrick; Par; 1974)	14,200,000
Serpico (S. Lumet; M. Bregman; Par; 1974)	14,100,600
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 Young Men (K. Annakin; S. Margulies; 20th; 1965)	14,000,000
Camelot (J. Logan; WB/7 Arts; 1967)	14,000,000
A Clockwork Orange (S. Kubrick; WB; 1971)	13,950,000
The Sand Pebbles (R. Wise; 20th; 1967)	13,500,000
Last Picture Show (P. Bogdanovich; S. J. Friedman; Col; 1972)	13,110,000
Pinocchio (animated; W. Disney; RKO/BV; 1940)	13,000,000
The Guns of Navarone (J. Lee Thompson; C. Foreman; Col; 1961)	13,000,000
The Jungle Book (W. Reitherman; W. Disney; BV; 1967) ...	13,000,000
Song of the South (anim./live; W. Disney; RKO/BV; 1946) ..	12,800,000
The Lady and the Tramp (animated; W. Disney; BV; 1955) ..	12,750,000
A Man For All Seasons (F. Zinnemann; Col; 1966)	12,750,000
Jesus Christ Superstar (N. Jewison; Jewison/Stigwood; Univ; 1973)	12,625,000
Quo Vadis (M. LeRoy; S. Zimbalist; MGM; 1951)	12,500,000
Seven Wonders of the World (L. Thomas; CRC; 1956)	12,500,000
That Darn Cat (R. Stevenson; W. Disney; BV; 1965)	12,500,000
Carnal Knowledge (M. Nichols; Avco Embassy; 1971)	12,351,000
Airport 1975 (J. Smight; W. Fry; Univ. 1974)	12,310,000
Catch-22 (M. Nichols; J. Calley; Par; 1970)	12,250,000
From Here To Eternity (F. Zinnemann; Col; 1953)	12,200,000
Irma La Douce (B. Wilder; Wilder/Mirisch; UA; 1963)	12,100,000
How The West Was Won (J. Ford, H. Hathaway, G. Marshall; CRC/MGM; 1962)	12,073,000
Dirty Mary Crazy Larry (J. Hough; N.T. Herman; 20th; 1974)	12,068,000
White Christmas (M. Curtiz; Doland/Berlin; Par; 1954)	12,000,000
Cinerama Holiday (L. de Rochemont; CRC; 1955)	12,000,000
El Cid (A. Mann; S. Bronston; AA; 1961)	12,000,000
Cactus Flower (G. Saks; M.J. 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; W. Disney; BV; 1959)	11,600,000
Yours, Mine And Ours (M. Shavelson; R.F. Blumofe; UA; 1968)	11,600,000
World's Greatest Athlete (R. Scheerer; B. Walsh; BV; 1973) ..	11,600,000
Samson and Delilah (C.B. DeMille; Par; 1949)	11,500,000
Peyton Place (M. Robson; J. Wald; 20th; 1957)	11,500,000
The Aristocats (W. Reitherman; W. Hibler; BV; 1970)	11,400,000
Duel in the Sun (K. Vidor; D. Selznick; SRO; 1946)	11,300,000
Best Years of Our Lives (W. Wyler; S. Goldwyn; RKO; 1946)	11,300,000
The Parent Trap (D. Swift; W. Disney; BV; 1961)	11,300,000
Cinderella (W. Jackson; W. Disney; RKO/BV; 1949)	11,200,000
Psycho (A. Hitchcock; Par/Univ; 1960)	11,200,000
Absent-Minded Professor (R. Stevenson; W. Disney; BV; 1961)	11,100,000
20,000 Leagues Under The Sea (R. Fleischer; W. Disney; BV; 1954)	11,000,000
Great Race (B. Edwards; WB; 1965)	11,000,000
In the Heat of the Night (N. Jewison; Mirisch; UA; 1967) ...	11,000,000
That's Entertainment (J. Haley Jr.; MGM/UA; 1974)	10,800,000
Peter Pan (animated; W. Disney; RKO/BV; 1953)	10,750,000
Sayonara (J. Logan; W. Goetz; WB; 1957)	10,500,000
Born Losers (T.C. Frank; D. Henderson; AIP; 1967)	10,500,000
Goodbye Columbus (L. Peerce; S.R. Jaffe; Par; 1969)	10,500,000

(Continued on page 28)

'Photocopy' Seen As Big Poison To U.S. Copyright

The modern technology called "Photocopying" continues widely feared by authors and publishers, as clearly undermining copyright. During 1974 there was an ongoing quarrel between those seeking an unrestrained and unpaid right to reproduce copyrighted materials and those who view the trend as ignoring "permissions" practice and financial payment.

Crucial to any settlement of the tangled copyright issue in the U.S. is a reversal of the Court of Claims 4-3 decision in the case of Williams & Wilkins. The court itself wanted Congress to "legislate a solution" but Congress is reluctant to tackle the alleged inequities, partly because each side is so vehement.

Williams & Wilkins is the publisher of various periodicals, newsletters and information services, all produced at notable expense to itself and in anticipation of profit from the sale of subscriptions. Along came two Federal entities, the National Institute of Health and the National Library of Medicine and began photocopying (for its own sale to its own clients) portions of such copyright materials. The litigation which followed resulted in tortured and seemingly contradictory decisions, finally hurtful to copyright ownership.

U.S. government defended its archives right to reproduce published text on the argument that nothing should impede free (and unlicensed) duplication as sought by "science" or "education" or even "culture." Against which the authors and publishers view was that Uncle Sam was thereby furthering and sanctioning "literary piracy," to the ultimate sabotage of copyright. If the copyright owner cannot grant or withhold permission and demand and collect royalty fees, the whole system is endangered, runs the logic.

"Voluntary arrangement" between publishers and users is favored by Congress, but quite impossible in the contention of the Authors League of America, for one, so long as the libraries enjoy their "fair use" privilege and victory in the Williams & Wilkins precedent.

A main grievance against "photocopying" is that it will discourage, if not kill, reprint editions from which the author does derive income.

Situation has sharpened the "feud" between librarians and archivists on the one side and "creative" text producers on the other.

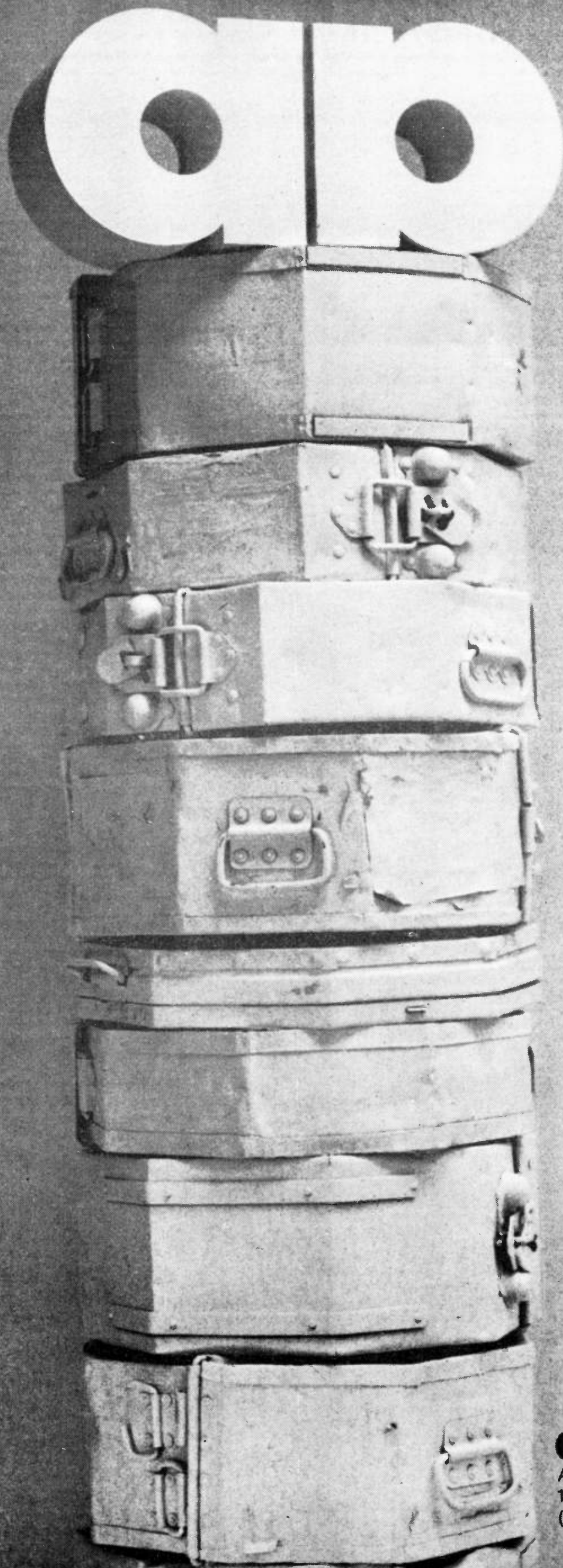
'CAMEL DRIVE OF 1890' SET BY BERCOVICI

Hollywood.

"The Camel Drive Of 1890" is the working title of an original David Seltzer script being readied for filming overseas by producer Julian Bercovici, who describes the story as a "western farce."

Pic deals with a westerner who imports camels from Egypt during a period of drought. Bercovici has made a coproduction deal on the \$1,800,000 indie pic with an Italian firm, Italspettacolo.

An American cast and director will be sought for pic, which will have exterior lensing in Spain and interiors at Cinecitta in Rome. Bercovici says he is talking with Larry Peerce, who directed Seltzer's script of "The Other Side Of The Mountain" at Universal.



Allied Artists Pictures Corporation
15 Columbus Circle New York, N.Y. 10023
(212) 541-9200

UPDATED ALL-TIME FILM CHAMPS

(Continued from page 26)

Casino Royale (J. Huston, K. Hughes, V. Guest, R. Parrish, J. McGrath; Feldman-Bresler; Col: 1967)	10,200,000
The Three Musketeers (R. Lester; A. & I. Salkind; 20th; 1974)	10,115,000
The Longest Yard (R. Aldrich; A. Ruddy; Par; 1974)	10,100,000
Russians Are Coming (N. Jewison; Mirisch; UA; 1966)	10,000,000
Mutiny on the Bounty (L. Milestone; A. Rosenberg; MGM; 1962)	9,800,000
From Russia With Love (T. Young; Eon; UA; 1964)	9,800,000
Cat on a Hot Tin Roof (R. Brooks; Avon; MGM; 1958)	9,750,000
The Green Berets (J. Wayne, R. Kellogg; Batjac; WB; 1968)	9,750,000
Lady Sings The Blues (S.J. Furie; J. Weston, J. White; Par 1972)	9,666,000
Fantasia (animated; W. Disney; RKO/BV; 1940)	9,650,000
Old Yeller (R. Stevenson; W. Disney; BV; 1957)	9,600,000
Robin Hood (W. Reitherman; BV; 1973)	9,600,000
Operation Petticoat (B. Edwards; Granart; Univ; 1959)	9,500,000
Joe (J.G. Avildsen; D. Gil; Cannon; 1970)	9,500,000
For Pete's Sake (P. Yates; M. Erlichman, S. Shapiro; Col; 1974)	9,500,000
Son of Flubber (R. Stevenson; W. Disney; BV; 1963)	9,350,000
Auntie Mame (M. DaCosta; J. Warner; WB; 1958)	9,300,000
The Apartment (B. Wilder; Mirisch; UA; 1960)	9,300,000
Cat Ballou (E. Silverstein; H. Hecht; Col; 1965)	9,300,000
The Valachi Papers (T. Young; D. DeLaurentiis; Col; 1972)	9,300,000
Grand Prix (J. Frankenheimer; Douglas/Lewis; MGM; 1967)	9,257,000
The Lion in Winter (A. Harvey; M. Poll; Avco Embassy; 1968)	9,053,000
Shane (G. Stevens; Par; 1953)	9,000,000
Barefoot in the Park (G. Saks; H. Wallis; Par; 1967)	9,000,000
On Her Majesty's Secret Service (P. Hunt; Eon; UA; 1969)	9,000,000
The Hospital (A. Hiller; H. Gottfried; UA; 1971)	9,000,000
Souther (M. Ritt; R. Radnitz; 20th; 1972)	9,000,000
Willard (D. Mann; M. Briskin; CRC/AIP; 1971)	8,960,000
Five Easy Pieces (B. Rafelson; Rafelson/Wechsler; Col; 1970)	8,900,000
Bambi (animated; W. Disney; RKO/BV; 1942)	8,800,000
The Professionals (R. Brooks; Col; 1966)	8,800,000
Day of the Jackal (F. Zinnemann; J. Woolf; Univ; 1973)	8,735,000
The Caine Mutiny (S. Kramer; Col; 1954)	8,700,000
Exodus (O. Preminger; UA; 1960)	8,700,000
What's New Pussycat? (C. Conner; C.K. Feldman; UA; 1965)	8,700,000
The Fox (M. Rydell; Stross-MPI; Claridge (WB) — U.S.; IFD (Canada); 1967)	8,600,000
Beneath the Planet of the Apes (T. Post; A. Jacobs; 20th; 1970)	8,600,000
This Is The Army (M. Curtiz; J. Warner; WB; 1943)	8,500,000
Mister Roberts (J. Ford/M. LeRoy; L. Hayward; WB; 1955)	8,500,000
The King And I (W. Lang; C. Brackett; 20th; 1956)	8,500,000
Lover Come Back (D. Mann; Shapiro-Melcher; Univ; 1961)	8,500,000
That Touch of Mink (D. Mann; Shapiro-Melcher; Univ; 1962)	8,500,000
Alfie (L. Gilbert; Par; 1966)	8,500,000
I Am Curious (Yellow) (V. Sjoman; G. Lindgren; Grove; 1969)	8,500,000
The Reivers (M. Rydell; I. Ravetch; NGP; 1970)	8,500,000
Everything You Always Wanted To Know About Sex (W. Allen; J. Rollins/C.H. Jaffe; UA; 1972)	8,500,000
Bedknobs and Broomsticks (R. Stevenson, B. Walsh; BV; 1972)	8,500,000
Thunderbolt and Lightfoot (M. Cimino; R. Daley; UA; 1974)	8,500,000
Chinatown (R. Polanski; R. Evans; Par; 1974)	8,433,000
Unsinkable Molly Brown (C. Walters; L. Weingarten/-Edens; MGM; 1964)	8,400,000
The Andromeda Strain (R. Wise; Univ; 1971)	8,341,000
Sleeping Beauty (animated; W. Disney; BV; 1959)	8,300,000
Some Like It Hot (B. Wilder; Mirisch/Ashton; UA; 1959)	8,300,000
Macon County Line (R. Compton; M. Baer; AIP; 1974)	8,300,000
Battle Cry (R. Walsh; J. Warner; WB; 1955)	8,100,000
The Music Man (M. DaCosta; WB; 1962)	8,100,000
Bells of St. Mary (L. McCarey; RKO Radio; 1945)	8,000,000
The Jolson Story (A. E. Green; S. Skolsky/Griffith; Col; 1946)	8,000,000
The Alamo (J. Wayne; Batjac; UA; 1960)	8,000,000
In Search of the Castaways (R. Stevenson; W. Disney; BV; 1962)	8,000,000
The Boston Strangler (R. Fleischer; R. Fryer; 20th; 1968)	8,000,000
Klute (A. Pakula; WB; 1971)	8,000,000
Earthquake (M. Robson; Univ; 1974)	7,990,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV; 1966)	7,950,000
Pete 'N' Tillie (M. Ritt; J.J. Epstein; Univ; 1972)	7,912,000
Wait Until Dark (T. Young; M. Ferrer; WB; 1967)	7,800,000
Shenandoah (A.V. McLaglen; R. Arthur; Univ; 1965)	7,750,000
The Adventurers (L. Gilbert; Par; 1970)	7,750,000
Von Ryan's Express (M. Robson; S. David; 20th; 1965)	7,700,000
Shaft (G. Parks; J. Freeman; MGM; 1971)	7,656,000
La Dolce Vita (F. Fellini; RIAMA-Pathe; Astor/Landau/AIP; 1961)	7,650,000
The Glenn Miller Story (A. Mann; A. Rosenberg; Univ; 1954)	7,600,000
Georgy Girl (S. Narizzano; Goldston-Plaschkes; Col; 1966)	7,600,000
High Plains Drifter (C. Eastwood; R. Daley; Univ; 1973)	7,560,000
Butterfield 8 (D. Mann; P. Berman; MGM; 1960)	7,552,000
Trapeze (C. Reed; Hecht/Hill/Lancaster; UA; 1956)	7,500,000
Pillow Talk (M. Gordon; R. Hunter/Arwin; Univ; 1959)	7,500,000
World of Suzie Wong (R. Quine; R. Stark; Par; 1960)	7,500,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968)	7,500,000
Big Jake (G. Sherman; M. Wayne; CCF/NGP/WB; 1971)	7,500,000

Life and Times of Judge Roy Bean (J. Huston; J. Foreman; NGP/WB; 1972)	7,500,000
The New Centurions (R. Fleischer; Chartoff/Winkler; Col; 1972)	7,450,000
No Time For Sergeants (M. LeRoy; WB; 1958)	7,400,000
The Cowboys (M. Rydell; WB; 1972)	7,400,000
Candy (C. Marquand; R. Haggiag; CRC/AIP; 1968)	7,370,000
The Silencers (P. Karlson; I. Allen; Col; 1966)	7,350,000
How To Marry A Millionaire (J. Negulesco; N. Johnson; 20th; 1943)	7,300,000
The Blue Max (J. Guillermin; Ferry/Williams; 20th; 1966)	7,275,000
Gigi (V. Minnelli; A. Freed; MGM; 1958)	7,263,000
Charly (R. Nelson; CRC/AIP; 1968)	7,260,000
The Out-Of-Towners (A. Hiller; P. Nathan; Par; 1970)	7,250,000
To Kill A Mockingbird (R. Mulligan; A. Pakula; Univ; 1962)	7,200,000
Our Man Flint (D. Mann; S. David; 20th; 1966)	7,200,000
Cool Hand Luke (S. Rosenberg; Jalem; WB; 1967)	7,200,000
Where Eagles Dare (B.G. Hutton; Gershwin/Kastner; MGM; 1969)	7,120,000
For Whom Bell Tolls (Sam Wood; Par — 1943)	7,100,000
David and Bathsheba (Henry King; Zanuck; 20th — 1951)	7,100,000
Not As Stranger (Stanley Kramer; UA — 1955)	7,100,000
Oklahoma (Fred Zinnemann; Magna-Hornblow; Magna — 1955)	7,100,000
Z (C. Costa-Gavras; Reggane/ONCIC; C5-U.S. only; 1969)	7,100,000
Hatari (Howard Hawks; Par — 1962)	7,000,000
Greatest Story Ever Told (G. Stevens; UA; 1965)	7,000,000
The Sandpiper (V. Minnelli; Ransohoff; MGM; 1965)	7,000,000
Nicholas and Alexandra (F. J. Schaffner; S. Spiegel; Col; 1971)	6,990,000
The Stewardesses (A. Silliphant; L. Sher; Sherpix; 1970)	6,878,450
Guys and Dolls (J. L. Mankiewicz; S. Goldwyn; MGM; 1955)	6,875,000
Beyond the Valley of Dolls (R. Meyer; 20th; 1970)	6,800,000
A Patch of Blue (G. Green; P. Berman; MGM; 1966)	6,792,000
Butterflies Are Free (M. Katselas; M.J. Frankovich; Col; 1972)	6,770,000
Lovers and Other Strangers (C. Howard; D. Susskind; CRC/AIP)	6,750,000
Class of '44 (P. Bogart; WB; 1973)	6,750,000
Enter the Dragon (R. Clouse; P. Heller, F. Weintraub; WB; 1973)	6,650,000
Shot In The Dark (B. Edwards; Mirisch; UA; 1964)	6,700,000
Hang 'Em High (T. Post; L. Freeman; UA; 1968)	6,600,000
Winning (J. Goldstone; J. Foreman; Univ; 1969)	6,600,000
The Boatniks (N. Tokar; R. Miller; BV; 1970)	6,600,000
Skyjacked (J. Guillermin; W. Seltzer; Metro; 1972)	6,550,000
King of Kings (N. Ray; S. Bronston; MGM; 1961)	6,512,000
Going My Way (L. McCarey; Par; 1944)	6,500,000
Snows of Kilimanjaro (Henry King; Zanuck; 20th — 1952)	6,500,000
Country Girl (George Seaton; Perlberg-Seaton; Par — 1954)	6,500,000
Imitation of Life (Douglas Sirk; Hunter; U — 1959)	6,500,000
Come September (Robert Mulligan; Arthur; U — 1961)	6,500,000
Wonderful World Brothers Grimm (George Pal-Henry Levin; Pal-Cinerama; MGM — 1963)	6,500,000
Sword in the Stone (W. Reitherman; W. Disney; BV; 1963)	6,500,000
The Wild Angels (R. Corman; AIP; 1966)	6,500,000
Torn Curtain (A. Hitchcock; Univ; 1966)	6,500,000
The Detective (G. Douglas; A. Rosenberg; 20th; 1968)	6,500,000
A Man Called Horse (E. Silverstein; S. Howard; CCF/NGP/WB; 1970)	6,500,000
Frenzy (A. Hitchcock; Univ; 1972)	6,500,000
Superdad (V. McEveety; R. Anderson; BV; 1974)	6,500,000
The Sterile Cuckoo (A. J. Pakula; Par; 1969)	6,400,000
Suddenly Last Summer (J. Mankiewicz; S. Spiegel; Col; 1959)	6,375,000
North By Northwest (A. Hitchcock; MGM/UA; 1959)	6,362,000
Murderers Row (H. Levin; I. Allen; Col; 1966)	6,350,000
Joe Kidd (J. Sturges; S. Beckerman; Univ; 1972)	6,306,000
Picnic (J. Logan; F. Kohlmar; Col; 1955)	6,300,000
Dr. No (T. Young; Eon; UA; 1962)	6,300,000
The Thomas Crown Affair (N. Jewison; UA; 1968)	6,300,000
Seven Brides for Seven Brothers (S. Donen; J. Cummings; MGM/UA; 1954)	6,298,000
Snowball Express (N. Tokar; R. Miller; BV; 1972)	6,275,000
Ivanhoe (R. Thorpe; Pandro Berman; MGM/UA; 1952)	6,258,000
War and Peace (K. Vidor; Ponti/DeLaurentiis; Par; 1956)	6,250,000
Blow-Up (M. Antonioni; C. Ponti; MGM; 1967)	6,250,000
Up the Down Staircase (R. Mulligan; A. Pakula; WB; 1967)	6,250,000
Doctor Dolittle (R. Fleischer; A. Jacobs; 20th; 1967)	6,215,000
Bye Bye Birdie (G. Sidney; Kohlmar/Sidney; Col; 1963)	6,200,000
Charade (S. Donen; Univ; 1963)	6,150,000
Super Fly (G. Parks Jr.; S. Shore; WB; 1972)	6,150,000
Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941)	6,100,000
Welcome Stranger (E. Nugent; Siegel; Par; 1947)	6,100,000
High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954)	6,100,000
A Star Is Born (G. Cukor; Transcona/Luft; Warners; 1954)	6,100,000
What A Way To Go (J. L. Thompson; Jacobs; 20th; 1964)	6,100,000
A Man and A Woman (C. Lelouch; AA; 1966)	6,100,000
Rachel, Rachel (P. Newman; WB; 1968)	6,100,000
Alice's Restaurant (A. Penn; H. Elkins/J. Manduke; UA; 1969)	6,100,000
Diary of a Mad Housewife (F. Perry; Universal; 1970)	6,100,000
The Impossible Years (M. Gordon; L. Weingarten; MGM; 1968)	6,059,000
The Vikings (R. Fleischer; Bryna/Bresler; UA; 1958)	6,049,000
Anne of the 1000 Days (C. Jarrott; H. Wallis; Univ; 1970)	6,025,000
I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 1955)	6,004,000
Life With Father (Michael Curtiz; Buchner; WB — 1947)	6,000,000

(Continued on page 30)

Jug Porn Rajah Michael Thevis

Atlanta.

Michael Thevis, Atlanta's "king of pornography," has entered the Federal Corrections Institution in Lexington, Ky. to begin serving a total of five years for interstate shipment of obscene materials, leaving behind him court battles spanning years.

Lawrence Grossman, warden of the Lexington institution, said Thevis entered the prison at 4 p.m. and was accompanied by a lawyer. He had been sentenced to six months by a Federal judge in Jacksonville, Fla., and to several five-year terms by a New Orleans jurist. All the sentences are to run concurrently, meaning that Thevis will be eligible for parole after 20 months.

Gross said Thevis would be housed in the penitentiary's comprehensive health unit because of disabilities resulting from a motorcycle accident last year.

Paralyzed from the waist down following his accident, Thevis had based a series of last-ditch appeals on the contention that federal prisons would be unable to provide him the care he needed.

RABBI NEUMANN'S FOUNDER ROLE IN MORALITY MEDIA

Of various citizen groups formed in the last 10 years, or longer, to combat the spread of pornographic loops, peeps and features possibly the best known is the present Morality In Media Inc. with headquarters in Manhattan. It had for a time called itself "Operation Yorkville."

The outcry against the eruption of hardcore film fare prompted Rabbi Julius G. Neumann (N.Y. Daily News, Dec. 1, 1968) to decry "High Court Attitude On Smut." This was the same rabbi who would emerge as chairman of Morality In Media, a post he still occupies.

About the time of Neumann's soundoff against the high bench an indignantly enterprising 17-year old, Mike Leveresque, organized a "Down With Obscenity" rally at the Orange Bowl in Miami.

Part of the preliminaries of Morality In Media was a demand upon the former New York mayor, Robert F. Wagner. "Bob Vows To Take Sellers of Smut To The Cleaners" (Daily News, Nov. 5). There was a new co-ordinator of the anti-smut campaign at the time, Deputy Mayor Edward Cavanaugh. This promise, which seemed never to get results, did have the result of defusing some of the clamor. The now-defunct N.Y. Journal-American was reporting on Oct. 28, 1963: "Priest and Rabbi On Hunger Strike." The rabbi was the abovementioned then-45 Neumann; the priest was the Jesuit, Morton Hill, then 46. Later it was stated that "Mayor Acts, Priest Ends Hunger Strike."

Such were the beginnings and the founding personages, of Morality In Media. Joining the rabbi and the priest were a Lutheran, Rev. Robert E. Wiltenberg, and a Greek Orthodox priest Constatine Valaitis. A pivotal site in the development of the movement was St. Ignatius Loyola Church on upper Park Ave.

National Film Day Committee has named two co-chairmen for its Feb. 4 fundraiser at theatres across the U.S. Walter Mirisch, president of The Academy of Motion Picture Arts and Sciences will chair the event for the West, with Marvin Josephson, International Famous Agency prez as Eastern Chairman.

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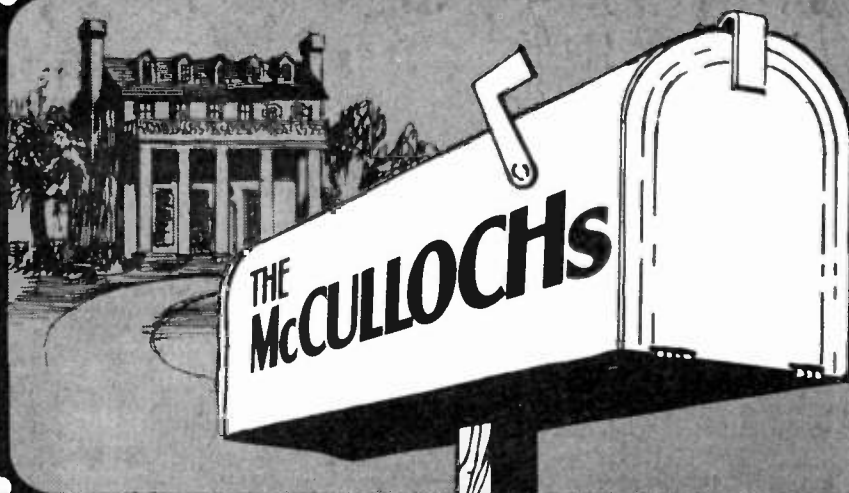
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UPDATED ALL-TIME FILM CHAMPS

(Continued from page 28)

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
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
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
Tom Sawyer (D. Taylor; A.P. Jacobs; UA; 1973)	6,000,000
Mame (G. Saks; R. Fryer/J. Cresson; WB; 1974)	6,000,000
Uptown Saturday Night (S. Poitier; M. Tucker; NGP/WB; 1974)	6,000,000
They Shoot Horses, Don't They? (S. Pollack; Winkler/-Chartoff; CRC/AIP; 1969)	5,980,000
Raintree County (E. Dmytryk; D. Lewis; MGM; 1957)	5,970,000
Alice in Wonderland (animated; W. Disney; RKO/BV; 1951)	5,900,000
Three In The Attic (R. Wilson; AIP; 1969)	5,900,000
Death Wish (M. Winner; H. Landers; B. Roberts; Par; 1974)	5,850,000
How To Murder Your Wife (R. Quine; Murder; UA; 1965)	5,800,000
High Society (C. Walters; S.C. Siegel; MGM; 1956)	5,782,000
Play It Again Sam (H. Ross; A.P. Jacobs; Par; 1972)	5,757,000
Rio Bravo (H. Hawks; WB; 1959)	5,750,000
The Nun's Story (F. Zinnemann; WB; 1959)	5,750,000
Blue Skies (Stuart Heisler; Siegel; Par 1946)	5,700,000
Rear Window (Alfred Hitchcock; Par — 1954)	5,700,000
Teahouse of August Moon (D. Mann; J. Cummings; MGM; 1956)	5,712,000
Ocean's 11 (L. Milestone; WB; 1960)	5,650,000
Hombre (M. Ritt; I. Revetch; 20th; 1967)	5,610,000
King Solomon's Mines (C. Bennett; S. Zimbalist; MGM; 1950)	5,586,000
Valley of Decision (T. Garnett; E. H. Knopf; MGM; 1945)	5,560,000
For Love of Ivy (D. Mann; E.J. Scherick; CRC/AIP; 1968)	5,560,000
Show Boat (G. Sidney; A. Freed; MGM; 1951)	5,533,000
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
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
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. DeLaurentis; 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/WB; 1971)	5,500,000
Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972)	5,500,000
Executive Action (D. Miller; E. Lewis; NGP/WB; 1973)	5,500,000
The Heartbreak Kid (E. May; E.J. Scherick; 20th; 1972)	5,475,000
The Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955)	5,459,000
Play Misty For Me (C. Eastwood; R. Daley; Univ; 1971)	5,413,000
Escape From Planet of Apes (D. Taylor; A.P. Jacobs; 20th; 1971)	5,400,000
On A Clear Day You Can See Forever (V. Minnelli; A.J. Lerner/H. Koch; Par; 1970)	5,350,000
Please Don't Eat The Daisies (C. Walters; J. Pasternak; MGM; 1960)	5,308,000
The Eddy Duchin Story (G. Sidney; J. Wald; Col; 1956)	5,300,000
The Cardinal (O. Preminger; Col; 1963)	5,275,000
Kelly's Heroes (B.G. Hutton; S. Katzka/S. Beckerman; MGM; 1970)	5,271,000
Unconquered (C.B. DeMille; Par — 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
The Yearling (C. Brown; S. Franklin; MGM; 1946)	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
Return of the Dragon (B. Lee; R. Chow; Bryanston; 1974)	5,200,000
Viva Las Vegas (G. Sidney; J. Cummings; MGM; 1964)	5,152,000
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
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; Wiison; 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
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
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
In Like Flint (G. Douglas; S. David; 20th; 1967)	5,000,000
The Trip (R. Corman; AIP; 1967)	5,000,000
Blackbeard's Ghost (R. Stevenson; W. Walsh; BV; 1968)	5,000,000
The April Fools (S. Fosenberg; 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
White Lightning (J. Sargent; A. Gardner; J. 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
Knights of the Round Table (R. Thorpe; P. Berman; MGM; 1953)	4,864,000
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
Journey to the Center of the Earth (H. Levin; C. Brackett; 20th; 1959)	4,777,000
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
A Summer Place (D. Daves; WB; 1959)	4,700,000
David and Bathsheba (H. King; D.F. Zanuck; 20th; 1951)	4,700,000
Blue Hawaii (N. Taurog; H. Wallis; Par; 1961)	4,700,000
The Ambushers (H. Levin; I. Allen; Col; 1968)	4,700,000
Vanishing Point (R. Sarafian; N. Spencer; 20th; 1971)	4,700,000
Fritz The Cat (R. Bakshi; S. Krantz; Cinemation; 1972)	4,700,000
Golden Voyage of Sinbad (G. Hessler; C. Schneer, R. Harryhausen; Col; 1974)	4,700,000
Frankenstein (P. Morrissey; C. Ponti; Bryanston; 1974)	4,700,000
Mogambo (J. Ford; S. Zimbalist; MGM; 1953)	4,700,000
The VIP's (A. Asquith; A. de Grunwald; MGM; 1963)	4,688,000

(Continued on page 32)

British Quiz: Production Assn. Future Value

By ROGER WATKINS

London.

Whither Britain's Film Production Association?

That's a question of immediate concern to chairman Michael Relph who is also temporarily operating as its chief exec officer following the departure last October of FPA director Gwynneth Dunwoody.

For many months past the producer group has suffered retrenchment as a direct result of the cutback in production hereabouts. Administratively, it is now down to four exec officers and a handful of secretaries. Its former fiscal clout — provided in the main by producers' "picture fees," i.e. .5 per cent of a film budget up to a ceiling of \$11,750 — has been depleted with the dearth of film starts. And, perhaps worst of all, some independent producers, including the UK's prominent indie British Lion, have stayed out of the FPA fold.

Anxious to check the slide, chairman Relph is proposing several changes with a view to making the FPA a more dynamic and meaningful organization.

More Attractive

Included in his boost attempt are proposals to (1) make the FPA more attractive to producers; (2) widen its associations and influence within the production trade; (3) stimulate production; and (4) promote more intense internal discussion as to the direction in which the Assn should be going.

Indie producers are eschewing the FPA for what Relph considers the wrong reasons. As *Variety* has previously reported some producer discontentment lies in the alleged "undue influence" which distribs — who rate FPA membership as production financing companies — wield at policy-setting sessions.

Relph hotly disputes the claim ("FPA rules prescribe a proper balance," he says) but acknowledges that this "mistaken belief" is widely held outside the Assn.

Thus it was that Relph, in an attempt to make it more obvious that the FPA spoke for producers, has pushed for a degree of sectionalisation within the Assn. Producers, distribs and studios, he reasoned, should have their own committees to aid frank internal discussion.

'Employers'

"The FPA is an employers association," says Relph in an internal document, "but many producers are employers by proxy only and their relationship with distributor-financiers is more closely akin to that of an employee."

The point being that in general powwow sessions any indie "employed," or likely to be, by a distrib will feel inhibited if that distrib is repped at the session.

In a wider aspect, Relph has been sounding out reactions in the trade to notion of a federation of production-oriented bodies, in which the FPA would be a major unit, but which would include hardware supply, equipment hire, laboratories and similar "service" industries all subscribing to central committees such as the Labor Relations committee and the Technical group. In a declining industry, Relph sees merit in uniting production elements to give it strength as a negotiating force in Europe and in political circles

(Continued on page 65)

The unshot Grand Canyons...



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Admit it. When you think of Texas canyons, you picture a pass for heading 'em off in. Right?

Fact is, Texas has some real scene stealers. Like Palo Duro. McKittrick. Capote. You get a dozen choices.

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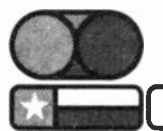
And mug shots of El Capitan. Guadalupe. And Livermore. Heads taller than any peaks from the Rockies east.

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UPDATED ALL-TIME FILM CHAMPS

(Continued from page 30)

The Yellow Rolls-Royce (A. Asquith; A. de Grunwald; MGM; 1965)	4,668,000
Ice Station Zebra (J. Sturges; M. Ransohoff; MGM; 1968)	4,655,000
Annie Get Your Gun (G. Sidney; A. Freed; MGM; 1950)	4,650,000
The House of Wax (A. deToth; B. Foy; WB/Sherpix; 1953)	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 Glass Bottom Boat (F. Tashlin; M. Melcher; MGM; 1966)	4,600,000
Wild in the Streets (B. Shear; B. Topper; AIP; 1968)	4,600,000
The Love Machine (J. Haley Jr.; M.J. Frankovich; Col; 1971)	4,600,000
Now You See Him, Now You Don't (R. Butler; R. Miller; BV; 1972)	4,600,000
Spys (I. Kershner; I. Winkler; R. Chartoff; 20th; 1974)	4,555,000
The Great Caruso (R. Thorpe; Lasky/Pasternak; MGM; 1951)	4,531,000
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; Scharly; 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
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
Pride and the Passion (Stanley Kramer; UA — 1957)	4,500,000
Parrish (D. Daves; WB; 1961)	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; J. 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
Conquest of Planet of Apes (J. L. Thompson; A.P. Jacobs; 20th; 1972)	4,500,000
The Young Lions (E. Dmytryk; Lichtman; 20th; 1958)	4,480,000
A Man Called Peter (H. Koster; S.G. Engel; 20th; 1955)	4,470,000
Song of Norway (A. Stone; CRC/AIP; 1970)	4,450,000
Don't Go Near the Water (C. Walters; Weingarten; MGM; 1957)	4,446,000
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
Some Came Running (V. Minnelli; S. Siegel; MGM; 1958)	4,392,000
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
Night of the Iguana (J. Huston; Stark/7 Arts; MGM; 1964)	4,339,000
Lost Weekend (Billy Wilder; Brackett; Par — 1946)	4,300,000
Sailor Beware (H. Walker; Wallis; Par — 1952)	4,300,000
The African Queen (J. Huston; Romulus; UA-Trans-Lux; 1951)	4,300,000
G. I. Blues (Norman Taurog; Wallis; Par — 1960)	4,300,000
One-Eyed Jacks (Marlon Brando; Par — 1961)	4,300,000
Sergeants Three (J. Sturges; Small; UA; 1962)	4,300,000
A Fistful of Dollars (B. Robertson; Jolly; UA; 1964)	4,300,000
Monkey's Uncle (R. Stevenson; W. Disney; BV; 1965)	4,300,000
Myra Breckenridge (M. Sarne; R. Fryer; 20th; 1970)	4,300,000
Five Fingers of Death (C.C. Ho; R.R. Shaw; WB; 1973)	4,300,000
The Long, Long Trailer (V. Minnelli; P. Berman; MGM 1954)	4,291,000

Adventure (V. Fleming; S. 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
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
Love Me Tender (R. Webb; Weisbart; 20th; 1956)	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
Scarecrow (J. Schatzberg; R. Sherman; WB; 1973)	4,200,000
The Last Detail (H. Ashby; G. Ayres; Col; 1973)	4,200,000
The Incredible Journey (F. Markle; J. Algar; BV; 1963)	4,200,000
The Bootlegger (C. B. Pierce; Pierce/Ledwell; Howco; 1974)	4,200,000
Love Me Or Leave Me (C. Vidor; J. Pasternak; MGM; 1955)	4,153,000
Father of the Bride (V. Minnelli; P. Berman; MGM; 1950)	4,150,000
A Touch of Class (M. Frank; M. Frank/J. Rose; Avemb; 1973)	4,125,600
The Seven-Ups (P. D'Antoni; 20th; 1973)	4,124,000
Born Yesterday (George Cukor; Simon; Col — 1951)	4,115,000
Margie (Henry King; Morosco; 20th — 1946)	4,100,000
Mother Wore Tights (Walter Lang) Trotti; 20th — 1947	4,100,000
Johnny Belinda (Jean Negulesco; Wald WB — 1948)	4,100,000
Joan of Arc (Victor Fleming; Wanger-Fleming) RKO — 1949)	4,100,000
Snake Pit (Anatole Litvak; Bassler) 20th — 1948)	4,100,000
I Was A Male War Bride (Howard Hawks; 20th — 1948)	4,100,000
Hondo (John Farrow; Wayne-Fellows) WB — 1954)	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. Ponti; 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
Sometimes A Great Notion (P. Newman; J. Foreman; Univ; 1971)	4,075,000
A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944)	4,070,000
White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1944)	4,050,000
State Fair (W. Lang; Perlberg; 20th; 1945)	4,050,000
National Velvet (C. Brown; 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
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 Foes (Melville Shavelson; Rose; Par — 1955)	4,000,000
Jailhouse Rock (Richard Thorpe; Berman; MGM — 1957)	4,000,000
Big Country (William Wyler; UA — 1958)	4,000,000

(Continued on page 77)

Bergman's Film Dominates Poll Of Nat'l Society

Ingmar Bergman's "Scenes From A Marriage" (Cinema 5) dominated the ninth annual National Society of Film Critics polling by topping citations in four of the eight categories voted.

Pic was voted best film; its femme topline, Liv Ullmann, was voted best actress; and Bergman's script won in best screenplay category. Best supporting actress nod went to Bibi Andersson for her role in the film.

Francis Ford Coppola was cited best director both for "The Conversation" (Par) and "The Godfather Part II" (Par). Jack Nicholson won handily as best actor for "The Last Detail" (Col) and for "Chinatown" (Par). Best supporting actor vote went to Holger Lowenadler for his role in "Lacombe, Lucien." Best cinematography citation went to Gordon Willis for "The Godfather Part II" and "The Parallax View" (Par). A special award was voted to Jean Renoir recognizing "his achievement in film."

Of the 26 National Society members, 24 voted. Penelope Giliatt of The New Yorker was elected chairman, succeeding Andrew Sarris of The Village Voice.

Ullmann's citation makes actress' second consecutive victory as best actress. She won last year for "The New Land" (WB). She, Nicholson and script for "Scenes" were also cited as winners by the N.Y. Film Critics Circle.

YEAR OF 'KRAVITZ' CHEERS CANADIANS

Toronto.

For the Canadian feature film industry, this has been the year of the long-awaited major break, the year of "The Apprenticeship Of Duddy Kravitz."

Not only did "Kravitz" score impressively at international film festivals (winning a Silver Bear at the Berlin Film Festival, for example), it attracted a record \$1,700,000 domestic English-Canadian box office and got major distribution in the United States via Paramount and achieved nifty notices at its kickoff New York opening. And it received distribution in the United Kingdom (via J. Arthur Rank), Australia, New Zealand, South Africa and in various parts of Europe.

"We needed a 'Kravitz' to establish a bit of credibility vis a vis the United States and the United Kingdom," says Michael Spencer, executive director of the Canadian Film Development Corp. (CFDC) which invested \$300,000 in production of the \$981,000 feature based on a successful novel by Mordecai Richler.

"We've proven that we can do it," says Spencer, "and it's meant generally a lift of morale. On the other hand, with 'Kravitz' a lot more Canadians have now seen a Canadian feature than ever before, and it's meant that at least one producer (John Kemeny) has been able to increase his status outside the country."

Domestically though, "Kravitz" hasn't yet acted as a spur for increased feature production but, says Spencer, "the Canadian industry doesn't react that quickly. Give it time."

Frank Bonat has been named manager of the Fox Theatre Twin complex, at Amarillo, Tex. He's from Salina, Kans.

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The Image Of The Jew

(In Films)

By JULIUS SCHATZ

The Jew in film is as old as film itself. In 1903 Jews were depicted exotically in one reelers. Prior to 1921 many short and feature films showed Jewish characters. These were mostly comedies and melodramas — typical of the silent film period. They tended to emphasize ethnic distinctions. Comedies include "Levy & Cohen" and "Levi's Seven Daughters" melodramas included "Forsaken," "The Forsaken Jews," "Humoresque" — all sympathetic but unrealistic roles. Some early films dealt with the European experiences; the "Terrors of Russia," "The Yellow Ticket" — exposing the horrors of oppression. And of course there were the literary and Biblical works adapted for the screen: "Ben Hur" and "Oliver Twist."

The decade of 1921-'30 saw over 80 features with Jewish characters. Many were produced by small companies for immigrant, Yiddish speaking audiences. But the majority came out of studios under Jewish management — Goldwyn, Mayer, Warner, Schenck, Zukor, Thalberg, Lasky etc. — many were involved in intermarriage.

Irish Heroines

These were in the main situation comedies — around romantic intrigues and concluding overwhelmingly in mixed marriages usually to Irish heroines. These comedies included titles like "Abie's Irish Rose," "Clancey's Kosher Wedding," "The Cohens and the Kellys" and "Kosher Kitty Kelly."

Melodramas usually stressed Jewish family solidarity but even here intermarriage was the theme. Jews were presented as business men mainly, also as lawyers, physicians, cantors and entertainers. Many were involved in money lending ventures. Films like "A Harp in Hock," "Five Dollar Baby," "Millionaires" depicted Jews as pawnbrokers and money lenders.

Rothchild, Zola

In the 1930's and 1940's the trends of the Silent films continued. But Jews were also the subject of biographies: "The House of Rothchild" and "Life of Emile Zola."

The Post War period reflects a change, turns to serious and disputatious topics. "Crossfire" and "Gentlemen's Agreement" deal with anti-Semitism. "Sword in the Desert" and "All My Sons" treat with the war and aftermath.

Recalling an older tradition United Artists remade "Abie's Irish Rose" and Warner made "Humoresque" while Columbia made the "Jolson Story" and "Jolson Sings Again."

In the 1950's the screen was filled with Biblical epics depicting Jews. "Ben Hur," "Ten Commandments," "Solomon and Sheba." There were also a number of dramas with Jewish characters — the "Young Lions," "Naked and the Dead," "Attack." War and anti-Semitism were themes — in "Diary of Anne Frank" and "Me and The Colonel." The depiction of the new Jew — the Israeli appears for the first time in "The Juggler" and "Exodus." The problems of the Jew in a larger society was touched in "Marjorie's Morningstar" and the "Last Angry Man."

Some dramatic films released included: "The Pawnbroker," and "The Fixer" and some biographies: "Friend," "Funny Girl" and

"Cast A Giant Shadow."

In the 60s the sympathetic and sentimental Jew in film gave way to Jews with exaggerated characteristics usually portrayed negatively — or Jews devoid of ethnic differentiation.

The Jewish Princess

Portrayal of Jews in contemporary American cinema emphasizes stereotypes and myths characteristic of film and literature in the last century — (a) dominant mother, (b) weak father, (c) anguished son and (d) the Jewish princess.

Among the myths that persist are the Jew's attraction for the gentiles; Jewish aggressiveness and Jewish liberalism.

Several new images have emerged reflecting changes in American Jewish life styles and patterns: the establishment of Israel; the influence of important Jewish novelists and rise of urban Jewish humorists.

Comedies and serio-comedies are the largest body produced for entertainment primarily and dealing with serious problems of love, growing up, and coping with moral

problem. These include films like "Come Blow Your Horn," "Enter Laughing," "Goodbye Columbus," "Portnoy's Complaint" and "The Heartbreak Kid" — all five heroes face the traumatic experience of Jewish males coming of age and coping with (1) separation from the family (2) a fascination for the shiksa (the Gentile girl).

The remainder of the comedies and light drama deal with adult relationships, marriage and moral crises and by and large do not depict a uniquely Jewish experience except perhaps for names and vague identification: "Two for the Seesaw," "Minnie and Moscovitz," "Blume in Love," "Such Good Friends," the "Way We Were" and "Save the Tiger" are examples. Exceptions are: "A Majority of One" and "Bye Bye Braverman" where Judaism is a factor.

Other Angles

For the rest, characters have the same problems as other Americans — adultery and divorce. Despite the minimum concern for Judaism, most Jewish screen characters ex-

(Continued on page 74)

Transitory 'Kings' Of Showbiz

By DON CARLE GILLETTE

Showbiz is the most king-conscious domain in the world. Because of the many branches of the amusement field, it also has numerous "kingdoms," allowing for many monarchs, so hardly a month or week goes by without a new "king" of this or that being crowned by a chronicler of the communications media. The title is tossed out with the abandon of a Billie Jean King bouncing tennis balls off her racquet. And the mortality rate is high.

A few months ago, in one of the fastest ascents to a film industry throne, Ted Ashley was hailed as "The King of Hollywood" in a New York Magazine article detailing his accomplishments at the Warner Bros. helm. About two months later Ashley suddenly announced he was giving up that throne as of Jan. 1, 1975. Shortly thereafter, Paramount prez Frank Yablans, in a press interview (in the same mag) not long ago, made no bones about his kingpin ambitions, and with a new generation gradually taking over the industry the situation is more fluid than ever, although authority is more widely distributed and that's not so conducive to creating individual monarchs — or it may just make the competition keener.

Shortly after, Yablans resigned

from the Paramount presidency after Barry Diller was named chief of the Gulf & Western subsid by kingpin Charles Bluhdorn.

The persistent penchant of writers, journalists and public speakers to designate "kings" has resulted in Hollywood being split into a variety of royal titles. Going back some decades Paul Whiteman was honored in a Universal motion picture as "The King of Jazz," while Republic Pictures starred Roy Rogers as "The King of Cowboys." Tom Mix earlier had been dubbed "King of Cowboys" and Gene Autry as "King of Singing Cowboys."

Cecil B. DeMille was rated "King of Spectacle," Charles Chaplin "King of Comedy," Lon Chaney "King of Makeup," Alfred Hitchcock "King of Suspense," Walt Disney "Disney King of Animation" and Mack Sennett "King of Bathing Beauty Comedies."

The comprehensive "King of Hollywood" title has been conferred at various times on Clark Gable, Frank Sinatra, Louis B. Mayer, Jack L. Warner, Adolph Zukor, Lew Wasserman and Darryl F. Zanuck, while Samuel Goldwyn was lauded as "King of Good Taste" and Hal B. Wallis as "King of Consistent Quality Films."

Will H. Hays, first president of the Motion Picture Assn., was widely referred to as "Czar," a title no longer in popular use. John Wayne has had two titles simultaneously one royal, "Boxoffice King" and one coroneted, "Duke" (from college football days) and the late RCA topper David Sarnoff drew recognition as "King of Electronic Entertainment."

Pre-TV George M.

Sammy Davis Jr. was billed "King of Versatility," having an edge on George M. Cohan, passed on before television fructified. Joe E. Lewis was "King of Night Club Entertainers."

In the music field, Irving Berlin has reigned a long time as "King of Songwriters" (words and music) and there is no threat to this throne on the horizon. John Philip Sousa was the "King of March Music" (also doubling as bandmaster), and Al Jolson has yet to be topped as "King of Popular Male Singers." In the opera division, Caruso remains preeminent.

Undisputed "King of Recording Artists" was Elvis Presley. B. F. Keith and Edward F. Albee were successively "King of Big-time Vaudeville," with Gus Sun as "King of the Small Time." Not forgetting William Morris as "King of Vaudeville Agents" and much more than that. Florenz Ziegfeld was "King of Musical Extravanzas," while in the area of Broadway legit and roadshow productions the Shuberts and Klaw & Erlanger fought it out for many years without any clear-cut decision.

Few many remember Sam Scribner as the "King of Burlesque" (Columbia Wheel), pre-Minsky, or Sliding Billy Watson as a top banana of burlesque comics, contemporary with Mollie Williams as "Queen of Burlesque" pre-Ann Corio and Gypsy Rose Lee.

Not many stars have been hailed as "Queens," even if you include impersonator Julian Eltinge, who packed a mean masculine wallop. But Mary Pickford, Kate Smith, Bette Davis, Katharine Hepburn, Greta Garbo, Mae West, Jean Harlow and Marilyn Monroe are among those who have been given "Queen" status. And in the little "princess" age group, Shirley Temple has had no equal.

THEATRICAL DIARY 1775

Continental Congress Acts On Amusements

First of a Bicentennial Series

By LEONARD TRAUBE

(With the Assistance of Numerous Historians)

1st Entry 1st of January

British America seems on the way toward a great and agonizing political confrontation with the Mother Country as the New Year begins. I must record my thoughts immediately as to my personal bent. The current paucity of theatrical events is so alarming as to bring a certain sadness in the Colonies — as if the state of things political were not sad enough without this tributary deprivation.

A resolution by the Continental Congress last October, after meeting for some 7 weeks in Philadelphia, that all public places of amusement be closed, was perhaps not regarded overly serious at that time. But now, three months later, what the Congress deemed as nearly imperative has come to pass in near unanimity.

To be sure, a few concerts have been advertised or announced in the public prints, or heralded on small posters; and several music, dancing and fencing gatherings and instructional classes have been permitted. Nevertheless, nearly all playhouses and assembly halls, and other places here in New York, where joyful moments may be spent, have been dark — for an eternity, it seems, and with little hope that a war or other extreme altercation with the Mother Country can be averted.

2d Entry 3d of January

It may be well to step back a twelvemonth or thereabouts to recall some of the events that have brought us to the tragic present, along with happenings that may suggest great promise of better things to come. I have promised myself through this Diary to try to trace the decline and fall — temporarily, 'tis hoped, as to the latter — of the theatre in New York and perhaps elsewhere in America, as intelligence becomes available in the various journals and gazettes, or from travellers.

The close of 1773 saw the incident of the tumbling of the tea into Boston Harbor (no tea for Christmas!). It appeared to be a most drastic and mayhap self-defeating act that surely will not sit well with the Throne. And while there may be no connection with the present situation, it seems interesting that, during 1774, amidst our troubles, 3 especially bright patriots were entering upon the political stage: Mr. Alexander Hamilton, a Britisher born in the West Indies; Mr. James Madison of Virginia; and Mr. Thomas Paine, of English birth, and quite rebellious, it is said. The talk in the Colonies is that we are likely to hear more from them. Mr. Hamilton is only about 19 years of age. Mr. Madison is 23, and Mr. Paine is much older, at 37.

On a lighter note, the distinguished Mr. Thomas Jefferson was said by a colleague in Virginia to be entering his first notations a year ago in what he called his

Farm Book; apparently a guide for the management of plantations. From the look of things now, there may not be many plantations to manage, I hasten to add.

3d Entry 5th of January

Continuing from my 2d Entry, of far weightier note is the fact that a tar & feathering took place in Boston last year, with the Customs Collector, a Captain John Malcolm, as the unfortunate victim. He is said to be a notorious Yankee baiter. Mr. John Adams of Massachusetts was reported to be shocked by the incident.

Of yet greater weight has been the organizing of patriot militia in various of the Colonies. In quite another vein, but possibly of no less import for the future, there has occurred the first organized protest by American women, although the reason for the protest is vague to me so far.

Not at all obscure, however, is word that the venerable Mr. Benjamin Franklin, the postmaster general of the Colonies, was summarily dismissed from his post by the Privy Council and thus shorn of all his manifold duties. The aged Mr. Franklin is not so

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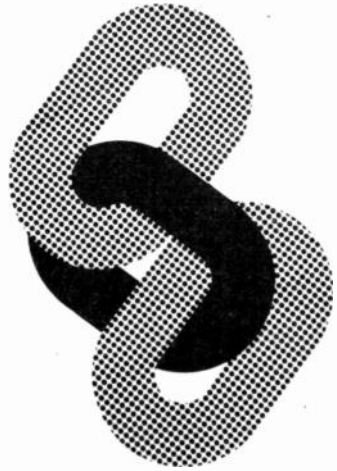
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(A full list of source credits will be published at conclusion of series.)

old that he cannot still raise his voice in the Massachusetts Assembly, which he has so done many times in the past. It is not the way of one of our foremost patriots and public servants to toady to the Mother Country. Still, he should not have been insulted and humiliated by Representatives of the Crown when they confronted him in London.

All these happenings to the side, it is all too apparent that the meeting of the Continental Congress last autumn at Carpenter's Hall in Philadelphia had as its object the putting of the English Parliament on notice.

Aside from the overwhelming political situation, the result of its action, to an amusement loving populace, was tantamount to a void in the playhouses. I shall have more to say about that in Diary Entries anon.



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Metro: Tunepic Factory

A Reprise of The People Preceding 'That's Entertainment', As A Commentary Upon the 1974 Question: 'Why Don't They Never Make Musicals Like That No More Ever? Yes, Why Don't They?'

By DORE SCHARY

Years ago, a short while after Lee surrendered to Grant at Appomattox, I was the Pasha of Pashas at MGM studios. At my request the film editors linked my favorite Metro musical numbers in an hour's divertissement which often I would screen for visitors — but more often for my own enjoyment.

Dore Schary

Then it came to pass that an idea presented itself. Why not gather a scad of musical highlights together and sell them as a movie? The legal authorities at the New York office said that would be a no-no. The sales department simply shrugged off the idea as being dumb.

However, Margaret Booth, the chief film editor, George Murphy (who was then a film actor rehearsing to become a Senator) and I kept mumbling and mulling. Then a funny thing happened — I was no longer Pasha which for a while was quite embarrassing.

Some 17 years after my departure MGM (and United Artists) has a hit titled "That's Entertainment" and I'm delighted that Jack Haley Jr. has compiled the wondrous collection of musical highlights that is attracting huge audiences and stirring most critics such as the eminent Vincent Canby into wondering why they don't never make musicals like that no more ever.

Since I had something to say regarding the casting, directing, writing and producing of the musicals made at Metro from June 1948 to December 1956 I'd like to give the answer.

Someone, I regret I do not remember who, once asked, (I'm paraphrasing) "Do not tell me of your towering cities, but speak to me of the men who made them." That's the whole megillah in a nutshell — so let's speak of the people who dreamed up most of the Metro musical magic.

Freed, Pasternak, Cummings

Essentially three producers were responsible. Numero uno was Arthur Freed, a man of impeccable taste in his film work but unable to remove the grime accumulated in his finger nails from working with his orchid plants. Freed, a lyricist with a number of "standards" to his credit including "Pagan Love Song," "Singing In The Rain," "You Were Meant For Me," had a gift for picking and backing top talent. This ability plus his personal creative assets made him the chief honcho of the cadre of exceptional people who worked on the musical productions. Arthur's style acted as a magnet for writers Alan Jay Lerner, Comden and Green, composers Irving Berlin, Rodgers and Hart, Fritz Loewe and Burton Lane.

Freed had failures, no one hasn't, but even some of those had a dash and verve — "The Pirate," "Invitation to the Dance" (essentially Gene Kelly's film which should be looked at again. Attention Daniel Melnick.) "Yolanda and the Thief" among others. Overbalancing these were the successes, among them, "Singin' In The Rain," (the Gene Kelly-Stanley Donen version), "Meet Me In St. Louis," "Bandwagon,"

"Brigadoon," "Easter Parade," "American In Paris," "Gigi," (the latter after I had left the compound).

The second of the Metro producer triumvirate was Joe Pasternak, out of Hungary to Universal Studios to MGM where he settled into a starry career coupled with a special happy look at the world which we dubbed "the land of Pasternack" in which homes, apartments and hotel suites were lavish and huge, S. Z. Sakall was the ruling personality and shop girls earned enough to dress like princesses (courtesy of Adrian and Helen Rose).

Pasternak's Camelot had villains who were never mean; heroes were Sir Galahads who never betrayed their King Arthurs and heroines would never behave like Guinevere. Joe had an enthusiasm and affection for musical films that outstripped Freed's passion, if not his talent. Pasternak's rose-tinted view of life gave his best films a warmth and cozy feel and gave the viewers a care-free relaxation during which they might devour a box of milk chocolates. His top movies during my stay were, "The Great Caruso," "Anchors Aweigh," "Summer Stock" and "Love Me Or Leave Me."

Jack Cummings, the third member of the production trio, was a cross between Freed and Pasternak. He overcame an early liability of being referred to only as Mayer's nephew by working very hard (often too aggressively) and productively. He lacked Pasternak's indefatigable enthusiasm but he had a wide range of interests indicated by his best productions, "Romance of Rosy Ridge," "Neptune's Daughter" (the last of those mammoth production numbers) "Three Little Words," "The Stratton Story," "Teachhouse of the August Moon," and "Seven Brides For Seven Brothers."

One of my favorites of Cummings' films, which attracted little attention, was "Many Rivers To Cross." Jack would often sulk or lose his temper but he did and does have a strong backbone.

'The Sobbin' Women'

Far from paranthetically, Stephen Vincent Benet's "The Sobbin' Women" had been suggested to me in 1947 by Joe Losey as a musical. We tried to buy it but Josh Logan had optioned it intending to do it as a Broadway entry. I kept after it until Josh dropped it in 1952 at which time we grabbed it and it became "Seven Brides For Seven Brothers."

Chief directors who graced this unit were George Sidney (he started his feature directing career when I moved him from directing short subjects to the production of Pilot #5, the first look at a Huey Long type of Governor which we filmed in 1942.) George developed into a director with a cameraman's eye ("Scramouche") a boyish sense of comedy (Gene Kelly's "The Three Musketeers") a flair for sentiment ("Show Boat") but a rather limited feeling for drama, "Young Bess."

Gene Kelly

Gene Kelly, an all-purpose talent, gave Metro musicals a healthy goose with his acting, singing, choreography and direction. During the years I was at Metro I admired and was grateful for his varied and skillful contributions to

"Singing In The Rain," "American In Paris," "On The Town," "Brigadoon," "Take Me Out o The Ball Game" and "Summer Stock."

Vincent Minnelli is the number one Metro director before, during and after my regime. His range is extraordinary. In baseball terms he can hit, run, throw and field. Musicals, comedies and dramas have been painted by his palette from which he draws an inexhaustible supply of color and form. "Meet Me In St. Louis," "The Clock," "Madame Bovary," "Father of the Bride," "American In Paris," "Lust For Life," "The Bad and the Beautiful," "Brigadoon," "The Long Long Trail" and "Gigi" are some of his best.

Likely the most underrated director at MGM was Charles (Chuck) Walters. He was the most modest, though there was nothing for him to be modest of, when one considers, totally apart from his early choreography of many Metro musicals, the films he directed, "Easter Parade," "Summer Stock," "Lili," "Tender Trap," and "High Society."

These four were later joined by Stanley Donen, also a choreographer who before he left for fame and royalty in England, directed or co-directed "Royal Wedding," "Singing In The Rain," "It's Always Fair Weather," and "Seven Brides For Seven Brothers."

The above group of producers and directors were backed up by a sharp-shooting squad of musical directors headed by John Green, the composer and conductor whose songs are still sung, whose 78 R.P.M. records are collector's items and who has collected five Academy Awards plus nine other nominations for his scoring achievements. On his squad was the incomparable Roger Edens whose additions and improvisations on musical numbers were like sauces to French cookery. Andre Previn first sharpened his talents at Metro — writing, playing, conducting. Then there was Conrad Salinger and Jeff Alexander, music arrangers. All this and heaven too once you add the gifts of George Stoll, Saul Chaplin and Lenny Hayden.

Don't say "enough already."

For now come the players: the dancers - singers - actors — a multi-costumed host of entertainers: Judy Garland, Fred Astaire, Jane Powell, Ann Miller, Eleanor Powell, George Murphy, Mickey Rooney, Gene Kelly, Jules Munshin, Frank Sinatra, Howard Keel, Van Johnson, Oscar Levant, Cyd Charisse, Esther Williams, Bobby Van, Donald O'Connor, Debbie Reynolds, Carleton Carpenter, Mario Lanza, Ricardo Montalban, Red Skelton — and so many others.

IN SEARCH OF POLICY

Fort Worth.

John O'Hara, a local businessman, who purchased the Palace Theatre from ABC Interstate Theatres Inc., has shuttered the theatre. O'Hara had offered old films from the '30s and '40s but attendance was not sufficient to keep the house open.

O'Hara may reopen the house with country and western films plus live country and western entertainment on stage.

Cannes Festival Awards — 1974

Awards given May 24 at the Cannes International Film Festival included the following:

Golden Palm for Best Picture — "The Conversation" (Paramount)
Best Actor — Jack Nicholson in "The Last Detail" (Columbia)
Best Actress — Marie-Jose Nat in "Violins du Bal" (France)
Special Jury Prize — "Thousand And One Nights" (Italy)
Jury Prize — "Cousin Angelica" (Spain)
Best Screenplay — Hal Barwood and Matthew Robins from story by Steven Spielberg for "The Sugarland Express" (Universal)
FIPRESCI (International Critics Prize) — Tied between Rainer Werner Fassbinder's "Fear Eats Out The Soul" (West Germany) and Robert Bresson's "Lancelot du Lac" (France). Bresson refused his award.
Technical Prize — Ken Russell's "Mahler" (Britain)
Golden Palm for Best Short — "The Island" (U.S.S.R.)
Jury Prize for Short — "Hunger" (Canada)

Get Back To Showmanship: Or Advice To Film Exhibs

By JACK MITCHELL

(Herewith are the remarks made by Showman Mitchell of Wometco Enterprises of Miami at the fall convention in Atlanta of the National Assn. Of Theatre Owners.)

Miami.

The word "showman," or "showmanship," is almost as old as time. I'm sure Eve had some "showmanship" when she sold Adam on taking a bite of the apple ... for "showmanship" means selling, and a showman is a salesman.

From the beginning, movies and showmen went hand-in-hand, and all of the various stunts, contests, giveaway, ballyhoos, and promotions that were done made people take notice. We were talked about ... we were looked up to as the backbone of the movie industry.

Then, about 15 to 20 years ago, all of this started to slow down and eventually came to being a lost art ... and, being a showman, is an art.

There is no doubt that good newspaper ads, radio and tv spots are of the utmost importance in selling your film, and are, and should be, a very integral part of the showman's job. But, what about the "frosting on the cake," the "fun" in this great movie industry, and the extra things a showman will do to back up that newspaper, radio and tv campaign?

Supermarkets, shopping centers, automobile dealers, appliance stores ... you could go on and on ... had been watching us, and they learned well, for wasn't it the showman in each town across the country that made tieups with all of these merchants to sell their films and their product? You bet, "Mr. Showman" ... you taught them how to successfully "promote," and they took over the job the showman had been doing.

Now, let me ask you ... if all of these stunts, promotions, etc., are working for them today ... why can't the same work for us also? Regardless of how "silly" or "corny" you may think the stunt is, at least try it. Your patrons are waiting to see, and to be sold, on this "flair of showmanship."

Promote contests with radio, tv and newspapers. Send that usher out on a stunt in a "gorilla" costume with a sign. Go ahead and get all of those old stunts out of the bag and dress them up so they look new. There is a "nostalgia" kick booming all over the country. A lot of these stunts are a part of "nostalgia." The kids today will love seeing a showman at work.

Get your employees in the theatres involved in all of this ... you might be surprised to see the interest one of your young employees might evince in getting involved selling your attraction. It just might start that new usher to thinking this business is for him. It could start to solve your manager problems.

Some exhibitors, distributors and producers are all to blame for the so-called disappearance of the

showman. We fell into a "rut," thinking the newspaper ad and radio or television spots were enough to sell our attraction. Many times the showman was discouraged in doing that "stunt."

Today, all of the above are starting to look to the showman to help sell and promote their film. There is a lot of talent all over the world just waiting to bring "showmanship" back.

The showman is not gone, but is just waiting in the "wings" to come out and do his act. I hope all exhibitors, distributors and producers will take advantage of this and utilize their talents to bring the word "showmanship" back to where it belongs ... at the movies!!!

Ed Kerr In Expanded Action Versus Extras

Hollywood.

Punitive damages demanded in a Superior Court suit by Ed Kerr against the Motion Picture Pension Plan and the Screen Extras Guild have jumped from \$1,000,000 to \$5,000,000.

Kerr, who claims to be totally disabled, has had a long-standing quarrel with the Guild over its refusal to certify payments to him. This latest development came after the defendants filed a motion for a restraining order.

Kerr's attorney, Steven Edmonson of Santa Monica, notified them that if the move was not withdrawn, he would increase the amount of damages sought. The original demand was for \$1,100,000, punitive and regular.

Edmonson gave them five days to yield on the restraining order. When the fifth day passed Wednesday without any response, the lawyer prepared to amend the claim. He said the higher amount for punitive damages, based on continuing aggravation imposed on Kerr and his family, is consistent with recent court trends in such cases.

Part of the harassment, Edmonson said, was a stopped payment of the amounts owed. A Pension Plan rep was quoted as saying the money was paid by mistake.

Kerr has offered to settle for \$23,500.

Other defendants named are SEG national secretary H. O'Neill Shanks; its prexy, Murry Pollack; and outgoing prexy Norman Steven.

Mae West is object of a photographic tribute at Saks 5th Ave in N.Y. with the idea of promoting the slogan (for the store) "Come Up and see us some time."

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New York: False Test For Chicago & Rest Of U.S.

By MARY KNOBLAUCH

(The author of the commentary which follows was seasoned as film critic of the now defunct periodical, *Chicago Today*. She is currently a feature writer on the *Chicago Tribune*. —Ed)

Chicago.

Old ways die hard in the movie business, but few have hung on so tenaciously, at such cost to the distributors, as the New York bellwether syndrome. If the critics go ape and the audiences line up in Manhattan, you've got a blockbuster. If the critics go ape, but the box office is minimal, the film has a chance in the big cities. And if the audiences line up, but the critics sneer, you have a hit. (Ask Joe E. Levine.) If nobody likes it in Manhattan, the rest of the country may never get a chance to see for themselves.

It isn't that simple any more, and deep down, the film world knows it. That's why demographics are creeping in. Distributors show films to college students to assess their potential with youth. Black films have their urban market. Certain films are made and sold almost exclusively to Southern drive-ins.

But the concept of regional markets stops right there, despite growing evidence that such markets exist, or at least that New York may no longer be representative of the country.

Examples

Take "Death Wish," for example. Good, provocative reviews in New York. Gangbuster box office. At the very least a big city hit, with its theme of street crime and vigilante vengeance. In Chicago, it expires peacefully, much as it does elsewhere — to the consternation of the exhibitors who are still true believers.

"Law and Disorder" opens to fine reviews in New York. Business reviews. But despite Carroll O'Connor, it fizzles in the rest of the country. Why? Paranoia about street crime is not a preoccupation outside New York. And that's what it took to make those films sell. (Both "Death Wish" and "Law and Disorder" dealt with crime paranoia in N.Y., but only former did big biz. Author doesn't explain this disparity —Ed.)

Conversely, "Harold and Maude," "Billy Jack," "King of Hearts," and "Walking Tall" do very well without any help from New York — either critical or box office. The New York Times recently noted that success as a kind of quaint aberration. The national press based in New York has yet to be heard from. And they're the real problem here.

'Publication' Date

A New York opening dictates the date of the national reviews, which leads to such amusing phenomena as "The Ra Expeditions" being reviewed by the national press more than two years after it had a healthy run in the midwest. (Even *Variety* gets caught sometimes. It reviewed "It's Alive!" some five months after it opened in Chicago.) (Not a matter of getting caught, but a matter of distributor avoiding trade screening. —Ed.)

The problem with this is that national reviews are supposed to be national. Few films have been as hurt by the slavish adherence to New York opening dates as "Last Tango in Paris" and "Clockwork Orange."

By the time those two films had reached the hinterlands of Chicago

or Minneapolis, all expectation had worn off, and people were fed up with hearing about the controversy without being able to see for themselves. (I'm not saying they failed, just that they didn't live up to their potential.)

Whether its latent Agnewism or just plain local pride, many areas of the country are rebelling at this practice and deciding for themselves what they will see.

Suspicious?

Increasingly, they are relying on local critics for advice on what to see, and they are growing increasingly suspicious of New York quotes in ads. A little film (in the sense of promotional budget) like the Peruvian "The Green Wall" could hang on in Chicago for several months on the strength of its prize at the Chicago International Film Festival and the support of the then four daily critics.

If distributors acknowledge that the New York critics (plus Charles Champlin in Los Angeles) have some influence on their local markets, why should it be the opposite in other markets? (In a kind of reverse compliment, what is now the Plitt Theatre chain in Chicago refuses to quote local critics in their ads so that they won't get "too powerful." It's a 30-year-old Balaban & Katz policy that has hurt more than helped in recent years.)

'No Taste'

One New York-based distributor, who shall remain nameless, has very little luck in the Chicago market. He only advertises in one or two newspapers. He often doesn't screen his films in time to get prime review space in the weekend papers, on the theory that local reviews don't count. And when his films flop, he blames the provincial taste of Chicagoans. Few distributors are that suicidal, but it's only a matter of degree.

With the growing trend to do all booking and time buying from afar, with the removal of field men and district sales offices, distributors are cutting themselves off from the audience they are trying to reach.

Television has learned not to accept overnight New York ratings as a bellwether. It's the nationwide ratings that really tell the story. And it's time for the movie business

to wake up to that fact, too.

The New York Film Festival may be important to New Yorkers, but the people of Dallas, Atlanta, San Francisco, and Chicago have something to say about their film tastes in their film festivals. Both the film business and the national press ought to start paying attention.

When a film suddenly breaks out in Des Moines, it might be the sign of a profitable market not explored. Up to now, such freakish hits have been accidental or the product of some judicious four-walling with heavy broadcast promotion.

But I suspect a lot more of that would happen if distributors got to know the market beyond New Jersey a little more intimately. If nothing else, they could at least learn to book films more intelligently, with some thought for the fact that, for example, a couple of million Chicagoans get to movies by public transportation, and "Chinatown" was beyond their reach in first run. But that's another horror story.

COTTRELL'S 'LOVES' SPEEDY PLAYOFF

Paris.

Pierre Cottrell, one of the younger producers here, is bringing a pic from shooting to release this week in five months. Pic, directed by Jean Eustache, is "My Little Loves."

Cottrell states that the speed is due to changing patterns here in exhib, more outlets with more multiples, as well as new audiences. Latter have shown a penchant for more personalized pix. Eustache's first pic, "The Mother and the Whore," was a three and a half hour look at a drifting young man torn between two women.

Eustache used a group of teenagers from 13 to 15 in "My Little Loves." Pic is part of a New New Wave here in examining ordinary people. Among the New Newies are Pascal Thomas with his more bucolic looks at sexual life and mores, and Jacques Doillon for his recently acclaimed pic, "Fingers In The Head," on workers and their social and sexual experiences.

Chicago Film Festival Awards — 1974

Awards were presented Nov. 17 at the Chicago International Film Festival to the following:

Gold Hugo for Best Film — "Pirosmeni" (U.S.S.R.)
Silver Hugo — "Fear Eats The Soul" (West Germany)
Bronze Hugo — "La Prima Angelica" (Cousin Angelica) (Spain)
Gold Plaque for Originality and Color Photography — "A Bigger Splash" (Jack Hazan — Britain)
Silver Plaques — "The Cars That Ate Paris" (Peter Weir — Australia)
 "The Duel" (Josef Heifetz — U.S.S.R.)
 "Once Upon A Time In The East" (Andre Brassard — Canada)
 "Salvation" (Edward Zebrowski — Poland)
 "Photography" (Pal Zolnay — Poland)
Bronze Hugo for Best First Feature — "Why Rock The Boat?" (John Howe — Canada)

Boobytraps Of Book-Talk TV: Or, Authors Travel At Own Risk

By ARNOLD SHAW

Some years ago, Somerset Maugham was written as a character in a film based on one of his stories. The director had the actor playing Maugham wander from scene to scene, straight-stem pipe in his mouth, staring sharp-eyed, curiously or wisely, at the people around him.

Of course, this concept of the writer as an amused or detached observer has given way to the Norman Mailer esthetic. In the age of Aquarius, impressionism, subjectivity and participation are 'in.' A biography of Marilyn Monroe is an introspective profile of Norman Mailer viewing the sex goddess.

The writer's modus vivendi has also undergone as dramatic a change. In the past, newspaper, publicists and admen have frequently nurtured the notion of retiring to some faraway island, there to spend their days creating best-sellers.

Monster With Wings

Alas, we live in another clime. Once written, that gentle creature of silent libraries and tranquil armchairs becomes a monster with wings. It hurries a weary author from city to city, from bookstore to bookstore, and from talkshow to talkshow.

Once, reviews sold books. Once, ads sold books. Now, nothing sells them like Carson-Griffin-Douglas and their legion of imitators on local radio and tv. All you need is the energy, the looks and an enterprising publisher's expense account — one-liners help, too — as the late Jacqueline Susan demonstrated.

Since I have been involved in the talkshow gambit a number of times — most recently on my book "The Rockin' 50s." I thought that volume-voyagers might benefit from my experiences.

Major Problem

A major problem is that presented by the interviewer who has not read your book. As you come into the glare of the hot lights, you can spot this critter by the way he is devouring the jacket flaps. In a whisper, he tells you that the book just arrived that morning. To save the situation, hand him a card with four neatly-typed questions — and pray that he can read.

Then there is the host who fixes you with a beady stare — when he sees you glancing at some notes — and tells you that he prefers an impromptu interview. You quickly pocket your purple phrases. Whereupon he takes out a sheet of comments and footnotes on your book. While you stumble over sentences, he delivers himself of well-phrased, pithy observations.

A third type of interviewer tries to put you at ease by telling you that he does not know a thing about Rock or the 1950s, for example, and is happy to defer to your scholarship. It's a trap, for the next you know, he is playing an anti-quarian tape cut on a home-

recorder and asking you (1) to identify the artist, (2) name the background singers, and (3) give the date when the tape was made. You leave the interview hoping that a few people will buy your book out of pity.

Lovers of Trivia

Still another problem host is the interviewer who has read your book with care — his looseleaf is bulging with notes — but who turns the interview to some minute point of interest to him. "Now, about Telephone Squash at the colleges ..." Or, on page 213, you use the word Skiffle — just what is its origin?" Making a brief, cogent reply, you try to bring the discussion around to the main point of your book. But your host won't go. He comes back to Telephone Squash and Skiffle. Now, if the interview does not last long enough, there is only one solution. Give your answers holding your book in front of your face and pointing dramatically to its title.

Positioning your book may be the only salvation in another situation. This is when you are sandwiched, like a sliver of salami, between a comic who does not stop making with the funnies and a pretty gal who draws the camera eye, regardless of what she says. Here the trick is to place your book so that the camera picks up your opus when it focuses on her accoutrements.

Keeping your book within camera range is also the only solution when your host does not remember the title of your book, or insists on giving it a title of his own — like the Chicago interviewer that kept referring to my book as "The Rotten 50s" instead of "The Rockin' 50s."

'Soul' Vs. 'Soil'

There is always the possibility that you may be bumped from a show. Not too long ago, I was talking up a book titled "The World of Soul" — take a good look at that title. On a certain p.m., as per my typed schedule, I arrived at the office of the Merv Griffin Show. After waiting an unusually long time in the anteroom, I was ushered into the presence of a Griffin assistant who was visibly uncomfortable.

"We've made an awful mistake," she said. "Merv is on a conservation kick and your book arrived after we booked you. We thought it was on ecology ..."

For a moment, I was bewildered. Suddenly, a thought flashed. "You don't mean to tell me," I said, "that you thought my book was called 'The World of Soil...'"

She nodded submissively to the hollow echo of a hundred talkshows. Postscript: Having myself been involved in a tv talkshow in which I interviewed tome-travellers, among other creative people, I can tell you that there is nothing more tiresome than an author who wants to talk about his book.

Golden Globe Awards — 1973 Season

The Hollywood Foreign Film Press Golden Globe Awards (for film) were awarded Jan. 26 to the following:

Best Picture (Drama) — "The Exorcist" (Warners).
Best Picture (Comedy or Musical) — "American Graffiti" (Universal).
Best Director — William Friedkin for "The Exorcist."
Best Actor (Drama) — Al Pacino for "The Godfather" (Paramount).
Best Actress (Drama) — Marsha Mason for "Cinderella Liberty" (20th).
Best Actor (Comedy or Musical) — George Segal for "A Touch of Class" (Avco Embassy).
Best Actress (Comedy or Musical) — Glenda Jackson for "A Touch of Class."
Best Supporting Actor — John Houseman for "The Paper Chase" (20th).
Best Supporting Actress — Linda Blair for "The Exorcist."
Best Screenplay — William Peter Blatty for "The Exorcist."
Best Foreign-Language Film — "The Pedestrian" (Alfa-MFG-Seitz Prod.).
Best Documentary — "Visions of Eight" (Cinema 5).
Best Original Song — "The Way We Were" (Marvin Hamlisch, Marilyn and Alan Bergman) from "The Way We Were" (Columbia).
Best Original Score — "Jonathan Livingston Seagull" (Neil Diamond) (Par).
Most Promising Newcomer — Male — Paul Le Mat in "American Graffiti."
Most Promising Newcomer — Female — Tatum O'Neal in "Paper Moon" (Par).
World Film Favorites — Marlon Brando and Elizabeth Taylor.
Cecil B. DeMille Award — Bette Davis.

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COLORADO.

There Is No Place Like Home Except For Tax Purposes

By STANLEY HAGENDORF

(Partner in the law firm of Karow & Hagendorf)

It may often be said that a house is not a home or that a home is where your heart is. For tax purposes, however, the latter phrase is more important than the former phrase.

The place where a person resides is extremely important in determining the amount of tax he or she will pay. If a person resides in a foreign country, and meets certain qualifications, part of his earned income can be exempt from U.S. federal income tax.

Even if a person resides in the United States, the various state income taxes are at different levels.

In this day and age persons travel and perform services in different places. This is especially true in the entertainment area, in that entertainers are extremely mobile and frequently move either within or without the United States or between the various states.

Foreign Income — Residence

As a general rule, a United States citizen or resident pays an income tax on all income wherever earned. There is, however, an important exception where an individual has earned income from sources without the United States.

The tax law, Section 911 provides:

(a) If an individual is a "bona fide resident" of a foreign country for an entire taxable year, he is entitled to an exemption on foreign earned income up to \$20,000 for the first three years and up to \$25,000 per year for each year thereafter.

(b) If an individual is physically present in a foreign country for 17 out of 18 consecutive months, he is entitled to an exemption for foreign earned income during that period up to \$20,000 for each taxable year.

In order to qualify for the exemption under (a) above, an individual must be a "bona fide resident" of a foreign country for an entire taxable year.

Bona Fide

In order to be a "bona fide resident," the intent of the individual is extremely important. Among the factors taken into account are the following:

(1) Establishment of his home temporarily in the foreign country for an indefinite period.

(2) Participation in the activities of his chosen community on social and cultural levels, identification with the daily lives of the people and, in general, assimilation into the foreign environment.

(3) Physical presence in the foreign country consistent with his employment.

(4) Nature, extent and reasons for temporary absences from his temporary foreign home.

(5) Assumption of economic burdens and payment of taxes to the foreign country.

(6) Status of resident contrasted to that of transient or sojourner.

(7) Treatment accorded his income tax status by his employer.

(8) Marital status and residence of his family.

(9) Nature and duration of his employment; whether his assignment abroad could be promptly accomplished within a definite or specified time.

A recent tax court case illustrates the application of these rules. A script supervisor resided in California. A job was offered to do a television series to be filmed in Mexico. In December the script supervisor left California and commenced work in Mexico where the series was being filmed. The super-

visor stayed in Mexico for 14 months (until February of the following year) at which time the supervisor returned to the United States. The supervisor claimed Mexican residency for the entire taxable year and excluded \$20,000 of earnings from U.S. income.

Built-In Doubts

The Internal Revenue Service denied the exemption based upon several factors including the fact that the passport statement recited a three month to a year duration for the trip; the fact that the supervisor retained a California apartment, retained California bank accounts, and did not open any Mexican bank accounts.

The Tax Court allowed the exemption on the ground that the supervisor believed that the stay in Mexico would extend for several years. In addition, the supervisor rented an apartment in Mexico and participated in the community.

Thus, the question of residency usually evolves around the question of intent. In this connection the Service concedes that once a "bona fide residency" in a foreign country has been established, temporary trips back to the United States does not change the foreign country residence.

Foreign Income — Physical Presence

If a person cannot establish residency then an exemption is granted up to \$20,000 if he is physically present in a foreign country for at least 510 full days (17 months) out of a period of 18 consecutive months.

A full day is a period from midnight to midnight not a consecutive 24 hour period. The 18 month period is not limited to calendar months.

State of Domicile

As opposed from moving from the United States to a foreign country, which can result in exemption from earned income for United States income tax purposes, an individual can move from state to state. Although moving between states does not eliminate U.S. taxes, it can substantially change the amount of state taxes paid.

For example, New York, Wisconsin, Hawaii all have extremely high personal income tax rates. Florida and Nevada have no personal income taxes. An individual, therefore, who moves from New York to Nevada can eliminate the maximum 15% New York State income tax on his income.

Generally, an individual is subject to state income taxes if he is domiciled in that state. Many states, however, will tax an individual if he is a resident as opposed to a domiciliary.

Domicile

Domicile is generally defined as a place where a person has his true, fixed and permanent home and is his principal establishment. It is that place where if a person is absent, he has the intention of returning. A person can have only one

domicile at any time. Once a domicile is established, it is presumed to continue until a new domicile is definitely established.

As stated above, some states impose an income tax merely by reason of residency. A residency is usually a place where a person lives. It is possible to have more than one residence, as for example, a person who has a home in California but maintains an apartment in New York.

Domicile is based mainly on intent. If an individual wishes to change his domicile, there are several steps he can take as follows:

(1) Apply for certificate of domicile in the new state if the state issues such a certificate.

(2) If real property is purchased in the new state, apply for a homestead exemption.

(3) Obtain new automobile license plates. In this connection return the old plates to the old state.

(4) Obtain a new driver's license and notify the Motor Vehicle Bureau in the old state.

(5) Open checking accounts and savings accounts in the new state and close them in the old state.

(6) If you have securities, open a safe deposit box in the new state, close the deposit box in the old state, obtain the services of a local broker and transfer securities to the new broker.

(7) Purchase a residence in the new state, either a house, condominium, cooperative apartment or lease an apartment. Sell your old home or cancel your old lease.

(8) Move your household furnishings to your new state. Commence business activities in the new state and if possible, limit or discontinue business activities in your old state.

(9) Register to vote in your new state.

(10) Join local organizations and if possible donate time to local charitable organizations such as hospitals, in the new state.

(11) Obtain employment in the new state.

(12) Establish credit with various local stores in the new state.

(13) Establish a social life in the new state with friends and neighbors.

(14) File a final income tax return with the old state and notify the taxing authorities of the change of domicile.

Conclusion

Where an individual obtains employment on a somewhat permanent basis, it can often be advantageous for him to change his place as indicated above, substantial federal income taxes can be saved.

Even change between states can result in state tax savings where there is a difference in the income tax between the states. The factors listed above can be extremely important in proving a change of domicile or residence.

San Sebastian Film Fest Awards - 1974

Awards were presented, on Oct. 1, to the following winners: at the San Sebastian International Film Festival.

Golden Shell - for best film — "Badlands" (U.S.).

Golden Shell - for best short — "Simpapale" (Cuba).

Special Jury Award — to Leopoldo Torre Nilsson's "Boquitas Pintadas" (Painted Lips) (Argentina).

Silver Shell Award - First — "La Femme de Jean" (France).

Silver Shell Award - Second — "The Wicket Gate" (Poland).

Cantabrian Pearl Award — "Tormento" (Spain).

Best Actress Award — Sophia Loren for "Il Viaggio" (The Voyage) (Italy).

Best Actor Award — Martin Sheen for "Badlands".

Special Jury Mention — Ermanno Olmi for "La Circonstanza" (Italy).

Harvey Woofert's 5-Point Plan

Since President Ford Wants Economic Advice —
Here's A Plan That Didn't Work In 1932

By HOWARD DIETZ

In 1932, when the economy was dragging, Charlie Butterworth and I submitted a plan to the President. We called it the Harvey Woofert Five Point Plan, because it has five points. The plan wasn't really tried out properly then, as anyone can see by the fix we are in now. When President Ford called for help from ANYONE AT ALL, I sent him our plan.

(signed) Harvey Woofert

America is in a sorry predicament. When I say America, I mean both here and abroad. Let us examine the situation closely.

Here's America on one hand and there is Europe on the other. When I say Europe, I mean Italy, France, Germany and places like that. So you see, we have America on one hand and Europe on the other. Now hold that a while.

Now then, we have the working man on one hand and the capitalist on the other. Of course the capitalist has sort of passed out; what with one thing and another. That leaves just the working man. And since the working man is not working, that leaves nobody. The situation is serious. All right. Right here in the palm of my hand I have what will soon be known as the Harvey Woofert Five Point Plan.

Take for example, the man in the street, or even take the man in the house. How about the man who is not in the house and still not in the street? Supposing he is a man just coming out of the house? What I mean is, the average man — not too tall — not too short — average. Say about five feet eight — weights 150 pounds — has dark hair and a bad complexion. Let's say that he is a father — the head of a family of seven children — three boys, three girls, and another one. Maybe he has a wife — a small upright piano and a lamp, if he can read.

Now, consider his average day. He gets up in the morning, say at a quarter of eight — dresses — let's say he puts on a grey suit. He sits down to breakfast — orange juice — soft boiled egg (three minutes) — buckwheat cakes — sausage — toast and coffee. Let's say that he doesn't have cereal. He sets forth to the marts of trade. At night he returns home tired out after a hard day. He needs an appetizer. Let's say that he fixes a drink, two parts of French vermouth, a dash of absinthe, a jigger of grenadine, a part of brandy, a sprig of mint and a lime rind. Now, then, folks, are you going to take that away from him? Pigeon-hole that for the present, and we will go right on to my next point.

Right here is where the Harvey Woofert Five Point Plan starts

going. I come out flatly for shorter hours for the working man, or for the working man who is not working. The present hour is now 60 minutes. I propose we make it 40 minutes. What would happen? Everything would reduce in proportion. The minute becomes 40 seconds, a second would go by in a jiffy, the jiffy would hardly be worth mentioning.

One of the great troubles with the country today is the railroads. We are faced with a problem of doing away with the railroads, or building more railroads. There are no two ways about it. With the Harvey Woofert system, it would leave it up to the individual states as to whether they want railroads or not. This would make your trip across country far more interesting. Instead of four monotonous days on the train to California, with my plan you would leave New York, come on to, say Indiana. Well ... we will say Indiana doesn't want railroads; so you go out of the train there, take a street car or a bus, and you have a pip of a chance to see Indiana. Then you come on like that until some state where they have railroads. You get back on the train again and on and off like that until you come right into California, making a mighty interesting trip, I want to tell you.

Third Point Is Third

My third point is point number three. But since we covered that in points number 1 and 2 we will go right on to another point. I may come back to it later, but I don't think so.

Take, for instance, the money market. I think if we change the name of the dollar, it would bring back confidence. Over in Europe, they have the right idea. They name the money after people like Franc or Mark. Now supposing we do the same thing, rename the dollar. Call the dollar Harvey, or Clarence. Still I think it's better to call it Harvey, because if you ask somebody for five Harveys, you can't tell what you might get. My idea would be to abolish banks and trust companies to keep money in circulation. The other day I saw a girl with an awful bulge in her stocking. I went right up to her as she was walking along the street and said: "You are hoarding." She slapped my face. This brings me right up to my fifth point.

My fifth point has to do with sex, which is important. Press in closer. Sex affects the whole world. Sex is everywhere. Sex is rampant — or have I used the wrong word? However there is no getting away from the fact that sex is here to stay. I haven't quite made up my mind just how sex fits in my plan, but within the next few days I am going to collect quite a lot of sex data. Until I make some statement, just continue doing whatever you have been doing.

Valladolid Film Fest Awards - 1974

Winners at the Valladolid International Film Festival were presented, on May 14, to the following:

Golden Sheath Award — "Harold and Maude" (Paramount).

City of Valladolid Award — "Udoli Vcel" (The Valley of the Bees) (Czech.).

San Gregorio Award — "Serpico" (Paramount).

Golden Sheath for Best Short — "La Torre de Babel" (The Tower of Babel) (Spain).

Special Jury Award — "Ludwig II" (West Germany).

Non-Official Spanish Film Writers Award — for best script — "Serpico."

BEST WISHES



Irving Berlin

Survival For Screenwriters, When You Really Need Money

By **ELEANOR PERRY**
PRODUCER

I'm going to work extremely closely with you on the writing of this script. I'm not like those other producers who only put packages together.

WRITER

This is my lucky day! What I've always wanted is a creative producer!

PRODUCER

It's so clear to me what this script needs. This script needs the highs higher and the lows lower.

WRITER

Brilliant! Why didn't I think of that?

PRODUCER

Don't tell me you've gone stale after only twelve drafts!

WRITER

Of course not. Screenplays aren't written — they're rewritten.

PRODUCER

When are you going to finish? I can't wait to get my hands on my script.

WRITER

There's never been a screen play that can't be made better!

PRODUCER

I gave your script to this very intelligent chick I'm going with. She says you've written the hooker all wrong.

WRITER

I'd love to hear her suggestions.

PRODUCER

I gave your script to my wife. She says you've written the wife all wrong.

WRITER

I'd love to hear her suggestions.

PRODUCER

I've asked my two assistants and my reader and my story editor and my secretary to sit in on this meeting so we can all work together to fix this script.

WRITER

Terrific! Seven heads are better than one!

PRODUCER

What we got to do next is get the director to take this script and make it his own. From now on it's his picture.

WRITER

You bet it is. A script is only a blueprint.

PRODUCER

Ever since I started working with you I can't sleep. I have stomach aches, I'm constipated, my hands shake all the time —

WRITER

You poor thing — I feel terribly guilty for arguing with you and I'll never do it again.

PRODUCER

I didn't even read your first three drafts. Henry Kissinger never reads a report until his assistants have rewritten it four times. This is your fourth draft. Now I begin to read.

WRITER

Henry Kissinger's a very clever man and so are you!

PRODUCER

When are you going to finish? I can't wait to get my hands on my script.

WRITER

There's never been a screenplay that can't be made better.

PRODUCER

None of this going away for three months to write a script. I want to see pages every day.

WRITER

Of course. How else can you keep on the right track?

PRODUCER

Fast writing can't be any good. I'm not going to read crap you wrote in one day.

WRITER

Sorry. I'll be back in three months.

PRODUCER

Sure, every man in her life has kicked her all over the map but I don't like the way you've made her bitter about it. Why not at the end she sees this dynamite stud and falls in love all over again?

WRITER

Sure will play in Peoria.

PRODUCER

Hey, you've got three lighted cigarettes in that ashtray!

WRITER

I'm so blessed out — these story conferences are so exciting!

PRODUCER

I got nothing against love stories but nothing happens in this script. She's not blind, she's not paralysed, she's not dying of leukemia. She's got all her arms and legs. Can't you give her ulcers or something?

WRITER

Wow! Gut-level entertainment!

PRODUCER

It needs work.

WRITER

Of course it needs work. It certainly does need work. I've been writing it for a year but now I'll work on it.

PRICES FOR STUDENTS AND TWILIGHT TRADE

Orlando, Fla.

American Multi Cinema Inc., a Kansas City, Mo., based chain, opened its Interstate 6 complex of six auditoriums in the new Interstate Mall, near Orlando, Florida. The corporation now has 48 screens in Florida and, with the opening of another six-theatre complex in Tampa, will soon have 54.

The new Interstate 6 represents an investment of between \$800,000 - \$900,000, according to Stanley H. Durwood, president. The policy is to offer a wide variety of entertainment, but there will be no X-rated product shown.

Special features of Interstate 6 include a "price break" of 50¢ less than regular tickets for students up to and including college and graduate school, and a twilight hour admission, about half the regular price, starting approximately 30 minutes before the late afternoon feature.

There are one 320-seat auditorium, three 308-seat theatres, one 198-seat and one 167-seat theatre.

Film critics Roger Ebert, Molly Haskell, Kevin Thomas and Bruce Williamson will be guest speakers at the seventh annual Adult Film Assn. convention.

Britain May Cancel India Films' 'Private Club' Deal

Bombay.

Piqued that India is importing few British films — India imported pix worth only \$250 this year from Britain — while a good number of Indian films are screened regularly in Britain, the British authorities are likely to put Indian product on a par with British, American and Continental films. This would mean that they would be censored, registered with the Board of Trade and released commercially.

Most Indian cinemas function as private clubs in Britain, where films are exhibited for the benefit of "members" of these cultural groups. Under this guise, Indian pix exhibited in the U.K. have managed to escape the Eady Fund levy, though import duties and value added tax on them are paid.

SHIFFRIN'S RUMSON ADDS CANADIAN PIC; OTHERS FROM ITALY

Saul Shiffrin, who formed his own company, Rumson Film Distributing, after exiting as veepee of the defunct Sherpix, has put together his first package of releases, topped by "Paperback Hero," described as second highest grossing pic in English-speaking Canada this year.

Pic, which deals with a small town hockey player in Canada, toplines Keir Dullea and Elizabeth Ashley, currently teamed on Broadway in "Cat on a Hot Tin Roof." Shiffrin acquired the U.S. rights from Alliance Films in Canada and will open it Jan. 19 at the Festival Theatre in N.Y.

Additional pick-ups for Rumson include "Peter's Pets," a British comedy; "Mafia Junction," a dubbed Italo-made meller; "My Name is Rocco Papaleo," Italo pic lensed in Chicago with Marcello Mastroianni and Lauren Hutton toplined, and "Last Snow of Spring," a G-rated Italian tear-jerker about a young boy dying of leukemia.

British Gals' Hair Today Gone Tomorrow For Wigs

Edinburgh.

A growing trend among British femmes is to sell their hair, according to George Theurer, of A. & A. Wig Productions, a show biz outfit. He believes many women are selling their long tresses to him for a little extra in their purse.

Theurer pays up to \$2.50 an ounce for the hair that is hardest to get, ash blonde. For other shades it is anything up to \$1.25 an ounce.

Milan Was Worried

During the Indian Summer Fair in Milan, Italy last autumn there was considerable discussion about the possibility of tighter censorship in many parts of the world, nearly all of it a reaction to violence rather than sex alone.

Kung fu brutality in particular came under notice, being a disturbing influence in areas as separated as Singapore and Hong Kong, Germany, the West Indies, the Scandinavian kingdoms and Great Britain, too.

Atlanta Festival Awards — 1974

The Atlanta International Film Fest winners were presented with the following awards on Aug. 17:

Golden Phoenix for Best of Fest — "Impossible Object" (no distributor).

Silver Phoenix for Best Feature — "Harry and Tonto" (20th).

Gold Medal for Best Director — Paul Mazursky for "Harry and Tonto."

Gold Medal for Best Actor — Art Carney for "Harry and Tonto."

Gold Medal for Best Actress — Dominique Sanda for "Impossible Object."

Gold Medal for Best Supporting Actor — Larry Hagman for "Harry and Tonto."

Gold Medal for Best Supporting Actress — Ellen Burstyn for "Harry and Tonto."

Best Screenplay — Nicolas Mosley for "Impossible Object."

Best Musical Score — Michel Legrand for "Impossible Object."

Best Documentary — "The Great American Cowboy" (American National Ent.).

Best Short Subject — "Zebra" (Van Glinenkamp Ent.).

Best Film Contributing To World Peace — "Hearts and Minds" (Columbia).

Best First Feature — "The Second Coming of Suzanne" (Barry Film).

Best Camerawork — Isidore Mankofsky for "The Second Coming of Suzanne."

Best Editing — Frank Mazzola for "The Second Coming of Suzanne."

Best Student Film — tied between "Manhattan Malady" and "The Man Who Ran."

Best Foreign Feature — "Little Malcolm" (Britain).

Best Low Budget Film — "Love Comes Quietly" (Maggan Films).

Best Documentary Feature — "One By One" (Leavell-Brunswick).

Best Animated Feature — "Maria d'Oro und Bello Blue" (Italo-German).

Best Foreign Director — Cristo Cristof for "Last Summer" (Bulgaria).

Best Experimental Film — "Jabberwocky" (Sim Prods.).

Stay Alive — & Lively

A Depression Economy Is No Magic Insurance Of Boxoffice Bonanza — No Substitute for Using Intelligence In Perpetuating Showmanship.

By **PAUL ROTH**

(President, National Assn. Of Theatre Owners)

Showbusiness is "The art of entertaining the public — at a profit!" Despite the computers, conglomerates, cry-babies and clods, we really are still in showbusiness. It remains an art, a science, a craft and — by economic necessity — a business. What about 1975?



Viewing the prospects for a world-recession in the midst of staggering inflation, many economists are saying, "The trick is simply to stay alive in '75. Hide! Survive!" Unfortunately that may be sound advice for many sectors of the industrial community. For the motion picture industry, '75 could well be a year of opportunity — a good year for those who can be motivated to innovate and moderate.

No, I am not among those who say a depression-economy produces a boxoffice bonanza. Perhaps there was some truth to that in the 30's. The facts are entirely different in the 70's. True, money and energy shortages may encourage some people to choose movies as a substitute for other activities which are farther from home, or more expensive, or both. There are also a number of pitfalls to be avoided.

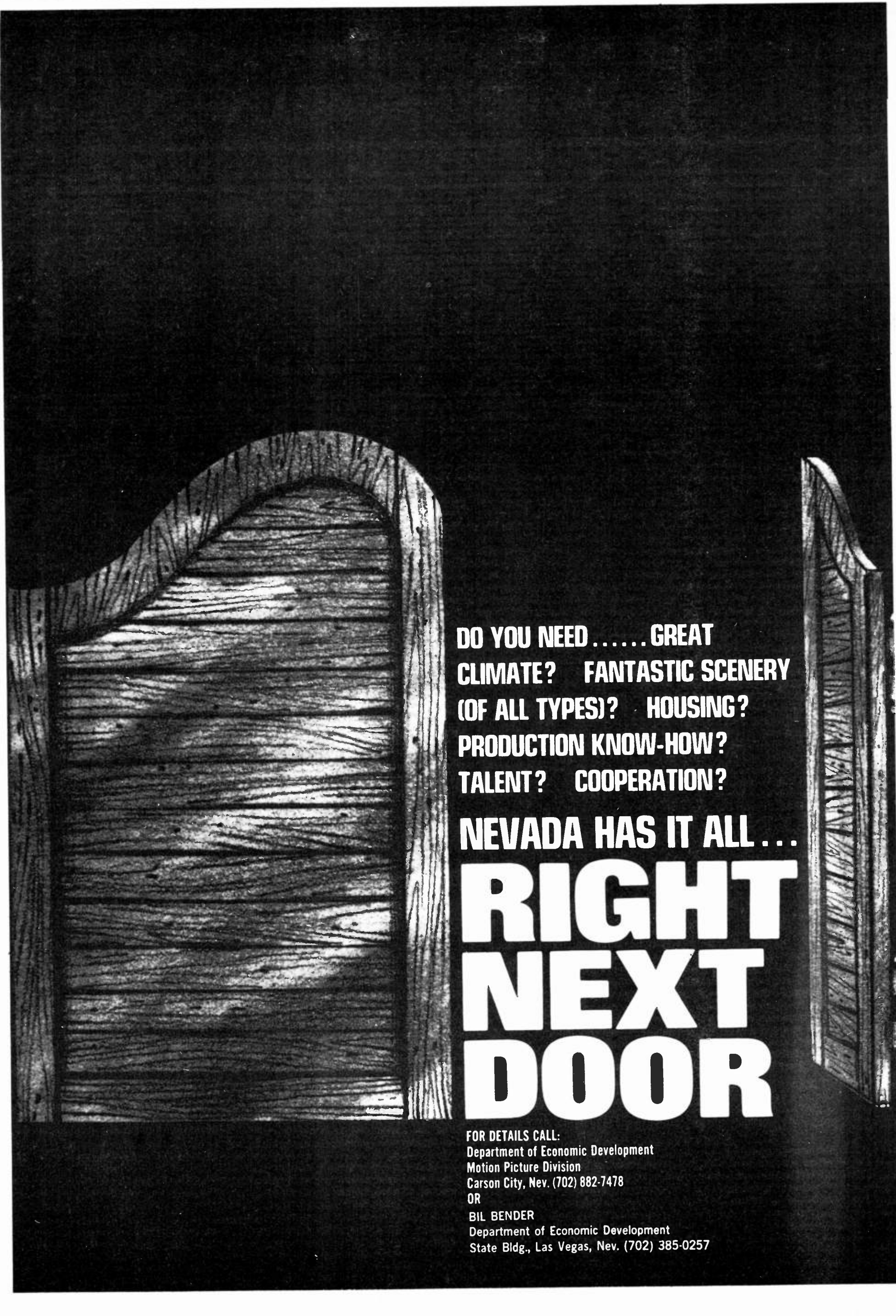
It all starts with "entertainment" and "escape" for our patrons. It thrives on the "habit" of movie-going and the "volume" of movie-going. Obviously, we are all better off with 40 million people paying to see 10 different films every week than we are with 10 million people choosing between two films a week. We must resist the temptation to get rich quick — on one picture, or one commodity. We must keep a dependable flow of high-quality films on our screens. We must concentrate on thousands of playdates, not on just the first couple hundred. Accelerated playoffs on "free" or "pay" tv are no substitute for selling as many theatrical dates as possible — in major-markets, sub-markets and in the boondocks, too. While we are avoiding the temptation to "shoot the wad" on the blockbuster, we must also continue to refine techniques for marketing the 'big' pictures, the 'little' pictures and the 'sleepers.'

We must avoid the temptation to raise prices and wages excessively — at the labor bargaining tables, in the board rooms, in contracting exhibition licensing agreements, advertising rates, and prices at the boxoffice and the refreshment stand. We are in deep trouble when we are no longer price-attractive to the middle-income family-units and young people who are the backbone of our business.

During last year's energy-crunch our industry successfully demonstrated it is a 'conserver' not a 'waster.' We must continue to do so at the federal, state and local level. We are all in trouble without fuel and electricity for production and to heat, cool and operate our theatres.

And, 1975 is going to be a good year for listening. (Amazing how many of us 'talk' so much better than we 'listen!') The time has come to stop shouting at each other and start listening to each other. We must determine what the 'rules' are and ought to be, and insist that everybody play by them, to our mutual best interests — and in the interest of the millions of movie-goers and potential movie-goers around the world.

Art, science, craft, good business and economic necessity: they all dictate that we work together to "stay alive — and lively — in 1975!"



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CLIMATE? FANTASTIC SCENERY
(OF ALL TYPES)? HOUSING?
PRODUCTION KNOW-HOW?
TALENT? COOPERATION?

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Motion Picture Division
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State Bldg., Las Vegas, Nev. (702) 385-0257

Campus Market Is Different; Requires Its Own Know-How; Tastes Not Far From Norm

By SETH M. WILLENSON

(Author of the following commentary on the collegiate branch of the U.S. film playoff system is a founder and former president of the Non-Theatrical Film Distributors Assn. At Films Inc.'s N.Y. headquarters he has the title of Director of College Marketing. -Ed)

In 1974, the U.S. non-theatrical distribution industry was marked by a period of economic growth along with a clear definition of how the specialized marketing and sales operation acted as an adjunct to traditional distribution patterns. In addition, it was a period of close cooperation between non-theatrical companies to support the situation of local commercial exhibitors as well as cooperation between the companies themselves to meet the needs of the marketplace. In a year of rapid changes in the distribution industry, non-theatrical feature distribution has begun to play a significant role.

One area of the most rapid increase and most noticeable growth has been in the college and university market. Contrary to popular opinion, the most popular films in the college and university market usually are the most successful theatrical films. Although a market exists for foreign and specialized product in the college area, it is a proportional success that in no way compares to the distribution of a commercial production.

The most successful films in the college market are "The Godfather," "Butch Cassidy and the Sundance Kid," "A Clockwork Orange," and "Last Tango in Paris."

As the number of theatres declines, the college market in many situations is performing the role of traditional specialized releasing theatre with the theatre in town profitably showing only current product. Communities like Ithaca, New York; Fayetteville, Arkansas; Boulder, Colorado or Austin, Texas support successful college film programs while local commercial theatres also prosper. Both non-theatrical and theatrical distributors suffer from such activities as Home Box Office and the early release of films to television, again emphasizing the priorities of traditional theatrical distribution.

'Cult' Films

College Distribution can highlight the success of a cult film like "Harold and Maude," which began its popularity at colleges in the midwest and was successfully reissued, or such films as Columbia's "Now For Something Completely Different," United Artist's "King of Hearts," or New World's "The Harder They Come."

The college market is important to maintain interest in the quality American pictures that receive critical acclaim but receive a mixed boxoffice response. Recent examples are Robert Altman's "The Long Goodbye" and Lamont Johnson's "Last American Hero." What must be emphasized is that this aspect of college distribution requires specialized marketing and promotion to develop revenue and dates.

In the area of Foreign Films, the college market can provide a series of exhibitors for films like Jean Eustache's "The Mother and the Whore," or Claude Chabrol's "Wedding In Blood," which have received limited theatrical playoff.

In 1974, the college distribution

companies have begun to play a role in the development of current product. Our Films Inc. began a program of marketing in the college area with Hal Sherman of Twentieth Century-Fox starting with "The Paper Chase" and continuing with "Zardoz," "Conrack," and "Phantom of the Paradise." Not only does this work provide marketing data and product development in the college market, but it is done by professionals whose job it is to stay aware of marketing trends in colleges on a daily basis. Recently, Films Inc. has expanded this program to include Paramount and other releasing companies, such as AFT and United Artists, who are beginning to work in a similar manner. The programs have included test screenings, lecture tours, and showmanship seminars on a regional basis.

The growth of the college market has called for the development of special promotional materials and concepts, as well as the use of traditional materials. At a showing of "Harold And Maude" at the University of Wisconsin, a hearse was drawn around campus as a promotional gimmick. Of course, posters, trailers, and pressbooks play an important part in the promotional campaign of the college campus.

One Year Org

The Non-Theatrical Film Distributors Assn. marked its first year of existence in 1974. Representing 18 companies engaged in the distribution of feature films, the association has developed ideas in several areas. Educational programs for college exhibitors that will expand the utilization of films on the campus both as entertainment and in the classroom. To develop this, the NFDA has been working with organizations like the National Entertainment Conference, The Modern Language Association, and the National Conference on Film and the Humanities. Operational activities on an industry-wide basis include a checking program in conjunction with Sentor Security Systems to control percentage engagements and a credit system to enforce violations of contractual arrangements. All operational activities of the NFDA have been structured by Robert Kline, General Counsel and a member of the firm of Phillips, Nizer, Benjamin, Krim & Ballon. In addition, the NFDA has sponsored a series of industry seminars in the New York area to encourage the professional

development of its members.

The college market is different from the theatrical market in the sense that it requires a professional expertise to sell and market pictures effectively as well as an organization to make it profitable. It can get exposure for a film that has not received exposure and general income, but the most successful films will follow very closely *Variety's* top 50 list.

Bono Reps Bryanston

Hollywood.

Bryanston Pictures, continuing its expansion program, has officially set up production offices in both Hollywood and New York, with the West Coast unit, Peregrine Film Productions headed by producer Steve Bono.

Vincent de Stefano will assist Bono. Currently in preproduction under Bryanston-Peregrine aegis are Sandy Howard's "The Devil's Rain" and Edward Dmytryk's "The Human Factor," with "Lord Shango" in postproduction. Bono and Ron Hobbs produced "Shango."

Stanley Bogest, Bryanston's veep and controller, is moving into the production field, supervising budgets and logistics of pix. Though based in N.Y., Bogest will be in Rome for shooting of "The Human Factor" while Bono and de Stefano oversee "The Devil's Rain" in Durango.

RAY STARK STAFF IN REALIGNMENT

Hollywood.

Ray Stark, chief operating officer of the Rastar Group recently disclosed four promotions in a staff realignment to deal with upcoming production sked.

Mort Engelberg, former Coast production head for United Artists, has been named veep for production, promotion from his former post as a production exec. He has been with the Rastar Group for one year.

Greg Morrison, named veep for ad-pub, served with Stark in a similar position at Seven Arts from 1961-67. Before that he had been a veep with Taft Broadcasting's Cine Group.

Robert O. Price, promoted to veep for business affairs, is a former head of business affairs for Four Star and had worked for Stark in a similar capacity before going into private legal practice. He re-joined Stark in 1973 as business affairs chief.

Jennifer Shull, who has worked on casting for Rastar since joining firm two years ago, has been named casting director. She worked as a freelance casting consultant before entering Stark org.

In addition to the newly-named promotions, Michael Levee recently joined Rastar as exec veep for administration.

Mannheim Film Fest Awards - 1974

Awards for the winners of the Mannheim International Film Fest were presented on Oct. 22 to the following:

Grand Prize of the City of Mannheim — for first fiction debut - Gyula Maar of Hungary for "Vegul."

Special Prize of the Oberburgermeister of Mannheim — for best long documentary - "Last Grave at Dimbaza" (British).

Josef von Sternberg Prize — for most original film - "The Innerview" (Richard Beymer - U.S.)

Gold Dukats — "Wer Einmal Lugt Oder Viktor Und Die Erziehung" (Switzerland).

"Frame-Up: The Imprisonment of Martin Sostre" (U.S.)

"Zapis Zbrodni" (Poland)

"O Mal Amado" (Portugali)

"27 Down Bombay-Varanasi Express" (India)

Best Television Film — "Schweizer Im Spanischen Burgerkrieg" (Switzerland)

FIPRESCI — "Zapis Zbrodni"

Protestants Jury — "Last Grave At Dimbaza," "Wer Einmal Lugt Oder Viktor Und Die Erziehung," "O Mal Amado," "Schweizer Im Spanischen Burgerkrieg," "Apuntes."

Catholics Jury — "Wer Einmal Lugt Oder Viktor Und Die Erziehung."

Coffee, Brandy & Cigars

By HERMAN G. WEINBERG

Dr. Johnson, Music Critic

Boswell once persuaded Dr. Johnson to attend a concert by the visiting Italian virtuoso, Locatelli. During the violinist's gyrations through his "Labyrinth" caprice, Boswell noticed Dr. Johnson blissfully asleep. Poking him in the ribs with his elbow to wake him, he whispered hoarsely, "Wake up! Listen! The piece he's playing is extremely difficult!" Dr. Johnson listened a moment, then replied, "Difficult, did you say? Gad, Sir, I'd say it's impossible!"

Restored To Consciousness

Kreisler and Rachmaninoff were giving a concert. Suddenly, in the midst of the Grieg C Minor Sonata, Kreisler had a momentary lapse of memory and, moving towards Rachmaninoff, who had the score in front of him, asked, "Where are we?" To which the pianist replied, "In Carnegie Hall."

Eavesdrop On Paganini

H.W. Ernst, the Hungarian violin virtuoso, used to follow Paganini around, taking advantage of every opportunity of listening to him to try to learn his "secrets" — even to taking a hotel room next to Paganini's so he could listen to him practice through the walls. On one occasion, when Paganini was invited by Ernst to hear him (Ernst) play, Paganini said to friends afterwards, "He's crazy, he thinks he's me!"

Good Film Books

Two film books I would like to recommend: Basil Wright's "The Long View" (Knopf) and Anita Loos's "Kiss Hollywood Goodbye" (Viking). No two books could be more dissimilar yet both are kin in their affection for the cinema — Wright's (whose "Song of Ceylon" is one of the most beautiful of all films) for its patricianly written and observed history, the best, I daresay, of them all, and Miss Loos's delightful memoir, reviewed in *Variety* last by one of the screen's true blithe spirits, fetchingly illustrated and often just as tart as it is sweet, such as when she evokes the early Hollywood and "the product it produced that sweetened life around the world" — which has to be written in the past tense, alas, alas! And the true miracle of "The Long View" — a 700 page recounting of the screen's history (paralleled with a chronology of milestones in the other arts, science, politics, etc.) is that it is immensely readable, informative and (best of all) movingly evocative of each stage it covers. I would not have imagined it was possible to do such a history so entertainingly, so winningly.

Realism Vs. Idealism

I have before me two photographs, one of Leon Trotsky as a child of 11 in the Ukraine, a fine little boy in a cadet's uniform, posed in a photographer's studio, looking earnestly at the camera, and another of the 51-year-old Trotsky in a hospital in Mexico, to which country he had fled to find a peaceful haven in his enforced exile from his homeland, dying in agony from a blow from an assassin's axe, a wretch acting on orders of Stalin, the monster who succeeded Trotsky's true friend, Lenin. And in between these two photographs I see in my mind's eye a third image, the youthful, fervent 38-year-old Trotsky ushering in the October 1917 Revolution-achieved new Soviet nation like a father escorting his daughter, now a bride, whom he is giving away in marriage, as Trotsky was giving the new Soviet nation to the Russian people...

"Thursday, Nov. 16th —" (I am quoting John Reed's account of it in his "Ten Days that Shook the World") "The Peasants' Congress met in extraordinary session. There was a holiday feasting in the air, on every face a smile ... One after another they spoke — Nathanson, Ustinov, Boris Reinstein, Sverdlov ... Outside they marched with banners — 'Long Live the Revolutionary Army! Long Live the Red Guards! Long Live the Peasants!' ... Then Zinoviev spoke, and Maria Epiridonova. Then Trotsky, full of fire and ardor for the ecstatic moment. 'I wish you welcome, comrades, peasants! You come here not as guests but as masters of this house, which holds the hand of the Russian Revolution. The will of millions of workers is now concentrated in this hall. There is now only one master of the Russian land — the Union of Workers, Soldiers and Peasants!'"

I must put the photographs down. I cannot look at them anymore. It is too painful.

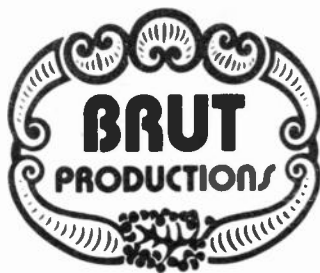
Sergei Eisenstein, on Stalin's orders, had to cut Trotsky out of his film, "October" (called here after the title of John Reed's book), and you will also remember that Eisenstein, too, went to Mexico and that Stalin showed no interest in the marvelous footage he shot there, leaving a broken and bitter Eisenstein wracked by a despair that contributed towards the heart attack that finally killed him at the age of 50.

Wait'll USSR Gets This

The Chinese once prided themselves on having reached a high degree of civilization while Western Europe was still living in caves. They have now come full circle, having caught up with the times not only with the atom bomb but with the current hokey over pornography. A recent movie ad in a local Chinese newspaper announced (in both English and Chinese) a new film, "Pornography and Prostitution in the Oriental World," going on to describe it as showing the degree to which sex high jinks had been achieved in the Far East while Western Europe was still living in caves.

Writing Made Easy

James ("Lost Horizon") Hilton once in telling of his sojourn in Hollywood in its halcyon and balmy days, olavasholem, told about a writer who went on an epic drunk and left his unfinished script in his typewriter at the studio. He had left his hero in a deep pit surrounded by snarling lions. How to finish the script? No one knew. Desperately, they searched all the bars, finally found him, sobered him up, and watched over his shoulder to see how he would extricate his hero from the all but impossible situation. Word by word they watched in awe as he pecked out on the typewriter, "After having liberated himself by super-human efforts, he took off for Syria."



which brought you

"A TOUCH OF CLASS"

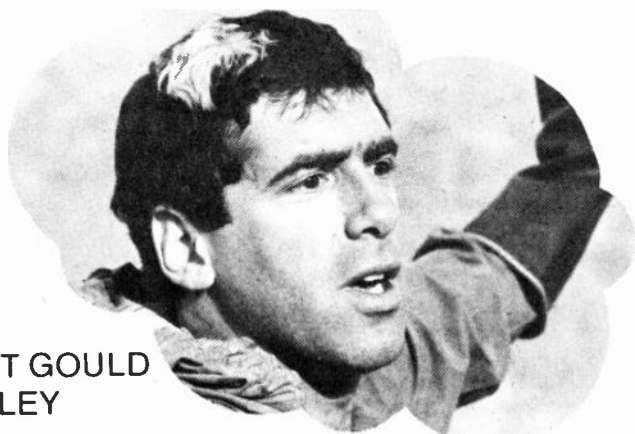
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A beautiful and touching full length animated story starring the singing voices of:

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Prescription For Optimism: Theatre Crowded By TV Sell, Concessions Feeding Them

By RALPH W. PRIES

(The author of this article on how-to-assure-big profits in film exhibition is president of the Ogden Food Service Corp. It functions in all the crowd-congregating places, indoors and outdoors, films, concerts and racetracks. —Ed)

Philadelphia.

A golden opportunity to serve the American public and the world lies ahead for the "wonderful world of movies" in the 1974/5 season:



simultaneously reaping a bountiful harvest of millions of new patrons with higher box office grosses and profits.

We who have spent our lifetimes in the motion picture industry, and particularly those selling refreshments in theatres, welcome the opportunity that these troubled economic times present to the producer, exhibitor and concessionaire alike — a challenge unmatched in the history of the motion picture industry.

In Times of Stress

Historically, people have turned to screen entertainment in times of stress or distress as a means of getting away from grim facts. The bleak years of the 30's, with high unemployment and economic turmoil, brought people into film palaces to escape the dreary times and idleness caused by the Depression. Since then America's population has grown by millions, programmed leisure time has provided people with more opportunities than ever before to enjoy leisure and recreation outside the home — and, despite the troubled times of the moment, there is more money in circulation by many times than ever before in our history!

Potential

These factors bode well for our industry because they offer a staggering potential for greatly expanded attendance at more theatres than we have had in existence since the middle 40s. New plush multiple-screen theatres offer practically a "supermarket" for features and provide exhibitors with latitude on starting times, seating capacities, or a combination of seating capacities, that make it possible to scale the theatre to suit the picture, and to provide for longer runs of months instead of weeks.

The Parlor Trailer

The way we market and merchandise our wares, whether it be movies or refreshment items, determines our success in this period where success is offered to us on a silver platter. Electronic technology has given us an advertising medium that no one in our industry would have dreamed possible within the wildest stretch of the imagination — a movie screen in every livingroom in America for the showing of trailers for our coming product!

It has taken our industry many years to awaken to the vast potential of this "gift" — and, even now, advertising of motion pictures on television is just beginning to evolve into the kind of art form that can maximize the results in box office attendance and dollars from the investment in television time. This is

a new medium for the motion picture industry and one that requires the most highly specialized and sensitive touch, for we are still forced to sell 25 foot movies on 25 inch television screens! And it takes a good deal of technical and artistic talent to sell a watermelon by painting a grape!

Boomy Prospects

Nevertheless, there is a wealth of talent in this country capable of doing just that, and when the motion picture industry has brought the art form of advertising motion pictures on television to this ultimate summit, then all of those plush new comfortable theatres, with all of our beautiful new refreshment stands, will be filled with people seeking the relaxation, pleasure and enjoyment that a two-hour voyage to a different world within a few minutes' drive of their homes can bring.

The hundred-million-dollar-gross picture should be commonplace. We have all the tools — we have all the talent — it is just a matter of organizing and utilizing them in the proper manner. We in the concession industry are looking to double our grosses, and to the day in the near future when there will be hundreds of theatres grossing \$100,000 to \$300,000 per year in refreshment sales.

Inner Man (and Boy)

When I look back on our own developments in food service equipment and the improved product that we offer the public in our indoor and drive-in theatres, it is no wonder that people enjoy the movies more ... while they are snacking on fresh, hot, crunchy popcorn (of a quality never before grown, processed or sold in theatres) ... on cold drinks served up with crushed ice (either manually or through coin-operated machines) ... and on a variety of delicious candies — that makes going to the movies a special treat. Add to this those theatres that now sell hot dogs, pizza pie and ice cream, and the drive-in that sells everything from fried chicken to steak sandwiches, with all the other goodies thrown in. We are parlaying a food service business with a leisuretime and recreation business that just can't be beat for pure escapism and enjoyment.

Service Speed

The problem has always been to handle the customers as fast as they come up to our stands. With food service equipment that we have developed over 50 years of service in theatres, with trained and experienced sales people and talented supervision, it is no longer a problem.

So, Mr. Producer, continue to make those wonderfully entertaining movies and let's bring showmanship back and sell them like we've never sold them before — and leave the refreshment sales to us pros.

Public Happy

We will be there, helping to keep the public happy and helping to keep the industry growing and profitable. If you can't believe it — watch our concession grosses on "Towering Inferno," "Earthquake," "Godfather II," "Trial of Billy Jack," "Airport 75," "Lenny," "Murder on the Orient Express," "Man with the Golden Gun," "Front Page" and "The Little Prince."

OPEN FLOOD-GATES OF 10 BEST LISTS

Beginning in last week's issue, there now proceeds the usual "10 best films" lists covering the preceding year. Here is a further sampling of the latest dispatches:

Rex Reed, Chicago Trib. chain: 1. "Scenes From A Marriage" (Cinema 5); 2. "Chinatown" (Par); 3. "The Apprenticeship of Duddy Kravitz" (Par); 4. "A Woman Under The Influence" (Faces Intl.); 5. "The Conversation" (Par); 6. "Hearts and Minds" (WB); 7. "That's Entertainment" (MGM-UA); 8. "Lacombe, Lucien" (20th); 9. "Murder on the Orient Express" (Par); 10. "Les Violons du Bal" (Levitt-Pickman).

Kathleen Carroll, The N.Y. Daily News: 1. "Scenes From A Marriage"; 2. "Chinatown"; 3. "The Godfather Part II" (Par); 4. "Love and Anarchy" (Steinmann-Baxter); 5. "A Woman Under the Influence"; 6. "The Conversation"; 7. "Amarcord" (New World); 8. "Lacombe, Lucien"; 9. "A Free Woman" (New Yorker); 10. "The Last Detail" (Col).

Judith Crist, New York Mag.: 1. "Amarcord"; 2. "The Conversation"; 3. "The Phantom of Liberty" (20th); 4. "Stavisky" (Cinemat); 5. "Le Violons du Bal"; 6. "Chinatown"; 7. "The Sugarland Express" (U); 8. "The Godfather Part II"; 9. "Lenny" (UA); 10. "Two Men of Karamoja" (Tomorrow Entertainment).

Bernard Drew, Gannett chain: 1. "Badlands" (WB); 2. "The Sugarland Express"; 3. "The Conversation"; 4. "The Apprenticeship of Duddy Kravitz"; 5. "Scenes From A Marriage"; 6. "Amarcord"; 7. "The Phantom of Liberty"; 8. "Murder on the Orient Express"; 9. "Le Violons du Bal"; 10. "Young Frankenstein" (20th).

Thomas Quinn Curtiss, Paris Herald Tribune: 1. "Amarcord"; 2. "The Phantom of Liberty"; 3. "Lacombe, Lucien"; 4. "Malizia" (Par); 5. "The Sting" (U); 6. "Chinatown"; 7. "Mean Streets" (WB); 8. "American Graffiti" (U); 9. "Death Wish" (Par); 10. "The Conversation."

Stuart Klein, WNEW-TV (who selected only nine films): 1. "Amarcord"; 2. "Blazing Saddles" (WB); 3. "Scenes From A Marriage"; 4. "The Ra Expeditions" (U); 5. "Badlands"; 6. "Lacombe, Lucien"; 7. "That's Entertainment"; 8. "Love and Anarchy"; 9. "The Gambler" (Par).

MAYFAIR'S SALES CHIEF

Billy Fine Into Job — Firm Releasing 'Mahler' In U.S.

Billy Fine, most recently Los Angeles district manager for Cinemat, has been named general sales manager for the Mayfair Film Group by Richard Chase, resident of the new distrib operation.

Mayfair is releasing Ken Russell's "Mahler" in the U.S. now that Ely Landau's American Film Theatre deal for the film is kaput. Company is also handling current "That'll Be the Day" with Ringo Starr.

Mayfair has also pacted with Goodtimes Enterprises of London for selected international release rights to five upcoming Ken Russell films all dealing with musicians. First will be "Liszt" which starts in Feb. That will be followed by pix of George Gerschwin, Hector Berlioz and others.

George Bannon, assistant to Pat Dwyer, publicity director for 20th-Fox at Dallas. Replaces Michael Duncan.

Cork Film Fest Awards — 1974

Awards for the winners of the Cork International Film Festival were presented in June to the following; of which the short subject awards are the only competitive area:

St. Finbarr to Best Documentary and General Interest — "Waves" (Ireland).

Best Animated or Cartoon Film — "Antlers" (Czechoslovakia)

Best Film on Art — "The Worlds of Rudyard Kipling" (Britain).

Best Short Fiction Film — "Gollocks — There's Plenty of Room in New Zealand" (Britain).

Best Music — John Williams for "Conrack" (20th)

Best Screenplay — Bodhar Ziotkowski and Roman Zaluski for "The Secret" (Poland)

Best Camerawork — Gale Tattersall for "My Ain Folk" (Britain)

Best Editing — Ghislaine Desjonqueres for "Salut L'Artiste" (France)

Best Art Direction — Zdzislaw Kielanowski for "The Secret" (Poland)

The New York Film Festival

By MARTIN E. SEGAL

(President — The Film Society of Lincoln Center)

We are pleased to be asked by *Variety* to discuss the New York Film Festival — particularly so because, given the frankness of



Variety's coverage of the event, we are sure an equally candid expression of our views will be welcomed.

It has always been something of a mystery to us, as community-minded people involved in film, that

some critics (not all, to be sure) treat the New York Film Festival in an altogether different way from other comparable public events. Reviews of Philharmonic concerts, or operas at the Metropolitan, or ballets at City Center, or plays, are always and properly concerned with discussing the event at hand. I don't remember ever having seen a review of a production of "Carmen" which spent most of its space in musing as to why the Met wasn't doing some other opera instead. The same applies to all community events — I have never read a report of a baseball game at Yankee Stadium which made comments on the way the box-holders were dressed, or the fact that some of the spectators in the bleachers were wearing dirty denims.

And yet when it comes to reviewing the New York Film Festival, what do we find? Most of some critics' pieces are devoted to discussions of films that we are not showing, films that we should have shown, or comments on the dress and life style of the audience.

Nor are other cultural events exposed to geographical calculations: the Metropolitan Opera Repertory is largely devoted to Italian and German operas — critics seldom if ever complain that there aren't enough Czech operas, or French operas, or even American operas on the program. Excellence and merit are not equally divided on a geographical basis. And this brings us to our second point: a few critics have made far too much of the "problem" of American participation in the Festival. There isn't any problem as such.

The New York Film Festival is an international event; and film is, of all the arts, the most international one. Our purpose has always been to show a selection — as good a one as we can make — of the most exciting and relevant developments in cinema all over the world in any given year. Our aim has also been to bring films to New York that have not yet been seen here — and might otherwise not be.

June-To-Aug. Pickings

No one would dream of denying the importance of the American cinema. But, there is a very practical problem which limits the number of American films we show: whereas we have, more or less, 12 months' product of foreign

films available to us for selection, this is not the case with American films. By and large, the only American films we can consider for screening are those finished between June and August, for the simple reason that the others will already be playing in the theatres.

However, it should now be said that there are signs of a change in this situation. Just as occasionally the release of a film is held up because a producer wants a certain theatre, so we are seeing indications that some companies are beginning to realize that it would be worth holding off the release of a film in order for it to be show-cased at the New York Film Festival, for it to be launched with the right audience and under optimal circumstances.

In the long run, the Festival must justify itself on the merit of the films that it does show. Those critics who decided to write about what they actually saw at the Festival have mostly come to this conclusion.

'Flag' Issue Irony

Furthermore, the question of nationality is something of a red herring, as we Americans above all others should realize. If one analyzed the geographical backgrounds of the great figures of the American cinema — the actors, the writers, the directors, the technicians — he or she would find that a great number of our greatest figures were born abroad. In fact, the greatness of the American cinema has come precisely from its willingness to welcome talent from wherever it hails. And in this, Hollywood has only echoed the attitude of the nation as a whole.

The New York Film Festival is proud of the American films it has shown over the past 12 years — and we have premiered such important Hollywood and Independent films as "The Last Picture Show," "Five Easy Pieces," "Mickey One," "Lilith," "Portrait of Jason," "Bob and Carol and Ted and Alice," "Heat," "Hallelujah," "The Hills," "Badlands," "Mean Streets," "Images," "Bad Company," "Born To Win," not forgetting this year's "A Woman Under The Influence," nor the countless shorts which we have shown over the years.

All we ask of the press, finally, is that they treat us the same way they treat any other cultural event in the city: that they address themselves to what we are offering the people.

There are obviously many in this city who feel that the Festival is a worthwhile addition to community life. We are not asking for indulgence from the press — just fair and relevant comment and criticism. People come in large numbers to the New York Film Festival because they want to. We will do everything we can to encourage them to continue to do so — and hope to present programs which will warrant the public's ongoing interest and support.

...a cordial invitation from **Ermanno Curti**

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How I Beat The Depression, Or, My Friend, The Character

By CLAUDE BINYON

Hollywood. The year was 1932 and the nation was gripped by a paralyzing depression. The \$900 savings account of which my wife and I had been so proud was wiped out overnight by a bank failure. My \$115 salary as a brilliant *Variety* staffer had been cut to \$90, and as a final ironic gesture I was given an involuntary two-week vacation and told not to come back unless I couldn't find another job. But was I crushed and dismayed? Not I—not I and my faithful henchman, Otho the Great.

Otho was a character I had created for a magazine story which I had not yet mailed. He was young, poorly paid in his job, with no future—until he awakes one morning and realizes he has already lived this day and knows everything that is going to happen. It is the same next day, and the next, whereupon begins an exciting and highly profitable series of adventures for Otho.

Depression Windfall

Without much confidence I took Otho to Paramount—and promptly was given a 10-week contract at \$200 a week to develop Otho into a screenplay. It seems Paramount needed me as much as I needed Paramount, as they were looking for a starring vehicle for their hoped-for next Will Rogers-Stu Erwin.

So who worries about depressions and confiscated bank accounts? There I was making more money than I ever had made before, and certain to wind up in 10 weeks with at least \$1,000 saved from my windfall.

The next day I was assigned to Producer Perry Heath, a smart, literate gentleman with a sharp story mind. He liked Otho, but pointed out that for a full length feature the story didn't generate enough suspense. "Get him more involved with his predictions," he said. "Make him go out on a limb, so that the audience will feel that something disastrous is about to happen to him."

Pile On Calamity

I thanked Mr. Heath and went back to my office—my own office—and proceeded to make things increasingly tough for poor Otho. When I had finished, Otho was involved in as potentially a calamitous situation as any form which I as his creator could possibly rescue him.

Six weeks of sweating and scheming had gone by on my 10-week contract when I took the story treatment to Mr. Heath. He read it while I sat nervously in his office, and nodded from time to time. Finally he smiled. "That's good," he said. "Otho is in real trouble now."

It's A Mess

"Thanks," I said. "It's a mess, but I'm pretty sure I can get him out of it."

Mr. Heath rubbed his hands together. "Now," he said, "for the knockout." My voice cracked. "Knockout?"

"The last great confrontation for Otho. The impossible, unsolvable predicament."

I was dismayed. "But if I get him into an unsolvable situation how do I get him out of it?"

"Just get him into it," said Mr. Heath. "Son, why do you think I'm

here? We'll get him out of it together!"

I was very uneasy. "Mr. Heath, my contract has only four more weeks to run."

"Don't worry," said Mr. Heath. "When the editorial board reads this your real career will start."

I went back to my office and scribbled and sweated for three and one-half nightmarish weeks, and sweated some more each night at home. In the end I had Otho in such a horrible situation that the only solution I could see for him was suicide. And if it weren't for Mr. Heath that would be the only solution for me.

The Anti-Climax

When I arrived at Paramount I noticed the studio flag at half mast and asked the guard about it. "Mr. Percy Heath is dead," he said.

I was shocked into hysterics. "No! He can't die now! He's all I've got!"

The guard stared at me. "I didn't know you were a relative."

I recovered somewhat. "I'm sorry. It was unexpected. How did it happen?"

"Heart attack. Went just like that."

I dragged my feet to the office and sank into a chair. So Mr. Heath was gone. So smart, still in his prime. And the ending for my story was gone. And my career was gone. And the day after tomorrow I would be an unemployed bum for the second time in ten weeks. A fact that was to be confirmed in later years suddenly became clear to me; life was not the beautiful thing I had thought it to be; it was merely a series of lulls between crises.

Comes Hulburd

During the lunch hour I took my unfinished treatment to the office of Merritt Hulburd, one of the editorial board members, and left it on his desk. Then I went home, told my wife I wasn't feeling well—which was true—and crawled into bed. The next morning I returned to my office and waited for the axe. The phone rang; Mr. Hulburd wished to see me immediately.

When I faced him he was looking at my treatment.

"There's no finish," he said, as if he were bringing news. "I know," I said. "I'm sorry."

"Can you finish this?" he asked. "No, sir." "Why not?"

"The finish," I said, "is in Mr. Heath's head." I explained what had happened and Mr. Hulburd sat staring at the treatment. Finally he tossed it onto his desk.

"I don't quite know what to say," he said. "This is a unique situation. I can't really blame you, and I can't blame Perry Heath for dying—and I'm not going to stick my neck out and blame God."

Contract Ends

"My contract ends tomorrow," I said. "Why don't I just thank you for everything and go home?"

"No," said Hulburd, "on the basis of what you've written I think you deserve another chance."

I tried to speak but couldn't. "On a week to week basis," cautioned

Hulburd. "we have a project in work that needs all the help it can get."

"That's wonderful!" I said finally. And that day I became the sixteenth writer working simultaneously on an episodic project titled "If I Had a Million." And 17 years later I was still at Paramount.

Some time after our meeting Hulburd suggested that if I ever had an idea about a finish for Otho he would resurrect him. Even the mere thought shook me. For 42 years I never have made an attempt to rescue my character from the abandoned stories on file. May Otho rest in peace—or in torment—or in whatever state abandoned characters lie.

King Hu's Kung-Fu Into French Market

Paris.

King Hu, a Hong Kong filmmaker, recently showed some of his pix to prospective buyers and critics. He was assisted by local publicist Pierre Rissient who primarily launches films and who will direct his own first pic early next year in Hong Kong tagged "One Night Stand."

Rissient met Hu there and they became friends, which explains his help during Hu's Paris stay. Hu, who worked for the top Hong Kong producers, Shaw Bros. and Raymond Chow's Golden Harvest firm, now produces his own films.

Though using so-called kung-fu, Hu goes more thoroughly into the historical periods of early China, and, as revealed by his pix, adds a sense of humor and a balanced political aspect to his product in this genre. And Hu points out that Chinese martial arts actually are called wu shu, not kung-fu.

Hu says Hong Kong censorship is difficult since films must conform to many different Asian beliefs. They can't offend Communists, especially in China, due to the location of the British Crown Colony on the Chinese mainland, and also not twit the Japanese too much although many kung-fu heavies are Nipponese.

Among his projects is a film to be made in the U.S. It will not be kung-fu goes west but will be based on the Chinese presence in the U.S. during its pioneer days. He will call it "You Go, Oh No." It will concern Chinese slave laborers who were imported to build the railroads. Later, some tried to find gold but were always chased off by outlaws or American gold seekers.

But before the American film will be two Hong Kong projects. One is "Red Robe General," about the first European cannon to go to China more than 300 years ago. The other is "Raining in the Mountains" which concerns, in a non kung-fu way, the religious, moral and political movements that shaped China.

Hu placed his "Pirates and Warriors," originally called "The Valiant Ones," with Gaumont for release in France. With exception of the kung-fus released by the U.S. majors, this film is probably the most important sale for a kung-fuer locally so far.

Copyright & Freedom

By IRWIN KARP

(The author is Counsel For The Authors League of America)

The "economic philosophy" of copyright, said the U.S. Supreme Court, is that "encouragement of individual efforts through personal gain is the best way to advance" the writing and publishing "of literary works of lasting benefit to the world." In a copyright-based system, therefore, authors and publishers function as entrepreneurs. They must depend on the income from their works to compensate for their talent, labor and investment. And like all entrepreneurs, they must take the risk of losses.

Copyright also serves another fundamental constitutional purpose — to advance the First Amendment freedoms to express, publish and disseminate ideas and opinions. The Amendment provides protection, prohibiting restraints on these rights. But the copyright clause is the only constitutional provision which establishes a legal-economic foundation for exercising them.

Copyright Sustains Independent Authorship and Publishing

Copyright has furnished the legal foundation for independent authorship. Under the Act, writers do earn income from the books and articles they choose to write. They need not depend on the largess of the state, or of government publishing houses; nor suffer the dangerous consequence of that relationship, restraints on their freedom of expression.

Copyright also has provided the legal foundation for an entrepreneurial system of publishing which encompasses commercial firms and a wide variety of non-profit publishers, including the university presses, scientific societies (which are leading journal publishers) and many other tax-exempt groups. Commercial and non-profit publishers alike depend on income from the sale of their copyrighted works to meet their publishing costs, recoup their investments and provide working capital for new books and periodicals. And as entrepreneurs, they must take the consequence of losses, reduced output or bankruptcy.

The Copyright-Based Entrepreneurial System Encourages Freedom of Expression

The copyright-based system of entrepreneurial authorship and publishing is a bulwark of intellectual freedom. Since it does not subsist on government funds, it has the inherent independence to resist overt attempts at restraint by public officials or private interests. And it has the strength to resist the insidious self-censorship that afflicts other media, created by the fear of antagonizing the powerful. Entrepreneurial authors and publishers bring the public books and articles that scathingly criticize government, large corporations and other dominant "establishments," works that seek to expand or overturn accepted wisdom in every science and intellectual discipline, and works that blaze trails for the other media and the academic community to follow.

The copyright-based entrepreneurial system also promotes freedom of expression by giving an enormous diversity of information and opinions access to the marketplace of ideas. Television programming and access are controlled by 3 corporations. Newspaper publishing has been marked by a total lack of diversity in major cities. But copyright sustains a great number of book and journal publishers, large and small, with a wide variety of editorial viewpoints. Among these will be a publisher for a "Silent Spring" or an "Unsafe At Any Speed," for a "My Lai 4," a "Down These Mean Streets," or a pioneering examination of a "Power Broker's" role in the restructuring of our largest city. If 20 or 30 publishers will not accept a manuscript which presents a new scientific theory or a controversial social insight, one of many others will issue it.

Moreover, because copyright prevents others from diverting the income of a successful work through piracy, its publisher can afford to distribute additional works that are not likely to earn a profit or are certain to incur losses; and its author can afford the substantial risk of investing one or two more years in writing another book.

Copyright Encourages the 'Publishing' of Information and Ideas

The essential function of the copyright-based entrepreneurial system is "publication" — distributing the work to the public. Once a book is "published," all of its information and ideas are placed before the public and remain available for reference and use. Copyright encourages "publication" by securing the copyright owner's right to be compensated for reproduction and other uses of his work.

By contrast, unpublished information can be stored in an automated information system or storage bank of a library network, and made available only to those allowed to use the system. Access to the system can be controlled by its manager, and portions of the information can be withdrawn, withheld or "revised" — acts of suppression which are not possible if the material is literally "published."

Increased exemptions from copyright protection thus would discourage true "publication." If new exemptions expand the uncompensated reproduction of copies, it will become more prudent and profitable for authors and publishers to deposit many types of works — particularly scientific and technical materials — directly into information systems, dole them out piecemeal only to subscribers, and never expose the works through "publication" to uncompensated copying or other newly-exempted uses.

Copyright Does Not Restrict Intellectual Freedom

Copyright imposes no restraints on intellectual freedom. A patent prevents others from using the ideas or devices it protects, even though they developed them independently, without copying the work of the patent owner. A copyright does not impose these restraints. Anyone is free to use the ideas, facts and information the author presents in his copyrighted book. And anyone is free to independently create a similar work, so long as he does not substantially copy the author's "expression." As Henry George emphasized in "Progress and Poverty":

"Copyright ... does not prevent anyone from using for himself the facts, the knowledge, the laws or combinations for a similar production but only from using the identical form of the particular book ... It rests therefore upon the natural, moral right of each one to enjoy the products of his own exertion, and involves no interference with the similar right of anyone else to do likewise."

Teheran Film Fest Awards-1974

Awards for the third Teheran International Film Festival were presented Dec. 5 to the following:

Golden Ibex for Best Film — "Prince Ehtedjab" (Bahman Farmanara — Iran).

Best Actor — Behruz Vosqui for "The Deer" (Iran).

Best Actress — Olimpia Carlisi for "Center of the World" (Switzerland).

Best Director — Richard Lester for "Juggernaut" (Britain).

Best Short — "The Day It Rained" (Kamran Shirdel — Iran).

Special Prize — "Those Were The Days of Soccer" (Pal Sandor — Hungary).

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SHEPPERTON STUDIO CENTRE

Producers & Auditions

Some Remarks About The Personal Credo, 'I May Not Always Be Right, But I'm Never Wrong' — Incompetence On Both Sides of Camera — How To Tell A Line Producer From A Lying One — & Other Weighty Words

By WILLARD GOODMAN
(President, Wimbledon Productions)

For many years, while I was an active International Alliance crew member, a group of us used to spend our free time putting together the All-American Crew. The crew that you'd like to wish on your worst enemy.

Take the director of photography who shot three half-hour pilot tv shows with a new fast film ... without knowing the film speed. You take him, because I never will. How about the camera operator with the restless, hunting, searching, never-still camera? By the time he zeroes in on his composition, the rest of the crew is doing their next picture. He does give you more for your money, though, because every other shot overreaches the set and you get maybe a couple of lights, a ladder and perhaps a gaffer thrown in. This gaffer might be the guy who once threw the bull switch and blew out every lamp on the set.

The assistant cameraman on our all-star crew is definitely the one who lets the film run out during a crucial scene ... and what's worse, doesn't even tell you although it's your only print take. The second AC is the one who fogs the day's rushes when he's emptying the magazines and canning them for the lab. I suppose one could say in his favor that he's polite. After all, he did allow the Director of Photography to expose the film first.

Many crew categories have been omitted here for the sake of brevity, but don't worry. Somewhere out there are the All-American makeup artist, the assistant director, the prop, the carpenter and even the production manager who okayed a check request for 40 pounds of you'll-never-guess at \$10 per.

Above The Line

And since this is a democracy, we should mention some of the above-the-line folks. Like the producer who sent a teamster to pick up his ex-wife at Saks with the picture car which was to be used on camera in the next scene. Or the director who vetoed several hundred thousand dollars worth of sets which had been completely built, painted and dressed, and when reminded that he had previously okayed all the drawings and plans said, and I quote: "I'm not a visual person. I can't tell from the pictures."

You all know who you are, boys and girls. Stand up ... take a bow ... you've made the All-American Crew.

Resent Incompetence

I got out of college with a passionate desire to make films plus a degree in clinical psychology — which turned out to be more helpful than it ought to be. I gophered, and wrote scripts; did sound and propped; learned editing and camera work. The advantage to all of this is in knowing how each job should be done and whether it's being done that way or not. The crew members themselves are aware of the meatballs on the set. Good crew people resent incompetence in the crew and in management. They want to make good pictures.

When you hear producers say "I'll never shoot again in New York, or Montreal or wherever, because the crews don't know what they're doing," guaranteed it's the

producer who doesn't know what he's doing. Pictures get made in spite of these producers by a combination of the proficiency of the technical crew and the downright weight of money (spelled "over budget.")

And then there are the producers who constantly bad-mouth actors, for the same reasons they bad-mouth crews. I've rarely had trouble with an actor on any picture I've done in any capacity, whether as gopher or producer, perhaps because I suffered through acting school myself for two years. Not to be an actor, but to understand their problems, to be a better producer/director. Having been where they've been provides that certain understanding and rapport with actors which some producers, who look upon them as commodities, do not have.

By the way, I was a lousy actor. My acting teacher, Sonia Moore, at the opening of my stage production of "Awake and Sing!" said "I'm glad to see you're producing ..."

What did she mean by that? I think it's time that we in the industry took a long look at what may be one of the major ills of our business. Very few feature film producers have come up through the ranks. I can think of no other industry in which people at the top, almost exclusively, started at the top. Any fast-talking snake-oil salesman who options a property and can put a semblance of a package together becomes an overnight producer, without the faintest idea of how to make the best possible film at the right budget. You'll notice that's the right budget. Not the lowest possible budget.

I had a call recently from an executive producer and his completion guarantor, who were climbing the walls because their picture was two weeks into shooting and one week behind schedule. It had suddenly dawned on them that they needed a knowledgeable line producer.

A look at the script, schedules and budget showed that they had irretrievably blown \$150,000 through improper scheduling. Next morning on the set, I knew why they were 50% behind even with their overgenerous schedule. For one thing, a battle of wills had sprung up between the leading lady, a major star with a tendency to arrive late on the set, and the assistant director who was giving her progressively earlier calls until she was being called for 6 AM in hopes of having her shoot at 2 PM. Getting the lady to turn up on time and the AD to give her realistic calls put a stop to that from both directions.

Among other "minor" savings, a truckload of unused and unneeded equipment was returned, much to the disappointment of the supplier — and perhaps the director of photography. As a follower of the Judeo-Christian ethic, I like to think that the D.P. had been acting out of ignorance. The point is that no one in authority, i.e., above-the-line, on that picture knew what equipment was proper and necessary for the production. Here was a picture which should have been shot in eight weeks for \$750,000 and was having trouble coming in with nine weeks and \$950,000. Every dollar

wasted or stolen on a picture is a dollar that does not appear on the screen.

One of the paradoxes of this business is that producers break their backs raising money for a film — and when they succeed, promptly abandon control of that money to others, thereby abdicating their responsibility to the picture and, by extension, to the investors. Certain production decisions must be made only by the producer. These are often based on conflicting alternatives and differing production information given him by the director, the D.P., the production manager and the art director, each with his own axe to grind. If he is unable to challenge the validity or weigh the variables of the information supplied to him, he cannot make the correct and sensible choices. He has not been there.

Inflation Hits

So. Africa B.O.

Capetown, So. Africa.

There being no television in South Africa at present and no counter attractions to the stage and cinema shows, the oil restrictions have made no impression on the b.o. of the theatres, but the continual everyday rising cost of living makes the average man think twice before spending too much money on shows so he picks the best with the result that overall attendance suffers.

In order to save money and see the latest films, more and more families are buying projectors and hiring films from the local distributors, who are cashing in and opening depots in all suburbs. They are organizing private shows on Sundays when all entertainments are closed due to the Sunday Ordinance Act, and screening the latest films to all ages while the main cinemas have age restrictions, so once again the b.o. suffers.

The Drive-Ins are not affected by the oil position as there is no rationing only restricted gas station hours, and they are well attended.

B.A. FILM MUSEUM, SIED AT CANNES, NOW 25 YRS. OLD

Buenos Aires.

During the 1949 Cannes Film Festival, a group of Argentine and French critics (Roland, Calki, Andre Bazin, Georges Sadoul, Jean Mitry) agreed it was necessary to create a cinematheque in Argentina. Henri Langlois joined them and after hearing about the initiative took pen and paper and wrote the titles of 10 film classics. They would be the first contribution of Cinematheque Francaise to its still unborn gaucho counterpart.

Last week the Argentine Cinematheque celebrated its 25th anniversary. It promises for coming months a cycle of New Swedish Cinema, another of 27 ethnographic films loaned by New York's Museum of Modern Art.

The Argentine Cinematheque has over 4,000 titles in its vaults, plus a large library, photo archive, collections of specialized magazines and other valuable material for the study of the film art. It maintains frequent exchanges with similar organizations in other countries and it supplies programming for cineclubs and other cultural entities.

One of its founders, Roland, still is its president, and shares with verpee Guillermo Fernandez Jurado and his wife Paulina the work that allows Arg. professionals, film students and buffs to get acquainted with the most significant creations of the world cinema.

Leipzig Film Week Awards - 1974

Awards for the 17th International Leipzig Documentary and Short Film Week were presented on Nov. 30 to the following:

Golden Dove - "Erbauer" (Bulgaria). "Companero" (Great Britain).
Silver Dove - "Die Kunst des Volkes" (Cuba). "Die Last" (Yugoslavia).

Tied between "Ein Tag bei Bauarbeitern" (India) and "Japanische Selbstverteidigungs-truppen" (Japan).

Special prize for Animation - "De Facto" (Bulgaria).

FIPRESCI - "Dreams and Nightmares" by Abe Osheroff and Larry Klingman.

Special Situations Supply Discovery, Oddity, Repertory

By RALPH E. DONNELLY

"Specialized Exhibition" is a broad term used for a very limited style of film presentation.

Theatres all over the country are more and more adapting to the trend to avoid the product shortage and high terms demanded by the major distributors. In fact, every major city offers at least one "specialized" cinema, and many cities, like Boston and New York, offer more.

Forgetting that "sex" houses in a sense, fall into the "specialized" category there are three basic kinds of specialized offerings, and in some cities, one theatre will supply all three types.

1. Theatre of Discovery

First, there is the theatre of Discovery, such as our First Avenue Screening Room in Manhattan that has literally dedicated itself to digging and probing to find a wide variety of films to cater to limited tastes and languages. Since Christmas of 1973 we have offered a new film each and every week (we call it our Preview/Screening Series) that limits itself to five performances, admittedly at awkward times.

But through this method we have been able to discover such gems as "The Little Theatre of Jean Renoir," Dusan Makavejev's "Man Is Not A Bird," Jan Lindqvist's "Tupamaros," the Jane Fonda film "Introduction To The Enemy." In addition we have been able to bring all of the unseen Satyajit Ray films that probably would not have been shown in Manhattan. And one of our proudest endeavors the excellent trilogy of Robert Snyder's works including "Buckminster Fuller," "Anais Nin Observed" and "The Henry Miller Odyssey."

Any of these films that offer commercially more, we often play as part of our regular showings, which, since the discovery of "I.F. Stones Weekly" have all played open end for as long as they can play. There has been a marvelous support for our "specialized" theatre on First Avenue, the kind that you don't hear about if you operate a conventional theatre.

2. Sub-Culture Sites

The second kind of "specialized" cinema is the Sub-Culture type that offers the young, and young at heart, audiences what it really wants to see. The Elgin in Manhattan and our own Mini-Cinema in Uniondale, Long Island is representative of this type. It can successfully mix the revivals of Marx Brothers, Bogart and Bergman with John Waters "Magical Mystery Tour" (who really does own that film?).

This is the theatre that many college students would rather attend than the biggest first run attraction. Midnight showings are always a must with rock-concert films, classic horror films and "put-on" films. The nostalgia of that age group is television of the '50s. Just like Ruby Keeler, Alice Faye and John Payne reach the older generation, Amos & Andy, Beaver,

Annette Funicello and the Little Rascals reaches the college student.

These theatres are the ones responsible for "discovery," but of another kind, namely from experimenting with older films both foreign and domestic. Anyone in this field could have told you how successful "Animal Crackers" was really going to be this year, because our audiences have been asking for that specific film for over 10 years. Listening for "trends" is an important part of our booking plans.

3. Repertory

The third kind of "specialized" exhibition is the repertory or revivals situation that will offer four to seven different changes each week, each one catering to a possible different taste. It isn't quite as simple as just scanning availability lists and researching catalogs to see what can play. It too, requires listening to trends, and also trying to "discover" the lost prints of pictures that might not have been shown theatrically for long periods of time.

Let's suppose you were working on a "Louise Albritton" series. It would require searching through the reviews of The New York Times Film Books (a book you cannot be without), making a dozen phone calls ("Donnelly, where the hell do you come up with those titles" is the usual cry from the film branches.) Then try to convince the owner (or distributor) to make up a new 35m print, or, if all else fails, a 16m print.

In many cities, because of population limitations, one theatre may actually become the home for all of these possibilities and combine in a festival form the idea of first-run exposure for really good foreign films, summer revival programs and midnite "head" shows. Properly executed this can prove to be and make for a very important part of any community.

Behind 'Challenge'

Lloyd Pictures Co., a N.Y. City limited partnership, has been formed to "exploit" a film titled, "Challenge," which Cinemation Industries is distributing in the U.S. Partnership, according to Cinemation, will-exploit pic's copy-right via a deal with its producer, E. O. Productions headed by Earl Owensby, the producer-topliner of the film.

According to legal papers filed by partnership, the general partner is Alka Productions of New York City. A total of \$1,100,000 has been contributed by 16 limited partners.

Cinemation says deal has no bearing on its distrib relationship with E.O. Productions, and in fact, Cinemation has no part of the partnership. "Challenge," a film patterned on the successful BCP production of "Walking Tall," has been playing off in the south and southwest on multiple breaks accompanied by heavy tv ad campaigns. Pic is the first for Cinemation to play off in this fashion.

"A GRAND-GUIGNOL OF EROTICA. 'DEFIANCE' IS SURE TO GRAB THOSE WITH FAR-OUT CLOSET TASTES, PURSUITS AND PLEASURES ... THE JENNINGS GIRL GIVES LA SPELVIN, LOVELACE AND CHAMBERS A FRENZIED RUN FOR THEIR MONEY."

Bob Salmaggi/WINS

"A FILM THAT STIRS THE SAVAGE SENSES WITH ITS COMPELLING PASSION AND JEAN JENNINGS' OUTSTANDING PERFORMANCE."

Lisa Hoffman/SWANK

"'DEFIANCE' IS NOT UNLIKE THE 'STORY OF O'. HIGH CALIBRE SCRIPTING & FINE LENSING, THE HEAVY S&M IS A DERVISH OF DEVIL'S BREW, NOT FOR THE SQUEAMISH OR SENSITIVE. THE BIG LEAGUE TECHNICAL TREATMENT IN THIS FILM INDICATES THE NEW DIRECTION PORN FILMS ARE TAKING. GOOD ACTING AND FINE TURNON FOOTAGE."

Al Goldstein/SCREW



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Zaire: An Introduction To Africa

Foreman-Ali Bout's Image-Making For Former Belgian Congo — Sports On Satellite As Against the 'Dark Continent' on Screen In Generations Past — Financial Aspects And the Imagination of President Mobutu Sese Seko, The Tough Man With Staying Power

By COL. BARNEY OLDFIELD

Kinshasa, Zaire.

The route to nationhood in Africa is said to be equal parts determination, hallucination, assassination — and on some rare occasions, imagination. Events of Oct. 30, 1974 at 4 a.m. had elements of all of these.



Muhammad Ali had the determination and vocal decisiveness to go with it, they say; George Foreman, the hallucination to do was show up.

collect his \$5,000,000, and go back to Hayward, Calif., title-intact to wait other importunings of like nature, which proceeded to his ring assassination by an adversary well known to run on gall and Geritol.

But there was one crafty who knew he had to live there in Zaire (the former Belgian Congo) after it was all over, that he could probably profit grandly from having hosted these strange migrants known for three-M (mouth, myth and mits) in for a spell — his name, Zaire President Mobutu Sese Seko. He had the imagination.

Mobutu is a hard man, tougher than both of the imports put together, as he does not trifle with seconds and waterboys and trainers. He has a several thousand man Army, a constituency which guarantees his staying in power as long as he wishes, and when he travels abroad, his entourage always includes the potential trouble-makers he feels it unwise to leave behind at home and be tempted to play at insurrection, insurgency and instability. At that, he's only one of about 20 military-backed governments among the 40-plus nations which comprise Africa, and Zaire has far better economic legs under its President's stool than most of the others.

Copper Economy

While alchemy, the turning of something common such as base metals into something valuable such as gold, was a long pursued fantasy of the Dark Ages, on his part of the Africa which was once called the Dark Continent, he brings it off. Zaire is one of the richest exporting nations of copper which it turns into fantastic amounts of foreign exchange gold with no help from magicians, conjurers, witch doctors, prophets, diviners and such other vaudeville opening acts.

Zaire, as always goes with a name changing, was not quickly recognizable in international affairs, and with a starting letter of Z, was even last out at the UN in any roster. Mobutu may or may not have heard that there are two truly international languages, music and mathematics, but he did know there was magic in sports and everybody understood such competitions. Big budgets such as Japan's \$2,000,000,000 for the 1964 Olympics infrastructure, plus the international clout, and the time-lag to a serious consideration he knew to be beyond him. But he could handle a world title fight between two black heavyweights, one of them probably as well known around the globe as any living person. It would take peanuts by comparison with the 8,000 to 12,000 ath-

letes of a world's Olympic teams, plus all the accommodations necessary for the spectators who follow along with stop-watches, frayed record books, and noses with delight in the scents current and ancient in sweatsuits.

Outsize Purses

He could put up the outsize fight purses of \$5,000,000 for each fighter, as much more for general training and promotional costs, and still have what would be a modest ad budget if he were to try to paint his country's commercial and economic development and joint venture investment opportunities in a collection of Western Europe, Japanese, and North American media outlets. The not-so-deep mystery of where the upped money came from says a lot. First, there was Risnelia, a convenient Swiss entity about which the selfsame Mobutu has more than an idle something to say; Hemdale Leisure Corp., with fancy London Mayfair address (55 South Audley), within easy waving distance of the American Ambassador to the Court of St. James and which has money sources from all manner of Hedonistic enterprises; Don King, once said to have been in the "numbers" in Cleveland who did four years up the river for what was described as "an unfortunate ghetto argument in which the other guy died", and he became the promotional catalyst as a VP of the closed circuit TV firm, Video Techniques — all in all about as interesting an entwinement as a casserole full of noodles. No individual noodle could make a meal, but together they managed — sort of, anyway.

Hotels

On close inspection, the whodats of sports were somewhat startled to find Goodyear was in the country, turning out in excess of 50,000 tires a year from a nearly \$20,000,000 plant investment. GM was going in with an assembly unit, pricetagged at around \$8,000,000. Gulf Oil has a joint venture going, and will begin offshore oil production in 1975 or thereabouts. Pan Am may have its troubles, but it has crutched Air Zaire into business and doing well, and their provided a way in for the 250-room Inter-Continental Hotel, also jointly owned and about \$13,000,000 worth of first class hostelry.

Such business affairs are invariably broken field runs, and how to get there from wherever is seldom a straight line. Or as they used to state, if Loew's hasn't staked out a place as part of civilization and open to at least a split week, forget it. The title fight obscured the fact that most things have to have greater staying power, if there is to be any commercial sense. The rough considerations are a new-old country, with its money just barely getting respectable (don't try reconverting zaires when you leave, if you have any, they'll keep it. Zaire money is their money), it has resources but a shortage of professional managers, engineers, developers, and all those myriad personnel staples of a modern country.

Take an odd meandering case of a company such as Beverly Hills-based Litton Industries, which among other things manufactures typewriters, navigation systems, and has some expertise in skill training of individuals to match

them to high technology jobs. Ready? As long ago as 1926, Tex Rickard had an idea which he thought would generate some side commercial action for the Dempsey-Tunney fight. He went to Royal Typewriter (eventually to become a Litton division in 1964) and tried to con them into spending (a then) unthinkable \$40,000 for a "sponsorship of the radio broadcast of the fight blow-by-blow."

Went For \$20,000

Royal wasn't about to be had by any ex-Yukon and Nome saloon-keeper on such slim pretext, but was interested enough to haggle him down to \$20,000. That long ago commercial tieup having opened the golden door to today's almost total dependence on the broadcast-telecass conduit to home and theater chairs, it probably produced no more than a cash equivalent of hotdog sales in any major stadium event in modern times — but in the manner of Mobutu in an unknown African country, it had to start somewhere. In 1964, when President Johnson spoke out on the "war on poverty," one of the major companies he enlisted in skill training of high school dropouts was that same Litton Industries. More than 14,000 youngsters went through its Parks Job Corps Center in Pleasanton, Calif., one of them a hard case who had been a street brawler at 8, an alcoholic by 9, and a certified juvenile delinquent with more police acquaintance than any growing boy really needed. He never ran from a fight, but to more than one in the bloody 5th ward of Houston, Texas. Name: George Foreman. Trying to keep George interested in assembling transistor radios was hard going, and after hours he was a dormitory and alley version of Mayhem, Inc. A suggested solution was to take him to the rec hall, put the gloves on him, and let him air his hostility in the ring. It worked. Gold medal, Olympic Games, 1968 on a quick climb; turned pro, Litton made itself available to him on specific instructions of its Board Chairman Charles B. "Tex" Thornton, and is at his elbow still when he asks for advice and counsel.

Where's That?

In March, 1974, in Caracas, Venezuela the word came that the next Foreman fight would be Muhammad Ali — in Zaire. Sports writers are geographically global enough to be bounded on the east by Madison Square Garden and on the west by the Fabulous Forum, so their first questions were versions of, "Zaire? Where the hell is it?" But the same Litton that had caused a George Foreman sports sponsorship, could also say, in effect, just get on Air Zaire or any one of 43 other international air lines, and Litton's inertial navigation systems would get them there (the Air Zaire sale to Mobutu's 747 and DC-10 fleet was closed, just as the fight arrangements were finalized).

That wasn't all, as in Germany, the Litton Nuremberg-based Triumph-Adler division suddenly found itself with a cash-on-the-barrel buy of DM (Deutschemerk) 150,000 worth of its typewriters which were to be flown to Kinshasa immediately. The package was a total of 515 (350 with French, 150 with English and the rest with German keyboards) and they were

all to be used to set up the Foreman-Ali fight Press Centre. After that, invitation was promised to establish a lasting business representation arrangement for Litton's T-A in Zaire. If the promotional side was a noodle casserole, it was also indicative that a multi-national multi-industry company which can swing and sway can put together an unlikely bunch of improbables and make it pay. Not by any master plan, but by setting up a diving platform, from which a jump can be made in any direction. There's even a little of the old medicine show technique in it all, as every so often the "Dr." halts his elixir pitch with the declaration: "My agents will now pass among you." It worked then, and it works now.

Vintage Films

There's a film affinity of long standing with the old Cong country (pre-Zaire). It went through MGM's costly "Trader Horn" (1932), with Harry Carey and a lone femme star, Edwina Booth, the film's real casualty who contracted an incurable affliction while there for which MGM had to pay as long as she lived. Sequel to that today is that on going to Zaire, one should have certified immunities for cholera, yellow fever, polio, smallpox, typhus, tetanus, typhoid, and that double whammy poke in the derriere called gamma globulin (to ward off hepatitis). While another film, "Stanley and Livingstone" (MGM) didn't go into that, Dr. David Livingston, in his for-real exploration of one mid-African river system came down with fever 27 times, so the shots are a very acceptable alternative. That overshooting of "Trader Horn" footage, incidentally led MGM into one of its most profitable 12-year, sure b.o. formula repetition, the deal with the late Edgar Rice Burroughs to per-

(Continued on page 73)

Teamsters Team Encore

Hollywood.

Jerry Knight has been reelected president and business agent of Teamsters Local 399 in a sweep by all candidates running on the Bill Diskin slate. He became prez in June, after Hugh Feeley resigned to accept appointment as head of transportation at MGM.

Others declared winners after ballots were counted on Friday (20) were Isidore Dorfman, v.p.; William P. Diskin, secretary-treasurer; Gary Littlefield, recording secretary; and three trustees: Gus Kaulentis, Mike Connors and Pat Miller.

President and secretary-treasurer are both full-time, paid positions. Diskin immediately stated that the union's two other business agents, Lynn Cryar and Weldon Wirt, will remain in their jobs.

Diskin, Dorfman, Connors and Kaulentis were incumbents. Miller is new on the Local 399 elec board.

The Union members handle trucking assignments in showbiz.

American International Pictures sales personnel back to West Coast after conference at Hilton Head, S.C., include W.R. Slaughter, Robert B. Steuer, Monte Wenner, Marty Greenstein, Ralph Forman, Les Laskey and Mike Gerety.

Ireland Vetoes Screen Brutality

Dublin.

Film censorship under Dermot Breen, director of the Cork Film Festival since its foundation, has shown signs of easing in Ireland but Breen is still strong against "excessive" violence on the screen and has warned distributors of his attitude. He has also told meddling pressure groups to stay out of his hair and let him get on with his job as he sees it.

Cable TV has hit nabe cinemas and Odeon (Ireland), the Rank group here, has shuttered six units in Dublin and plans redevelopment of its major units in Cork and Limerick. There has been no sale of the Dublin units but two of them have been used for stage presentations on a lease basis and others have been used for bingo.

The Capitol group has also shuttered its flagships in Dublin but plans a small 260 auditorium in a new building on the city's main stem.

Breaking down of large cinemas into multi-unit houses has proved economic in several cases.

Economy is presumably the reason for the non-action over Ardmore Film Studios, bought by the Irish Government as a rescue operation in 1973 and now on little more than a care-and-maintenance basis with a few units working on commercials. Project is being "minded" by Radio Telefis Eireann while the Minister for Industry and Commerce (Justin Keating) sets up an operating company. He has, however, made it clear that there is no intention that RTE should run the operation.

IRANIAN ROYALTY PATRONIZES FILMS

By HANK WERBA

Teheran.

By a royal coincidence, four of the prime sources of Iran's developing new cinema trace to Iran's ruling family.

Empress Farah Diba initiated the original children's film workshop within the Institute for the Development of Children and Young Adults. From these beginnings come the realization that a national film industry was a feasible national goal.

The Empress next instituted annual awards in cash for films of outstanding merit. She has since provided generous patronage to Iran's two major adult film festivals, the annual International Teheran Festival now in its third year, and the predecessor Children's Film Festival.

The Empress participates at inaugural and closing nights.

Structure of royal Iranian aid to films is evident in a triangular film financing pattern emanating from court positions in and around the throne. The minister of culture, Mehrdad Pahlbod, one of the first to invest in Iran's new filmmakers is married to the Shah's older sister.

Telfilm, active for the past three years in financing young directors, is a subsidiary of National Iranian Radio-Television, at the head of which is Reza Ghotbi — also, by marriage, a member of the Court.

Completing the triangle is Mehdi Boushehri, husband of the Shah's twin sister who today ranks as the pivot in Iranian cinema with an ambitious program of continued quality production at home, the development of international markets for Persian film product, the establishment of Iran as a center of world filmmaking and an outsized program of coproductions with Europe and the U.S.

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B.O. Performance Of Its Product Key To Aussie Film Biz Future

By TOM STACEY

(Executive Officer, Australian Film Development Corp.)

Sydney.

During the 1974 financial year a number of indigenous Australian feature films were planned, produced and distributed.

Some would argue that the renaissance of the Australian film industry had arrived but close examination is warranted to define the future direction of the industry and this must be related to the box-office performance of our films both in Australia and overseas.

The renaissance, if that is the term, began with "The Adventures of Barry McKenzie" which the Australian Film Development Corp. financed. At the time the risk looked enormous; it was the first feature film backed by the A.F.D.C. The writer, director, producer and lead talent were all new to the world of feature films, yet this great long shot backed with hard cash has paid off handsomely.

Whatever was said about "McKenzie" by the critics, it did prove that Australians wanted to look at themselves on the screen and the spate of films since has reinforced this fact, e.g. "Alvin Purple," the story of an unassuming Aussie male with great sexual prowess; "Petersen," the tradesman in a university environment who divides his time between his studies and his professor's wife.

Also "The Cars That Ate Paris," a black comedy which was very well received at the 1974 Cannes Film Festival and has received numerous offers for rights to overseas territories; "Between Wars," a serious look at Australia during the war years, depicting the resistance to change and new ideas that is even so evident now; "Sunday Too Far Way," tough shearing atmosphere of the Australian outback; "Bazza Pulls It Off," more adventures of our national hero.

And, "Alvin Rides Again," more conquests: "The Great McCarthy," prowess on the football field and in the boudoirs of many an Australian Ms.; "The True Story of Eskimo Nell," based on the bawdy rhyme known to all maturing schoolboys; "The Removalist," corruption in the junior ranks of the Australian police force and a looksee at male/female relationship; "Promised Woman," the development of a relationship of Greek migrant woman brought to Australia and the brother of her husband-to-be.

'Alvin's' Big B.O.

"Alvin Purple" played to one of Sydney's largest cinemas, the Mayfair, for eight months and the boxoffice is reputed to be U.S. \$4,500,000. It played in New York and the Australian distributor-investor, Roadshow, is smiling at the returns lodged. This same distributor-investor financed the sequel film, "Alvin Rides Again," released over the Christmas holidays Australia-wide.

"Petersen," also from the team that backed "Alvin," was released in Sydney and Melbourne on Oct. 25, and broke the boxoffice claimed by "Alvin" for the first weekend open to the public. "Petersen" looks to be set until well after the New Year celebrations.

"Stone," a bikie flick, presently sweeping this country's suburban and rural drive-ins, has interested buyers at MIFED, Milan, and up-front offers from the U.S., South America and some European countries are being considered by the producers. This film has recouped its costs and now looks forward to profit.

The one film that has stepped out

of the contemporary mould is "Between Wars" which opened Nov. 15 at the art-house cinema, The Gala. This film may prove to be an Australian sleeper, as it is set outside the "national hero" pattern, but will have sufficient interest for audiences thirsting after Australian nostalgia.

The Market

While the scene looks brighter than in the past, there is still a great division in the industry with the very basic question of "commercial success" vs. "quality film" the major bone of contention. Generally, it is conceded that the taste of the public is so diverse that there is room in the film industry for all manner of films — restricted, sexploitation, horror, comedy, children's films, art-house cinema product, etc.

Here in Australia with a population of approximately 13,000,000, one in four are immigrants, a proportion of whom are not English-speaking. Filmmakers are cognizant of the fact that the publicity for a film must be pitched to as wide an audience as possible in order to attract sufficient business to recoup costs.

Australians readily accept a high proportion of American and British product. But even then a number of films are thought to be unsuitable for Australian consumption and Australian distributors do not screen these since they would not be understood.

The same applies to Australian films being previewed overseas. One Australian producer invited an expatriate audience to be present at his film in New York. One distributor equipped "How can I tell if the film is funny with all these (expletive) laughing!"

The A.F.D.C. is by far the largest investor in the industry and it has pursued a policy of producers "in making and selling" their product. During its three and one half years operations, it has found that the film which has a production/distribution team hustling behind the scenes with pecuniary interests tied to the future of the film has fared better than a film handled with the usual arms-lengths producer-distributor relationship.

Distrib Investment

Perhaps the producer's moans about the distributor's mishandling of their particular films have hit home and the distributors have pulled out all stops in order to silence their critics. Whatever has recently taken place in the market to change the scene, it is undeniable that the films now registering healthy boxoffice figures are those films that have a distributor's investment riding alongside the private investment.

Herein lies the rub, as most independent producers claim that the distributors will only place their money in surefire (s) exploitation films, avoiding the higher risk ventures that are labelled "quality, but uncommercial."

With production costs spiralling, where you could have produced a reasonable contemporary film 18 months ago for U.S. \$350,000? Nowadays the figure would be more in the \$500,000 region.

The A.F.D.C. did finance films without distribution contracts in the early days; however, since costs have escalated, they have been obliged to seek out the distributors as co-investors to assure a better run in the market place and reduce the commitment required from those outside the film industry.

With the present economic climate in Australia, films in the planning stages will be more difficult to get underway. Private investors are hard to come by at the best of times, in the future they could become scarcer.

Legislation is currently being considered by the Australian Government to establish the Australian Film Commission. This Commission, which was recommended by a recent Tariff Board, would combine the activities of the Australian Film Development Corp. and Film Australia, the Australian Government's documentary arm.

The Tariff Board recommended that the Commission should have approximately U.S.\$5,000,000 per year and that it should become more actively involved in the distribution of Australian films than has been possible in the past.

India Helps Ease Color Stock Lack In Film Industry

Bombay.

While the Hindustan Photo Films Mfg. Co. at Ooty has promised the film industry a regular supply of 10,000 rolls of color stock every month, as a result of the Ooty plant's arrangements to get jumbo rolls from Gevaert besides ORWO, the Indian government is also helping the industry by issuing half yearly licences to Kodak, Fuji, Gevaert and ORWO for increased imports of color stock to relieve the situation.

So far the government has issued import licenses worth \$4,745,000 against the industry's requirements of color stock worth \$9,100,000 a year. The waste of nearly \$240,000 in air freight to arrange for emergency stocks has made the authorities somewhat wise and led to the half-yearly issue of licences. The new procedure would ensure buffer stocks of requirements over two months.

Meanwhile, industry leaders have been pressing the government to abolish the present export guarantee of 150% of the value of color stock allotted to producers. The government, on the other hand, has been toying with the idea of raising the guarantee to 175% from the current 150%.

Industry leaders met officials of the Ministry of Information & Broadcasting recently at Delhi and suggested that Hindi film producers be given 70 rolls per film, Tamil film producers 63 rolls per film and other regional language film producers 50 rolls per film, free of all export obligations, as a measure to help production of color films to meet increased demand. It was urged that such an arrangement continue until such time as total abolition of the guarantee is put into effect.

New Asheville Twins

Asheville, N.C.

ABC Southeastern Theatres will erect twins early next year at Asheville Mall shopping center. Its veep, John Huff, expects early summer opening. Joint total of 1,000 seats. Cost of twins is not stated.

R.E. Hutchinson, formerly manager of Terrace Theatre here, will supervise new units.

Nyon Film Fest Awards - 1974

Award winners of the Nyon (Switzerland) Film Festival were presented, in November, with the following trophies:

Golden Sesterce for Best Film — "Broken Treaty at Battle Mountain" (Joel L. Freedman - U.S.).

Silver Sesterce — Three-way split between "Garderen Larzac" (France), "I Was, I Am, I Shall Be" (West Germany) and "How The Cossacks Saved Their Fiancées" (U.S.S.R.).

Special Mentions: "The Oxen" (France). "A New Look at the Mentally Retarded" (Netherlands). "A Votre Sante" (Canada). "Ten Years After" (France).

Jury Prize — "To Live In Freedom" (Simon Lowisch - Britain).

Swiss TV Prize — "Looking For Workers, Offering..." (Switzerland).

Blacks' Breakthrough On Color Bar Continues As Highlight Of South Africa's Show Biz Scene

By EVELYN LEVISON

Johannesburg.

Most important development in South Africa's show world last year was the continuation of the breakthrough through the stage color bar.

This began a few years ago with Maori Inia te Wiata playing Joe in "Show Boat," supported by a black chorus. More recently, Eartha Kitt headed a variety bill in "white" theatres.

Lovelace Watkins won standing ovations at every performance of his South Africa tour. Equal enthusiasm greeted the Monk Montgomery orchestra supporting him.

Undoubtedly prompting this entrance of black artistes into South African theatres has been the policy of Holiday Inns to import top black talent for cabaret at their Royal Swazi Spa in Mbabane, just across the border, and for the Inn at Maseru, capital of neighboring independent state of Lesotho.

Here, where there is complete absence of race laws, South Africans have been able to applaud singers whom they can't see back home. Sarah Vaughan appeared at both the Maseru Inn and the Royal Swazi Spa within six months last year. Musicians and fans from South Africa organized special coach tours to transport them over the border to catch her act.

Win Permits

Citing the popularity of these Swaziland and Lesotho presentations, local impresarios have now been able to secure the necessary permits for performances within South Africa. Significant was the permission given Cape Town black singer, Richard Jon Smith, to headline a program in "white" theatres.

Equally newsworthy was the achievement of another local black singer, Lionel Peterson, in being the first non-white recording artiste to win a citation ("Most Promising Male Vocalist") in the annual Saria Awards organized by the South African Broadcasting Corp.

Also worthy of note is "Ipi-Tombi," an all-African semi-tribal show, running in the "white" Brooke Theatre, Johannesburg. It's the first black offering in this 600-seat playhouse, breaking all box-office records.

Primitive song-and-dance displays could previously be seen only at Sunday morning performances at gold mines on the fringe of Johannesburg. By bringing the mountain to Mohammed, the Brooke Theatre has attracted many overseas visitors, as well as thousands of locals to sample this vibrant, indigenous culture.

In the legit field, one of the most memorable productions has been "Kanna, Hy Kom Huis Toe," a moving play by black author Adam Small. It's about a black man who returns to Cape Town, after living abroad for several years, to view

the situation at home through the eyes of a foreigner. Play was acted with great understanding and sympathy by a white cast.

Blacks Big On Disks

In the disk field, 1974 was a rewarding year for black artistes. Margaret Singana has created more interest than any African performer since Miriam Makeba left this country. Also on the charts have been several males who display particular aptitude for the soul-orientated songs of today.

Among the white shows, "Jacques Brel Is Alive And Well And Living In Paris" registered a record run for a musical of this type. It finally closed in Johannesburg shortly after entering its third year. Replacing it is Kurt Weill's "From Berlin To Broadway." Direction is by Taubie Kushlick, and showcasing the production is the new and atmospheric little Chelsea Theatre she opened for "Jacques Brel."

In the sphere of films, much satisfaction is felt at the success of "Gold." Although an international project, several local actors filled minor roles in the Michael Klinger production and one major part (Simon Sabela as "Big King," an African mine worker). This pic has given clear indication that there are many more South African stories ready for screen treatment, and no shortage of players to support imported stars names.

As the introduction of television grows closer — January, 1976 — interest in this medium increases. It is now generally expected by advertising men that the service will be forced to include commercials in order to pay its way.

No official announcement has yet been made. But leading agencies such as J. Walter Thompson are said to be investing heavily so as to be ready to provide clients with tv spots when the service begins.

Marshall Chairs Pension

Hollywood.

George E. Marshall Jr. of Columbia Pictures has been named chairman of the motion picture industry pension plan, succeeding Gene Allen, whose term has ended.

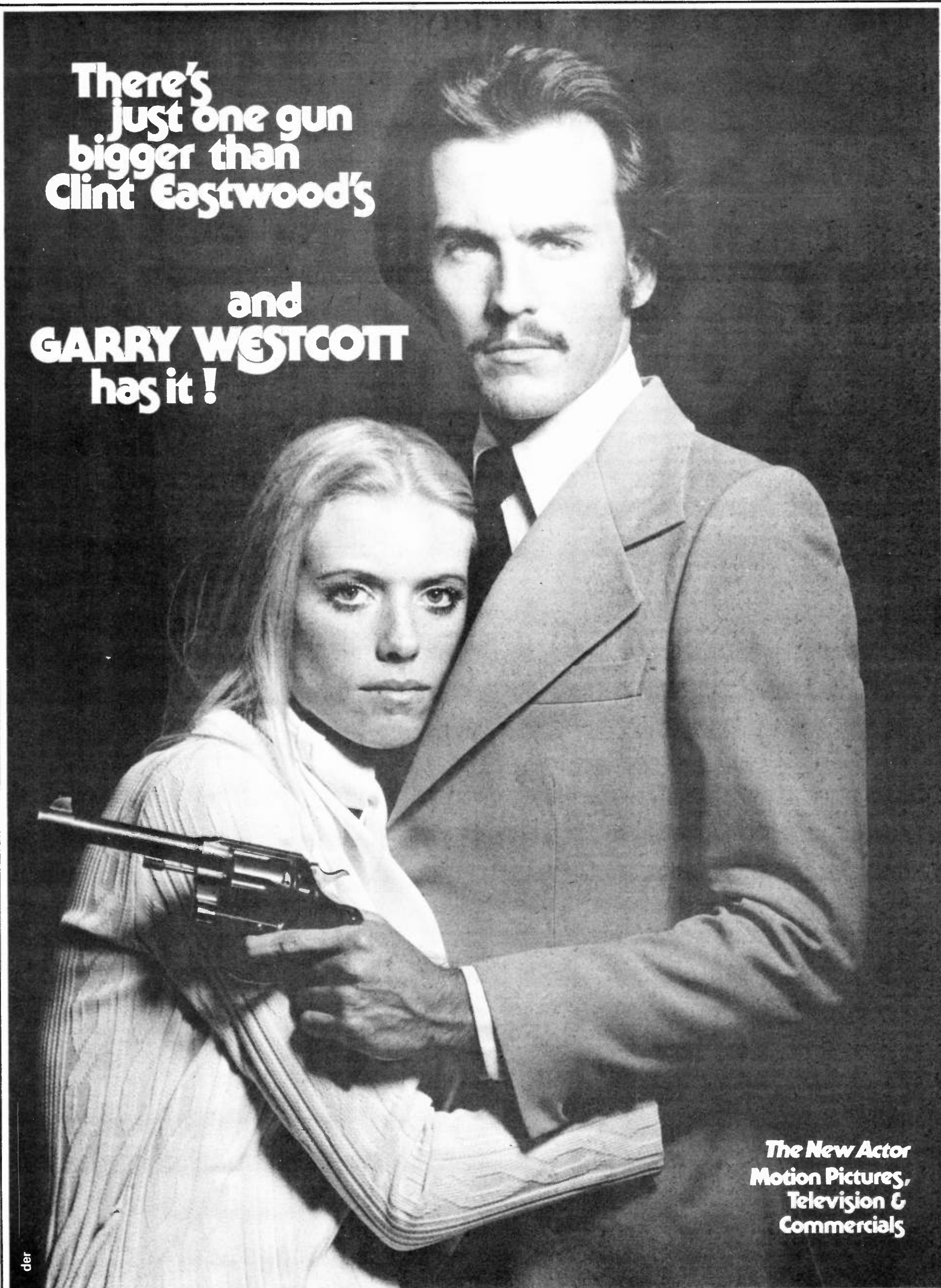
Other officers elected for the plan were Howard Fairbrick, vice president of Association of Motion Picture & TV Producers, vice chairman; Gerald K. Smith, biz rep of International Alliance of Theatrical Stage Employees Photographers' Local 659, secretary. Vice secretary is Richard (Dick) Peters, biz agent of LA Grips' Local 80.

Henry E. Vilardo continues as administrator.

Zebra Brooks will publish the autobiography of pornopic vet Marc Stevens at the end of the month. Title is "10½."

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Switzerland's Imported Maxim: Strong Films Do Strong Biz

By GEORGE MEZOEF

Zurich. That old adage, "There's nothing wrong with the film business that a good picture can't cure" looks as valid today as ever, or more so. Hence, 1974 looms as a peak boxoffice year in the U.S. Due, naturally, to a better-than-usual crop of commercial pictures. Swiss boxoffice situation in 1974 confirms the "trend."

Take "The Sting" (CIC), for example. Up to end of October, it has grossed over \$670,000 in Switzerland, a smash figure to which extended as well as repeat runs are still to be added. In Zurich alone, a cumulative total of 120,000 admissions was counted by end of October, resulting from a whopping 10 weeks' run at the 1,300-seat Apollo-Cinerama plus moveover to smallseater (210) Apollo-Studio. At the latter house, to everyone's surprise, it continued to do capacity biz for weeks on end and even attained its highest gross during the 15th week (the 25th of the entire Zurich run).

Credit Joplin Score

Additionally aided by the equally successful Scott Joplin score which dominated Swiss hit charts for months, "The Sting" also broke house-records in such other Swiss key cities as Geneva, Basle (22 weeks at the 1,300-seat Kuechlin) and Berne. For Cinema International Corp.'s Swiss exchange (formerly Universal), it became its highest grosser since its foundation in 1937, bettering such former top moneymakers as "Airport," "Frenzy" and "Jesus Christ Superstar."

Another unexpectedly sturdy grosser was Federico Fellini's "Amarcord" (WB) at the 480-seat Le Paris in Zurich. During a 22 weeks' run, it registered 75,000 admissions and attained the highest weekly total in the theatre's 11-year existence, as well as breaking the house record for the total run, considerably bettering the house's former record-holder, "Death in Venice," also from Warner Bros. The latter ran for 19 weeks.

The Fellini opus did less spectacular business in other Swiss key cities, but still way above average (ca. 55,000 admissions in Geneva and Lausanne, for example). Hans M. Willner, house manager of the Le Paris in Zurich, considers the picture's smash success in that city particularly gratifying because a basically "arty" film of that type would probably have played to half-empty houses 10 years ago. "Today," he opines, "there's definitely an audience for an 'offbeat' quality picture like 'Amarcord'." Of course, the Fellini name made most of, if not all the difference between success and failure, as did the Visconti name for "Death in Venice," another sleeper hit at that house.

French Product

Louis Malle's "Lacombe, Lucien" (CIC) is another film which would probably have found it tough sledding some years back. It did very well in Switzerland.

Add to the list of financial successes during 1974: the Louis de Funes comedy, "The Mad Adventures of Rabbi Jacob" (20th in the U.S.), with a terrific 150,000 admissions in Geneva and Lausanne alone, Jean-Paul Belmondo starrer "Le Magnifique," "Papillon" (AA), Pasolini's "1001 Nights" (UA) and French import, "Les Valseuses" (Going Places).

And what about "The Exorcist" (WB)? Did it duplicate its phe-

nominal success story in the United States and other countries? Did it give nightmares, provoke fits of hysteria and vomiting with Swiss audiences, too? Not exactly. Or was some of that manufactured? After a tremendous publicity buildup leading to a simultaneous six-city day-date opening in mid-September, with other Swiss key cities following close behind, opening weeks did fantastically well. House records were broken in many situations. But subsequent weeks soon started to falter, and the initial boxoffice pace failed to keep up with initial results. In line with the basically stolid, dispassionate Swiss character, people simply refused to be scared out of their wits by a "mere motion picture." More and more spectators, especially youthful ones, started to laugh off some of the more hair-raising scenes. And in this case, it became a poisonous laugh indeed — boxoffice poison, that is.

The emergence of Swiss film production from almost total obscurity to regular international festival exposure in recent years has become the talk of trade circles. Interestingly, the inroads made by Swiss filmmakers are reflected in governments grants and subsidies here, with an annual budget of \$670,000 set aside for this purpose. These have been handed out for some years now, but in 1974, for the first time, an amount was specifically stipulated to be used "for the participation at international festivals abroad."

Prestige and boxoffice are often miles apart, however. While such

Swiss entries as Alain Tanner's "Middle of the World" and "La Salamandre," Michel Soutter's "L'Escapade" and "The Survivors," Claude Goretta's "The Invitation" and "The Fool" or Daniel Schmid's "La Paloma" and "Tonight Or Never" are increasingly recognized both here and abroad, they can hardly be termed spectacular boxoffice successes in the homeland. Although some of the above titles, notably "Middle," "Salamandre" and "Invitation," have been above-average grossers at certain smallseaters here, they did below expectations in other Swiss key cities. And there are some pictures among the Swiss output in the last couple of years which haven't even been released except in special "Cine-Club" performances.

COWIE'S 'FILM GUIDE' A HARDY PERENNIAL

London.

As a reference work for both trade and buff reader, the perennial "International Film Guide" (A.S. Barnes; \$3.95), edited by Peter Cowie, remains a unique bookshelf "must." The 1975 edition is the fattest yet (counting ads) and inclusive of a new section covering European television, edited by David Wilson, that provides a good focus on programming trends and the structuring of the various tv systems.

But dominantly the Guide is, as always, a fine market-by-market film wrapup plus departmental stuff — film fests, 16m, sponsored pix, film music, studios, labs, film schools, archives, etc. and so forth. Also per usual, the directors of the year avec filmographies, this time comprising Robert Altman, Marco Ferreri, Wojciech J. Has, Richard Lester and Vilgot Sjöman. —Pit.

Little-Seen Preben Philipsen, Denmark's Fabled Figure

By J.R. KEITH KELLER

Copenhagen.

He owns a yacht, a vast estate on the French Riviera, he plays tennis and goes hunting. He enjoys good food and vintage wines and gives as good parties as he enlivens those he is invited to. His name is Preben Philipsen and nobody otherwise knows very much about him.

This suits publicity-shunning Philipsen just fine. He is a powerful man, but also a wizard at delegating his powers to trusted employees. Very few people except those closest to his family and household actually see him at work, but he is apt to have London, New York or Tokyo on the phone every morning along with his grapefruit, rolls and coffee.

In Denmark, the Preben Philipsen enterprises exemplify the health and growth of private film making and film distribution (and both reached a new high in 1974). But Philipsen is very busy outside Denmark.

Big In Kroner

Philipsen and his chief of staff Svend Aage Christensen manage an annual turnover of more than 150 million Danish kroner. (At home, the Philipsen enterprises loom strongly, but older studios such as Saga (sharing facilities with Philipsen), Palladium and Nordisk thrive nicely, too. Nordisk, under new studio chief Bo Christensen, is currently rebuilding one of its sound studios on the historical Valby site where hundreds of the world's most popular silents were made).

The Philipsen chain of theatres (competitors are Palladium, Hen-

rik Sandberg) is the strongest ever seen or imagined in this Socialist Kingdom of Denmark, but nobody is playing the Monopoly Game here. Chain and individual theatres, although competing, also aid each other in programming towards biggest boxoffices for everybody.

Here is a rundown of the Preben Philipsen Empire which also comprises race horses and fine furs:

Owner and president: Preben Philipsen, 64. Executive vicepresident: Svend Aage Christensen, 54.

Distribution and release (Steen Gregers in charge here) of Warner Bros./Constantin Film A/S.

Danish Production: Rialto/Saga Studios at Risby (In charge: Erik Overbye). Kosmorama Film & Theatre Invest APS & Co. Ks. (President: Anne Philipsen.)

Theatres: Twelve (12) situations with a seating capacity of 9,363. Plus several associated theatres. Flagship theatre: Rialto 1.

Real estate: Includes several theatres, the Philipsen Enterprises h.q. at Soendermarksvej, Frederiksberg, and the Mas des Archades estate at Golfe-Juan, France.

Furs: The A/S A.C. Bang Furriers (chief executive: Sv. A. Nielsen). This business has retail outlets on Fifth Avenue, N.Y., in Zurich, Switzerland, and Tokyo, Kobe, Osaka, Kyoto, Japan.

Race Horses: The A.C. Bang Stable (horses carrying the black and white checker-board saddle-cloth in Derby racing), totalling 15 horses.

Film biz in Germany with branch offices in London, Munich, N.Y., Paris: The Tobis Film Verleih KG at the Rialto Haus, West Berlin. (President and partner Horst Wendlandt).

(To be noted in this connection: Germany's Constantin Film, although founded by Philipsen's father, was sold outright by P.P. some few years ago).

Also in Germany: Rialto Film/-Preben Philipsen GmBh u. KG (This company produced the Winnetou and Edgar Wallace series and was more recently involved in such major international productions as "The Serpent" (Directed by Henri Verneuil) and the Sergio Leone-produced Henry Fonda-Terence Hill-starrer "My Name Is Nobody." Upcoming initiatives include the Jules Buck-production of "Fuge" and a Claude Chabrol feature based on Karen Blixen's "The Heavenly Avengers").

PROMOTE COMPUTER SPECIAL EFFECTS

Hollywood.

Leslie James Shepherd will be project manager for joint production by Assn. of Motion Picture and TV Producers and Image Transform Inc. of a device for getting special effects on film via computer.

Wilton R. Holm, exec director of AMPTP's Research Center, invented the hardware. He and Petro Vlahos, the center's chief scientist, developed the concept.

The device for the first time electronically combines background and foreground shots, and it makes possible the automated changing of images on film — the removal, for instance, of facial wrinkles.

Joseph E. Bluth, Image Transform prexy, said the firm plans to invest over \$500,000 in building and system.

"Variety" Book Review Index

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Qzu
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Pat Loud - A Woman's Story

Paul Muni - His Life and His Films
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Remembering Bix
Rise and Fall of the Matinee Idol
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Room For One More Sinner
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Seven Per Cent Colution
Shooting Star: A Biography of John Wayne
Short Time For Insanity
Show Business Laid Bare
Sondheim & Co.

Starring Robert Benchley
Sweet Nell of Old Sydney
Switch Bitch
They Had Faces Then

They're Playing Our Song
Thirty Four East
This Bright Day
This Laugh Is On Me

To Find An Image
Toms, Coons, Mulattoes, Mam-mies & Bucks
Twilight of the Gods
Vaudeville U.S.A.
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Will Rogers: The Man and His Times
Women and Their Sexuality In the New Film
World of Flo Ziegfeld
Young Soviet Film Makers

Harry Golden
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Richard M. Ketchum
Joan Mellon
Randolph Carter
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SALUTE **VARIETY** ON THE OCCASION
OF ITS 69th ANNIVERSARY

Distributor Abbreviations

(Frequently Used Symbols In Variety's
'Top 50' Film Chart)

AA	Allied Artists	CUE	Commonwealth United
ABE	Abemb	CUN	Cunningham
ABK	Abkco	CUR	Currey
AC	Abel-Chile	CVS	Cinevision
ACE	Ace Int'l	CWN	Crown
ADE	Adelphia	CYN	Canyon
ADV	Audio-Visual Ent.	DA	Dalia
AEM	Anglo-EMI	DAL	Dal-Art
AF	Aaro Films	DAM	Damiani
AFI	Art Films Int'l	DAV	David
AI	Artists Int'l	DER	Derenzy
AIP	American Int'l Pictures	DEV	Devon
AJA	Ajay Films	DIM	Dimension
AL	Alcyone	DIS	Distinction
ALI	Alliance	DK	Dekko Films
ALL	All Films	DOB	Bo-Bar
ALT	Altura	DOT	Dot Dist.
AMB	Ambassador	DPL	Diplomat
AMC	American Cinema	DPX	Distribpix
AME	Americo	DRF	D/R Films
AMF	American Films	DRG	Dragonaire
AMH	Amhurst	DUN	Dundee
ANE	American National Ent.	DVS	Davis Films
ANG	Angelika	808	808 Productions
ANO	Anonymous Rel. Triumvirate	EC	Europix Cons.
APA	Apache	ECS	Enchanted Sands
APP	Apple	EDL	Ed D. Louie
APR	April Fools Films	EE	Entertainment Events
APX	Adpix	EF	Exportfilm
AQU	Aquarius	EL	Ellis
AR	Artista	ELL	Ellman
ARC	Artistic	EM	Emco
ARK	Artkino	EME	Emerson
ART	Artixo	ENL	Entertainment Ltd.
ASF	Allan Shackleton Films	ENT	Entertainment Corp.
ASN	Artisan	EP	Entertainment Pyramids
AST	Astral Films, Canada	ERI	Erich
ATD	Associated	ERQ	Erquardt
ATF	Atlas Films	ES	Ernie Sands
ATH	Athena	ESX	Essex
ATL	Atlantic	EV	Entertainment Ventures
AUD	Audubon	EVE	Eve Productions
AUR	Aurora	EX	Excelsior
AVA	Avala	EXP	Expix
AVE	Avco Embassy	EXT	Extravagant
AWO	Awol Dist.	4-S	Four Star
AX	Axelfilm Prod.	F2	Films2
AXE	Axelbank	FA	Favorite
BA	Big Apple	FAA	Fania
BAR	Bardene	FAL	Falcon
BCH	Baruch	FAM	Fams
BCO	Barco	FAN	Fanfare
BEV	Beverly	FAR	Fargo
BHD	Bernhard	FAV	Favo
BI	Boxoffice Int'l	FAW	Films Around The World
BIF	Black Ink Films	FCS	Faces Int'l
BIJ	Bijou of Japan	FE	Film Enterprises
BIL	Bilko	FER	Ferti
BLG	Billings Prods.	FG	Film Group
BOR	Borde	FI	Films Int'l
BR	Bill Rolland	FIN	Fine
BRA	Brandon	FLE	Fleetwood
BRE	Brenner	FMA	Filmation
BRK	Bruckner	FMD	Filmmakers Dist.
BRN	Brandt	FMI	Film-Makers Int'l
BRY	Bryant	FND	Findlay
BTN	Bryanston	FOD	Fode
BUR	Burton	FOJ	Films Of Japan
BV	Buena Vista	FOU	Four Hands
C4	Cinema 4	FOX	20th Century-Fox
C5	Cinema 5	FRD	Friedrich
C7	Cinema 7	FRE	Freena
CAM	Cambist	FT	Film Trust
CAN	Cannon	FUT	Futurama
CAP	Capitol	FV	Film Video
CAS	Casino	FVI	Film Ventures Int'l
CAV	Cavalier	FW	Far West
CBY	Colby	G1	Group 1 Films
CCP	Carl R. Carter Prods.	G2	Gentlemen II Prods.
CDA	Cinema Dists. of America	GA	Gray Assoc.
CDE	Conde	GAI	Gail
CDL	Cedarlane	GAL	Gala
CEN	Centaur	GC	Gold Coast
CFI	Carolina Film Ind.	GCR	Golden Circle
CFN	Cinema Financial	GEF	Golden Eagle Films
CGL	Cineglobe	GEL	Gellman
CHA	Chance	GEM	Gemini
CHE	Chevron	GEN	Gendom of Canada
CHI	Childhood	GFC	General Film Corp.
CHL	Charlou	GGC	GGC Communications
CHN	Chancellor	GGP	GGP Releasing
CIC	Columbia In Canada	GIL	Gilbreth
CIN	Cinetree	GLO	Globe
CIT	Citel	GM	Gemini-Marion
CLA	Classic Fest.	GNI	Genini
CLE	Clever	GOL	Goldstone Film Ent.
CLK	Clark Films	GOR	Gordon
CLO	Clover	GOV	Governor
CLR	Claridge (WB subsid)	GP	Grove Press
CMA	Cinematation	GR	Green
CMF	CM Film	GRA	Grads
CMN	Cinmarin	GRF	Graffiti
CN	Cinema National	GRI	Grimaldi Films
CNC	Cintec	GS	General Studios
CNL	Central	GW	Great Western
CNQ	Conqueror	HA	Harris
CNR	Cinar	HAI	Haines
CNS	Centronics	HAL	Hallmark
CNT	Cinetron	HAN	Hanson
CNX	Cinex	HAR	Harrington
COL	Columbia	HAV	Haven-Int'l
CON	Continental	HC	Herman Cohen
COS	Cosmos	HCA	Hollywood Cinema
CPA	Cine Pac	HCO	Halco
CPX	Cinepix	HDL	Headliner
CR	Crane	HEM	Hemisphere
CRA	Craddock	HER	Hera
CRC	Cinerama Rel. Corp.	HI	Hollywood Int'l
CRE	Crescent	HLS	Halsted
CRN	Cronb	HLT	Hallet
CRS	Crest	HND	Handinhand
CRW	Crawley Films of Canada	HNL	Harnell
CRY	Crystal	HOL	Holcomb
CSC	Cinemascope	HOR	Horizon
CST	Coldshot	HOW	Howco
CTC	China Trade Corp.	HRS	Horseman
CTM	Centrum	HS	Hollywood Star

IA	Int'l. Artists	PHA	Phase One
IAM	Int'l. Amusement	PI	Phoenix Int'l
IC	Int'l. Classics (20th Fox subsid)	PIE	Pacific Int'l. Enterprises
ICA	Int'l. Cinema	PIN	Pinnacle
ICP	Int'l. Coproductions	PIS	Pisces
IF	Israel Films	PLA	Plaza
IFC	Int'l. Film Corp.	PLM	Parliament Films Ltd.
IFD	Inter-American Film Dist.	PM	Paul Mart
IIP	Independent Int'l.	PML	Promotional Films
IK	Inish Kae	PMR	Poolemar
IM	Impact	PNT	Penthouse Productions
IMP	Imperial	POC	Phoenix Of Canada
INC	Incom	POS	Poster
IND	Independent	PRE	Premier (MGM subsidiary)
INT	Interwest	PRM	Prominent
IP	Int'l. Producers	PRO	Pros. Releasing Org.
IRM	IRMI Films Inc.	PRT	Prentoulis
ITC	ITC Release	PSF	P.S. Films
J&H	Jordan & Heritage	PTC	Petersen-Chartwell
JAC	Jacot	PTG	Prestige
JAG	Jaguar	PTH	Pathe
JAN	Janus	PTN	Preston
JAY	Jaylo Int'l.	PW	Peppercorn Wormser
JER	Jerand	QBY	Queensbury Films, Canada
JMG	JMG Films	RA	Republic Amusement
JOA	Joachim	RAD	Radim
JOG	Joseph Green Pictures	RAF	R.A.F. Industries
JOS	Don Joslyn Prods.	RAI	Rainbow Adventures
KAL	Kaleidoscope	RAN	Rani
KAN	Kanawha	RAY	Raylin
KAP	Kaplan	RBD	Rosebud
KAR	Kario	RBT	Robert Ent.
K-C	Kaplan-Continental	RCH	Richmond
KEP	KEPI	REA	Reade
KIN	King	REG	Regional (U. subsidiary)
K-J	Kelly-Jordan	RGY	Regency
KOL	Kolitz	RIZ	Rizzoli
KOR	Korty	RNK	Rank
KTD	K-Tell Distrib.	ROB	Robbins
KWY	Kingsway	ROC	Rocky Mountain
LAC	LAC Film	ROH	Rohauer
LAK	Lake	RON	Ronin Film
LAN	L.A.N.A.	ROS	Ross
LAU	Taylor-Laughlin	ROY	Royal (Col. subsidiary)
LCS	LCS Productions	RPI	RPI, Ltd.
LEA	Leacock-Pennebaker	RUF	Ruff
LEI	Leisure Media	RUN	Runsom
LES	Lesser	666	Signal 666
LEW	Lewis	S3	Sigma III
LFE	Lawrence Frederick Ent.	SAC	Sack
LGT	Lange-Texas	SAL	Saliva Films
LK	Lark	S-B	Seymour-Barde
LNG	Lang	SC3	Scope 3
LOP	Lopert (UA subsidiary)	SCG	Screen Guild
L-P	Levitt-Pickman	SCH	Schoenfeld
LS	Leroy Smith	SCM	Screencom
L-T	L-T Productions	SCR	Screw
MA	Maysleys	SEA	Seaberg
MAG	Magarac	SEB	Sebastian
MAH	Mahler	SED	Sedgway
MAM	Mammoth	SEL	Select
MAN	Manson	SG	Screen Gem
MAR	Marvin	SI	Scotia Int'l.
MAS	Mastermind	SIG	Signature Films
MAT	Mature	SIN	Star Int'l.
MAU	Maurer	SLM	Dean Selmer
MAY	Mayflower	SOV	Sovexport
MBL	Meatball	SPE	Sperling
MC	Media Cinema	SP1	Spilker
MED	Medford	SPM	Supreme
MER	Mercury	SPX	Sherpix
MET	Metzer	SS	Silver Screen
MEY	Meyer	STA	Starline
MF	Miami Films	STD	Standard
MFR	Mayfair	STE	Stellar IV
MG	Manson-Gingold	STM	Starmaster
MGM	Metro-Goldwyn-Mayer	STR	Stratford
MGS	Magnuson	SUN	Sun Int'l.
MI	Merrick Int'l.	SUP	Superior
MIL	Milenium	S-W	Sunset Western
MIS	Mishkin	SWD	Salt Water Dist.
MIT	Mitum	TA	Trans-American (AIP subsidiary)
MIX	Mix Ten	TAM	T.A.M. Communications
MLB	Mulberry Square	TEA	Theatre Exchange Activ.
MNQ	Monique	TEI	Teitel
MNR	Monarch	TES	Testament
MNT	Montgomery Prods.	THU	Thunderbird
MON	Mondial	TI	Trans-Int'l.
MOO	Moonstone	TIM	Times
MOS	Mostest	TL	Trans-Lux
MPO	MPO Videotronics	TMP	Timely Motion Pictures
MPX	Multi-Pix	TMR	Tomorrow
MRN	Maron	TN	Trans-National
MTL	Mitchell	TOB	Tobolina
MUL	Robert Mulligan	TOH	Toho
MUT	Mutual Films, Canada	TOM	Thompson
MVP	Melvin Van Peebles	TOP	Topar
MWE	Midwest Ent.	TOW	Towson
MWR	Minerva-Walter Reade	TP	Tower Productions
MYC	Mycro	TRI	Tricontinental
99	99 Productions	TSE	Trans-State Enterprises
NA	North American	TV	Transvue
NAF	Nat'l. Adult Film Alliance	TW	Trans World
NC	Newlins Cinema	TWE	Two World Enterprises
NET	Nat'l. Entertainment Corp.	TWI	TWI National
NGP	Nat'l. General Pictures	TWR	Tower
NL	New Line	U	Universal
NOV	Novak	UA	United Artists
NS	Nat'l. Showmanship	UFI	Unusual Films Int'l.
NT	New Trends	UFO	United Film Organization
NTL	Nat'l. Leisure	UIM	United Int'l. Picts.-Mahler
NU	Nu-Art	UIP	United Int'l. Pictures
NW	New World	UMC	Universal Marion
NWC	Northwest Cinema	UNI	Unique
NY	New Yorker	UNS	Unisphere
OLS	Olas	UP	United Productions
OLY	Olympic	US	United States Films
OP	Olympia Press	VAU	Vaudeo
OPE	Opera Presentations	VDU	Vaudieu
OS	Osco	VEG	Vega
PAC	Pacemaker	VF	Variety Films
PAN	Pantages	VGR	Vagar
PAR	Paramount	VI	Viking Int'l.
PBY	Playboy	VIP	V.I. Prods.
PC	Pathe Contemporary	VQ	Vision Quest
PD	Producers Dist.	WAR	Warhol
PDO	Presidio	WAT	Watkins
PDS	Prodis	WB	Warner Bros.
PEN	Pennapacker	WEI	Weiner
PER	Persson	WES	Western Int'l.
PFD	Preferred	WHE	Wheeler
PG	Pacific Grove	WI	World Int'l.
PGN	Paragon	WIL	Wilson

Hollywood High-Rise

(Continued from page 15)

units verifies this. One apartment house at 100 S. Doheny boasts 12 penthouses ranging in rental from \$875-\$1,095, in addition to 220 other prestige units. The Barrington-Plaza with 712 apartment is 100% occupied; and George Elkins handles 2500 units ranging in price from \$300-\$2000 with most in the \$600-\$700 class. Another large owner reports only 12 vacancies in 2000 units.

Household Help

Complex factors created this massive movement. Security is a major motivation. It is underlined in most of the high-rental advertising. Transportation and the uncertainty of it is another; this is tied in not only with employment but with recreation. The latter is, in turn, associated with maintenance.

The shortage of household help (including gardeners) has triggered many moves. Mansions are being converted into rest homes, clubs, charitable institutions, prestige offices, and (near colleges) Greek-letter fraternities. Management is responsible for pool, tennis courts, et al., when you live in an apartment. Maid and janitor service is readily supplied, plumbers, electricians, carpenters and other repairmen are at hand on a 24-hour basis. "Security" implies not only a guard but locked garage and storage space, according to Kirschner. A large portion of persons who cling to their single homes are forced to hire contract foreign labor for help.

As never before in Hollywood, gates, guards, walls, fences, watchdogs and barred windows play an important role. In Toluca Lake, for example, in the old days no barriers existed. Dick Powell's cocker "Brandy" used to romp down to neighboring places such as Mary Brian's or Charlie Barton's and retrieve items and bring them home seeking praise.

Brick Walls

Tain't possible, now. Bob Hope, who lives at the end of the lake is surrounded by high brick walls and guards are on duty 24 hours per. The same applies to other residents.

Taxes also enter into this moving program. Who could forget taxes? They are ever-increasing. And the shortage of good housing has led to a rise in cost with an increase in assessed valuation. According to Alvin Meyers, ex-regional director of Small Business Agency, a house which sold for \$40,000 four years ago cannot be duplicated today for less than \$124,000. The court has drawn an arbitrary line between a low-cost and an expensive single house — at \$100,000. In 3 years, one house in Malibu increased in value from \$62,000-\$80,000, par example.

Mortgage, Anyone?

High interest rates on mortgages play a leading role, too, in the migration to apartments.

Rentals are on the increase, also, sometimes as much as 100%. But if you sell a dwelling for \$100,000 — that borderline bracket — and invest the money at say 10%, this income combined with taxes, insurance and upkeep will take care of the rent of a desirable apartment.

The dispute as between condos and rentals rages endlessly. Which is best for you? To each his own decision but Meyers has a word of warning: always buy the last unit for sale.

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Supreme Court's Community Standard

(Continued from page 7)

White, Harry Blackmun and Lewis Powell formed the five-man majority. Justices Potter Stewart, William Brennan, Thurgood Marshall and William Douglas banded together in the four-man minority. Alone of the nine Justices, Douglas believes simply and emphatically that there should be no restriction on any kind of speech — regardless of any moral questions raised by that speech.

Rehnquist wrote the majority decision in "Carnal," which involved Billy Jenkins, an Albany, Ga., theatre manager, who was convicted for showing the film in 1972. A year later, the Georgia Supreme Court upheld his conviction.

The majority decision noted that "Carnal" came under the new standards since it was already in the courts when the Supreme Court handed down its decisions in 1973. But Rehnquist noted that the court then ruled that obscenity laws must forbid such specific things as "representations or descriptions of ultimate sexual acts, normal or perverted, actual or simulated," and "representations or descriptions of masturbation, excretory functions, and lewd exhibition of the genitals."

Rehnquist said that "Carnal Knowledge" contained no such scenes, and nudity alone is not enough to constitute obscenity. It simply won't do, he said, to uphold an obscenity conviction "based upon a defendant's depiction of a woman with a bare midriff, even though a properly charged jury unanimously agreed on a verdict of guilty."

Plainly, the court is implying that there are national standards, and that the court will decide them on a

case-by-case basis, but only when absolutely necessary.

It may be that "Carnal Knowledge" was too good a case against the obscenity laws. Its conviction was slapped down; the laws remain. There is still no guide, however, to what legal treatment can be expected by a magazine, for example, that contains hard pornography along with outrageous political material when the latter may be the real reason a community acts to ban the magazine. The same reservation applies to motion pictures, of course. Such a case, when it comes, could fundamentally shake the court.

Eight of the nine Justices are torn by legal hair-splitting. They pay homage to free speech. They pay homage to public morals. They can't quite make the twain meet. But one of their number has no such problem. Here is the full text of one dissent to the "Carnal" case:

"Mr. Justice Douglas, being of the view that any ban on obscenity is prohibited by the First Amendment, made applicable to the States through the Fourteenth, concurs in the reversal of this conviction." How simple he makes it seem.

British Quiz

(Continued from page 30)

domestically.

"We must show," says Relph, "that we are more than an instrument of the establishment, dominated by big vested interests, and are in fact a progressive professional body able to promote and defend the interests (of our members)."

"We must also constitute a think-tank for the industry — helping to

create new ideas, new outlets, new financial sources, new government legislation and a new image for British films based on a sound appreciation of today's markets."

Probably the most positive step made by the FPA under Relph has been in persuading the government

to siphon off close to \$500,000 per annum in direct pre-production subsidies. It is felt that this is likely to foster 20 additional feature projects per year at a time when speculative coin is at its tightest.

Lack of meaningful domestic production remains, however, as

the single most embarrassing problem of the moment.

Relph recently told FPA members: "There are welcome signs of increased activity and employment in production in Britain — but this is not the same thing as British production."

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Fuel Shortage Helps Show Biz

(Continued from page 1)

for individuals and businesses alike. Soaring costs and sky-high interest rates of up to 15% took their toll in every industry, with the general solution being simply to pass along the tab to the ultimate consumer.

The Dow-Jones averages fell almost 50% from their historic highs of January 1973, and while show biz stocks were just as depressed as any other category, stock prices did not truly reflect the outstanding performances racked up by many entertainment industry companies.

The film business charged right into 1974 paced by a number of blockbuster openings during the peak Christmas season, and to the surprise of many, this b.o. pace continued throughout the normally slow first quarter-of-the-year. According to *Variety's* computerized "Top 50 Films Chart," January grosses were up 24% over the same month in 1973, and this margin was maintained throughout the year so that the final tally for 1974 is expected to be the second best grossing year ever for the film industry, \$1.6 billion, only a little under the all-time post-war record year of 1946.

Less Motoring

Undoubtedly, the film business was aided by the fuel shortage during the early part of 1974 which drastically reduced pleasure driving and forced many people to stay home on weekends. Nevertheless, the film industry went into 1974 with an inventory of approximately \$600,000,000, a five-year low and a reasonable figure for the film biz. In addition, ticket prices were up on average by 7.7% over 1973 with drive-in ticket prices up by 9.4% again on average.

But films weren't the only segment of the industry to boom in 1974. The television networks wrote record business during the year coming immediately after a record 1973 in which they posted sales in excess of \$2-billion. The webs also planned to spend \$525,000,000 on their fall programming schedules, also a record and a reflection of the inflationary spiral. Television also benefited by the use of the medium by other entertainment industries. Television Bureau of Advertising figures show that leisure advertising on television was up 47% from 1972 and 152% from 1969.

The music business also posted strong gains during '74 on top of a 4.8% increase in sales in 1973 to the \$2-billion level. A shortage of polyvinyl in the early part of the year was a cause of industry concern, and while there were spot shortages here and there, disk production was not severely limited.

Aud-Arenas Thrive

Other show biz media did well in '74 including the auditorium-arena sites which despite their low industry profile posted a \$3-billion gross. Theme parks also grew in popularity and their gross was calculated at \$500,000,000 with a 75,000 employee payroll.

Although Las Vegas hotel owners were very much concerned by the fuel shortage at the beginning of the year, they went on to post record sales and this coming right after an outstanding 1973 where business was up 17.7%, to \$1.7 billion. The cable television industry (CATV) continued to grow and it was estimated that 7,700,000 U.S. homes (12% of the total) are now able to receive wired television signals. Legit on the other hand suffered its own recession in '74 with business down 9% to a gross of \$91,000,000, the lowest total in nine years. The lack of production and soaring ticket prices were largely blamed

for the fall-off.

Overseas Echo

Overseas the story was much the same. The fuel shortage and sky-high gasoline prices kept many people close to home and this in turn helped build business generally. Tourism also suffered with U.S. visitors to Britain being off by 17% for the year. The same condition prevailed in many other European cities and resorts. The Turkish invasion of Cyprus didn't help either and the fighting did little to stabilize the Middle East or other nearby Mediterranean countries.

Fighting continued in Northern Ireland and the Irish Republican Army expanded its activities to London with frequent bomb blasts claiming a number of lives. Between the IRA and the new British tax laws, it appeared that many Americans either stayed away or prepared to return home. In fact, David Niven Jr. of Paramount is the last U.S. production exec left in London. This is quite a switch from the situation of only four or five years ago.

Soviets At Berlin Fest

On the other hand, some sort of show biz "detente" appeared in the making as the Russians showed up at the Berlin Film Festival for the first time in 19 years, and a U.S.-Russian copyright act was finally negotiated and signed in the fall.

In Argentina, following the death of President Juan Peron, the government took over almost all television production and instituted strict motion picture censorship while the leaders of Zaire decided that a heavyweight championship bout would put that country on the map. A Black Arts Festival budgeted at \$325,000 was to lead up to the bout itself, but an eye injury to George Foreman forced a one month postponement in the fight date, resulting in a \$4,000,000 loss in the U.S. for the promoters.

Back home, the U.S. Supreme Court handed down several landmark decisions. One of the most important concerned "Carnal Knowledge," which the court found not to be obscene (as Georgia had declared it) although the decision did little to clarify the general confusion over obscenity standards. (See separate stories in this issue). A second major decision resulted in a victory for the cable television interests by exempting CATV from many provisions of copyright protection.

Exit Ashley, Yablans

Major changes at the top occurred at Warner Bros. and Paramount in 1974. (1) Ted Ashley suddenly resigned as WB Board Chairman after a five-year stint in the office and was replaced by Frank Wells with John Calley moving up as Warner's President. (2) Gulf & Western Board Chairman, Charles G. Bluhdorn, in an unanticipated move, installed former ABC program exec Barry Diller as Paramount Pictures' board chairman, neatly cutting off Par President Frank Yablans from direct access to the parent company's topper. Yablans subsequently resigned, effective Jan. 5, 1975, with no future plans disclosed at presstime. Arthur Barron was named Paramount exec veepee and aide to Diller.

Stars were back in vogue in '74 with actors like Paul Newman, Robert Redford, Clint Eastwood, Al Pacino, and Steve McQueen able to negotiate tremendous sums for their services. The only female star in the same bracket was Barbra Streisand.

Dr. Aaron Stern resigned as head of the Motion Picture Assn. of

America's Code & Rating Administration, and was replaced by Rutgers University Prof. Richard Heffner. Many major picture companies avoided "X" and "R" rated films like the plague since many exhibitors were increasingly reluctant to book them and various media refused ads for films with these ratings.

James Bond Capers

But ratings have never been a problem for Cubby Broccoli and Harry Saltzman whose James Bond films have grossed \$275,000,000 so far. The ninth in the series, "The Man With The Golden Gun," opened at Christmas time with United Artists once again the distributor.

The pop concert business started to decline late in the year with only name attractions able to fill the large auditoriums and concert halls. But there were two record-breaking tours by Bob Dylan and Frank Sinatra during the year. Dylan after an eight year absence, grossed \$5,250,000 on his excursion, and Sinatra, who did \$675,000 in the first three nights on his circuit, went on to post a total gross of \$3,000,000.

State Of Times Square

New York City's Mayor Abraham Beame promised a "better Times Square" early in the year, but veteran observers of the scene failed to see much of an improvement. Meanwhile, New York tourism stood at 16,000,000 people per year, providing gross business to the city of \$1.2 billion. Crime on the streets continued to be a major deterrent, keeping many people away from downtown areas after dark. Street crime has affected all areas of show business for many years and higher crime statistics aren't helping the situation.

Another type of crime, piracy, plagued the music business in 1974 with Recording Industry of America's President Stanley Gortikov leading the industry's fight to curb these modern day buccaners. Stricter enforcement by federal agencies and stiff jail terms and fines handed down by various courts have helped, but it's still estimated that one-third of all the tapes sold in the U.S. are pirated product. The recession had not greatly affected the music business at year end, but Hal Davis, President of the American Federation of Musicians, estimated that employment for musicians was off 25% and blamed the fall-off of economic conditions. There was no lessening in demand for ragtime piano players though, as the Scott Joplin-based theme for "The Sting" sparked a revived interest in this type of music.

Jersey Votes No

East Coast gambling interests thought they saw a pot of gold in Atlantic City and a referendum to approve casino gambling was on that state's ballot in November. However, the voters apparently thought otherwise and resoundingly defeated the gambling proposal, ending for the time being any thoughts of an East Coast Las Vegas in the Garden State. New Jersey also figured as the site for a legit theatre congress which was held in Princeton to consider the plight of the "national invalid." A second session is scheduled for the summer of 1975.

For most of the major film companies, 1974 was not only a record year, it was time to take advantage of Wall Street's depression and buy back their own shares at distress prices. Many film showmen also kept a wary eye peeled on Washington, where tax reform legislation was slowly grinding

Personalities Of 1974

Names in the news in 1974 included Richard M. Nixon who went from President to private citizen in the most publicized resignation in history ... Bing Crosby underwent lung surgery but recovered and went on to star in a Christmas tv spec ... James Cagney was honored by the American Film Institute at a televised Hollywood dinner, but Mercedes McCambridge battled Warner Bros. and director, William Friedkin all year long over "The Exorcist" dubbing ... Liza Minnelli grossed \$413,815 in 21 Broadway dates, and Nixon impressionists, Rich Little and David Frye, were big b.o. ... porno star, Marilyn Chambers made her nitery bow at New York's Riverboat, Lucille Ball gave up her tv series after 23 years to concentrate on specials and feature films, and Vanessa Redgrave lost her British election bid although Gwyneth Dunwoody won her Parliament seat, but lost the presidency in the British Film Producer's Association.

Jack Benny died at 80; Sam Goldwyn died at 91; Sol Hurok passed away at 85, but Adolph Zukor celebrated his 101st birthday, and the Paramount founder survived yet another president, as Frank Yablans resigned that post in the fall. Duke Ellington died at 75.

Sir John Davis stepped down as board chairman of the Rank Organization, and Sir Joseph Lockwood retired as EMI chairman after 20 years ... Vegas salaries continued to escalate with top names now in the \$100-\$150,000 per week category ... Redd Foxx and Carroll O'Connor had their battles over "Sanford and Son," and "All In The Family" stipends as both demanded more coin for their endeavors ... passage of an Italian divorce law put the Italo telenet RAI in the middle, and largely neutralized its coverage ... Senator Lowell Weicker charged that the Internal Revenue Service was in fact a lending library where tax returns of show biz names were concerned ... Betty Hutton surfaced in Providence, Rhode Island, working in a parish rectory, enjoyed a New York benefit in her honor, and was later hospitalized ... Shirley MacLaine screened her documentary on China at the MIP meeting at Cannes in the spring, and New York Post columnist, Leonard Lyons retired at 67, after 40 years on the job.

NBC axed Dinah Shore's morning hour and CBS immediately picked her up for a 90-minute daily talk show ... Hugh Hefner's Playboy empire was shaken by unhappy earnings reports and a drug scandal ... Sammy Davis Jr. played London for the first time in four years, and set a salary record of \$100,000 a week, but his dinner-theatre shows went clean at a \$40 top ... Maurice Silverman retired from the Dept. of Justice after 25 years of supervising the motion picture industry consent decree. Producer Mike Frankovich was re-elected for a second term as Variety Club International President ... some 500 turned out for the retirement party of NBC's Sid Eiges, who stepped down after 30 years with the network ... the Jackson Five British tour was cancelled after a teenager was killed in a mob scene ... Sly Stone staged an intimate little wedding at Madison Square Garden ... porno film stars got edgy about making personal appearances after several were arrested when they showed up at theatres in the New York area ... WNEW deejay, Gene Klavan, said that deejays should have more freedom to pick their own music, a rejoinder to the tight formatting of most radio stations.

Frank Sinatra and Dean Martin planned a one-month's train tour of p.a.s during 1975 ... the Home-Stake investment scandal hit 50 show biz names and 2,000 were likely to lose their total outlay and could look forward to IRS claims for improper deductions ... Merriel Abbott returned to book the Chicago Palmer House and 1974 marked the 20th anniversary of Elvis Presley's contract with RCA which picked him up for \$40,000 two decades ago ... former New York City Mayor John V. Lindsay signed on as a regular contributor to ABC's new morning show called "A.M. America," and Jim Hartz got the coveted "Today" hosting spot replacing Frank McGree, who died at 52.

Bicentennial promoters foresaw a shortage of names in 1976 with only 100 who would qualify as real crowd pullers ... A Texas high-roller named Crawford hit two Las Vegas casinos for \$500,000 and immediately left town ... German film director Leni Riefenstahl created a stir at the Telluride festival in Colorado because of her former Nazi connections and subsequently cancelled her scheduled Chicago appearances ... Eileen Letchworth of the soaper, "All My Children," had a facelift both on and off the tv screen ... Debbie Reynolds set a legit boxoffice record by grossing \$242,000 in one week as star of "Irene" in Chicago ... Frank Sinatra pulled \$520,000 for two Madison Square Garden dates ... Representative Paul McCloskey charged the Nixon Administration gave special tax breaks to the Motion picture industry, and the former President's anti-arts feelings surfaced in the Watergate tape transcripts ... President Ford's press secretary Gerald R. Horst resigned over the Nixon pardon and is now writing a Washington column ... Wilbur Mills had his problems after a fling with stripper Fanne Foxe ... Ed Sullivan died at 73.

through the House. While tax reform has been promised for years, so far the non-recourse loan apparatus is still intact and any major change in this procedure would obviously affect film production.

Motion picture spending for television advertisements also jumped in 1974, having gone from \$22,000,000 in 1969 to \$40,000,000 in 1973. The popularity of four-wall engagements and saturation campaigns obviously contributed to this trend. Increased media costs also boosted the average tab for a New York premiere to the \$40-to-\$50,000 minimum range. The Radio City

Music Hall found that there simply wasn't enough family product around that would draw an audience and subsequently staged an art deco exhibition at the theatre in the spring, and leased out the facilities to an outside promoter for concert dates in the fall.

New York suffered a tremendous drop in feature production during the year, and the City procrastinated on naming a production coordinator to replace Chris Conrad, finally naming Walter Wood at the very end of the year.

Alfred Hitchcock was honored at the third New York Festival fund raising gala following in the shoes of

(Continued on page 68)

IATSE Challenges

(Continued from page 7)

of inflation rate but no end to local demands for fat cost-of-living escalators.

— Question of video-tape jurisdiction continues to crop up despite the August convention agreement that the International office would share control with local units. Diehl critics say he is waffling on the subject and intends to keep videotape jurisdiction right where it's been for years — in the International office.

— Demands for more forceful action by the International office against big theatre chains continue. Diehl is scored for not supporting local units in their negotiation efforts. At the same time, however, locals are pushing for more autonomy in union affairs.

— Proposals for merger between IATSE and the powerful National Assn. of Broadcast and Television Unions got nowhere, partially because of NABET's apparent fear that larger IATSE would "swallow up" his union.

— IATSE's press relations improved considerably thanks to Diehl and his savvy press aide, Rene Ash.

Valentino Role

(Continued from page 8)

enough, Taranto, Bari and even Brindisi are closer, but it was an enterprising young man from Lecce named Carlo Apollonio who had the idea first.

Enlisting the aid of top Rome film critic Guglielmo Biraghi and skillful promoter Giuseppe Pattitucci, he succeeded in coaxing Richard Burton and Elizabeth Taylor to accept the first award in 1972. Last year it went to Sophia Loren (who helicoptered in from film location in Sicily) and Anthony Quinn.

Delon and Moreau, this year's winners, smilingly obliged in pressing their hands in clay morning after prize ceremony in crowded office of the Mayor of Lecce. Resultant prints will join those of Burton, Taylor, Loren and Quinn beneath monument to Valentino.

Apollonio, noting growth of annual event, reminded everyone that U.S. Bicentennial year will also mark the 50th anniversary of Valentino's death in Hollywood.

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Record Year For Films In '74

(Continued from page 66)

Charlie Chaplin and Fred Astaire. Producer Martin Ransohoff blasted the MPAA rating appeals board, questioning the vested interests of some of the members of that group. Association prexy, Jack Valenti, hit back at Ransohoff defending his board's integrity. Fouad Said ankl'd the company he founded, Cine-mobile, to devote all his time to Cine Artists, a production company. Rogers & Cowan found themselves caught in the Realty Equities financial woes and the principals wound up buying the company back. Joseph E. Levine left Avco Embassy which he founded to go indie again. His first pic "Night Porter" was released by Avco via a typical Levine media campaign.

At year-end, Allied Artists, its parent company Kalvex, and Emanuel Wolf, chairman of both, were all involved in legalistics with the Securities & Exchange Commission involving allegedly improper expense billings by Wolf to each company. In the meantime, Allied posted another profitable year with strong plans for the future.

Universal hit the jackpot in 1974, with the top grosser of the year, "The Sting," and aside from walking off with numerous Academy Awards, the film along with Warner's "The Exorcist" went into b.o. orbit. Universal also debuted a new process called Sensurround which added realistic rumbles to "Earthquake" for favorable results.

Columbia's Year

At Columbia, the Alan Hirschfield regime managed to turn the company around and it posted an operating profit for the year. David Begelman was named Columbia Pictures president being lured away from CMA where he is scheduled to receive a \$994,000 settlement for his stock in that company. Columbia also named Norman Levy domestic sales manager and Pat Williamson, foreign sales manager. However, Columbia was not out of the woods and the company was forced to take a loss of \$3,000,000 on its hotel picture subsidiary, the capital requirements apparently being just too rich for Columbia's present fiscal status. The company which had been scheduled to acquire the Yorkin & Lear Tandem Productions, saw the deal fall through when the producers backed out early in the year.

Columbia made no secret of the fact that it was short of product and was on the look-out for acquisitions, actively pursuing this activity at the Cannes Film Festival in the spring. Col also made a 10 picture deal with Tomorrow Entertainment, before General Electric decided to sell-off that subsidiary which Roger Gimbel eventually bought out.

Columbia president, Alan Hirschfield was very vocal in his support of tax shelter production claiming it was a great source of production financing for Columbia. The company also shifted its ad-pub department to the Coast under veepee, Andrew Fogelson, although corporate headquarters remain in New York, at least for the time being.

Ashley Resigns

At Warner Bros. the big news of the year was the sudden resignation of board chairman, Ted Ashley. Although he did not leave the company until January 1, 1975, provisions for orderly transition were made quickly with Frank Wells and John Calley moving up to the top spots. Additionally, Robert Solo was brought back to Burbank from London as production chief, replac-

ing Richard Shepherd. The best news of the year for WB was "The Exorcist." The film started off at a torrid pace and never really slackened. It pulled \$3,074,244 at 110 New York theatres in its first week of general release, and did equally well in its overseas playoff. In fact, Warner's reportedly offered director, William Friedkin, \$4,000,000 for his 10% interest in the picture.

Warner's had contemplated a four-wall policy for "The Exorcist" in New York, but eventually worked out modified terms for 85 theatres, which played the initial dates. Also, the film generated a couple of disputes, the first being Mercedes McCambridge's claim to additional compensation for the dubbing job she did on the soundtrack and the album, and Eileen Dietz's disclosure that she had doubled for Linda Blair in certain scenes. Additionally, David Picker switched his indie production operation from UA to WB late in the year, and Brut Productions switched its distribution from Avco Embassy to Warners.

Stulberg Resigns At Fox

Just before year's end 20th-Fox president Gordon Stulberg suddenly resigned with no immediate plans disclosed. Chairman Dennis C. Stanfill took over temporarily leading to speculation of a Frank Yablans moveover after his Jan. 5 Paramount exit.

It looked like David Merrick was going to start a full-fledged proxy fight at 20th Century Fox early in the year, but before that happened, Fox bought Merrick's 747,900 shares of stock for \$6,750,000, thus acquiring 9% of the outstanding shares in one fell swoop and giving management control of 19% of the outstanding stock. Fox also entered the theme park business in 1974, in a joint venture with producer, Irwin Allen, at Long Beach, Calif. Overseas, the company bought 50% of the French Meric chain, giving it 52 situations in France alone to complement its other substantial foreign theatre holdings. Kiddie matinees also received Fox's attention during the year as the company tried to fill some of the void left by Metro's withdrawal from this market.

Gain Two, Lose One

Paramount lost one and gained two in 1974: It lost president Frank Yablans, who resigned effective Jan. 5, 1975, and it gained a new board chairman in Barry Diller, and an exec veepee in Arthur Barron. Paramount's big summer-time picture was "The Great Gatsby," which probably enjoyed the biggest pre-opening hype of any film in recent memory. While "Gatsby" brought in \$18,600,000, in advances, it was also produced with a considerable tax shelter investment which limited Paramount's downside risk. Following the opening, the company threw a lavish soiree at the Waldorf-Astoria in New York for 950 guests, with prexy Frank Yablans and worldwide production veepee, Robert Evans hosting the throng.

The critics gave "Gatsby" a general lambasting and at a television academy luncheon in New York a couple of months later, Yablans discoursed on the pic's oversell and the depth of negative reaction which it generated. However, despite the critics reaction, the film as of November 6, 1974, had played 3,990 engagements and generated billings for Paramount of \$11,801,408.

Paramount also managed to post \$26,000,000 in advances on "The Godfather, Part II," which opened just before Christmas at the same

five Loew's theatres in New York as its famous namesake utilized in 1972. Based on initial reaction, the sequel was running at about 74% of the original. Par also provided a home for Ross Hunter, who ankl'd Brut Productions after a very brief stay, and the company also distributed Canada's big picture of the year, "The Apprenticeship of Duddy Kravitz."

An even greater surprise than Frank Yablans' resignation came from Par's parent company, Gulf & Western, when it abruptly fired its longtime general counsel, Joel Dolkart, charging him with misappropriation of funds. Dolkart was later dismissed by his law firm, Simpson-Thatcher, and at year's end was indicted on 89 counts of theft by retiring Manhattan D.A., Richard H. Kuh. Dolkart pleaded innocent to all charges.

UA Doings

United Artists enjoyed a generally smooth year, having digested the writeoffs of the previous regime. Joe Ende resigned from the company to join David Picker's independent production company, and UA hired Mike Medavoy from International Famous Agency to head up its Coast production and the company brought in Danton Rissner from London to be its New York-based production executive. Dave Chasman left the company to go into independent television production for UA. At year-end, the company released the ninth James Bond film, "The Man With The Golden Gun," which the company hoped would perform up to the level of its predecessors. Those pix had generated a total of \$275,000,000 for UA and producers Broccoli and Saltzman over the years.

Metro's 50th

Metro-Goldwyn-Mayer celebrated its 50th Anniversary in 1974, but with the exception of its outstanding compilation film, "That's Entertainment," which United Artists released under its distribution pact with MGM, the company was more noted for its stock market and financial activities, than its film production. Metro entered into various bond financing schemes as well as a stock swap and at one time there was considerable speculation that majority stockholder, Kirk Kerkorian, was going to take the company private at shareholder's expense. Kerkorian denied these allegations strenuously and at year-end the company declared a 2½-to-1 stock split, which should effectively end the "going private" reports. However, there was no doubt that the star in the MGM crown was its Grand Hotel, Las Vegas, which outgrossed its entertainment divisions in its first real year of operation. There were also reports that MGM was interested in attracting outside independent producers to utilize its Culver City facilities on a rental basis, with Bernard Weitzman in charge of this activity.

Arkoff Active

American International Pictures came up with two 1974 winners from unexpected sources. The first, "Born Losers," was a reissue of an earlier AIP pic, starring Tom Laughlin in the role that originally established the Billy Jack character. While Laughlin pursued the film relentlessly around the country, running ads declaiming this film a hoax, the net result of his activity was to boost "Born Losers" into one of AIP's all-time top grossers. The second pleasant surprise for Sam Arkoff's company was Max Baer's, "Macon County Line," which came out of left field as an indie-financed pick-up which

may do \$20,000,000 in boxoffice grosses before it's finished.

In earlier days, Tom Laughlin had apparently signed a distribution contract with AIP for the sequel "The Trial of Billy Jack," but at the last minute, negated this contract and decided to distribute the pic initially himself, and later to utilize Warner's distribution facilities. As a result, Arkoff sued and the dispute was settled for \$1,750,000, which soothed AIP's bruised ego very nicely. "The Trial of Billy Jack," went on to gross \$23,000,000 in its first three weeks of four-wall distribution under Laughlin's supervision. AIP also took over the distribution of Cinerama product during 1974, although the major benefits of that deal are yet to be realized.

AFT Faces Exhibs

Ely Landau's subscription American Film Theatre had its 1974 problems as the company lost 35% of its original exhibition sites due to "unnamed" distributor pressure on various exhibitors and chains. The larger companies don't like interrupted bookings even though Landau plays his product only on Mondays and Tuesdays and apparently the distribs can exert enough pressure to get their way with most exhibitors. During the year, Landau signed up legit producer, Hillard Elkins, as director of special projects with an eye toward tv development and Norman Katz, vet foreign distribution head for WB, joined Landau to represent him overseas. Longtime Columbia Pictures ad-pub veepee, Bob Ferguson, left that company and joined Landau's AFT as a marketing exec.

Dept. Of Justice Looksee

The Dept. of Justice cast a jaundiced eye at some of the four-wall deals proposed by the majors, although admitting that "The Exorcist" was not necessarily the same as "Billy Jack." However, the four-walling of nature pictures like "Cougar Country," and "Alaska Safari" did well in the New York market earlier in the year. (See separate story in Pictures on four-wall marketing).

Sack Is Sacked

Elsewhere in exhibition, Ben Sack, founder of the New England chain, bearing his name, was suddenly fired by Sheldon Fineberg's Cadence Industries at the year-end, with Sack threatening legal action, and stating he would fight the dismissal with maximum vigor. United Artists theatre circuit (UATC) filed a suit against the British Hanson Holdings Co., which had taken a large stock position in UATC by buying out a number of family shareholders. Hanson Holdings expressed surprise at UATC's action, but the end of this story has not been written.

Theatre Buys

On another front, there were two large 1974 theatre acquisitions: the first was Henry Plitt's buy-out of 123 ABC midwest theatres, at a cost of \$25,000,000. The move made Plitt one of the midwest's largest and most powerful exhibitors in an instant. In Pittsburgh, Cinemette, bought 90 screens from Associated Theatres and put that company into a dominant exhibition position in western Pennsylvania and Pittsburgh especially. In fact, Cinemette's buy cued an anti-trust suit by the city of Pittsburgh, charging the chain with restraint of trade.

In New York, Loews took over a Walter Reade site in 1 Astor Plaza, while in Hollywood, George C. Scott decided it would make good marketing sense to go directly to exhibitors with his new film,

"Savage Is Loose," and sell the exhibition rights in perpetuity to the theatres for a flat fee. Scott's project was complicated by the MPAA slapping an "R" rating on the pic, and at year's-end, it looked like the project was in trouble due to negative critical reaction and in-different business.

Inflation Bugs Unions

The double digit inflation of 1974 caused most entertainment unions to balk at any contract settlement without a cost of living escalator clause, and the Hollywood locals in particular, were prone to protest any activity which promoted production away from their home base. The union's lobbying activities were finally successful in forcing the Federal government into renouncing in-house film production with Federal agencies pledged to use union craftsmen in most instances. A number of other states made pitches to producers for location shooting in their respective areas, and these efforts drew unanimous protests from the Hollywood crafts. The same line of thinking produced boycott threats against Sam Peckinpah and his production, "Bring Me The Head of Alfredo Garcia," which he filmed in Mexico, and which the unions branded as a runaway production. In Britain, ACTT protested Michael Klinger's decision to film "Gold" in South Africa, and threatened to fine each member of the crew. The fines were later dropped.

Walsh Steps Down

Richard F. Walsh, longtime President of the International Association of Theatrical & Stage Employees resigned in 1974, saying that a glaucoma condition necessitated the move. He appointed Walter Diehl to succeed him, and Diehl later ran for the presidency of the IATSE and succeeded in defeating the opposition slate headed by longtime Walsh opponent, Steve D'Inzillo. The only member of the D'Inzillo slate to win was Don Haggerty from the Coast, who was elected to the post of Secretary-Treasurer of the International Union. Later in the year, the IA sued a couple of the major companies for contract violations claiming these majors had picked up independently produced films which were made under non-union conditions. This is a practice that has been going on for some time, but drew IA wrath in '74 due to a general lack of production work for its members.

On the Coast, the Screen Actors Guild averted a strike and signed a new contract with the producers. The biggest gain for the actors was in the area of increased scale for reruns on television. SAG also countenanced its members working in porno films for the first time, apparently taking the position that it was better for the actors to be clothed in a union contract, than not to be clothed at all. The Writers Guild of America agreed to divorce its eastern and western branches, since each apparently had diverse objectives and a number of hyphenates filed suit against the Screen Writers Guild as a result of penalties imposed upon members who worked during the Writers strike the previous year.

In the New York area, IATSE boothmen demanded a 40% boost in the prevailing scale when theatres were booked for major four-wall engagements. Apparently, some theatres in Long Island complied with the higher scale demand, but others flatly turned down the IA demands, and in some cases refused the picture as well. The fall-off in

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'Mindless' Modern Publicity

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versus quality. Some independent producers have a tendency to screen their pictures for reviews before getting a distributor because they think they have great productions and this is a way to sell them. Big, big mistake! Despite the fact that a bargain-retained publicist might have assured his client that his contacts would insure a good trade review or two, I have too often seen the opposite happen and sour every distributor as well as major exhibitor. The bad word reaches important critics and could influence a relative few and many moviegoers will also get the word. I know some producers who held secret screenings without notifying their distributors because they didn't want to hear any "no's" or advice to the contrary. Then there's the producer who wants to make his picture look like the most important production of the decade and, despite a budget total of \$750,000 to \$1,500,000, they demand publicity about negotiating with big name stars of the stature of Paul Newman only to end up with Glenn Glutz in the role (naturally, "discovered").

Sells Himself Only

Or, there's the producer who stresses his name first and few remember his film's title or what it's about. Or, to make his picture a real "biggie" and "important" or "major" on a six week shooting schedule, he manages to have it kept on the production charts for over twenty weeks not realizing that business school graduates in executive offices tab it as set trouble, skyrocketing costs or just a b.s. producer to watch out for.

One kudo I must give to the bargain hunters. They never seem to knock the publicity. The publicist can't be bad to get the guy's name in the paper so often. Of course, to say the publicity was bad is to question one's own judgment and I find too many new producers join some of their elders in knowing everything there is about advertising and publicity. When the picture dies, the fault is in the selling, lousy ads, somebody else's publicity staff (working with little or no material or whatever they dreamed up at the last moment) and the wrong theatre(s) at the wrong time. You can't make the guy believe that his picture wasn't that good or that there wasn't enough useable material to get proper coverage. In his office, there are some matted glossies of scenes, more of the producer with the cast and there's that scrapbook of trade items and a wire feature and he did come up with a great critic quote from an advance review (which was really devastating, but the selling words are there out of context and he has them underlined wherever they appear so one can fill in the dots). His office and/or home has enough convincing evidence to make his mother and investor(s) aware that he had everything going for him.

What ever happened to the once oft quoted advice: "protect your investment?" I suppose that when you believe that all that counts is up there on the screen without taking into account the many masterpieces with rave reviews that never

came out even with television sales, you believe that selling a picture is not terribly important. Then, when the panic button is pushed, advertising campaigns change and maybe bigger ads used or the distributor cuts his losses and thinks about college screenings for film students. The public has become extremely selective and it must be intelligently sold. Not with pot-shot methods but with planned campaigns designed to sell every segment of the audience and with the right packaging every product should have. This means quality stills and damn good copy that makes editors sit up and take notice and the right screening policy.

We see some producers and distributors take out half page to full page ads in key newspapers to announce the start of a production which is fine if proper publicity has also been budgeted for. Sometimes priorities don't jell when one sees a catered screening in Hollywood to

impress a few people and mainly attended by freeloaders when less than this entire cost would have paid for the salary and expenses of a full-time expert publicist on the picture or an increased staff if a publicist was retained. Can we doubt that huge funds have been spent during production by many producers on personal needs such as hiring servants, nurses, masseurs and bringing along the entire family. No-one begrudges the needs of all filmmakers to be met, but something happens with "priorities" and money goes to a helluva lot of nonsense areas when plans called for limited publicity coverage because of tight expenses.

The Publicist Guild of America (I.A.T.S.E.) has a large number of signatory agencies and many highly qualified individual publicists who can perceive the development of campaigns and know how to work with distribution executives to provide publicity to implement the total selling of the picture. Producers have a large field to choose from among Local 818's men and women located in Hollywood, New York and every

part of the country and Canada. If you want the best for your picture, interview several and find out just what their capabilities are and where their strongest experience is.

Know-Nothingism

The more new distributors and producers go to bargain basement agencies or individuals, the more they kill off the needed income to keep real professionals within the film industry and to encourage highly creative new ones into it. Be aware of the publicist who promises certain space and good reviews because no professional will ever commit this. They have only their reputations and past experience to show. Investigate the agency or publicist you would like to retain and ascertain how they get along with the press, other industry executives and what material they turn out plus their ability to discuss campaigns from coast-to-coast.

It is enough that the majors have drastically cut down their publicity staffs, but to have filmmakers bargain shopping and sending dollars down the drain is going to hurt each of them and all of us in the

long run. They are ruining a lot of boxoffice potential and weakening the economy of the film industry. Remember, "you gets what you pays for" and publicity for every picture is essential to its very life and stinting only lessens its potential. The wrong publicity can be just as bad for the producer as for the picture.

The lack of expertise being retained now by the film industry in the U.S. can be seen in the shrinking space in key city dailies and in periodicals. At the rate we're going, the public will have only ads to rely on containing such minimal information as the MPAA rating and some quotes (many out-of-context) and perhaps misleading or misread graphics. The lobby displays, as far as stills are concerned, will make pictures look like junior cinema class experimental productions.

Years ago, foreign publications admired American advertising and publicity knowhow and material. Today, American editors claim they get usually better quality material direct from foreign filmmakers.

now one call

helps do it all



When a production problem comes up in Florida, you have someone to turn to. We listen — we help. Recognizing its importance, the Florida Legislature authorized a program at the State level, the basic goal of which is the expansion of service to the motion picture and television industry.

We offer an information service, a coordination function between industry and government and an expediting service for permits and licenses. Our contacts around the state allow us to answer your questions on personnel and suggest locations to meet your specifications. Our Regulation Directory, which lists the requirements of the individual state agencies and provides the name and address of contacts in the agency, is currently available. Coming in the future is a Directory of the Florida Motion Picture and Television Industry and a Locations Manual.

Give us a call — you'll be glad you did!

FLORIDA

THE STATE OF EXCITEMENT

Ben Harris, Administrator
Motion Picture and TV Services
Bureau of Marketing Development
Room 500 VA
107 West Gaines Street
Tallahassee, Florida 32304
Telephone: 904/488-5507

Thank You:

CASTING PEOPLE and
ADVERTISING AGENCIES
for a beautiful year of
working together.

D.M.I. TALENT ASSOCIATES LTD.
250 West 57th St., N.Y.C. 10019
(212) 246-4650

Watergate Dominant '74 B'cast Event

(Continued from page 68)

four-wall bookings in the latter half of 1974 may well make this point moot.

Porno Still Booms

Porno went its own merry way in 1974 and despite the zealous activity on the part of certain prosecutors, grosses continued to pour in for soft-core, as well as the hard-core product. Early in the year, Louis Sher and his company, Sherpix, were convicted of obscenity in a Washington court for a film called, "Hot Circuit." Following a conviction, Sher folded Sherpix and sold the residual distribution rights in whatever properties the company had to his longtime veepee, Saul Shiffrin. Sher more or less devoted himself to the operation of his Art Theatre Guild. However, at year's-end, Sher surfaced again as one of the two backers of the all-American legit show, "Shenandoah," with of all companies, The Reader's Digest, as the other underwriter.

Mob Scene

Organized crime was reported to be deeply involved in the porno film business and forcing out producers with threats of violence for flooding the market with bootleg prints of a porno pic to syphon-off the cream of the film's payoff. The first black porno pic, "Liaeleh," opened in 1974 and Barney Rossett's Grove Press announced plans to make a porno pic based on the Patty Hearst abduction. No one ever accused Grove Press of having good taste.

The city of Boston attempted a new variation in porno control by establishing a so-called "combat zone" where porno theatres and book stores are segregated into a regulated downtown area. The pros and cons of this arrangement raged with many claiming that this type of cure was worse than the disease.

O'seas Developments

In overseas developments, 1974 saw the Motion Picture Export Association explore its own detente with China, but without concrete results. A British court tried "Last Tango In Paris," on obscenity charges and found the pic to not be obscene, a major victory for the distrib, United Artists, and considered by some to be a landmark decision in Britain.

In Italy, Goffredo Lombardo's Titanus celebrated its 70th Anniversary making it one of the world's veteran film companies. The celebration was held at the fall MIFED meeting in Milan with the dedication of a new screening room in honor of Lombardo's father, Gustavo, one of the highlights of the confab. The general economic woes of Italy resulted in production cutbacks later in the year, with a veteran company, Documento foreclosed by lack of credit in a tight fiscal era. However, the Italians managed to revamp the Venice Film Festival into a month long, non-competitive film happening featuring a retrospective of Swiss films, a far cry from the Venice Festival of old with its international prestige and market-place.

The U.S. majors reduced their participation in French coproductions in 1974, although the French seemed more concerned with their German occupation of World War II days, as the subject of a new cycle of domestic films. At the same time, the failure of the U.S. black pictures to draw audiences in Europe and Canada was apparent and indicated that these pix had to make it domestically or they wouldn't make it at all.

Other foreign developments of the year included Sir Lew Grade's debut into feature film production

via his ITC subsidiary, with a production budget of some \$25,000,000. Bob Guccione, Penthouse Magazine publisher, said he, too, was going into film production, but his arch rival, Playboy publisher, Hugh Hefner, could easily outline some of the pitfalls to be avoided. Elsewhere in Britain, the Sheperton Studios held an auction of its props and memorabilia, a la MGM, and Peter King left EMI after three years to pursue private interests.

Israeli film-going returned to more or less normal conditions, following the previous year's shoot-up with some 7,000,000 theatre tickets being sold during the first quarter of 1974. Former 20th-Century Fox production veepee, Elmo Williams, formed an independent company with Iranian backing called, Ibex Films, with several pics planned for future production.

Back in New York, Don Rugoff's Cinema 5, which has had its own set of problems in recent years, suddenly found itself the subject of Bill Forman's attention and the Coast chain owner and Cinerama topper, bought some 24% of Cinema 5 stock. Rugoff filed a suit to prevent a Forman takeover and later in the year, Francis Ford Coppola, undoubtedly using some of his "Godfather" earnings, took a position in Cinema 5, saying he was interested in having access to his own distribution organization without having to contend with one of the major companies.

Watergate

The big broadcast story of 1974 was the ongoing development of the Watergate scandal, eventually leading to the resignation of President Nixon in August. Attacks by Nixon Administration spokesmen throughout the year, on both print and broadcast media, were largely discredited by the eventual course of events; however, immediate criticism with special emphasis on television news, continues in diminished form and there are those critics who claim that both print and broadcast newsmen overstepped their traditional journalistic roles in reporting the peccadillos of the Nixon Administration.

Broadcasters fought back against these charges and there were those who saw in the CBS replacement of Dan Rather as White House correspondent, the desire to cool it by taking the outspoken Rather off the White House beat, albeit at more money and utilization in more structured news formats.

Regulatory

While Washington datelines dominated the news reports throughout the year, Congress and the regulatory agencies which affect the broadcaster, were largely backing and filling with relatively few concrete accomplishments. Undoubtedly, this was a direct result of the gradual neutralization of the Nixon Administration, which had to devote more and more executive time to its Watergate defenses.

Nevertheless, it took seven months for James Quello to be confirmed as an FCC member, although Glenn Robinson and Abbott Washburn were also confirmed for FCC spots with less difficulty.

Earlier in the year, FCC chairman Dean Burch resigned to become a political adviser at the White House, and former broadcaster Richard Wiley moved up to the chairmanship. It took various Federal court actions to finally resolve the primetime access rule debate with the result being at least

one and possibly two more years under the present regulations.

Cross-ownership, the control of broadcast and print properties in the same market by the same ownership, was under attack by the Justice Dept. and the FCC will issue rules this year on the subject. It's expected that the focus will be on small market domination with larger cities and media ownerships pretty well glossed over. The relationship of WMAL to the Washington Star-News has been cited as an example of a corporation using the profits of the broadcast operations to bolster a losing major metropolitan market newspaper.

Role Of Pastore

Senator John O. Pastore (D.-R.I.) has become an increasingly shrill broadcast critic and hearings before his committee on kidvid commercials and sex and violence in television shows made network executives very nervous. Although pledging stricter controls in both areas, the final results have yet to be seen.

At year's-end, an FCC trial judge finally delivered a decision in the Forum Communications challenge to the N.Y. Daily News' WPIX license. Not surprisingly, the trial judge ruled in favor of the Daily News, but Forum promised to appeal. Also during the year, the FCC raised its fee schedule by 33%, so that this income source would cover 92% of the agency's budget. Naturally, broadcasters protested this increase.

Elsewhere in the Washington maze, Congress chilled a proposed bill requiring all radios to have both AM and FM reception capability. The United Auto Workers were credited with killing this measure as they apparently feared increased costs of AM-FM auto radios would even further depress lagging car sales, which were off at least 25% from the preceding year.

Schlusser's Up

Some major corporate changes were made by NBC in 1974 with Julian Goodman moving up to board chairman, Herb Schlosser becoming NBC president, Bob Howard moving up to the presidency of the tv network and former tv web prexy, Don Durgin anking NBC to become exec veepee at McCaffrey & McCall in New York. The booming network economy was further confirmed by 1973 figures which indicated the networks were up 66% in dollar volume, while the owned-and-operated stations, traditionally the backbone strength of corporate operations, were up only 0.3%, a major change from past performance. Retail stores continued to increase their expenditures for television advertising with this category of business soaring a full 25% in 1973. Undoubtedly, the 1974 figures will continue this trend.

An anti-trust suit against the networks was dismissed by a Federal court in Los Angeles, but at year-end the Dept. of Justice refiled the suit making essentially the same charges. The networks had claimed that the suit was politically motivated in the first place and demanded access to many Nixon Administration documents to support their claim. The case is likely to drag through most of 1975 at the very least.

The networks produced 31 new shows for the fall season with a total production budget set at some \$525,000,000. CBS was again expected to lead the rating race, but NBC posted surprisingly strong numbers to reduce the CBS lead substantially while ABC fell further

behind in the rating race. In fact, the ABC Friday night schedule proved to be such a problem that the network scrapped it and shifted five shows into new time slots for the second season.

Dick Cavett finally anked ABC, and CBS signed him for 1975 duties. "A.M. America" was set as ABC's answer to NBC's "Today Show," and the web managed to land former New York Mayor John Lindsay as a regular commentator, with the web setting up a 30-man D.C. staff to support the new venture. NBC countered by providing "Today" with a new set and by replacing veteran newsmen Frank Blair with Lou Wood. Earlier, CBS challenged "Today" with its "Morning News" and brought in as co-anchor Sally Quinn with much fanfare and hoopla. Quinn didn't make it and after an aborted deal with the N.Y. Times, returned to the Washington Post from whence she came. To further strengthen their morning show, CBS brought back Joe Denbo from Rome to function as exec producer. Jim Hartz became the new "Today" host replacing Frank McGee who died at 52.

RCA Satellite

RCA unveiled its domestic satellite in 1974 and the marital breakup of Sonny & Cher forced CBS to cancel their show, while ABC's attempt to showcase Sonny in a solo spot proved unsuccessful.

The motion picture companies continued to sell feature films to television with Warner Bros. placing a bundle of pix with CBS for \$20,000,000. Late in the year, 20th Century-Fox sold another picture package, this time included was "The Sound of Music" which will be getting its first television exposure. An overseas coproduction venture between Sir Lew Grade's Associated Television, and the Italian state network, RAI, on "The Life of Christ" and other shows resulted in sales to all three networks for various parts of these ambitious projects. But most program producers were protesting high costs and the need for better network prices. Some claimed they weren't making a profit until the third year of a network run.

Feminists were active all year at the webs and CBS appointed three female counsellors to advise their femme employees on career problems. CBS radio's "Mystery Theatre" under Hi Brown found an audience, although the series was forced to play independent stations in CBS o&o markets, since five of the seven corporate stations are now all-news operations and can't fit "Mystery Theatre" into their formats.

G.E. Bows Out

On the production front, General Electric decided to sell off its Tomorrow Entertainment subsidiary, and its production chief, Roger Gimbel, took it over and changed the name to Tomorrow Enterprises. Columbia Pictures also changed the name of its tv subsidiary from Screen Gems to Columbia Pictures Television and placed Dave Gerber in charge of production. After 15 years as head of television production for 20th Century-Fox, William Self anked to go the indie route. Paramount-TV named Bud Austin as president, and indie producer and documentary specialist Dave Wolper celebrated his 25th anniversary in television. Veteran producer Roy Huggins signed a six-year deal with Universal-TV, and several Hollywood guilds protested the use of TvQ rankings claiming these familiarity polls constituted an un-

fair restriction on employment for many of their members.

Goldwyn Fire

A \$2,000,000 fire at the Goldwyn Studios in Hollywood disrupted production at that installation and a new group of black broadcasting executives was formed to further the interests of that group. The new World Football League signed a tv pact, but it didn't help as the fledgling league failed to generate much excitement with many franchises winding the season in severe financial difficulty.

The National Assn. of Television Program Executives Conference pulled 1,000 participants to its annual convention, and there was comment that the event was becoming too large. Syndicators, who are the backbone of the org, seemed happy with the setup, although the National Assn. of Broadcasters finally came to its senses and has persuaded the syndicators to return to the NAB convention in 1975. The syndies stayed away in droves from the NAB's Houston gathering last March and apparently the broadcasters have gotten the message. Incidentally, a NATPE survey indicated that some 62% of stations around the country edited shows excising what they considered to be objectionable content.

Wolper Crew Tragedy

A tragic plane crash took the lives of 31 members of a Wolper crew which was returning to Hollywood from a "Primal Man" location site. Also in L.A., KTTV cancelled some syndicated programs because of protests from various pressure groups. The axings caused a furor in the syndication business and later in the year, NBC chairman Julian Goodman called on broadcasters to resist pressure from all special-interest groups.

Cable Clinkers

The bloom was off the Wall Street rose for cable television in 1974. CATV companies, which had been the darling of the street the previous year, suddenly found themselves cold-shouldered by investors who took a dim view of the slow progress of cable and the tremendous capital requirements of wired systems. Warner Communications was notably affected by this trend, although just about all the cable companies took their lumps. In New York City, one of the access channels put on the "Underground Tonight Show" with some pretty sexy results, and on the Coast, Theata Cable followed a developing trend and introduced feature films on a special channel at a charge ranging from \$12.95-\$15.40 per month.

Clutter became an even more serious problem in 1974, with one survey indicating that there were almost 10 minutes of spots, IDs, promos, and billboards between programming changes. But despite the protest, clutter didn't seem to be discouraging any television advertisers.

'Minis'

Mini was a big word in 1974, with small portable cameras giving news crews the ability to get the story fast and electronically transmit it back to their respective stations where the mini-documentary format — a two to five-minute presentation — was stripped on a continuing basis over several nights in regularly scheduled news shows. Mini-cameras played a key role in the KNXT coverage of the SLA shoot-out in Los Angeles in which six people were killed. The station provided the basic video coverage

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Concerts Pull Record Boxoffice

(Continued from page 70)

of the event.

In Chicago, Ward Quaal, a true broadcast pioneer, retired from WGN-Continental Broadcasting for health reasons, but returned later in the year to establish his own consultancy firm. Dan Pecaro replaced Quaal at WGN with the title of exec veepee. And on the Coast, John Severino replaced Don Curran as g.m. of KABC, with Curran departing to head up the Kaiser Broadcast interests. In Boston, WEEI adopted the all-news format, making it the fifth of the CBS radio o&o's to go to all news. KENS-TV San Antonio planned to show a vasectomy operation, but cancelled the program due to local protests. The Knight and Ridder newspaper chains merged in 1974, with the new company deciding to sell off its few broadcast properties and concentrate on newspapering.

Newsman & Pitch

A *Variety* survey of local markets on the question of whether newsmen should pitch commercials cued extensive comment, with TvQ following up via its own survey. Veteran newsmen Len O'Connor finally quit Chicago's WMAQ, after a long hassle with the station concerning replies to some of his more controversial broadcasts. Ted Kavanau quit as WNEW-TV news director to move across town to the Daily News' WPIX in the same capacity. Reports have it that it was a disagreement over conservative editorialist Dr. Martin Abend that led to Kavanau's departure.

On the Coast, a strike at public television station KQED erupted into violence, with job security apparently the main issue. Across the Bay in Oakland, Roger Rice resigned as general manager of KTVU to take over as head of the Television Bureau of Advertising, replacing vet TvB topper, Norman E. (Pete) Cash.

Actors Talk Merger

There were rumors during the year of a possible merger between the Screen Actors Guild and the American Federation of Television and Radio Artists, but nothing beyond preliminary discussions was confirmed. Television News took over the UPI-TN operations jointly owned by UPI and Paramount, as apparently there is not enough room for two independent news services in television. Public television, in a constant financial crisis, feared further budget cuts in 1975, but National Public Radio used some of its funds to air all 1,300 pages of the White House tape transcripts. Former NBC director of planning Paul Klein sold out his interest in Computer Television to Time-Life Inc. His firm had been one of the pioneers in wiring hotels for selective motion picture viewing.

Italy, France

In overseas developments, both RAI in Italy and ORTF in France were plagued with problems. RAI went through a revamp to lessen political influence on the telenet, and at the end of the year, some 43 RAI executives were indicted on charges ranging from embezzlement to theft. France's ORTF posted a \$16,000,000 deficit in 1974, and a new third channel was set to bow right after the first of the year. But again, this was a move calculated to decentralize operations and make television more responsive to the public.

Britain's BBC had its own problems to face. First, it was faced with a television curfew, as a result of the coal miner's strike earlier in the year. Second, it was hit with a strike which limited production; and third, government reluctance

to increase the set license fee forced the BBC to begin laying off personnel and reducing production costs wherever possible.

Belgium's Misdeed

A furor developed in Belgium when it turned out that a government-controlled CATV system was picking up feature films from the German tv system and putting them out on its own cable in violation of all copyright agreements. European broadcasters were also distressed at the \$10,000,000 asking price for tv rights to the 1976 Olympic Games in Montreal. Marvin Josephson Assoc. which represents the games, was driving a hard bargain for the tv rights, which national pride forces governmental broadcasters to carry. A three-way project concerning MCA-Phillips-Thomson-CSF was undertaken to hopefully evolve standards for video disks. While this may have future meaning, video disks and cassettes are still a very limited market in the U.S., with primary utilization in the instructional field.

Piracy Piques Music Biz

Piracy and sound-alike albums continue to be thorns in the side of the music business. Technology may well be the villain, but the effect has diminished sales for all.

Records and tapes were the heaviest entertainment industry user of television, with expenditures rising from \$3,000,000 in 1969 to \$63,000,000 in 1973. Country and Western has also grown from a \$100,000,000 industry in 1967 to an estimated \$300,000,000 this past year. Sheet music sales continue to grow with the latest figures indicating a \$129,000,000 volume for 1972.

ABC's Concerts

ABC moved into the concert business and posted a \$2,000,000 gross for its first venture at the California Motor Speedway. Clive Davis was back in the news setting up Arista Records in conjunction with Columbia Pictures which in turn phased out its Bell Records label. Davis also authored an autobiog in which he spelled out the Columbia Records situation of the previous year.

Tight formats and restrictive playlists plagued record companies in 1974 as it became increasingly more difficult to get air spins for new product. On another front, some solace for the industry came from a last minute copyright extension bill which just got under the House legislative wire.

In corporate maneuvers, Warner Bros. Records merged its Elektra-Asylum and Atlantic labels, Gulf & Western sold off its Famous Music subsidiary to ABC Dunhill, which immediately dumped 60 staffers. United Artists Music named Mike Stewart, chairman, and Alvin Teller, president, and MGM Records named Gil Beltran as its new president.

ASCAP celebrated its 60th Anniversary. Its 22,000 members received \$50,400,000 in 1973, with total collections for that year running to \$65,000,000. Hal Davis was re-elected President of the American Federation of Musicians, and complained that the recession was affecting tooters' employment by as much as 25%.

Hard rock concerts were banned by several auditoriums fearing violence and vandalism, and Richard Nader, phased out his Nostalgia Concerts operation. Apparently, they just didn't gross enough to justify continuation; and the Fillmore East in New York, the home of the Bill Graham concerts from 1968-1971 was sold for \$190,000.

Terry Knight settled his beef with

Josephson's Year

In the talent agency field, Marvin Josephson was the man of the year. Beginning in January, Josephson bought out the Chase-Park-Citron Agency in Beverly Hills for \$1,300,000, thus gaining a strong West Coast operation with name clients in the motion picture field. A short time later, Josephson acquired Robert Woolf Associates in Boston, an agency specializing in the sports field, and putting MJA into a new area of activity.

Josephson's latest and biggest deal came at year-end with the conclusion of the long-rumored merger between his International Famous Agency and Creative Management Associates headed by Freddie Fields. This development now puts Josephson's agency in the strong challenger position right behind the William Morris office.

Grand Funk Railroad for \$2,700,000, while Crosby-Stills-Nash and Young, reformed their group for a 15 concert tour. Mott The Hoople did good business at a Uris Theatre concert in New York, indicating more of the same may be in store in the future. And the Newport Jazz Festival in New York posted okay grosses of \$650,000 for the series. Several rock combos were using Nazi art and charms to hype the visuals on stage and others got progressively kinkier in their on-stage behavior.

Ozark Fest

An Ozark Music Festival pulled some 100,000 admissions and grossed around \$1,500,000, and the American Song Festival at Saratoga Springs, New York, presented a rather lackluster program, although its new backer, the RSO Organization from Seattle, promises better things for the future.

Holding lighted matches at rock concerts may turn on the audience, but fire departments around the country were looking askance at the practice, no doubt remembering the terrible discotheque fire in Portchester, New York, which took 24 lives. Charlie Rich continued to receive kudos as one of the country's most popular singers, while John Denver mapped plans to start his own record label.

Little Orchestra Ends

New York's Little Orchestra suspended operations at the end of its season, and the Dallas Symphony, mired \$800,000 in debt, was stalled on its launching pad. Dick Clark's Music Awards Show got good notices, but many musicians felt that it was direct competition to the Grammys, and would thus hurt the industry.

Gas Pains For Ops

The acute gasoline shortage at the beginning of 1974, severely curtailed travel, and thus helped hotels, cafes, and resorts which were easy travel distances from major metropolitan areas. In Las Vegas, for example, there was apprehension early in the year, and most operators cancelled or postponed any expansion plans. However, as the fuel shortage eased, tourist traffic picked up again, and Vegas went on to post yet another record year. Increased convention business undoubtedly made a major contribution to overall sales.

While Vegas was turning off its neon signs to help conserve energy, New York City cafe operators and Catskill resort owners enjoyed in-

creased business. Plentiful gasoline supplies later on didn't help the New York operators one bit, but the Catskills benefited from increased traffic all year long, and the summer of 1974 was reportedly a record period.

Perhaps indicative of America's dissolutionment with Detroit and things automotive, the International Automobile Show in New York, in the spring, was less than a resounding success, and later in the year, the Richmond, Virginia Auto Show was classified a disaster by the promoters. Major auto shows appear to be a thing of the past, unless Detroit's current problems are resolved.

Gulf and Ringling

In early 1974, the Gulf Oil Corporation made a bid to buy the Ringling Bros. Barnum & Bailey Circus from its parent Mattel Toys, as a diversification move. However, Senator Henry Jackson criticized the acquisition at Senate hearings on the oil industry and shortly thereafter, Gulf withdrew its offer. The Ringling Circus was involved in 1974 litigation, filing suit against the Capitol Center near Washington, charging breach of contract and demanding \$7,000,000 in damages. The Capitol Center started its own circus unit and allegedly abrogated the Ringling dates for the Washington area. Gulf & Western expanded its interest in New York's Madison Square Garden, and made a tender offer for 49% of the MSG stock. Alan Cohen left Warner Communications Inc. to move over to the Garden as its new president.

Hotel and motel operator, the Marriott Corp., merged the Cedars Point Amusement Park operation of Sandusky, Ohio, for \$60,000,000. Cedars Point also disclosed plans for a new \$15,000,000 amusement park in the state of Michigan. The Americana Hotel chain disclosed plans for a \$10,000,000 facelifting of its various hostilities, with the New York Americana slated for a \$2,000,000 renovation. Ice Show owner, Medicor Inc., saw its president, Tom Scallen, begin a two-year Canadian jail-term following a fraud conviction involving the Vancouver Canadian Hockey League franchise. On a pleasanter note, the William Morris Office merged the Peter Witt Agency and reorganized its own television department with a number of execs shifting from east to west.

Earlier in the year, Joe Schoenfeld resigned from WM as co-head of its motion picture department, to become an independent consultant. Prior to joining WM, Schoenfeld had been on the staff of *Variety* in New York, and later served as editor of *Daily Variety* in Hollywood from 1950 to 1958.

Persian Room

The Plaza Hotel's Persian Room celebrated its 40th-Ann in 1974, and while names still like the exposure of the booking, the hotel played its first drag revue with the Robert Stigwood Organization paying \$2,500 in weekly rent for the room. Radio City Music Hall dropped its 26-girl ballet troupe, thereby saving \$6,500 per week, and from Sept. 26 - Nov. 6, leased out the premises to an outside promoter for the first time. The move was indicative of the lack of suitable general audience films which could keep the theatre full. The Playboy Clubs shook-up their entertainment policy and several clubs were closed for extensive renovation for periods throughout the year. It's no secret that the

clubs and resorts have been a big headache for the Playboy operation and that only the London Club with legal gambling is really doing well.

Re Copacabana

Penthouse magazine was seriously considering taking over New York's Copacabana site, but finally decided against it. However, Long Island business man, Charles Binderman, took on the operation and it is scheduled to reopen as a private club. New York's Royal Manhattan Hotel closed late in the year after posting a \$1,000,000 loss and Marilyn Lipsius bought the Bitter End.

Some dinner theatres found their straight legit policy starting to wane and switched over to a revue format, for okay results.

As an added customer-lure, the Sahara Hotel in Vegas began offering feature films in its rooms. The move represented quite a departure for a Vegas Hotel, where all policies are aimed at generating casino traffic. A proposed 11 mile monorail system to transport people up and down the Las Vegas strip was considered throughout 1974, but the municipal and county bureaucrats couldn't seem to get together with the suppliers. Anyone who has ever tried to walk across the Vegas strip could testify to the logic of a monorail transporter system. Jai Alai was granted an okay by the gaming commission for installation in the MGM Grand Hotel. Since it is assumed that the bulk of the players would have to come from the Miami frontons, the arrangements are complicated.

Top Names Pull

On the concert circuit, the top names pulled as well as ever, but middle range attractions found the going pretty tough and with many auditoriums increasingly reluctant to make such bookings. However, the London Palladium tried a name policy again, with good results, but there is no indication whether they will pursue the policy in the future. On the fair circuit this summer, Redd Foxx ran into some heavy flack because of the rough language used in his act. Foxx also was in a protracted dispute with Bud Yorkin and Norman Lear, the producers of his tv series, "Sanford and Son." He eventually returned to the teleseries, but repeat fair bookings would appear a question mark.

Convention Center

In New York City, the question of the new Convention Center was hotly debated. Congresswoman Bella Abzug managed to block Congressional approval of a required Army Engineer's survey insisting on better protection for the surrounding residential area. City fathers are desperately trying to get the Convention Center off the ground counting on its attractiveness to pull additional tourists to New York with the upgrading of the West Side a distinct fringe benefit. Additionally, a new Portman Hotel planned for the West Side of Times Square between 45th and 46th Streets is reportedly directly linked to the Convention Center concept and without one there is unlikely to be the other. Also in New York, the Lopez brothers sold out their interest in the Chateau Madrid to the Almedia operation.

Spokane's Okay Expo

Out in the Pacific Northwest, Spokane proved that a fair doesn't have to be big to be successful. At year's-end the final tally wasn't in, but expectations are that a break-even or better stance is very likely. Atlanta's Stone Mountain and Six Flags theme parks both set records in 1974, and

(Continued on page 81)



Film international



FOURTH FESTIVAL ROTTERDAM-ANTWERP 21 FEBRUARI-1 MARCH 1975

**Welcomes-among others-Masaki Kobayash, Marguerite Duras, Werner Herzog
Ferenc Kosa, Paola and Vittorio Taviani, Jean-Marie Straub, Philippe Garrel
Frederik Becker, René Vauthier, with their latest films.**

Information: Film International / Kruisplein 30, Rotterdam, Holland

Zaire: An Intro To Africa

(Continued from page 56)

mit his perennial tree-streaker, Tarzan, to go down through the years in a procession of Johnny Weissmuller-Maureen O-Sullivan starrers. By process shots, amalgamating the real actors before the screened shadow transplants, it was never necessary for the Weissmuller-O'Sullivan duo to get any further than walking distance from the MGM commissary for lunch on working days. The economy went even further than that, as Weissmuller never used more than 30 words of basic English in more than a decade. He drove Burroughs up the wall, literally, and he wrote the whole thing off as Tarzan's in "articulate oaf period," contenting himself by never going near a theatre where one of the epics was playing and banking his money.

Martin and Osa

For 20th Century-Fox, Martin and Osa Johnson were frequent Africa repeats in the full length travelog field, and while there has been doubt always about the authenticity of the leprechaun, the Irish "little people," the Johnsons made much of the genuine black ones, the pygmies, who are still there and who are now Zairois.

RKO had its Frank Buck of "Bringing 'em Back, Alive," who parlayed this into a circus season when he bellowed a commentary to the accompaniment of the labored walk of a waddling blood-sweating hippo around the hippodrome track.

Not to be outdone by the camera bugs, Ringling Brothers, Barnum & Bailey had their innings when they imported for the 1930-31 seasons five men and eight women from the Congo tribe of Ubangis, a people so wearied of having pirates kidnap and make off with their women they put hoops in their lips to make them ugly enough to turn off the horniest salt afloat. These flap-lipped people were always homesick, and although Ringling was reputedly paying the group \$3,000 a week and always promising to return them to Africa at season's end, the Ubangis finally learned to read circus posters. Seeing all the exotic promises being made in 24-sheets, and how far they were from the truth, two Ubangi women tried to kill themselves by throwing themselves under a car. The brakes

were good, they survived.

Beware Accidents

Today, oddly enough, Zaire is hit-and-run country, the official tourist guidebooks saying any car driver on hitting a pedestrian should not stop but drive on the nearest policeman to report. Reason: Zairois don't believe in accidents. What happens, happens on purpose, because of evil spirits, therefore if the car stops, friends of the one hit will demolish the car and perhaps kill or maim the occupants.

The Ubangi presence in America brought in an epidemic of Ubangi gags, and the bandleader, Horace Heidt, for one, had a walk-on musician doing impressions who held a toilet seat to his mouth and said he was a "Ubangi savage." The Ubangi quaintness persists today, but in the way of all young people, not as many follow old traditions as they once did. A Zairois exchange student in the U.S. got so bored with questions about the tribe, he came up with his own bumper sticker which reads: "Ubangi, U-Fix-i."

When the oldtimers gather at 20th Century-Fox even today, many get on the late '30s goodwill tour of Africa by Tyrone Power, in company with Jim Denton, his p.a., in a wheezing DC-3. Power being a Marine Corps reservist and co-pilot. Power, regaling the executive dining room full of Darryl Zanuck and all the producers on the lot, was telling of his surprise at one point when a young man came up saying at a stop somewhere in the deepest part of the mid-continent that his name was Skouras, a nephew of the 20th-Fox Skouras clan. "Imagine," said Power, "meeting a Skouras like that in Africa." The irrepressible George Jessel spoke up. "I know him well," he said, "that's Sambo Skouras." It was a big dining room laugh then, but the stereotype is not waht Africans like anymore — and Mobutu, for one, is seeking to change that.

Intervention

It's not easy, though. Budd Schulberg, with credits numerous and among them "The Harder They Fall," with long relationships and great affection for Ali, found out a lot about Zaire just by making a phone call to his wife, Geraldine

Brooks, in New York, from Kinshasa. The operator, hearing his English asked him first if he was with the American Embassy, and he said he wasn't. Then he had to be there for the Foreman-Ali fight? He said he was. "Before I put in your call," the operator said, blandly, "how about two tickets ringside for the fight?" Not a plug was inserted or overseas switchboard summoned until Budd's answer was affirmative. Then Budd found on conclusion of his call that he was billed in full for every minute he talked.

Being current also means everything. When Hugh Jeffries, commercial film producer for Universal, made a proposal to Zaire for a touristic type film, he was about to advance the salient information that he had a full pro-

duction crew already in Africa, doing two films for two different African nations, and if Zaire made the decision quickly, he could save the production costs of re-transporting the crew through two extra ocean crossings. He was warned to furnish the information as to which countries his crew would be in, as if those countries were not in Zaire's good graces, their knowledge of where else the company was doing business might kill any Zaire interest.

Not yet full speed ahead, even though there's no Loew's Kinshasa, or even a Zaire Hilton, it has had access to the satellite relay which peers down, picks up, and transmits from higher than any tree climbed by Tarzan. When George Foreman won his Gold Medal in

Mexico City's Olympics in 1968, the satellite showed him in action to 500,000,000 people all over the world. To most of the watchers, it was a visual feast of conflict and color; to Mobutu Sese Seko, it was a message. He read it well. It made Zaire an opportunity to be more of a milestone than Tex Rickard's Boyle's 30 Acres, fabled producer of that first million-dollar boxing bonanza. For Mobutu, a million dollar is a petty-cash item. The closed circuit take from the small British Isles was probably 2½ times that. Mobutu never put a ship to sea, set up a colonial outpost or put together a trade treaty — he just set up an excuse and sent a signal, and collected a national identity.

Imagination, in the nation's business, ain't bad.

NEW YEAR'S GREETINGS

To All My Friends at

20TH CENTURY FOX AND

MADISON SQUARE GARDEN CENTER

JACK SHAINDLIN

Musical Director for over 300 films

since 1942

McFadden, Strauss & Irwin Inc. • Public Relations

New York, Los Angeles, London, Paris, Rome

Film Production

(As of Dec. 31, 1974)

ALLIED ARTISTS

Starts, This Year 1
This Date, Last Year 2

"CONDUCT UNBECOMING"

(Crown Prods.-British Lion-AA)
Prod. — Michael Deele
Dir. — Michael Anderson
Scr. — Robert Enders, based on the Barry England play
Pub. — Dennis A. Davidson
Richard Attenborough, Michael York, Trevor Howard, Stacy Keach, Christopher Plummer, Susannah York
(Started Nov. 4 at Shepperton Studios, London, then to Pakistan and Spain)

AMERICAN FILM THEATRE

Starts, This Year 4
This Date, Last Year 7

AMERICAN INT'L

Starts, This Year 9
This Date, Last Year 8

"COOLEY HIGH"

(Steve Krantz Prods.)
Prod. — Steve Krantz
Dir. — Michael Schultz
Scr. — Eric Monte
Lawrence-Hilton Jacobs, Glynn Turman
(Started Oct. 21 in Chicago)

CINERAMA

Starts, This Year 1
This Date, Last Year 0

COLUMBIA

Starts, This Year 13
This Date, Last Year 10

"HARD TIMES"

(Lawrence Gordon Prod.)
Ex. Prod. — Paul Maslansky
Prod. — Lawrence Gordon
Dir.-Scr. — Walter Hill
Charles Bronson, James Coburn, Jill Ireland, Strother Martin, Maggie Blye, Michael McGuire, Robert Tessier, Bruce Glover, Ed Walsh
(Started Oct. 14 in New Orleans)

WALT DISNEY

Starts, This Year 6
This Date, Last Year 3

"RIDE A WILD PONY"

Ex. Prod. — Ron Miller
Prod. — Jerome Courtland
Dir. — Don Chaffey
Scr. — Rosemary Anne Sisson
Robert Beethles, Eva Griffith, Michael Craig, John Meillon, John Meillon Jr., Peter Gwynne, Graham Rouse, Meilla Jaffer
(Started Oct. 8 in Australia)

METRO

Starts, This Year 3
This Date, Last Year 6

"HEARTS OF THE WEST"

Prod. — Tony Bill
Dir. — Howard Zieff
Scr. — Rob Thompson
Jeff Bridges, Andy Griffith, Alan Arkin, Donald Pleasence, Frank Cady, Blythe Danner, Marie Windsor
(Started Sept. 23)

PARAMOUNT

Starts, This Year 11
This Date, Last Year 21

"1900"

Prod. — Alberto Grimaldi
Dir. — Bernardo Bertolucci
Scr. — Bertolucci, Franco Arcalli, Giuseppe Bertolucci
Pub. — Walter Alford
Robert De Niro, Gerard Depardieu, Burt Lancaster, Sterling Hayden, Stefania Sandrelli, Dominique Sanda
(Started July 18 in Parma)

"POSSE"

(Bryna Prod.)
Ex. Prod. — Phil Feldman
Prod.-Dir. — Kirk Douglas
Scr. — Christopher Knopf, William Roberts
Kirk Douglas, Bruce Dern, James Stacy
(Started Sept. 30 in Austin, Texas)

"JACKPOT"

Prod. — William Alexander
Dir. — Terence Young

Scr. — Millard Kaufman
Richard Burton, Robert Mitchum, Charlotte Rampling, Raymond Pellegrin
(Started Nov. 11 in Rome)

"HOME FREE"

(Roburt Prods.)
Ex. Prod. — Burt Reynolds
Prod.-Dir. — Robert Aldrich
Scr. — Steve Shagan
Burt Reynolds, Catherine Deneuve, Paul Winfield, Ben Johnson, Eileen Brennan, Eddie Albert, Ernest Borgnine
(Started Nov. 20 in L.A.)

20th CENTURY FOX

Starts, This Year 11
This Date, Last Year 14

"THE BLACK PEARL"

(Royal Prods.)
Prod.-Dir. — Saul Swimmer
Scr. — Victor Miller, from adaptation by Rod Sheldon of Scott O'Dell novel
Gilbert Roland, Carl Anderson, Perla Cristal, Emilio Rodriguez
(Started Oct. 2 in Spain, Bahamas)

"THE ROYAL FLASH"

(Two Road Prods.)
Prods. — David D. Picker, Denis O'Dell
Scr. — George MacDonald Fraser from own book
Publ. — Neil Koenigsberg, Gordon Arnell
Malcolm McDowell, Alan Bates, Florinda Bolkan, Oliver Reed, Britt Ekland, Alistair Sim, Lionel Jeffries, Tom Bell, Ray Kinnear, Michael Hordern, Joss Ackland, Christopher Cazenone
(Started Oct. 22 in Twickenham Studios, London, plus Bavarian and English locations)

"THE ROCKY HORROR PICTURE SHOW"

Ex. Prod. — Lou Adler
Prod. — Michael White
Dir. — Jim Sharman
Scr. — Richard O'Brien, Sharman
Barry Bostwick, Tim Curry, Patricia Quinn, Little Nell, Jonathan Adams, Meatloaf, Peter Hinwood
(Started Oct. 23 in London)

"THE JUDGE AND HIS HANGMAN"

(Winitsky-Sellers, in assn. with Robert Haggis of MFG-Trac Prods.)
Prod. — Ben Arbeid
Dir. — Maximilian Schell
Scr. — Bo Goldman from Friedrich Duerrenmatt novel
Pub. — Lilv Povser
Jon Voight, Jacqueline Bisset, Martin Ritt, Robert Shaw, Gabriele Ferzetti, Helmuth Qualtinger
(Started Nov. 14 in Switzerland, then to Rome)

UNITED ARTISTS

Starts, This Year 13
This Date, Last Year 18

"LOVE AND DEATH"

Prod. — Charles H. Joffe
Dir.-Scr. — Woody Allen
Woody Allen, Diane Keaton, Harold Gould
(Started Sept. 23 in Paris, Budapest)

UNIVERSAL

Starts, This Year 9
This Date, Last Year 12

"THE HINDENBURG"

(Filmmakers Group)
Prod.-Dir. — Robert Wise
Scr. — Martin B. Wehmeyer from Michael MacDonald Mooney book
George C. Scott, Anne Bancroft, Charles Durning, William Atherton, Gig Young, Roy Thinnes, Burgess Meredith, Robert Clary, Rene Auberjonois, Kip Niven
(Started Aug. 12 in L.A.)

WARNER BROS.

Starts, This Year 13
This Date, Last Year 16

"DOG DAY AFTERNOON"

(Artists Entertainment Complex)
Prods. — Martin Bregman, Martin Elfand
Dir. — Sidney Lumet
Al Pacino, John Cazale, Charles Durning, Penny Allen, James Broderick, Carol Kane
(Started Sept. 30 in N.Y.)

"THE DROWNING POOL"

(Coleytown-Turman - Foster - First Artists)
Prods. — Lawrence Turman, David Foster
Dir. — Stuart Rosenberg
Scr. — Walter Hill, Lorenzo Semple Jr., Tracy Keenan Wynn from Ross Macdonald novel
Paul Newman, Joanne Woodward, Melanie Griffith, Tony Franciosa, Murray Hamilton, Gail Strickland, Richard Jaeckel, Carol Browne, Richard Derr
(Started Oct. 16 in L.A. and Burbank)

"SEVEN MEN AT DAYBREAK"

Prod. — Carter De Haven
Dir. — Lewis Gilbert

Scr. — Ronald Harwood from Alan Burgess book
Timothy Bottoms, Timothy West, Cyril Shaps, George Servell, Reinhardt Kollerhoff, Philip Mador, Anne Lonnberg, Paul Curran, Josef Abraham, Jeri Krampoe, Josef Laufer.

INDEPENDENT

Starts, This Year 130
This Date, Last Year 117

"WINTERHAWK"

(Charles B. Pierce Prods.)
Prod.-Dir. — Charles B. Pierce
Scr. — R.R. Young
Slim Pickens, Woody Strode, Elisha Cook Jr., Denver Pyle, Seaman Glass, L.Q. Jones, Jaclyn Smith
(Started Sept. 3 in Montana)

"LINDA LOVELACE FOR PRESIDENT"

(General Film Corp.)
Ex. Prod. — Arthur Marks
Prod. — David Winters, Chuck Stroud
Dir. — Claudio Guzman
Scr. — Jack S. Margolis
Linda Lovelace, Marty Ingels
(Started Sept. 3 in Kansas City)

"THE SPECIALIST"

(Renaissance Prod.)
Ex. Prod. — Marlene Schmidt
Prod.-Dir. — Hikmet Avedis
Scr. — Ralph B. Potts, Avedis, Schmidt
Adam West, John Anderson, Anna Capri, Harvey Jason, Alvy Moore, Marlene Schmidt, Charles Knapp, Russell Schmidt, Chuck Boyde, Christiane Schmitzner
(Started Sept. 9 in L.A.)

"THE KILLER INSIDE ME"

(Devi Productions)
Prod. — Michael Leighton
Dir. — Burt Kennedy
Stacy Keach, Susan Tyrell, Tisha Sterling, Keenan Wynn, Don Stroud, Charles McGraw, John Dehner, Royal Dano, John Carradine
(Started Sept. 9 in Butte, Mont.)

"SURVIVAL"

(Mark IV Pictures)
Ex. Prod. — Russell S. Doughten Jr.
Prod.-Dir. — Donald W. Thompson
Scr. — Doughten, Donald W. Thompson
Gary Griffin, Ralph McTurk, Alberta Eacret, Pearl Braaten, Robby Sella, Buster Shaver, Jed Nolan, Tom Cacham
(Started Sept. 16 in Sedona, Ariz.)

"J. J. McCULLOCH"

(Max Baer Prods.)
Prods. — Max Baer, Roger Camras
Dir. — Scr. — Max Baer
Forrest Tucker, Max Baer, Julie Adams, Lillian Randolph, Don Grady, Dennis Redfield, Janice Heiden, Chip Hand, Harold J. Stone, Vito Scotti
(Started Sept. 20 in Sacramento)

"SURVEILLANCE"

(Mambrino Prods.)
Dir. — Paul Salvatore Parco
Scr. — Mark H.L. Morris
Mike Lloyd Gentry, Anthony de Fonte, Kathleen Arc, W.L. Prince, Crane Jackson, Michele Marsh, Tris Coffin, Hugh Gillin, John Kerry
(Started Sept. 23)

"BIRCH INTERVAL"

(Radnitz-Mattel)
Ex. Prod. — Michael C. Levee
Prod. — Robert Radnitz
Dir. — Delbert Mann
Scr. — Joanna Crawford
Anne Revere, Eddie Albert, Rip Torn, Ann Wedgeworth, Susan McClung
(Started Sept. 25 in Pennsylvania)

"INCEST"

(Lima Productions)
Prod. — Chris Warfield
Dir. — Edward Ryder, Warfield
Scr. — George Flower, Warfield
Sondra Currie, Warfield, Elizabeth Saxon, John Trujillo, Sonni Cooper, Gwen Van Dam
(Started Oct. 7 in Taos, N.M.)

"IGHT TRAIN"

(Crystal Jukebox Film)
Ex. Prods. — George Braunstein, Ron Hamady
Prod. — Gordon Webb
Dir. — Charles Rondeau
Bloodstone (Charles Love, Charles McCormick, Willis Draffen Jr., Harry Williams)
(Started Oct. 15 in Hollywood)

"JESSIE'S GIRLS"

(Manson Dist.)
Prods. — Michael F. Goldman, Al Adamson
Dir. — Adamson
Sondra Currie, Rod Cameron, Geoffrey Land, Jennifer Bishop, Regina Carroll, Ben Frank
(Started Oct. 17 in Agoura, Calif.)

"NINETY TWO IN THE SHADE"

(ITC-EK Prods.)
Prod. — Elliott Kastner
Dir.-Scr. — Thomas McGuane, from own novel
Peter Fonda, Warren Oates, Elizabeth Ashley, Harry Dean Stanton, Louise Latham, Sylvia Miles, Bill Hickey, Joe Spinell, William Roerig, Evelyn Russell
(Started Oct. 21 in Key West, Fla.)

"THE MASTER GUNFIGHTER"

(Avondale Productions)
Prod. — Phillip Parslow
Dir. — Frank Laughlin
Scr. — Harold Lapland
Tom Laughlin, Ron O'Neal, Barbara Carrera, Lincoln Kilpatrick, Hector Elias
(Started Oct. 21 in No. Calif.)

"ALIAS BIG CHERRY"

Prod. — Matt Cimber
Dir. — Cimber
Scr. — Rober H. Adleman from own novel, Alex Dreier
(Started Oct. 28)

"THE CURSED MEDALLION"

(Wm. Reich-Italian Intl)
Prod. — William G. Reich
Dir. — Max Dallamano
Scr. — Dallamano, Jan Hartman
Richard Johnson, Joanna Cassidy, Nicole Elmi, Lila Kedrova, Evelyn Stewart, Edmond Purdom
(Started Oct. 28 in London Italy)

"THREE DAYS OF CONDO"

(Dino De Laurentiis)
Prod. — Stanley Schneider
Dir. — Sydney Pollack
Scr. — Lorenzo Semple Jr.
Robert Redford, Faye Dunaway, Max von Sydow, John Houseman
(Started Nov. 4 in N.Y.)

"KOSYGIN IS COMING"

(ITC-EK Productions)
Ex. Prod. — Elliott Kastner
Prod. — Jerry Bick
Dir. — Louis Lombardo
Scr. — Arnold Margolin from novel by Thomas Ardies
George Segal
(Started Nov. 4 at Vancouver, B.C.)

"INTIMATE REFLECTIONS"

(Arrow Prods.-British Lion)
Prod.-Dir. — Don Boyd
Scr. — Boyd, Richard Meyrick
Pub. — Dennis Davidson
Anton Rogers, Peter Vaughan, Derek Bond, Lillias Walker, Sally Ann Newton, Johnathan David
(Started Nov. 4 on location in London)

"THE HAPPY HOOKER"

(Cannon Group)
Ex. Prod. — Dennis Friedland, Marlene Hess
Prod. — Fred Caruso
Dir. — Nicholas Sgarro
Scr. — William Richert from Robin Moore book
Lynn Redgrave, Elizabeth Wilson, Nicholas Pryor
(Started Nov. 4, in N.Y.)

"KELLY'S RUN"

(Preacher Corp.)
Ex. Prod. — Robert McClure
Prod. — W. Henry Smith
Dir. — Will Zens
Scr. — W. Henry Smith, Joe Alvarez
Michael Hawkins, Mary Cannon, Sid Rancier, Phil Rubenstein, Barry Dudlev, Frank Cattone, Jack Cannon, Mary Mungler
(Started Nov. 4 in So. Car.)

"WINTER RATES"

(Lorimar-EMI)
Prods. — Reuben Bercovitch, Eric Bercovici
Dir. — Alan Bridges
Scr. — Bercovitch, Bercovici
Pub. — Jean Garioch
Cliff Robertson, Vanessa Redgrave, Susan George
(Started Nov. 4 on England locations, then to EMI Studios)

"NEVER TOO YOUNG TO ROCK"

(GTO Films Ltd.)
Ex. Prod. — Laurence Myers
Prods. — Greg Smith, Ron Inkpen
Dir. — Dennis Abev
Pub. — Laurie Bellew
Mud. Glitter Band, Rubettes, Joe Lynch, John Clive, Sally James, Sheila Steafel, Peter Noone
(Started Nov. 4 in London)

"MRS. MANNING'S WEEKEND"

(Peter S. Travnor Prod. - Centaur Films)
Prods. — Peter S. Travnor, Larry Spiegel
Dir. — Peter S. Travnor
Scr. — Jo Heims, Tony Overman, Michael Ross
Sondra Locke, Seymour Cassel, Colleen Camp, Beth Brickett, Danny Wells
(Started Nov. 8 in Hollywood)

"YOU CAN'T BUY LOVE"

(Sonja Dunson Prods.)
Ex. Prod. — Sonja Dunson
Dir. — Warren Smith
Dunson, Jorge Ben Hur
(Started Nov. 11 in L.A.)

"BIXBY"

(GT Productions)
Prod.-Scr. — Robert Touchstone
Dir. — Hal Needham
James Farr
(Started Nov. 18 in Atlanta)

"I DON'T WANT TO BE BORN"

(Prizebourne Prods. - Unicapital Prods.)
Prods. — Norma Cornev, Renato De Angelis
Dir. — Peter Sasdv
Scr. — Stanley Price, based on Nat Dean story
Pub. — Dennison Thornton
Joan Collins, Ralph Bates, Caroline Munro
(Started Nov. 18 at Pinewood, England)

"MAHOGANY"

(Motown Prods.)
Ex. Prod. — Berry Gordy
Scr. — Bob Merrill
Diana Ross, Billy Dee Williams
(Started Nov. 20 in London, Geneva)

"IN THIS HOUSE OF BREDE"

(Tomorrow Ent.-CBS-TV)
Ex. Prod. — O. Philip Barry
Prod.-Dir. — George Schaefer
Scr. — James Costigan
Diana Rigg
(Started Nov. 20 in England, Ireland)
"KING OF THE UNDERWATER WORLD"
(Madison Pacific)
Ex. Prod. — Dir. Robert Stabler
Leslie Nielsen

(Started Nov. 22 in Fiji)

"A GUADALCANAL DIARY"

(Madison Pacific)
Ex. Prod.-Dir. — Robert Stabler
Leslie Nielsen
(Started Nov. 22 in British Solomon)

"THE VANISHING POLYNESIANS"

(Madison Pacific)
Ex. Prod.-Dir. — Robert Stabler
Leslie Nielsen
(Started Nov. 22 in Fiji)
"VIEW FROM THE LOFT"
(LAT Filmproduction - Idea Inc. - Concept)
Ex. Prods. — Maurice A. Krowitz, Rudolf Geiger

"RIDER"

(Timon Films)
Prod. — Brian Jackson
Dir.-Scr. — Andrew Sinclair, Orson Welles, Oliver Reed, Meg Wynn-Owen
(Started Nov. 30 in Greece)
"MAN FRIDAY"
(Keep Films-ABC-ITC)
Dir. — Jack Gold
Scr. — Adrian Mitchell, based on Daniel Defoe's "Robinson Crusoe"
Peter O'Toole, Richard Roundtree
(Started Dec. 2 in Mexico)

"WHO NEEDS FRIENDS"

(Gloria Films)
Prod. — Dimitri de Grunwald
Dir. — Christopher Miles
Scr. — John Briley
Pub. — Catherine O'Brien
Roger Moore, Susannah York, Shelley Winters, Lee J. Cobb, Jean-Pierre Cassel, Raf Vallone
(Started Dec. 9 at Pinewood, then to Belgium)

"BARBARA"

(John Cestare Productions)
Prods. — John Cestare, William V. Thompson
Dir. — John Cestare
Sherry Bain, Lorraine Osborne, Nancy Mortimer, William V. Thompson, George Krumpelman, Annette Davis, Billie Jean Pugh, Kathie Sweeney, John Cestare
(Started Dec. 15 in L.A., N.Y.)

"MITCHELL"

Prod. — Ben Efraim
Dir. — Andrew V. McLaglen
Scr. — Ian Kennedy Martin
Joe Don Baker
(Started Dec. 16 in L.A.)

Image Of The Jew

(Continued from page 34)

hibit ethnic features — food, hard work and personal achievement. Characteristic of American Jewish life is the urban experience included in many of the previously categorized film. None are depicted as representatives of powerful, conservative establishment except in "Compulsion" (that dealt with Leopold — Loeb trial.) The second category of films relating to Jews encompasses the serious dramas which deal with the American experience. These are few in number i.e. "The Young Lions," "Last Angry Man" and "The Pawnbroker" — they show the Jew as an outsider, a menseh and a user.

Foreign countries have surpassed America in producing serious films about Jews. To name a few: "The Shop On Main Street," "Garden of the Finzi-Continis," "The Sorrow and The Pity," "Lacombe, Lucien," "The Fifth Horseman is Fear" and "The Mad Adventures of Rabbi Jacob"

"Night Porter"
Films of the last two decades have tended to present the Jew in one dimensional roles. The picture of the Jewish mother has suffered terribly. In earlier works she cared for her family and protected her children but in "Where's Poppa" she plays a selfish meddlesome mother and in "Come Blow Your Horn" she is a whiney, complaining type and in "Enter Laughing" she is a self-pitying manipulating wife and in "Portnoy's Complaint" her major concern is gastronomic. Wealthier Jewish mother in "Good-bye Columbus" and "Such Good Friends" and "Blume in Love" fare no better, interested only in status and material success.

While there is practically no anti-semitism in recent films, this is but a rapid historical transit through film depiction. More careful research in depth is required to examine the full picture.

Big Rental Films Of '74

(Continued from page 24)

Law and Disorder (I. Passer; W. Richert; Col; October)	1,300,000
The Black Godfather (J. Evans; Cinemation; Nov.)	1,300,000
Busting (P. Hyams; I. Winkler, R. Chartoff; UA; Jan.)	1,200,000
Huckleberry Finn (J. Lee Thompson; A. Jacobs; UA; April)	1,200,000
Texas Chainsaw Massacre (T. Hooper; Bryanston; Sept.)	1,150,000
Benji (J. Camp; Mulberry Square; September)	1,100,000
Taking of Pelham 123 (J. Sargent; G. Katzka, E.J. Sherick; UA; October)	1,100,000
Our Time (P. Hyams; R. A. Roth; WB; April)	1,000,000
Police Women (L. Frost; W. Bishop; Crown; April)	1,000,000
Golden Needles (R. Clouse; P. Heller, F. Weintraub; AIP; July)	1,000,000
Bank Shot (Champion; H. Landers, B. Roberts; UA; July)	1,000,000
Harry and Tonto (P. Mazursky; 20th; October)	1,000,000
Gold (P. Hunt; M. Klinger; AA; November)	1,000,000

Auctions As Show Biz

(Continued from page 9)

couldn't even ride the thing...! At \$2,900 ... at \$3,000 ... at \$3,100 ... at \$3,100 ... going at \$3,100 ... At this point, Bacharach turned to his wife, shrugged his shoulders disappointingly saying "I refuse to pay more than \$3,000 for any bicycle!" and then dropped out of the bidding. The successful Winters and Rosen then ran to pick up their newly-won treasure, tied a large red bow around the handlebars (what was left of them), and then wheeled it out of the auction house to present it to Newman's wife, Joanne Woodward, the following day for her birthday!

Jerome Kern's Library

The extraordinary Jerome Kern library sale in 1928 had another kind of excitement, which Wesley Towner describes in his chronicle of

Sotheby Parke Bernet history, "The Elegant Auctioneers:"

"Among bibliophiles and bibliopoles Jerome Kern, 'the father of American operetta,' was celebrated not so much for the endearing melodies of 'Show Boat' and a mint of other songs and Broadway musicals as for what he himself used jovially to refer to as his 'weakness.' He could not pass a bookstore. A small, amicable, quiet man, with tremendous stores of nervous energy, Kern wore horn-rimmed glasses, smoked constantly, poured forth hundreds of facile tunes with the radio blaring in his ears, and modestly called himself a dull fellow with a little talent and lots of luck. In a chronic state of collectomania, he amassed in his Bronxville house, a superlative library of rare first editions, manuscripts, and autograph letters.

Most, though by no means all, were in the field of English literature. He was a prudent buyer. An insomniac with a prodigious memory, the Melody King, though not much of a reader, nightly pored over old volumes, and acquired an impressive knowledge of collecting points and technicalities. His first editions were among the finest extant ... It was perhaps the chase that intrigued Kern most, for once in possession of his enviable cache, he decided to sell.

Invested \$500,000

"All in all, some 1,482 items were offered for which Kern had spent something over \$500,000. At the time of the sale, the auctioneer was shocked to discover that he was

receiving opening bids at the maximum prices which Kern's rarities had been estimated to sell for. The competition was legendary, and the prices even more so. When the 10th and final session of the sale ended, a total of \$1,729,464 had been paid for the books! Kern, who was then composing his newest operetta, paused momentarily to send a telegram to the auction house congratulating them and expressing his appreciation for their 'wonderful conduct of the auction.' The very next day, he went out and bought another book!"

Caruso Remembered

Towner also describes the famed Enrico Caruso sale in 1923 which included "the antiques gathered ... by the late lamented Enrico Caruso, along with the great singer's personal effects, even down to his lace shirts, hats and boots." "The sale was about to begin," continues Towner, "when a tall man in the audience got up and said, 'Let us rise and stand for a few moments in silent prayer for the great Italian-American whose collections are about to be sold.' Everyone in the room stood up, and remained standing, reverently and silently, for a decent interval. Then the congregation sat down and proceeded to haggle over plumes, daggers, capes, Greek coins, Byzantine amulets, Syrian bottles and 11 Riccio bronzes, a sixteenth century altar and the gold-embroidered train of the Queen of Naples, many wigs, the 'Pagliacci' costume (\$25 complete), and many hundred specimens of glassware dating back as far as the year 2,000 B.C."

More recently, tremendous excitement has surrounded the big jewelry sales at Sotheby Parke Bernet. For example, in 1968, Carlo Ponti bid against Enid Haupt for the 34-carat Kennedy Emerald. Ponti wished to purchase the emerald ring for his wife, Sophia Loren, who had just given birth to their first child, but unfortunately he lost out to a persistent Mrs. Haupt who was bidding anonymously over the telephone from a phone booth in Washington.

Liz Taylor's Torchlight

The jewelry purchases of Elizabeth Taylor and Richard Burton have by now become internationally famous. In 1968 they purchased the 33-carat Krupp diamond, followed by the famed Peregrina Pearl in January, 1969. Most thrilling of all, however, was the auction of the 70-carat "No-Name" Diamond in October of 1969.

This extraordinary, flawless, pear-shaped diamond, unlike the Krupp or Hope diamonds, had no famous name attached to it, so whoever purchased it at auction would be able to link their name with the stone.

The sale day was unbelievable. People were lining up hours before the auction began, and the room was filled to overflowing. When the diamond was brought out on stage and the bidding began, a frenzy seized the audience. The usually staid New York crowd was jumping up and down, standing on their

chairs, trying to catch a glimpse of who was bidding. Meanwhile, the six television crews and scores of reporters and photographers covering the sale were adding to the confusion as they too tried to pick out the bidders. The bidding went higher and higher ... at \$800,000 ... at \$900,000.

Inscrutable Cartier

I was conducting the sale at the time, and could barely see the people who were bidding due to the commotion in the audience. At one point, I had to stop the auction and ask the crowd to sit down, just so I wouldn't lose sight of the bidders. Finally, only two bidders remained: Robert Kenmore, president of the Kenton Corporation, who was bidding for Cartier, and an agent bidding for Elizabeth Taylor and Richard Burton. The Burton agent was seated in the back of the room ... while Kenmore was standing by the door on the side.

Prior to the sale, Kenmore had arranged with me a secret bidding signal ... when his arms were folded across his chest, he was bidding. When the Burtons' agent bid one million dollars, I looked over at Kenmore and found that his arms were still folded and he leaned nonchalantly against the door. I thought to myself "I hope that in the excitement he hasn't forgotten to

unfold his arms, and that he's still bidding!" I looked again ... the arms were still folded ... so I bid \$1,050,000 for him ... and then looked toward the Burton agent, who had only been authorized to go as high as one million. The agent sadly shook his head no ... I looked back at Kenmore ... the arms were still folded ... and the diamond was sold for \$1,050,000 to Cartier.

Later that evening, when the Burtons had been informed of what had happened, they asked us to help arrange for them to purchase the diamond from Cartier — and the "Cartier Diamond" became the famed "Liz Taylor Diamond."

Many people have asked why there is this affinity between the two related fields of show business and auction. Surely auctions possess drama, which is often dependant upon the manner of presentation, the timing of the auctioneer, and most of all, the response of the audience. These are surely recognizable characteristics to anyone connected with show business.

Just as in the theatre, the reactions of the audience help to determine the success of the play, so too at an auction. The members of the audience interact with each other and with the auctioneer, and the result is always different and frequently most exciting.

A STAR IS BORN

You probably already know that Louisiana has moss-laden trees, ante-bellum homes, swamps and marshes, but we have some things you might not know about. We have a new booklet cataloging our rolling hills, old towns, new towns, towns full of people with foreign accents, riverboats, ranches and faces that fit every description ... plus much more. Louisiana also has film lab facilities, studios and videohouses, talented artists, technicians, actors and actresses. But the best part is we'll handle the hassle! Anything you can't bring along we'll try to locate for you; we'll find sites for you; we'll obtain the people you need — because we really wanta be in show biz ...



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Italian Films In Production

Aquila Cinematografica

CITIZENS AGAINST CRIME
(L'Uomo della strada fa Guistizia)
(Dec. 16 start)
Director: Umberto Lenzi
Cast: Henry Silva, Delia Boccardo, Raymond Pelligrin, Silvano Tranquilli
Distrib: Titanus

Auro Cinematografica

PAOLO BARCA, SCHOOLTEACHER AND WEEKEND NUDIST
(Paolo barca, maestro elementare praticamente nudista)
(Sept. 23 start)
Producer: Luigi De Laurentiis
Director: Flavio Mogherini
Cast: Renato Pozzetto, Paolo Borboni, Magali Noel
Distrib: Cineriz

Baal Film-Belma Cinematografica

PEPPINO AND THE VIRGIN MARY
(Peppino e la vergine maria)
(Nov. 25 start in Rome)
Producer: Roel Bos
Director: Sergio Nasca
Cast: Andrea Ferreol, Turi Ferro, Marino Mase', Leopoldo Trieste, Pupella Maggio
Distrib: DE.CA

BDA

THE LITTLE MURDER
(L'Ammazzatina)
(Nov. 11 start)
Producer: Avv. De Felice
Director: Ignazio Dolce
Cast: Pino Caruso, Paola Quattrini, Andrea Ferreol, Karin Schubert, Vittorio Caprioli, Leopoldo Trieste
Distrib: DE.CA

Bruno Bozzetto Film

ALLEGRO MA NON TROPPO
(Sept. start)
Producer: Bruno Bozzetto
Director: Bruno Bozzetto
Cast: Animated

Champion

THE BABY SITTER
(Jan. 14 start)
Producer: Carlo Ponti (It'Fr-Ger coprod.)
Director: Rene Clement
Cast: Maria Schneider, Sydne Rome, Renato Pozzetto
Distrib: Titanus

SMELL OF ONION
(Il Cipollaro)
(Nov. 25 start in Spain)
Producer: Zev Braun for Carlo Ponti
Director: Enzo G. Castellari
Cast: Franco Nero, Martin Balsam, Sterling Hayden
Distrib: WB Italy; Zev Braun for US

Cinematografica '74

ISMELL A RAT
(Gatto ci cova)
(Nov. 25 start at Mt. Etna & Rome)
Producer: Bruno Corbucci
Director: Bruno Corbucci
Cast: Mario Adorf, Renzo Montagnani, Genny Tamburi, Francesca Romana Coluzzi, Pino Caruso

Clesi

LOVE ME, BUT DO IT RIGHT
(Convieni fare bene l'amore)
(Nov. 25 start in Rome)
Producer: Silvio Clementelli
Director: Pasquale Festa Campanile
Cast: Luigi Proietti, Agostina Belli, Renato Pozzetto, Eleonora Giorgi
Distrib: Titanus

Clodio

THE SINNER
(La Pecatrice)
(Nov. 18 start)
Producer: Leo Pescarolo
Director: Pier Ludovico
Cast: Zeudi Arraya, Franco Gaspari, Francisco Rabal, Clara Calamai
Distrib: PAC

VINDICATOR AT HIGH NOON
(Il giustiziere di mezzogiorno)
(Dec. 9 start)
Director: Mario Amendola
Cast: Franco Franchi
Distrib: Titanus

Coralta

THE FOUR OF THE APOCALYPSE
(I Quattro dell'Apocalisse)
(Dec. 2 start in Austria)
Producer: Giulio Sbarigia
Director: Lucio Fulci
Cast: Fabio Testi, Lynne Frederick
Distrib: Cineriz

RED COAT
(Giubbe Rosse)
(Start Nov. 11 in Rome & Tuscany)
Producer: Giulio Sbarigia
Director: Aristide Massaccesi
Cast: Fabio Testi, Renato Cestie, Lione Stander
Distrib: Cineriz

CPM

THANK YOU GRANDMA
(Grazie Nonna)
(End Oct. start)
Producer: Marino Girolami
Director: Marino Girolami
Cast: Edwige Fenech, Enrico Simonetti, Valeria Fabrizi

Dania - Flora Cinematografica

THE POLICE ACCUSE
(La Polizia Accusa)
(Dec. 9 start)
Producer: Luciano Martino w/Dania
Director: Pietro Innocensa
Cast: Luc Merenda
Distrib: Medusa

Dear

THE JUDGE AND THE HANGMAN
(Nov. 4 start - now filming Dear Studios)
Producer: Robert Haggag - Maximilian Schell coprod.
Director: Martin Ritt
Cast: Maximilian Schell, Jon Voight, Jacqueline Bisset, Robert Shaw, Gabriele Ferzetti

Delpho Cinematografica

MIDNIGHT PLEASURES
(Amezzanotte va la ronda del piacere)
(Sept. 16 start)
Producer: Marcello Fondato
Director: Marcello Fondato
Cast: Vittorio Gassman, Claudia Cardinale, Monica Vitti, Renato Pozzetto, Giancarlo Giannini
Distrib: Cineriz

Domizia

TWICE WOMAN
(Feminina due volte)
(Oct. 16 start)
Producer: Silvio Amadio
Director: Silvio Amadio
Cast: Gloria Guida, Nino Castelnuovo, Anita Sanders

European Corporation

NONEED TO INVESTIGATE
(Senza Bisogna d'Indagine)
(Nov. 18 start)
Producer: Paolo Infascelli
Director: Aldo Lado
Cast: Enrico Maria Salerno, Macha Meril, Flavio Bucci, Franco Fabrizi
Distrib: PAC

Fair

DEATH OF A MAGISTRATE
(Morte di un magistrato)
(Oct. start)
Producer: Mario Cecchi Gori
Director: Damiano Damiani
Cast: Franco Nero, Francoise Fabian, Eva Cemeris
Distrib: Cineriz

Flaminia

BUCK, SON OF WHITE FANG
(Buck, figlio di Zanna Bianca)
(Oct. 21 start)
Producer: Rodolfo Sabatini
Director: Tonino Ricci
Cast: Maurizio Merli, Renzo Palmer, Paolo Zilli
Distrib: Fida

Gerico Sound

MAN EATS MAN
(Uomo mangia uomo)
(Oct. 15 start in the Amazon)
Producer: Alfredo Bini
Director: Ugo Liberatore
Cast: Marisa Berenson, Germana Carlinacina, Hiran Keller
Distrib: CIDIF

Gloria Film

JOHNNY CHITARRA
(Start Oct. 23)
Producer: Remo Odevin w/Constantin
Director: Francoise Legrand
Cast: George Hilton, Piero Lulli
Distrib: Delta

Goriz

SALVO D'AQUISTO
(End Sept. start)
Producer: Luigi Rovero
Director: Romolo Guerrieri
Cast: Massimo Ranieri, Enrico Maria Salerno
Distrib: Cineriz

Idi Cinematografica

FIRST LOVE
(Il primo amore)
(End Sept. start in Trieste)
Producer: Gian Vittorio Buldi
Director: Mario Carriba
Cast: Fabio Carriba

Italian International Film

DOWN THE ANCIENT STAIRWAY
(Per le antiche scale)
(Jan. start in Rome & Tuscany)
Producer: Fulvio Lucisano w/Dallamano
Director: Mauro Bolognini
Cast: Marcello Mastroianni, Sydne Rome
Distrib: 20th Century Fox

THE ENGAGEMENT
(Il fidanzato)
(Nov. 11 start)
Producer: Fulvio Lucisano w/Dallamano
Director: Aldo Grimaldi
Cast: Lando Buzzanca, Martine Brochard, Anna Proclemer
Distrib: Italian Int'l

EMILY

(La bambina e il suo diavolo)
(Oct. 22 start)
Producer: Fulvio Lucisano, coprod w/U.S.
Director: Massimo Dallamano
Cast: Joanna Cassidy, Richard Johnson,

Lila Kedrova, Evelyn Steward, Nicoletta Elmi, Angelo Infanti, Nada Ghia
Distrib: Italian Int'l

Manila Cinematografica

THE EXORCIST NO. 2
(L'esorcista no. 2)
(Start Nov. 18)
Director: Frank C. Lucas
Cast: Francoise Prevost, Richard Conte, Patrizia Gori, Sonia Viviani
Distrib: Silvertime

Mondial-Tefi

FLATFOOT GOES EAST
(Piedone in Oriente)
(Nov. 18 start in Hong Kong, Bangkok & Napoli)
Producer: Sergio Bonotti
Director: Steno
Cast: Bud Spencer, Al Lattieri
Distrib: Titanus

National Cinematografica-Cineterrena

THE SEA WOLF
(Il Lupo dei mari)
(Sept. 16 start)
Producer: Mino Loy
Director: Giuseppe Vari
Cast: Chuck Connors, Barbara Bach, Giuseppe Pambieri

Orizzonte

THE MESSIAH
(Il messia)
(Jan. start in Tunis)
Producer: Roberto Rossellini
Director: Roberto Rossellini
Cast: Distrib: Family Theatre USA

PAC

DANCING UNDER THE ELMS
(Danza all'aperto sotto gli olmi)
(End Sept. start in Cortina)
Producer: Enzo Doria w/PAC
Director: Gianfranco Calderoni
Cast: Anne Heywood, Claudio Cassinelli, Mark Lester, Monica Gueritore
Distrib: PAC

THE POLICE CAN'T MOVE
(La polizia ha le mani legate)
(Nov. 25 start in Milan)
Producer: Mario Bregni
Director: Luciano Ercoli
Cast: Claudio Cassinelli, Arthur Kennedy, Franco Fabrizi, Bruno Zanin, Sara Sperati
Distrib: PAC

PEA

FANTOZZI
(Nov. 20 start)
Producer: Giovanni Bertolucci
Director: Giovanni Bertolucci
Cast: Burt Lancaster, Donald Sutherland, Robert Di Niro, Gerard Depardieu, Stirling Hayden, Dominique Sanda, Stefania Sandrelli, Laura Betti, Alida Valle, Maria Monti
Distrib: Paramount, US: 20th-Fox & UA - rest of the world

Rizzoli

THE EROTIC CONGRESSMAN
(L'erotiste in parlamento)
(Nov. 21 start)
Producer: Carlo Infascelli
Director: Antonio Raccoppi
Cast: Michele Mercier, Francesca Romana Coluzzi, Fehmi Benussi, Gloria Guida, Edy Williams, Maurizio Arena, Vittorio Caprioli

RPA-Rizzoli

ALL MY FRIENDS
(Amici miei)
(Mid Nov. start)
Producer: Pietro Germi
Director: Mario Monicelli
Cast: Ugo Tognazzi, Philippe Noiret, Bernard Blier, Olga Carlato
Distrib: Cineriz

Rusconi

THE WHITE HORSE OF SUMMER
(Bianchi, cavalli d'agosto)
(End Sept. start in Pugnuchiuso, Amalfi)
Producer: Rolando Pieri
Director: Raimondo Del Balzo
Cast: Renato Cestie, Albergo Terracina, Cicco Ingrassia, Frederick Stafford, Jean Seberg
Distrib: CIC

Seda Spettacoli

DEEP RED
(Sept. 9 start in Turin & Rome)
Producer: Claudio Argento
Director: Dario Argento
Cast: David Hemmings, Daria Nicolodi, Clara Calamai, Gabriele Lavia, Giuliana Calandra, Macha Meril
Distrib: Cineriz

Sonar

DON'T WRITE ON THE WALLS IN MILAN
(Non si scrive sui muri a Milano)
(Sept. 16 start in Milan, Rome)
Director: Raffaele Maiello
Cast: Stefania Casini, Laura Duke, Alfredo Pea, Ritz Livesi, Stefano Oppedisano, Nino Bibnamini

Thousand Film

MINORS AND THE PROSTITUTION RACKET
(Storie di vita e malavita)
(Nov. 11, start)
Producer: Adelina Tattilo e Carlo Maietto
Director: Carlo Lizzani
Cast: Lidia Costanza
Distrib: Alpherat

UTI

KID'S GAME
(Un gioco da ragazzi)
(Nov. 25 start)
Producer: Ugo Tucci
Director: Augusto Carmineo
Cast: Paul Smith, Michael Coby
Distrib: PAC

New Lands' Fest Craze

(Continued from page 1)

cynical wag points out that with worldwide filmgoing diminished more poeple are viewing films gratis.

At year's end a festival was on in New Delhi, India and an Experimental Film Fest in the Belgian resort in Knokke Le Heist.

The most important event in all ways and world wide is still the Cannes Film Fest. But Locarno in Switzerland, to this observer, has made a notable leap in importance followed by San Sebastian in Spain.

Coming in early May, Cannes draws an enormous turnout of press and film trade people. With its official side, the auxiliary Critics Week and also the Directors Fortnight, the Producers Mart and innumerable private showings, over 400 pix were unreel in 1974 and over 15,000 people were, in varying durations of stay, present.

Cannes rates daily press and tv coverage in most western European countries as well as in New York and Hollywood. All of which has given Cannes such an edge, its chief rival, Venice having been self-destructed.

Despite top French reviews and Cannes grand prize, Francis Ford Coppola's "The Conversation" (CIC) drew only disappointing biz in France. "The Sugarland Express" (CIC) and "The Last Detail" (WB-Col) did better, and considering the intrinsically American themes.

A film not in the prize race, Federico Fellini's "Amarcord," was certainly helped in its Paris opening by Cannes and later rave reviews.

Big lack on the fest scene is still Venice. At one time it vied with Cannes and got those pix not ready for Cannes and also came just before the European film season. It became a battlefield for "proprietary" versus "creative" showmen.

A brilliant Magyar pic limning the history of the last 40 years through one house, "25 Fireman's Street," directed by Istvan Szabo, copped the grand prix at Locarno after being spurned by Cannes. Terence Malick's "Badlands" captured the top award at San Sebastian also after being refused by Cannes proper and likewise the Critics Week and Directors Fortnight.

"The Apprenticeship of Duddy Kravitz," the Canadian hit in the U.S., was another Cannes turn-down, then won the grand prize at Berlin. Berlin itself had a better selection of pix and was aided by its new Directors Forum. Berlin has been badly snubbed for years by the Yanks but seems to have finally obtained Socialist bloc "recognition."

Locarno has also become a Swiss market spot. However despite its advances it is in some trouble as the central setup of the cantonal country is cutting film bandouts and DeHadeln has stated he would not attempt to go on with a reduced budget. If so, Locarno would be a loss. It had a broad roster of titles, some later to grace the New York Fest, per Ermanno Olmi's "The Circumstance," Jacques Rivette's "Celine and Juline Go Boating," the Swiss "The Middle of the World" of

Alain Tanner and others.

Then there is Karlovy Vary in Czechoslovakia, alternating every two years with Moscow. It, too, is becoming a mart for Western pix for Socialist countries while Moscow is a more formal East-West event.

Summing up, Venice is sorely needed to fill that late-summer slot as of yore and take the topheavy burden off Cannes. Prizes have to be more carefully handled, especially in the Socialist lands. Film festivals have launched many original talents, unearthed the work of little mentioned countries. Under sensible controls, festival exposure can help a pic rather than work against it.

Lazy Life Of Freelance Scribe

By FRANCOIS PASQUALINI
Marseilles.

I'm a lucky man. I write words and get paid for it. It's easy.

Why, some time ago, I sold a feature on French cartoonists to an American magazine for twenty dollars. I spent only a couple of months researching the piece, just one week writing it up, and a mere six years marketing it around, during which time I retyped it only 15 times.

I spent a trifling \$10 worth of stamps on it, and here is a nice, fat \$20 check, on which the bank will charge just 300-400 old francs when I cash it in.

I've got a racket, there's no doubt about it. Ordinary people toil away in banks or factories eight hours a day, five days a week, then they get only a couple of days off to rest and have fun. I get up late in the morning, work a leisurely 15-hour day.

I am particularly lucky on Saturdays and Sundays, when the neighbors go out on their weekend trips or to the movies, and there is no one left around to complain about the noise my typewriter makes as I catch up on the work that piled up during my lazy week.

Another nice thing about writing is that you deal with people who know what their readers want. For instance, I have sold 35 articles on the English language to the editor of a French angling magazine. As a matter of fact, this man is also editor of a French hunting magazine, and he knows what the latter kind of readers want, too, for he has bought 33 further articles of mine on the English language for them as well.

But please don't think that all French editors want the same thing if I tell you that I have also sold 24 articles on the English language to the editor of a French transportation-trade journal, 56 features on the same subject to the editor of a French office-equipment publication, and 31 articles on the English language and its American variations to the editors of nine automotive trade journals. Some editors are different.

Perhaps the brightest side of writing lies in the fame it brings to those who devote their lazy life to it. Thus, I have had nearly 3,000 articles, published in 420 magazines, newspapers, trade journals and house organs all over the world, and I know positively that three people have read some of my stuff, for they wrote me about it.

One wanted to know how he could make a fast million in the "writing game."

Another sent me a batch of poems, asking for my advice on how to get them published.

The third one was a carpet merchant who begged me to send him a list of prospective French customers for his wares.

Bob Hope As The Big Top Among Troops

By DON CARLE GILLETTE
Hollywood.

No entertainer in history has come anywhere near Bob Hope in the extent, diversification and public service contributions of his career. Via vaudeville, stage musicals, radio, films, television, state fairs and thousands of benefits for worthy charities, the number of people he has reached and won as friends and fans would add up to a staggering total.

"The Last Christmas Show," by Bob Hope, as told to Pete Martin (Doubleday & Co., Garden City, N.Y.; 384 pp., profusely illustrated; \$14.95), covers only one facet of Hope's long career — the 25 shows he took on overseas tours at Christmas time to entertain American GIs on foreign duty. Yet the assembled accounts of these roadshows, the abundant evidence of how they bolstered the morale of the soldiers and sailors and comforted their worried loved ones back home, is a heartwarming document — of historical as well as entertainment value — that Hope can take pride in leaving to posterity.

Very few comedians ever receive due recognition for the buckets of sweating they undergo to make people laugh. As they get older, the blase critics pick on their material and performances. Boxing champs, football stars and baseball aces quit when they pass their prime — usually before they reach 40 or 45 — but comedians are expected to be as sharp and agile at 75 as they were at 35. If veterans such as Hope, Benny, Berle, Groucho Marx, George Burns, Henny Youngman, Don Rickles, Danny Thomas and other "standard" mirthmakers should suddenly call it quits en masse, the letdown in showbiz would be calamitous — and fund-raising would suffer

UPDATED ALL-TIME FILM CHAMPS

(Continued from page 32)

Horse Soldiers (John Ford; Mirisch-Mahin-Rackin; UA — 1959)	4,000,000
Don't Give Up The Ship (Norman Taurog; Wallis; Par — 1959)	4,000,000
Never On Sunday (Jules Dassin; Filmways; Lopert — 1960)	4,000,000
Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th — 1962)	4,000,000
Summer Magic (James Neilson; Disney; BV — 1963)	4,000,000
Misadventures Merlin Jones (Robert Stevenson; Disney; BV — 1964)	4,000,000
Captain Newman MD (David Miller; Arthur; U — 1964)	4,000,000
Topkapi (Jules Dassin; Filmways; UA — 1964)	4,000,000
Nutty Professor (Jerry Lewis; 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
Smoky (G. Sherman; A. Rosenberg; 20th; 1966)	4,000,000
Hellfighters (A. McLaglen; R. Arthur; Univ; 1968)	4,000,000

The Arrangement (E. Kazan; Warners; 1969)	4,000,000
The Undeclared (A. V. McLaglen; R. L. Jacks; 20th; 1969)	4,000,000
Fanny Hill (M. Ahlberg; T. Sjoberg; Cinemation; 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. Brower; Warners; 1971)	4,000,000
The Omega Man (B. Sagal; W. Seltzer; Warners; 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
Chinese Connection (L. Wei; R. Chow; NGP/WB; 1972)	4,000,000
Battle for Planet of Apes (J. Lee Thompson; A. P. Jacobs; 20th; 1973)	4,000,000
Westworld (M. Crichton; P. Lazarus; MGM; 1973)	4,000,000

deeply.

The Bob Hope story, of course, is far more expansive than that of most comedians because he is so completely dedicated to his career — to making people laugh, even while occasionally giving them a serious hint — and always keeping within the bounds of good taste. So "The Last Christmas Show" is a valuable addition to the archives of both showbiz and Americana. Especially wartime America.

For that veteran journalistic pro, Pete Martin, being the "as told to" recipient for this book must have been a pleasurable snap. About all he needed to do was to serve as a faithful amanuensis and redactor. Of particular interest and enjoyment, the volume includes many of the Hope monologs and comedy skits presented on the tours, which covered spots ranging from Alaska and Africa to Wake Island and the White House — and in the final wrap-up chapter Hope's monolog is as timely as today's newspaper.

In a large measure, this book details the physical and "backstage" operations of the tours, and as such it has much interest above and beyond the news bulletins carried in the press at the time. The grueling itineraries, including many unscheduled stops and side trips to isolated detachments, involved a lot of risks in the war zones. Laughs may have been the name of the game, but the tragic side of war also is noted.

All in all, "The Last Christmas Show" is a triple-credit volume: to its author, to the performers involved, and to showbiz in general.

ANOTHER X UNNEEDED, LEASE IS CANCELED

Denver.

So much pressure was brought to halt the opening of a proposed X rated theatre in an East Denver residential section that its closing was decided before it opened.

Two city ordinances were introduced to cancel the permit and residents of the neighborhood raised so much objection over the proposed opening of the Third World Theatre, 6736 E. Colfax that its two intended owners and the landlord of the building adjoining a tavern voluntarily cancelled the lease.

Iranians, Too, Rap Prophet Pic

Teheran.

Iranian theologians have jumped on the bandwagon of other Moslem countries that have publicly denounced the off-and-on production of a film on the life and teachings of the Prophet Mohammad. What is puzzling to the film world is why the people who don't want the film made don't put economic or political pressure on the country, Kuwait, that is reportedly financing the film, rather than the producer-director Mustafa Akkad (or Al-Iqad, an alternate spelling).

The film, resuming shooting in Libya after a Christmas (there's an ironical touch) holiday for the cast and crew, was previously started and stopped in both Morocco and Spain. Akkad claims that it "is an attempt to portray the life of Mohammad in the true spirit of Islam" and to "silence the mass of falsehoods and misrepresentations which have long surrounded the forerunner of Islam."

Theologians

Theologians, who now include the Iranians, have denounced the film as "sacrilege" and "a brash attempt to commercially exploit Islam."

Religious leader Seyed Ebrahim Mi'ani said that the producers "have set out to make such a film to book the advance of Islam and degrade its tenets. I do not understand how they hope to capture the spirit of Mohammad with only sound or lighting devices. It seems that its whole plot centers on the fact that the prophet took nine wives."

A Simple Life

Mohsen Bebhahany added "if those filmmakers are trying to portray the day-to-day life of Mohammad they can glean very little, for the Prophet lived a simple life. On the other hand, no film can possibly capture the divine inspirations which moved the prophet. Islamic tenets do not oppose cinema or television but, at the same time, these media cannot realistically represent the divine revelations which are the foundations of the Islamic faith."

Seyed Mohammad Asny Ashry called the project "a colossal business venture only. The producers have no regard either for the true facts of the life of Mohammad or even for details of times and geographical locations."

Akkad, who says that the budget on the film is \$12,000,000, plans to translate it into 18 Oriental and African languages as well as a Western version in English, German, French, Spanish and Italian.

Batschlet Heads Assn.

Denver.

Ralph J. Batschlet, former theatre manager, has been elected president of the Rocky Mountain Motion Picture Assn. Batschlet started in show business as manager of the Blue Bird, a neighborhood theatre in 1932 and has in the past 42 years managed many of Denver's leading houses retiring this year from Mann Theatres.

Dick Kline, owner of the Trojan theatre in Longmont, Col. was named vice president; Linda Farley of Highland Theatres, secretary and Betty Micheletti of J.&B. Distributing Co., treasurer.

On new board will be Jerry Smith of Columbia Pictures, Ralph Batschlet, retired theatre manager, Marvin Goldfarb of Highland Theatres and John Dobson of United Artists.

STUDIO FIRST AID, 767, RETURNS ELLIS

Hollywood.

Burt K. Ellis has been reelected president of Local 767, Studio First Aid Employees over John Ward by a margin of almost 3-1. The local is affiliated with the International Alliance of Theatrical Stage Employees.

Ellis was the only candidate to face opposition. All terms are for two years. He now starts his second term.

Others who were reelected are A. David Eisenman, biz agent; Marvin Haffner, v.p.; Charles Swan, secretary; Eddie Clark, financial secretary; and Sid Kruger, warden. New exec board members, elected for the first time, are Doris Durland and Iva Lewis, and new members of the board of trustees are Eric Hamilton and Kenny Gilmore.

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A History Of Tickets

(Continued from page 9)

the enjoyment of the competitors who paid their own expenses.

200,000 Seats

In Rome, everything was on a grander scale than in ancient Greece. The theatres were huge amphitheatres, with some seating as many as 40,000. But that was peanuts compared to the Circus Maximus located near the Colosseum. In its heyday, it could accommodate 385,000 people. There were, however, seats for only 200,000 — stone seats for the lower sections, wooden seats for the upper.

In most cases, it was like the old days in Greece, first-come, first-served. But there were tickets — called tessera — for some reserved sections. Made originally of wood and later of carved ivory, they were actually tokens or checks.

On one side they would have either a representation of the theatre, or its name, on the other side would be indicated where the seat was, i.e. the 11th hemicycle. Sometimes, as in the case of tessera unearthed at Pompeii and Herculaneum, the location of the seat was indicated by a graphic symbol. Thus, a picture of a pigeon meant the seat was high up (where the birds flew).

With the fall of Rome and through the Dark Ages, the performing arts entered a sad and sorry period. Theatre revived a bit during the Middle Ages with the advent of the religious play. Troupes would travel from town to town and perform in the streets or city squares, or town halls or in churches. Either the hut would be passed for eating money or a fee would be collected from a sponsor or municipality.

Penny Economics

After a time, religious shows were superseded by shows with secular themes. In England, these shows were often held in innyard theatres. There were no tickets, but coins were collected by passing a box around among the guests of the inn who viewed the performance from upper windows or balconies. Gradually, permanent theatres began to be established.

During Shakespeare's time there were many theatres in London including the famous Globe Theatre. There were no printed programs, reserved seats, or tickets. However, there were admission fees. For the pit, where the lower classes generally were, the charge was one penny. The public gallery — middle class — cost two pennies. To obtain a stool, a third penny was required. Later on, this third penny allowed patrons to enter the section where the boxes, or "lords' rooms" were located.

Gentry's Privilege

Since there were no reserved seats, the pushing and shoving got pretty rough during popular plays. In the pit or gallery, no one was allowed to save a space or seat for anyone else. In the boxes, however, it was a different story.

Both gentlemen and ladies would send servants several hours in advance to keep their seats for them. And a little boxoffice ice was not unknown. A discreet tip to the attendant at the box section often made the difference of getting a reserved seat or no.

Meanwhile, the theatre was showing signs of life in other European countries. In Spanish theatres, for example, there were two money takers collecting entrance fees. One fee went to the theatre lessee, the other to the charity sponsoring the performance. Once inside a Spanish theatre, men and women were separated — and this segregation was enforced by the police, no less.

In Italy, theatres started out as in England, with pits, galleries and boxes. With the advent of opera in the 17th century, the opera houses introduced something new: privacy for spectators who desired it. The San Cassiano Opera House in Venice started the privacy bit with the only open area being the pit or the ground floor where the lower classes sat. Dominating the interior were five balconies, each with 31 boxes whose curtains shielded the identity of those inside.

Back to England, the Restoration Theatre was booming and, for the first time, an embryonic form of tickets was used. These tickets were actually tokens. Restoration beaux who sat in the pit or gallery paid their admission to the respective doorkeeper, and received in exchange a metal check labelled "pit" or "gallery" on one face and the name of the theatre on the other.

These tokens, which attendants inside collected, served only as evidence of the patron's right to enter a designated section. They did not guarantee a seat.

In the early 18th century, the first actual paper tickets came into use. These were for special performances and were distributed by the actors and actresses soliciting "the favor of the Town" for their benefit nights. It was certainly less expensive to send out paper tickets rather than metal tokens requesting patronage. And again, like the metal tokens, they did not reserve a seat. They only gave the patron the right to sit or stand in a certain section.

Day Of Performance

Up to this point — the 18th century — there were no advance sales. All metal tickets or tokens were sold on day of performance. With paper tickets, a performance date could now be printed and patrons could buy in advance. Tickets were "delivered to those who wish to secure places for each night's performances in paying half the price at the time of taking them, the remainder on the night of admission. The half so deposited to be forfeited in case of disappointment."

From this, evolved by the end of the 18th century, printed, dated tickets and the modern system of pre-payment. Also, the modern boxoffice, which got its name from the office from which these original box seats were sold.

However, there was still no such thing as reserving a specific seat in the theatre. This practice did not start up until the end of the 19th century. Thus, for the first time, in order to guarantee specific seats, theatre seats were numbered.

From this point on, a theatre patron could purchase a specific seat for a specific performance months in advance.

Meanwhile, tickets came into vogue in many other areas beside theatres. When giving fancy balls, for example, it became the practice to have the nation's finest artists engrave invitations that served as tickets. The famous Hogarth etched a ticket in 1735. The ticket invited and was the admission to "the public execution of the notorious criminal Jonathan Wild."

The Brass Check

Houses of prostitution in the American West figured they were in the amusement business and started ticketing. More often than not, these tickets were metal tokens — of the type used in Restoration theatre — but other times they were printed on cardboard. The tickets were purchased from the madam and handed to the upstairs babe on receipt of services. Usually on one side of the ticket or token was the

name of the house or madam. It paid to advertise.

Sports lagged way behind theatre in charging spectators for their entertainment. In America there was animal baiting (if you call that a sport), horse racing, lacrosse, and baseball. But everything was amateur pure, the sport itself was the thing, and "gentlemen would never compete in sport for money except private betting."

Comes Baseball

However, baseball became professional and by 1858 teams were charging spectators as much as 25¢. Tickets were at a premium when the first all-professional team, the Cincinnati Red Stockings, played. At one game with the Brooklyn Atlantics in 1870 there were over 20,000 standees.

In the early 19th century, the first traveling circuses appeared in the United States. With crude shows, they played in the open, using a clown to attract a crowd. They had no admission fee, but took up a collection.

Then came growth and canvas tents and benches and side shows and menageries and, of course, tickets. At first, the side show and menagerie had separate charges and tickets, but it eventually became "all one price for the greatest show on earth."

The circus gave birth to its own colorful slang in relation to tickets. A blue or hard ticket means general admission; a long ticket is reserved-seat pass; and a dukie is a meal ticket. As for complimentary tickets, we all know about paper or Annie Oakleys.

Rise Of Brokers

By the 20th century it was well accepted that for any sports or entertainment event, local or national, tickets were to be printed. And sales branched out from the theatre or arena boxoffice. Ticket brokers served and still serve; a legitimate need in opening offices in major hotel lobbies and in heavily trafficked areas. For a small fee over the regular price, they were able to offer seats in advance, or on the day of performance, at a place more convenient than the boxoffice. And as a service to its customers, department stores in major cities opened special booths offering tickets for sports events and the performing arts.

The most modern development in ticketing was pioneered by Ticketron in 1968. Electronics and computers created a new sophisticated approach to the business of obtaining tickets without having to make a special trip to the boxoffice.

Ticketron has almost 750 installations in more than 300 America cities from California to New York. Each location usually can give a customer the ticket of his choice in seconds.

A customer comes to a Ticketron location and states his requirements — event, number of tickets, price, location, and date of performance. The Ticketron operator punches this information into a keyboard linked by telephone lines to a central computer data bank. The computer instantaneously scans what is available and prints out the information on the best available seats to fit the customer's request. The customer makes his selection and the tickets are printed right there on the spot.

A far cry from those days in ancient Greece when clay tickets made their debut.

Father Hill's Stance

(Continued from page 15)

descriptions of ultimate sexual acts, normal or perverted, actual or simulated; patently offensive representations or descriptions of masturbation, excretory functions,

and lewd exhibition of the genitals."

Community Standards

(4.) It held that obscenity is to be defined with reference to community rather than national standards.

(5.) It upheld the right of a man to read or view obscenity in the privacy of his own home, but rejected the idea that that right extends to so-called "consenting adults" when they want, for example, to view a film in a public accommodation. It said that rights and interests other than those of the so-called "consenting adults" are involved, that is "... the interest of the public in the quality of life and the total community environment, the tone of commerce in the great city centers ..." (It is a proven fact that pornography attracts other crime. One need only look to Times Square to see this. Once a skin-flick opens, it is followed by a smut shop. Then come the pimps, prostitutes, pushers to pounce on the clientele of the former. It is this sort of deterioration of an area the Court had in mind here).

Not Under 1st Amendment

(6.) It said Obscene Expression by Word Alone is not protected by the First Amendment.

(7.) It upheld federal laws on interstate transportation and importation of obscenity.

(8.) It held that seizure of a single copy of a film is constitutionally permissible, if that seizure is on a warrant issued by a judge who viewed the film, and found probable cause of obscenity.

Needs A Warrant

(9.) It held that a police officer cannot seize a film without a constitutionally sufficient warrant.

(10.) It said there is no need to produce "scientific proof" that obscenity causes crime in order to legislate or regulate the traffic.

(11.) It held that "utterly without redeeming social value" is not and never has been a constitutional test of obscenity. Briefly, these were the major holdings of the court, and they were reiterated in the Jenkins ("Carnal Knowledge") and Hamling decisions of 1974.

Synthetic Hysteria

If one looks at them, he can see that the fear generated about the Supreme Court decisions is unfounded and amounts to manufacture hysteria. It would seem to me that the decisions can hurt only organized crime, which is involved in 90% of the hard-core traffic in the country, according to recent findings of a Texas grand jury.

The late Professor Alexander M. Bickel, the constitutional law expert who could hardly have been considered censorious, said this about the concern of artists:

"The honest artist or writer who knows that his purpose is to say something of social and intellectual value is safe and has no cause for uncertainty. If he is honest with himself about the purpose of his work, the law will not restrict him."

Bickel further says, "A man may be entitled to read an obscene book in his room ... But if he demands a right to obtain the books and pictures he wants in the market and to gather in public with others who share his tastes, then to grant him his right is to affect the world about the rest of us and to impinge on others' privacy."

Societies polluted by what Bickel calls "moral stench" are not likely to survive. Our society needs obscenity laws, and the Supreme Court decisions fill this need.

Dimension Pictures reports "Boss Nigger" grossed \$24,165 in the first four days at the Adams Theatre in Detroit. Fred Williamson and D'Urville Martin topline in pic directed by Jack Arnold.

Par Record Wk. At \$8,387,145

Paramount Pictures, riding the "The Godfather, Part II" boxoffice crest, is claiming that the week ending Dec. 3 is the biggest single domestic grossing week ever chalked up by a major. The company's take, it says, for the seven-day period, is \$8,387,145, of which \$587,396 is from Canadian wickets.

Big three contributors to the company bonanza are: "Godfather II" (natch), "The Longest Yard," and "Murder on the Orient Express." Others tossing coin into the Paramount coffers are "Death Wish," "The Little Prince," "Chinatown," and some also-rans. The company's previous biggest single week was in April, 1972 — when "The Godfather," the original, bowed.

Paramount's claim to the record, however, is hedged slightly. "While not confirmed," said a company spokesman, "we believe it's the record." Any bettors?

GREEK OPTIMISM REVIVES AS JUNTA DOES A FADEAWAY

By RENA VELISSARIOU

Athens.

The downward trend of the motion picture business in Greece has been halted. At least it looks like it will exceed last year's miserable results. Although it is too early to have total figures for 1974, the number of admissions realized in the Athens first runs exceeds that of 1973, while the number of admissions realized in the subsequent run theatres of Athens, Piraeus and Thessaloniki, the three key cities of the country, came to the level of last year's figures.

In the previous seven years, under the junta regime, it was a losing proposition for film importers and local producers. The energy crisis, however, with rise in auto fuel prices, has given theatre attendance a boost.

This is borne out by the following data:

	1972-73	1973-74	1963-64
Athens-Piraeus area			
No of theatres	312	271	223
No of admissions	20,859,023	19,999,909	35,523,048
Thessaloniki			
No of theatres	103	83	
No of admissions	5,293,167	5,266,418	

Censorship had become onerous here on films dealing with sex and politics during the seven years of the junta regime. Every Greek distributor and/or producer was the victim of the Censorship Board.

It has helped that the new Government eased Censorship policy and all Censors were recast. The new members are more broad-minded and many pix nixed during the last seven years were soon given a license. Among releases that got the green light are all films in which Melina Mercouri and Irene Papas were playing. Also films whose musical score was written by Mikis Theodorakis. Also now licensed are films by directors Nicos Koundouros and Roversos Manthoulis, self-exiled abroad during the junta.

The films "Z," "Confession," and "State of Siege" by Constantine Costa Gavras have been allowed.

Many foreign films with a political or social aspect such as "Mourir a Madrid," "Africa Addio," "Strawberry Statement," Ken Russell's "The Devils," Italy's "Sbatti il Mostro in Prima Pagina" and "The Working Class Goes to Heaven" may now be seen.

No Jitters In Las Vegas

(Continued from page 1)

economic pinch. Of course, that history may not be really more than four decades at the most, but it's enough to base brighter hopes for 1975 than in most other areas of the nation. The reasoning is rather simple, although not simplistic.

Casino execs and state officials chorus that the gambling industry has not been hurt this past year. The 1974 gambling take will be computed shortly and it will reveal no surprise that the total will exceed all other years. There was an energy crisis, a gasoline shortage during the year, but still the statistics will show the upward climb in gaming revenues the same as previous years. At the top echelon is bold enough to openly predict that 1975 will continue the upbeat for Las Vegas.

They say that tourists and conventioners gave up luxuries this past year to put that money on the lines of gaming tables and into the craving maws of slot machines. There was little doubt that the number of players was off in comparison with the year before, but the betting volume was beaucoup.

Odds Are On Gambling

Most of the happy talk is in chorus. There are some downers along the gambling front. Individual hotels, such as the Hilton and Flamingo Hilton, did not peak out as high as 1973, but everyone admits that '73 was a super year. Frank Johnson, a Hilton official and former member of the Nevada Gaming Control Board, comes right out with his theory that gambling is one of the last things people give up during any sort of recession.

Motels have been singing the blues for over a year. They have

depended on overflow from the major resort hotels and there was little or no overflow. Normal tourists, the less well-heeled plus all the gawkers headed for smaller hotels and motels. But this group as a whole is traveling less, did curtail trips last year.

Robins Cahill, exec director of the Nevada Resort Assn., which reps most major hotel-casinos in southern Nevada, claims the larger hospices had themselves a good year with satisfactory counts because of the many large conventions hitting Las Vegas.

"The people that are real gamblers," he opines, "may be more prone to gamble when other things tighten up. They figure they might get well. I've always heard it expressed that the real gamblers gamble more in poor times to win something back. They plunge more."

Those Rising Minimums

Inflation has brought about higher prices on food and drinks. A couple of years ago, \$15 was the top minimum for a dinner or late (midnight) show, with exceptions being rooms headlining superstars. In January at Caesars Palace, Frank Sinatra's return — "Old blue eyes is back" — cost each customer \$35. In December, Sammy Davis Jr. made his Caesars debut after many a year at the Sands, with \$25 minimum charged. It is possible that 1975 will bring an average of \$25 minimum in all the major hotels.

Minimum bet on "21" tables of one buck may be going the way of the nickel cigar, with more and more casinos favoring \$2. Price of keno tickets was upped last year, although the same top payoff of \$25,000 has not been inflated as yet.

The few weakening signs of the Las Vegas and Nevada economy as it relates to gambling are in a smaller real growth in the industry. Inflation aside, the third quarter gaming take statewide showed only 1.8% over the same '73 span. Counting inflation, some Nevada casinos have reported 15% more and higher dollar volume increases. Average them both and they still compute very well, certainly very much in the plus column. A gaming control board figure shows that forgetting inflation, Clark County's real growth (and Clark County IS Las Vegas) was 4% during the third quarter compared with '73.

Take That Newsmen

(Continued from page 2)

nion makers and as a result in an unscientific manner I looked at the present scene, profoundly affected by Television.

As I recall that olden era I could tell the difference between the columnists on our then ten daily New York newspapers. Maybe my memory was prejudiced because I had gone to elementary and high school with Heywood Broun and had picked up with Ed Murrow in London in the late 30s. It is my present recollection that I could then tell one opinion-maker from another and that each had a distinguishable point of view.

On the assumption that the First Amendment rests on the theory that out of conflict of ideas truth might emerge, I began to look at

the present scene, corrupted by television, and I appraised the people who now comment on the news or summarize our everyday national trends.

No Camera, No Traits

I then had three girls take down on tapes the evening news on the three television networks. I had these three tapes transcribed to type and then removed the names of the commentators. I then put up to various groups of people these nameless typescripts to see if anyone could identify one commentator from another. It seems that the present commentators are only distinguishable because of a smile or some other visible attribute.

If I am right, this is very sad commentary and I would now welcome a more scientific rerun of the same experiment. It might be interesting if Elmo Roper or some similar organization took on this chore.

I suggest that the readers of *Variety* might enjoy conducting their own experiments along these lines to see if their own friends could tell one commentator on tv from another without seeing the face or hearing the voice of the commentator. I had hoped that one of these opinion-makers might be more optimistic than another or one more world-minded or one more interested in good deeds or crime than another, etcetera, etcetera.

I must confess that I came to this experiment in part because I had contemplated at one time doing a daily or weekly tv show which would not exclude the great volume of good news arising every day in our beloved Republic. For some reason I think we have come to a false conclusion that "good news ain't news." As a result, the material that flows to our minds, particularly via tv, is indistinguishable because it overwhelmingly carries the emphasis of bad news of all sorts and not limited only to muggings and murders.

After a lifetime spent in fighting the censors, I deplore the trend toward indistinct and indistinguishable commentaries especially on the television network screens.

K.C. Trade Org Sees No Clash With Tent Of Recent Revival

Kansas City.

Kansas City Motion Picture Assn. in its annual meeting Dec. 23 at the Glenwood Manor elected four new directors: Richard Orear, president of Commonwealth Theatres; Donald Carver, manager of the Glenwood Theatres; Kenneth Hurd, Thomas-Shipp Films; George Crandal, National Screen Service. They will take office at the meeting of the board Jan. 9, when officers will be chosen from the board for the coming year.

Members also voted to continue the organization, made up of persons engaged in theatre operation and distribution and affiliated lines. This issue arose following the recent re-chartering of Variety Club Tent 8 here last spring, with a possible duplication of membership and interests.

General feeling supporting the decision is that the MPA group will primarily be concerned with the public image of the industry, conduct a charitable event or two, and hold social events as in the past, such as the annual spring picnic and the annual fall golf and gin rummy meet.

Some events which have been MPA sponsored in the past, presumably, will be carried on by the Variety Tent, such as the pioneer of the year dinner and the fund-raising for the Crippled Childrens Nursery School.

Japanese Tourists In Europe

(Continued from page 1)

painters have been busy on fine summer days daubing away at oil paintings. Half of these painters of late have been Japanese.

The Japanese are diligent tourists. They try everything, go everywhere, have replaced Americans in restaurants, cabarets and even museums.

Europe, with its spiralling inflation and its disastrous dollar drop, is no longer the favorite play-place away from home for the Americans. West German, for instance, reported its dollar income from the U.S. visitors down 10.2% in 1974, while the biggest upward surge came from the Japanese. It's estimated that over half a million of the Orientals visited Europe last summer.

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More and more, the European hotels and restaurants are making concessions to their new visitors from the East, and dropping their attentiveness to those carrying the U.S. buck abroad.

The Hilton Hotel in Duesseldorf has a special Japanese-speaking reception center for the many businessmen and wives who are travelling to that important commercial center, and at many of the leading department stores in France, Germany and Italy, the

signs that read "English spoken here" have been expanded to include "We speak Japanese."

Just as the Germans learned from the Americans to pick up chicken in their fingers instead of tackling it with knife and fork, and adapted grappling with the sharp little sticks holding the Serbian grilled meats, so the latest trick in major cities is to manage to seize just one grain of rice with the slippery chopsticks.

A few years ago, Japanese restaurants were virtually unknown in Germany. Now a gourmet can visit one of the Yaki houses in half a dozen German cities and watch the grilled foods being prepared before his hungry eyes, or can sample the exotic specialties of Vietnam and Thailand as Oriental cooks and waiters have suddenly appeared with their stocks of spices and unusual drinks.

In fact, German delis are now offering rice wine and half a dozen varieties of soy sauce along with the porcelain spoons and rice bowls. And for anyone who's taken too much of the goodies, the exotic Baan Thai Restaurant in West Berlin provides an Asiatic-style sauna downstairs called, of course, "The Gulf of Siam."

And as if that weren't enough, readers of the sex and sauna-massage ads in the lively German daily papers' want ad sections note another upsurge, too — lovely Japanese girls offering bath massage service and backbone crunching in quietly discrete private salons, and Oriental lovelies providing "hostess service" for lonely travellers of all lands.

IN MEMORY TO

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(1889-1974)

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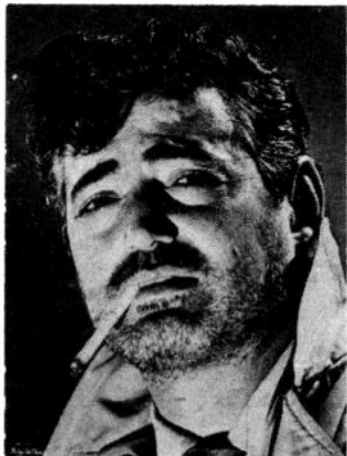
He brought a tempo of creative energy, challenging dynamism, fanatical integrity and a sensitivity unequalled to the industry he helped construct.

We pray, that, as we enter our 61st year as an independent film distributor, the concepts and ideals engendered by Abe Teitel will be uppermost in our future development.

**Charles Teitel and the Staff of
Teitel Amusement Corporation
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What's Right And Wrong With 4-Walling

(Continued from page 22)

involved research.

No one would suggest that this approach (four-wall saturation) should be applied to all films. When the Fiddlers, Godfathers, and Bonds, and so many others, can return enormous film rentals, even exceeding that of the Billy Jacks, then it is obvious that the existing system works well. Nor can four-wall take a "dog" out of the vaults, although a "dog" well-researched would stand a better chance if it had a successful market strategist working for it. The lesson of Billy Jack is that this is the age of marketing, that big business employs its tools (research and technicians) to determine how, where, and why products can gain consumer acceptance and that marketing sells product. It also places more emphasis on motivation, behavior and socio-economic patterns than on seat of the pants judgement or intuition.

Everyone knows that there is a smaller, more selective audience out there. That in the past 18 years, the potential profit from any single film was the one factor that appears to have developed in inverse proportion to the shrinking production and the vanishing audience. At the same time, as the audience dwindled from 80 million per week in the '50s to 14 million in the '70s, the number of films in excess of \$10,000,000 in film rental has quadrupled, and the top grossing figure has gone from \$120,000,000 accrued over 30 years to \$130,000,000 in two years.

Expanding the Market

How to reach and even expand that consumer (film-goer) market for more of our product is one of the industry's major problems. While four-wall and its techniques will not provide all the answers, it did succeed in advancing a few new approaches to the value of people and emotional-behavioral measurement, and that might be its legacy.

It enables a marketing expert to use his varied professional life to reissue product by determining its audience by demographics, by gathering market intelligence to change the theme of advertising, to determine why the film did not do well on first release, what had to be changed for re-release, and what turned people off the first time. This procedure has earned monies for several pictures.

It enables marketers to work with both sales and advertising. Some have urged new means of testing both — on the more difficult product. Out of this, may come screenings and in-depth focus group interviews for controlled groups: a series of ads prepared and tested for preference and reactions; different campaigns for different levels of appeal, and for different regions; theatre lobby research for audience reactions, awareness, effectiveness of campaigns, expectations of film and emotional reactions; telephone interviewing for advertising awareness; use of demographics right down to micro-areas around each theatre. Thru the use of qualitative and quantitative procedures, the pluses are posted against the risk factor, a model can be developed and a national release can be on its way.

TV Selling

Advertising on tv must not be the end-all in the selling of film. Other media, besides newspaper, radio and tv, must be investigated and developed. When tv is used, more research is needed for our needs in that area. The question of 1,000 gross rating points versus selective audiences, or who watches what; which of the dozens of themes of the film to use to stimulate people away from their tv sets; random sell versus segments; general audience versus segments of audiences; the selective playing of commercials; when to begin a pre-sell; the difference between showing and in-

volvement (or what the psychologists call the "closure" technique — a theme which involves the viewer) are all areas needing study.

Even though some place great reliance in marketing research, it's known that a successful campaign demands more than a computer's classification of demographic groups — it demands a personalized and profound grasp of audience needs and expectations in the motion picture experience. Therefore, most marketing people work well with those who concern themselves with the inner world of affiliations, values, and emotions which constitute the target framework for a movie's ad campaign.

On a top management level, the new marketing will put the computers to work, programming grosses, types of pictures, etc. to develop print-out patterns, and to anticipate future grosses, as well as develop advertising budgets. What can and will be done in this area demands another articles or series.

Perhaps research will tell us, even two years in advance, what pictures should not be made, thereby saving millions. Or it may enable us to work on a picture during its shooting, and enable us to find its selling solution at the time of release.

It may alter some patterns, such as forming small 4-5 men teams, headed by someone who can relate to both sales and advertising, who will solely be responsible, and be judged by his group's efforts, for the launching of five or six pictures a year, and who will still function in a studio-major distrib framework.

The challenge to know more about movie-goers, and the attracting of more to the magic of the big screen is the survival task that lies ahead for all of us. To four-wall is not the question. To sell, to know what, how, where is the answer.

And that's what marketing is all about!

Israeli Post-War Show Biz

(Continued from page 1)

practically everything else: the feeling of security; economic stability and the euphoric mood that was characteristic of the little country. Such a sudden change made a deep imprint on Israeli life.

Show business, with its seismic sensitivity to the public's mood, reflected faithfully the changed climate. There was a steep drop in all entertainment-oriented activities: fewer films were lensed, fewer shows staged, fewer foreign attractions imported, several luxury restaurants closed and building of new hotels ceased.

Israel was also hit with the worst inflation in the Western world: prices went up during the past year nearly 50%! This was particularly hard on the tourist industry, already suffering from the world tourism slump, and from the fear of prospective tourists to visit the volatile Middle East.

Also, foreign film producers found Israeli prices less attractive than before, despite the increase of subsidies paid on dollars invested here by foreign filmmakers. But the devaluation of the Israeli pound (IL) from 4.20 to the dollar to six to the dollar, announced on Nov. 11, restored Israel's position as one of the least expensive countries for filmmaking with foreign capital.

See '75 Upswing

The effect of this improvement, however, may not be felt until the middle of 1975. But tourism may pick up earlier and if quiet prevails on the frontiers, the Passover season may return to the pre-war level.

There were 25 full length feature films produced in Israel in 1972, 12 in 1973 and only four in 1974. In addition to the four local pix three foreign productions were made partly in Israel. And three more films are at pre-production stages at this writing.

The four local pix made in 1974 were: "Sarit", produced by Youz Film and Arie Film, directed by George Ovadia, starring Dalia Friedland, Eli Cohen, Yigal Bashan and Arie Elias. Melodrama about young woman who kills her lover and after 20 years in jails finds her estranged son.

"My Michael", produced by My Michael Ltd. and Alfred Plaine of

New York, directed by Dan Wolman. Lensed in Jerusalem and based on bestselling novel by Israeli author Amos Oz, it is about a seemingly happily married woman, who lives in the dream world of days past.

"Three and One", produced by Isaac Shani of Berkey Pathe Humphreys (Israel) and directed by Russian immigrant director Michael Kalik. Starring Ori Levi, Assif Dayan (son of the general), Yona Eliyan and Eli Avivi. Yarn, written by director Kalik with Shamaï Golan, concerns involvement of three men — father son and a stranger — with a beautiful young woman.

"The Black Banana", produced, directed and written by Benjamin Hayem, a Bombay-born and U.S.-educated Israeli, is a satirical slapstick comedy on Jews, Arabs and Texans.

Three Foreign Films

The three foreign productions partially made in Israel were:

"Rosebud," Otto Preminger's latest production, based on a novel by Joan Hemingway and Paul Bonnerre and adapted for the screen by producer's son Eric Lee Preminger. It had two weeks of lensing in Israel, starring Peter O'Toole. Film is about French girls abducted by a band of Arab terrorists.

"Rachel's Man", produced by Michael Klinger of London and directed by Israel's Moshe Mizrahi, is based on the Biblical story of Rachel and Jacob.

"The Web", a Belgian-Israeli coproduction, by Timber-Film of Brussels and Minoptik Ltd. of Tel Aviv, with Belgian Roland Perault as producer and Israeli Sammy Shemtov as associate producer. Film, based on script by director Claude Zaccari, has an English and French version. The yarn is a surrealistic dream, which is not quite a dream.

Three Pix Roll

The three films just starting production include: "Wedding Night", based on script by Gavriel Dagan and Uri Zohar and directed by the latter. Israel Motion Picture Studios of Herzliya producers. "My Grandfather", based on local folklore, script by Eli Tavor and

Reuven Bar-Yotam. The latter is also star of the film. Director is Freddy Steinhardt, while Ram-El of Tel Aviv is producing. "The Day of Judgment", produced by George Film, directed by George Ovadia, script by Shmuel Amid.

While the war interfered heavily with feature productions, it caused a big upswing in shooting of documentaries. Sponsored by Beit Lohamey Hagetaot, a kibbutz memorial organization, a full length feature documentary was made on Hitler's attempt to exterminate European Jewry.

Four full length feature films are scheduled for production in Israel in the first half of 1975. Whether this number will increase or not depends to a great extent on the security situation and to a lesser extent on the economy.

Hollywood Museum

(Continued from page 10)

Arts adjacent to his Savings Bank building. As an afterthought, he included a modern projection theatre, a showcase designed for daytime education screenings of shorts and catering to schools and colleges.

Performances

There was a spin-off for the activities of the Center. When I organized the International Film Committee for the HFPA in 1962, I suggested to Lytton to utilize his facilities for the screening of important films from abroad, including pictures we were bringing in for Golden Globe consideration and not for release in this country, as well as for the viewing by students of cinema art of retrospective series of film classics. The first permanent Hollywood Film Festival thus was created at the Lytton Center.

We started with the premiere showing of "Boccaccio 70," an event jointly arranged with Joseph E. Levine and Lytton. Vittorio De Sica and Sophia Loren flew in from Rome. This was the beginning of a long association. Over a period of seven years, I presented 350 feature films to Hollywood, many of them screened by us years before public release; others from Eastern Europe never shown again.

An era in cinematic events came to an end when the Lytton Center of the Visual Arts had to yield to an extension of the banking operation. The celluloid dream-factory was replaced by IBM machines.

Athens Legit In Revival

(Continued from page 1)

freedom, knowing that there was neither censorship nor planted government informers in civilian clothes among the spectators to report their reactions as was done in the last seven years.

Many of the revues and plays were hastily written. They were severely criticized but nevertheless provided pleasant entertainment for not too demanding audiences. They also gave a b.o. zip to the legit business which was striving to survive the censorship and persecution imposed by the military rulers.

These summer hits encouraged all legit groups to stage programs for the winter season, knowing their patrons would warmly respond to the political hints included in local and foreign plays.

About half the plays presented this winter on the stage of the 40 theatres in Athens and Pireaus are written by Greeks. With the exception of two classics, "Ippis" and "Ploutos" by Aristophanes, all the rest are modern historical plays, comedies and revues having more or less some political hints in their subjects.

Bertold Brecht is the favorite foreign playwright this winter as four of his plays are presented on Athens stages. "The Fear and Misery Under the Third Reich" (The Private Life of the Master Race) is offered at the Art Theatre by Karolos Koun.

Brecht's "The Private Tutor," staged by Yannis Fertis and Xenia Kalogeropoulou (husband and wife), is at the Athena Theatre. "Tambours in the Night," staged and played by Nicos Kourkoulos, is at the Kappa Theatre while "Schweik In the Second World War" is presented at the Theatre Kyvos in Pireaus by an avant-garde group.

The National Theatre opened this winter with Buchner's "Danton's Death," directed by Alexis Minotis who is now general director of the National. The second play to be staged by the National Theatre will be "King Uby" by Alfred Jarrut.

Veteran actor-director Demetris Myrat is presenting William Faulkner's "Requiem for a Nun" at the Athenon Theatre. Myrat's wife, Voula Zouboulaki, has the femme lead and her husband also is a prin-

cipal.

Stefanos Leneos and Elli Fotiou are continuing their last year's hit, "The Key-Keeper," at the Alpha Theatre. This play was extensively censored last year and banned for three months.

"Key-Keeper" got the green light again, but after the political change in Greece it was performed uncensored and drew crowds. Due next at this theatre is "The Rosenbergs Will Never Die" by Allain Decaux.

Elli Lambetti returned to the Dionysia Theatre after several years' absence to present Chekov's "Cherry Orchard," directed by Minos Volanakis.

Volanakis also staged the "Trial of the Files" by Rev. Daniel Berrigan at the Theatre Cimeac this season. It will be followed by two plays by Harold Pinter.

The Alambra Theatre opened this season with Sean O'Casey's "Red Roses for Me," directed by Codtas Bakas, with the leader of the group Costas Karras and Nellie Aguelidou in top roles. The music by Costas Xarhacos is contributing to the play's success.

The average theatre capacity in Athens is 600 seats and the admission price is around 100 drachmas (\$3.30). Very few shows, however, are booked in advance as Greek patrons decide their entertainment choice mostly at the last minute.

The upward trend of legit biz dipped during the pre-election period in November, but it picked up again and it is expected to continue well throughout the winter

U.S. Audio Visual Data

The U.S. audiovisual industry has been defined by Hope Reports of Rochester, N.Y. as comprising 500,000 "identifiable users" who are served by 4,500 suppliers.

Film fare is produced from 2,000 sources operating through about 1,000 manufacturers.

Largest user groups in U.S. are churches and synagogues, amounting to 150,000. Miscellaneous community groups number around 143,000 schools around 127,000 and commerce and industry account for about 100,000 customers.

Legit's Not-So-Hot Year

(Continued from page 72)

out in western New York State, a new Artpark premiered near Buffalo while the town of Chautauqua, with its namesake cultural activities, celebrated its 100th Anniversary.

Racetrack Dates

New York's racetracks tried to augment their racing sessions by booking acts during the off-season. Belmont, Aqueduct, and Saratoga were all involved, with Country and Western Shows being the most popular. In Paris, the new \$100,000,000 Congress Center made its debut with the avowed object of becoming the Continent's premiere convention facility. The European economic slump did not help its initial performance. The same slump affected many European hotel operations and German hostels were quick to cut rates in an effort to boost occupancy. Despite these efforts, 1974 was definitely a down year for tourism in just about every European land.

AGVA Battle Continues

A year-long battle was in progress over control of the American Guild of Variety Artists. A disputed election resulted in both Penny Singleton and Eddie Rio laying claim to the presidency of the union, and after an appeal to the Associated Actors and Artists of America proved fruitless, the matter was placed in the hands of the U.S. Dept. of Labor which will supervise a new election. So far, it would appear that the lawyers are the major beneficiaries of the squabble.

Legit Has Its Woes

While other show biz media were enjoying good to excellent business, the legit season ending in May, posted the lowest total gross in the past nine years with business off 9% to a \$91,000,000 total. The road had its share of changes as well, with Los Angeles supplanting Chicago as the best theatre town outside New York. Yet despite its new found status, L.A. could not support its own theatre festival which had to be cancelled because of inflated costs.

In New York, three former City Center employees were indicted and charged with larceny which

prompted a general tightening-up in legit boxoffices all over town. A think tank congress was held in Princeton, New Jersey, over the summer to consider the future of the theatre, and while subsidy was prominently mentioned as one recourse, nothing very concrete resulted. A further session is scheduled for the summer of 1975.

Equity Renewals

A new Equity contract was successfully negotiated giving Broadway performers a 16.67% increase, while those in touring shows got a 21.5% boost. Equity's secretary, Don Grody, was the subject of an internal dispute, but was renewed in his present post for another year.

Some 60 cast members assembled to celebrate the 10th Anniversary of the opening of "Hello, Dolly!", and the export version of "Gypsy" posted a \$289,000 loss in London further confirming a trend of Broadway exports not doing well overseas.

'Pippin' On TV

"Pippin" departed from past practice and advertised extensively on television. Spending \$16,000 a month, the campaign was credited with boosting boxoffice impressively. After an 11-month, \$5,000,000 road tour, "Lorelei," finally arrived on the main stem, and survived unenthusiastic reviews mainly on the strength of its star, Carol Channing. Guy Lombardo's production of "Fiddler On The Roof," at Jones Beach, went into the season with a \$200,000 advance, and Vincent Sardi ventured into the dinner-theatre business by taking over a spot in Franklin Square, Long Island. Broadway's Belasco Theatre was reportedly going to become a cabaret house in the new year, and Washington's National Theatre slipped under the protective wing of Roger Stevens and The Kennedy Center For The Performing Arts.

Lefkowitz Prowling

Irving Goldman was named New York City Cultural Affairs Commissioner, but that didn't stop New York State Attorney General Louis J. Lefkowitz from demanding an

accounting of Shubert Foundation activities, with a followup investigation continuing into Goldman's outside business interests. Producers largely discounted the charges against Goldman and the Shubert Foundation finding that organization easier to deal with and more professional in approach than was formerly the case.

Changes during the year included Jack Schlissel's departure from David Merrick's operation, after 20 years as general manager. Schlissel departed to become an independent producer. Up in Toronto, Hugh Walker retired as general manager of the O'Keefe Center, with no replacement yet set. Brooks Atkinson, retired legit critic of the N.Y. Times, also decided to hang up his pen as an author and was feted with a Pipe Night at the Players Club.

Watts Retires

Richard Watts retired as drama critic of the N.Y. Post, and was replaced by Martin Gottfried. At the Times, William Honan took over as editor of the Sunday Arts & Leisure Section, getting very mixed reviews on the performance to date.

The peripetetic, Alex Cohen, proposed a television show of "Theatre World Awards," which some thought would prove competitive to the Tonys which he has produced in recent years. Cohen also plans a touring show in conjunction with the U.S. Bicentennial currently operating under the "World Theatre Festival" title, while the producer searches for talent.

At the Metropolitan Opera, Rafael Kubelik resigned as musical director, and at the Spoleto Festival, film director, Roman Polanski, made his operatic debut staging a work titled, "Lulu."

Jane and Debbie

On Broadway, Jane Powell replaced Debbie Reynolds in "Irene," with the latter touring the veteran show and setting an all-time boxoffice record in Chicago in the process. The Parisian Grand Guignol horror shows were revived by Christian Fechner, with apparently satisfactory results.

In other overseas developments, IRA bombings in London definitely cut into legit b.o. in that city, and in Athens, legit was in trouble all year long, first with stringent censorship policies of the junta, and later having to survive the coup and the Cypress fighting. Milan's La Scala posted a \$1,000,000 deficit for the year and back in Paris, three theatres formed a co-op venture to sell cut-rate tickets to groups in an effort to bolster the boxoffice.

The increased number of revivals on Broadway forced the Tony Award Committee to accept nominations for these shows provided there were "substantial changes" from the original. Also bruted about in 1974 was a proposal for a National Organization of Legit Critics, but at year-end, nothing firm had emerged.

Return Of Reagan

Hollywood.

Producer-distributor Adrian Weiss has acquired eight films originally released by RKO and later in the Benedict Bogeaus estate, and has appointed Robert I. Kronenberg & Associates foreign sales rep.

Among the pix are "Appointment In Honduras," with Glenn Ford and Ann Sheridan; "Cattle Queen Of Montana," with Barbara Stanwick and Ronald Reagan, and "Pearl Of The South Pacific," with Dennis Morgan and Virginia Mayo.

Reagan, of course, is retiring governor of California, a possible Republican nominee for President of United States.

New York's Hideaway Showcases

(Continued from page 1)

talents have been discovered in these hideaway showcase presentations — as performers and writers — and some of the productions have even been moved into better locations.

The National Endowment for the Arts and the N.Y. State Council for the Arts have been dispensing money to some of the organizations producing theatre, opera, dance and music in the city, but with the threat in governmental cutbacks for the arts, it could portend a crisis for some groups which have just been hanging on.

From stock and touring companies to opera troupes, talent seekers come to N.Y. to look over the young people who have had a chance to develop in the most extensive, if not the most organized, minor leagues of the arts.

One of the strongest forces in development of young talent has been the Clark Center for the Performing Arts, which had been housed in the YWCA but was forced to move and is seeking a permanent home. The Clark presentations have included theatre and the development of some fine talents, including a show which is headed for Broadway after having been "discovered."

Clark has brought names like Pepsi Bethel, Tom Sydorick, John Kuntz, Tina Ramirez and Ballet Hispanico of N.Y., Jo Ellen Sheffield, Joan Miller and the Chamber Arts Dance Players, Martin Sherman, Chuck Davis, and Stephanie

Evantisky and Multigravitational Group Aerodance, and many more, to audiences.

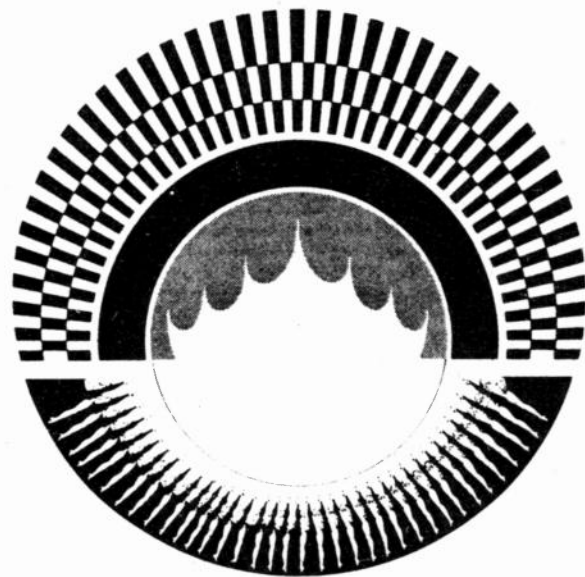
There are many ballet and dance fans in N.Y., no doubt, who know the American Ballet Theatre, the Joffrey, Ballanchine and Alvin Ailey, and none of those named in the last paragraph, and might be surprised to find Ailey's first "home" was at the Clark Center.

To the non dance fan, and even the dance buff who frequents only the "right" theatres, where the audience is often as much a part of the show as the performer.

Directional Concepts Dance Theatre Foundation Inc., headed by Richard Brown, was formed last year and now books tours and individual engagements for Ze'eva

Cohen, Raymond Johnson, Gus Solomons Jr., James Waring, Elizabeth Keen, Kathryn Posin, The Solomons and Kei Takei, individually and with groups.

There are places like the Creative Music Studio, which produce concerts, there are theatres for the blind, there is a Puerto Rican Opera Co., the Eastern Opera Theatre of N.Y., the N.Y. Lyric Opera and many many more. The flood of press releases alone is at times overwhelming. It explains why, after all the talk of regional theatre, regional opera, regional ballet and such, the magnet for all who want to make it is still New York.



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GEORGIA.

WE LOOK GREAT ON FILM.

Kidvid Producers' Survey

(Continued from page 1)

elected. Education may take a ride within the entertainment vehicle, but most definitely does not serve as wheels, engine or propulsion.

Not to be construed as a put-down of kidvid, fact is the package as well as the content must entertain, according to almost every involved producer approached on the subject.

"Children want to be entertained," insists Danny Wilson, producer of such highly praised programs as "Bridge of Adam Rush" for "ABC Afterschool Specials" and the Emmy-winning "Rookie Of The Year" for the same series. "They've been in school all day, and they don't want more instruction. We have an obligation to entertain, but we can remain intelligent about it."

Joe Barbera, co-topper with William Hanna of Hanna-Barbera Productions Inc., agrees. "I think anyone who presumes to teach on television is stepping into another field. We try to be informative while being entertaining, but entertainment remains the basic goal."

"The Wonderful World Of Disney" continues its anthology theory, involving action, adventure, comedy and nature to hold the youngsters' (and their elders') attention Sunday after Sunday, season after season, because of the impact of entertainment values. Under exec producer Ron Miller, the Walt Disney Productions logo, enchanting successive generations with works which in some cases supplant children's books, also supplies new product. This month it airs a two-parter, "The Sky's The Limit," starring Pat O'Brien, Lloyd Nolan and Jeanette Nolan.

Marty Krofft's Views

Marty Krofft, who with his brother Sid has the current smash in kidville, "Land Of The Lost," leaves no doubt about his feelings: "I think television at best is an entertainment medium, and education should be in the schools. People in communications take the opportunity to get into educational fields and that happens in the 'education' sense. With 'Sesame Street' as an exception, though there are varying opinions on even that show among psychologists, television should not be involved in education."

Gordon Wiles, producer-director of the highly lauded "The New Zoo Revue," now in its fourth season under the banner of Stephen W. Jahn's FunCo Corp., sees a demand for more sophisticated programming among the juve tv viewers. "We're getting away from the animation action with its noise and run-run-bang and more into an entertainment show. And 'The Hudson Brothers Show' is full-blown variety, even if diminished, and 'Land Of The Lost' that the Kroffts do as compact dramas, are examples of which way children's television is going."

"The goal seems to be some kind of comedy with some educational views but essentially to entertain."

And Norm Prescott and Lou Scheimer, whose Filmation Studios move comfortably among live-action and animation and whose most notable series turn out to be "Fat Albert And The Cosby Kids," deliver their pro-social values — "... subjects we thought were close to kids, problems they face such as what it's like to be the shortest kid on the block, or moving from one neighborhood to another ..." — but insist they do not preach to the youngsters. "We make the films humanistic so they can have a positive experience," asserts Prescott.

As a result, the stringent Action For Children's Television group

pointed to "Fat Albert," according to Prescott, as the type of show best suited for commercial tv.

Forecasts Major Changes

Prescott sees two major changes for kidvid on Saturday ayems, the period developed as babysitter as well as opiate but which most producers seem to find improving in content and entertainment value. "After many, many years, a lot of disassociated groups are coming together — the housewife, the concerned parents, the politicians, the educational groups, the representatives of minorities — and the violence has lessened. The content now reflects these 'pro-social' values."

"For example, the most honored show, the show that has received the most acclaim, is our 'Fat Albert'. When we began the show, we decided we wanted to be the forerunner in this new children's television. We went out to UCLA and said, 'Fellas, we want to do something we think is right. We would like to have you as a team go over the outline of each script and tell us where we are right or wrong.'"

With Dr. Gordon Berry, whose work with Hanna-Barbera has also been of striking value, UCLA put the team of consultants together. "Now," adds Prescott, "the networks have hired the same people or their counterparts to examine their programming."

Second major change Prescott poses in the Saturday morning lineup is the presentation of the product. "The last two decades have been almost entirely animation. This year is the year of the great experiment because the networks have opened up the area of live-action programming for children. Shows which would have normally been animated went live-action this year. The networks wanted to vary programming. There are things you can't do in animation, and the networks are competing for different looks."

Prescott cited Filmation's own "Shazam," William P. D'Angelo Productions' adventurous "Run, Joe, Run" with its charismatic German shepherd, the Kroffts' "Land Of The Lost," "The Hudson Brothers Razzle-Dazzle Comedy Show" from Blye-Beard Productions, and Hanna-Barbera's prehistoric adventure, "Korg."

Live & Animated Ratio

Prescott, agreeing it's too early to forecast, does hazard a guess about the next half-dozen years as far as balance is concerned: "I think you'll see a sharing, with 60-70% animated and 30-40% live."

Joe Barbera sees the future for children's programming rosy despite economic frost warnings in other areas. As suppliers of an enormous quantity of Saturday staple aimed at young viewers, Hanna-Barbera has moved into live-action production with verve and assurance. "We have a large program of new projects, both live and animation. Everything is going to depend on the idea and execution as to whether a program will be live or animation — and we're also doing much in combination, too."

"We're involved in developing 30 projects for next year, but with costs going through the roof, it's not easy. We're all suffering from that."

"But whatever happens to the economy, we know television has to be there. And we know there will be a demand for our kind of television programs because of our philosophy."

H-B, too, has branched out into "ABC Afterschool Specials," and produced the entrancing "Last Of The Curlews," groundbreaker in

video animation. An animated version of "Cyrano de Bergerac," with Jose Ferrer flown in from London for Cyrano's voice (a natural if ambitious bit of casting) and the cast of a current production at L.A.'s Mark Taper Forum (minus title roller Richard Chamberlain) in supporting parts, was another offering for the cracker-and-milk bunch.

The Old Is New

Says Barbera "The reason I wanted to do 'Cyrano' was that I found that lots of today's children had never heard of the character. We brought in Leonard Spigelglass to adapt it, and with a cast headed by Ferrer we could show something of quality that was entertaining."

"I like the idea of bringing classics to children, but we're not in the teaching profession. We keep in mind what the Federal Communications Commission wants, what the parents want, what we feel the schools want, and, most of all, what will entertain children."

From the Saturday morning lineup, Barbera describes H-B's "Hong Kong Fooey" and "Chopper Bunch" as "sheer entertainment," is as satisfied as the young (and older) viewers with Neanderthal-era "Korg." "We had a cadre of experts from UCLA that we worked with last year on 'Korg,' and we met with four or five researchers in cave lore — they admitted they based it on research, since no one can say for sure what was happening that long ago. You can't say it's all fact, but the possibilities are there. No one can say what it was like 70,000 years B.C., so we have that leeway."

Barbera points out UCLA is going to consult with H-B on all shows in the future. "Believe me, we have the children's interest in mind. Leave the violence to the nighttime programs — there's plenty to go around. Now we have 'These Are The Days,' 'Valley Of The Dinosaurs,' 'Partridge Family Plus 2200' and 'Devlin' as examples of informative entertainment — plus the upcoming 'Children's Symphony,' a television special we will also take on tour."

Oddity Of 1969

Krofft Productions found itself in an odd position in 1969 when "H.R. Pufnstuf" debuted, since it was the only major live-action children's show in the Saturday morning major markets. Thus the Kroffts found themselves competing with themselves. "There was no variety, we were comparing ourselves with ourselves, since animation was children's television," points out Marty Krofft. "Now it's over 30% live-action Saturday mornings, and the animated companies have come into that field."

"But there is room for animated shows and for live-action shows. On Saturday mornings you're really competing in production values, since it costs so much for sets and costumes and actors as opposed to animation. Even Filmation's 'Shazam' with its combination of techniques and its success, costs more, but it has a lot of production and adventure, and that comes across."

Krofft insists that reality be dealt with honestly or not at all, that fantasy is a world unto itself, and education within content of a program be subliminal. "One thing I've learned is you can't fool the kids. They're really going to dump you when you don't have good stories and good characters."

"'Land Of The Lost' is educational in the sense that it shows survival techniques and the importance of family relationships and interdependence, but it still is a story with real people facing prehistoric problems."

Krofft sees children's programming as a barometer for nighttime

response. "The cutting edge of the whole television industry is what is happening in children's television. All the things that the government committees and organizations were doing four years ago with cigaret advertising they are doing with children's tv."

On Violence

"Violence in cartoons, for instance, won't harm a rational child. If a child is irrational, he's going to go out and knife someone anyway. The point is, there was violence long before television, but tv's a good vehicle to blame it on."

Krofft continues to be optimistic. "Networks are responding to the different, new ideas, and they are willing to take risks they wouldn't take before. That's good, that's important, since you reach 25,000,000 kids in one fell swoop."

"It's better than it was," notes Danny Wilson, who in addition to producing "Bridge Of Adam Rush" and "Rookie Of The Year" as children-aimed specials, does an hour-length magazine program series of specials, "Over Seven," part of the ABC Owned Stations' "Rainbow Sundae" series. "I think it's getting better, and I think it still has a long way to go. Youngsters each passing year have become more sophisticated, so there's a constant need to upgrade programming."

Renaissance In Imagination

Fred Calvert, president of Calvert Productions, which turns out an enormous amount of work for both "Sesame Street" and "The Electric Company," concurs: "There are strong indications of a renaissance in imagination for children's programming. The younger, more aggressive network executives are returning the creative prerogative to the producers, which in turn encourages more in-depth effort on our part."

"There is a growing spirit among the producers — a reawakening of creative competition as well as business competition. This is a good balance and the results should give our children something better to watch."

But Wilson shrugs off labels. "I don't say, 'Gee! We're going to do some kids' programs.' We think of them as people. That's why 'Adam Rush' was so successful with adults as well as children — because the people on the screen were real people."

Wilson agrees with Calvert's point of view about web execs, has discovered more and more responsiveness among network brass to innovations in programming. He believes, too, there is an increasing sense of obligation. "Dick O'Leary, president of the ABC Owned Stations, is terrific in allowing me freedom to do the 'Over Seven' series, and I think he's to be commended. He feels that obligation!"

But there are other considerations: "Unfortunately, an audience will watch almost anything, and I think producers and broadcasters and advertisers must be more selective. It's not hard to appeal to the lowest common denominator, but it's more rewarding in every way to be a cut above that."

On Standards

Looking back only four years, Wilson contends programming was indeed substandard, and he applauds the progress. "I would like to see an effort made in prime-time and prime access, which is in need of good standards. Disney does it, and it's great. But other programming — I view it with mixed emotions."

But not all of the blame lies at the feet of directors of programming. "There's also an audience responsibility. And I think there's a parental responsibility that's being shirked. The parents have to see that their children at least sample

the good programs, whether they are directed at the children or not. They do want entertainment. Look at the 'Jacques Cousteau' hours — that's entertainment I enjoy and learn from."

Slambang — Values

Gordon Wiles points out that "Sesame Street" is another route, designed "to teach in a pleasant way," but that there are miles and miles yet to go in all directions in the exploration of children's television. He sees the fading away of those cartoons where an auto flattens a character who immediately springs back into its two-dimensional, unscarred being.

Since the theory stands up that entertainment is the key, it looks like the state of flux remains, paradoxically, constant. Children's television represents but one form of show biz, but an increasingly important and demanding one. And the interesting point is that children's tv, after its infantile start, seems to be growing up. Or at least is beginning to toddle.

British Talent Memoirs

(Continued from page 2)

balletic fame pocketed a \$125,000 advance for her autobiog from London publisher W. H. Allen, which brings it out next fall day-date with Knopf in the U.S. Allen at the same time insured the actress' life until manuscript delivery.

A Steady Run

A number of London book houses are into show biz tomes on a steady basis — Collins, Hamlyn, Michael Joseph, Leslie Frewin are among the imprints that spring to mind. Very big in this orbit is the Anglo-American Tantivy Press, sponsor of Peter Cowie's perennial International Film Guide. But probably the foremost London pub identification with entertainment books is Allen, which now also fields a Star paperback line.

Allen, under chairman Mark Goulden, is a wolly-owned subsidiary of Howard & Wyndham, which owns theatres and promotes shows in the U.K. Allen's catalog is diverse, with show biz books less than half the annual list but increasingly ascendant. Goulden now claims they publish more show biz titles than any other publisher in the world (any challengers?), with Dame Anna Neagle's recently issued "There's Always Tomorrow" touted as the 500th since the first in the genre some 25 years ago. That was a biog of American-born producer-theatre-owner Augustir Daly.

Allen thereafter came up with a series of "biographies" on London's legit theatres, of which the single most successful one was about the Drury Lane. It never got a pickup in the U.S., however, because "Americans do not read books about the theatre" — quoth Goulden.

Besides going into paperbacks, Allen expanded recently by absorbing Warner Brothers' local book subsids, WB getting a significant shareholding in Allen in return. Allen, by the way, has been dicker-ing for Gerold Frank's Judy Garland recall, which will cost Allen a pretty shilling, if and when. British publishers are paying three-four times what they did a few years ago for American-originated books (the cost escalation is reciprocal, of course), and even before inflation Britain was probably the best paying market for authors.

There may or may not be some special significance in the show biz book boom hereabouts, but one curiosity is that it doesn't coincide with an upsurge of film and legit boxoffice. Seemingly, the British are taking their pleasure vicariously — but that's not new, either.

Pix Preserve Freedom

(Continued from page 1)

ing murky and stormy skies.

This is to me one of the finer accomplishments to mark the motion picture year of 1974. Let me sum up the outcome of some of the battles that had to be fought and won against those who would by law restrict the free screen:

Censorship Repulsed

The industry repulsed all efforts in the states to establish censorship or film classification boards.

The industry contributed to efforts whereby three states, West Virginia, South Dakota, and Iowa, repealed their adult obscenity laws and substituted statutes limited to minors. They joined Alaska, Vermont, New Mexico, and Montana, for a total of seven.

Two ingredients of victory should be emphasized.

First, the Association and exhibitors forged a formidable team that went into action wherever threats to a free screen developed in

state legislatures. I cannot speak too highly of contributions made by leaders and members of the National Assn. of Theatre Owners.

Second, the voluntary rating system demonstrated again, as it has since the beginning more than six years ago, that it provides care for children and serves parents better than could a state censorship or classification law. Responsible legislators recognize this and look with high regard upon the industry's undertaking in so far reviewing and rating more than 3,150 films as guides to children's attendance.

In The Supreme Court

The U.S. Supreme Court's anxiously-awaited decision in June that "Carnal Knowledge" was not obscene but was entitled to the protection of the Constitution cast aside some doubts as to the definition of obscenity in previous rulings by the Court. The high tribunal established once and for all that its target, in the words of the late Justice Felix Frankfurter, was "dirt for dirt's sake, or more accurately, dirt for money's sake." Or in more current terminology, it was "hard-core pornography" only that fell under the Court's proscription. This was a victory and vindication for responsible and serious filmmakers who endeavor to deal honestly with the human condition in motion pictures.

Struggle For Freedom Never Ends

The fight for freedom never ends and it has moved onto another and larger stage. The Association in urging the Federal Communications Commission to eliminate all restrictions on Family Choice Cable was backed by a strong contingent from Hollywood.

Gordon Stulberg spoke for production as Chairman of the Assn. of Motion Picture and Television Producers, Chester L. Migden represented the Hollywood Film Council, and the following members of the Screen Actors Guild testified before the Commission: Warren Beatty, Susan Clark, Charlton Heston and James McEachin.

An important issue was the First Amendment, which says that freedom cannot be abridged in any place, and this right has been reinforced by U.S. Supreme Court decisions.

The Federal Communications Commission, in response to the hearings, has modified somewhat the harshness of the rules against Family Choice Cable. But this is only a small first step. It is not the end, which will only come when Family Choice Cable is freed of arbitrary restraints and is able to compete fairly and fully in the marketplace.

So the struggle will continue and the Association will be in the forefront. As I look over the long history of freedom of expression in our country, I take heart and encouragement over the ultimate outcome. Even during spasms of uncertainty and unrest, when free speech and free press appeared to be badly battered, the inherent good sense of America always returned and brought the First Amendment back on top as an enduring principle. So must it be again. The motion picture cannot in the end be denied by any governmental institution, federal or state, the protection of the Consti-

tution.

Copyright

Another action of importance and value occurred in the U.S. Senate, which has put the country on the way to enactment of long-delayed revision of the antiquated copyright law. The Senate passed the bill too late for hearings and action in the House of Representatives. The bill will be resubmitted in the Senate in January and House action should be completed during the coming session of the new 94th Congress.

The Senate bill incorporates a principle advocated by the Association and its members — the principle that cable television must pay fees for the transmission of copyrighted films and other program material.

A schedule of modest fees is set up in the bill, which also creates a royalty tribunal to which program suppliers may appeal for more realistic and adequate payments from cable tv.

But there are a number of cable operators who are out to torpedo the section on fees for copyrighted material that cable systems pick up off the air and sell to their subscribers. The MPAA intends to fight this assault on copyright tradition and copyright sanctity with all the vigor we can summon.

Brighter Conditions in 1974

This has been an exceptionally good year compared to more recent ones in motion pictures.

Preliminary figures indicate that total admissions in the country's 14,650 theaters may be the best in eight years — ahead around 17% over 1973, 6% over 1972, 23% over 1971, and 8% over 1970.

Average weekly admissions are running almost 20,000,000, making a total of just under one billion tickets sold in 1974 in the U.S.

The new wave in U.S. population favors increased audiences in years ahead for theaters. There will be more singles, later marriages, later childbearing, fewer children per family, and more wives and mothers in the working force.

These factors, together with faster growth in the 20-39-year age range, means a considerable portion of the population will have increased opportunities for entertainment in evenings and on week ends.

The rising admissions figures would suggest that, in view of receding economic conditions in the country, more and more persons now (and likely into the future) consider "a night out at the movies" to be a good buy in comparison to the costs of other recreational activities.

Films of Quality

This has been a good year too for the quality of motion pictures. My personal list of such films is rather a long one, much more than the traditional "ten best" flowering at the close of a year. I don't presume to suggest that my picks constitute the "best of the year." For one thing I haven't seen all the pictures, only a good many of them. And, second, the individual reaction to a film involves subjective judgment. I offer these films as among those I found entertaining and a credit to the creativity of filmmakers:

"Airport 1975"
"Amarcord"
"The Apprenticeship of Duddy Kravitz"
"California Split"
"Chinatown"
"Claudine"
"Conrack"
"The Conversation"
"Daisy Miller"
"The Day of the Dolphin"
"The Dove"
"Earthquake"
"The Front Page"
"The Gambler"
"Godfather II"
"The Great Gatsby"

"Harry & Tonto"
"Juggernaut"
"Lacombe, Lucien"
"The Last Detail"
"The Little Prince"
"Murder on the Orient Express"
"Papillon"
"The Phantom of Liberty"
"Scenes From A Marriage"
"Serpico"
"The Sting"
"That's Entertainment"
"Where the Lilies Bloom"
"The White Dawn"
"Zandy's Bride"

Eddie Rubin

By CARROLL CARROLL

Beverly Hills,

Eddie Rubin died Dec. 5, 1974. Not one of the Hollywood names the public has on the tip of its tongue, Eddie was one of the people who made Hollywood work in good times and in bad.

For the past four years head of a unique casting operation at Universal, Rubin's entire life was devoted to doing everything there is to be done behind the camera but run it.

He was Bob Cummings's associate producer, director and script consultant during Cummings's successful run on television.

He was not only a casting director and a dialog director at RKO in that studio's heyday, he was one of the "stars" of their public relations department. He traveled with (and often ahead of) such superstars of the day as Carole Lombard, Ray Milland, Fred Astaire and Ginger Rogers.

He gave more of himself to whatever job there was to be done than will ever be known. He will be missed by those who knew him and by the industry because, now that he's gone, the area in which he worked just won't work as well.

About 3,700 Feature Films World Round

Rochester, N.Y.

A world-wide tally on theatrical features, all flags, compiled here by Hope Reports, indicates the number for 1973, last available, at 3,700, about the same as in 1972. Figures imply that, as from 1969, global production of features is down 10%. There were 3,854 titles tabulated in 1969.

Coproductions in 1973 represented 85 between two nations, 29 with three nations partnered.

India continues the nation making the most features, 448 in 1973, topping Japan in that year (405).

BOSTON'S NEW FAME: A PRURIENT BOSTON

Boston.

Once famous as the Athens of America (at least on Beacon Hill), and as the home of the Watch & Ward Society which helped make censorship ridiculous, and as the scene of Johann Strauss's concerts in 1872 (20,000 musicians and choristers, 100,000 patrons) Boston may still be able to assert claims to uniqueness. Two items for 1972:

Wilbur Mills, the most powerful member of Congress, appeared backstage at a strip theatre in the guise of a fan for Fanne Foxe.

To curb and confine topless, bottomless and other hardcore versions of prurient interest the city created a three block "combat zone," a kind of red light district for voyeurs.

FAWNE HARRIMAN



Dear,
Hal Prince
Joe Cates
Joyce Selznick
David Victor
Marion
Dougherty
Renee Valente
Pat Kirkland
Geo. Keathley
Neil Simon
Eleanor
Kilgallen
Johnny Carson
Mel Brooks
Larry Hagman

I'm Available!
Love,
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Arts Endowment And Show Biz

(Continued from page 1)

farther ahead than the next opening.

In its work, the National Endowment for the Arts jlines hands with many partners to keep the show going, so to speak. The missing partners, regrettably, are those in the "commercial industry" who are related to the very individuals and nonprofit organizations that form our constituency. Who are we? And why am I concerned?

A Broad Spread

A small federal agency, the Endowment has a mandate to stimulate all the arts in America — performing, literary and visual. Our tool is money: \$75,000,000 this year for grants to talented professionals, museums, arts centers and nonprofit performing companies such as repertory theatres, dance ensembles, filmmakers, opera companies, television producers, orchestras, jazz groups, folk singers and many more.

We've helped some splendid shows get on the boards and screens, like "The Great White Hope" and "Bolero," which won an Oscar last year. Of the 26 Obie citations last season, 16 went to productions that were mounted with Endowment help. The top three Tony Award winners reached Broadway after we gave them boosts elsewhere.

Appleseed Analogy

Because of this track record the Endowment has been called an angel by some. In fact we're closer to being a Johnny Appleseed whose goals are to help creative talent grow and to improve the climate for artistic creativity throughout the nation.

Our Public Media Program has

been especially active in exploring ways that television, radio, video and film can help make contemporary and traditional arts more accessible, longer lasting or even more useful. Here are a few of the special projects:

With the Ford Foundations and Corp. For Public Broadcasting we co-funded a \$10,000,000 New American Drama series that will air 12 original films a year for the next three years. A similar American Dance series is projected as well as a feature film about American Song.

Through the American Film Institute, we provide money for independent filmmakers who receive as much as \$10,000 each to do original work. We assist in the conservatory training of young filmmakers and we encourage the preservation of films.

A Public Media program established CATV fellowships that placed young professionals at stations in Indiana, upstate New York, New Hampshire, Iowa, New Jersey, Tennessee, Wisconsin and California.

It established a new three-way partnership that enables post-graduate filmmakers to complete projects at local tv stations under the continued supervision of their universities.

Regional, Ethnic

Under the aegis of state and local arts councils we've supported documentaries and short films on the cultural achievements and traditions of specific regional or ethnic groups. Another example of how the Endowment helps preserve American arts is the grant that supported the new standard reference book on film conservation. The

grant was for \$25,000; its dollar-value return to posterity is inestimable.

Look elsewhere in the performing arts. The Endowment's support of dance company tours has coincided with a veritable explosion at the box office. Throughout America in 1965 there were barely 600 professional dance events that drew a combined audience of 1,000,000 people. By 1971 when our touring grant program was in high gear, there were 4,000 performances and 6,000,000 tickets sold. Attendance has almost doubled since then to 11,500,000.

Expanded Dance

In 1965 fully 70% of the dance audience was in New York City. Last year 70% of the audience was elsewhere, and dance didn't die on the vine in Gotham. I'm told that ballet, modern and folk dance programs outdraw rock concerts on college campuses today.

The Endowment is very proud of its role in this dance explosion. We struck matches and lit fuses. Our modest touring funds, multiplied by those from state arts agencies and local sponsors, went to companies whose professional members danced part-time and collected tips as waiters or unemployment checks the rest of the year. For every federal dollar, five or six other dollars were generated to put these companies on the road, enabling them to reach unknown audiences north of the Harlem River, west of the Schuylkill and east of San Francisco Bay.

With public television, the Endowment joined major private foundations to support nationally televised specials of Alvin Ailey's company and the American Ballet Theater. These programs brought dance to living rooms in towns that could never host a dance concert. It also whetted the appetite of people in cities where the San Francisco Ballet, Utah Repertory Dance Theater and Pennsylvania Ballet would appear later.

Met Raised \$3,300,000

The Metropolitan Opera's financial troubles sometimes appear to be almost as great as its operas. A year ago we promised the Met \$1,000,000 over a two-year period if it could match the money with three times as many gifts from new donors. Largely through an unprecedented appeal to its dedicated and far-flung radio audience, the Met raised \$3,300,000 to meet this challenge. We gave \$2,000,000 to 27 other opera companies, more than \$3,000,000 to 106 professional theatres and \$4,000,000 to 69 symphony orchestras.

It's all seed money of a sort. Much of it has been spent bringing performers and performances to people throughout the United States who have gone without the lively arts before. Using public television, documentary film and the traditional road show, Endowment money has enabled willing Americans to become members of paying audiences that are clamor-

ing for more live productions.

It goes without saying that all this is good for show business and the performing arts. The Endowment is helping others to develop America's talent pool and increase the continental demand for these artists. This is one way America is changing for the better: On the West Coast last year, Martha Graham's company performed before capacity audiences. Entire Alaskan towns turned out for the Western Opera Theatre. Whoever says that the performing arts are only for the metropolitan manner-born has been playing too much mah-jongg.

Practical Limits

But the Endowment can't — and shouldn't — provide all the financial stimulus. Since its creation nine years ago, it has functioned as a junior partner to private philanthropists, corporations, foundations, growing professional companies, individual artists and state arts councils. This is proper. The Endowment is a government agency and its role must be a catalytic one because the nation's creative resources — talent — lie outside government.

Junior partners can only do part of the job. This is where the lively arts establishment can lend a hand by giving advice, energy and money. The advisors who participate in the Theatre, Dance, Music and Public Media Panels are doing their part. These are four of the dozen working groups of specialized professionals who provide guidance to the Endowment. With annually changing members, they meet four times a year to review each grant applications and recommend which ones will be funded.

How Fund Works

Another obvious way to help is by supporting an eligible project that can be funded initially through the Endowment's Treasury Fund. It works this way: A nonprofit professional theatre, for instance, needs \$100,000 to produce a new play series. Private sponsors contribute \$25,000 to the Treasury Fund and earmark the money. This releases an equal amount of federal money so the Endowment, advised by its professional panel, can make a grant in the "combined" amount of \$50,000.

Subsequently, the theatre matches this amount with other donations, including box office receipts. In this way \$25,000 of public money is creatively spent; private patrons join with the government in a worthwhile project; the theatre has \$100,000 for its project; and the public is the beneficiary. So eventually, is the entertainment industry.

The single-spaced list of Treasury Fund donors was 41 pages long last year. It named insurance brokers, car dealers, fraternal groups, corporations, civic clubs, foundations, banks, doctors, businessmen and youth groups as well as some celebrated

philanthropists.

One group notably absent was the very industry that the Endowment and its constituents have done so much to support by building audiences and raising new talent. Certainly some people in broadcasting and entertainment have given generously — you know who you are and the depth of our gratitude.

But the majority also knows that you few are the exceptions. This is the root of my concern: Isn't the industry basically making too small an investment in its own future?

Spanish Fears

(Continued from page 2)

Minister Barrera de Irimo (who was also highly thought of) and lesser figures in the industrial realm.

Ten months of Spanish "liberalization" have not meant throwing the doors open to freedom of expression. However they have enabled a surprising (for Spain) number of films, newscasts, video fare etc. which would have been strictly tabu as recently as a year ago, to be made available to audiences. One of the biggest breakthroughs was in legit when "The Rocky Horror Show" opened in a Madrid disco-theatre salle last September in a fully uncut version. Shortly thereafter followed a production of "Godspell," which had till then been considered "irreverent" and had been nixed.

In films, the liberalized government policies were apparent when Carlos Saura's "Cousin Angelica" was finally okayed (not without due hesitations), and was even permitted to continue its long runs.

In other films there were shots of female nudity; Ken Russell's "The Music Lovers" unspooled only slightly cut (the subject of homosexuality had been another of the long-standing tabus), and even "Deliverance" made it to the "art" salles. At press time "Jesus Christ Superstar" was skedded to be released once "The Great Gatsby" had finished its run.

The release of "Superstar" was another satisfaction of the "aper-turistas," since there had been strong opposition to pic from ultra-conservative circles when item was shown at the Valladolid Film Festival in April, and its Madrid preem had been put off. It remains to be seen whether item will actually be released under the new Minister of Information.

The most obvious vehicle for the policy of liberalization has been in television. During the half year when Narciso Ibanez Serrador was programming topper at TVE, several quite daring shows were screened on webs, and helmers known for their liberal stances were hired to enliven the dreary program panorama. More markedly, newscasts actually started to mention strikes (which are illegal in Spain) and labor unrest.

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UNITED ARTISTS THEATRE CIRCUIT, INC.

Do Customers Care? A Crucial Question For Film Industryites

By JOHN FRASER

(General Manager, B.E.F. Film Distributors Australia Pty. Ltd.)

Do the customers care? It's a good question and the answer affects everything we do in our business — from signing a bunch of top talent for the latest blockbuster to sweeping out the stalls after the kids have had their matinee fun with "Robin Hood" and loved every minute of it.

In between, everything we plan, everything we hope for, every success we have and every disaster we suffer, all bear a direct relationship to that first question. For if the customer really does care, and we are the professionals we should be, then the fight against complacency and worse — indifference — in our industry, is really on for young and old.

Speaking for a moment on complacency, I think nowadays too few of us who have a say in what our customers will see, go out and join them — get in line with them for anything up to an hour for a popular show and in any kind of weather or check out the kind of service we get for around \$3 a throw, sit with them and see how much care has been taken by the producer-distributor-exhibitor to see that they enjoy it all and come back for more.

Valuable Lesson

This is an exercise worth doing, or if you are a very regular movie-goer anyway, I think that any complacency you may have had about our business would go right out the window. Chances are you will find customers around in no mood to suffer sloppy projection, woolly sound or spartan seating arrangements.

Make no mistake about it. They will know, with you, that the print and/or light is poor when it is, that they should be able to hear every sound on that soundtrack and that if the focus goes out, there is no excuse for it not being fixed — and fast. Television has taught them something about these things and even subconsciously their standards have gone up accordingly.

If we look the other way and underestimate the true basic importance of situations like this, we take another step away from the business of promoting this great industry.

If we tolerate lip service we shave the cream off our earning potential and that's bad. It's true, top service standards are tougher to maintain than ever before and it's good to report Australia offers

some of the finest standards of movie presentation around.

Accordingly, we are able to chalk up new all-time records like "Lady and the Tramp" (a 15-year-old champion which returned to thrash every boxoffice and attendance figure in the history of the mighty State Sydney) — like "The Way of the Dragon" which broke this new State first three-day record all over again.

We expect to do it again with "Robin Hood", "Murder on the Orient Express" and "Herbie Rides Again" to name a few and every time we demonstrate the full pulling power of our business at its best.

Speaking as a major distributor, we think the customers do care — and we push that bit harder to get to them — if we didn't, we wouldn't be as busy as we are and we wouldn't be having as much fun as we are watching it work.

BEF has had its biggest turnover in its history this year, and we know the returns we got for the various producers and ourselves are a direct result of a keen selling approach by a team of enthusiastic people who know their movies and where their audience is at.

Color television is about to provide us with a new challenge — we will utilize its appeal to promote the best we have, the way we know how.

Cite Prior 'Stavisky'

San Francisco.

Editor, *Variety*:

Re: New York Sound Track item in Nov. 13 issue about a previous film version of "Stavisky," one of our customers let us know that indeed there was an earlier film version, in 1946, released by United Artists, and entitled "A Scandal in Paris," and starred George Sanders, Signe Hasso and Carole Landis. It was shown on tv under the title "Thieves Highway." And if anyone is interested the musical score was done by Hanns Eisler.

We wanted to let you know as we are dealers in the hard-to-find concentrating mostly on rare soundtracks. The article puzzled me, therefore we had to check it out and the above is the result.

R. B. Bumpus
The Record House Inc.

Fabrick To Loeb & Loeb?

Hollywood.

Howard Fabrick has resigned as v.p. of the Assn. of Motion Picture & TV Producers, and it was reported he is joining Loeb & Loeb the law firm.

Fabrick's resignation will be acted on by the AMPTP board shortly.

Frankfurt Suburb To Bow Own Communal Cinema

Bad Homburg.

Following the lead of Frankfurt, with the city-subsidized Communal Cinema, the nearby village of Bad Homburg is opening its own communal house early in 1975.

City authorities have granted around \$3,000 to support the "Cinema in the Courthouse," which will offer young people artistic and political films.

One of the city officials admitted that it was probably "sheer utopia" to imagine that a city-subsidized theatre for young people could get going with a grant of only \$3,000 — since the Communal Cinema in Frankfurt now requires annual aid of around \$240,000.

Strong, New Films Hearten Aussie's Greater Union Org

By DAVID WILLIAMS

(General Manager, Greater Union Organization Pty. Ltd.)

1974. The year of big queues, big movies and big records. To borrow the title of one of our biggest Christmas attractions — that's entertainment!

We at Greater Union are very aware of this condition, as we have just enjoyed our greatest ever year. Successes like the phenomenal record breakers "The Sting," "The Exorcist," "Enter The Dragon" and "The Great Gatsby" have obviously had a big hand in this success.

And they have been backed up by a continuous stream of Disney product, highlighted by the incredible "coup" achieved with the reissue of "Lady and the Tramp" which toppled the house record of the country's biggest city theatre! The maturing, exciting Australian film industry has not been forgotten either and "Stone," a beautifully produced action-thriller, also broke records wherever it was shown.

Our new year starts like an explosion. The Christmas lineup is a feast which includes two new Disneys: "Robin Hood" and "Herbie Rides Again;" "Earthquake," "Airport 1975" and "That's Entertainment" from Cinema International Corp., Warner Bros., "Yakuza" and "Freebie and the Bean," and the release of three new, very diverse Australian features — "Petersen," "Between Wars" and "The Love Epidemic." Already lined up for the rest of the year are "Godfather II," "Chinatown" and Anglo-EMI's blockbuster, "Murder on the Orient Express."

With a potential like that we can be nothing but enthusiastic. But our faith in an even more distant future is backed by a big cinema construction program for the 1975/76 period. In '75 we shall open one four-cinema complex, one triple and two new drive-ins. Construction will begin on a new triplex and a five-cinema complex scheduled for completion in 1976.

The Greater Union team is young and totally aware of the contemporary movie scene. When you enjoy and believe in what you are doing, half the battle is won. The continued excellence and improvement of overseas product, the dynamic emergence of a real Australian film industry backed by an extensive cinema building program and the enthusiasm of the people working in this environment, can only lead to still more record-breaking years.

Tony Granata signed by 808 Pictures to edit its sex pic "The Big Con."

Gas No Vex; Inflation Is; Mexico Films Off Though Admissions Up

By SAM ASKINAZY

Mexico City.

Add Mexico to the list of nations where showbiz has been hit by the depressed state of the local economy. Although other countries have attributed the decline to both the energy crisis and inflation, here it's the latter factor that's primarily to blame.

With its petrochemical monopoly, Mexico is pretty much self-sufficient where energy's concerned. Against which the economy has suffered two-digit inflation rate. Virtually all entertainment has been curtailed.

Film production, for example, fell to a new low in 1974, perhaps 50 features by year's end as against 63 in 1973. Foreign filmmaking here dropped off and with Mexicans retrenching, claiming high shooting costs and slow boxoffice recoupment, the bulk of production during the last year was through the government's production company, Conacine.

At the same time, the government-owned Operadora de Teatros circuit has been pouring pesos into the exhibition end, building new theatres throughout the republic and revamping older ones. Peliculas Nacionales, distributor agency, reported an increase in admissions for the first six months. Very definitely the screen is the poor man's diversion in Mexico.

In addition, National Film Bank director Rodolfo Echeverria's sales pitch in all parts of the world has been paying off with Cimex (handling worldwide distrib) reporting increased sales of local product.

Film dubbing slumped when the

government suspended 37 foreign series — for too much violence — which supplied employment for a couple of hundred actors. Mexican webs replaced these shows with reruns. Once new U.S. or other tv series are acquired for airing, dubbing operations will probably pick up again.

Censorship here eased up enough to permit screening of Warners "The Exorcist" although the Italo "Last Tango in Paris" is still in doubt, per Hiram Garcia Borja, Motion Picture Bureau chief.

A further detriment has been the drop in tourism. This hurts niteries and luxury eateries. Both have been in the doldrums throughout the year between Mexicans eating at home or more carefully when out and fewer Yank or Canadian visitors.

As a result of prevailing heavy unemployment, the technicians union segment of the Motion Picture Industry Workers Union (STPC) has undertaken to reform its contractual regulations and reduce featherbedding which has annoyed Mexican and American filmmakers. And as the year rolled towards an end, the first benefits of this change came in the form of projects like "Man Friday" with Peter O'Toole for International Production Associates-Korda which started filming Dec. 2 plus two after the first of the year — Stanley Donen's "Lady Luck" with Liza Minnelli and Sandy Howard Productions' "The Devil's Rain" with Keenan Wynn and Eddie Albert to be produced by Jim Cullen.

Pretty, young businesswoman in entertainment field seeks contacts in all realms of the industry, U.S. and worldwide. Opportunity to make money without investment.
REPLY: Box A-8 Variety, 1400 N. Cahuenga Blvd, Hollywood, CA. 90028.

PATRICK HULSEY AND STIG WEGGE

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THE GOVERNMENT OF SURINAM

GRANMAN APETINA OF THE WYANA AND HIS CAPTAINS

GRANMAN GAZON OF THE DIUKA

THE RIVER PEOPLE OF THE MAROJWYNE AND TAPENAHONY

HAROLD R RAMDHANI AND ROBERT F SENDAR

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Congress And Broadcasting: An A-Z Review And Preview

By ERWIN G. KRASNOW AND SCOTT H. ROBB
(Washington, D.C., Attorneys)

The curtain rang down on the Second Session of the 93d Congress on Dec. 20 to mixed reviews, at least from broadcasters. Congress, while called upon to deal with a never-ending list of critical matters from the selection of a new President and VeeP to increasing inflation compounded by recurrent recession, also dealt with many media-related matters. While the Watergate probe and impeachment hearings grabbed primetime attention, more than 60 Congressional committees and subcommittees were busy holding hearings and issuing reports on broadcasting. As the 93d came to a close, a number of matters, including the broadcasters' push for a new law governing license renewals, remained unresolved. This priority item along with most of the topics listed in the following A-Z rundown will be on the agenda of the 94th Congress.

All-Channel Radio

It is said that every good idea has its time — well, the time almost came for all-channel radio receivers. After nearly 30 years of on-again, off-again discussion, legislators seemed to be getting serious. By a 2-vote margin, 46 to 44, the Senate passed a bill requiring that all radios costing more than \$15 be equipped with FM as well as AM bands. In the House, a companion measure was amended by the Commerce Committee to apply only to factory-installed car radios. The bill, however, was killed in the House Rules Committee, mainly as a result of effective lobbying by auto and labor interests. If runaway inflation continues, the betting is that the 94th Congress will do nothing to make sure that stereo is better than mono.

Blackout Blues

Coming up with a surprise scoring play, Congress — quarter-backed by Sen. John Pastore (D-R.I.) and Rep. Torbert Macdonald (D-Mass.) — quickly passed a bill on the eve of the 1973 professional football season that banned the blacking-out of sold-out games. Although the law applies to all network contracts for professional football, baseball, basketball and hockey, the NFL owners have been most affected. A weekly tally of "no-show" ticket holders has been one result. The FCC was not impressed by the increase in no-shows in its first annual review of the law, which it submitted to Congress last spring. The law will remain in effect at least through 1975, which will be the last "test" year. Hearings probably will be held this year after the FCC submits its yearly review in April. In a related move on the copyright front, the Senate Judiciary Committee killed a provision in the omnibus copyright revision bill that would have prevented cable operators from importing certain sporting events from distant markets. The Senate, by a vote of 36-34, also defeated an amendment by Sen. Philip Hart (D-Mich.) to require the FCC to revise regulations for cable carriage of sports events. The Constitutional guarantees of life, liberty and tv sports continue to be protected by Congress.

Broadcasting and Monopoly. The Senate Antitrust and Monopoly Subcommittee chaired by Sen. Hart has often been rumored to be interested in looking into the competitive situation in the communications industry. This year the subcommittee received a further

nudge from outgoing OTP chief Tom Whitehead, who testified in favor of an in-depth look at communications. The subcommittee remains interested and will enlarge its probe in the coming year to include the networks.

Canadian Cable Capers

A House Foreign Affairs subcommittee chaired by Rep. Dante Fascell (D-Fla.) heard testimony during the session concerning charges that Canadian CATV systems have been deleting commercials from the U.S. signals they carry. Broadcasters registered strong objections and Congress listened attentively; however, this is one matter that probably will be left to twist slowly in the wind.

Congress Seeks Fairness. Over the years, Congressmen have sought to use the Fairness Doctrine to gain additional exposure for a particular pet issue. For example, this session Rep. Benjamin Rosenthal (D-N.Y.) and 29 other Congressmen tried to force broadcasters to air programming on current economic problems expressing a viewpoint different from the "WIN" campaign being pushed by ex-Macdonald aide Dick Krolik and the rest of the White House promotion team. Rep. Rosenthal's staff has also been investigating Smokey the Bear and other public service announcements prepared by the Advertising Council.

Consumer Protection Agency — Clotured. A superagency to represent Mr. and Ms. Consumer in all Government proceedings was the goal of a bill to establish a consumer protection agency. Although a bill was passed by the House, lengthy wrangling over differences followed in the Senate, and the measure failed to pass. Broadcasters would not have been substantially affected by the Senate version, which would have exempted license renewal proceedings from the new agency's investigators. The 94th Congress will try again, and it is expected that some type of consumer watchdog agency will be approved.

CPB Nominations. In addition to funding problems, the Corporation for Public Broadcasting had a personnel crisis this past year when seven seats on the board of directors came up for review. In one of

his last actions, President Nixon submitted a list of nominees to the Senate for approval. The list included such names as Joseph Coors of the brewing company, Jack Pettit, former FCC general counsel, Virginia Duncan of KQED-TV San Francisco, Durwood Varner, president of Nebraska U., Bud Hostetter of Continental Cablevision, Lillie Herndon, an educator, and Lucious Gregg, a Chicago banker. President Ford stayed with the same basic lineup, making only one substitution, sending in Jack Valenti, former Johnson aide and old Ford buddy, for Irving Kristol.

Dollars for the FCC

The FCC made its annual trek up Capitol Hill to get additional funds to continue in business. The House proved far more cost-conscious than the Senate, grilling commission witnesses for a day and a half. The FCC came away with all it asked for — plus \$50,000. Not to be outdone in the inflation push, the commission has already proposed a \$51.8 million budget for fiscal year '76. Under a bill adopted by the Senate Government Operations Committee, the FCC would submit money requests to Congress and OMB simultaneously rather than seeking prior okay from OMB before going to the Hill.

Recently the FCC had the extraordinary distinction of being one of the few Government agencies that approached the break-even point. This was done by hiking its licensing fees. These charges were challenged in a court action, and the U.S. Supreme Court told the commission it must at least rebate some of the fees paid by cable operators. The court said some of the benefits went to the public and the cost of such regulation should come out of public funds. Broadcasters and AT&T are also seeking refunds.

Excessive, Extraneous Paperwork

Impressed by small broadcasters' complaints about the mountain of paperwork they must file with the FCC, the Senate Small Business Subcommittee on Government Regulations issued a report calling for 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. In the closing days of the session, Congress passed a bill creating a Commission on Federal Paperwork, which would seek to reduce Federal red-tape.

Foundation Funding

The operations and funding of foundations are a constant subject of Congressional interest, especially to those with a conspiratorial viewpoint who believe that the country is really being run from some boardroom on Wall Street or a million-acre ranch in Texas. The Senate Subcommittee on Foundations chaired by Vance Hartke (D-Ind.) once again looked into the matter and even got into broadcasting by looking at the role of various foundations in bankrolling public tv.

Freedom of Information. In the wake of the Watergate Escapades, there has been growing interest in full-disclosure Government. Congress responded by overriding President Ford's veto and passing the first major change in the Freedom of Information Act since its enactment. The measure extends coverage of types of information to be made public from the Executive Branch, gives the Civil Service Commission disciplinary powers over employees who withhold information arbitrarily, provides for Government reimbursement for successful suits seeking withheld information, and also allows Federal judges to release classified documents.

Gambling, Gaming, and Lotteries

Perhaps to lull organized crime into a false sense of security, former Attorney General William Saxbe focused the nation's attention on a heretofore overlooked crime — the running of lotteries by state and local governments. Few — other than call-them-as-you-see-'em Bill Saxbe — had regarded the lottery laws as a matter of pressing concern. Spurred by Saxbe's warnings that the Justice Department is considering a permanent injunction against state lotteries, Congress passed a law to exempt state-operated lotteries.

Historic Coverage

The broadcast coverage of the House Judiciary Committee debate on impeachment marked an important Congressional precedent — the first time that live microphones and cameras were admitted to a deliberative session of a House committee. (The House voted in 1972 to allow broadcasting of committee meetings as well as committee hearings at the discretion of the committee.) The immediate result was the creation of several new matinee idols, including Tom Railsback (R-Ill.) and Bill Cohen (R-Me.) and, of course, for the Women's Libbers, there was the redoubtable Elizabeth Holtzman (D-N.Y.). Not to be outdone, the Senate for the first time suspended its ban on broadcast coverage to allow carriage of Rockefeller's swearing in as Vice President.

Hix TV Pix. Senate Agriculture Committee chairman Herman Talmadge (D-Ga.) has requested an assessment from the Office of Technology Assessment of the effects of cable and other media on rural America.

Hollywood Reruns. Responding to a highly vocal lobbying effort by the California Congressional delegation, the FCC called for a look at the use of reruns by the networks. The craft unions are pressuring to increase Hollywood employment by getting the commission to take on the role of super

program director, dictating the number of first-run episodes that must appear on the nets. Since ratings show that the second run of a typical web show will be "new" to about 80% of the available audience, it can be expected that this inquiry will be quietly shelved following the submission of initial pleadings.

In Comes Wiley

Congressional leaders from both sides of the aisle had high praise for chairman Dean Burch as he prepared to return to private life early last year. Even political opponents such as Sen. Pastore stroked Burch for struggling to overcome bureaucratic delays and red tape. Of course, Burch's departure from Government service was delayed for about a year as he answered the call to report to the White House bunker. As Burch ankled 1919 M St. for 1600 Pennsylvania Avenue, Dick Wiley moved down the hall to the chairman's office. This appointment was met with almost total support, and Wiley quickly undertook efforts to make openness and efficiency the keystones for his administration. Assisted by new general counsel Ashton Hardy and a cadre of young lawyers, Wiley began to move routine and special matters through in record time.

Jumping Evel Knievel

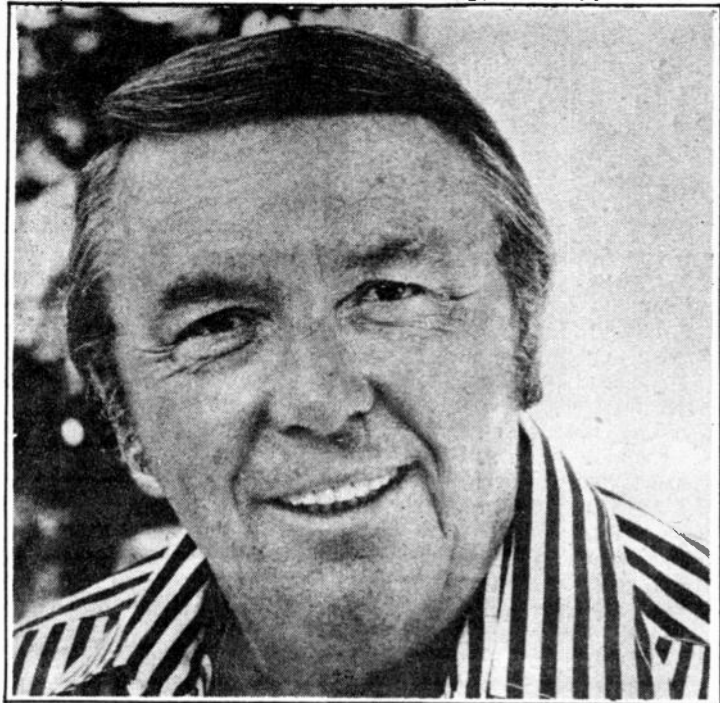
As Evel Knievel prepared to break more than a leg in his national tv premiere rocket flight, Rep. John Murphy (D-N.Y.) introduced a Congressional resolution urging the FCC to forbid the network broadcast of the spectacle at the Snake River. Murphy was fearful "of the impact of presentations such as the Knievel 'death leap' on the nation's youth and on their propensity to imitate such behavior." The resolution received little support, as members deferred to the intelligence of parents in supervising their kids rather than having the Government dictate programming choices.

Kastenmeier-Cohen Bill

The aggressive investigative reporter must continue to fear that he will be hauled into court and asked to divulge the source of his latest expose. The Supreme Court has said that newsmen must look to Congress for protection; Reps. Robert Kastenmeier (D-Wis.) and Bill Cohen (R-Me.) continued to push for a House bill that will protect the newsmen's source in most cases. While the measure moved out of subcommittee to the parent House Judiciary Committee, matters such as impeachment and the review of Vice Presidential candidates managed to push the newsmen's shield bill far off center stage into the wings. The Kastenmeier-Cohen bill probably will be taken up early in the new session.

Kidvid Kicks and Kudos. Dick Wiley had little opportunity to get settled into his new role as chairman before being called to the Hill to take care of a number of housekeeping duties. Testifying before some half dozen committees during his first five weeks in office, Wiley heard one question repeatedly — what was the commission going to do about children's tv? Congressional questioners were reacting to an intense lobbying effort by kidvid critics and pushed Wiley to consider some type of content control. The chairman (concerned that the agency not become a national censorship board) managed to get his fellow commissioners to adopt a policy statement that exhorts broadcasters to redouble their efforts to give Johnny entertaining and informative tv fare. It can be expected that the same Congress-

(Continued on page 114)



ED HERLIHY

The Voice Of Kraft for 29 years

Appearing SHOWBOAT THEATRE, St. Petersburg, Fla. as Chumley in "HARVEY" with Gig Young

D.C. SIGNS POINT TO A HAPPY NEW YEAR

Access & Licensing Fees

The program market in 1974 was dominated by two issues — the FCC's primetime access rule and the licensing fees paid by the television networks to program producers.

A marathon legal gavotte appears to have left the status of access largely quo. The commission revised its original primetime access rule (PTAR I) with a much-altered PTAR II whose principal alteration was giving time back to the networks on weekends for children's programs, public affairs and news. The inevitable court challenge resulted in a stern remand, and the FCC came up with PTAR III, which bears a striking resemblance to PTAR I. Final rules, yet to be issues, may dictate some programming changes by top 50 market tv stations, however.

Producers have long been crying that there is a wolf at their door. This time, the fellow really is slinking out there, and the networks seem to be agreeable to raising their license fees to cover a bigger portion of the inflated costs of producing shows. The major producers, however, are talking about turning down program assignments for the networks unless the fees seem to promise a reasonable return — an unheard-of position for producers to take.

On another program front, syndicators seem to have reached detente with the National Assn. of Broadcasters, and will be out in force for the NAB convention in Las Vegas. The National Assn. of Television Program Executives, however, has lost none of its recently acquired prestige, and program traffic should be heavy at its meeting as well.

No Tomorrow For TV Producers Unless Webs Pay More Today

By JOHN H. MITCHELL

(President, Columbia Pictures Television)

It's certainly no secret today that television producing companies of primetime network programming, of which Columbia Pictures Television is a major one, are faced with a serious financial crisis. We're talking not about the size of our profits; we're talking about survival.

The problem is that we have reached the point where it has become — like the first-run syndication business — uneconomical to produce almost all programs for primetime exposure on the networks.

The reasons are very real and quite simple:

(1) Production costs have skyrocketed. The price of everything from a script to the paper it's printed on has risen to dizzying heights. The cost of building a set doubled in the last year and prices of raw film stock increased 25%, paint 75%, lumber 57%. The pay scales for virtually every craft union were raised about 10%. And the gap between what a program costs to produce and what the networks pay grows wider and wider.

(2) Fewer original series episodes are ordered these days. To accumulate a sufficient library of syndication product, a television series must run on the network at least five years. (Over the last 10 years, only 9% of the some 380 new primetime series stayed around for five years.) In other words, the climb toward profits from syndication — a former cornerstone of our business — has become steeper and much more difficult, particularly when we account for the high interest charges on the deficits. We at CPT, as a matter of fact, have turned down several opportunities to produce new network shows because the current economics just don't make sense.

(3) The important foreign market has diminished. Until recently, most countries were eager to license virtually any program from America. Now they are more selective, governed by quotas, and, quite logically, prefer to support their own country's creativity and unionized labor force. So another source of much needed profit-producing revenue

has shrunk.

(4) The primetime access rule. The benefits to independent stations notwithstanding, the legacy of this rule was to shrink the network market for program producers.

Only Three Buyers

Our options are limited. We are operating in a business where we have just three customers who determine how much product they will buy and at what price — with the opportunities to recoup in the secondary markets sharply reduced.

The networks, however, must recognize that we are mutually dependent upon one another. To us, they are the most efficient and effective means of distributing our product. To them, we are the most efficient and effective means of programming their schedules with the quality entertainment needed to generate their advertising dollars.

According to industry estimates, the networks, collectively, enjoyed a 66% increase in profits in the past year. They can certainly afford to pay more!

If the networks are serious about quality programming on the air, and I know they are, then the price and economic structure must be altered substantially. If this isn't done, and done soon, then I can assure that in the next few years television programming will, for the most part, be made up of a collection of old theatrical features, game and panel shows, lackluster domestic series and foreign imports.

Agency Power Gone

I've witnessed a good deal of change — of growing pains — in the television business. Once — maybe twenty years ago — programming was in the hands of the ad agencies and their sponsors and, for the most part, they directed programming content and pricing.

Then, in 1961, after Newton Minow's devastating "wasteland" speech, the networks wrested control from the agencies in a dramatic transfer of power.

More recently, the primetime access rule was an attempt by the FCC to weaken network dominance over programming but not, unfortunately, over pricing. It ac-

(Continued on page 108)

ONLY COURTS THREATEN INDUSTRY STATUS QUO

By LARRY MICHIE

Broadcasters made giant strides toward even greater profitability and economic security during 1974, a year that saw large segments of American industry suffer setbacks ranging from serious to disastrous. Barring the utter collapse of the economy, broadcasters will see their winning streak continued through 1975.

The Federal Government has always held the key to broadcast profits, of course, and the industry has striven with considerable success to fend off Government actions that might put a dent in revenues while encouraging Government actions to hobble potential competition. It's an approach used by virtually all industries in an era of universal Government regulation, and broadcasters have protected their interests quite nicely.

The fact is, Congress and the FCC provide annoyances at most, and the only real threat is posed by the courts, which are less susceptible to industry arguments, in part because they have less contact with industry representatives.

The events of the year past bear out the argument.

From Nixon To Ford

Although Richard Nixon was widely supported within the broadcast industry, at least before the Watergate revelations pyramided, his departure as President was beneficial to the industry. His fierce hatred of television network newscasts was a chilling menace that posed a constant threat to the industry, even in so concrete a way as arranging for business interests that opposed him to lose television licenses.

Nixon's successor, Gerald Ford, has evidenced none of that dark hatred. More important, he retains the extremely pro-business attitudes of his predecessor. What's good for Grand Rapids furniture-makers is good for America, and he doubtless feels the same way about major advertisers and their favorite selling medium.

Months before Ford replaced Nixon, Richard Wiley succeeded

Dean Burch as chairman of the FCC. The moves are somewhat parallel, in that Burch, while a strong and honest chairman who was widely respected, was also unpredictable, sometimes irascible, and given occasionally to erratic notions, such as his idea that cable television should be encouraged to grow.

Wiley Plays It Straight

Wiley is much more of a Ford figure. He's candid, straightforward, and lays his cards on the table — face up. He uses the jaw-bone, but only for mandible exercise, not to slay any Philistines. Unlike Burch, he's predictable, and has already proven to be a sympathetic regulator. That's all broadcasters can ask for.

Examples of Wiley's approach are the FCC's policy statement on children's television and his palaver with the networks about sex and violence in television programming. The kidvid statement serves as a warning to flagrant abusers of totvision, but it imposes no new rules or standards. In fact, it does nothing. The violence sessions haven't yet been resolved. But more gestures and warnings can be expected. Don't make book on substantive change.

Broadcasters consider license renewal protection a key to their economic stability, and they should have broken out champagne near the end of 1974, when an FCC administrative law judge recommended the renewal of WPIX New York. Despite the drumbeating by the National Assn. of Broadcasters, a new licensing law has never been necessary — though admittedly it would have speeded the inevitable and set it in concrete.

The WPIX Case

But when Congress let favorable license renewal legislation die, the impact on broadcasting was negligible. The only protection the industry has ever needed from the aberration of the FCC's 1969 WHDH-TV Boston ruling was a couple of more contested renewal

cases. Forum Communications challenged the WPIX renewal — and judge James Tierney renewed WPIX. The FCC will almost certainly uphold Tierney, despite the strong objections of the commission's Broadcast Bureau. Then, as in the past, only the courts will post a threat. And despite the industry's history of trouble with courts, the latter often show a reluctance to meddle in FCC decisions if those rulings are based on sound legal procedure. The courts upheld the FCC decision on WHDH, they didn't overturn it.

The license renewal problem may not be finally solved by the Wiley commission, but it is likely to be considerably eased. That same commission has also relieved another real worry of broadcasters, pay cable. Its anticipated new rules offer extensive protection to over-the-air television.

Cross-Ownership, Etc.

Similarly, the newspaper-television station cross-ownership rules being prepared by the FCC offer no threat to the Broadcast Establishment. Only the little guys — small town owners of the only tv and the only daily newspaper — will be forced to change. The impact on the industry as a whole won't register on any but the most sensitive seismograph.

The courts, once again, offer the biggest threat. The Justice Dept. has refiled its suits against the networks and their domination of television programming. There could be an eventual legal action against the ownership of television stations by the networks. That would be of overwhelming significance. But it's not a challenge offered by either Congress or the FCC. It's the result of ideas held by career bureaucrats at the Justice Dept., not an expression of explicit Ford Administration policy, and if greater concerns allowed President Ford the time to oversee the activities of Justice, there might be much less for broadcasters to worry about.

FCChairman On 1st Amendment

By RICHARD E. WILEY

(Chairman, Federal Communications Commission)

Washington.

In the past few months the Federal Communications Commission has, among other actions, published a new report on the Fairness Doctrine and Public Interest Standards; issued a notice of inquiry following court remand of revisions in the Prime Time Access Rule; adopted a Children's Television Report and Policy Statement; and undertaken, at the request of Congress, a new study of its authority and responsibility in the area of alleged television violence and obscenity.

Each one of these issues, taken alone, justifiably raises the question of appropriate limits on governmental intervention in the programming judgments of broadcast licensees. When all four are taken together, as they have been recently, the importance and timeliness of the First Amendment considerations involved become even more apparent — and I appreciate the invitation from *Variety* to comment on them.

Section 303 of the Communications Act speaks affir-

matively of the Commission's authority — as the "public interest" may require — to "prescribe the nature of service" by each broadcast station, for example, or to "make such regulations not inconsistent with law as it may deem necessary to ... carry out the provisions of this Act."

At the same time, Section 326 admonishes negatively that "nothing in this Act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station," nor may any FCC regulation "interfere with the right of free speech" in radio communication.

Commission On 'Tightrope'

The difficulty in striking a proper balance between such positives and negatives was acknowledged by the U.S. Court of Appeals for the D.C. Circuit in *Banzhaf v. FCC* (1968), later affirmed by the Supreme Court:

"In applying the public interest standard to programming, the Commission walks a tightrope between saying

too much and saying too little. In most cases it has resolved this dilemma by imposing only general affirmative duties ... The licensee has broad discretion in giving specific content to these duties."

Thus, the Commission's recent Fairness Doctrine report placed considerable emphasis on the licensee's affirmative obligation to devote a reasonable proportion of his broadcast time to the coverage of controversial issues of public importance. As to the "balance" to be expected of such coverage, we sought to confine our role to establishing "general guidelines concerning minimum standards of fairness," reserving to the licensee "wide journalistic discretion" reviewable by the Government only in terms of the broadcaster's reasonableness and good faith.

'Exposure On Merits'

With respect to the Commission's current reconsideration of its Prime Time Access Rule, we have

(Continued on page 92)

Public Affairs Nightly On Public Television

By JIM KARAYN

(President, Natl. Public Affairs Center for Television)

Washington.

In Garson Kanin's marvelous comedy of two decades ago, "Born Yesterday," there is a scene in which the junk dealer's girlfriend (played by Judy Holliday) is asked by the crusading Washington journalist for her opinion of an article he has just written. She replies, "It's the most beautiful thing I've ever read. I didn't understand a word of it!"

That is perhaps where we stand in broadcast journalism today. It's all beautiful — professionally done, well delivered, brilliantly executed — but not totally understandable in terms of how the broader issues of our troubled times relate to the average viewer. And that is where public television should make its contribution.

The question is asked with increasing frequency these days, "Should public television have a nightly news program?" A concerned reader even wrote the N.Y. Times recently asking if public television could possibly be "allergic to news." To both of the above questions my answer must be an unequivocal and resounding No.

No, we are certainly not allergic to news; but neither should there be a nightly news program on public television. For one thing, even if it wanted to, public television could never compete with the commercial networks, with their huge staffs, prolific computers, vast experience and skills and seemingly bottomless pit of commercial funds. They do their job splendidly — in their nightly news, their specials and their documentaries. For another thing, there would — and should — be an enormous public outcry if people felt that their funds were being spent for what they (erroneously) think they get free on network television.

Complementing Commercial TV
But, fortunately, we in public television, or at least those of us at NPACT, manifest no desire to compete with commercial television; it is just not our function. What we do desire, though, is to complement the function of commercial television which by and large barely has time to spotlight the news in their nightly presentations. We want to illuminate the news and fill in the gaps that network television's headline format leaves open. As commercial television news encourages awareness, public broadcasting seeks to increase understanding.

What I am proposing is definitely not a nightly news program, one which by style and commitment must give to the viewer a digest of all that has taken place during the day. For public television, I am talking about a nightly public affairs presence. The difference between this and a news program is enormous.

First of all, we have the ability to be selective. We can pick and choose and not confine ourselves to reporting a little bit on each and every latest current event. We can devote an entire broadcast to the price of gas, two days to the Middle East situation, or an entire week to unemployment. Instead of just providing the what of a story, this would create the capability for an in-depth look at the why and the how.

If there is a model for what I am proposing, it is something akin to the Wall Street Journal's daily right- and left-hand columns on page one or National Public Radio's most successful daily offering, "All

Things Considered."

Secondly, we can be totally unique in our flexibility of format. While the commercial networks chain themselves to a half-hour show hosted by a celebrity anchorperson, in a nightly program public television could be free to roam through the available directory of knowledgeable thinkers and movers and tailor the commentator to the particular situation. We have the advantage of being able to recruit specialists in many fields: economics, the arts, science, urban planning, ecology — virtually any field imaginable; and we have the ability to experiment!

Substance Vs. Rhetoric

Thirdly, our nightly presence would not avoid comment, but would instead encourage it. We would solicit opinion from all sectors of society, and, since our program would originate from all sectors of the country, I think we would get a wide response. In turn, we would try to provide the broadest spectrum of commentary possible — catholic enough so that every viewer could find at least one surrogate in any discussion. In television news and public affairs programming today there is a terrible dearth of analysis, explanation, perspective — whatever you want to call that ingredient of illumination. That ingredient should be the contribution of public television: to attempt what Walter Lippmann thought impossible, the bringing to light of hidden facts, setting them in relation to each other and making a picture of reality on which men can act. In other words, we should create an opportunity for our viewers to determine what is really important and not trivial, what is really substance and not rhetoric.

Just as I advocate flexibility in our commentators and format, so do I strongly support the idea that we be flexible in our points of origination — using the wonderfully unique and original talents of many of the affiliates tied together in this new communications federation called Public Broadcasting. We should use Washington, D.C., merely as the coordinating point of our reports and go across the country — through interconnection — getting the reactions and opinions of a wide variety of people. I do not mean the traditional one or two minute stand-upper; I mean really interconnecting the colloquy as we have often done so effectively on public television. Somewhat of a national town meeting.

PTV As The Forum

I am not trying to say what is proposed is all that unique; most commercial network news executives I know have had similar thoughts for a long time. What is unique is the available forum — public television. It is the logical vehicle for the execution of these ideas. And this concept is the next logical step in public television's growth.

Public broadcasting has already created the climate and started building the audience for such a nightly program. The much-heralded coverage of Watergate, Impeachment, the Rockefeller confirmation hearings, and the Economic Summit won tens of thousands of converts and whetted the public appetite for the kind of diversified examination and programming we are capable of. A viewer in Berkeley, California, wrote that the "America in Transition" coverage of the Nixon resignation — Ford inauguration



JOE FRANKLIN
WOR
WOR-TV

period was like "a seminar on the Constitution, economics, politics, foreign policy, Congress and the Presidency — seasoned with the spice of 'man on the street' interviews." From Columbia, South Carolina, came the gratifying observation that "America in Transition" had "made me feel close to my fellow Americans at a time when I needed them most. It was good to share problems with them and it gave me a new confidence." That's the kind of viewer response that can force a system to be great.

The Rationale

A nightly presence is not only a necessary form of journalism, but also a form of public television programming that makes infinite sense. Scheduled for an early evening timeslot, it would be the logical transition from commercial network news (complementing their headlines) to the public station's evening programming. It would obviate the need for commercial network news going to an hour show by providing a second half-hour of insight into some of the issues raised during the commercial half-hour. It would act as a nightly curtain raiser and instill in the audience a sense of continuity, something around which they could build a habit for nightly viewing of public television. This feeling of consistency is glaringly absent to most public television viewers, who now feel that programs of interest are only shown irregularly and/or infrequently.

The nightly public affairs presence, valuable as it is, is really only the beginning of what public television could and should be doing in public affairs. It could be the unifying factor which pulls together the present piecemeal system of programming. It could link cultural and public affairs programming around a specific topic or series of topics and really give some impact to public broadcasting's service to its audience. With some pre-planning, each year the stations around the country could be canvassed to determine four topics of vital interest to a majority of the viewers, and four quarterly specials could be devoted to these topics. They could even encompass an entire week's program on the same general theme, starting with "Firing Line," running through "Washington Straight Talk," "Assignment America," "Hollywood Television Theater," "Bill Moyers' Foreign Report"; and finishing up with a "Washington Week In Review." This way a variety of formats, including theatre, could be applied to a continuing theme. Without preempting or excluding any existing programs, public television could play up a subject of major impor-

TV Series Season-To-Date Ratings

(Compared With 1973-74 Averages)

Rank	Series	Season-to-Date Thru Dec. 22	1973-74 Season Thru II Apr.
		29.7	31.2
1.	All In the Family (CBS)	29.7	31.2
2.	Sanford & Son (NBC)	29.6	27.6
3.	Chico & the Man (NBC)	28.8	—
4.	Mash (CBS)	26.9	25.8
5.	Rhoda (CBS)	26.5	—
6.	The Waltons (CBS)	26.0	27.9
7.	Maude (CBS)	25.0	23.3
8.	Good Times (CBS)	24.8	21.4
9.	Hawaii Five-O (CBS)	24.5	23.7
10.	World of Disney (NBC)	24.3	22.6
11.	Little House On the Prairie (NBC)	24.0	—
12.	Mary Tyler Moore (CBS)	23.3	23.2
13.	Bob Newhart (CBS)	22.3	22.4
14.	NBC Sunday Mystery Movie	22.2	22.3
	Kojak (CBS)	22.2	23.3
16.	Rockford Files (NBC)	22.0	—
17.	Medical Center (CBS)	21.1	18.3
18.	Streets of San Francisco (ABC)	21.0	20.8
19.	Gunsmoke (CBS)	20.9	21.9
	The Rookies (ABC)	20.9	20.0
21.	NBC Saturday Movie	20.8	19.0
	Paul Sand (CBS)*	20.8	—
23.	Police Woman (NBC)	20.3	—
24.	Emergency (NBC)	20.2	18.1
25.	Cannon (CBS)	20.1	23.0
26.	NBC Monday Movie	19.8	19.0
	NFL Football (ABC)	19.8	21.3
	Mannix (CBS)	19.8	19.6
29.	Carol Burnett (CBS)	19.7	20.1
30.	ABC Wed. Movie of Week	19.5	17.6
	NBC World Premiere Movie	19.5	—
32.	That's My Mama (ABC)	19.3	—
	CBS Thursday Movie	19.3	18.4
	Police Story (NBC)	19.3	18.0
35.	Barnaby Jones (CBS)	18.8	21.3
36.	The Manhunter (CBS)	18.5	—
	ABC Tues. Movie of Week	18.5	20.5
38.	Tony Orlando & Dawn (CBS)	18.4	—
39.	Happy Days (ABC)	18.0	21.6
40.	Mac Davis (NBC)	17.9	—
41.	Lucas Tanner (NBC)	17.8	—
42.	ABC Sunday Movie	17.6	19.0
43.	Apple's Way (CBS)*	17.5	19.3
44.	CBS Friday Movie	17.1	21.0
45.	Marcus Welby (ABC)	17.0	19.4
	Harry O (ABC)	17.0	—
47.	Movin' On (NBC)	16.7	—
48.	Petrocelli (NBC)	16.6	—
	Adam-12 (NBC)	16.6	20.8
50.	Six Million Dollar Man (ABC)	15.9	21.7
51.	Born Free (NBC)*	15.8	—
52.	Get Christie Love (ABC)	15.3	—
53.	Sons & Daughters (CBS)*	15.2	—
54.	Planet of the Apes (CBS)*	15.0	—
55.	Sierra (NBC)*	14.1	—
56.	Ironside (NBC)*	14.0	19.0
57.	Sonny Comedy Revue (ABC)*	13.4	—
	Kolchak — Night Stalker (ABC)	13.4	—
59.	Odd Couple (ABC)	13.0	17.2
60.	Paper Moon (ABC)*	12.9	—
61.	Nakia (ABC)*	11.9	—
62.	Kung Fu (ABC)	11.2	18.7
63.	Texas Wheelers (ABC)*	11.0	—
64.	Kodiak (ABC)*	9.9	—
65.	The New Land (ABC)*	7.9	—

* Cancelled Show

Supplementary Rating Averages

(NBC Sun. Mystery Movie Elements)

Rank	Element	Season-to-Date Thru Dec. 22	1973-74 Season Thru II Apr.
		23.3	19.7
1.	McMillan & Wife	23.3	19.7
2.	Columbo	22.0	24.4
3.	McCloud	21.7	25.4
	Amy Prentiss	21.7	—

tance in an appropriate way.

This unique system of public television was created to be diversified, but in so structuring it that way it was not the intention of the creators to dilute the effectiveness of the enterprise. We have an enormous resource of creative energy and if we could periodically harness together Buckley, Moyers, Duke, Rukeyser, Lehrer, Agronsky, Lewis, and Salisbury into one evening or one week of public affairs programming we would serve the public very well.

To me, public affairs programming on public television has one ma-

jor responsibility: it should be responsibility outrageous. But this I mean that it should bother people, stir their consciences and activate their thought processes. But it must do this in a sensibly controlled manner, so as to deserve the respect of the audience it is stimulating.

In 1960 — back when public television was still called educational television — Edward R. Murrow proposed that it should become "the conscience of journalism and the mature discerning gadfly to all the mass media in this

(Continued on page 92)

KICKING AROUND THE ANTI-BLACKOUT LAW

Major Emmy Awards - 1974

The Emmy winners for the 1973-74 television season were presented May 15 for Category winners and May 28 for Prime Time winners:

Prime Time

Actor of Year, Series — Alan Alda, "Mash," CBS.
Actor of Year, Specials — Hal Holbrook, "Pueblo," "ABC Theatre," ABC.
Actress of Year, Series — Mary Tyler Moore, "Mary Tyler Moore Show," CBS.
Actress of Year, Specials — Cicely Tyson, "Autobiography of Miss Jane Pittman," CBS.
Supporting Actor — Michael Moriarty, "Glass Menagerie," ABC.
Supporting Actress — Joanna Miles, "Glass Menagerie," ABC.
Comedy Series — "Mash."
Drama Series — "Upstairs, Downstairs," "Masterpiece Theatre," PBS.
Limited Series — "Columbo," "NBC Sunday Mystery Movie," NBC.
Music-Variety Series — "Carol Burnett Show," CBS.
Special - Comedy or Drama — "The Autobiography of Miss Jane Pittman."
Comedy-Variety, Variety or Music Special — "Lily" (Lily Tomlin), CBS.
Achievement in Sports Programming — "ABC's Wide World of Sports."
Children's Special — "Marlo Thomas And Friends In Free To Be... You And Me," ABC.
Writer of the Year, Series — Treva Silverman for "The Lou and Edie Story," "Mary Tyler Moore Show."
Writer of the Year, Specials — Fay Kanin, "Tell Me Where It Hurts," CBS.
Director of the Year, Series — Robert Butler, "The Blue Knight," Pt. 3, NBC.
Director of the Year, Specials & Limited Series — Dwight Hemion, "Barbra Streisand ... And Other Musical Instruments," CBS.

CATEGORY

Actor in Comedy Series — Alan Alda, "Mash."
Actor in Drama Series — Telly Savalas, "Kojak," CBS.
Actor in Limited Series — William Holden, "The Blue Knight," BC.
Actor in Drama — Hal Holbrook, "Pueblo," "ABC Theatre."
Actress in Comedy Series — Mary Tyler Moore, "Mary Tyler Moore Show."
Actress in Drama Series — Michael Learned, "The Waltons," CBS.
Actress in Limited Series — Mildred Natwick, "The Snoop Sisters," "NBC Tuesday Mystery Movie."
Actress in Drama — Cicely Tyson, "Autobiography of Miss Jane Pittman."
Supporting Actor - Comedy — Rob Reiner, "All In The Family," CBS.
Supporting Actor - Drama — Michael Moriarty, "The Glass Menagerie."
Supporting Actor - Comedy-Variety, Variety or Music — Harvey Korman, "Carol Burnett Show."
Supporting Actress - Comedy — Cloris Leachman, "The Lars Affair," "Mary Tyler Moore Show."
Supporting Actress - Drama — Joanna Miles, "The Glass Menagerie."
Supporting Actress - Comedy-Variety, Variety or Music — Brenda Vaccaro, "The Shape of Things," CBS.
Actor - Daytime Drama — Macdonald Carey, "Days of Our Lives," NBC; Pat O'Brien, "The Other Woman," "ABC Matinee Today."
Actress - Daytime Drama — Elizabeth Hubbard, "The Doctors," NBC; Cathleen Nesbitt, "The Mask of Love," "ABC Matinee Today."
Hosts or Hostess - Game Show — Peter Marshall, "Hollywood Squares," NBC.
Host or Hostess - Talk, Service or Variety — Dinah Shore, "Dinah's Place," NBC.
Directing - Drama — Robert Butler, "Blue Knight," Pt. 3; John Korty, "Autobiography of Miss Jane Pittman."
Directing Comedy — Jackie Cooper, "Carry On, Hawkeye," "Mash."
Directing - Variety or Music — Dave Powers, "The Australia Show," "Carol Burnett Show."
Directing - Comedy-Variety, Variety or Music — Dwight Hemion, "Barbra Streisand ... And Other Musical Instruments."
Individual Director - Drama — H. Wesley Kenney, "Miss Kline, We Love You," "ABC Afternoon Playbreak."
Individual Director - Special Program — H. Wesley Kenney.
Individual Director - Game Show — Mike Gargiulo, "Jackpot," NBC.
Individual Director - Talk, Service or Variety — Dick Carson, "Merv Griffin Show," Syndication.
Writing - Drama — Joanna Lee, "Thanksgiving Story," "The Waltons."
Writing - Drama, Original — Fay Kanin, "Tell Me Where It Hurts," "GE Theatre."
Writing - Drama, Adaptation — Tracy Keenan Wynn, "Autobiography of Miss Jane Pittman."
Writing - Comedy — Treva Silverman, "The Lou and Edie Story," "Mary Tyler Moore Show."
Writing - Variety or Music — Ed Simmons, Gary Belkin, Roger Beatty, Arnie Kogen, Bill Richmond, Gene Perret, Rudy De Luca, Barry Levinson, Dick Clair, Jenna McMahon, Barry Harman, "Carol Burnett Show." Show.
Writing - Comedy-Variety, Variety or Music — Herb Sargent, Rosalyn Drexler, Lorne Michaels, Richard Pryor, Jim Rusk, James R. Stein, Robert Illes, Lily Tomlin, George Yanok, Jane Wagner, Rod Warren, Ann Elder, Karyl Geld, "Lily."
Writing - Drama Series — Henry Slesar, "The Edge of Night," CBS.
Writing - Special Program — Lila Garrett, Sandy Krinski, "Mother of the Bride," "ABC Afternoon Playbreak."
Writing - Game Show — Jay Redack, Harry Friedman, Harold

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CONGRESSMAN TRACES EFFECT ON PRO SPORTS

By TORBERT H. MAC DONALD

(Chairman, House Communications Subcommittee)

Washington.

Early in the new 94th Congress, the Subcommittee on Communications will consider the extension of the Sports Antiblackout Law which is set to expire at the end of 1975. As we approach this task, we will have to begin to separate rhetoric from reality and to determine what, if any, adverse impact the law has had on professional sports.

The purpose of this piece is not to make predictions as to what Congress will decide to do, but rather to focus on the effect which the law has had during its first 15 months of operation.

While there has been strident criticism of the law coming from some quarters, it has not yet been shown that those who have been screaming the loudest are really being significantly hurt. This is not to say that there have been no adverse effects. However, most of the problems were foreseen by the Congress at the time that the law was enacted.

It should be remembered that Congress, in passing the antiblackout legislation, was performing a careful balancing act. On one hand, we had to consider the millions of sports fans who were being denied access to their teams' games due to filled stadia or arenas and due to the decision by professional sports not to provide television of their home games. On the other hand, we had to consider the parties who might suffer as a result of lifting the home games blackouts (i.e., concessionaires, stadium landlords, and radio stations whose broadcast rights would diminish in value).

Adverse Impact 'Minimal'

Since the approach taken by the Congress requires a sellout before the game would have to be made available for local television, the adverse impact on the teams was viewed as minimal. Remember that the "no-show" who has drawn so much attention from spokesmen for professional football has

already paid for his seat at the stadium whether he decides to occupy it or not on the day of the game. And while "no-shows" undoubtedly hurt concession sales, only two professional football clubs share directly in concession revenue.

In my view, the overall balance which Congress struck in 1973 by enacting the antiblackout law has not been changed by subsequent events. The sports fans are receiving a benefit which far outweighs any of the law's predictable detriments.

The National Football League has been especially vocal in its opposition to the antiblackout law, so it is appropriate to examine the facts as they relate to the NFL.

\$210-Million To League

At the outset, it is worth noting that the NFL is in the first year of a four-year contract with the three television networks which will bring the league a total of \$210-million or \$52.5-million each year. This breaks down to slightly more than \$2-million a year for each team from the network television package alone. It was the antitrust exemption which Congress enacted in 1961 which allows the NFL to negotiate such a lucrative contract on behalf of its member clubs — a fact which the NFL seems to forget when it complains about Congressional intervention into their "sport."

The NFL has blamed the antiblackout law for the following: the fall-off in season ticket sales; the loss in attendance; the increased number of "no-shows"; and the decline in television ratings. On one occasion, an NFL general manager even blamed his team's embarrassing performance on the field on the antiblackout law.

While information on 1974 football season is not yet complete, the partial data which were available to me indicated that the NFL has vastly overstated the facts.

A Link to Performance

Season-ticket sales can be more closely tied to a team's performance than to the number of its games which are televised. Of the 11 NFL clubs that reported decreased season-ticket sales, only three were teams with winning records, and in the case of Dallas, the reason for the decline could easily be the fact that the Cowboys were decimated by key personnel announcing they would be jumping to the World Football League.

The overall loss in attendance of 6,000 per game can hardly be blamed on the antiblackout law, since the law is not operative unless the game is sold-out 72 hours in advance. If, as the NFL alleges, fans are holding back from buying their tickets in the expectation that the game will be a sellout and be televised, it should take them no more than one instance where all tickets are not sold and the game is blacked out to recognize the folly of their decision. It seems to me that the bitter aftermath of the player strike and the defections to the new WFL have probably had a much more direct effect on attendance than the antiblackout law.

There is no question that the number of "no-shows" have increased this season, but again no casual connection has been established linking that increase to the

(Continued on page 110)

'Today' Versus 'A.M. America'

The Morning Line As Reported By Stuart Schulberg

(Executive Producer, "Today")

January 6, 1975.

"...And coming into the ring now, the scrappy challenger from the upper West Side, weighing in at 186 stations, a game contender at \$3,000 per minute, a fighter who really knows his ABC's, Goldenson's Golden Boy — 'A.M. America,' accompanied by his corner persons, Bill Beutel and Stephanie Edwards.

"And now, ladies and gentlemen and network researchers, here comes the champion, at 214 stations, \$12,000 per commercial minute, none other than 'Today' itself, that bruising battler who's held the early morning title for 23 years — your favorite and mine or, as manager Julian Goodman calls him so affectionately, 'Rocky of Rockefeller Center.'

"Doing the living color for us tonight here at Nielsen Square Garden is Hughes Rudd of CBS, familiar to all you tv fight fans as that wily boxer who staged such a game contest with 'Today' his last time out. Hughes, it's a privilege to have you with us and how do you see the outcome?"

"Well, it's got to be youth versus experience, the classic confrontation that makes all our ratings beat a little heavier (or more heavily, as Ed Newman would say). Personally, I'm pulling for 'A.M. America' because I think the morning news game needs new blood, not to mention better station lineups for us contenders. I look for 'A.M. America' to jab away at 'Today' through the early rounds, stick and move and hope the champ's legs give out before he can deliver that patented combination of his — the Shalit jab, the Hartz right hand and the Walters left hook. Even Hammering Hank Kissinger couldn't take that kind of punishment."

"Thanks, Hughes — I know you speak from experience. And let me take this opportunity to say how much my grandchildren appreciate 'Captain Kangaroo.' And now, ladies and gentlemen and network publicists, I turn you over to the ring announcer."

"Lad-eez an' gentle-mun, Rogers an' Cow-an, Young an' Rubi-cam, let me now pre-sent some of the great names of by-gone years in this great game of price-fighting. As I call them into the ring, please give them the great hand they all deserve. First and foremost, that artful original from the bare-knuckle era — here in person, believe it or not — the unbelievable Dave Garraway! Next, gone but not forgotten from the Dawn Patrol — who can ever forget Joltin' Jack Paar? Now, an authentic champion at any weight and any rating, Walloping Walter Cronkite! And finally, folks, our mystery guest, the one and only Will Rogers' one and only son, Will Rogers Jr., a good light-heavyweight. Hughes?"

"You left out one real champion who's climbing through the ropes right now — a tradition in his own time slot who held the title for nearly a decade — the Arizona Ace out of Lima, Ohio, still brainy after 49,000 camera shots to the head ... who else but Hugh Downs, the pacifist pugilist? Now back to the ring announcer..."

"Lad-eez an' gentle-mun and tv critics, we come now to a solemn moment. Please rise and stand in silent tribute to a good lady who departed this world of ours since our last championship bout. Let us dedicate one minute of media meditation to the blessed memory of Sally Quinn..."

"Okay, folks, Salty Sally Quinn has been memorialized and the final chords of the Star Spangled Banner are fading away in this star-studded tv arena. The fighters have heard their instructions, the vice presidents have moved to the corners, and the combatants are alone in a ring that the ARB will make their destiny; 'A.M. America' is crossing itself and 'Today' is genuflecting. This promises to be a brave and noble battle — the ultimate struggle for the Hearts and Minds of early morning America — or at least a listing in The New York Times. And there's the bell... Hughes?"

VARIETY IS WHAT
WE'RE ALL ABOUT!





NATIONAL
BROADCASTING
COMPANY

1974-75 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 Network License Fee per Segment (costs do not include time charges or commercials)

ABC-TV							Estimated Network License Fee Per Episode
Series Title	Day	Hr.	Mins.	Supplier	Production Principals	Cast Regulars & Semi-Regulars	
ABC Saturday Night Movie	Sat	9:00	120	Various			\$750,000
Baretta	Fri	10:00	60	Universal TV-Roy Huggins/Public Arts	EP: Jo Swerling Jr.	Robert Blake, Dana Elcar, Tom Ewell	205,000
Barney Miller	Thu	8:00	30	Four D Prods.	EP: Danny Arnold P: Chris Hayward	Hal Linden, Barbara Barrie, Abe Vigoda, Gregory Sierra, Max Gail, Ron Glass, Jack Soo, Anne Wyndham, Michael Tessier	100,000
Caribe	Mon	10:00	60	Quinn Martin Prods.	EP: Quinn Martin P: Anthony Spinner	Stacy Keach, Carl Franklin, Robert Mandan	210,000
Hot I Baltimore	Fri	9:00	30	T.A.T. Communications	EP: Rod Parker P: Ron Clark, Gene Marcione D: Tony Mordente	Conchata Ferrell, James Cromwell, Al Freeman Jr., Richard Masur, Jeannie Linero, Stan Gottlieb, Robin Wilson, Gloria LeRoy, Lee Bergere, Henry Calvert	100,000
Karen	Fri	9:30	30	20th-Fox TV	EP: Gene Reynolds, Larry Gelbart P: Carl Kleinschmitt	Karen Valentine, Denver Pyle, Dena Dietrich, Aldine King, Will Seltzer, Mike Preminger	100,000
S.W.A.T.	Mon	9:00	60	Spelling-Goldberg Prods.	EP: Aaron Spelling, Leonard Goldberg P: Barry Shear, Robert Hamner	Steve Forrest, Jim Coleman, Rod Perry, Robert Urich, Mark Shera	205,000
CBS-TV							
Cher	Sun	7:30	60	George Schlatter Prods.-Apis Prods.	P: George Schlatter D: Art Fisher	Cher Bono	210,000
Jeffersons, The	Sat	8:30	30	T.A.T. Communications - NRW Prods.	EP: Norman Lear P: Don Nicholl, Michael Ross, Bernie West D: Jack Shea	Mike Evans, Isabel Sanford, Sherman Hemsley	100,000
Khan	Fri	8:00	60	CBS-TV	P: Laurence Heath	Khight Dhiegh, Irene Yah-Ling Sun, Evan Kim	205,000
Tony Orlando & Dawn	Wed	8:00	60	Ilson-Chambers Prods.-Yellow Ribbon Prods.	P: Saul Ilson, Ernest Chambers D: Jeff Margolis	Tony Orlando, Telma Hopkins, Joyce Vincent Wilson	200,000
NBC-TV							
Archer	Thu	9:00	60	Paramount TV	EP: David Karp P: Leonard Kaufman, Jack Miller	Brian Keith, John Ryan, Milton Selzer	205,000
Bob Crane Show	Thu	8:30	30	MTM Enterprises	P: Martin Cohan, Norman Powell	Bob Crane, Trisha Hart, Todd Susman, Jack Fletcher, Ronny Graham, Erica Petal, Will Seltzer, James Sutorius	100,000
Mac Davis Show	Thu	8:00	60	Dreams, Inc.	EP: Sandy Gallin P: Arnie Rosen, Bob Ellison D: Tim Kiley	Mac Davis, Bo Kaprall	200,000
Smothers Brothers Show	Mon	8:00	60	Jocar Prods.	EP: Ken Fritz P: Joe Hamilton D: Mack Bing	Tom & Dick Smothers	200,000
Sunshine	Thu	8:00	30	Universal TV	P: George Eckstein	Cliff DeYoung, Elizabeth Cheshire, Bill Mumy, Corey Fischer, Meg Foster	98,000

ABBREVIATIONS: EP: Exec Producer P: Producer D: Director
NOTE: Productions costs represent approximate budget for first run, with repeats of filmed shows in the same season an additional 10 to 15% and taped shows an additional 20 to 25%. Movie costs represent two firm plays.

Wiley On 1st Amendment

(Continued from page 87)

operated from a premise stated as early as 1963, when the FCC was examining the practice known as "option time" and a station's right to reject network programs:

"(W)e believe that programming in television should be left to free operation of the forces of competition, with programs from all sources obtaining exposure on their merits."

To the extent that the Commission perceived actual or potential network dominance to be suppressing competition, it found in the first Prime Time Access Rule — and apparently continues to feel — that the public interest is best served by some restriction on network programming. The restraint involved continues to be minimal, its practical effects limited to seven half-hours of primetime per week, and does not operate to preclude specific programs or kinds of programs. Moreover, we intend — and it is fervently to be hoped — that by exempting certain kinds of network programming from the primetime restrictions, we will

reduce the frequency with which the Commission must consider requests for waiver of the rule.

FCC Obligation On Kidvid

The Commission's role with respect to children's television, as I see it, involves another essentially affirmative obligation. Our 1960 programming policy statement listed programs for children among "the major elements usually necessary to meet the public interest, needs and desires of the community in which the station is located as developed by the industry..." Nearly a decade later the Supreme Court in the Red Lion case reaffirmed its view of a quarter-century earlier that the FCC does not transgress the First Amendment by "interesting itself in general program format and the kinds of programs broadcast by licensees." This provides the legal support for our conclusion in the Children's Television Report that "the broadcaster's public service obligation includes a responsibility to provide diversified programming designed to meet the varied needs and interests of the

child audience."

At first glance, any FCC role with respect to allegedly violent and/or obscene broadcast programming would appear to be basically negative — even when it involves the nurture and protection of young children. The Commission, for example, is charged with civil enforcement of a section of the U.S. Criminal Code, which prohibits the utterance of radio communication of "any obscene, indecent or profane language."

The Chairman's Credo

I personally believe that radio and television must continue to be permitted to engage in sensitive, controversial programming, programming which may prove to be offensive to some people under some circumstances. This, perhaps, is a price we must pay if broadcasting is to fulfill its true promise in terms of educating and informing our citizens on issues of public importance. At the same time, however, we must remember that the broadcast medium comes directly into the homes of America — homes in which young, impressionable minds may be listening and watching. For this reason I am hopeful that sensitive, controversial programming can be

performed — but with taste, discretion and decency, and with whatever particular protections, such as warnings and later-hours scheduling, as may be feasible and appropriate for children and other viewers.

The point I would leave you with harkens back to the quotation from the Banzhaf case — that in these areas where programming judgment is involved, the Commission truly has been conscious of the First Amendment, public-interest tight-rope upon which it seeks to maintain equilibrium. I recognize the sensitivity of the press to this same problem, and am pleased to congratulate *Variety* on its 69-year membership in our valued "Fourth Estate."

Pub(TV) Affairs

(Continued from page 88)

country." And a few years later essayist E.B. White said that non-commercial television should "restate and clarify the social dilemma and the political pickle." It has come a long way since then; now it has only to take the next step to becoming that conscience, stating that dilemma, and clarifying that pickle.

GLOOMY FORECAST ON COM'L TV IN BRITAIN

London.

As direct consequence of the economic woes currently engulfing the UK, the outlook for Britain's commercial network (i.e., ITV) is less rosy than at any period in its history, save for the pioneer days in 1955 when the indie stations were on their uppers.

Latterday operating costs are rising at the rate of 20% per annum. And advertising revenue, which had hitherto spiraled unfalteringly, not only failed to realize the projected 10% increase in the past year, but fell by at least 15% across the board. The combined effect has been to promote an air of cautious spending among the indie stations.

Bedeveloping the recent economic perplexity of the commercial outlets is BBC's noncommercial, all-professional ratings challenge which is siphoning off about half the national audience, leaving the indies hardly able to justify, in a tight money economy, those diminishing numbers.

Dayton, O. — Ronald Vance, formerly music director, was named sales account executive for WING radio.

CHICAGO! TV'S 'HEART OF THE HEARTLAND'

Golden Globes TV Awards - 1974

The Hollywood Foreign Film Press Golden Globe Awards (for television) were awarded last Jan. to the following:

- Best TV Show - Drama — "The Waltons" (CBS).
- Best TV Show - Comedy or Musical — "All In The Family" (CBS).
- Best Actor - Drama — James Stewart for "Hawkins" (CBS).
- Best Actress - Drama — Lee Remick for "The Blue Knight" (NBC).
- Best Actor - Comedy or Musical — Jack Klugman for "The Odd Couple" (ABC).
- Best Actress - Comedy or Musical — Tie between Cher Bono for "The Sonny & Cher Comedy Hour" (CBS) and Jean Stapleton for "All In The Family."
- Best Supporting Actor — McLean Stevenson for "Mash" (CBS).
- Best Supporting Actress — Ellen Corby for "The Waltons."

Turnover In Spanish TV Too Fast To Fathom Without A Scorecard

By PETER BESAS

Madrid. Changes in personnel at TVE have been occurring with such breakneck speed in the past year that nobody quite seems to know who's on first. Moreover, nobody seems to especially care anymore.

Naturally, with the constant shifts, the overall impression is one of complete chaos. TVE switchboards are tied up with busy signals from morning to night, and when by some superhuman stroke of luck one does get through, chances are 10 to 1 he'll be disconnected, or misconnected to someone else's office he's not even looking for.

A walk through the halls and offices of Prado del Rey offers the disconcerting spectacle of young men and women, many newly appointed, lounging, gabbing, drinking coffee, or trying to grapple with the compounded confusion bequeathed them from former muddled operations. Nobody seems quite sure who's heading what department, and it's hard to get any kind of a decision from anyone.

The muddlement is pretty obvious as one sits at home yawning and shaking one's head at the colossal ineptness that is televised each day. Formerly TVE at least unspooled a few feature films each week to break the boredom, and occasionally ventured into some production of its own. Now, with the exception of an occasional old movie (such as the recent "Suspicion" which unspooled for the second or third time), and an occasional Yank telefilm, the soporific pace has become unbearable.

News — Amateur Style

Worst of all are the newscasts. Though thanks to the Arias regime's liberalization more Spanish news is given, including news on strikes, labor unrest, etc., the actual telecasting has been put into the laps of a half-dozen amateurs who constantly muffle their lines, are as expressive as robots, and look like they've just stepped out of an all-night discotheque following a binge.

Even though "commentators" in the American sense never existed on TVE, at least the news was properly read by professionals who seemed to know what they were saying. Now even the man who gave the weather forecast has been sacked. In his stead has been put a bumbling girl, who is as ill at ease as the cameramen and technicians, who constantly get their signals mixed up, focus on the wrong people, etc. Given the state of chaos TVE is in, there is of course no hope of any new programs other than perhaps a warmed-up soap opera,

or some bit of old-fashioned theatre. TVE even seems to be off the *zarzuelas*, one of their few exportable items.

Keeping Up With The Brass

Here, in a nutshell, are the latest TVE brass appointments, as of mid-December. Juan Roson, formerly director general of TVE under the Cabanillas ministry, and who made some praiseworthy attempts at hypoing TVE, is out. Also out is Fernando Gutierrez, who was director of TVE. The current setup: Luis Regalado Aznar, a lawyer, is new director-manager of RTVE. News Service topper now is Jose de las Casas Acevedo, a technocrat from the Tourist Ministry. Director of Spanish Television is Luis Buceta Facorro; director of Spanish National Radio, Rafael Ramos Losada; director of Official Radio & TV School, Victoriano Fernandez Asis; head of Coordination Section, Juan Van Halen Acedo; executive director of TVE, Miguel Angel Toledano Vazquez; head of News Services, Alberto Miguel Arruti; head of No-Do dubbing services, Juan Jose Alonso Garcia.

EASIEST TO "READ" OF THE BIG THREE

By MORRY ROTH

Chicago.

If they ever make a board game out of the tv business, the game will look like Chicago. It is the classical local video market situations, with all the pitfalls and promise of New York and Los Angeles, but without the myriad complications that fog the image of the coastal stations and make them so hard to interpret.

In the Windy City, three tough net-owned stations — WLS-TV (ABC), WMAQ-TV (NBC) and WBBM-TV (CBS) — go head to head while trying to protect their flank against the shrewd counterprogramming of indie WGN-TV. The U's provide interesting programming options and drain off some of the ad dollars in this \$110-million market, but have as yet to make a rating dent. (Although WFLD-TV is taking a chunk out of the late afternoon with children's programming, as is public station WTTW with its morning and afternoon PBS kidvid.)

In the pantheon of the Big Three markets, Chicago is the easiest to "read" — historically, if you push down at point A in the Windy City video market, point B pops up. Unlike previous eras here, in the past seven or eight years no single station has overwhelmingly dominated the market or could categorically be called a loser. Even during WBBM-TV's glaringly visible hard times in the local news a year or so back, the CBS station was never more than a share point or two off the daylong figures of the other two o&o's.

Action & Reaction

WGN-TV's role has been to further stabilize the market. In (Continued on page 116)

Tape Has Advantages Over Film, But Economy Is The Real Key

By GEORGE K. GOULD

(President, Teletronics International) Videotape overtook film in mid-1974.

Where then are the earth tremors from Rochester? And why doesn't the glow of moviola bonfires light the night skies over L.A.? The answer is that tradition unglues slowly — and human inertia tends to dignify the status quo.

Parallel: my new Fibreglas boat is superior in all respects to her wood-planked predecessor (which I loved and respected for years). But it's taken a full decade to convince boat builders to mold in Fibreglas or fade into history — as some did. The Rolls-Royce of yacht builders, Trumpy, clung doggedly to costly handmade wood-crafting, indulged fantasies about the exclusive artistry of wood hulls, refused to the end to acknowledge the superiority of Fibreglas and to cope with its new technology. Sadly, they built their last boat in 1972. The parallelism is startling and inescapable.

Tape today is superior to film in every meaningful aspect of television production:

— There are 15-lb. electronic cameras that can handle an incredible range of light; that can mount any tv lens in existence; that will never surprise you with wrong exposure or a hair in the gate.

— Tiny recorders that stow under jet seats hold 23-minute reels of reusable tape that requires no development, no printing, no laboratory.

— The pictures displayed on a tv screen during shooting are the true colors that eventually will be seen by your audience.

— Editing now is done with tiny cassettes, in quiet rooms without hardware. Alternatively, a miraculous light pen retrieves scenes from a computer and strings them together with unheard-of flexibility and speed.

— Today's electronic picture is of such high quality that a cinematographer's softest and most subtle nuance can be reproduced without degeneration.

All this is but part of the present, workaday videotape technology. However, technology alone was not enough to trigger a revolution in boat building. It wasn't until the economic pressures began mounting, until the costs of working with hand tools on wood became oppressive, that the transition to Fibreglas picked up speed.

The very same is beginning to happen in television production. Program producers are plagued by inflationary costs and the enigma of profitless hits. Their marketplace is gripped by inflexible and unyielding pricing. The old 39/13 ratio is moving toward a complete inversion, pleas to the FCC notwithstanding. Videotape is the only road to lower costs.

Yet it may take some time for the inertia to be overcome, as it did in boat building. But it need not, and it really should not. Revolution is merely accelerated evolution. The tape revolution today can be a safe, bloodless transition. And it should take place over the next few years, unless the mounting dollar pressures of producing for television on film are a tolerable and rational sacrifice to tradition. I believe they are neither.

Eurovision Cold To \$20-Mil Bite For Olympics

By HAZEL GUILD

Frankfurt.

It's quite possible the European nations will refuse to provide tv coverage of the 1976 Olympics.

Current asking price for the Eurovision television rights to the games in Montreal has been set at \$20,000,000 — a sum the hard-pressed Europe-based stations consider outrageous.

While it's admitted that costs have been escalating throughout the world, the Europeans are providing a hard front against the Canadian asking price, explaining that while they are willing to pay for some advanced fees, they feel that the \$20,000,000 figure is an outrageous one — considering the fact that for the 1968 Olympics in Mexico, the asking price was only (Continued on page 112)

San Francisco Show Biz Flying High Amid Worrybird Economy

By JIM HARWOOD

San Francisco.

Like the long-awaited earthquake, people hereabouts keep looking for another financial depression. They talk about it a lot; everyone is a little worried and some even feel slight tremors from time to time.

But the big jolt never comes.

By every indication, San Francisco has just completed another banner entertainment year, despite inflation, fuel shortages and other woes. Tourism and convention biz are at record levels, movie and legit grosses are strong; niteries are thriving and the soft spots are generally isolated and explainable for reasons afar from national economics.

Although supposedly the public is beginning to cling to its money, many big rooms here sold out New Year's Eve weeks in advance, at healthy cover charges. Convention business was up 17% in 1974, even though the city still hasn't begun work on its Yerba Buena convention center, which has been dragging through the planning stages for years. Overall tourism for 1974 is expected to top the 12% increase realized in 1973, putting total visitors above the 2,000,000 mark.

One reason for the steady in-

crease, and perhaps a good explanation why S. F. weathers the fuel shortages, is the continuing rise in Japanese tourism. Some 140,000 Japanese visited here last year, about 40% more than the previous year. And, according to local hotel and restaurant people, they arrived with plenty of yen in hand. Among the odd-ball benefactors were the local porno houses, which seem to be of particular attraction to Oriental visitors. The local sightseeing buses even make special runs nightly to the porn palaces, ushering them in and out by prearrangement with management.

The local porno industry itself continues to thrive, although there's been some casualties among the sleazier houses and the quarter-peek spots. The Art Theatre Guild circuit posted a big year, as did the Mitchell Brothers' O'Farrell Theatre. Miranda has just opened a nicely-appointed "Pussycat" on

downtown Market St., which bowed with good grosses.

Decline Of Market St.

The long-delayed Bay Area Rapid Transit (BART) subway system has finally been completed, linking Frisco and the East Bay via an underwater tube. Alas, it seems to have opened too late to undo the damage done to the downtown film houses, which spruced up at considerable cost several years ago in anticipation that Market St. would be revitalized by BART. During the years of construction, the area took on a Times Square look and the film houses once again fell into disrepair. They're mostly exploitation spots now. Classier exhib biz has all moved into the nabes.

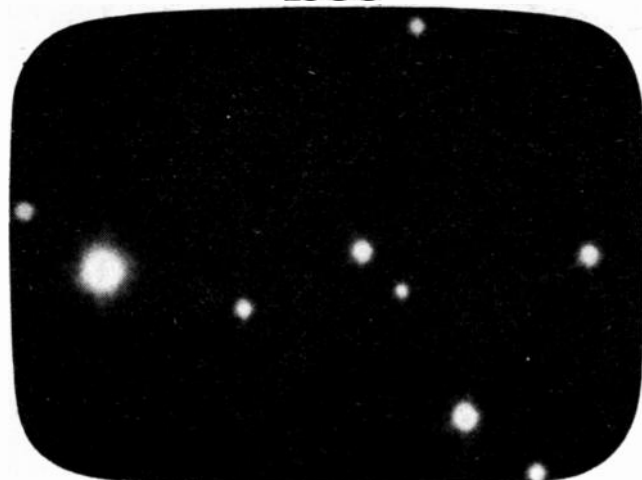
In an attempt to reverse the downtown trend, one group of enterprising youngsters recently converted a porno (The "Peek-a-Rama") house into a vaudeville (Continued on page 106)

Atlanta Festival TV Awards - 1974

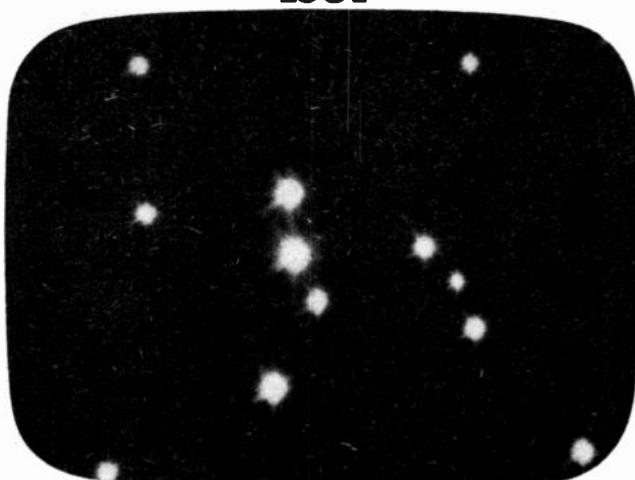
The Atlanta International Film Fest winners in the field of television were presented with the following awards on Aug. 17:

- Best Television Production — "The Autobiography of Miss Jane Pittman" (Tomorrow).
- Best Television Commercial — "Verushka/Lauren/Jean/Angelica" for Directors Circle.

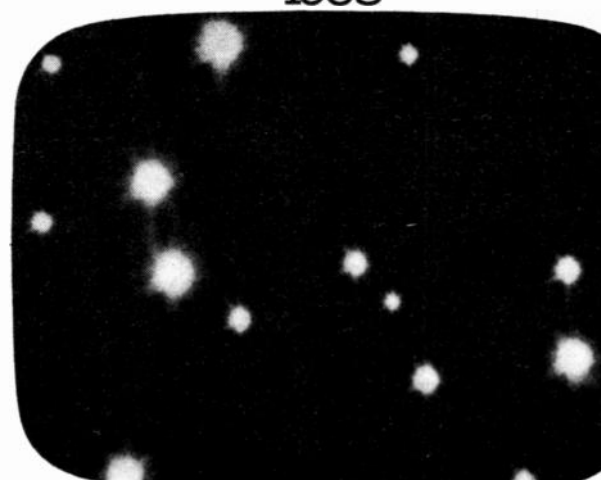
1956



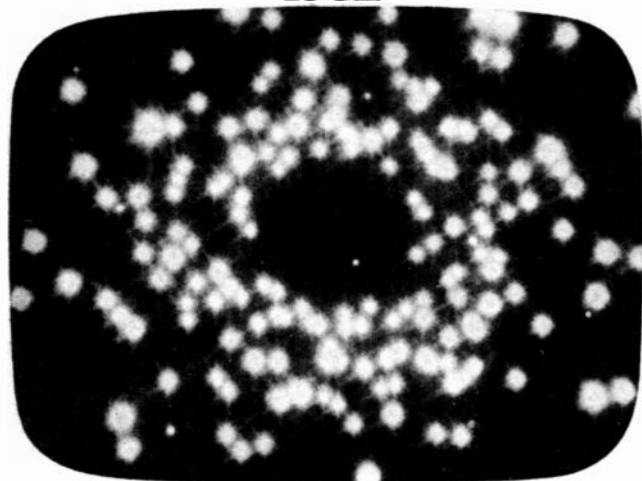
1957



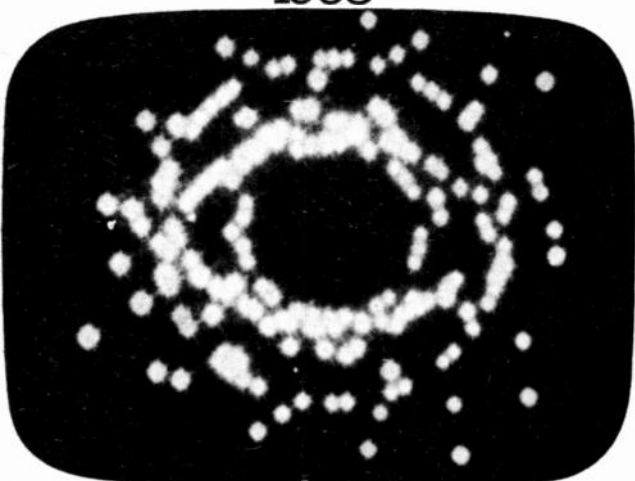
1958



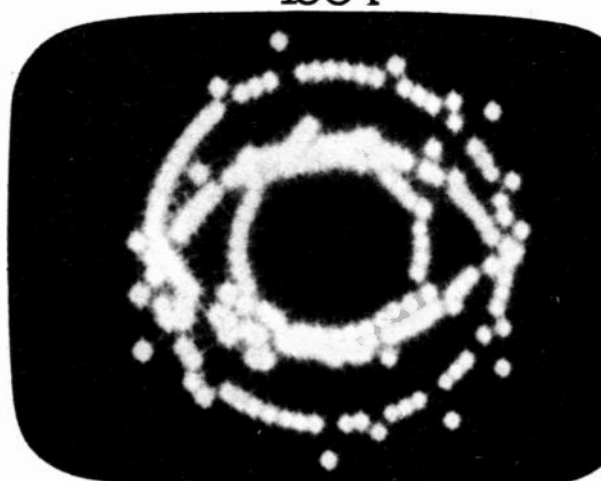
1962



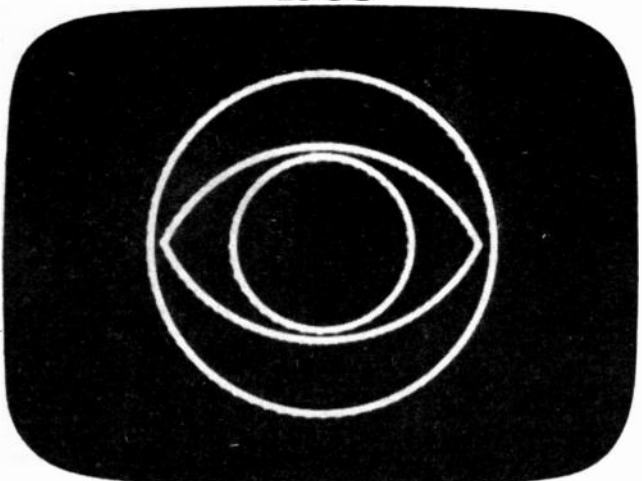
1963



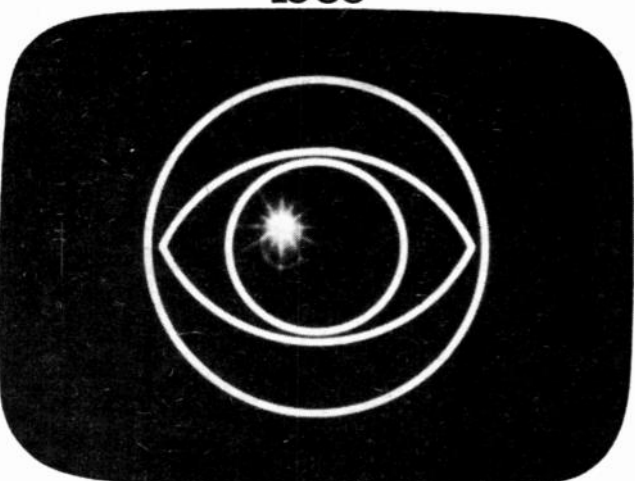
1964



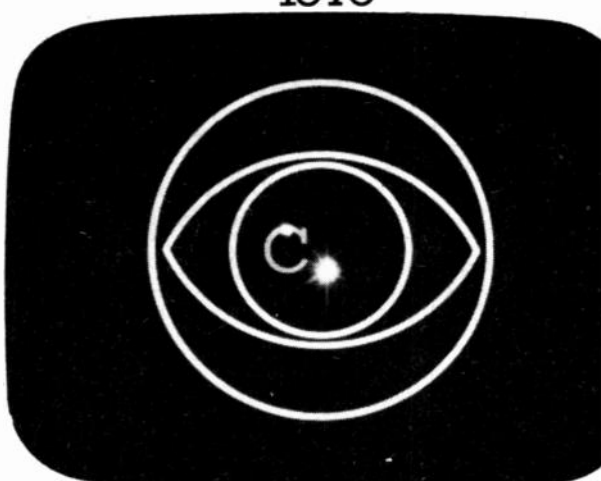
1968



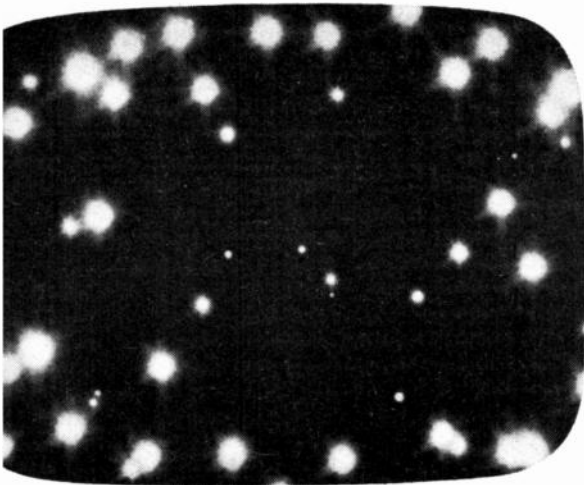
1969



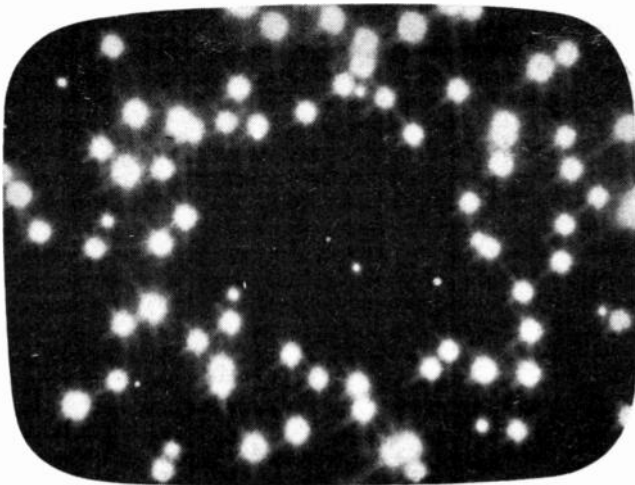
1970



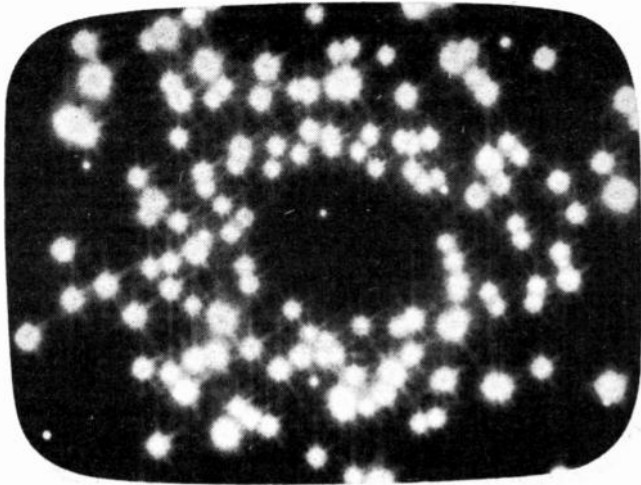
1959



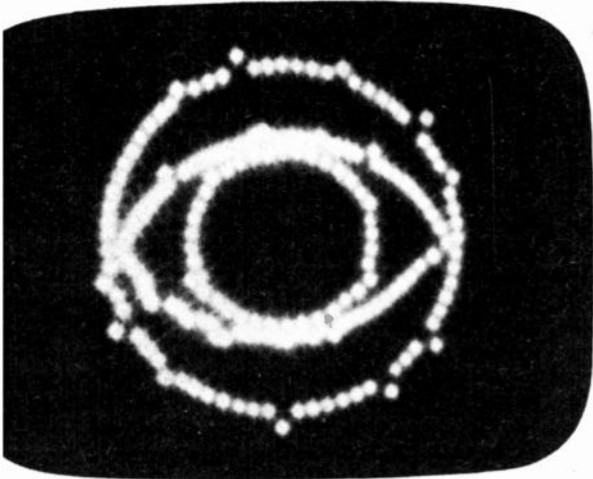
1960



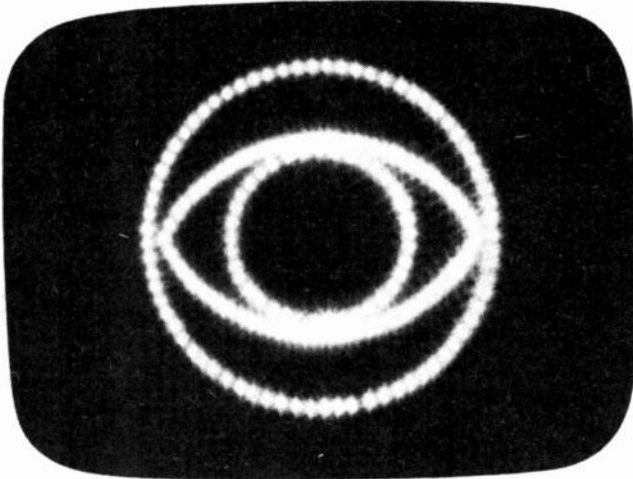
1961



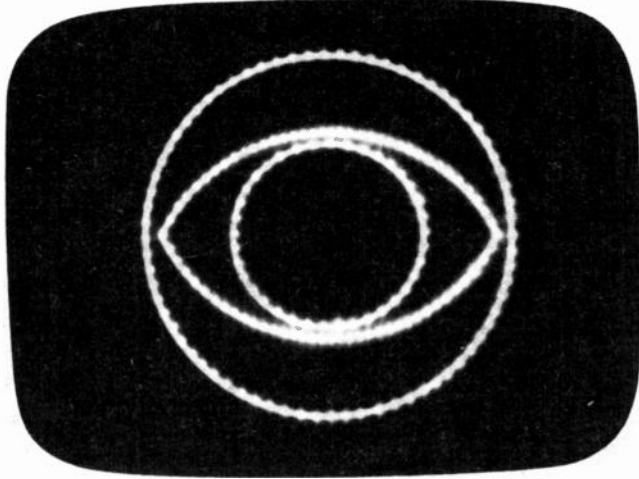
1965



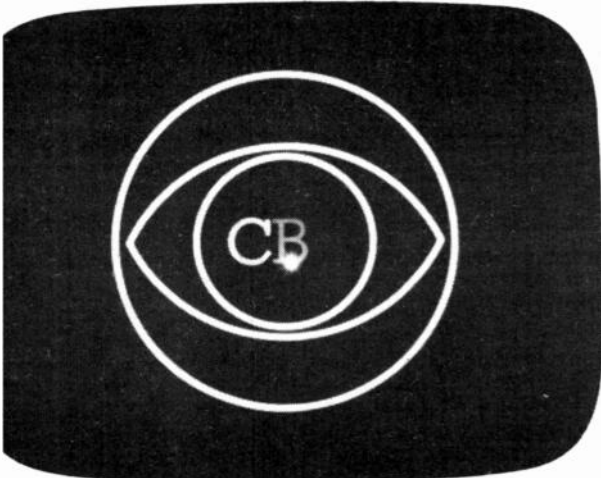
1966



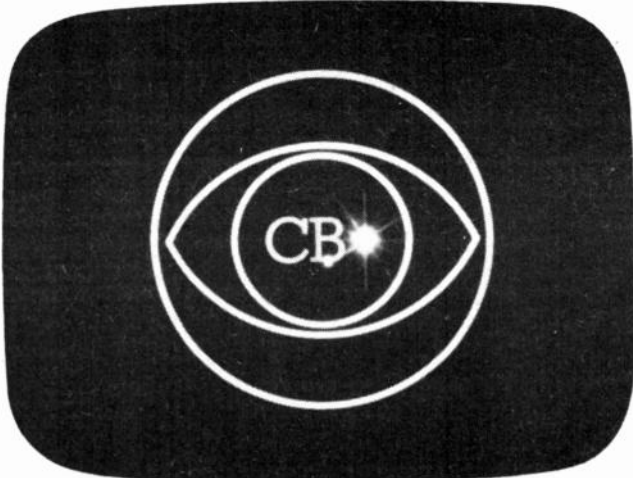
1967



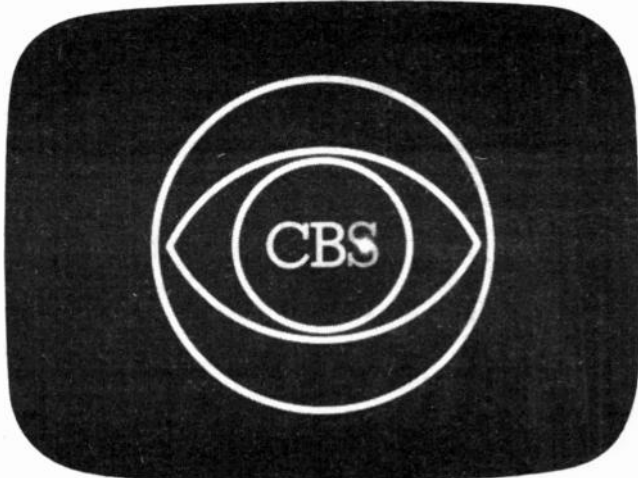
1971



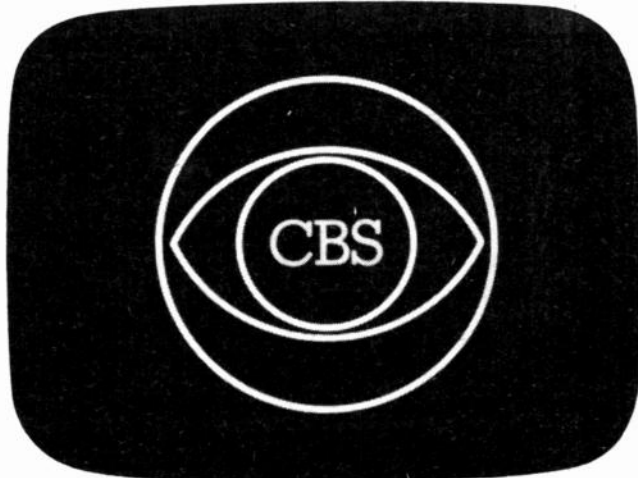
1972



1973



1974



Year after year
CBS outshines them all...
the number one network
for 19 star-studded
years in a row.

Source: Audience estimates based on Nielsen Television Index AA households for every calendar year since 1956, 7:30 pm-11:00 pm. 1974 data is January-December 8, 1974. Additional survey information upon request.

Frustrations Of U.S. TV Newsmen Covering An Uncoverable Moscow

Moscow.

If you are not getting the picture of the Soviet Union on your favorite tv news program, don't blame the network, or its correspondent in Moscow. Covering the Soviet capital for the print media newsmen is perhaps the most frustrating news assignment in the business. For the tv correspondent it is almost impossible.

Some newsmen volunteer to go to Moscow because, like Mount Everest, "it's there." It attracts the young newspaper, wire service, newsmagazine reporters who speak Russian or have majored in Soviet studies in college.

However, it doesn't do much for the career of a tv newsmen, who seldom gets on the air in a business where exposure on the tube is the name of the game.

All foreign newsmen live in a moat of isolation. Their apartments are in the fenced-off "Golden Ghetto" in Moscow where most foreigners are forced to stay. The entrances to the buildings are guarded 24 hours a day by militia men who keep exact records of the comings and goings of all residents and their visitors.

Red Tape On Interviews

In covering the capital, there is no such thing as calling up secretaries to arrange for an interview with Soviet leaders and government officials. All such requests must be cleared through the foreign office where they are usually filed and forgotten. And so like the Russian people, the only place foreign newsmen see Soviet leaders is on television or from a distance on Red Square during the Mayday or November Revolution parades.

Journalistic history was made in 1973 when Chairman Brezhnev invited German and later American newsmen to the Kremlin for the first time for a folksy interview. Mr. B. discussed such weighty matters as how he is trying to stop smoking and his disappointment in the failure of his daughter's marriage. The interviews were a little image-polishing by the Party topper before visiting Bonn and Washington.

Cut off from the usual news sources, correspondents spend time gleaning stories from Pravda, Izvestia and even technical journals such as Grazhdanskaya Aviatsia (Civil Aviation) in which an enterprising newsmen recently discovered a story publicly criticizing, for the first time, the poor safety record of the Soviet Airline Aeroflot.

Usually, newsmen have to search for hidden meanings, or noting what is left out of a story. Sometimes a germ of a story begins if a certain official is not at the airport to greet a visiting party chief from Communist Eastern Europe. Then there is the cocktail circuit where newsmen try to evaluate whether a rumor is a leak planted by "semi-official sources" or if there is any truth to it.

To Dornberg, A Jungle

As a last resort, newsmen interview each other trying to pick up pieces of the puzzle that have eluded them. John Dornberg, the bureau chief of Newsweek until he was expelled by the Soviets in 1970, put it this way: "Reporting from Moscow became, for me, like trying to report what is happening in the jungle. One can merely observe the rustling in the underbrush or the half-visible movement in the branches overhead, and hear the occasional cry of pain."

While the print media newsmen

By ERNEST WEATHERALL

can get their stories out, the tv correspondent cannot even cover them. He must depend on the Novosti News Service to supply Soviet cameramen and sound technicians since no foreign crews are allowed in the USSR.

The Soviet crews tell the tv correspondent what they will shoot and even where he will do his standup. The most popular place with Novosti is Kallin Prospekt, a wide modern avenue flanked by highrise apartments, shops, cafes and restaurants. It was Moscow's big break with the Stalin gingerbread architecture known as "Gorky Street Modern." ABC News' Harry Reasoner referred to Kallin Prospekt as "the most modern street between Brest-Litovsk and Vladivostok."

Novosti Can Say 'Nyet'

Television correspondents better not say too many unpleasant things in their narration, otherwise Novosti may not have a camera crew available next time. Film has also been known to get delayed, thus losing its news value, or even "lost." Because many foreign tv

bureaus never get the same camera crew twice, many Russians are not familiar with American equipment. They often say, "Camera not working" when all it needs is the battery to be recharged or replaced.

Some American networks give their newsmen in Moscow a crash course in camera maintenance at home so they will at least be able to make the first repairs on the equipment.

Because of the restriction on filming, the U.S. webs feel that unless their own cameramen shoot a story, any footage from Moscow would simply be Soviet propaganda. Usually they will wait until a VIP from Washington visits the USSR, then send a stateside camera to do some extra filming while they are in Moscow.

Another problem facing tv correspondents is that the big stories in the Soviet Union are either not visual or cannot be filmed. The No. 1 stories during the recent years have been the dissidents. The print media men met with them secretly and filed their stories about them.

When CBS News' Bill Cole interviewed Vladimir Bukovsky and Andrei Amalrik using his own camera, he was expelled and the bureau closed.

Operation Cutoff

It is almost impossible to get photos of Jews demonstrating to be allowed to migrate to Israel. UPI in Moscow managed to get one by knowing in advance that the Jews would unroll their signs of protest. When they did, the still cameraman had only 10 seconds to get his picture before the militia arrested the protestors.

The Soviets even pull the plug on visiting stateside correspondents when they touch on sensitive subjects. This happened during President Nixon's summit meeting in Moscow last year. Harry Reasoner of ABC and John Dancy of NBC suddenly went off the air while doing a satellite broadcast of an interview with a leading Soviet dissident, Dr. Andrei Sakharov. Another reporter was trying to do a story about a banned Jewish science seminar and was cut off after a minute on the air. When the tv journalists in Nixon's press party tried to explain that Moscow TV was censoring their reports, they were also cut off.

Detente with the West is another big story. It's fine for the print media to turn out reams of words

on what it means, but it's as visual as trying to cover a budget story for tv. However, the tv correspondents can get some stories out via radio. In fact Moscow is more of a radio post than a tv bureau.

The 'No Answer' Bit

One network, CBS, sent Richard Roth to cover the Soviet capital recently. Roth came up through the radio ranks, having worked originally as a writer at all-news station WINS in New York. It is possible to telephone a story to New York from a Moscow telephone. However, circuits naturally have a better quality.

There is also frustration sometimes in doing a circuit. Often the radio reporter waits at the studio for a circuit to come through, only to be told by the Soviets, "There is no answer in New York." No amount of explanation will convince the engineer that network headquarters in New York is manned 24 hours a day.

Sometimes when a radio reporter is in the studio awaiting the circuit to come through, the Soviets tell New York, "you're correspondent has left ... he is not here ... goodbye."

Don Corsini to ABC-TV Spot

Sales as an account exec. He held similar post at KABC-TV Los Angeles.

Global Prices For TV Films

U.S. television exporters anticipate a total foreign gross of between \$95,000,000 to \$100,000,000 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 bringing 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- 2,500	10,000- 40,000

LATIN AMERICA & CARIBBEAN

Argentina	500- 800	1,600- 4,000
Bermuda	30- 45	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	60- 65	90- 100
Mexico	700- 850	800- 1,400
Netherlands Antilles	50- 55	90- 100
Nicaragua	25- 35	150- 200
Panama	45- 55	150- 175
Peru	120- 125	700- 800
Puerto Rico	500- 600	3,000- 3,750
Trinidad & Tobago	55- 60	60- 100
Uruguay	75- 85	350- 550
Venezuela	500- 600	2,000- 3,500

WESTERN EUROPE

Austria	400- 425	1,400- 1,800
Belgium	500- 650	1,200- 2,000
Denmark	200- 250	1,000- 1,200
Finland	250- 350	1,000- 1,200
France	4,000- 4,150	7,000- 20,000
West Germany	4,900- 5,300	24,000- 32,000
	(undubbed)	(dubbed)
Gibraltar	26- 35	75- 125
Greece	200- 210	020
Ireland	185- 190	500- 600
Italy	1,200- 1,300	10,000- 12,000
Luxembourg	200- 250	500- 600
Malta	28	no sales
Monaco	130	130- 175
Netherlands	1,000- 1,050	2,200
Norway	150- 175	300- 450
Portugal	150- 200	500- 600
Spain	460	3,000- 3,100
Sweden	900- 950	1,800- 2,500
Switzerland	250- 300	900- 1,500
United Kingdom	3,500- 5,000	25,000- 70,000

EASTERN EUROPE

Bulgaria	45- 100	no sales
Czechoslovakia	150- 250	1,000- 1,500
East Germany	350- 400	1,800- 2,000
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	150- 200	500- 1,200
Iraq	100- 125	200- 250
Israel	75- 200	***500
Kuwait	60- 90	250- 350
Lebanon	85- 125	300- 425
Saudi Arabia	150- 200	700- 1,000
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	**	15,000- 30,000
Hong Kong	60- 85	200- 400
Japan	3,000- 3,500	20,000- 60,000
South Korea	50- 80	250- 350
Singapore	50- 60	175- 200
Malaysia	50- 60	175- 200
New Zealand	250- 297	1,200- 1,500
Philippines	200- 275	1,000- 1,200
Ryukyu Islands (Okinawa)	50- 60	100- 125
Taiwan (Formosa)	60- 100	250- 300
Thailand	125- 175	600- 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.

Movie Exhibitor Views Pay-TV Potential

By M.A. LIGHTMAN JR.
(Malco Theatres, Memphis)

Memphis. Prior to free tv, 90,000,000 people per week viewed movies and provided enough gross to produce 600 pictures per year.

Today, 165,000,000 people per week view movies — 150,000,000 on free tv and only 15,000,000, or 9%, in theatres. Yet the 9% of viewers in theatres are providing about 85% of the cost of production! Only about 178 features were made last year by generally frightened producers who had to gouge the 9% of the market.

If movies on free tv could be eliminated or severely curtailed, and if most of the 150,000,000 free tv viewers had to pay for their entertainment through pay tv, imagine the enormous revenues that would be available for new production.

Theatres most probably would continue to be first to play top pictures because this would be in the best interest of the

producers. Book publishers have long known that they could make more profit by releasing important books first in hard cover form at high prices to a limited market prior to the mass market of paper backs — even though the paperback market grosses more (and therefore obviously could outbid the hard cover market for prior release, but the publishers will not allow it). In fact, the additional new product might cause producers to seek "showcase homes" for more new pictures, thereby creating a first-run buyer's market.

The big enemy is free tv. It is hinted that the new FCC ruling will give "protection" to free-tv by not allowing pay-tv to show pictures three to 10 years old. This deliberately crowds pay-tv into the early run market. Why should free-tv have this clearance unless theatres also have clearance such as the first two years?

It would be better to have no clearance at all than to allow

free tv to be protected with three to 10 years. Actually an uncontrolled market would quickly adjust, and everything would fall into its niche. If we could be assured of an uncontrolled (by the FCC) market it would behoove exhibitors to get behind pay-tv quickly in order to get that plethora of new product that the new revenue would bring.

As it stands now we are losing both ways:

1. As pay-tv presently invades a town it is a worrisome new competitor for existing limited product.
2. Free-tv is still giving away movies like mad.
3. There are not enough pay-tv outlets as yet to provide enormous new revenue and cut into free-tv.

Let's put a boxoffice on our free competitor and generate new revenue for new production by mining that motherlode of freeloaders watching free-tv.

Pay-Cable Seen As Complement To Theatrical & TV Exhibition

By RALPH M. BARUCH
(President, Viacom International)

Competing media have always survived in the fields of entertainment whenever new technologies were developed. The phonograph record did not put the stage out of business, radio did not destroy the phonograph record industry, and television did not destroy all other entertainment media, but in fact each of these is feeding upon the others. Pay television will not be detrimental to any other medium of the world of entertainment. As a businessman and as a consumer, it seems to me just a matter of common sense that good product, good service and lowest prices depend on the level of competition in an industry.

Now that cable is a reality, some conventional broadcasters maintain that an extension of cable into pay cable would not only injure them, possibly mortally, but also be against the public interest.

No facts and no research have been developed to support the theory that pay cable will have audiences pay for something they now get over the air. We at Viacom consider that pay cable is really an extension of the motion picture theatre. If you accept the theory that pay cable television is in fact an extension of the theatre, then you will also accept the conclusion that this new technological advance will in no way impair the viability of conventional television broadcasting.

The greater the boxoffice receipts of a motion picture, and the more people have seen a motion picture on a paid basis in the theatre, then the greater the subsequent ratings on conventional television. "Love Story," which until "The Godfather" was the biggest grosser in motion picture history, took in \$50,000,000 at the boxoffice, and when the feature was exhibited on conventional commercial television, it obtained a 42.3 rating, and a phenomenal 62 share. Ten million or more theatre admissions did not prevent nearly 34,000,000 homes, or approximately 72,000,000 viewers, from viewing this same feature over conventional television. This same set of circumstances, favorable to conventional television broadcasting, held true of "Airport," which obtained a 63 share, and other features like "The Godfather," which set highs not only in paid admissions, but subsequently in ratings on commercial television. The facts are indisputable. In most cases, the greater the audience at a boxoffice of some kind, then the higher the subsequent ratings on conventional television.

At the present time, motion pictures are exhibited in first-run theatres, then in second-run theatres, subsequently on conventional network television, and then

(Continued on page 112)

LAMB EARNINGS UP

Toledo, O.

Lamb Communications Inc., Toledo, which operates tv stations and CATV systems, reported unaudited net earnings of \$140,500, or 6¢ a share, in the first six months of the current fiscal year, up 5.2% from \$133,600, or 5¢ a share, in the first half of the previous year.

Revenue was \$2,678,400, compared with \$2,517,000 in the first half of the preceding year.

Pay-Cable Feared By NAB As A Siphon Of TV Program Staples

By VINCENT T. WASILEWSKI
(President, National Assn. of Broadcasters)

When I was approached to contribute this article to *Variety* — which I salute on its 69th Anniversary — I was asked why NAB and broadcasters everywhere are fighting so hard against the siphoning of popular programs from free commercial broadcasting to pay-cable television.

The reason is simple: If pay-cable television should ever be given carte blanche, it could remove the most popular movies and sports from free to

fee television. Because of the economics involved, it could accomplish this result with only a small fraction of the enormous television audience. Consider that cable television has 9,000,000 subscribers. If only 2,000,000 of these subscribers signed up for the extra-cost pay-tv service, and if they paid, say, \$1.50 a week to see a movie, pay-cable would be grossing \$3,000,000 a week, or nearly \$160,000,000 a year. That kind of economic clout could eventually deny 97% of tv homes free viewing of that movie.

Today there are more than 100,000 pay-cable subscribers. A year ago there were a mere 16,000. The Stanford Research Institute forecasts perhaps as many as 25,000,000 by 1984. Although this is thought by some to be a high projection, the potential is certainly there. One movie producer said recently that 10 years from now, through pay-cable he would be able to recoup the entire cost of a \$3-4-million movie in one night. An attractive prospect to him, certainly, but a major blow to the ordinary viewer who can't afford to pay for his television movies, or who lives in an area where cable is unavailable (even cable enthusiasts don't expect cable to reach more than 50% of television homes).

Ali, For Example

As for sports, the economics would work the same way. What might the cable-tv entrepreneurs be able to collect for the Super Bowl, or the World Series? It is instructive to look at the continuing series of Muhammad Ali fights on closed circuit pay television. The promoters collected \$16,500,000 from only 1,500,000 in 1971. Final "take" for the 1974 Ali-Foreman fight, even though it failed to meet the promoters' expectations, will likewise be substantial. Such fat figures are not likely to be overlooked by other sports promoters.

Not even live radio coverage was permitted of the recent Ali fight — no blow-by-blow — prompting New York Post columnist James Wechsler to ask: "At what point will other news become packageable for private audiences and barred from general airing? Or is pay-tv — meaning once again a special tariff on anything that evokes mass interest — becoming the irresistible alternative?"

Picking up on Wechsler's con-
(Continued on page 106)

The Case For Pay Television

By PAUL KLEIN
(Chairman, Computer Television Inc.)

It has been over four years since I left NBC to start what I envisioned to be a new medium; a *menage a trois* of video cassettes, computers and cable, which would allow the tv viewer to substantially increase his choice of video entertainment and video information.

After many years in commercial broadcasting, it seemed to me that while the American television system was the best and the most diverse in the world, it was limited (technically and economically) in its ability to offer the kind of broad choice (full spectrum) that would satisfy the wide range of tastes and needs in each human being.

As it turned out, I did not build (at least not yet) this new medium, but I (along with a few unsung others) did build, a little by design and a lot by accident, the biggest pay-television system in the world. This system is in hotels, about 80 of them. Some 50,000 rooms have a pay-as-you-view tv system and nearly 2,000,000 people see and pay for visual product in hotels each year, leading me to the conclusion that there is a market out there for visual product on a pay-as-you-view basis.

The reason it is not in homes as yet is that I could not build the hardware/software configuration needed to do the job on the dollars I was able to raise initially. In other words, while I was saying that commercial television was limited technically and economically, I was really limited.

He Gets A Flood Of Myths

When I started I was inundated with the myths of the times, such as the following:

1. *I wouldn't get pictures from the major studios.* Today, either a picture plays the hotels or loses that revenue. Sure, the revenue is small now, but it is "clean" in that there are no costs involved for the distributor. In a lot of cases he keeps the entire money we give him because, unfortunately for him, his before-tax and after-tax profit is the same.

2. *I could not get the hardware made.* This was a terrible problem, but at present it is mostly solved. Now, unfortunately, nobody believes me.

3. *People won't buy television when they can get it for free.* This is equivalent to saying that people won't send their kids to Yale if City College is for free. Obviously, a video system for pay must compete aggressively with the existing time-oriented television system with unique and broad-range video product.

While the old myths were being dissolved (although some of them still persist), new myths have sprung up. The one without any logic at all and the most prominent one in the entire pay-tv business is the FCC's "2 to 10 rule."

The pay-television entrepreneurs are screaming that they need a three-year period, or a four-year period, or an unlimited-year period to play a picture. This is absolute nonsense. If the rule was a six-month to 10-year rule, then the whole process would be speeded up and the distributor, in order to make these extra dollars on this market (which obviously does not interfere with any other market since movie sales at the theatrical level today with all that pay-tv have been larger than at any time since the advent of commer-

cial television), would be forced to give his picture to the pay-tv entrepreneur sooner and, therefore, the pay-tv audience would be getting pictures sooner and the whole pay-tv medium would be enhanced. And, the arguments of commercial broadcasters against pay-television would be stymied; the general public then would get quality motion pictures on a free basis even sooner than they now get it, if the commercial television argument of availability is correct.

The Case Against '2 To 10'

On the other hand, the "2 to 10 rule" is outrageous because it allows the Government to prohibit an artist's sale of his own product. When I started in business in hotels we immediately used a picture over two years old, and in order that the rule not be tested, the Government immediately said that hotels were exempted. Only companies who are protected by the Government (football teams, baseball teams, tv networks, etc.) should allow sales restrictions on their product. All others can rightfully (and with clean hands) invoke the First Amendment.

A new pay market for video product would, of course, create more video product for both the pay and free basis, thereby satisfying the entire population, rich and poor, deaf and dumb, etc. The reason there are good movies available for commercial television is that there is a market that will pay for them prior to their commercially-sponsored, "free" exhibition. If there was no "pay" market for movies, there would be no quality pictures for the free market. There would only be "cheap" (albeit sometimes "good") tv anthologies.

The trade-off between expensive hardware that would allow viewers to expand their choice in video (that is, make video more like print or even audio in its range of taste) versus the hunger to get into the pay-television business has led to something called "single channel subscription television" over the cable. As a medium this is a very limited venture because it has no leverage.

In order to get subscribers, even the limited number available because only cable subscribers can receive the service, the entrepreneur has to load up the single channel with as much product as he believes he needs to sell subscriptions. Once he reaches all the people that want that service and that product, he is at the end of the line. In order to reach more people he would have to add on more and different video, thereby increasing his costs to his present subscribers in the hope of getting enough new subscribers to pay for the new additional video.

'Limited Time-Oriented Channel'

In addition, all the entrepreneur has when he is finished is one limited time-oriented channel competing against (remember now, in cable homes) many commercial channels who can afford high quality product because their costs are based on a small amount of dollars received per viewer, but the capability of reaching every viewer in the United States and even in foreign countries.

This single channel trade-off is leading to an advan-

(Continued on page 106)



Variety recently surveyed a major TV syndicator's own list of clients and prospects, including television station toppers across the country — presidents, vice presidents, general managers, program directors and sales managers. These are the prime TV doers and movers, of key importance to the major TV syndicators. The result:

98% of the responding TV executives—representing 191 cities and 47 states*—are devoted Variety readers.**

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Its expansive coverage, its unique style, and its accurate reporting of essential news week after week, has built for it a solid foundation of readership loyalty and support.

For proof, just read some comments we found on the survey questionnaire:

- "I appreciate the continuing wealth of information supplied by Variety."*
(CHARLOTTE, N.C.)
- "In a couple of hours I know what's going on coast-to-coast and internationally."*
(DALLAS, TEX.)
- "I can't do without it."* (WASHINGTON, D.C.)
- "Still the bible!"* (NEW YORK, N.Y.)
- "Enjoy reading Variety, cover to back page."*
(HATTIESBURG, MISS.)
- "I depend on it."* (CHICAGO, ILL.)
- "I read every issue."* (SAN FRANCISCO, CALIF.)
- "Great!"* (NEW YORK, N.Y.)
- "Wouldn't be without it."* (BUFFALO, N.Y.)
- "Look forward to every issue."*
(COLUMBUS, OHIO)
- "The only trade paper that keeps one up-to-date."* (NEW YORK, N.Y.)
- "Love it."* (SAN FRANCISCO, CALIF.)
- "Three cheers for Variety! Keep up the good reporting."* (CALGARY, ALBERTA)
- "Best trade publication ever."*
(LOS ANGELES, CALIF.)
- "Great paper."* (PITTSBURGH, PA.)
- "It is the best publication of its kind in the entertainment industry. A must for all who want to keep fully informed."*
(HALIFAX, NOVA SCOTIA)
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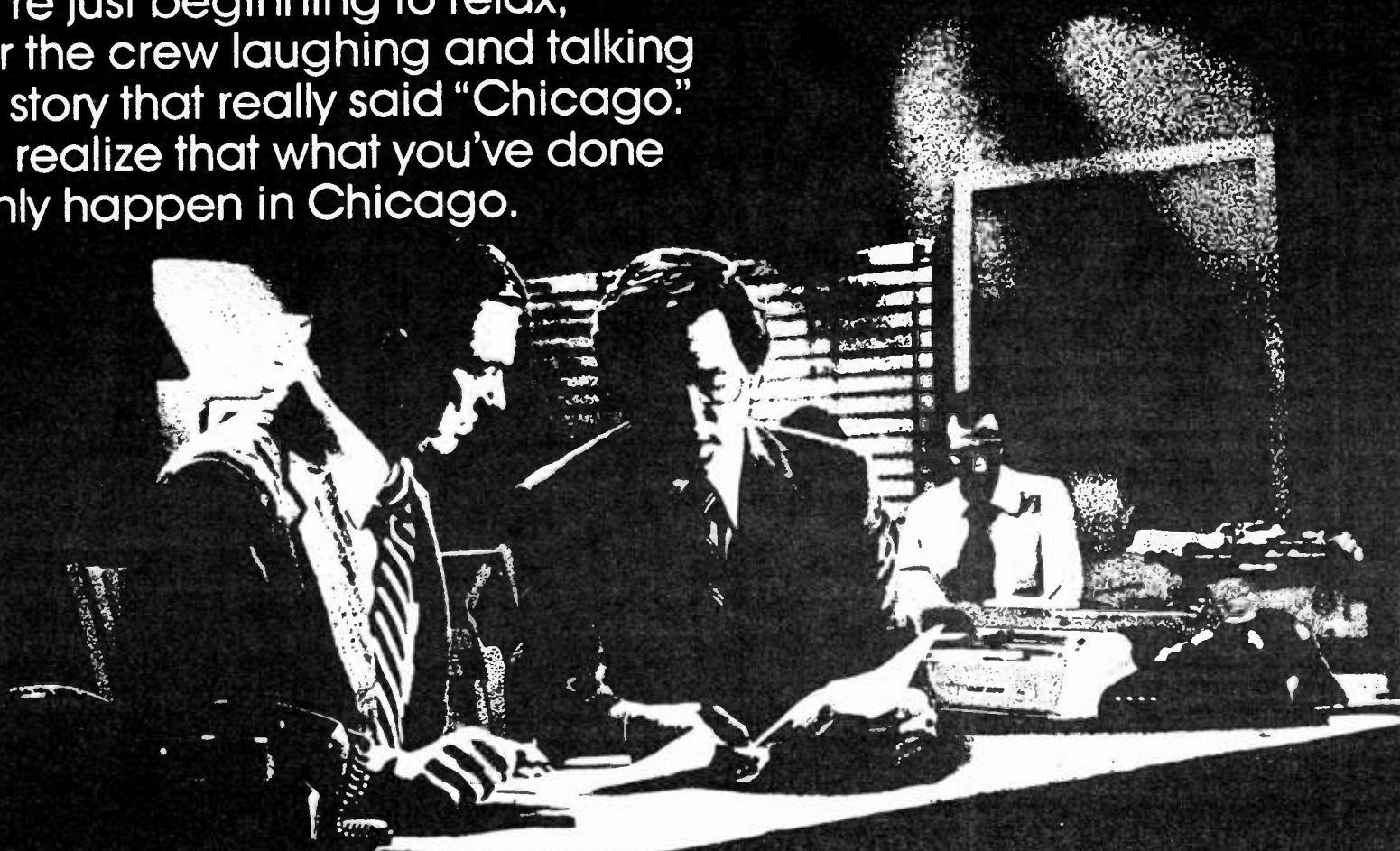


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Which means you work even harder.
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Because now there's a different kind of excitement.
The excitement of doing, of moving.
You find you're getting angry at yourself
over the mistakes, even the little ones that only you notice.
But when you do something you know is good,
really good,
the long days take on a new meaning.
You start to understand
why you give yourself to this business.
And you're amazed, but not really,
when the numbers say it's working.
And the critics say it's working.
And the awards say it's working.
Because all you really cared about in the first place
are the people who are watching.

One night,
after the ten o'clock is over
and you're just beginning to relax,
you hear the crew laughing and talking
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And you realize that what you've done
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Sources: ABC, Simmons, Starch

TV SALES IN JAPAN FALL AS WOES MOUNT

Tokyo.

A sharp drop in domestic sales and a slowdown in exports deepened the slump in Japanese tv set business in November.

According to figures compiled by the Electronic Industries Assn., November's production was 608,000 sets, down 1.5% from October and 26.8% from the previous November. Total 11-month production for 1974 was 6,708,000, down 14.6% from 1973.

The slump did enable manufacturers to reduce their inventories 11.2% compared to October, to 1,028,000 sets, but that was up 14.2% from the year before.

Factory shipments to Japanese retailers in November stood at 576,000 sets, 22.9% lower than the same month the year before. Exports of 162,000 sets were 0.2% lower than in 1973.

NAB On Pay Cable

(Continued from page 97)

cern, Editor and Publisher said editorially (Nov. 9): "It is a serious issue to consider because a lot of people apparently would like to sell the rights to coverage of newsworthy events." E&P noted that the Brazilians planning the Pan American games for Sao Paulo tried to sell exclusive photo rights for \$100,000. The editors concluded: "The point is made, and next time it could be exclusive rights to all coverage."

Not Watergate, However

I quickly concede it is hardly likely that Congress would ever sell the rights to cover an event like the Watergate hearings. But the Watergate hearings illustrate another point: They were covered extensively on free television at a cost of millions of dollars in lost advertising revenue, as a public

Paul Klein On Cable Television's Future

(Continued from page 97)

tage to the commercial broadcasters who not only are not afraid of the new medium, but who can continually cite that pay-television is merely a duplication of commercial television designed to get the largest audience possible and, therefore, designed to syphon existing mass audience-type programming from the present, existing and entrenched mass audience medium. On the other hand, a multi-channel pay-as-you-view system could afford to program select audience material because the economics of additional channel space is in favor of the pay-television entrepreneur, and the presence of such select content enhances the claim of the entrepreneur that he is not the syphoner, but rather the messiah who is delivering what the present mass audience medium cannot deliver technically or economically.

Ease Of Access, Wide Choice

The most critical selling points of the new medium are "ease of access" (that is, that pay-television has to be as easy to get as free television) and "breadth of choice." CTI conducted two experiments that indicated how these two factors can contribute to the usage of a pay-as-you-view television system.

In one hotel, the Howard Johnson Motor Lodge at Newark Airport, we installed in about half the rooms a system where the guest merely turns on his television set and can watch one or two movies on previously unused channels and pay for what he watches. There is a big sign that says it is pay if you tune to those channels for over 10 minutes. This is similar to the telephone which you now use, even though it doesn't have a sign that says you have to pay when you call Hawaii, even if you said you didn't know.

In the other rooms we had a normal call-down system in which the viewer had to do something extra (call the desk) in order to get the movies (the bulk of

the present pay-television is that way). For a period during April 1974 we had Ernst & Ernst audit the results and it showed that with the same motion pictures (good and lousy) in each room, the ease of access system doubled in usage. Actually, it tripled the usage, but some people did not pay.

The Money Is In The Menu

In the "breadth of product" test, a hotel in Virginia Beach called the Princess Anne had a call-down system with a direct cable from each room to a sort of switchboard at the desk in which any one of nine Sony video players could be plugged in to any room in the hotel. The guest was allowed to view, at the beginning, any of nine pictures from a menu that was given to him when he checked in. In effect, instead of removing pictures from the schedule, as is done in the normal hotel situation, pictures were kept in and added to the menu.

By August 1974, 34 pictures were on the menu and guests were allowed to order the picture of their choice on a first-come-first-served basis. If Room 27 ordered Picture A, then Room 43 could get that picture if he joined with Room 27. However, if he (43) wanted it at a different time, he would have to wait his turn. Sales have been fantastic in that hotel, culminating in the summer with a 50% sales rate, which means that half the rooms (occupied or unoccupied) in the hotel order a movie every day. In other words, the size of the menu and the diversity of tastes represented by the menu "forces" people to buy pictures.

I know for sure what to do now, but I'm paying for all my start-up mistakes in hardware, software and temper. But the business is here to stay because the product maker, product viewer and exhibitor (hotels) who have used it, know it's right.

service.

Public affairs and news programs, though usually carried at a loss by commercial television, have become essential to public knowledge and understanding of our complex world. In fact, television is now the number one source of news for the American people. More than 64% say it is their principal news source. This essential service can be provided because of advertiser support for popular pro-

gramming — movies, sports and series shows. (Parenthetically, cable operators have no obligation to provide equivalent public affairs and news programming; the FCC merely requires that not more than 90% of cable programming may be movies and sports.)

The pay-cable operators so desperately desire carte blanche on sports and movies that they are pursuing their goal of eliminating all FCC restrictions with an inten-

sive pressure campaign in Washington. Why? Because they have concluded that movies and sports (and series programs) are the "products" they can most readily sell to pay-cable customers. And they believe that pay-cable will be the financial salvation of their industry, the only way in which they can increase their "take" from the cable customer from its present average of just over \$6 per month to double or triple that figure (a medium-term cable goal is reported to be in the \$20 per month range). The president of Time-Life's cable subsidiary has said: "Cable is not going to make it on subscriber fees alone. Ancillary income has to be found and the most obvious source is pay cable for entertainment, sports and movies."

Let Them Watch Cake

The siphoning of popular programs from free to fee tv will have far-reaching social consequences. Research shows that among the one-fifth of our nation having family income of \$3,500 a year or less, about \$84 a year is spent on recreation of all kinds. There's no way to find \$120 or \$240 a year for pay-cable television in an \$84 entertainment budget.

At recent FCC hearings on the subject, Rev. Jesse Jackson, national president of Operation PUSH, said that pay-cable "presently runs the danger of becoming class tv ... millions of poor families would be cut off from good tv programming...since they could not afford to pay." He asked, "Why should people with regular network tv be denied the opportunity to enjoy major sports and entertainment events?" In the same vein, columnist James Reston has argued that pay-cable siphoning would cater to the rich, "Like polo and yacht racing, with the poor outside the gate."

At this writing, the FCC has not yet finalized its revised rules designed to prevent these losses to 68,000,000 viewers who have invested

\$60-billion for television sets with the understanding that we would show them the programs they want to see without charge. We understand that the Commission is likely to relax those rules, and we fear this nibbling-away process.

Broadcasters do not object to pay-cable if it stands on its own feet. We do object to any attempt to force television viewers to pay for what they now get free. Millions — especially the poor, the black, the retired, the handicapped — cannot afford to pay, and millions more, such as rural residents, probably never will be connected to cable. We broadcasters will do everything in our power to prevent the mass of Americans from being left "outside the gate."

NEW ACT OF FUTURE: THE METRIC SYSTEM

Hollywood.

Dominic Orsatti says somebody is going to have to show Americans how to use meters instead of yards and liters instead of quarts and grams instead of ounces. Because the country is about to go metric. The signs are everywhere. And Orsatti, who produces animated films for tv, has volunteered for the teaching job.

"TV," he said in an interview, "is the greatest medium around, if you want to educate millions of people. And the animated cartoon is the most likely tool. Teaching by drawing is a very old technique."

Orsatti Prods. is already well along in preparing films for the changeover. Its people are at work now on 13 episodes, each of which will run 13 minutes after editing. Next year, he said, his company will turn out about 80 of them. They will go first to tv, then to the schools. And they will be appropriate for people in different grade and age levels.



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All of which makes WLS-TV's

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Eyewitness News 5, 6 & 10 WLS-TV @ Chicago

San Francisco Show Biz

(Continued from page 93)

theatre, nostalgically named the "Palace."

With a \$28,000 investment, the operators valiantly tried to stage jugglers, a dog act, etc. But it failed to draw any family trade into the thuggish environs and the owners were finally forced to run a series of dramatic newspaper ads, threatening to let the house revert to skin-flicks if support didn't materialize.

Plans For A Complex

Officially, the city is still trying to save Market St. from permanent ruin. At the Civic Center end, big plans are underway to build a multimillion-dollar performing arts center as a permanent home for the opera and travelling shows. One plan would even rope in the ancient Orpheum Theatre, renovating this nearby landmark just as Oakland recently saved its Paramount. But all of this is snarled by competing demands to use the same land as for library expansion — and in San Fran that's enough to tie up any project for years to come.

Frisko still lacks legit accommodations. Only the Curran, which is controlled by the Civic Light Opera, and the Geary, in the hands of the American Conservatory

Theatre, can be classified as first-class theatres. Everything else is on the tiny side.

Middle Facilities Needed

The lack of medium-size facilities cost S. F. at least two outside production recently; both "Rocky Horror Show" and "Let My People Come" abandoned plans to produce here. In truth, only the small "On Broadway" has been consistently available, since the town's only other nice legit house, the Little Fox, has been running "One Flew Over the Cuckoo's Nest" for five years. What's more, the outlook for the Little Fox is clouded by its recent purchase by Francis Ford Coppola who mysteriously plans to use it for his own purposes. "Cuckoo" is closing.

Uptown, though, legit has had its best years at both the Curran and the Geary. After a few shortfalls, the Civic Light Opera has run SRO this season with pop shows like "Sugar" and "A Little Night Music." And ACT has been operating the Geary at 90% of capacity.

Niteries & Nudity

On the nitery circuit, nudity refuses to die, even though court

rulings forced club owners to regress from topless-bottomless to topless only. At the time, they screamed this was the end of indecency as it has come to be known and loved in this country. In reality, however, the boob biz continues about the same and it probably will so long as convention trade remains strong. The only major failure in North Beach recently was an attempt by the El Cid to go male topless on the premise that liberated women are ready to pay for overpriced drinks to eyeball undraped males. They weren't, and the El Cid switched sexes again pronto.

One thing the El Cid didn't encourage was males to gawk males; that might have worked. The increasing gay-ety of S. F. is amazing. Even some of the old longshoreman bars along the waterfront now have parasols over the tables and at least one well-known truck stop in the warehouse district has turned swish. One new dancehall, the Cabaret, has been so successful with a giant discotheque and supper club that it deliberately discourages "straight" business at the door by demanding three pieces of official identification from some patrons, especially women. Most people will have two pieces of I. D., but who carries three?

In contrast, a competing club, the Olympus, which opened recently, encourages both gays and straights. It offers dinner, floorshow ("Beach Blanket Babylon") and disco dancing at very moderate prices. So far, it's drawn well, without cutting into Cabaret's crowd significantly. And throughout San Francisco, the number of gay bars and restaurants is increasing by quantum leaps.

For traditionalists, the Venetian Room of the Fairmont remains the only booker of big-name supper club talent the city offers. But most of the other hotels have rooms for dancing and lounge acts. Even a local Holiday Inn is expected to put forth some live entertainment, such as "Standing Room Only," a group of young songsters who render numbers, on request, from any Broadway show that ran 500 perfs.

Inflation is widespread, but creeping. Hotels seem to be adding a buck or two to the lower end of their rates, which normally start at \$20. Similarly, eateries have been edging prices up by a quarter or so. But none of this seems to be cutting patronage significantly.

No Tomorrow

(Continued from page 87)

complished neither. As a matter of fact, the current — though obsolete — license fee structures can claim the closing of a number of production companies in the last year. And other major suppliers will go out of business unless there is a drastic change now ... today ... in the amounts networks pay for programming.

At this rate, very few major producers will remain alive, with more concentrated power — a development not to the networks' advantage.

The situation presents a serious problem, but not one without answers. For example, quality and production values of a series should influence its price. All shows are not merely films-in-cans. Certain kinds of shows, such as outdoor adventure or action, are more costly to produce than on-stage produced shows and the pricing should reflect the differential. I don't mean by 5% or 8% either; they should carefully analyze the plans for the show with the producing company and then pay a price that allows a fair profit.

I also feel strongly that the networks could increase their advertising rates. It is no longer

necessary to compete with the mass magazines for advertising dollars. With most mass circulation magazines gone, today's tv primetime rate of \$5 per 1,000 is set too low. Television is really the only meaningful advertising "game in town" for the advertiser selling mass consumption merchandise.

Some way should also be found to ease the pressure imposed on producers of new series by the ever-diminishing amount of time between announcement of network schedules and season premiere dates. Less time to properly prepare a new show usually results in lower efficiency, lower quality and higher cost.

These are merely possibilities for change. Substantive improvements will develop when the senior executives of the networks sit down with the management executives of the producing companies to try to reach some degree of understanding about today's problems today.

What it comes down to is that we deserve to get paid today for the work we do today. Because right now there is no tomorrow in this business.

WPIX Picks Pope To Succeed Thrower

Leavitt J. Pope has been named president and chief exec officer of WPIX New York, replacing Fred M. Thrower who has been named board chairman.

The changes were announced after a Dec. 30 meeting of WPIX directors (the company includes WPIX-TV-FM New York and WICC Bridgeport, which is owned by the Connecticut Broadcasting Co., a WPIX subsidiary).

Thrower's retirement is contemplated at the end of 1975.

Also, T.E. Mitchell, a director, was elected secretary of the corporation (he will continue as senior veepee, finance and administration), and W.H. James, New York Daily News publisher, was named a director, replacing the late Francis M. Flynn.

San Antonio — Robert Lopez, former disk jockey at KITE, joined the announcing and deejay staff of KTFM-FM.

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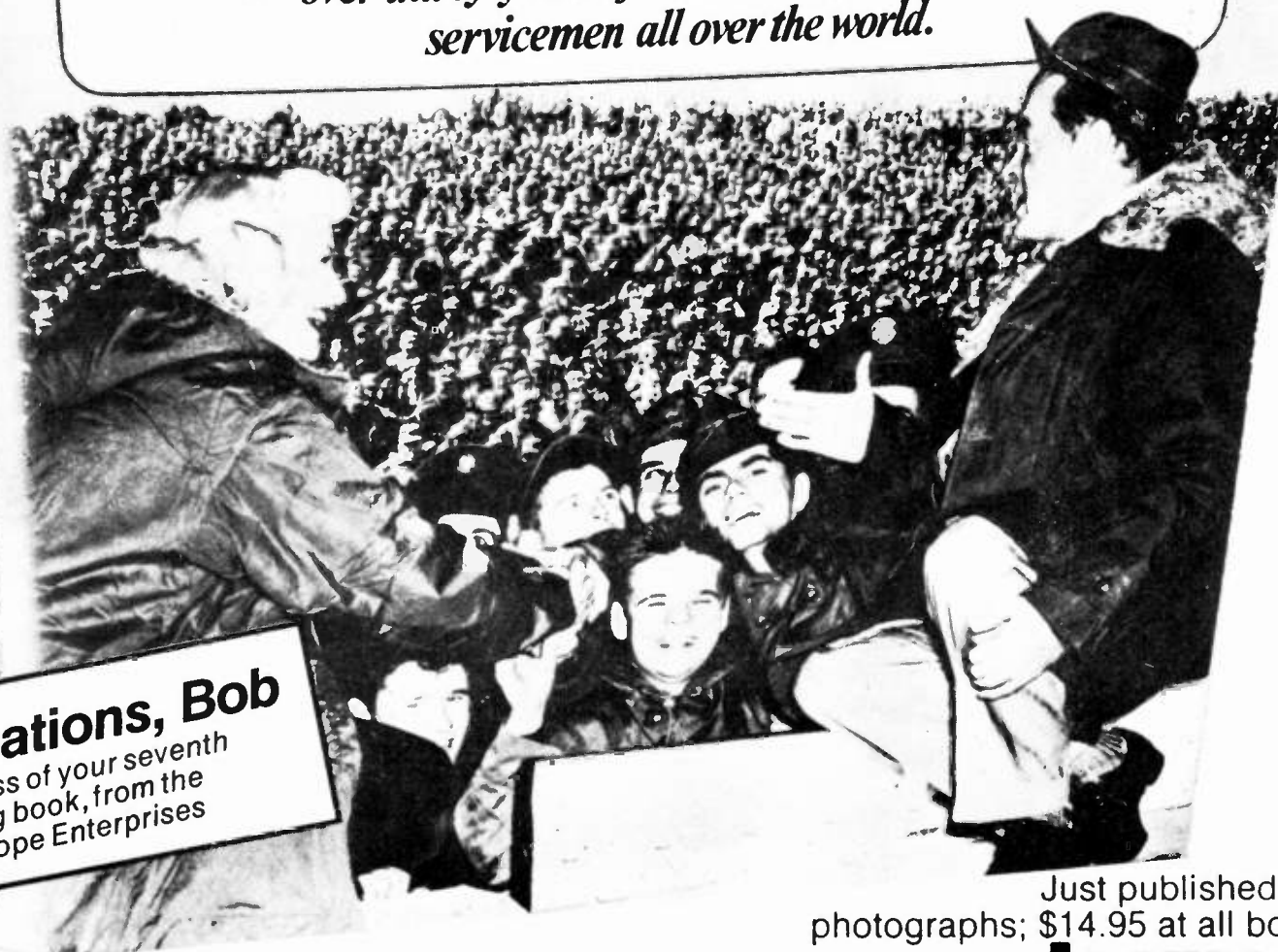
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DOUBLEDAY

Macdonald On Anti-Blackout Law

(Continued from page 89)

antiblackout law. According to the partial figures available at the time of this writing, the number of no-shows for games which were not televised under the provisions of the antiblackout law was 31% higher than for televised games. The Miami Dolphins have been especially hard hit by no-shows, but the fact that they had 2,000 more no-shows for a home game with Atlanta which was not televised than for a home game with Baltimore which was televised a week earlier indicates that factors such as the number of poor seats in the Orange Bowl may have more to do with their problem than the antiblackout law.

It is interesting that one of the steps which the Dolphins have taken to improve their attendance has been to increase the area which is blacked out when they are playing at home. Clearly, if the Dolphins had their way, they would play before a capacity crowd in the Orange Bowl and deny all of south and central Florida access to their games on television. Congress will undoubtedly be interested in questioning the NFL about the extent to which member clubs have been expanding their so-called "home territory."

Says Law Not to Blame

The NFL is justifiably concerned about the decline in its television ratings, although how it can blame the antiblackout law for this decline defies reason. The antiblackout law has had little effect on the number of games televised in any particular market. The league-network contract provides for the number of telecasts from each conference into each market, and the antiblackout law simply determines that one

telecast can be the home game if it has been sold out 72 hours in advance. The ultimate decision on which game is carried still rests with the network licensee, since the antiblackout law merely requires that the sold-out home game be made available for telecast.

The law has resulted in more instances of games of one conference being televised "head-to-head" with games of the other conference. However, while CBS Sunday football ratings were down 6% at midseason, NBC ratings showed an increase of 9% in their Sunday viewing audience. And whichever network is attracting the viewers, the money still ends up in the same place — the pockets of the NFL.

Radio Rights Fall Off

All this is not to suggest that there have been no adverse effects. According to the report on the antiblackout law issued last April by the Federal Communications Commission, radio broadcast rights for NFL teams had fallen off sharply. In at least one instance, radio ratings had dropped 85%. Concession revenue, program sales, and parking revenue appear to have declined, but only minimally, and these losses have been more than offset by the increase in the lucrative television contract. Congress will certainly look closely at these problems, although, I should note again, we expected them to exist to a limited extent.

As the FCC noted in its report to the Congress, the effect of the antiblackout law on baseball, basketball, and hockey has not been substantial, since the vast majority of the games of these sports which are televised are the result of individual team contracts with local stations

and are not covered by a league-network contract of the type permitted under the 1961 antitrust exemption.

Some 'Positive' Results

There have been some positive results in areas related to the antiblackout law. Major league baseball has a policy of blacking out the city of the visiting team for its Saturday afternoon and Monday night network games of the week. This policy presents a special problem on Monday nights, since the network is given complete exclusivity with regard to all major league games played on Monday nights. While the baseball owners did not repeal this blackout provision as I had urged in my request to Commissioner Bowie Kuhn, they did substantially modify its application. The decision to waive the blackout of its home market is now left to the visiting team involved in each game and does not require approval from three-fourths of the team in both leagues. While I continue to feel that there are no substantial reasons for this form of blackout, I think that baseball deserves credit for responding positively to the problem.

In our (Congressional) hearings, we will look closely at all of these issues. It is possible that we will expand the scope of the hearings to cover sports telecasting and broadcasting practices generally. But the antiblackout law will be extended only if such an extension is supported by facts and remains in the best interest of the public.

New Zealand's TV Improves; U.S. Sitcom Big

By LOUISE WARREN

Auckland.

After some 15 years of television in New Zealand, prospects are up, this following the first year of color and in expectation of a second national channel in mid-1975. Private Vidpic-making has been encouraged. Also boosted are the standard of content from within the New Zealand Broadcasting Corp.

However, the tubes here still rely heavily on British and American tapes and remain heavily overloaded with American "situation comedies."

Top rated U.S. tube imports for the year were "Alias Smith and Jones," "Mash" and "The Waltons."

Despite the success of imported air shows, the N.Z.B.C. lately here has become more ambitious as to its own presentation. Video viewing hours still remain from 2 p.m. till 11 p.m. although a national power shortage during the winter forced early closedown for several months. There has been improved news reportage, with excellent coverage of The Commonwealth Games and The Prime Minister's funeral.

The year just ended saw the introduction of giveaway quiz shows such as "In The Bag," "Concentration" and "The Dating Game."

New Zealand now supports seven private radio stations — Radio Windy in Wellington being the only private station added this year.

The privates have set the pace for audience talk-back which the N.Z.B.C. has followed and 1974 has seen talk-back slotting primetime to the detriment of other shows.

Since frequency modulation radio has not yet been introduced, there is still no such thing as an all music station. One of the most popular broadcasts is Casey Kasem's "American Top 40".

Leipzig Fest Awards - 1974

Awards for the 17th International Leipzig Documentary and Short Film Week in the field of television were presented on Nov. 30 to the following:

Golden Dove — "Dreher" (U.S.S.R.). "Gegen die Vernunft, mit Gewalt" (Mexico).

Silver Dove — "Befreiungskampf in Namibia" (Sweden). "Unsere Kleinen Hauser" (P.L.O.). Tie between "Camaradas, Genossen" (U.S.S.R.) and "Traume und Alpträume" (Dreams and Nightmares) (U.S.).

Special Jury Prize — "Ich War, Ich Bin, Ich Werde Sein" (G.D.R.).

Major Emmy Awards - 1974

(Continued from page 89)

Schneider, Gary Johnson, Steve Levitch, Rick Kellard, Rowby Goren, "Hollywood Squares."

Music Composition — Morton Stevens, "Hookman," Hawaii Five-O" CBS; Fred Karlin, "Autobiography of Miss Jane Pittman."

Song or Theme — Marty Paich, David Paich, "Light The Way," "Once More For Joey" episode, "Ironside," NBC.

Music Direction — Variety, Musical or Dramatic — Jack Parnell, Ken Welch, Mitzie Welch — "Barbra Streisand...And Other Musical Instruments."

Art Director or Scenic Design — Jan Scott, Charles Kreiner, "The Lie," "CBS Playhouse 90." Brian C. Bartholomew — "Barbra Streisand...And Other Musical Instruments."

Camera - Entertainment Programming — Harry Wolf, "Any Old Port In A Storm," "Columbo;" Ted Voigtlander, "It's Good To Be Alive," "GE Theatre," CBS.

Film Editing-Entertainment Programming — Gene Fowler Jr., Marjoe Fowler, Samuel E. Beetley, "The Blue Knight" series; Frank Morris, "Execution of Private Slovik," "NBC Wednesday Night at the Movies."

Quarterly Support

Washington.

Editor, Variety:

As one of the original members (I think) of the New York Chapter of the National Academy of Television Arts and Sciences, I should like to record my reaction to your story on the John Cannon plan to fold TV Quarterly: disbelief, discomfort and a strong amount of anger.

I respectfully request that the members of the academy board very carefully re-examine the situation and take into consideration the fact that TV Quarterly

provides professional and dignified image such as the academy gets from no other source, including the Emmy programs.

Joe Dine

Director of Public Information, Corp. for Public Broadcasting

Seattle — Producer-director Kenneth L. Schwedop joined the KOMO-TV staff, reporting to program director Ed Lackner. Schwedop was formerly senior producer-director at KING-TV, specializing in commercial production.

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Baruch On Pay Cable

(Continued from page 97)

in conventional television syndication. This has traditionally been the pattern of exhibition of motion pictures, and will not change, except that pay cablecasting will be inserted somewhere in this sequence to offer audiences features when they want to see them, and in the manner in which they want to see them. Every study, and all the research, indicates that audiences wish to see motion pictures as they were intended by the producers, with the same dramatic flow uninterrupted by commercials, and without the substantial editing which usually

takes place to fit these motion pictures into a specific time slot. Four out of five viewers have indicated that all too often the interruptions of the commercials on television spoiled the movie. It is interesting that, in another study undertaken recently by BIB on attitudes towards pay television, 35% of the respondents who were asked what they liked best about pay television, answered: "No commercials, movies uncut."

It has been maintained that pay cablecasting will divert material from conventional television. That's a smokescreen. Let us pro-

ject ten years hence. For the miniscule universe of approximately 90,000 homes presently equipped for pay cable, let us optimistically assume, by 1985, a growth of 2,500,000 pay tv homes. Each of these 2,500,000 pay tv homes, let us further assume, would pay to watch two attractions a week for a total of about four hours of weekly pay tv viewing, or a total of 10,000,000 viewing hours per week over pay cable.

Based on past growths, let us further conservatively assume by 1985 conventional television set circulation of 72,000,000 homes, each watching an average of six hours and 20 minutes daily. This would amount to more than three billion hours of conventional television viewing per week. Based on these figures, pay television in 1985 would represent a hypothetical audience loss to conventional television broadcasting of less than three tenths of 1% per week. But it is very possible, and even probable, that conventional television viewing would not diminish, and that this audience loss would not take place.

No Outbidding, Exclusivity

It has also been maintained that pay cable could outbid commercial television for product, and obtain it exclusively. I believe that the broadcasters have once again been misled. All the calculations constructed to prove that point attributed practically all of the income which is derived from the operation of pay cable towards the acquisition of either new films, older features, or other material, depending on the case that the other side is trying to make. If in fact any deductions are made for the costs of operating the pay cable system itself, every calculation seen lowballs this figure by a completely unrealistic amount, inflates the potential profits, and becomes so unrealistic as to be unusable.

The pay cable industry has said that it does not wish to have exclusivity to any film product, and it does not in fact need it. Once it has shown the product, it is logical that subsequent to the pay cable quasi-theatrical exhibition that same product be seen on the networks and subsequently on local television stations. One does not preclude the other, nor should it. If an industry is willing in fact to compete, it seems to me that the industry which gives it away, namely over-the-air broadcasting, has a distinct clear and obvious advantage over the industry that wants to charge for the viewing of that same product. I believe that the broadcasting industry is being short-sighted.

I would like to quote to you from a speech given in years past by a great visionary, General David

Sarnoff. On May, 1935, nearly 40 years ago, he said: "History confirms the fact that the creation of a new service for the public does not result in the elimination of an old service, provided each has something of its own to give." On September 13, 1947, General Sarnoff expanded this to say: "There is no protection except through progress. Nor have I seen these new scientific developments affect older businesses, except favorably, where those who were progressive, gave careful thought and study to the possibilities of new inventions and developments for use in their own business. Let me assure you, after more than 40 years of experience in this field of communications and entertainment, I have never seen any protection in merely standing still."

Let us all draw from these conclusions, and move forward.

Eurovision Cold

(Continued from page 93)

\$5,000,000.

Representatives of the First and Second German TV Nets participated along with reps of 15 Western European video outlets at a recent meeting of the board of administration of the Union of European TV Organizations to discuss this, among other weighty matters. Final decision on whether to carry the international sports events from Canada will probably be made when the UER holds its general meeting in June, with all 33 active members participating.

Canadians are asking for a total of \$50,000,000 with about half to come from the United States. Included in the \$20,000,000 charge to Eurovision would be live performance rights, rights to rerun the material, and the use of technical facilities set up by Canadian TV.

Transmission

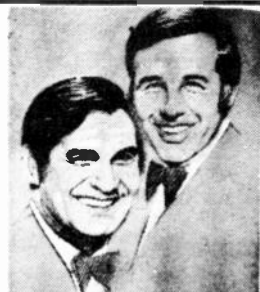
In addition, the European stations would have to pay an extra fee for transmitting the programs via satellite, which would cost about \$500,000 for renting a channel on the tv satellite.

And there would be, of course, more expense for sending several hundred tv reporters, analysts, cameramen and technicians from the various European member nations for weeks or months of advance preparation. Air tickets, board and room and salaries plus overtime shoot this figure up to another astronomical one.

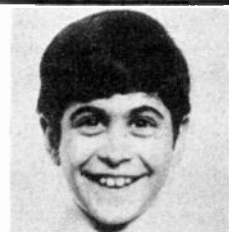
Ever since the 1972 Olympic Games in Munich, the two German nets have been operating in the red. Millions of extra dollars were planted in their budgets in 1971 and 1972 for the added technical equipment and facilities required for

world transmittal of the games that year, and it's a particularly sore subject in this country that some of the smaller nations have not yet paid their fees for the tv rights of the 1972 event.

German nets are in financial trouble, and neither is willing to assume a multimillion-dollar fee for the 1976 Olympics. Likewise, other European tv nets are hurting, and it seems quite possible that the Europeans will get their '76 news of the Canadian sports plays via other media, unless a more equitable fee arrangement is worked out.



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PRODUCTIONS

Congress & B'casting: A-Z

(Continued from page 86)

men will quiz Wiley on his new policy next session, especially his recent jawboning sessions with web execs.

Let the Sun Shine In

First-hand accounts will replace news leaks by "highly placed sources" if a new move to open Government proceedings to public scrutiny takes hold. The Senate Government Operations Subcommittee held hearings on Government in the Sunshine legislation that would open to the press and public most agency and congressional meetings.

McClellan & Copyright

The half-century-long effort to revise the copyright law moved ahead at the close of Congress as a measure actually gained passage in one chamber.

By a 70-1 vote, the Senate passed an omnibus copyright revision bill that would extend the copyright term to the lifetime of the originator plus 50 years. Sen. Sam Ervin (D-N.C.) led a fight on the Senate floor resulting in the defeat of Section 114, the most controversial section of the bill for broadcasters, since it would have required the payment of performance royalties by broadcasters and jukebox owners to performers and diskeries. Ervin, to the relief of every radio station manager in the country, contended that a performance royalty would be Constitutionally unsound and

economically unwise. The copyright battle moves to the House Judiciary Committee in 1975, and it can be expected that many long months of hearings and debate will follow.

Military Media Budgets. An amendment pushed by Sen. Richard Schweiker (R-Pa.) to permit the Army to use tv and radio for its "see the world" pitch was dropped from the final language of the Military Procurement Authorization bill. Rep. Edward Hebert (D-La.), chairman of the powerful Armed Services Committee, is still opposed to Army spots, and until he changes his mind, there will be no "join-up" blurbs on Monday Night Football.

Nick Nixed

At a House hearing early in the year Nick Johnson leveled one of his typical broadsides at the FCC. Chairman Macdonald chided the outspoken commissioner for being content to remain a critic of Government rather than running for elective office himself. Johnson tried just that later in the year and lost a bid for an Iowa Congressional seat in a close run-off election. In Nick's case he asked the voters to try it but they decided they didn't like it.

OTP Hill Fencemending

Stung by budget cuts and charges that the Nixon Administration was using the new office for political gain, 1974 was the year of the grindstone for OTP, as its director, Tom Whitehead, prepared a return to academic life. License renewal legislation with disdain for pending FCC program percentages was worked out by OTP, as was another bill designed to restructure Comsat. Following up on the Cable Report to the President, draft cable legislation was being widely circulated at year's end by OTP, and it is expected to land early on the new Congress. With the exit of Tom Whitehead as OTP director, his deputy, John Eger, set about the task of building some new bridges on Capitol Hill.

Outer Space. The dream of satellite broadcasting grew no closer during the 93rd Congress. The Senate Aeronautical and Space Sciences Committee, chaired by

Sen. Frank Moss (D-Utah), held hearings to consider the progress of the so-called Rocky Mountain experiment under which the government sponsored a test of satellite technology. The Rocky Mountain bird (ATS-6) will be transferred to India, per international agreement, but the possibility of a replacement for U.S. use remains unresolved. OTP is pushing for a private consortium to fly any new satellite.

Pay Cable Pressures

Sen. Hart and at least eight other members of Congress called for a relaxation of feevee restrictions in the FCC's pay-cable proceeding. Hart's Antitrust and Monopoly Subcommittee launched an investigation of anticompetitive practices of tv stations and pay-cable operators concerning rights to show motion pictures. Some cable operators charge that tv networks and stations pressure movie producers against selling movies to pay-cable systems by threatening to take their business elsewhere. Other complaints involve the "warehousing" of films by telecasters, that is, storing movies without airing them to deny pay-cable access to them. The broadcasters counter that no such practices still exist and further contend that the pay-cable forces are trying to use Congressional pressure to blunt broadcasters anti-pay efforts.

Public Broadcasting Payments.

As many foundations, including the ultimate sugar daddy, the Ford Foundation, exit the public tv scene, PBS hoped that a plan for long-range Federal financing could be worked out by Congress. A plan was forged late in the session by OTP chief Whitehead and was backed by President Nixon as one of his last executive decisions. All systems were go until the network boys (PBS) started bickering with the local stations (CPB) over their share of the action. The compromise came unstuck and the appropriation measure was shelved. Look for OTP to attempt to bring the warring factors back to the negotiating table early in the new session.

Quizzing Quello

Confirmation hearings on the FCC nomination of Jim Quello became one of the longest running shows in D.C. this past season. Although critics charged that Quello's background as a broadcaster should disqualify him as a

commissioner, the nomination sailed through the Senate once the name reached the floor. Two other vacancies were also filled by Nixon — Glen Robinson, a university professor, and Abbott Washburn, former OTP aide and special ambassador. The two were approved to fill the unexpired terms of veteran H. Rex Lee, who retired to a professorship on the west coast, and former chairman Dean Burch.

Renewal Revision

Broadcast lobbyists attempted throughout the session to push for approval of a new license renewal bill. Both the House and Senate passed bills lengthening the license term from three to five years. Under the bill passed by the Senate, renewal would be presumed to meet the necessary public interest standard where the broadcaster has adequately programmed to meet the problems, needs, and interests of the public he serves. The Senate bill did not include House language that would prohibit the FCC from considering media cross-ownership. The Senate omits House lingo that would permit appeals courts other than the D.C. Circuit to hear license cases. With many pieces of crisis legislation crowding the House and Senate calendars in the closing days of the session, the license bill simply lacked the priority status to win a place on the agenda.

Seven More Years For Lee

Commissioner Bob Lee, the commission's resident toastmaster, was reappointed to his fourth term on June 30. Bob will therefore have another seven years to push for some of his pet projects, such as the continued expansion of UHF. Having renewed his contract with the Federal Government, Bob followed this negotiation with another long-term agreement as he married Rose Bente on Sept. 27.

Supercommission on Commissions. As if the Washington bureaucracy was not muddled enough, hearings were held by two Senate Government Operations Subcommittees on bills to establish a National Commission Regulatory Reform, which would undertake total reexamination of the FCC, FTC, and other independent agencies. The aim of the commission would be to identify regulations that protect inefficient companies and legitimize anti-competitive trade practices that hit the consumer in the pocketbook. Mark Green, director of Ralph Nader's Corporate Accountability Research Group, pegged the economic waste from FCC regulation at \$8 billion annually.

Televising Congress

After extensive hearings, the Joint Committee on Congressional Operations chaired by Sen. Lee Metcalf (D-Mont.) came up with proposals which would finally open the House and Senate chambers to tv cameras. The committee

proposed an experiment that would establish a constant monitoring system — like that used at the U.N. headquarters in New York — to record for posterity the memorable and not-so-memorable utterances of our nation's legislators. There's no telling what impact the coverage might have. It's doubtful whether sitcom screenwriters can keep pace with the antics in the halls of Congress. Perhaps Roper and Quayle surveys will be completely eclipsed by special Nielsen over-nights for politicians.

Terrorists and TV. Media coverage of the Hearst incident, plane skyjackings and similar events were the subject of hearings conducted by the House Committee on Internal Security chaired by Richard Ichord (D-Mo.). The allegation that tv had been used by the terrorist groups to gain national publicity was countered by a contingent of tv news executives including John Lynch of ABC and Tom Frawley of RTNDA. The message of the news executives — whether the news is good or bad, the public has a right to know.

Truth in Advertising. A group of Congressmen led by Rep. Rosenthal sent letters to some 7,000 broadcasters asking them to review their policies to make sure that their listeners were being given full information on the energy crisis. The Congressmen contended that the stations would be violating the Fairness Doctrine if they continued to air spots by oil and other energy companies and failed to provide other programming on the subject. The Exxon Tiger would have to be balanced with an energy production documentary.

Uniform Time

At the height of the energy crisis, Congress thought it would be a good idea to put the country on year-round daylight saving time to con-

(Continued on page 116)

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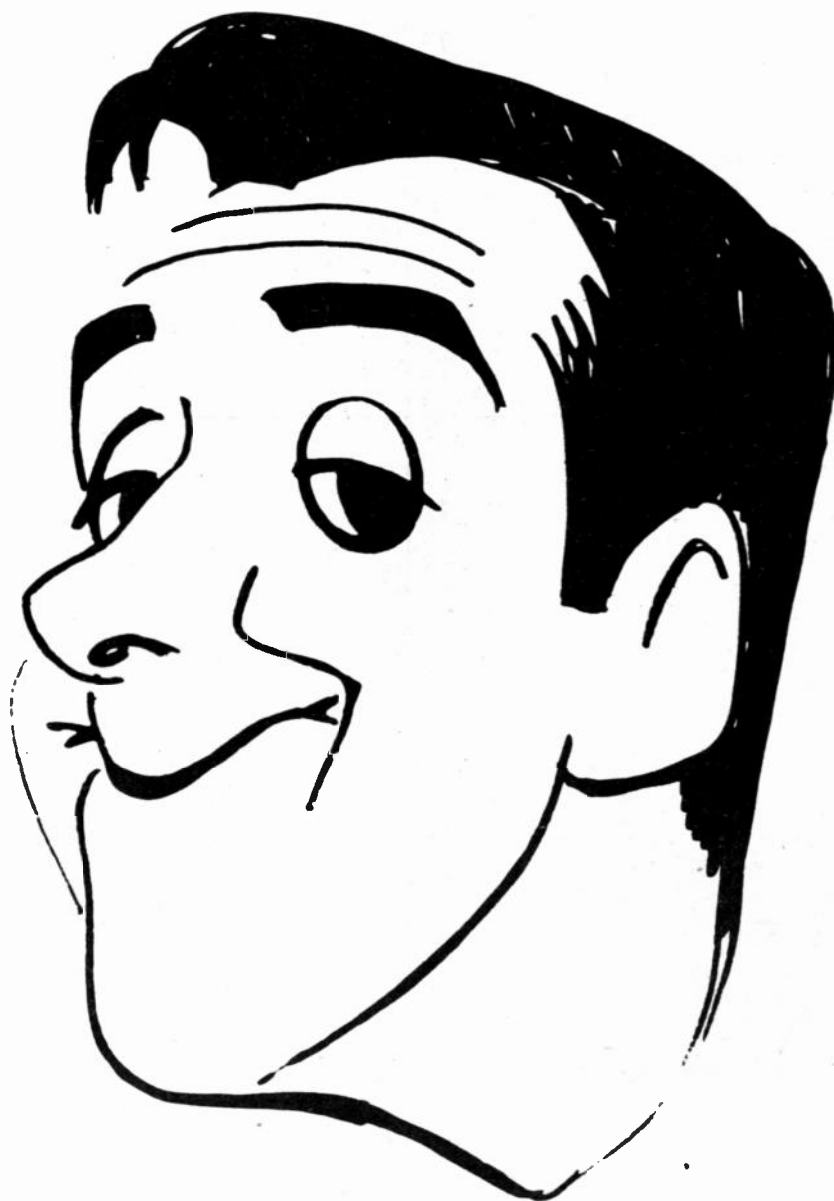
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Congress & B'casting: A-Z

(Continued from page 114)

serve fuel. This move particularly disturbed one vocal segment of the broadcast industry — the daytime-only radio operator. While special arrangements were devised by the commission to accommodate most broadcasters, the daytimers were spared continued problems when Congress — with the benefit of hindsight — voted in 1974 to return the country to four months of standard time.

Vexsome Violence Hearings

Hearings were conducted by Senate Communications Subcommittee on televised violence. Sen. Pastore heard the testimony of broadcasters and researchers on violence levels since the March 1972 hearing on the U.S. Surgeon General's report. After many years of study, the jury is still out on determining any causal effect of tv violence on children — or, for that matter, on adults. In fact, to date no one has come up with a definition of what constitutes violent programming. Critics say that it won't suffice to say, "you know it when you see it." Congress — especially Pastore — is still pressing for answers; you can expect a series of Congressional hearings next term.

Voter's Time Vagaries. Congress moved slowly toward reform of the Federal election laws. A compromise measure was passed and signed into law by President Ford. While imposing new spending limits on federal candidates, the law removes the discriminatory limits on broadcast media expenses imposed under a prior law. Also included was a provision requiring polls in every state to close at the same time on election day, regardless of time zones. One of the

purposes of the provision, according to sponsor Sen. Peter Dominick (D-Colo.), was to curb "tv forecasts based on a few precinct returns." Unfortunately, when an impasse developed, the repeal of the equal-time provision for Presidential and Vice-Presidential candidates was dropped in conference. Rep. Harley Staggers (D-W. Va.) promised that his House Commerce Committee would take up the repeal issue as a first order of business in 1975.

Who Owns What?

Even before the bear market came out of hibernation there was one senator who definitely was not "bullish on America." Seeking to learn "who owns America," Sen. Metcalf chaired hearings of a Senate Government Operations Subcommittee on bank ownership of a number of the largest industries, including broadcasting. Metcalf criticized the FCC for allowing banks owning communications stock to list holdings in "street" names. FCC chairman Wiley promised to produce full ownership data on CATV for continuation of hearings scheduled in 1975.

'X' Movies & Aural Sex

The move toward more relevant themes on tv shows makes some Congressional leaders a bit nervous. Congressman Staggers, for example, ordered a probe by his Investigations Subcommittee of so-called pornography over the airwaves. Radio also did not avoid scrutiny. Senate Communications Subcommittee chairman Pastore and House Communications Subcommittee chairman Macdonald

successfully urged the FCC to curb topless radio and other sex-oriented programming. The House Appropriations Committee report on the FCC budget even 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. The FCC was ordered by the House and Senate Appropriations Committees to submit a year-end report on obscenity and violence.

Yearly Reviews

Congress rarely permits agency heads to forget their obeisance to the Hill chairman charged with overseeing the affairs of the agency. FCC chairman Wiley and FTC chairman Lew Engman both faced intense questioning at the annual oversight hearings. At the FTC hearings chaired by Sen. Moss, questions centered on children's programming and advertising. Chairman Wiley was quizzed by Senator Pastore about subjects ranging from the need for better telephone service to the possibility of a Congressional review of the Fairness Doctrine.

Zero Fairness

Sen William Proxmire (D-Wis.) made a series of floor speeches challenging the constitutionality of the Fairness Doctrine. "How can freedom be maintained," asked Proxmire, "by putting conditions on freedom?" Sen. Pastore takes a contrary view, finding the doctrine a useful way to encourage airing of all shades of opinion. The commission meanwhile issued its long-awaited report on the doctrine which, among other things, confirmed that the agency would no longer apply the doctrine to product ads.

Aussie Penguin Awards

Melbourne.

The Australian Broadcasting Commission collected 10 of the "Penguin" awards of the 15 categories for television excellence. And for the first time the awards ceremony was televised — in color from the newly opened Melbourne Hilton. Penguins are awarded by the Australian Television Society and are the Aussie equivalent of the Emmy, being the highest tv accolades Down Under.

The ABC drama series "Marion" gained four awards: best drama producer-director, David Zweck; best drama script, Cliff Green; best actress, Helen Morse, and also shared the Australian Film Corp. award with "Billy and Percy," an ABC documentary-drama. "Billy and Percy" also gained for Harold Hopkins best supporting actor award. Best actor award went to Frank Wilson for his role in the ABC series "And the Big Men Fly."

Other awards to ABC were in current affairs — Richard Carlton in "This Day Tonight," a special Penguin Award to Peter Wherret for "Torque," a motor car survey series, and to John Sparkes and David Poynter for the best documentary, "A Big Country" — "Sawrey."

GTV-9 won two Penguins for the live variety show "The Ernie Sigley Show." Sigley for best entertainer and the show's producer, Bob Phillips, best variety production award. A Penguin for technical organization went to ATN-HSV-7's Graeme Foster for the link in the last federal election.

Several Penguins were awarded for commercial advertisements.

Only programs screened between July 1973 and June 1974 were eligible. The ceremony was televised by Channel O, which received none of the awards.

Chicago: 'Heart Of Heartland'

(Continued from page 93)

programming, changes at the o&o's are met with swift counterchanges from the indie. When the net-owned stations extended their early news (two into the access half-hour), WGN-TV socked in a block of off-net sitcom reruns and mopped up in the time period. Too, largely as a result of WGN-TV's steady presence, there is very little advertising rate-cutting and even less premium selling of hot local shows. Tampering with CPM's either way sends business WGN-TV's way.

The big difference between Chi and the other two members of the market summit trio is, of course, the presence of three additional indie VHF stations in New York and Los Angeles. Another important factor in obscuring the local scene in those coastal markets is the network corporate, programming and production presence in Gotham and the web production in the City of Angels. In Chi, the o&o general managers keep in close contact with their respective headquarters, but that's a lot different than having them look over your shoulder — and on occasion, meddling. Chicago is a bottom-line tv town.

Ain't Nothin' Like It

WBBM-TV v.p.-g.m. Neil Derrough, who has worked in other markets, says that anyone who has not worked in this market cannot fully understand the intensity of the competition. "I can't think of another major market like it," Derrough maintains. "You can't afford to make mistakes, but you've always got to try new things. The caliber of the competition here is extraordinary, and they are working hard all the time to get ahead of you."

An exec of another station, put it this way: "Let's face it — you can goof-up in New York or Los Angeles and it's so complicated there, no one knows the difference. If you succeed, by the same token, it's so hard to figure out why that they just call you lucky. If you chose a wrong local movie title in Chicago, you're down in the next weekly rating book. If you blow two or three major stories on the news, it gets awful chilly around rating time."

To Duffy, A Fun Market

WLS-TV program director Chris Duffy, who has worked various markets, says he too is impressed with the high level of professionalism in Chicago. "You just don't see those little technical errors that you see in other markets," according to Duffy. "If

you like to compete, this is a fun market — it's strung tight but it's not rigid. There's always the chance that a move you make will break things wide open. WLS-TV does very nicely in this town, but we run like we're in last place — and so do the others."

In the local news area, Chicago is also something of a model competitive situation — each of the three o&o's uses one of the three basic news formats or styles: WLS-TV, which pioneered the lightheaded treatment of the news, still uses that style, albeit in modified form. WMAQ-TV utilizes a conservative, traditional approach. WBBM-TV employs the dual-anchor newsroom format. There are subtle differences in the way stories are played, but once again the competition is so stiff that "scoops" are rare and a viewer can get as much news on one station as on another.

And, of course, Chicago represents a better cross-section of national televiewing than does either New York or Los Angeles. It is practical as well as poetic to say that this is the heart of the heartland. Each September, network analysts pore over early overnights from either coast looking for direction — and they are often off the mark when the national ratings come in. None of the three webs have been willing to pay for Chi primetime overnights despite the fact that they likely would be better indicators of what the interior U.S. thinks of individual shows.

Wailuku, Maui island, Hawaii — KNUH is airing a live Hawaiian entertainment program from 1 to 2 p.m. Sundays.



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CHILDREN WATCH ALL TIME-SLOTS ON TV

FCC's Access Rule Torpedoed Kidvid's Greatest Opportunity

By BOB KNIGHT

In recent years, a wide spectrum of citizens, from then-FCC chairman Dean Burch to the activist ladies of ACT, have been plumping for a concentrated effort by the commercial networks to do something worthwhile in the children's programming genre in primetime.

Yet, a case can be made that during 1974, primetime kidvid's time finally came — and went — with hardly a peep out of anybody in protest. The old maxim says there is nothing so powerful as an idea whose time has come; every indication last spring was that kidvid's time in the primetime sun was imminent. A judge's decision, in effect ordering the cutback of each network's amount of primetime hours, knocked the timing into a cocked hat — and it is highly unlikely that the time will be exactly that right again anytime in the immediate future.

Specifically, the reference here is to CBS-TV's announced plans to program children's specials in the half-hour from 7:30 to 8 p.m. on Saturday nights during the 1974-75 season — as permitted by then-relaxed FCC primetime rules. ABC, as well, had made plans to program six hours of "quality children's specials" in the 7 to 8 p.m. prime access slot on Saturdays — which would have had additional impact on the overall kidvid-in-primetime breakthrough — but the CBS plans had the ring of being the programming device that could bring children's primetime programming to a new and important plateau.

Before 'Family'

The CBS project, spelled out by program veepee Fred Silverman at the web's May affiliates convention, was to program 46 weeks of kid specials in the 7:30 p.m. Saturday timeslot immediately before "All In the Family," with the six remaining weeks of the year to be made available for local programming. Silverman noted at that time that past experience had shown that the kind of children's specials CBS had in mind "also have substantial adult appeal" and might be called "all-family in their reach." Consequently, he said, the network hoped "to capture very large audiences" in the time period, because of its proximity to "Family." The overall plan, at that time, was to have a balanced mix of half animated and half live-action programs, with more than half of the programming skedded to be originals rather than repeats.

With all due respect to the advocates of children's programming reform and improvement, it is never going to happen at the commercial network level until a profit-making prognosis is part of the scheme — which makes Silverman's expectation of "very large audiences" a most vivid indication that CBS was prepared to succeed. If ever kidvid could earn its own way in primetime, the pre-"Family" slot was the place to do it. And tv being an imitative business, it can safely be predicted that had CBS made it pay, ABC and NBC would have been into kidvid programming in primetime with a vengeance the following season. If CBS' programming plans were not a giant ripoff, children's program-

ming's time had indeed come.

A look at the planned roster of CBS kidvid specials for the timeslot is therefore very much in order. By the time the Federal Court ruling cut back the FCC primetime relaxations in late summer, the lineup had been fleshed out to include 56 half-hours from a wide variety of suppliers (another aspect of programming that the FCC prime access rule was conceived to achieve). CBS to this day has remained curiously shy about revealing its budgetary plans for the time period (perhaps because it would be thought guilty of blowing its own horn about what is now a dead horse), but an educated guess, acknowledging the costs of animated programs, would put the cost of one year's kidvid specials output for that one time period in the vicinity of \$10,000,000.

The kidvid slate was to include six Dr. Seuss cartoons, five of them repeats and one new; "Frosty the Snowman" (a repeat) and "Twas the Night Before Christmas" — both seasonal shows; repeats of Potterton Productions of Canada's "The Selfish Giant" and "The Little Mermaid"; two "Jungle Book" specials ("Rikki-Tikki-Tavi" and "The White Seal") from Chuck Jones — and a repeat of each; the three-part "8 Stages of Man"; four "Fat Albert" cartoons (and four repeats); Maurice Sendak's "Really Rosie Starring the Nutshell Kids" with original songs by Carole King; a "B.C." cartoon, and a repeat of Billy Cosby's "Aesop's Fables." These titles were all animated vehicles.

On the live-action side, CBS News was to supply three "30 Minutes" magazine-formatted pro-

(Continued on page 126)

SO 'GUIDELINES' CAN'T PROTECT

By LARRY MICHIE

It is simply a statistical convenience to label any portion of the broadcast day as the children's hour, and it doesn't seem wise to base national policies on statistical conveniences. That is why talk of restricting "mature" or "violent" programming to relatively late evening hours seems such a pathetically inadequate gesture.

To the extent that television serves as a catalyst for antisocial behavior by children — a subject of unending debate — the total television schedule bears responsibility. According to recent Nielsen figures, for example, about 20,000,000 folk 2-17 years of age are watching the tube at 10 a.m. Saturday, the heart of kidvideo time. But at 9 p.m. on weeknights — the time that the weekly maniac on "Hawaii Five-O" is tooling up for a series of rapes, murders and firebombings, for example — there are in excess of 19,000,000 kids 2-17 in front of television sets.

For those who are slow with their digits, that means that only about 1,000,000 fewer children are watching television at 9 p.m. weeknights than at 10 a.m. Saturdays. Children 2-11 fall off from 16,710,000 to 10,810,000, but teenagers 12-17 grow from 3,370,000 Saturdays to 8,210,000 at 9 weeknights.

Other Nosecounts

Other Nielsen numbers for the 2-17 age group show 13,460,000 watching at 10 p.m. weeknights, 5,890,000 at 11 p.m., and 3,240,000 at midnight. Even at the witching hour, 970,000 of those viewers are between two and 11 years of age.

If any type of television show has such bad effects on children that it shouldn't be shown at 10 a.m. Satur-

(Continued on page 126)

Biz Is Brisk For Indie Kidvid Producer In Europe, Though U.S. Still Impossible To Sell

By ROGER WATKINS

London.

"Ten Years Ago," says Jan Hillgruber, a leading independent kidvid producer/distributor, "I could expect to sell a children's series in eight or nine countries. Today, I can sell a similar series in 20 or more countries. If it's a really good show, it will sell in more than 40 countries. The economics for independent producers, these days, are therefore altogether different."

Hillgruber's experience in the field of independently produced children's shows mirrors the growth of this specialized tv production and distribution business. Throughout Europe, the supply of kidvid material — either for straight sale or coproduction — is an on-going, often expanding, business that survives where sometimes other forms of indie production do not.

Indeed, in the UK, one of the world's most difficult markets for domestic independent producers (in-house production preferences at both BBC and the commercial stations natures only a tiny proportion of independent production) there are, paradoxically, at least a dozen kiddie-aimed projects boiling in small production houses.

In East Europe, it's acknowledged that some of the hottest creative talents have turned their attention to children's shows because they offer producers a meaningful field in which to work and one that is free from political dogma. Again, in the oil-rich Middle East, the education and entertainment of children via film and tv is receiving a high priority.

Per Hillgruber: "Over recent

years tv stations throughout the world have become aware of the importance of pre-school programs in education. The market for the independent producer is expanding." Moreover, because such moppet shows do not rely on on-screen dialog, preferring instead the voice-over technique, they travel well.

Large and sophisticated national tv networks have tended to produce the vast bulk of their own moppet programming but even they, in common with smaller, less well-heeled webs that buy-in much of their kiddie fare, are turning towards coproduction.

Over the past two or three years in Europe, the station-to-station coproduction has evolved into something much wider as the general economic crunch has bitten deeply into television's "fringe" or "minority" program budgets. The three, even four-cornered partnership deal is becoming relatively common among stations. What's important for the indie producer, however, is that now he can be one of the partners.

Thus it is that an HDH Film, a Talbot TV, a Filmfare, a De Lane Lea, and Halas and Batchelor, an AZ Productions and other small producers in the UK can initiate a coproduction with a BBC, a ZDF (Germany), a Radio Sveriges, a Channel 7 (Australia) or a CTV (Canada), and so forth.

Nothing Across The Pond

The one market that has remained largely impenetrable, in both sales and coproduction, is America. Video marketers say the U.S. has an attitude towards moppet video that differs vastly from that of the rest of the world. Local distribs recognize that it is almost impossible to make a network sale in the States — though some European kidvid has been sold to American distribs who subsequently build the usable footage into compilation shows — but it is speculated that the "remoteness" of the American market may be working to the detriment of Yank sales in some offshore territories.

Observers believe that as more independent producers are being brought into partnership with stations — thereby giving stations the opportunity to determine the exact nature of a show before it is produced — and as Euro stations themselves become more interdependent through coproductions, their use of grind American kidvid is declining.

Yankee-produced series tend to be violent for European educators' taste, though the fast-paced action show is still an ideal to which many producers aspire. But there is another reason that non-American shows from indie outfits are selling where U.S. footage is not — that is length.

Cartoons apart, American kidvid tends to come in a halfhour format whereas much of the bought-in product used in Europe are short-short shows (the five-minute skein is a favored length, especially for pre-school fare).

Short-format show production, which can be brought in for a

(Continued on page 126)

Led By 'Sesame,' Totvision Is PTV's Sole Success Story

By BILL GREELEY

Children's programming is American public television's single triumph. It is the only area in which the medium has operated with consistent courage, taste, imagination and class — not to mention adequate funding.

Kidvid on the Public Broadcasting Service costs more than \$15,000,000 a year. The new PBS Station Program Cooperative this year put about half of its \$13,000,000 budget into kiddie shows. It is an area where the most timid and most amateur station managements are keenly aware of the values to themselves and the audience. And it is an area — with one possible rare exception — that is abided by even the most devious and reactionary elements on the Government side of the medium.

The oldest and most renowned of PTV's kiddie shows is, of course, "Sesame Street," produced by the Children's Television Workshop in New York. The show went on the air, after two years of preparation, in November 1969 and is now seen in various forms in 58 countries and territories around the world ("Bonjour Sesame" in France being the latest foreign entry).

CTW was launched with an \$8,000,000 budget contributed main-

ly by the Corporation for Public Broadcasting, the Ford Foundation, the Carnegie Corp. and the Department of Health, Education & Welfare. The goals were lofty — to help disadvantaged pre-school tots catch up with their peers by the time they entered school. There was much research and experimentation and deep involvement by the academic community, but CTW president Joan Ganz Cooney's real coup was hiring producer Jon Stone and Jim Henson and his Muppets.

All But The Sticks

With its solid show values and creative excellence, "Sesame Street" has remained immensely popular with tots. Its daily audience has been estimated at about 9,000,000 kids, and CTW says it has near-saturation viewing among tots, except in sparsely populated areas of the country where it simply is not available (public tv reaches about one-half the audience of commercial tv in America).

CTW has produced 130 "Sesame Street" hours for stripping each year. CTW had its troubles under President Richard Nixon, as did virtually everything else of worth on national public tv. In 1974, the budget in Federal funds was slashed from \$6,000,000 to \$3,000,000.

Since Nixon's ouster, however, there has been an allocation restoring most of the funding, and the 1975 Federal budget is set at \$5,500,000 (with the okay of Terrell Bell, director of the U.S. Office of Education, still pending).

Along with the budget cuts there was reportedly pressure to have "Sesame Street" go into reruns, which may in part account for the incredible sociological jargon surrounding announced innovations for the show's sixth season this fall. "New goals" for the season were outlined this way: "Use of divergent and convergent thinking in defining alternate ways of interacting with their environment; awareness and consideration of emotions in other people; appropriately expressing feelings verbally and behaviorally; demonstrating feelings of pride and self worth; properly estimating his or her own abilities, resources and competences towards being able to cope with failure and interact with social groups; being conscious of divergent careers and knowing that an individual is in large part responsible for the career he or she accepts."

Anyhow, suffice to say "Sesame

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BBC's 750 Children's Hours: Complete Service Aimed For

By MONICA SIMS

(Head of Children's Programs, BBC Television)

London.

In planning the 750 hours of television for which BBC's Children's Programs Dept. is responsible each year, the aim is to achieve a complete service for children. To BBC, that means the use of every type of program — except party political discussions — in a schedule of regular timeslots, running through the week, which calls for:

- (1) Pre-schools programs.
- (2) Schools programs (produced in cooperation with educationalists).
- (3) After-school shows (slotted regularly on weekdays from 4 p.m. to 5.45 p.m.).
- (4) Weekend and school-holiday morning shows.

The deliberately wide-ranging schedule attempts to provide a mixture of entertainment, information, stimulus for the imagination, and ideas for further activity among children of varying ages, backgrounds and interests. We set out to encourage children to make, shape and contribute to their programs whenever possible.

Some idea of this approach may be gathered from the title of a program made by children themselves (for Saturday morning viewing). It is: "Why Don't You Switch Off Your Television Set and Go And Do Something Less Boring Instead."

Lots of Children's Hours

During this year BBC plans to make for children some 300 hours of new programs and to repeat 170 hours of in-house moppet production. We also expect to show 100 hours of purchased programs that will be new to Britain and 140 hours of repeats of acquired programs. A further 40 hours of kidvid will be produced by other BBC departments and regions.

This all adds up to 10% of the total output of BBC-1, the national network, but does not include many "family" shows such as the Saturday "Dr. Who" sci-fi series, or the classic serial (Sundays) such as the current "David Copperfield."

BBC's key children's programs are viewed by more than 50% of all children in Britain between five and 15 years of age. But, in the competitive situation of television in the U.K., producers of children's programs have no captive audience. There is no question of giving children what parents and teachers believe to be good for them unless the children themselves make a positive decision to watch.

No single program series, even for a limited age range, can possibly provide the richness and variety of experience from which a child can choose what he needs for his own growth and understanding. A broadcaster must use not one formula but dozens.

A Mix to Age 14

Some examples of BBC's children's program mix include:

"Play School," for children under five, which is stripped daily in a 25-minute slot.

"Jackanory," for children from five to nine years, a daily 15-minute show of storytelling using traditional tales from Britain and abroad, classic and contemporary fiction and specially commissioned works.

"Blue Peter," transmitted live for four-to-14 year olds, a biweekly magazine of topical information.

"Animal Magic," a natural history format.

"Vision On," an entertainment show; plus a variety of quizzes, car-

toons, dramas, comedy, film series and documentaries.

Last year we extended our special six-minute children's news bulletin four days a week. It is now watched by more than four times as many children as watch the evening adult news.

Drama Up, But Costly

BBC has also, for several years, been increasing the amount of specially produced drama (currently in the hopper: a 10-part modern adventure serial; a seven-episode classic "The Secret Garden" and six specially commissioned single plays).

Drama, however, is too expensive to make as often as we would like and so it is in this area particularly that we are looking for coproducers — for specials, serials and series.

In considering programs to buy or coproduce, BBC is attracted by those projects which it is not able to make itself in sufficient quantity.

All purchases are made with a great deal of care. One of our producers spends all her time travelling in Europe picking up programs for which she makes an English-language version. We spend many hours selecting the two or three American cartoon shows we run each week — we have always considered cartoons to be an essential part of a balanced schedule for children, though, I hasten to add, we are not interested in grinding out "moving wallpaper" which seeks primarily to keep children quiet. Equally, we do not regard children as robots in to whom to pump information ad nauseam.

BBC commissions a number of series for young children from independent filmmakers and, as costs rise, we have increasingly

"shared costs" with partners on several different types of programs, including "Vision On," cartoons and live-action drama.

An example of facilities-sharing and budget-splitting comes in our "If You Were Me" documentary series in which children from five different countries exchanged visits. This year we are following a series made in different European countries with encounters between a French-speaking girl in Quebec City and a Welsh-speaking girl in Swansea, and English children making friends in Salt Lake City, Puerto Rico and Mexico. Film shot in each location is exchanged along with the children's visits; directors from different stations "share" their experiences and have, if they wish, the opportunity of creating their own, different version of the program.

Our main need from outside sources, however, is the popular, mass-produced adventure series featuring children. Personally, I wish there were some modern equivalents of the old, much-loved American series such as "Champion, the Wonder Horse" or "Casey Jones."

Children expect the same production values as they see in the evening programs, whether it's pure escapism, as in the case of "Champion," or more serious stuff. Adequate budgets and professionalism are necessary but, even more important, is the creative care of individual program makers. As we see it, our job is to provide children with relaxation, laughter, information, excitement, wonder and emotional experience. That way we may help television's most vulnerable audience to extend their understanding of life.

Prospects For Tot-TV In France

By GENE MOSKOWITZ

Paris.

Television for moppets was not especially abundant under the monolithic governmental tv setup. The new system, with semi-autonomous vid webs, though still nationalized, reportedly will try to give more time to the kiddies.

The various makers and handlers of moppet pix are thus watching what will happen as the new system goes into effect this week. But it will take a few months to know exactly how they will be run and what time will be given over to kidvid.

The first web gave about 10 minutes each afternoon, at 6:15 p.m., to these shows with the second web practically nothing and sparse on the third. There were about four series for them each year. There were also features and Saturday afternoon skeins, but the latter for older youth rather than those three to nine years of age.

Most kid shows were cartoons of all kinds, oaters, skeins and some more serious shows as "Sesame Street." The U.S. supplied a lot of cartoons and some more ambitious shows with England, series; Japan and Eastern Bloc European countries, cartoons; and West Germany, puppet animation pix. France had cartoons and some group in-person shows as well as such characters as the bear Nounours.

The Walt Disney cartoons were also a big addition as were the Warner, Columbia, Paramount and 20th-Fox cartoons of all kinds. The

top importer, Junior Productions, under Franck Loufrani, marketed over 3,954 kidpix worldwide last year. Loufrani points out that French tv paid over \$100 for a minute.

This was not much, considering some had to be dubbed, but the real income came from merchandising of all kinds — on dolls, toys records, books, etc.

Local Companies

Some local production companies specializing in this fare are Jean Image with cartoons, puppet pix and features; Telcia with skeins, Procidis and Films Albert Champeaux with various kinds of shows. Looming a big newcomer is Idee-Fixe, a new cartoonery to do series and features aimed at both tv and theatre.

Marx Zerbib, formerly with Junior Productions, has joined with Andre Cohen and Marcel Seboun of Cosefa Productions to import kidvid entries as well as features for theatres aimed at all ages. Yank majors also supply a lot with MCA handling Walter Lantz products.

With the new governmental emphasis on culture centres and the young, there may be more outlets for kid-slanted fodder on the tv chains. Hardtops have started kid-die matinees, though French film production is notoriously slack on kidpix. Alain Siritzky, of Parafance, has begun Cine Jeune (Young Cinema) with kids getting pix as well as being allowed to make 8m films for later showing during these afternoons.

Kids & Radio — A Natural

By GERT BUNCHEZ

(Radio program syndicator)

The problem of proper programming for children in broadcast has been going on for a number of years and has added up to rhetoric-by-the-pound and development of obesity of the mind. How many millions of words have been and continue to be written and spoken relative to improvement of television for tots, and strangely there has been blatant omission of mention of a major segment of the broadcast industry, and an effective direction to be taken, that of children's programs on radio.

Radio is a potent, underestimated reservoir waiting in wings to be turned-on to the human voice in dialogue, in addition to its present airing of music, news, sports and talk. Radio, so viable, should be more than a jukebox, and should not lie fallow, particularly as tv begins to show some signs of becoming fallow.

Let me hasten to add that this is not a vendetta against television. I am not anti-tv. I am, rather, pro-broadcast, total broadcast, radio and television.

Truth be told, the impetus for our entry into syndicating radio programs was, and is, an almost evangelistic fervor that it is an absolute necessity that children not be denied the opportunity of choice, they must have exposure to both radio and television.

Choice will be the catalyst for good, even great programming (and commercials) on both radio and tv, and the benefactors will be not only the consumer listening and viewing audience, but also stations and sponsors.

ACT's Indication

A contributor to rhetoric by the pound is Mrs. Peggy Charren, president of ACT (Action for Children's Television). In a letter to me, Mrs. Charren says, "Radio is out of our realm." The Ford and Markle Foundations granted to ACT recently \$300,000. "The award," says Mrs. Charren, "comes at a strategic moment in children's broadcasting." It is important to note the word "broadcasting," of which radio is an integral part. Mrs. Charren, may I offer a suggestion to broaden your scope in your efforts to improve programming? Why not include

radio, and change the name of your group to ACTAR (Action for Children's Television And Radio)? Let us not exclude other contributors to rhetoric by the pound: FCC, FTC, Council on Children's Media and Merchandising, Consumers Union, etc; to other groups and individuals within and out of the industry omitted, my apologies. They all are seemingly concerned solely with tv, rather than children.

Where to place the fault for this un-recognition of radio? Radio stations, agencies and sponsors are charter members of this club. Not en masse of course. There are more than a handful who have not been cowed by television, who have vision, creativity and an innovative direction.

Commercial Opportunities

Recognizing that we cannot overlook the fact that an altruistic motivation can also be wedded with commerce, I submit that programs for children on radio create new avenues for advertising, promotion and merchandising not only for the sponsors, but indeed for stations. Relative to commercials addressed to children, I look forward to the day that they will not be in their present form but highly creative quality messages to teach tots the difference between good and bad products, comparative shopping, wise expenditure of the green, stimulation of broad interest in many directions. Easy — no; challenging — yes; possible — double yes.

Graphic examples of surveys recently taken point up that freshmen in many colleges today are not equipped, have lazy minds, they cannot read or write even on the freshman level for college. One could jolly well say that this could be related to their lack of choice in their formative years (2-11 yrs) and their sole exposure to television.

Have programs for children been tested on radio? Yes, to some extent. Some form of programming directed to children is now on the air on a few educational, campus and FM stations and they are having remarkably good success, despite the lack of promotion and advertising. We also have tested our programs, with success, on

(Continued on page 126)

Totvision Is PTV's Success

(Continued from page 117)

Street" is persistently entertaining and instructive.

Sons Of 'Sesame'

In October 1971, CTW premiered "Electric Company," a show for kids seven to 10, particularly those with reading problems (CTW cited a Harvard study that estimated that only one of two Americans can read a newspaper or successfully fill out a job application). "Electric" also has an annual budget of \$5,000,000 to produce 130 half-hour shows for stripping (the "Sesame" budget goes much further because of the repetition that can be applied to various segments for audiences in the two-to-five group).

"Zoom," the classy show for youngsters produced by WGBH-TV Boston, which almost went under last year for lack of funds, is this year producing 32 shows on a budget of \$1,362,584. McDonald's (hamburgers) is in for a half with the balance for the Station Program Cooperative. "Zoom" is strong in audience participation and this year is featuring plays, illustrated stories, skits, jokes, games, film guests, poems, photography, puppets and production

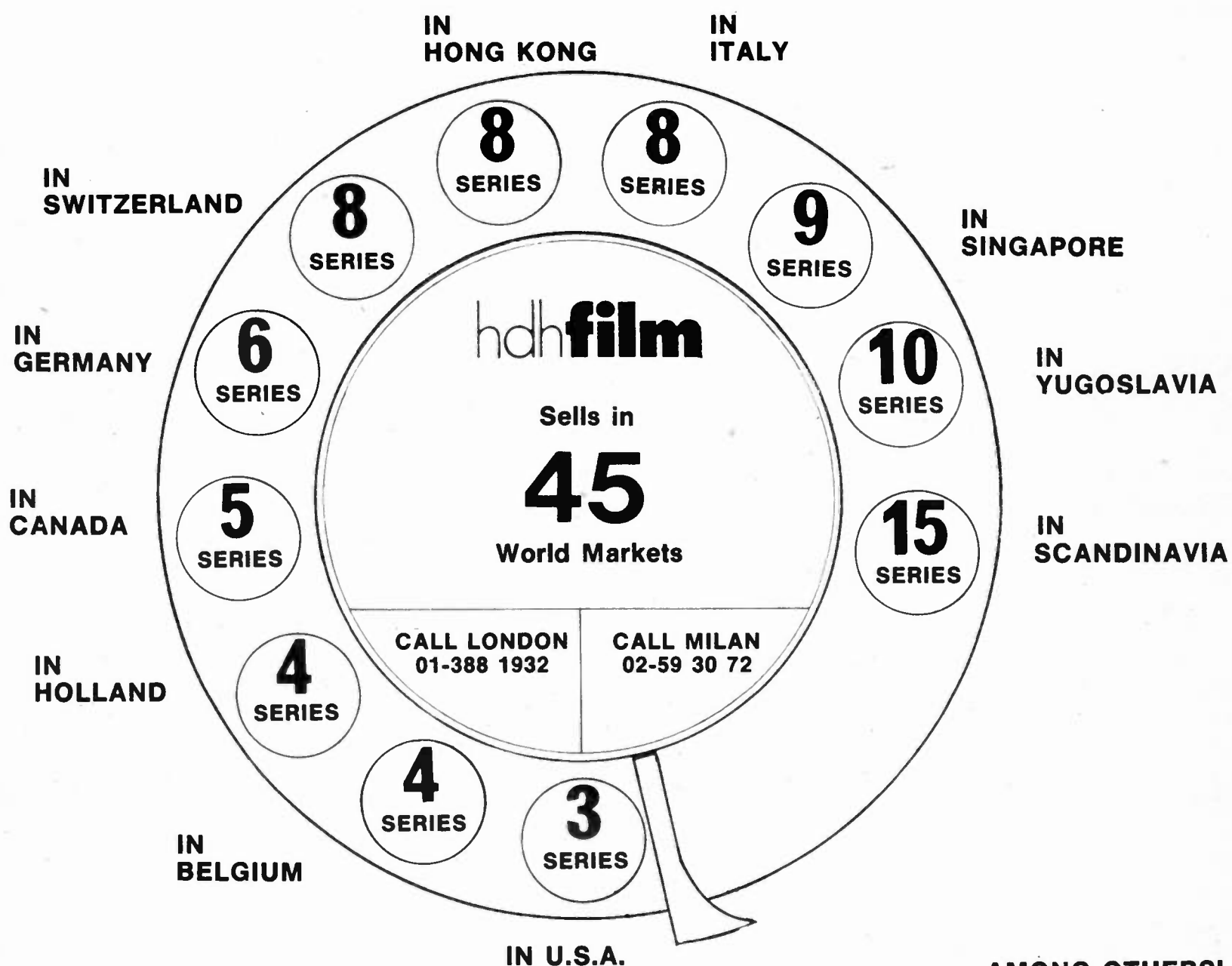
numbers with the show's cast of 10 Zoomers. A new feature is a soap opera, "As the World Zooms," which is mostly ad lib and mostly culled from viewer plot suggestions. The sudser reportedly has had some startlingly adult characters and plot lines.

Another WGBH offering for the network this year was "Walsh's Animals." The show failed to gain support from the SPC, but is being carried on a limited station lineup.

"Mr. Rogers Neighborhood," the Pittsburgh strip for wee tots now in its eighth season, will go to reruns after this season. The show has a budget of \$1,250,000 with most of the money coming from the SPC. Also contributing are Johnson & Johnson Baby Products Co., the Sears-Roebuck Foundation and the Bureau of Education for the Handicapped for certain special shows.

New to the schedule this year is "Villa Alegre," a bilingual (English-Spanish) series for kids from four to eight. Goal of the series is to "support the concept of cultural pluralism." There are 65 videotaped half-hours for this year, but there are reports that it will not be funded beyond that.

SOLD IN '74

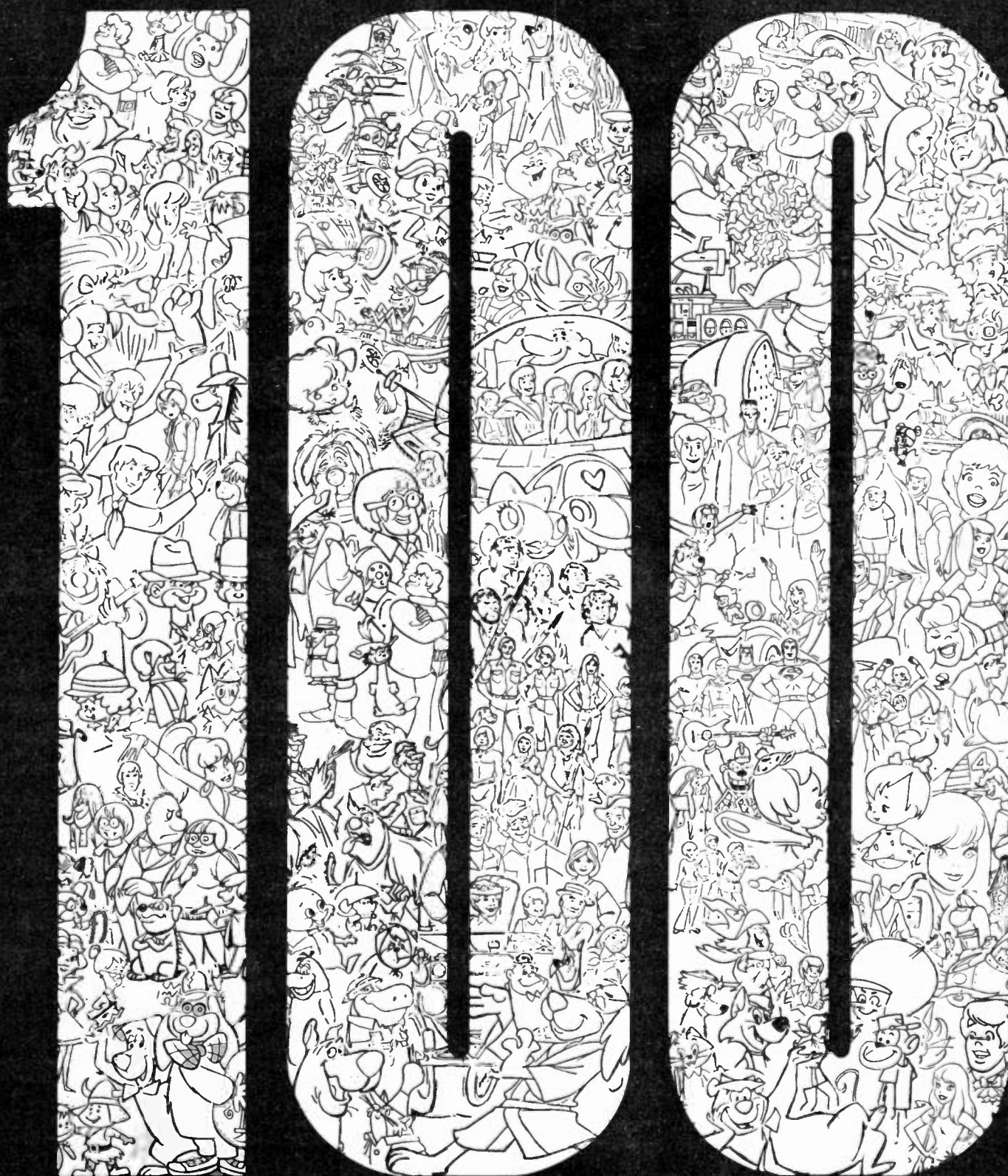


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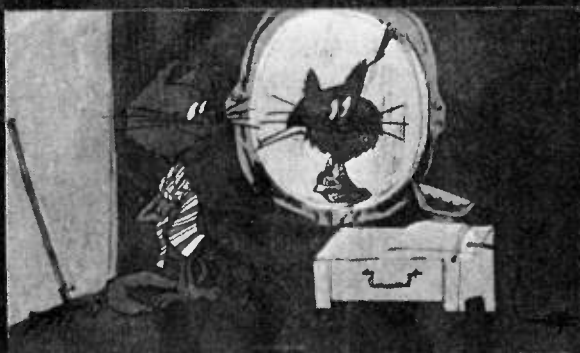


- Lolek and Bolek

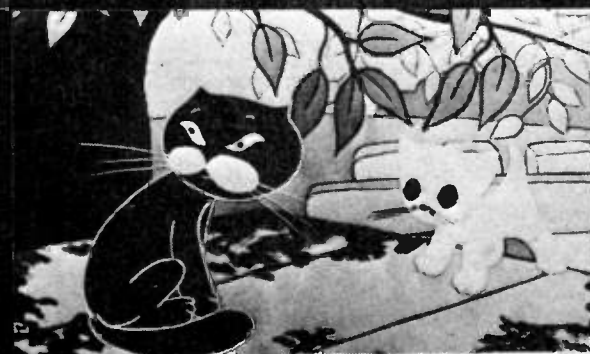
Polish animated adventure color series for children:



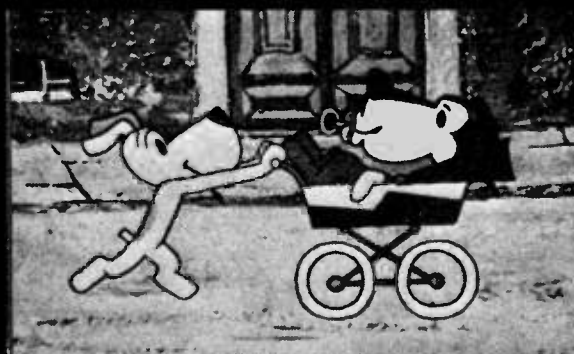
- The Magic Pencil



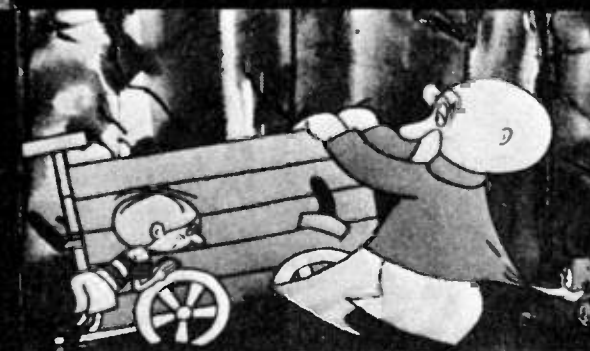
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Breaking the Silence

The difficulties faced by deaf children, and how sympathetic treatment can stimulate communication.

My Brother David

The problems and rewards of having a mentally handicapped brother, through a young girl's eyes. Unicef Prize, Prix Jeunesse 1972.



In a World of Their Own

Filmed at a special school for autistics who are unable to understand or communicate what their senses register.



Like Ordinary Children

An illuminating picture of the feelings and difficulties of children handicapped by Spina Bifida. Prix Jeunesse winner 1974 (Youth Section).



Kids About Town

Growing up in working class London, recreated by a group of children who act out their feelings about adults, city life, football, clothing, and life in general.

Kids in the Country

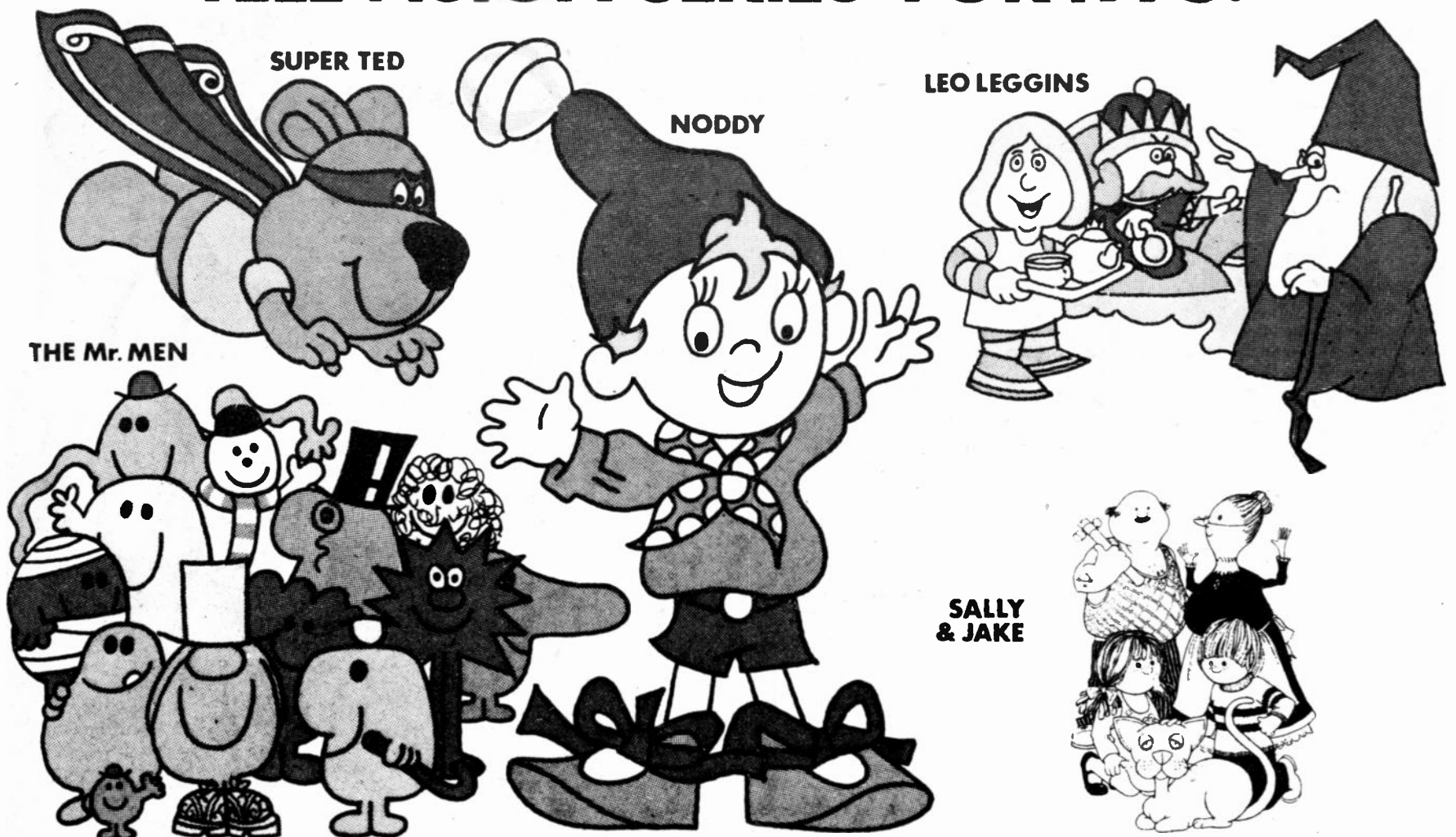
Three sisters who live on an idyllic country estate, and their life among the animals, flowers, birds and forest.



In addition to these Documentary Specials, Thames Television, Britain's largest independent television programme producer, makes a wide range of children's programmes, from education to drama and entertainment. Current productions include *The Tomorrow People*, a science-fiction action drama, and *Larry the Lamb*, an animation series about one of Britain's favourite children's characters.

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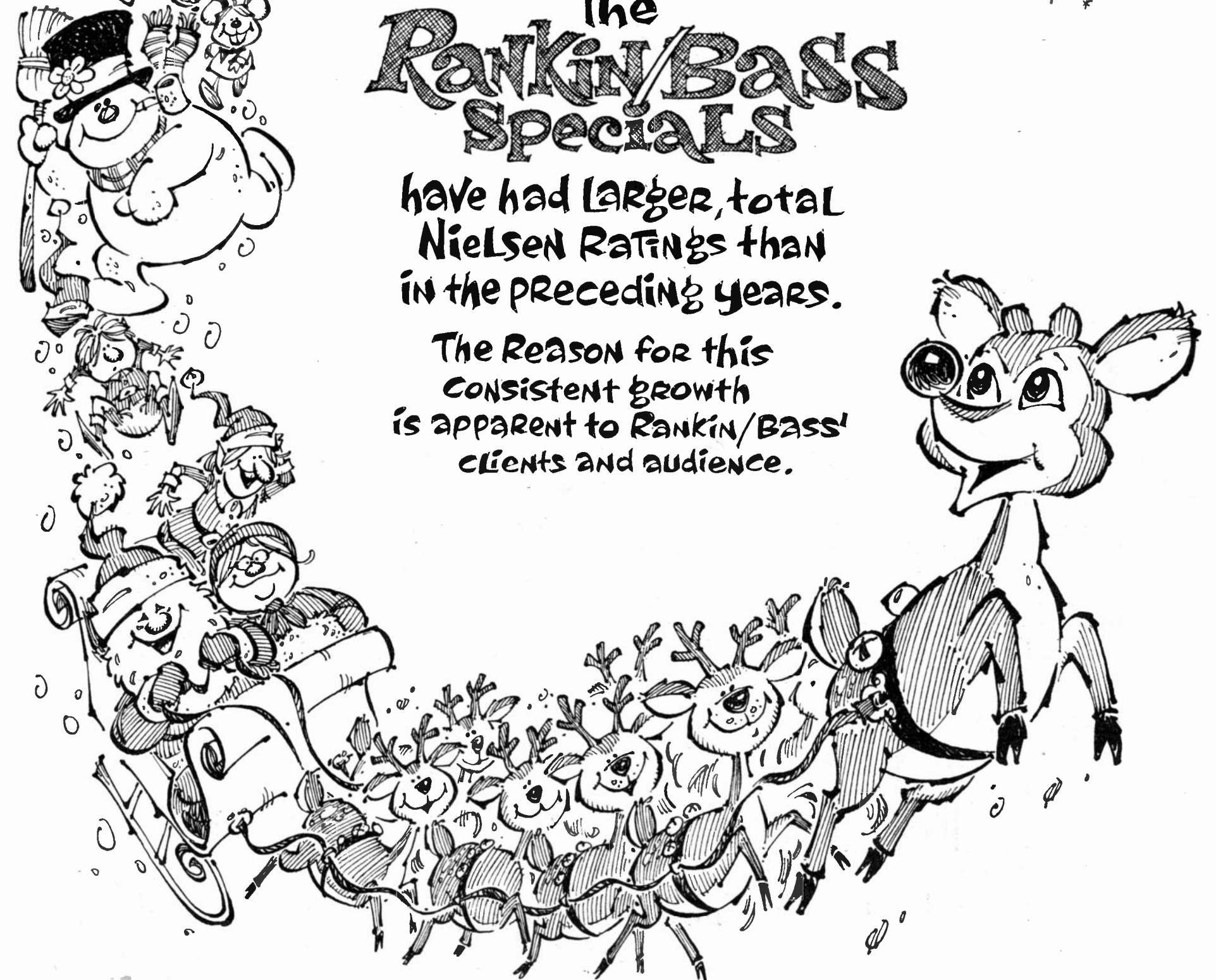
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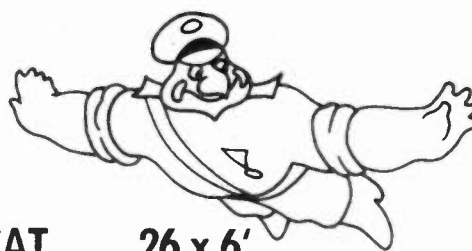


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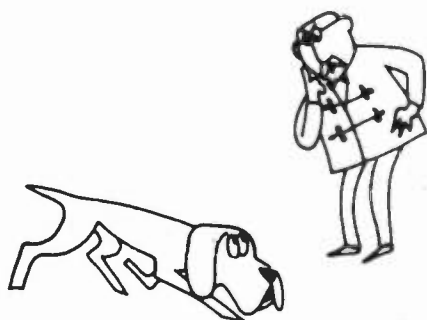
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Kidvid Chance Torpedoed

(Continued from page 117)

grams, similar in form but not in content to its "60 Minutes" and "Magazine" series; six 30-minute National Geographic specials were in the works (to be sponsored by Western Electric); five half-hours of drama under the "Addie" umbrella title were to be made, featuring Lisa Lucas in the role she had played in CBS primetime specials, "A Thanksgiving Treasure" and "The House Without a Christmas Tree," with scripts from Gail Rock whose stories were the basis of "Treasure" and "House." The "Addies" would all be repeated once. Also four "Huck Finn" specials were planned, two of them from MGM-TV, and airings of

programs based on "The Borrowers," which had previously been aired as an NBC Hallmark Hall of Fame 90-minute special.

Of that potential roster, 11 programs have been salvaged (or had to be salvaged because the animation work was too far advanced to abandon the project). All six of the Dr. Seuss' will air this season. "Frosty" and "Night Before Christmas" aired during the pre-Yule period and "Aesop's Fables" has also had an airdate. "Rikki-Tikki-Tavi" is skedded for telecasting in early 1975, as is Sendak's "Rosie."

Necrology

The rest are gone or questionable. The "Huck Finns," the "30 Minutes," the half-hour National Geographic, "The Borrowers," and the "Addies" are dead, the "8 Stages of Man" project has been postponed, and the "Fat Alberts," the Potterton programs, "B.C.," and "The White Seal" are not currently planned as CBS primetime shows — although that might change before the full season is completed.

Would the kidvid specials series have been a ratings success? In general, the prognosis is "yes," based on some evidence already on the books. The two "Dr. Seuss" repeats aired so far this season logged a 28.9 rating and 42 share and a 20.5 and 35 share, respectively. "Frosty" scored a 25.0 and 39 share, "Night Before Christmas" a 27.0 and 41 share, while "Aesop's Fables" had a 13.3 and 23 share in the diminished sets-in-use period on Dec. 23, just before Christmas.

Was the quality worth all the effort? Again, there is some way to check it. "Night Before Christmas," already aired, received a favorable press reaction. Jones' "Rikki-Tikki-Tavi" airs on Jan. 9 and Sendak's "Rosie" on Feb. 19 — and both can be judged on their merits by the reader inclined to make an appraisal.

The intention here is not to presume that a "golden age of kidvid tv" was in the wings, but rather that a pragmatic and economically feasible plan was on the verge of getting a fair test in an advantageous time period. The results, if they were favorable, would have meaningful impact on the prime movers — ad agencies and clients — who would eventually underwrite the costs of quality prime-time kidvid. There is no authoritative way to fathom the future and to say yea or nay as to whether the time, the place and the inclination will all come together again at the proper time — but the guess is "no, not in the immediate future."

Just within the past few weeks, the FCC has again said that commercial networks can program news, special events and kidvid

programming in the prime access time periods. That pronouncement normally would trigger the same forces that combined for the CBS spring of 1974 decision, except for the fact that practically everybody in the industry expects another legal test of that FCC rule — with no tangible guarantee that the legal interpretation of the forthcoming test will not go the same route as the test that led to the cutback in late summer this year.

With such iffy prospects abroad, it hardly seems likely that the efforts required to mount a project similar to CBS' 1974 plan will be expended by either of the three webs or possibly be far enough along, if they did, to be capable of inclusion in 1975-76 primetime scheduling decisions in late spring. The current state of the economy, with its inflation and recession overtones, hardly enhances the prospects of ticketing the large amount of money necessary for such a project — especially in the time-consuming, expensive animation area.

All of which makes it that much more regrettable that amid all of the hullabaloo when the FCC primetime rule was cut back by the Federal court, the possibility of a well-financed thrust toward qualitative kidvid shows in primetime crashed silently and without an outraged cry from the professional and amateur advocates of such fare. Primetime kidvid's moment of truth may have perished in a vacuum and may never pass this way again.

Kids & Radio

(Continued from page 118)

groups of children in several cities in the East and Midwestern sections of the country.

It could easily be said that our most endangered species are children. What is endangering them is that there is presently only one segment in broadcast with programming geared to the child ... television. Programs for children on radio will activate the full development and potential of imagination, initiative, inquisitiveness, and allow them to learn to reach, stretch their minds, expand their horizons, stimulate their desire to think, read and write. There must be a choice!

Tell me please, where is it written that children will not listen to programs on radio? Sure, they should view tv. But is that all there is? I hope not!

Ron Howard Is 'Huck'

Ron Howard will play Huckleberry Finn in a March 25 special on ABC-TV, 8-9:30 p.m.

Jack Elam and Merle Haggard will play the King and the Duke and Antonio Fargas will play Jim. The ABC-made show is produced by Steven North and directed by Bob Totten.

Indie European Producers

(Continued from page 117)

relatively small capital outlay (costs for which can be recouped within two years) can also escalate into a merchandising bonanza. A case in point is the "Wombles" series, which Filmfare produces for BBC and which is currently selling around the world.

The Wombles, a litter-collecting bunch of woolly animals with grandiose names, clicked here not only with the young viewers for whom they were produced, but with teens and up — and spun off a whole series of disks (top 10 singles and albums), live shows and a welter of merchandising deals. Within weeks, the Wombles became as well known nationally as many of the Disney characters.

Merchandising spinoff can be international, too. For instance, "Calimero," an Italian five-minute cartoon, which has been sold to 48 countries (11 languages), scored big throughout Europe on disk, in books, through comic papers and suchlike, racking up in total more than 50 product lines.

It's agreed among distributors hereabouts that Europe is underdeveloped in terms of off-screen merchandising. Some feel, however, that companies such as Junior Productions in Paris, or a CPL in London, which are ambitious merchandisers, may be turning the tide.

The burgeoning success of indie producers in short-format production is whetting their ambitions to produce bigger and better kidvid. Half-hour series are being planned either as wholly independent projects or as coproductions.

Deals In The Making

Newly formed Family Feature Films Ltd., which has picked up film and tv rights to a number of Enid Blyton properties, is readying a spring kickoff for a teleseries of the "Famous Five" books. AZ productions, which has already completed one 13-segment series of "Ski-Boy," is currently shooting another. Gerry Anderson, associated for years with Sir Lew Grade's ITC, and responsible for such shows as "Thunderbirds," "Fireball XL5," "Supercar," and "UFO" among others, is now pitching coprod projects to European stations independent of Sir Lew.

HDH Film, repping Italo producers, is dickering with European stations for a half-hour kiddies show (which will be pitched also in the U.S., perhaps on a coproduction basis). Talbot Television's European chief Tony Gruner, who engineered the click "Black Beauty" as a joint venture with London Weekend TV, is now huddling with the second German network on a new project. That same net has also had approaches with kidvid properties from Sir

Bernard Delfont (of EMI).

Jacques De Lane Lea, who recently left as managing director of the De Lane Lea sound studios, is completing his first indie-produced kidvid series (with BBC) "Sam And The River." He claims to have pre-sold at least two other series for children to East European stations and expects to have "Sam" ready for sale in the U.S. early in the New Year.

The kidvid market, with its built-in pluses of repeatability, merchandising value and widening sales potential, is expecting to expand even more rapidly with the advent of the videodisk. The TeD vidisk, due to be launched this month, heavily features short shows for children. The Philips VLP videodisk is also expected to launch with its full share of moppet material. One such will be the "Max and Moritz" series that John Halas is making for Polymedia.

With a buoyant video market becoming more available, the prospect of earning royalties from the "home boxoffice" daily coming closer to reality, the independent producer of children shows can be said, in Europe at least, never to have had it so good.

All Time-Slots

(Continued from page 117)

day, what godlike creature is going to keep a clear conscience by airing at 9 p.m.? Or even midnight? Is it unacceptable to zap the minds of 16,710,000 2-11 year olds at 10 a.m. Saturday but a reasonable service of the public interest to zap a mere 2,210,000 2-11 year olds at midnight Saturday (a sharp increase from the midnight figure during the week)?

The root problem is that children are a part of society, and they're not fenced off on some ranch where society can affect them selectively. They presumably are more impressionable than adults, and that is the rationale for trying to protect them. But there is simply and unavoidably no way to protect children from television without protecting adults from television, and no FCC voluntary "guidelines," such as adopted recently, can possibly change that fact.

Suit On Dino Shows

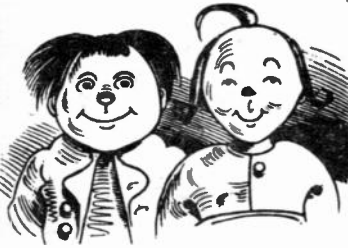
Santa Monica, Calif.

Choreographer Robert Sidney filed breach of contract suit in Santa Monica Superior Court alleging he was owed more than \$1,000,000 for tv replays of old Dean Martin shows. Named as defendants were NBC, Dean Martin, Greg Garrison, C.T. Productions and others.

Sidney claimed that between 1966 and 1974 the old Martin shows had been replayed at least three times.

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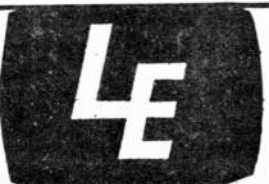
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A \$2-Bil Biz In Search Of A Trend

Top Stars Still Hot At B.O.On Concert Trail

By FRED KIRBY

John Denver, Elton John, Led Zeppelin and The Who solidified their positions among leading rock and pop concert sellers in the U.S. last year. The full list of performers, who register instant sellouts is almost evenly divided between British and American names.

Others on the list are The Rolling Stones, Bob Dylan, Moody Blues, Allman Bros. Band, Jethro Tull, Crosby, Stills, Nash & Young, and Pink Floyd. Well-established instant SROs are Frank Sinatra, whose appeal is mainly to an older audience, and Elvis Presley, who divides his dates between concerts and nightclubs.

Dylan and Crosby, Stills, Nash & Young scored as returnees to the live performing scene last year, the former winding up his first tour in a long spell earlier in 1974. Members of CSNY had been making it singly, especially Stephen Stills and Neil Young, both ex of Buffalo Springfield. David Crosby, ex of The Byrds, and Graham Nash, ex of The Hollies, had been performing as a duo before CSNY returned.

Another successful returnee after a layoff was Eric Clapton, ex of Cream and Blind Faith, two supergroups. Unfortunately he went back to earlier SRO locations too soon after the first dates and b.o. suffered. Oversaturation also prevented The Beach Boys from continuing SRO, especially in New York.

In the past two years, The Who, most-durable of the acts of the British invasion of the 60s, have been going clean everywhere. The quartet, whose membership has remained the same throughout, returned to New York in June, their first Gotham dates in about three years, and instantly sold out four Madison Square Garden dates. While their overall gross figures may approach the annual take of an American act like Black Oak Arkansas, because of fewer dates, their arenas are always packed. Black Oak makes it by being one of the most active of rock combos, but still are not big in certain cities, such as New York.

Jethro Tull

Jethro Tull is trying to emulate The Who with four Garden nights in March, which could help make this a big year for those Britishers. The Allman Bros. Band, most consistent of American sellers until they stopped performing as a unit more than a year ago, have a big tour slated for February, which should be a test of their staying power. Gregg Allman and Richard Betts of that unit have been out as singles.

Led Zeppelin, with a major U.S. tour early this year, should continue

(Continued on page 132)

I Can Play, Kazoo?

Las Vegas.

If you play a kazoo in Las Vegas, you're liable to find yourself drafted into the American Federation of Musicians. AFM Local 369 here, as well as some locals in other cities, regard the kazoo as a musical instrument and if any musician is required to play the kazoo, he gets paid the prevailing rate for doubling.

AFM jurisdiction would also likely apply to combs, saws, washtubs and gourds.

Music Flattens Artistically And Fiscally After Decade Of Unprecedented Growth

By HERM SCHOENFELD

The disk biz in 1974 was a two billion dollar industry looking for a trend. Financially and artistically, the ascending curve of growth that characterized the recording business during the 1960s has now turned into the flat line of the '70s.

A new sound or trend was definitely in the stars for 1974. In 1944, it was Sinatra; in 1954, it was Elvis Presley; in 1964, it was the Beatles. But in 1974, it was only more of the same. So much for the numerologists.

But the music biz is still on the prowl, searching for that fresh sound which will send sales spiraling upwards again as it did during the soaring '60s.

The disk industry has been betting on a technological innovation, four-channel sound, to provide a sales spark. Four-channel or quadraphonic sound is designed to improve the fidelity of music in the home via a four-speaker setup, incidentally, make obsolete current equipment and disk collections. It was hoped that four-channel sound would do for the disk industry in the 1970s what stereo sound did for it in the 1960s.

Thus far, however, the four-channel disks have not made the anticipated breakthrough. In 1974, there was plenty of equipment in the pipelines and the audiophiles who crowd the high fidelity exhibitions were buying some of the expensive lines. But the masses were not rushing to buy the four-speaker setup, and the quad disk sales have not been the blockbusters that the industry was hoping for.

The long-promised videodisk, a sight-and-sound medium, is slated to make its bow this year. But after all that ballyhoo a few years ago about the videocassette as a mass entertainment bonanza went up in smoke, industry observers are making only very cautious estimates about the video disk.

The solid and indisputable competitive advantage of the videodisk will be in its moderate price, only a bit more than the price of a conventional longplay record. However, industry execs are still wondering what kind of material to put on the videodisk.

Initially, it's expected that the videodisk will consist mainly of educational and how-to pro-

Gold Records Of 1974

Following is the list of gold disk awards certified by the Record Industry Assn. of America during 1974 up to Dec. 13. 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.

1974 DATE AWARDED	LABEL	TITLE	ARTIST
Jan. 2	Columbia	Just You and Me	(S) Chicago
Jan. 3	ABC	Time In A Bottle	(S) Jim Croce
Jan. 4	MCA	Goodbye Yellow Brick Road	(S) Elton John
Jan. 8	Westbound	Americans	(S) Byron MacGregor
Jan. 8	Capitol	Leave Me Alone	(S) Helen Reddy
Jan. 8	Apple	The Early Beatles	The Beatles
Jan. 11	Capitol	The Joker	(S) Steve Miller
Jan. 15	Big Tree	Smokin' in the Boy's Room	(S) Brownsville Station
Jan. 15	Columbia	The Lord's Prayer	Jim Nabors
Jan. 21	Columbia	Ship Ahoy	The O'Jays
Jan. 22	Hi	Livin' for You	Al Green
Jan. 22	Asylum	Eagles	Eagles
Jan. 22	Elektra	Colors of the Day	Judy Collins
Jan. 22	Elektra	Hot Cakes	Carly Simon
Jan. 22	Asylum	Planet Waves	Bob Dylan
Jan. 28	Columbia	Live	Johnny Winter
Jan. 30	Buddah	I Have Got To Use Imagination	(S) Gladys Knight & The Pips
Jan. 31	Apple	You're Sixteen	(S) Ringo Starr
Feb. 6	Columbia	The Way We Were	(S) Barbra Streisand
Feb. 7	Blue Thumb	The Pointer Sisters	Pointer Sisters
Feb. 7	Blue Thumb	Alone Together	Dave Mason
Feb. 7	20th Century	Never, Never, Gonna	(S) Barry White
Feb. 7	20th Century	Loye's Theme	(S) Love Unlimited Orch
Feb. 7	20th Century	Under The Influence of Stone Gon'	Love Unlimited
Feb. 8	Atlantic	Live - Full House	Barry White
Feb. 8	Atlantic	Tales from Gopographic Oceans	J. Geils Band
Feb. 8	MCA	Le Me Be There	Yes
Feb. 14	Bell	Seasons in the Sun	(S) Olivia Newton-John
Feb. 20	Atlantic	Until You Come Back To Me	(S) Terry Jacks
Feb. 21	De-Lite	Jungle Boogie	(S) Aretha Franklin
Feb. 26	Columbia	The Way We Were	(S) Kool and the Gang
Feb. 27	Asylum	Court and Spark	Barbra Streisand
Feb. 28	Harvest	Ummagumma	Joni Mitchell
March 4	MCA	Half Breed	Pink Floyd
March 5	WB	Sweet Freedom	Cher
March 5	Capricorn	Laid Back	Uriah Heep
March 6	MGM	Spiders and Snakes	Greg Allman
March 12	WB	Unborn Child	(S) Jim Stafford
March 13	United Artists	War Live	Seals & Crofts
March 18	Polydor	The Payback	War
March 18	Columbia	Chicago VII	James Brown
March 18	WB	Burn	Chicago
March 20	WB	Sabbath, Bloody Sabbath	Deep Purple
March 20	MCA	Dark Lady	Black Sabbath
March 26	Columbia	Rock On	Cher
March 26	Virgin	Tubular Bells	(S) David Essex
March 28	EMI	Hooked on a Feeling	(S) Mike Oldfield
March 28	RCA	Sunshine on my Shoulder	(S) Blue Swede
March 29	Capitol	Shinin On	(S) John Denver
April 1	Phila Intl.	TSOP	(S) Grand Funk Railroad
April 2	WB	What Were Once Vices	MFSB
April 8	A&M	The Lord's Prayer	(S) Doobie Bros.
April 8	United Artists	Lookin' for a Love	(S) Sister Janet Mead
April 8	A & M	Buddah and The Chocolate Box	(S) Bobby Womack
April 8	MCA	Bennie and the Jets	(S) Cat Stevens
April 15	Buddah	The Best Thing That Ever	(S) Elton John
April 16	Phila. Int'l.	Love Is The Message	(S) Gladys Knight & The Pips
April 17	ABC/Dunhill	Hard Labor	MFSB
April 18	Polydor	The Payback	(S) Three Dog Night
			(S) James Brown

(Continued on page 128)

Vet Publisher Takes Look At New Music Biz

"Today the young people in the business have been responsible for tremendous innovations," said Marvin Cane, chief operating officer of Famous Music. "When they want a hit, they just write it. Perry Como, Frank Sinatra, Nat Cole, and Bing Crosby, all great contributors to American recorded music, had to wait for someone to bring them hit songs."

Cane said that today publishers' goals and ambitions are the same but the pace is different. "It's still artists and bands," said Cane, "only now the artists are dressing differently and instead of big bands, you've got small bands. Of course, the sound has changed and improved. And instead of going to the Cafe Rouge at the Hotel Pennsylvania or the Copacabana, now go to Madison Square Garden, Lincoln Center, the Bottom Line, the Troubadour, even to Broadway theaters — and don't count out Buffalo or Montreal."

Cane said: "The business has changed; it's as if lightning struck. Everyone is recording and writing. The change hit so fast that the inflexible people were not able to make the transition."

Cane pointed out that "the publisher today is even-steven with the writer. They've become intertwined. It's more of a co-op. The publisher obviously needs the writer, but in turn the writer needs the publisher. We have grown, too. We not only take their songs and publish them, but we sell the writer to labels as recording artists."

"Publishing is truly international for the first time. You make deals over the phone or you hop a jet for England, Germany, France or Japan the way you do for the Coast. Publishers used to be at the mercy of international representatives, but now we're as much in touch with our London, Hamburg, and Tokyo man as our man in Nashville. Everybody knows the titles and artists. Publishing, like the motion picture business, has become highly sophisticated. It is a big, wide, musical world. Helen Reddy, Andy Williams, Jim Stafford, Neil Diamond, the Hollies and Lobo have hits on the charts in English and turn around and do them in French, Italian, and Japanese successfully. Then you have foreign artists, like Blue Swede, who do a song in English, when they can hardly speak the language, and it's a hit here."

Cane said "there are few young publishers coming up the ranks. Nobody wants to sell. Everybody wants to create. Record producing has been glamorized. Now something has to be done to glamorize publishing."

RCA Exec Shifts

Dick Carter has been named director of national sales for RCA Records, reporting to Jack Kieran, v.p. over marketing.

Carter replaces Tony Mont-5 gomery who was named director of promotion for the company in the wake of Tom Cossie's exit from the latter post. Larry Gallagher moves up to Carter's former slot as north central regional sales manager while Dave Wheeler replaces Gallagher as sales manager of country music.

Rock, Jazz Types In E. Germany Must Take 'Political' Courses

By HAZEL GUILD

Frankfurt. Musicians and singers with the top beat groups and orchestras in East Germany are now being ordered to take some special political training courses.

East Germany just marked up its 25th anniversary — it prefers to be called "German Democratic Republic" — but the "democracy" is much more evident in its title than it is in the freedom accorded to its artists and performers.

East German authorities recently ordered that beat and jazz musicians should take a monthly two-hour course in political understanding. Particularly those groups who play outside the borders of East Germany, even in the neighboring socialistic countries of Poland, Hungary and Yugoslavia, are being forced to take this propaganda training.

Such groups as the Puhdys and Uve Schikora participated in the first political session, called "German Democratic Republic — State of Freedom and Humanity."

Big On Radio

Meanwhile, as the East Germans celebrated their 25 years of communistic government, it was stated that the government-run radio, Radio Berlin International, is now one of the most powerful and successful propaganda stations of the world.

Only Radio Moscow and Radio Peking allegedly have more outlets. The East German net stretches out in eleven foreign languages, presenting 322 hours weekly beamed at European, South African, South American and Eastern listeners. So for instance there are 12 short-wave and three middle-wave stations sending out East German news and political propaganda with such languages as Swahili and Hindi along with English, German, French, and the Scandinavian tongues.

A "secret transmitter" beams programs into Iran, and during the short-lived Czechoslovakian uprising, another "secret station" broadcast in Czech and Slovak languages until the Russians marched in and the station moved overground, to give the official views of why the Czech freedom fighters were in the wrong.

Critic Noses Out

Chief editor Manfred Noessing of the East German publication "Theater of the Times" criticized the poor and unimaginative staging of 16 productions in the East Berlin theatre recently — noting that it was mostly repeat performances of old works of Socialistic dramatists, and that the American productions chosen, such as Edward Albee's "Who's Afraid of Virginia Woolf?" and Neil Simon's "Sunshine Boys" were not the most outstanding or recent works of those writers.

(Rolf Hochhuth's modern version of "Lysistrata" was renamed "Lysistrata and the NATO" to give it a special East German emphasis).

But Noessing himself wound up on the reject list because of his sharp criticisms — by the end of the year he was removed from his influential position as a member of the board of the Assn. of Theater Workers.

About 78 of every 100 East German households now has a tv set — the majority tuning in to programs from West Germany rather than viewing their own propaganda-laden productions.

Visitors to East Germany

dropped off, too, this year, as the West Germans, crossing the border, were forced to pay double the former sum, now \$8 per day which has to be exchanged in hard western currency for the eastern marks.

Insiders, too, praised the East Berlin State Opera which sold tickets for 90% of its performances with an accent on contemporary

works, including the premiere of Rainer Kunad's "Sabelious" and new works by Paul Dessau.

There were some positives for the 17 million East German inhabitants, though. Authorities proudly announced that the beaches for nude bathing and sunning had been expanded to stretch for 25 miles along the North Sea coast.

Meadowbrook's Passing Evokes Echoes Of Big Bands, Roadsters

By ERNEST WEATHERALL

Moscow.

There's sadness in Cedar Grove, New Jersey, because the town lost its historic Meadowbrook, once the cradle of name bands. That was during the era of cheek-to-cheek dancing and jitterbugging, when people actually touched each other on the dance floor.

The Meadowbrook, which had become a theater-restaurant, is a victim of inflation...too expensive to

run...and so it had closed its doors and faded into nostalgia.

The obituary of the Meadowbrook set me to recalling the days when I was a teenager ... seems like 2,000 years ago. I used to save all my lunch money for the month, living on chocolate bars, just to take a date to the Meadowbrook to hear one of the big bands. Ten dollars would cover gas and tunnel tolls and the other expenses of the evening. Of course, in order to make the money last we had to nurse a Tom Collins for at least an hour.

Part of the scene in those days was the six-year-old Chevie roadster (as they called convertibles in those days) which I owned jointly with a friend. The Chevie had a rumble seat, and for you of the Rolling Stone generation, a rumble seat was a glorified trunk compartment in which there was a seat for two.

The canvas top didn't cover the rumble seat so you were at the mercy of the cold in the winter and the rain in summer. But it was a good place to neck. What's that? Well ... that's what we used to do in the days before the pill. But the faithful old Chevy used to get us to the Meadowbrook and other places where a name band was playing.

Every band had its buildup on the radio networks. After the 11 o'clock news was over and before signoff time, the nets used to fill the time with dance music. To use old radio talk ... they were known as "remotes" ... meaning the broadcast originated outside the studio. Of course you must remember in those days the net never allowed any recording played on the air, so all bands were live.

We band buffs would follow the progress of a band from some obscure midwestern ballroom remote until it moved up to bigger and better places to where it was heard coast to coast several nights a week. All this exposure motivated teenagers to buy the band's recordings. Soon the band would come to New York for an engagement at the Blue Room of the Hotel Lincoln, the Green Room of the Edison, The Cafe Rouge of the Pennsylvania, Palm Room of the Commodore, The Glen Island Casino ... and of course the Meadowbrook. The Palace Theatre for name bands was the Paramount on Times Square where I used to wait in line outside to get in for 35¢ before 1 p.m. ... just to see the band.

Historic Note

A historic note ... I was one of the teenagers, wearing my newly dirtied saddle shoes...who got up and jitterbugged in the aisles when Benny Goodman, was playing at the Paramount. The police came and chased us out, but we made the headlines thanks to some photographers who "just happened to be there" because they knew we were going to do it. What was the name of that press agent who set it all up? Anyway, he gave us passes to get back in after it was all over.

In those days, a band had to have a "sound" so that you could immediately recognize it on a record, or if you turned into a broadcast. So leaders dreamed up champagne bubbles, a slide trombone that sounded like a bawling baby, a blend of reed and brass instruments, a shrill trumpet leading the band, shuffle rhythm, seven sobbing saxophones ... even a tick-tock sound. Some styles were very similar, but we band buffs could easily tell "Swing and Sway with

(Continued on page 132)

Gold Records Of 1974

(Continued from page 127)

April 19	MCA	The Sting		Original Soundtrack
April 22	Columbia	Very Special Love Songs		Charlie Rich
April 22	Columbia	Come and Get Your Love	(S)	Redbone
April 23	Columbia	Head Hunters		Herbie Hancock
April 24	Barnaby	The Streak	(S)	Ray Stevens
April 24	Capitol	The Loco-Motion	(S)	Grand Funk Railroad
April 29	20th Century	Rhapsody in White		Love Unlimited Orch
April 30	Capitol	The Best of the Best of		Merle Haggard
May 9	Mercury	Overdrive II		Bachman-Turner
May 10	RCA	Just Don't Want To Be Lonely	(S)	The Main Ingredient
May 10	De-Lite	Wild and Peaceful		Kool & The Gang
May 13	Warner/Reprise	Maria Muldaur		Maria Muldaur
May 14	Elektra	Mockingbird	(S)	Simon & Taylor
May 14	Columbia	Open Our Eyes		Earth, Wind & Fire
May 14	ABC/Dunhill	Pretzel Logic		Steely Dan
May 14	ABC/Dunhill	The Show Must Go On	(S)	Three Dog Night
May 17	Columbia	The Way We Were		Original Soundtrack
May 21	Atlantic	Mighty Love		Spinners
May 22	Avco	You Make Me Feel Brand New	(S)	The Stylistics
May 23	London	Tres Hombres		Z.Z. Top
May 31	RCA/Roxbury	Be Thankful For What You Got	(S)	William DeVaughn
May 31	Warner/Reprise	Sundown		Gordon Lightfoot
May 31	RCA	It's Been A Long Time		The New Birth
June 4	Capitol/Apple	Band On The Run	(S)	Paul McCartney
June 5	Asylum	On The Border		Eagles
June 5	Capitol	Love Song For Jeffrey		Helen Reddy
June 5	ABC/Dunhill	Billy Don't Be A Hero	(S)	Donaldson & Heywoods
June 7	Buddah	Claudine		Gladys Knight & The Pips
June 7	MCA	The Entertainer	(S)	Original Soundtrack
June 11	Columbia	Live Rhymin'		Paul Simon
June 11	RCA	Ziggy Stardust		David Bowie
June 12	Phila Int'l	For The Love of Money	(S)	The O'Jays
June 18	Columbia	On Stage		Loggins & Messina
June 18	Warner/Reprise	Sundown	(S)	Gordon Lightfoot
June 21	De-Lite	Hollywood Swinging	(S)	Kool & the Gang
June 24	RCA	Back Home Again		John Denver
June 24	RCA	Rock The Boat	(S)	Hues Corporation
June 28	Mercury	Skin Tight		Ohio Players
July 8	Paramount	The Great Gatsby		Original Soundtrack
July 8	MCA	Caribou		Elton John
July 8	Asylum	Before the Flood		Bob Dylan/The Band
July 11	Warner Bros.	Workingman's Dead		The Greatful Dead
July 11	Warner Bros.	American Beauty		The Greatful Dead
July 15	Buddah	On & On	(S)	Gladys Knight & the Pips
July 18	Epic	Shock Treatment		The Edgar Winter Group
July 24	Blue Thumb	That's A Plenty		Pointer Sisters
July 26	RCA	Annie's Song	(S)	John Denver
July 26	RCA	Diamond Dogs		Bowie
July 26	MCA	If You Love Me	(S)	Olivia Newton-John
Aug. 8	Atlantic	Feel Like Makin' Love	(S)	Robert Flack
Aug. 8	RSO	461 Ocean Boulevard		Eric Clapton
Aug. 9	ABC	Tell Me Something Good	(S)	Rufus
Aug. 9	Mercury	The Night Chicago Died	(S)	Paper Lace
Aug. 12	Avco	Let's Put It All Together		The Stylistics
Aug. 14	UA	Having My Baby	(S)	Paul Anka
Aug. 14	Capitol	Endless Summer		Beach Boys
Aug. 16	Atco	Sideshow	(S)	Blue Magic
Aug. 20	Epic	The Air That I Breathe	(S)	The Hollies
Aug. 23	Mercury	Not Fragile		Bachman-Turner
Sept. 4	A&M	Journey To The Centre Of Earth		Rick Wakeman
Sept. 5	ABC	Rags To Rufus		Rufus
Sept. 6	MCA	Don't Let The Sun Go Down	(S)	Elton John
Sept. 9	MCA	If You Love Me, Let Me Know		Olivia Newton-John
Sept. 9	MCA	12 Greatest Hits		Neil Diamond
Sept. 10	Chrysalis	Bridge Of Sighs		Robin Trower
Sept. 11	20th Century	Can't Get Enough Of Your Love	(S)	Barry White
Sept. 19	Atlantic	So Far		Crosby, Stills, Nash & Young
Sept. 19	RSO	I Shot The Sheriff	(S)	Eric Clapton
Sept. 19	Manticore	Welcome Back, My Friends		Emerson, Lake & Palmer
Sept. 20	Swan Song	Bad Company		Bad Company
Sept. 20	MGM	I'm Leaving It (All)	(S)	Donny & Marie Osmond
Sept. 20	MCA	Moontan		Golden Earring
Sept. 20	MCA	Second Helping		Lynyrd Skynyrd
Sept. 23	Asylum	Desperado		Eagles
Sept. 23	Asylum	Souther-Hillman- Furay Band		Souther-Hillman-Furay
Sept. 23	Columbia	Stop And Smell The Roses		Mac Davis
Sept. 23	Reprise	On The Beach		Neil Young
Oct. 3	Columbia	Greatest Hits		Santana

(Continued on page 132)

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Rock Music Doesn't Make You Deaf; It Only Feels That Way

By **MIKE GORMLEY**
(Director of Publicity, Phonogram-Mercury)

Chicago.

It has been seven years since a discovery was made that has not changed anything, but an argument for parents and against loud rock 'n roll shattered. Deafness or hearing damage are not necessarily the followup to a night of the Who, Led Zeppelin or Bachman-Turner Overdrive.

Dr. William F. Rintelman, Ph.D. was an associate professor at Michigan State U. in 1968 when he released a report entitled "A Review of Research Concerning Rock and Roll Music and Noise-Induced Hearing Loss." In the report Dr. Rintelman states "There may be a minor risk to auditory damage but youngsters are not doomed to deafness as the popular press often emphatically states."

"What we mainly wanted to find

out in the study," Dr. Rintelman said, "was simply if rock music had caused any hearing damage. To do that we had to make sure these musicians had not been subject to damage anywhere else. For example, if they worked in a factory or had been in the army and worked near guns, they could have suffered damage there."

The rules for the report were laid down. The scientists of audio tested 42 musicians.

It was determined that of the 42 musicians tested, 40 had not suffered any hearing damage. The damage recorded in the two subjects was attributed to the music.

"But that means only 5% of those tested suffered any damage, which is the exact same percentage of the population to suffer any damage in

society," Rintelman said.

At the same time Dr. Rintelman was conducting his survey, other people were doing like studies in other parts of the country. "It was bothersome when the other people released their findings, which of course said rock 'n roll was damaging," the professor said. "I had originally released my findings in 1968, which was far in advance of any other survey. Every newspaper and wire service completely ignored me. But as soon as something bad was said about rock 'n roll, they jumped on it."

The final answer really can't be determined until results are seen from longterm studies. But, as a safeguard for anyone frequently exposed to high levels of occupational or recreational noise, (music is just organized noise, you know) Dr. Rintelman says, "Periodic pure-tone threshold tests are advisable as a means of monitoring possible significant changes in hearing that might not otherwise be detected."

But, generally speaking, take Van Morrison's advice on "Caravan," turn it up so you know it's got soul."

Coast AFM Local 47 Eases Terms Of Pacts With Web O&Os

Hawaii Tooters Win 10% Pay Hike In Hotel Pact

Honolulu.

The Musicians Assn. of Hawaii (Local 677 AFM) has signed a new two-year contract with an association that represents major hotels and other employers of musicians, calling for a 10% pay boost as of Thursday (2) with additional increases later.

Current pay for a four-hour day — \$180 a week — will become \$224 a week as of January, 1976. The new

pact, which covers about 700 tooters, includes prepaid health care benefits, improved work rules and a spelled-out union shop status.

Playboy: Hamilton, etc.

Hamilton, Joe Frank & Reynolds have switched to Playboy Records. They formerly etched for Dunhill.

Hollywood.

American Federation of Musicians Local 47 has reached agreement with the local NBC, CBS and ABC o&o's on a new three-year pact that sees the stations getting an unusual break in rates from the union in hopes of stimulating more music on local shows.

Pact hasn't taken effect yet, pending Local 47 membership approval.

While following closely the network deal AFM recently arrived at, the local pacts give stations a break on "sustaining shows" — shows without commercials.

"It's hoped to encourage local employment on public affairs and sustaining shows," a station source said. "Up to now there hasn't been much music on those shows." Wage increases are based on percentages of the figures arrived at in the national pact — lesser rates because shows air only locally.

Network agreement called for an 8% raise for the first 18 months and a 9% raise beginning the second 18 months. Local pact rates are computed on the basis of a complex scale.

National pact also included a 1% increase in pension and no increase in health and welfare. It did not contain the much-sought-after provision for 100% employment on tv shows.

Local 47 is also liberalizing its policies for music on news shows. Previously, it allowed one minute of total music during a newscast. Now, according to president Max Herman, Local 47's policies will be brought in line with the AFM national policy of one minute and 15 seconds of continuous music to be permitted.

Publisher Launches \$100-Mil Class Action Vs. ABC-Dunhill In L.A.

Los Angeles.

Class action against ABC Dunhill Records Inc. asking \$100,000,000 damages was filed in Federal Court by Terrible Tunes Inc., Elliot Ingber and Lawrence Wagner, individually and on behalf of all other composers and copyright owners.

Complaint, alleging breach of copyright licensing provisions, claimed that between 1971 and '74 the defendants breached the copyright licensing provisions of Federal Civil Code by failing to pay all mechanical copyright royalties owed the plaintiffs.

Defendants, according to action, "committed numerous significant errors in accounting for mechanical license royalties" on Terrible Tunes account.

Suit seeks \$25,006,500 damages, plus interest, and an additional sum of \$75,019,500 in treble damages under the U.S. Civil Code, plus costs. Action also asked an accounting to the three named plaintiffs and all other class members.

Ingber and Wagner, according to complaint, are composers and proprietors of five songs in connection with the action. These include "Don't Bogart Me," "Field Day," "Last Call for Alcohol," "Candy Stripe Lion's Tail" and "Just Doing Our Job."

Involved in class action, according to suit, are composers, partnerships, corporations, associations, estates and trusts, all entitled to royalties from ABC and its licensees.

Plaintiffs also filed a companion suit in L.A. Superior Court to their federal court suit.



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<p>Cash Box's Top 2 Album Duos Both ASCAP Members 1. The Carpenters 2. Loggins and Messina</p> <p>ASCAP We've Always Had The Greats</p>	<p>Cash Box's Top 4 Singles Vocalists All ASCAP 1. Elton John 2. Stevie Wonder 3. John Denver 4. Jim Croce</p> <p>ASCAP We've Always Had The Greats</p>	<p>Billboard's Top 5 Male Singles Artists All ASCAP 1. Jim Croce 2. Elton John 3. Charlie Rich 4. John Denver 5. Led Zeppelin</p> <p>ASCAP We've Always Had The Greats</p>	<p>Cash Box's Top 3 Country Album Awards To ASCAP Member Charlie Rich</p> <p>ASCAP We've Always Had The Greats</p>	<p>Billboard's No. 1 1974 Singles Group "Gladys Knight And The Pips" At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>
<p>Billboard's 1974 Easy Listening Awards Dominated By ASCAP Members Charlie Rich Jim Croce John Denver</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's Top 2 LP Duos Both ASCAP Members 1. Loggins and Messina 2. The Carpenters</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's Top 5 LP Vocalists All ASCAP 1. John Denver 2. Jim Croce & Elton John (Tie) 3. Charlie Rich 4. Stevie Wonder</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's No. 1 Vocal Combination "Gladys Knight And The Pips" At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's No. 1 New Vocalist Jim Stafford At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>
<p>Billboard's No. 1 Jazz Artist Deodato At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's Top New Male R&B Vocalist William De Vaughn At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Billboard's No. 1 Country Artist Singles and Album Charlie Rich At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's Top Male R&B Vocalist Stevie Wonder At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Billboard's Soul Singles and Album Awards Dominated By ASCAP Members Gladys Knight and Marvin Gaye</p> <p>ASCAP We've Always Had The Greats</p>
<p>Record World's No. 1 Instrumentalist Marvin Hamlisch At ASCAP</p> <p>ASCAP We've Always Had The Greats</p>	<p>Record World's Top 3 Male Vocalists All ASCAP 1. Elton John 2. Stevie Wonder 3. John Denver</p> <p>ASCAP We've Always Had The Greats</p>	<p>4 of Record World's Top 5 LP's By ASCAP Members John Denver (2) Charlie Rich Elton John</p> <p>ASCAP We've Always Had The Greats</p>	<p>4 of Billboard's Top 5 Classical Albums By ASCAP Members Scott Joplin and George Gershwin</p> <p>ASCAP We've Always Had The Greats</p>	<p>Billboard's 3 Top Singles Artists All ASCAP 1. Gladys Knight and the Pips 2. Charlie Rich 3. Elton John</p> <p>ASCAP We've Always Had The Greats</p>

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Concert B.O.

(Continued from page 127)

breaking records, their usual pattern. Their string of sellouts make them among the top grossers annually. Elton John, long a hot performer, became one of the hottest tickets with his fall tour. Denver, benefitting from tv exposure, moved out smartly in 1974 racking up impressive figures with consistent sellouts.

There's a wealth of acts just below this top level, acts tight money could hurt if they don't make headway soon. Yes, for example, sold out Madison Square Garden last November sans ads, but had weaker figures on the road. Bachman-Turner Overdrive, who've found New York a tough nut, began to crack through by headlining the SRO opening of the NFE Theatre, formerly Fillmore East. George Harrison drew big crowds, many SRO, but fell short in some spots. Another ex Beatle, Paul McCartney, could have impact should he turn up with his Wings combo.

Among the other artists who pull em in are, Emerson, Lake & Palmer, Stevie Wonder, Deep Purple, David Bowie, Marvin Gaye, Grand Funk Railroad, Sly & The Family Stone, Al Green, Three-Dog Night, Jackson Five, Traffic, The Faces with Rod Stewart, Johnny Winter, Edgar Winter and Alice Cooper. In the softer folk vein are Judy Collins, Harry Chapin, Billy Joel, Gordon Lightfoot, Jackson Browne and Maria Muldaur.

Gold Records Of 1974

(Continued from page 128)

Oct. 3	Capitol	Rock Me Gentle	(S)	Andy Kim
Oct. 4	Reprise	In Concert		Beach Boys
Oct. 8	Atlantic	Then Came You	(S)	Dionne Warwick
Oct. 8	Atco	Black Oak Arkansas		Black Oak Arkansas
Oct. 9	MCA	I Honestly Love You	(S)	Olivia Newton-John
Oct. 9	A&M	Body Heat		Quincy Jones
Oct. 9	A&M/Ode	Wedding Album		Cheech & Chong
Oct. 11	Mercury	Bachman-Turner Overdrive		Bachman-Turner
Oct. 14	MCA	Let Me Be There		Olivia Newton-John
Oct. 15	Warner Bros.	Alice Cooper's Greatest Hits		Alice Cooper
Oct. 16	A&M	Nothing From Nothing	(S)	Billy Preston
Oct. 16	A&M/Ode	Wrap Around Joy		Carole King
Oct. 22	ABC/Dunhill	His Greatest Hits		Jim Croce
Oct. 22	Capitol/Apple	Walls and Bridges		John Lennon
Oct. 23	RCA	There Won't Be Anymore		Charlie Rich
Oct. 25	Mercury	Skin Tight	(S)	Ohio Players
Oct. 30	Columbia	Serenade		Neil Diamond
Oct. 30	Warner	Holiday		America
Oct. 31	Rolling Stone	It's Only Rock N' Roll		Rolling Stones
Nov. 4	Columbia/T-Neck	Live It Up		The Isley Brothers
Nov. 5	Asylum/Island	When The Eagle Flies		Traffic
Nov. 7	RCA	David Live		David Bowie
Nov. 8	Epic	Small Talk		Sly & the Family Stone
Nov. 8	Chrysalis	War Child		Jethro Tull
Nov. 8	MCA	Greatest Hits		Elton John
Nov. 12	Buddah	I Feel A Song		Gladys Knight & Pips
Nov. 20	United Artists	Anka		Paul Anka
Nov. 25	Scepter	Do It	(S)	B.T. Express
Nov. 25	Columbia	Mother Lode		Loggins & Messina
Nov. 27	Asylum	Miles of Isles		Joni Mitchell
Nov. 27	Capitol	I Don't Know How To Love Him		Helen Reddy
Nov. 27	20th-Century	Kung Fu Fighting	(S)	Carl Douglas
Dec. 2	Monument	I Can Help	(S)	Billy Swan
Dec. 2	Threshold/London	This Is		Moody Blues
Dec. 5	Casablanca	Here's Johnny...		Various
Dec. 5	ABC	Melodies Of Love		Bobby Vinton
Dec. 5	ABC	My Melody Of Love	(S)	Bobby Vinton
Dec. 9	MCA	Odds & Sods		The Who
Dec. 9	Phila. Int.	When Will I See You Again	(S)	Three Degrees
Dec. 9	Apple	Goodnight Vienna		Ringo Starr
Dec. 9	Mercury	Fire		Ohio Players
Dec. 13	Mercury	You Ain't Seen Nothing Yet	(S)	Bachman-Turner

Big Band Echoes

(Continued from page 128)

Sammy Kaye," from "The Music of Yesterday and Today, the Blue Barron Way."

But one thing that puzzled me ... was when the band remotes moved from the Meadowbrook, to the College Inn at Chicago, to the Brown Palace Hotel in Denver, and ended from the Mark Hopkins Hotel atop of Nob Hill in San Francisco ... the same announcer did all the introductions. How could he move so fast? He was like that yellow gasoline tank truck that always beats the plane to the airport and is there waiting to load on more fuel.

It was all planned that way, because the radio vice presidents believed in "network conformity." Everyone had to sound the same ... pronounce every word the same ... the same tone ... everything. So no wonder it sounded like the same guy.

Harry Reasoner, David Brinkley and certainly Howard Cosell, would never have made it on radio in those days. When network conformity was dropped, it is rumored that in New York speech teachers went on welfare.

George Hall

One time at the Grill Room of the Hotel Taft in New York, where George Hall played for years (and was followed by Vincent Lopez who also played there for years) Hall had a vocalist with the improbable name of Dolly Dawn who was a great singer. I was there during a remote when there was a snowstorm and less than a half dozen people made it to the Grill. The announcer got us all close to the mike, along with the waiters, Dolly and the boys in the band who could be spared. We were told to applaud and cheer like hell when the band got on the air so the Grill would seem crowded.

Those who heard the remote may have wondered why the Grill Room was so full when the news just before announced the city had been paralyzed by a snowstorm.

Tom O'Brien, now v.p. of ABC Radio News, used to announce band remotes for NBC in a program called, "Matinee at the Meadowbrook." We envied him for getting to see all the name bands for free.

The last band remote I saw was at The Riverboat in New York in 1967 before I left for the Far East. Buddy De Franco was fronting the Glenn Miller Band and my colleague at CBS, Lee Jordan, was doing the announcing. However, this time there was a big difference. The remote was not going out on the net. It was being recorded at the studio, and sent to the stations who wanted it to run at whatever time slot they wished.

CONGRATULATIONS.

London Records

Grammy Awards - 1974

The winners of the 16th annual awards presentation of the National Academy of Recording Arts and Sciences were presented with their trophies on March 2 in Hollywood, with concurrent affairs held in New York and Nashville:

Record of the Year: "Killing Me Softly With His Song" — Roberta Flack (Atlantic).

Album of the Year: "Innervision" — Stevie Wonder (Tamla-Motown).

Song of the Year: "Killing Me Softly" written by Norman Gimbel and Charles Fox.

Best New Artist of the Year: Bette Midler (Atlantic).

Best Instrumental Arrangement: "Summer In The City" — Quincy Jones (A&M).

Best Arrangement Accompanying Vocalist: "Live and Let Die" — Paul McCartney & Wings (Apple).

Best Engineered Non-Classical Recording: "Innervisions" — Robert Margouleff, Malcolm Cecil, engineers (Tamla-Motown).

Best Album Package: "Tommy" — Wilkes & Braun, designers (Ode).

Best Album Notes: "God Is In The House" — Dan Morgenstern, annotator (Onyx).

Best Solo Jazz Performance: "God Is In The House" — Art Tatum (Onyx).

Best Group Jazz Performance: "Supersax Plays Bird" — Supersax (Capitol).

Best Big Band Jazz performance: "Giant Steps" — Woody Herman (Fantasy).

Best Female Pop Vocal: "Killing Me Softly" — Roberta Flack (Atlantic).

Best Male Pop Vocal: "You Are The Sunshine of My Life" — Stevie Wonder (Tamla-Motown).

Best Combo Vocal: "Neither One of Us" — Gladys Knight & The Pips (Soul-Motown).

Best Pop Instrumental: "Also Sprach Zarathustra" — Eumir Deodato (CTI).

Best Female R&B: "Master of Eyes" — Aretha Franklin (Atlantic).

Best Male R&B: "Supersitation" — Stevie Wonder (Tamla-Motown).

Best Combo R&B: "Midnight Train To Georgia" — Gladys Knight & The Pips (Buddah).

Best R&B Instrumental: "Hang On Sloop" — Ramsey Lewis (Columbia).

Best R&B Song: "Superstition" — Stevie Wonder, songwriter.

Best Soul Gospel: "Love Me Like A Rock" — Dixie Hummingbirds (ABC).

Best Female Country Vocal: "Let Me Be There" — Olivia Newton-John (MCA).

Best Male Country Vocal: "Behind Closed Doors" — Charlie Rich (Epic).

Best Country Combo Vocal: "From The Bottle To The Bottom" — Kris Kristofferson-Rita Coolidge (Track).

Best Country Instrumental: "Dueling Banjos" — Eric Weissberg,

(Continued on page 135)

NOSTALGIA! NOSTALGIA! BUT WHERE'S ORIGINALITY?

By HARRY SOSNIK

(Vice President, Music, American Broadcasting Co.)

It seems that everyone has climbed on the "nostalgia" bandwagon. We have Gatsby clothing styles, films about the "olden days," books and articles with nostalgic plots, a revival of Scott Joplin ragtime due to the film "Sting" and now even an attempt to try to cash in on the old "Hit Parade" which has been dead since 1958.

I know that the idea is dead since I helped lay it to rest in 1958 over CBS-TV. The idea just ran out of steam after many years of success — both on radio and television. The reason, very simply, because it had lost its mass appeal. Every disk-jockey had and has his own "Hit Parade" of current songs and as a result the suspense which was inherent in the original "Hit Parade" was dissipated when the program lost its secret ingredient. The secret being that only by listening to the "Hit Parade" could the public learn which song was number one. Today there are no surprises.

But to get back to "nostalgia" and the reminiscences of the days when the "Lucky Strike Hit Parade" was the number one program on both NBC and CBS first in radio and later in television. When I was brought to New York in 1935 by George Washington Hill, the President of American Tobacco, through the recommendation of my friend, Stewart Sherman, of the Chicago office of Lord & Thomas, there were two separate programs, each

with its own musical director, orchestra and singers. One was on CBS and the other on the NBC Radio Network. I was placed on the NBC version as the musical director.

Basil Ruysdale

Basil Ruysdale did the commercials for both the NBC and CBS programs. However, Ben Grauer was the NBC announcer on the version I was conducting and my singers were Buddy Clark, for whom a brilliant future was being predicted as competition for Bing Crosby, and a mediocre girl singer. Her claim to fame revolved around her romance with an agent by the name of Harold Hackett who happened to book the talent for the shows.

Buddy Clark was signed by 20th-Century Fox, but unfortunately his screen tests were so bad that the only use they could make of him during his contract period was in dubbing his singing voice for Jack Haley in the musicals that Fox was making at the time. Bad luck seemed to follow Buddy. He was returning from a football game with some friends in a light plane when it crashed on Beverly Boulevard in Hollywood and Buddy was the only casualty.

Haley's Off-Nights

There is one amusing sidelight to the use of Buddy's voice for Jack Haley's film songs. At that time the J. Walter Thompson advertising agency was producing a very important Sunday Night radio series

from Hollywood called "The Armstrong Circle Theatre of the Air" and among the many stars from the film studios including Mae West, etc., etc. was also Jack Haley. Since radio was "live," there was no possible way for Haley to have his songs dubbed and so he did sing his own songs each Sunday. The amusing part was that the sponsor had asked for Haley because of his film singing voice and although he did complain and ask why Haley's singing sounded better in his films than on the radio, the talk was that it was a long time before he found out the true reason.

The CBS Hit Parade had Mark Warnow as musical director and Barry Wood as the featured vocalist. Barry was originally a saxophonist who would also sing occasionally. He had played for a very short time in my orchestra at the Chicago World's Fair. When he came to New York — about the same time that I did — he had given up playing and was singing on a number of radio programs for the Blacket, Sample & Hummert agency. They had a subsidiary producing company called Air Features Inc. Jim Sauter was in charge and Abe Lyman who was a popular night club band leader had a financial interest in this producing company. They produced a group of very successful radio shows on Sunday nights.

To get back to the "Lucky Strike" (Continued on page 135)

JOHNNY MERCER

"THE GOOD COMPANIONS" London
(With ANDRE PREVIN)

PYE Record Album
"My Huckleberry Friend"

MUSIC BY

GEORGE DUNING

ASCAP

\$2-Bil Biz Looks For Trend

(Continued from page 127)

gramming. The buildup of the home entertainment market is expected to proceed slowly. Expenses in not only recording, but "shooting" a studio session of music performers will shoot up production expenses and it's not yet clear how much demand there will be for the privilege of seeing a rock singer, for instance, over and over again.

One important selling point of the videodisk, however, will be improved sound fidelity. It's understood that this angle will be stressed in particular by the projected videodisk being developed by RCA Records. MCA and Teldec, meantime, are on the verge of bringing the videodisk into the market.

The videodisk, like all technological innovations, can be depended upon to cause an upheaval in present contractual and union arrangements. Artists will be asking for a better cut and so will copyright owners along with the flock of craft unions which will be involved on the engineering side. As a result of these new costs, nobody is expecting a pell mell rush

into the videodisk market.

The most consistent element in the recording arena for the past few years has been black music. During 1974, black artists extended their dominance with such names as Stevie Wonder, Roberta Flack, James Brown, Al Green, Aretha Franklin, Barry White, The Spinners, Marvin Gaye, Main Ingredient, Ohio Players, Gladys Knight & The Pips, Jackson Five, Stylistics, Millie Jackson, Herbie Hancock, Billy Preston, Eddie Kendricks, The Joneses, Diana Ross and The O'Jays, among others.

Black music has long since broken free of its rhythm & blues confinement. The current disk market is virtually color blind, not caring whether the artist is black or white.

In some cases, black artists do angle their performances to the traditional r&b sounds which appeal to chiefly black audiences. It's a paying tactic since the black market is now large enough to turn out 1,000,000 disk sellers on its own. In the main, however, the sound of

black artists is converging with that of the white artists into a blend that freely crosses racial lines.

Country music, like black music, also continues to spread its influence throughout the disk industry. Country & western has evolved far from the twanging backwoods folk music of the Tennessee mountains into the so-called "Nashville sound," a slick parlay of pop and corn which consistently breaks into the pop charts.

While contemporary rock songs are generally of a free form nature, the traditional love ballad, as remembered in old Tin Pan Alley, is the stock in trade of the writers and performers in Nashville, appropriately dubbed Tin Pan Valley.

The longevity of country performers is the envy of the pop artists. Such names as Johnny Cash, Charley Pride, Merle Haggard, Buck Owens, Sonny James, Tammy Wynette & George Jones, Hank Snow, Earl Scruggs, Loretta Lynn & Conway Twitty, Mel Tillis, Waylon Jennings, Eddy Arnold and Ray Price have been around for years.

This roster has been beefed up in recent years by Charlie Rich (who's been around for years but has just made it big), Johnny Rodriguez, Olivia Newton-John, Tanya Tucker, Donna Fargo, Ronnie Milsap, Lynn Anderson, Roy Clark and others who are now riding Cadillacs on the sawdust trail.

Nostalgia Disappoints

The nostalgia cycle in music was a letdown in 1974. After a couple of years of digging into the archives for the "golden oldies," this disk vein appears to be getting thin. Similarly, the concert presentations of rock 'n' roll revivals have been getting an uneven b.o. reception, depending on the quality of the talent.

The music business achieved major gains in 1974 on the piracy front. Estimates of the drain on the recording industry caused by illegal duplicators have been ranging around \$250,000,000 annually. While impossible to stamp out entirely due to the easy availability of high speed duplicating machinery, the bootleggers have been the target of an unremitting campaign launched by all segments of the music business, spearheaded by the Recording Industry Assn. of America and the National Music Publishers Assn.

Numerous arrests and convictions resulted last year from investigatory work by the RIAA and NMPA. The pirates now face both civil and criminal penalties in an increasing number of states whose laws in this regard have been declared constitutional by the U.S. Supreme Court.

Crucial to the success of the anti-piracy campaign in the last couple of years was the enactment in 1972

of an amendment to the Copyright Act which gave sound recordings protection under that statute. That amendment originally ran for two years, expiring at the end of 1974, but last-minute legislation in Congress extended this protection.

Tough Sledding Ahead

General copyright revision, however, is facing another year of tough sledding. Writers and publishers have been the primary forces behind provisions in the proposed bill that would extend the term of copyright to 50 years after the death of the author and also increase the mechanical royalty rate about 50% above the present 1¢ per side payout. The copyright revision bill passed the Senate last year. But now, with a new session, it has to go through the Congressional mill once again.

The other payola shoe failed to drop in 1974. Rumors of payoffs to disk jockeys of money, drugs and girls were rampant in 1973 when a Federal grand jury in Newark, N.J., was reportedly investigating corruption in the music business.

Regularly since that probe started more than 18 months ago, reports have circulated in the trade that a large number of indictments was due imminently. However, 1973 came and went and now 1974 has done likewise and there have been no indictments of anyone connected with the music business.

That, of course, does not mean that the thundercloud may not burst in 1975, but as the months roll by the music business is getting

more confident that the original reports were blown up all out of proportion.

An historic copyright agreement between the Soviet Union and the western countries resulted in deals between VAPP, the Soviet copyright agency, and ASCAP and BMI, the U.S. performing rights societies for reciprocal performance rights royalties.

The amount of coin is not expected to be significant at the outset since the agreement covers only copyrights after the U.S.S.R.'s adherence in the Universal Copyright Convention in 1973. G. Schirmer, subsidiary of Macmillan book publishers, wrapped up exclusive publication rights to all post-1973 Soviet music in a 10-year deal.

Slate Separate Sessions For Rackjobbers, Dists, Retailers At NARM Meet

Los Angeles.

Separate sessions for rackjobbers, retailers and distributors are planned for the March 2 opening day of the 17th annual National Assn. of Recording Merchandisers meeting at the Century Plaza Hotel here.

Stanley Jaffe of ABC Record & Tape Sales will chair the rackjobbers session. Other chairmen will be Barrie Bergman of Record Bar for retailers and Milt Salstone of M.S. Distributing, distributors.

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HY JAFFE, Treasurer

Grammy Awards: 1974

(Continued from page 133)

Steve Mandell (Track).

Best Country Song: "Behind Closed Doors" — Kenny O'Dell, songwriter.

Best Inspirational Performance: "Let's Just Praise The Lord" — Bill Gaither Trio (Impact).

Best Non-Soul Gospel Performance: "Release Me" — Blackwood Bros. (Skylite).

Best Ethnic or Traditional Recording: "Then and Now" — Doc Watson (United Artists).

Best Children's Recording: "Sesame Street Live" (Columbia).

Best Comedy Recording: "Los Cochinos" — Cheech & Chong (Ode).

Best Spoken Word Recording: "Jonathan Livingston Seagull" — Richard Harris (Dunhill).

Best Instrumental Composition: "Last Tango In Paris" — Gato Barbieri, composer.

Best Soundtrack Performance: "Jonathan Livingston Seagull" — Neil Diamond, composer.

Best Original Cast Show Album: "A Little Night Music" — Stephen Sondheim, composer (Columbia).

Classical Album of the Year: Bartok's Concerto For Orchestra—conducted by Pierre Boulez (Columbia).

Best Classical Performance by Orchestra: same as above.

Best Opera Recording: Bizet's "Carmen" — conducted by Leonard Bernstein (DGG-Polydor).

Best Choral Performance: Walton's "Belshazzar's Feast" — Andre Previn conducting (Angel).

Best Chamber Music Performance: Joplin's "The Red Back Book" — Gunther Schuller, conducting (Angel).

Best Classical Performance by Soloist with Orch: Beethoven's Concerto for Piano & Orchestra — Vladimir Ashkenazy (London).

Best Solo Classical Performance: Puccini's "Heroines" — Leontyne Price (RCA).

Best Album Notes - Classical: Hindemith's Sonatas For Piano — Glenn Gould, annotator (Columbia).

Best Engineered Classical Recording: Bartok's Concerto For Orchestra (Columbia).

package and replace the cigarettes with whatever brand they smoked. It was either that or run the risk of having someone report the use of a competitor's product and risk the loss of a job.

Of course, this was in the days before programs were taped for repeats to the Coast. We would do a complete second show for the West at midnight and needless to say, when the musicians came back from a few hours of imbibing downstairs in Hurley's famous bar, anything could happen and generally did.

When television came into being, the "Hit Parade" was cut back to one network — NBC — and Mark Warnow was the musical director until his death, when his brother Raymond Scott took over until its cancellation due to its gradual decline in mass appeal as I mentioned earlier.

In 1958 The American Cigar and Cigaret Co. (a subsidiary of American Tobacco) decided to try again over CBS-TV and I was once again called (by CBS) to put together an all-star orchestra in an attempt to revive the idea. We had beautiful orchestrations, production, and Dorothy Collins and Johnny Desmond as the vocalists but to no avail. We just couldn't revive a dead horse. There was no surprise, no suspenseful appeal any longer. The idea that made the "Lucky Strike Hit Parade" famous was now everyone's property and so it gradually faded from the scene. The end of an era.

Intn'l Bros.: Bobby Byrd

Bobby Byrd has been signed by International Bros., a division of Miami's TK Productions. Initial single is "Back From the Dead," penned by Clarence Reid and Willie Clarke and produced by Reid.

Only Cathedral Composition Choir In U.S. And Met: A Unique Date

By EUGENIA LESTER McCRARY

New York's St. Thomas Episcopal Church on 5th Avenue has a 150 year history of being a leader in the world of church music, but only a three year history of being sponsor of a most special noon-day concert with the Metropolitan Opera National Council. The Concert, whose "theme" this year will be 19th Century Music, will present the Metropolitan Opera National Council Final Auditions Winners, Duo-Organists Gerre and Judith Hancock, and the full St. Thomas Church Choir of men and boys.

Concert, takes place April 16 and is the culmination of an annual four-month sifting of potential young opera singers, and a major effort to assist the three or four Final Winners with their careers. Although the National Council's emphasis is upon operatic potential, all singers who reach the Finals have extensive backgrounds in liturgical music. Thus, they are quite delighted and most able to participate in a concert for a local, national, and worldwide audience. St. Thomas Church, which seats 1200-1500 is full; radio station WNYC broadcasts the Concert "live" in New York City; National Public Radio rebroadcasts it nationally; and Voice of America transmits overseas the Concert together with an hour-long interview with the singers.

The search for these young singers by the Metropolitan Opera National Council is now in its 22nd year. As a result of its Regional Auditions Program, 30 former Auditioners are on this season's

Met roster; 24 are at New York City Opera; some 50 are performing overseas; and many more are singing in various opera houses and concert halls throughout the United States and Canada.

The National Council Auditions, which begin annually in January, are the most extensive of any vocal competition. They encompass the United States, Canada, and Australia; this year, Puerto Rico has become an important new addition. Previously, such alumni as Martina Arroyo and Justino Diaz have auditioned in one of the 66 District Cities located throughout the United States.

In New York City, WNYC will broadcast the Final Auditions, which take place Sunday, April 13 at 2:00 P.M. As with the St. Thomas Church Concert, the general public is encouraged to attend in person. At the Met, however, tickets are required. They may be obtained by writing in to the Metropolitan Opera National Council at Lincoln Center.

Of the approximately 1700 District Auditioners, who first compete in January and February, 9 or 10 will survive to become National Finalists. This extremely talented group will be further reduced to three Final Winners, one of whom could receive a Metropolitan Opera Contract, and all of whom receive one of three study grants totalling \$7,000, \$6,000, and \$5,000. It is these three, and sometimes four, ultimate Winners who will be presented in the special Concert of 19th Century Music at St. Thomas Church on April 16th.

Where's Originality?

(Continued from page 133)

Hit Parade," Hill had a set formula for the various musical directors he would hire. This was in printed form and gave, in great detail, instructions how each selection should be arranged and played. (See separate story.)

He had another rule — anyone who worked for the American Tobacco was compelled to use one of their products. All the men from Lord & Thomas, Tom Mc Avity, Ted Sisson, Carl Stanton and the rest would carry a Lucky Strike

Edwin H. Morris

"MANDY"

BARRY MANILOW-BELL

"YOU'RE NO GOOD"

LINDA RONSTADT-CAPITOL

"WHEN MABEL COMES IN THE ROOM"

MICHAEL ALLEN-WARNER BROTHERS

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Gain Seen For Small Seaters As Arenas Face '75 Recession

By JOE COHEN

Arena operators anticipate a critical year in 1975 loaded with decisions that may have a permanent effect on show biz as well as the future of the big showcases.

The question revolves around the many pockets of unemployment. By necessity the parental allowances of kids, a major segment of arena entertainment seekers, have been reduced. Also myriads of them who used to work after school and weekends, now are among the jobless. Youth-oriented attractions will also appreciably be reduced during the coming year.

The first problem for promoters and hence arena and auditorium operators, will be whether to stage major events in large spots or the moderate seaters. Many will try the moderate seaters on the basis that it would be easier to fill up a smaller auditorium and still get a fairly good ticket price. They feel that it would be easier, for example, to find 5,500 or so customers at \$5 than to find 18,000 potential customers even at a \$3 top. The smaller auds they think, would require more selective promotion which could be done more cheaply than mass ads and constant media barrages.

There will be only a few headliners who will be able to sell out merely by announcing ticket sales. Others according to the showmen, will have to be given a hard sell in a large spot and a softer sell in a smaller setting.

As a result of the recession kind of thinking, many operators of smaller showshops feel that their facilities will be more in vogue during the coming year. Too many attractions have become marginal in the big arenas, and they'll be bidding for playing time in spots that they can fill. After all, it would do their reputation no good if there were vast pockets of empty seats during their recitals.

Price As Factor

On the other hand, the operators of the largeseaters feel that price will be a major selling point during the bleak economic periods. They feel that one announcement selling all orchestra seats for moderate admission prices could provide more to the artist, promoter and to themselves, than higher prices in a smaller spot. Inasmuch as seats are now selling at various arenas for as much as \$15, seats at these reduced prices will constitute bargain rates, and will result in instant SRO.

Not all attractions will lend themselves to this kind of setup, it's admitted. However, it's believed that the top sellers will have to play at lower ticket prices and hence at lower guarantees and rely more on percentages, than they have been. Otherwise, they'll have to restrict their appearances to areas where recession hasn't hit the people too hard. These areas could be hard to locate next year.

The younger crop of showmen have had little experience in dealing with bad times. But even veterans in the field admit that the lessons of previous depressions won't be of much use to them. The economics were different in the 1930s. Nabe movie admissions were a dime, believe it or not. One could get legit tickets for as little as 50¢, and earlybird admissions in the large vaudeville theaters were 25¢. Expenses were proportionately low. In the dwindling money market of today, where inflationary expenses are the rule, prices cannot hit those lows but they can be made sufficiently attractive to entice many

with marginal incomes. It will be a year of sacrifice for everybody.

One factor that will influence prices to talent as well as admissions, will be the ancillary rights in the arenas and auditoriums. Program and refreshment sales are most likely to go down during many engagements and an operator will no longer be able to count on concession sales to compensate for a marginal profit during any event.

To illustrate, it's reported that Nick Mileti, who recently opened the Coliseum, Cleveland with Frank Sinatra, paid the singer \$250,000 guarantee for the onenighter. He didn't expect to make much money on that date, but he did anticipate that the concession coin would help the take considerably — which it did. So the evening worked out well. Mileti

had a prestige opening of his new and shiny showshop, Sinatra got a record price and everybody came out ahead, even with three figure ticket prices.

That kind of deal may be impossible during the coming year. An operator or promoter, who wants to get a top headliner away from the opposition or who merely wants the prestige, had better not rely on concession sales.

Besides, all the grief of promoting during a recession, inflation and unemployment, will be the competition of free television. It didn't matter that much in the past, but maybe when money is so tight and unemployment is rife, and the kids are not getting allowances that befit their former lifestyles, the box in the living room could be the greatest competition — only because it's free.

Hawaiian Music The Siren Call To Waikiki For Those Tourists

By WALT CHRISTIE

Honolulu.

Nobody's done an in-depth survey on this, but it's unquestionable that many mainland residents decide to vacation in Hawaii primarily because of the Hawaiian music they've heard via radio, and records. Once here, what do they want to hear? Hawaiian music, what else?

It's the old story: words and music. The words of dreams, the music of dreaming. And dreams come true in Blue Hawaii.

So, do the niteries in Waikiki joyfully ring up cash registers to the sounds of "Pearly Shells," "Beyond the Reef," et al?

Not entirely.

The homeowners — whose own tastes and desires must be heeded by any hep nitery op — simply don't want to hear Hawaiian music on a volume basis. They opt, instead, for name, semi-name and even non-name talent imported from the mainland, in bookings ranging from one-nighters to multi-week gigs, latter involving rock combos.

Hence the obvious question: What does the poor nitery op do? He strives to cater to both tourists and localites — and if he doesn't he remains a poor — literally — nitery op.

Varied Solution

The solution varies from room to room.

In many cases, there's a Hawaiian revue for the early audience, many of the customers being grocery-buyers. These are the tourists who scurry through their sightseeing itineraries on an early-to-bed, early-to-rise basis.

Once the Hawaiian entertainers have sung their last falsettos, danced their last hulas and bowed off to the tunes of the "Hawaiian Wedding Song," the "Hawaiian War Chant," et al the room promptly switches policy for the rest of the night.

Chameleon-style, the room emerges as a "now" nitery, the ukuleles and steel guitars replaced by the decibels of rock music. And the homeowners become the audience. That's why so many major Waikiki rooms now are operating under cabaret licenses which give them the privilege of staying open until 4 a.m.

That's why Waikiki between

midnight and 4 a.m. is the scene of horrendous traffic and pedestrian jams (plus jam sessions) — and why some major 24-hour cafes are at their busiest at that time. (A Las Vegas, of course, Waikiki is not — but there are similarities.)

The double-feature entertainment policy — catering to two entirely-different types of audiences each night — generally pays off very nicely.

Some Exceptions

There, alas, have been exceptions. One was a short-lived, scaled-down and over-priced Hawaiian revue that involved a semi-name hometown entertainer and promptly proved that if you can't at least keep up with the competition, you might as well forget it. (This being the season to be charitable, this correspondent will forget the names of the room and the entertainer.)

Next question, please: What about Don Ho, the golden boy of all golden boys along Waikiki's bistruc belt?

The answer is obvious to islanders, but it presumably isn't to mainlanders who have seen him in Las Vegas, where he can hold his own. Ho's highly successful show isn't genuinely "Hawaiian" in any sense of the word.

It in truth is *hapa*-Hawaiian, *hapa-haole* and *hapa-malihin* — (*hapa* means half, *haole* means Caucasian and *malihin* means newcomer). It's shrewdly packaged to draw lucrative tourist trade and hometown niterygoers — the best of both worlds. The grosses and Ho's paycheck bear it out.

Ho's Formula

Success begets imitation, natch, and lots of shooting stars have flashed across the horizon since Ho moved his routine into Waikiki's big time. But no one else has mastered the old master's technique and formula, which mixes talent, wit and a trademark aura of "what's he going to do next?"

His revue excites the tourists and his local-boy-makes-good personality pleases the localites. Ho can just about call the tune next time his contract's up for renegotiation.

While this roundup so far has scanned the night-in, night-out scene, it's also appropriate to focus

(Continued on page 156)

Mad. Square Garden Top 20

(Jan.-Nov., 1974)

Concert	Date	Perfs	Gross Gate Receipts
Bob Dylan	1/30-31	3	\$538,765
The Who	6/10,11,13,14	4	\$530,000
Frank Sinatra	10/12-13	2	\$520,000
John Denver	9/20-22	3	\$329,381
Elton John	11/28-29	2	\$309,655
Yes	2/18,20	2	\$261,795
David Bowie	7/19-20	2	\$260,134
Mexican Music Festival	6/9	2	\$222,007
Barry White (Forum)	11/9-10	4	\$170,666
Chicago	10/28	1	\$150,775
Stevie Wonder	3/25	1	\$148,561
Evening of Gold	5/6	1	\$132,601
Eric Clapton	7/13	1	\$132,235
Our Latin Thing	7/26	1	\$131,065
Jackson 5	7/27	1	\$130,462
Sly & The Family Stone	6/5	1	\$130,292
Rock 'N' Roll Revival	10/18	1	\$130,052
Yes	11/20	1	\$129,701
Deep Purple	3/13	1	\$127,174
Beach Boys	11/21	1	\$126,058

The Muhammad Ali-George Foreman championship fight on closed circuit television Oct. 29 grossed \$416,000.

Ringling's Bicentennial Plans

Circus At 105 Stresses Entertainment Traditions — Clown College, Talent Search, Other Doings

By IRVIN FELD

(President and Producer, Ringling Bros. and Barnum & Bailey Combined Shows)

America can be proud of Ringling Bros. and Barnum & Bailey Circus, as The Greatest Show on Earth is equally proud of our nation. As the show embarks on its 105th consecutive tour as both an amusement institution, I am glad to report that "The Greatest Show on Earth," now more than a century old, is preparing once again to unveil a colorful package to its friends throughout North America.

This month, Ringling Bros. and Barnum & Bailey Circus premieres its all-new Bicentennial Edition, at a time when America itself is preparing for an unique historic celebration.

The distinctive role which "The Greatest Show on Earth" has played in the progress of this great nation is a proud accomplishment. Like the Liberty Bell, the Statue of Liberty and Lexington and Concord, the Circus has made its mark on America, historically and culturally. For more than half of our nation's 200 years, "The Greatest Show on Earth" has been an integral part of the American scene. It is therefore appropriate that this year Ringling Bros. and Barnum & Bailey Circus salutes the United States with a special Bicentennial Edition.

The name of "The Greatest Show on Earth" is as familiar to everyone today as it was to those of several generations ago. Ringling Bros. and Barnum & Bailey Circus is a household word, an American institution that is today synonymous with the word circus. And with that name comes the public's trust that we will uphold its greatness. Ringling Bros. and Barnum & Bailey can fairly and objectively lay claim that it offers family entertainment that has never been censored, and as long as this trust is in my hands, never will be!

The contributions to American history made by the Circus are endless. For example, Dan Rice was a famous Circus owner and performer who designed a special Flag Suit for himself which was red, white, and blue striped, based on Old Glory. Completing the outfit was a top hat of similar material, and on his chin he wore a goatee. When the Circus came to Washington, in 1868, a famous cartoonist named Thomas Nast sketched Dan Rice in his wardrobe,

immortalizing Rice's "Uncle Sam" character, which remains to this day a symbol of America.

Even George Washington was a Circus fan. While serving as President, he visited the Circus and became friends with the famous equestrian John Bill Ricketts. It is said that the two men admired each other's taste in horses so much, they once traded the steeds which they rode.

The expression "throwing his hat into the ring" has an affinity to the Circus. In 1916 the Circus was in Washington, and then-President Woodrow Wilson came to a performance. The band struck up "Hail to the Chief" as Wilson entered the arena. He tipped his hat and threw it squarely into the ring. The crowd got the message, and indeed Wilson ran again.

Many forms of entertainment have come and gone, but Ringling Bros. and Barnum & Bailey Circus continues. Throughout its long reign as America's oldest touring entertainment unit, The Greatest Show on Earth has brought to cities and towns across our continent the finest menageries of exotic animals ever exhibited. Years prior to the establishment of zoos in major metropolitan areas, the Circus was bringing to large and small communities alike a cultural, educational first. For only on the Circus "lot" was such a display of rare beasts to be found.

Piggy-Back Rail System

The Circus was responsible for the first piggy-back system of transporting its wagons and trucks by rail. This innovative process of loading and unloading equipment from specially designed flat cars, the housing, feeding, and moving of a vast number of people, proved so successful, it was studied and adapted by the American armed services, and later by all commercial railroads.

Many novel inventions have premiered on the Circus lot. Such devices as the electric light, the movie projector, and the horseless carriage, were first displayed at the Circus long before they found acceptance with the general populace.

Perhaps, one of the most important events that gave significant recognition to Ringling Bros. and

(Continued on page 154)

It's Fake, Flop And Futile: Federal 'Bicentennialism'

By ALFRED STERN

(The author is a consultant to the U.S. World Bicentennial Theatre Festival, and more than a score of individual Bicentennial projects here and abroad. He has written on Commemorative showmanship in numerous recent Anniversary Editions of this publication.—Ed.)

The 200th anniversary of the Revolutionary War's inception — Paul Revere's ride, Lexington, Concord, the Minutemen & "The Shot Heard 'Round the World" is only three and a half months off. But on the Federal level the American Revolution Bicentennial Administration, the successor to the Bicentennial Commission established 11 years ago remains closer to Richard III "My Kingdom for a Horse" than the vigilant, mounted Revere.

Now under the direction of John W. Warner, a Nixon appointee, formerly Secretary of the Navy, and the fourth to occupy the top governmental Bicentennial slot, the ARBA has totally abrogated its original mandate to underwrite and produce major programming, the only valid device to stimulate desired large-scale and grass-roots participation by states, municipalities and the private sector.

Instead this publically funded bureaucracy with a staff of approximately 70 plus eight regional directors and several consulting agencies, is pre-occupied with saturation distribution of mimeograph by the ton exhorting all others to assume the responsibilities which the ARBA itself abjures.

Blundering

And until overtaken by recent events the politically dominated ARBA was equally concerned with a heavy-handed aggrandizement of the Nixon Administration. That the ARBA as a governmental monolith is uncreative could be anticipated but even within its limitations it's inept as witness its recent publication which misinformed U.S. school children that James Madison, our fourth President, was a signer of the Declaration of Independence. The ARBA need not have consulted the Library of Congress or National Archives, any \$2.75 World Almanac verifies that Madison was not among the signers. This may seem nit-picking but it's symptomatic and together with persistent inflation-recession and lack of faith in government as cause and effect, many Bicentennial projects have been abandoned and others are in jeopardy precisely at a time when we desperately need the widest possible dramatization of and rededication to our founding principles.

1976 Casualties

The casualty list is long and growing. Four years ago Boston followed by Philadelphia buried hopes for an Expo '76 Bicentennial World's Fair. This past year Interama, Miami's bid for a permanent exposition oriented toward Latin America and planned for a July, 1976 opening failed to float its bond issue and threw in its beach towel considerably dampened by a fatal combo of banal ideas and the indictment and conviction of Allen I. Green, half of Interama's Finley-Green management team, found guilty in the Maryland-Agnew construction kickbacks case. Here it should be emphasized that Interama's general manager William E. Finley, formerly a senior v.p. of Maryland's giant Rouse Company, was not implicated.

Time is running out, finances and participation are thin for three other major projects, all dependent on industrial support. These include the proposed Freedom Train designed to bring Bicentennial historical and contemporary exhibits to virtually every U.S. community served by rail, the somewhat comparable Bicentennial barges conceived to cruise coastal and inland ports, and an exhibits and amusement area themed toward the Bicentennial envisioned for the New Jersey Meadowland complex.

Of this trio at this writing the train has the best chance of survival but all are iffy. A lack of time and funds also casts doubts on the realization of the imaginative concept for a New York State Arts Encampment, a sort of Bicentennial Woodstock devoted to fine, folk and performing arts utilizing existing facilities at centrally located Samson State Park, Lake Seneca, formerly a huge naval and air base. This pro-

posal is by N.Y. State's Council on the Arts Bicentennial Program headed by Omar K. Lerman, independent of the State's Albany based languishing, largely unproductive Bicentennial Commission.

Ongoing Doldrums

Lacking skilled direction, adequate funds from ARBA and their own states most of the 54 state, commonwealth and territorial commissions, political and unprofessional entities, are in similar doldrums. Individual cities are faring a bit better with organizations such as Boston 200 & Philadelphia '76 in the vanguard. History dictates that Boston's peak period begins this April.

An extensive program of restorations, exhibits and special events are assured but as usual Federal participation is behind schedule and the National Park Service orientation center designed to dramatize the significance of Freedom Trail historic sites will not be operational 'til '76. Meanwhile that void will be filled by Heritage Theatre, a private enterprise, presenting a stunning film, "In Search of a Revolution" produced by Lew Sayre Schwartz. Not merely an historical documentary, it projects the philosophy of continuing social revolution on the threshold of our third century. Slated to open at newly designed intimate twin theatres in downtown Boston on Washington's birthday, it's scheduled for continuous showings throughout '75 & '76. Philadelphia will, of course, concentrate on 1976 with activities centered at Independence Hall Mall including a refurbished Independence Hall sound and light show, and Fairmount Park, though here again Federal support is far below original expectations.

In The West

San Francisco is also preparing to celebrate its 1976 200th anniversary while Colorado will commemorate the '76 Centennial of its admission to the Union, both without any appreciable Federal assistance. Indeed the most affirmative news is that despite the ARBA and most of their state commissions thousands of communities, counties, civic and educational organizations now realize that little but lip service and cataloging of events can be expected from Washington, have in a laudable reaffirmation of independence determined to do their own Bicentennial thing, collectively a nation-wide public and private manifestation as advocated by the Peoples Bicentennial Commission, an activist and privately funded organization which the ARBA considers renegade.

Alas however New York City's especially lacklustre Bicentennial Commission devoid of expertise and economics, has formulated no stimulating plans though the historic South Street Seaport area will be expanded via Federal & N.Y. State appropriations. Maybe the City's Commission will be prepared by 1989, the Bicentennial of Washington's inauguration!

At The Capitol

And even the Federal side is not altogether bleak. There will be a Bicentennial exhibit and film center on the upper level of Union Station, Washington, D.C., and such non-political institutions as the Smithsonian, National Gallery & Library of Congress are all implementing first-rate and continuing exhibition and publication programs, and the National Endowment for the Arts & Humanities continues to nourish a wide variety of Bicentennial cultural and performing arts projects generally on a matching fund basis, to be produced by nonprofit organizations throughout the U.S. Of even greater impact and already underway, the mass media, especially commercial and educational tv will devote increased programming to Bicentennial subjects, we've already seen the beginning of the greatest deluge of popular and scholarly historical books in the annals of American publishers, and the Bicentennial will profoundly influence corporate and community advertising, public relations, packaging, new product introductions, merchandising and

virtually all areas of media communications to a degree unmatched by any other commemoration in our lifetimes.

Most of this is an achievement of the enterprising private sector, often in cooperation with their indigenous communities and entirely independent of the ARBA. Thus the liability of Federal lassitude has become asset confirming the urgency for others to fill the breach. But governmental lack of responsibility, todate unaltered under the Ford Administration, now threatens even the most significant project which the ARBA endorsed after abandoning earlier ephemeral.

Alex Cohen's Role

Producer Alexander H. Cohen volunteered his expertise to organize The U.S. Bicentennial World Theatre Festival, an international cultural exchange under the nominal sponsorship of a world renowned committee of artists and producers he enlisted. The object is to bring the global glamor of the world's most distinguished theatre companies to the U.S. and send prestigious American troupes abroad as dramatic evidence of our cultural maturity. The ARBA sparked to the concept, one of the few valid arrows left in their depleted quiver and recognizing Cohen's continuity of success in international theatre quickly granted an initial \$76,500 instantly matched by Cohen via the Shubert Foundation and earmarked for initial organizational purposes. Since then he and World Theatre Festival staffers have devoted months of research and foreign travel securing tentative commitments from the cream of international theatre.

The world's finest dramatic companies have signified their enthusiasm to salute the U.S. Bicentennial as tangible evidence of international cultural independence, but without substantial continuing Federal support augmented by states, municipal, foundation and private sector funding this remaining diamond in the ARBA's tarnished crown may well turn into another flawed zircon. That would border on infamy especially in contrast to the up to that time world's greatest performing arts festival successfully organized by the Canadian government and Montreal's Expo '67 with far less in resources as a glittering tribute to Canadian Confederation. Other major entertainment potentials include a Bicentennial spectacle as a corporate and commercial venture independent of governmental financing, designed to tour major U.S. arenas throughout the Bicentennial era, to be produced by Leon Leonidoff, until recently Radio City Music Hall's senior producer.

More Flair Overseas?

But as usual foreign nations have demonstrated their superior sensitivity to the values inherent in international commemorations.

The French who gave us the Statue of Liberty for our 1876 Centennial have pledged a permanent sound and light show for Mount Vernon.

Elizabeth II who will mark her own 50th birthday in '76 and/or other members of the Royal family may pay their respects to U.S. freedom by a state visit to Independence Hall, and the British will send the spectacular Bermans & Nathans "Kings & Queens of England" exhibit as a royal salute to the Bicentennial and the 1976 Montreal Olympics.

Italy has agreed to present La Scala, Milan in a series of great Italian operas at Kennedy Center, the first U.S. appearance of that renowned company.

Several other countries have signified participation and it's likely that our two recent detente friends, the Soviet Union & People's Republic of China, both also born of revolution, will recognize the 200th anniversary of ours.

That's how the Bicentennial shapes up just two centuries and 100 days after Revere hung his warning lanterns in the tower of Old North Church. By and large the government, particularly the ARBA has failed to rise to the occasion but the people won't neglect the Bicentennial's immense potentials to restore the nation's emotional and economic energy and elan.

Inflation Grips Vancouver But Niteries, Legit Hardly Affected

By JACK AMMON

Vancouver. Inflation has hit this part of Canada, and one is puzzled as to what constitutes legitimate inflation and what is sheer ripoff. In any event it has so far not seriously affected entertainment.

No one is seriously hurting at this writing. A sense of optimism pervades, and the cry havoc of the newspapers, television and radio appears to have little response

among the populace.

Sky Stage, which started a little over a year ago, produces abbreviated musicals such as "My Fair Lady" with an entirely local cast. Its success has become assured, with reservations the order of the day.

The Cave Theatre Supper Club, the flagship of night spots, is playing to good business. The young crowd has taken over from older

patrons. None of the other niteries has reported an appreciable falling off in attendance.

Avid Legit Audience

There is an intense interest in the theatre. Despite some of the local critics, most offerings are playing to capacity. The West Coast Actors Assn., in the city's East End, is a group of professional players presenting plays of their own, and obviously, the audience choice. They have started a workshop to train promising professionals, and new plays will be tried out.

The group held the Canadian premiere of Barry Bermange's "No Quarter." Chekov's "The Seagull" was a romping success. The

(Continued on page 154)

Uncomfortable But Popular; Over 50 Cafe Concerts In B.A.

By DOMINGO DI NUBILA

Buenos Aires. Rather large sophisticated audiences with a taste for the unusual made cafe concerts "the thing" in 1974. There were a few such locales in the city until Edda Diaz clicked at La Gallina Embarazada (The Pregnant Hen) with her one-woman show "Proudly Humble" and Nacha Guevara at Di Tella with her protest and four-lettered songs; soon after other performers, notably Carlos Percia-

valle and Antonio Gasalla, also became instant hits with their aggressive humor in other small sites.

During 1973 and 1974 new cafe concerts were opened at a rate of one per week during mid-season. Last (southern hemisphere) winter they attained their peak, with near 50 in operation, half of them successful.

They are uncomfortable in most

(Continued on page 154)

Circuses In U.S.A.-1974

Year Of Special Problems — (1) Gas Shortage (2) Wild Animal Restrictions (3) Workmen Hard To Obtain

By TONY CONWAY

More than the usual number of coast-to-coast tours by under-canvas circuses, continuing labor shortages, extremely prohibitive interpretation of animal import laws, and passage by a number of states of restrictive phone ticket solicitation laws marked the 1974 circus year. Nevertheless, several additional small under-canvas shows joined the roster of those playing limited territories and talk had it that a title from the past would return to the road in 1975.

As 1974 began, the principal concern of the circus trade was centered on a gruesome word: gasoline. Would there be enough of this then-scarce fuel to get the shows over the road? Would in turn availability gas hurt car-borne attendance during the season? Industry representatives sought out the Federal energy people in Washington and were assured that allocations would be provided. Quite a few under-canvas outfits purchased tank trucks to assure that they could get their share of the available gasoline.

Gulf In and Out

Petroleum products seemed to take on new importance to Ringling-Barnum about the same time, but for a quite different reason. Gulf Oil, through its "Venture Out In America" subsidiary, was identified as the probable purchaser of The Greatest Show On Earth, including its Circus World theme park near Orlando, Florida. The dedication of the Circus World Showcase, a permanent portion of the finished tourist attraction rather than a temporary setting to enhance the public interest, was held on February 20. The first building of the projected complex resembled a circus tent 140 feet wide and 290 feet long — in the parlance of the trade, a 140-foot round top with three 50-foot middles. A herd of 18 elephants, under the direction of Bill ("Buckles") Woodcock was an element of the preliminary attraction.

An early victim of the energy crisis was the gigantic circus parade held each year as part of the Old Milwaukee Days celebration of the Fourth of July. The event was called off in mid-February because of the anticipated problem of moving the required big teams of horses to the parade site and the magnificent collection of tableau wagons, band wagons, cages, and other paraphernalia remained at the Circus World Museum in Baraboo, Wisconsin.

U.S. Tent & Awning Co., a major supplier of circus tents for decades,

went into bankruptcy early in the year. D.R. Miller, owner of Carson & Barnes Circus, purchased much of the equipment and inventory and moved it from Sarasota, Florida, to Hugo, Oklahoma.

A 'Circus War'

Something of a "circus war" developed between Irvin Feld and his Ringling-Barnum circus on the one hand and Abe Pollin, builder and owner of the new Capital Centre at Largo, Maryland, just outside Washington, D.C. When the circus and the building could not agree on terms, Pollin began discussions with Paul Kaye and Karl Wallenda and initiated plans for the Centre's own Circus America.

To assure his organization of a location, Irvin Feld signed a five-year lease with the District of Columbia Armory. Advance publicity was very heavy. Ringling decided that the sideshow and the menagerie would be revived for this one date with Ward Hall and C.M. Christ providing the sideshow attractions. In mid-February, Irvin Feld instituted a \$7,500,000 suit against Pollin for breach of contract regarding booking Ringling at Capital Centre, for purchasing unusual amounts of tv time in an attempt to block such advertising for Ringling — including time within the network presentation of the Ringling annual tv special, and for not making available a 24% interest in the building's new hockey franchise as verbally agreed to during earlier booking discussions. In preliminary hearings, the court required that Capital Centre and Circus America provide a disclaimer in all newspaper and tv advertising advising that their presentation as not connected in any way with Ringling-Barnum.

Faced with pending legislation either restricting or prohibiting the oft-criticized telephone solicitation (in the name of local police, charity, etc.) the International Telephone Sales Promotion Assn. entered into an agreement with Wayne Smith Associates of Washington, D.C., to provide certain graphics materials and other public relations matter to assure proper representation of the organization's members at various hearings and public meetings. Florida has just about put out of business "sponsored" circuses and similar events depending upon high pressure phone sales, and other states and counties have legislation pending.

In the meantime, a number of circuses were off on their winter dates. James M. Cole began the 36th season for the show currently

titled Cole All-Star TV Circus; Louis Stern again opened his Polack Bros. Circus at Flint, Michigan; the Hubert Castle Circus had its opening at Grand Rapids,

Michigan; and the George Hubler Circus opened at Mentor, Ohio. On the West coast, under-canvas outfits opened in January. Circus Vargas moved from California winterquarters to Arlington, Texas, for its opener, appearing beneath what may be the largest big top of the present decade — a 160-foot round top with three 50-foot middles (160 feet wide by 310 feet long). One of the Vargas features was Harry Thomas and his tigers; the animal trainer's father was the Harry Thomas who was the announcer on the Tim McCoy Wild West and later was the announcer and equestrian director on Cole Bros. and on Ringling-Barnum.

A matter of major concern throughout the year was the interpretation of two Federal laws intended to safeguard "marine mammals" and "endangered species." Because of the very nature of their business and the life style it requires of them, professional animal trainers cannot conveniently obtain and read the Federal Register which advises of new laws and the dates when they go into effect.

One major effort saw the Van Donwen sea lion act taking step after careful step to assure that they could obtain replacements for animals in their act that died natural deaths. Many owners of sea lion, polar bear, and similar acts didn't know they were in danger of being put out of business by laws intended to protect marine mammals from hunters et al. Now, if they meet stringent requirements, there is some possibility of such acts continuing.

Endangered Animals

Tigers, leopards, and a number of other animals appearing with legitimate circuses are considered "endangered animals" and the interpretation of the law placed breeder Robert Baudy in the position of not being able to sell his animals to zoos and circuses and yet not being able to destroy them since he couldn't sell them. Zoo and circus people were faced with a very difficult situation in that they welcomed legislation to protect animals but the laws were interpreted in such a manner that they could not continue in operation. Late in the year the situation was still unclear.

Almost any act using sea lions or

tigers might have been the first to have difficulty with the new animal protection laws. Every act will have to provide documentation about living areas, feeding, and many other facets of their operation every time they want to obtain new animals in the future — if the interpretation permits such acts to continue. Owners of animal acts, owners of circuses, major groups of circus enthusiasts such as the Circus Fans Association (CFA), and major sponsors such as the Shrine will have to make their viewpoints on animal protection laws known if animal acts are to continue in the United States.

Worker Shortage

Working men were in short supply on a number of the under-canvas circuses. The three or four men you put on the payroll today would be gone perhaps in as little as a week or 10 days. But the trucks still made it over the roads and they put it up and tore it down throughout seasons that often ran from March through October.

Circus Vargas, the George Matthews Great London Circus, and Rudy Bros. Circus, all base on the West coast, made long cross-continent treks to appear at selected dates for particular "sponsors." All three made it all the way to the East coast and reported that business was good and they would make such a tour again another year.

In the meantime, shareholder suits against Mattel, the major toy company, parent of Ringling-Barnum, sought damages totalling \$40 million over acquisition of the circus. When Gulf Oil cancelled the projected purchase of Ringling, negotiations with other interested parties were begun. Late in the year, there was mention of perhaps three serious contenders for the Greatest Show On Earth.

Hoxie Bros. put out a second show, Lewis Bros. Charles Moyers took out Charles Bros. Robert Earl and his family took out Roberts Bros. J.T. Davenport, stepson of the late Ben Davenport, and Bill Swain, son of a long-time circus family, revived the Dailey Bros. title used by Ben years ago. Harry Hunt late in the year stated that his daughter, Marcia, would revive the Hunt Bros. title after a 10-year layoff.

What next? Predictions are unrealistic. Some shows won't go on the road and new outfits will appear. Routes will change. New problems will arise. In the long run, however, America's oldest form of entertainment will survive.

a very good season last summer; plus hundreds of other attractions, seasonal and year round; more conventions, etc., is the present only plan.

In any event, everyone is going to continue to plan to give more visitors the pleasant vacation they expect.

Many have their own individual thoughts on why this, as well as most other resorts, have gone into gradual decline. Some blame television, but even before the tube came it had started. The improved automobile with the great roads into the resort brought people for a day or so, or maybe a weekend, but not for the longer stay or the entire season. The changed modes of transportation, the plane which whisks the elite away to places which once took days, instead of hours to reach, had to hurt.

A Change for The Worse

It was just a change in the way people lived, and expanded their leisure time, which hit the resorts most. But of course the loss of the wide open city, where nearly anything went, plus the fact that many former attractions, the big shows, the wide open nightclubs, etc., disappeared, had much to do with it.

What to do to attract the paying visitor that has not been tried already is the big question.

Big hope was casino gambling, which would have come with the successful passage of a bill to change the state's constitution. All business interests here worked hard to convince voters that the legislation was needed, particularly for this resort. Some half-million dollars were raised and expended on statewide advertising, plus costs of speakers who debated the issue.

It was all in vain. The proposal was defeated by an overwhelming majority, and even voters in this area didn't turn in the big majority expected.

The Mayor's Stake

The youthful chief executive, Mayor Joseph Bradway Jr., immediately called a town meeting in Convention Hall, where some 100 residents voiced thoughts on what should be done. Very few ideas were feasible, and the few which were took money, which is one thing the resort folk has not.

Bradway has much at stake here. His family owns considerable property, much of it on the beachfront. He was president of one of the top resort banks before resigning to assume the mayoralty.

But the Atlantic City of the great days will never come back!

Once a great feature was the opening of the Broadway shows which had their tryouts in boardwalk theatres. Today there is not a boardwalk house which could be used, for with few exceptions they have been razed.

Nightclubs, which once booked the greats, are no more. They have either deteriorated into spots which bring in low-budget talent for not a 10-week but a week in midsummer and more often just weekends — the only time operators can make a meager profit or maybe just break even.

Any promotion which violates a law, such as horse parlors, etc., once flourishing ventures, are no more and will never return unless things drastically change. Thought was that the state's voters would okay legalized casinos, but that has vanished.

The great hotels in most instances have been razed or stand abandoned. Some have been changed into apartments mostly for retirees. There are still several fine hostels who fight to make a profit for their owners despite high taxes, big operating costs, in fact high everything plus a shorter and

(Continued on page 156)

Atlantic City Sings The Blues

By JOE W. WALKER

Atlantic City. Once the toast of the East Coast! ... the World's Playground, where every entertainer or person of prominence, and hundreds of thousands who were not so prominent, came, frolicked and, satisfied, went home.

Once a wide open resort ... with big and small gambling spots, including elaborate horseshoots, and entire buildings where big gambling games were the talk of the East ... elite nightclubs with top names in show biz booked, year around (the casinos and horseshoots paid most of the fare) ... the spot that was a Las Vegas when that place was

nothing in the Nevada desert.

Its big blue ocean and inviting surf ... its great white beach, many times called the best in the world ... its boardwalk, 60 feet wide in center city, astonished all; and the boardwalk was as well lit (even better, many said) as Broadway at Times Square. The resort which drew raves from all visitors.

Its great hotels ... fine boardwalk shops, where the affluent spent their money on top-priced merchandise; noted restaurants, offering all sorts of specialties; the into the Atlantic, with top orchestras playing for dancers with the surf a soothing accompaniment;

where great musical and minstrel shows, fish net hauls, exhibits of all kinds including tanks filled with marine life, many taken from the nearby deep, drew "Ohs and Ahs" from inland visitors, many of whom had never, even in their dreams, imagined such existed.

And then the decline, which came slowly, but like a dread disease, worsened every year, until today those who reside and grew up in the town wonder just what happened, and how the resort can be brought back to resemble the town they once knew.

What happened? Where did it all go?

The change came so slowly, and in such small bits, that most residents were unaware of it, until — phfft! — they awakened to find their way of life threatened by the great decline in visitors.

But the resort is not going to play dead. With the hope of the casinos gone, its residents and all in the area are looking for ways to boost the local economy. Just making the visitor and convention content with what he gets here is a starting answer. More attractions which cannot be found in hometowns or viewed on the tube, is another.

Augmenting such attractions as the Atlantic City Race Course, the fine golf layouts, the amusement featured in Convention Hall, where now the Miss America Pageant, is nationally televised; the annual stand of "IceCapades," which had

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SAHARA HOTEL, Lake Tahoe, Nevada
July 14th thru July 21st

NUGGET CASINO, Sparks, Nevada
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UNIT NO. 3

VETERANS STADIUM

Philadelphia, Penna.
4th Consecutive Year - 1974 Phillies
Baseball Season

UNIT NO. 10

SEA WORLD OF OHIO

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UNIT NO. 9

MAGIC MOUNTAIN Valencia, California

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UNIT NO. 5

ASTROWORLD (Theme Park) Houston, Texas

1974 Summer Season - May 25th thru September 2nd

UNIT NO. 23

SEVEN SEAS (Theme Park) Arlington, Texas

1974 Summer Season - May 3rd thru October 27th

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Exhibition Grounds- Lethbridge, Alta., Canada
Central Ohio Garden and Home Show-Columbus, Ohio
Chicago Flower and Garden Show- Chicago, Illinois
Milwaukee Home Show-Milwaukee, Wisconsin
Kingston Armory-Kingston, Penna.

FAIRS

Canadian National Exhibition- Toronto, Ont., Canada

2nd Consecutive Annual Appearance
Wisconsin State Fair-Milwaukee, Wisconsin
Southeastern Fair- Atlanta, Georgia
2nd Consecutive Annual Appearance
State Fair of Virginia-Richmond, Virginia
3rd Consecutive Annual Appearance
Bay County Fair & Youth Exposition-Bay City, Michigan
Dutchess County Fair-Rhinebeck, New York
7th Consecutive Annual Appearance
Expo '74 World's Fair-Spokane, Washington

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South Hills Village, Pittsburgh, Penna.
4th Annual Appearance
The Mall, Louisville, Kentucky
2nd Consecutive Annual Appearance
Westgate Mall, Fairview Park, Ohio
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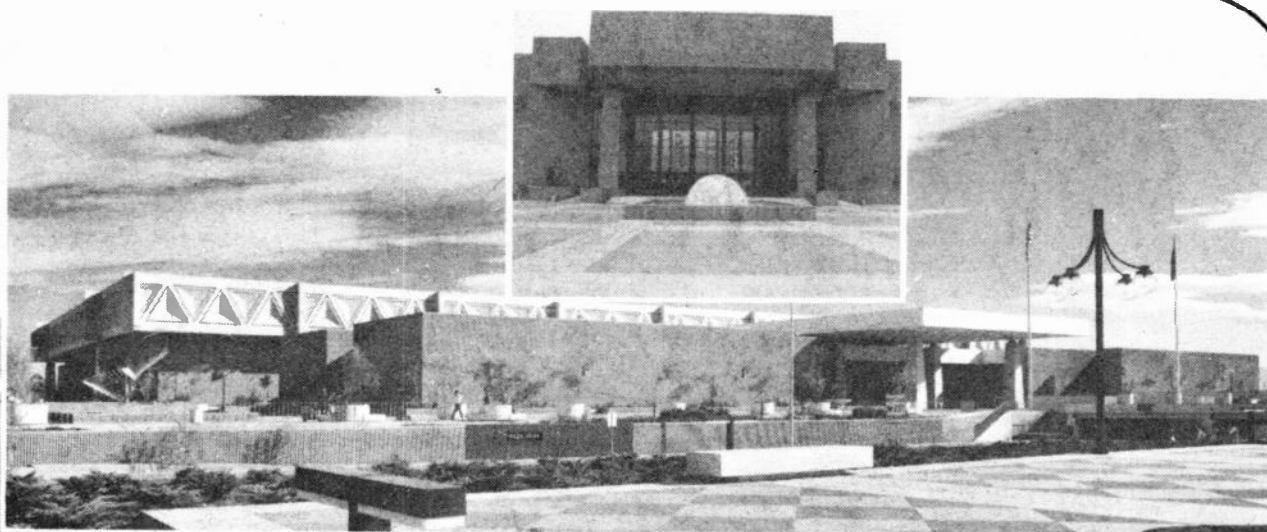
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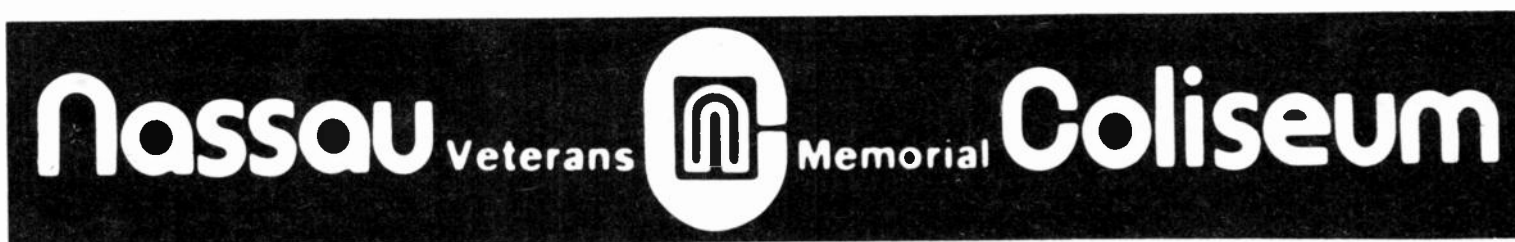
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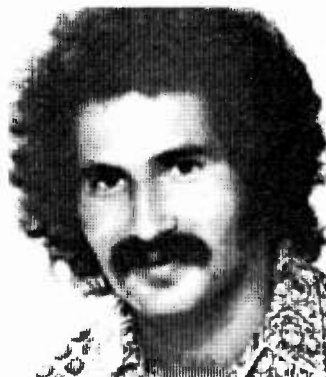
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Cafes Survivorship: Scuttle Lunatic Fees

Many facets of the U.S. entertainment industry, particularly niteries, which have been dwindling in the past few years, will be playing a new game in 1975. It's called Survival. Although not yet manufactured by Parker Bros. or any of the commercial game companies, Survival looks like a serious pastime which should catch on during the new year. More night clubs, particularly outside of Las Vegas, will inexorably be drawn into this exercise.

Indeed, many cafemen feel that they are best equipped to be winners. Actually, they have been fighting acceleratingly crazy economics for many years. So they have already demonstrated survivorship. In which other media, except maybe legit musical production, are the gambles so

risky and so constant? In which other entertainment field do entrepreneurs have to face salary demands that go up to \$150,000 for places where 450 or so seats have to carry the payoff load.

Experienced Hands

However, they point out that niteries have survived other "recessions." There are means of beating the Survival game, and many will.

One slant is to first stay in business until 1976, when the new and enlarged Bicentennial version is due to come out, a key ploy is not vying for the same headliners which are no longer available, but taking a chance on new talents, new formats and new ideas. There are also some bypaths, a search for new markets, and perhaps a return to some of the older formats which

used to make pots of money in years gone by. These included comedy rooms, the huge upbeat of dinner theatres which was also in vogue some years ago, return of sawdust spots, and other cafe designs which had fallen under the onslaught of massively expensive and no longer available names.

Many cafemen figure that there could be an upbeat in comedy during the next year. They point out that during previous recessions many sought laughs to divert them from the business headaches. The teevee box will not be the answer all the time. This has been proven to a great extent by the fact that a room such as Dangerfield's, where Rodney Dangerfield is the perennial headliner, has been prospering for the past five years and may do even better in an era where laughs

will be at a premium.

Essential Economies

However, that doesn't seem to be the first line of defense for cafemen, some of whom haven't laughed in years. The opening gambits seems to be the further application of economies, which has already made itself evident by the elimination of relief orchestras in many spots, and a lowering of act budgets. Others feel that spartan application is not the answer.

Many are seeking entirely different formats. For example, the new Blue Angel, N.Y., tried a new talent policy, but didn't quite make it, perhaps because of their expensive menu. They brought in British director Peter Jackson and did "Zou," a revue mainly with transvestites and some genuine girls. It was difficult to say which was which without a certificate, which was never provided. The guessing game seemed to attract many. Despite a disastrous opening night, the show has been a longrunner and apparently the club is making money with it.

The idea was tried at Shepherd's and also at the Plaza,

both New York, and neither made out with it. However, it's to be pointed out that the later shows were on a much abbreviated scale.

The transvestite shows also remind the Survival players that there has been a long neglected audience in New York that have been making their own headliners and have been lavishing their money and presence in a few spots of their choosing. In many areas, the gays have become an important part of the entertainment scene. For example Bette Midler could not have made it without the gay folk at the Continental Baths. She hasn't been appearing lately in New York possibly because the gays have newer enthusiasms.

Except for the Continental Baths, most bonifaces feel that it would be futile to appeal to one class of patronage only. This is proven out by the failure of many discotheques to survive. Those that have, get a mixed crowd of youth and older people.

Nevada Base

However, the fact remains that many bonifaces still eye headliners who will not desert Nevada where they play for most of the year, or if they leave the gaming state, will play the theatres in the round which can pay huge salaries because of their massive seating capacities. Niteries owners still on the scene recall that a lot went out of business because the headliners deserted them and did little to look for other types of entertainment ideas.

Now that some are looking, they are discovering that there is a new world out there. Survival winners

(Continued on page 150)

ALWAYS A SUPERSTAR AT

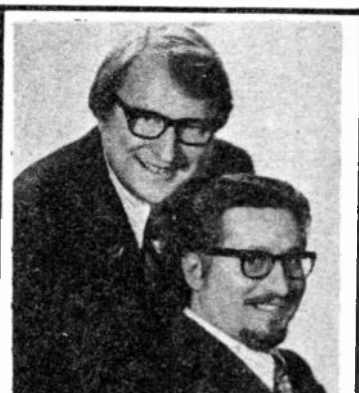
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Hamburg's Reeperbahn Off 20%; Sexpo Sites Collect \$7 A Drink

By JACK KINDRED

Hamburg. During 1974 hard times hit Hamburg's Sankt Pauli-Reeperbahn hardcore porno entertainment district. Operators on the "Grosse Freiheit" (Great Freedom) call business at least 20% off. Main blame is ascribed to disastrous year for tourism, notably Americans evasion of the 2.5 marks



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to the dollar exchange rate. American and Scandinavian tourists, formerly were the district's best customers.

Porno itself seems to have lost the fascination it once had for farm boys and small towners from the sticks, since Germany's permissive wave has by now dispersed sexpo entertainment everywhere.

Some 14 of the Reeperbahn's sleazier strip bars have recently closed or converted to penny arcades.

Still holding their own, however, are the "big four" showplaces — Colibri, Salambo, Regina and Safari, all specializing in lavish erotic extravaganzas.

Operators say they are surviving, with even an occasional full house, thanks to overflow from Hamburg's Congress entrum, now in its second year, which attracts international confabs and exhibits to the Hanseatic City.

Satire Creeps In

And the emphasis is no longer on sex alone. Even Salambo, the farthest-outest nitery of the district psychedelic strippery, transvestite acts, multiple sex on stage — has

added a 40-minute in-between satirical revue, a mixture of sex and current events.

\$7 A Drink

Prices at the big four average about \$7 a drink with a \$1 minimum including entrance charge.

The inflationary crunch may have even helped the less expensive Bavarian-type beerhalls, which feature oompah bands in lederhosen and buxom waitresses in peasant costume.

At Zillertal, Bayrisch Zell and Silbersack, the tariff for a large stein of beer runs about \$1.40 with Bavarian dishes like wurst and sauerkraut equally reasonable.

Likewise immune to the gloomy economic scene are such venerable Reeperbahn watering holes as Cafe Keese, where women approach men through table telephones, and Cafe Lausen, a society hangout frequented by prosties with a touch of class.

But for the 2,200 registered prosties and estimated 3,000 semipros working the Sankt Pauli quarter, the slump is for real.

High overhead costs have caused many hookers to abandon Sankt

Pauli houses and streets to set themselves up as "photo models" in their own apartments.

Police estimate that at least 20% of the 400 "Freudenmaedchen" at the Eros enter, Palais d'Amour and the "display-window" Herbertstrasse, have since left their once lucrative sanctums for action elsewhere.

The "photo models" settle in residential districts and suburbs, attracting clientel via adverts in Hamburg's manifold erotic press.

With the pitch that they "entertain" in a much more "gemuetlich" atmosphere at home, these hookers ask for up to \$40 for a brief visit.

The spread of prostitution outside of Reeperbahn is a mounting source of concern to the vice squad, which fears a proliferation of pandering, theft and blackmail.

While all but the top stripperies are on the downbeat, plush "sport clubs" with saunas, gyms and swimming pools, topless female attendants and nude hostesses, appear to be flourishing.

"Private" sex clubs (membership and one drink: \$25) offering exhibitions on stage with audience participation, are also still "in" with well-heeled visiting firemen.

The Reeperbahn continues to maintain its anything-goes reputation with an array of transvestite bistros, his and hers gay bars, and a side street where the street walkers are transsexies, some of whom have had sex change operations.

Florida got top rung performers. They find that they have to break the name habit.

The game of Cafe Survival differs vastly from another favorite pastime, Monopoly. In fact, the aims are exactly opposite. Monopoly seeks to eliminate everybody by getting all the money. Survival players know that they need competition because one theatrical enterprise in an area doesn't comprise an entertainment centre. The flow of talent and ideas is central to the idea of Survival.



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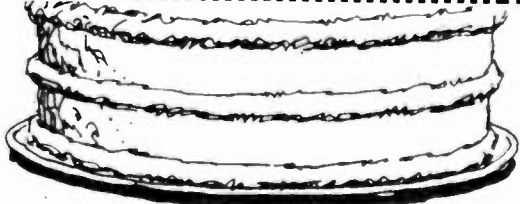
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(who writes thousands of those hilarious ideas for cartoonists in the top magazines etc) says:

"Business is so bad panhandlers are now accepting I.O.U.'s ... Even those stores with 'going out of business' signs on window are going out of business! ... My wife's not worried money has lost its value — as long as credit cards haven't! ... One store has a gigantic sale — they're having the same prices as last week! Reason groceries cost so much now is that they have to pay a sign painter to print the changes in prices. ... My wife serves leftovers to cut food bills in half. I got a better way — I left her! ... These days people are jumpy and get nasty with you for no reason. Advice: Turn the other cheek — but first, hit him! ... Girls, wanna be a model? It's easy. Be a call girl and when you're arrested the newspapers will have it you're a model ... Dr. Frankenstein: Igor, your hair's always a mess. Why don't you carry a comb?" Igor (who's hunchbacked): "I did but it ruins the outline of my jacket."

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Cafe Fees

(Continued from page 148)

cite the fact that no cafe can exist with one type of show. There are audiences who prefer jazz, others seek rock and contemporary shows, others would like to see more comedy, and still others are drawn to singers of varied descriptions.

Survival devotees feel that there has been a lack of variety in the variety field. Perhaps it's an element to be reckoned with. It's been a while that a New York spot, or any cafe outside of Nevada and

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Chattanooga, Tennessee
January 29
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January 30
CONCERT HALL
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January 31
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February 3
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AUDITORIUM
West Palm Beach, Florida
February 10 - March 3
LAS VEGAS HILTON
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A Sideshow Buff's Lament For Hubert's Museum & Flea Circus

By ROBERT REINHART

Montgomery, N.Y.

Half a century ago there were a dozen theatres on West 42d Street between 7th and 8th Avenues, all devoted to the legitimate except for Loews America, a shrine of vaudeville. Today the street is Grind Row, and/or Porno Place. But there is still a hint of another olden establishment, once the haven of the famous flea circus. This was, and fragmentally still is, Hubert's museum. A flaw in the present sign makes it Huberts Museum.

As an oldtime sideshow buff I regret the demise of the flea circus. It fell victim to higher priorities, themselves typical of current priorities. Operator Max Schaffer needed the space for his pinball games and shooting gallery, in turn a loser to Off Track Betting parlors expansion Empire.

Sideshows provided outlet and work for some of the world's stranger people, permitting observers to contemplate: "There but for the grace of God go I."

Writing a piece on the same subject for *Variety* in 1959 I observed that Hubert's Museum was, after 33 years, the last outpost of "live" entertainment on 42nd Street. It was a "museum" in the Barnum tradition of the 1840s and thereafter. Hubert's played virtually every type of variety and sideshow attraction from "pickled punks" (trade lingo for bottled specimens of two-headed babies) to Punch & Judy puppets. The late Jock Johnson, former black world's heavyweight champion appeared there as did baseball's Grover

Cleveland Alexander. Museum impresario Mas Schaffer (Schork & Schaffer) stated then that he had been willing pay Joe Louis handsomely for a personal appearance, but their offer was ignored.

Hubert's Flea Circus, was probably the oldest continuing acting group in New York and, insofar as there were distaff fleas, the last girlie show on the famed artery at that time.

It was owned and operated by "Professor" Roy Heckler who succeeded his father in this family enterprise. Pere et fils, the Hecklers fed their blood to countless fleas for some 60 years and their tiny charges were viewed by an apparently endless stream of New Yorkers and visiting rubbernecks, as tourists of that day were often called.

The annual take of the museum (exclusive of the fleas) as reported back in 1959 was about \$30,000 which didn't meet the payroll of about \$31,000 according to Schaffer at that time. He had however a nostalgic affection for the basement operation which served as a loss leader for the street floor arcade. While artistically his heart may have been in the basement, the profit was made in the upstairs amusement center where there were as there are today, the miscellaneous pinball games, flipover movie machines and other "penny arcade" attractions. Because of the wide publicity which the Flea Circus then a New York City landmark generated, visitors and natives were drawn to the museum which in turn drew people to the amuse-

ment center where they lingered over a wide choice of pinball pastimes and studied the available souvenirs of New York on sale.

In those days Hubert's offered half a dozen live acts for a quarter, making it one of the strongest contenders for "your best live entertainment buy." A person who didn't required poshy surroundings could spend an hour and get his or her jollies that way for a mere two bits.

A bill in those days might have included: Congo, the Jungle Creep, a black magico who worked tongue-in-cheek "voo-doo," Renee, folk and cape dancer; Estelline, the tattooed girl; Sealo the Seal Boy; Miss Lydia, contortionist; Harold Smith on musical glasses and veteran turbaned lecturer Charles Lucas. In addition there were two more free attractions, the girl in the fishbowl and the "electric chair."

Admission to the Flea Circus required an extra quarter as was the ticket to Sabu's Snake dance. The show was continuous from 2 to 11 p.m. There were about eight performances daily but more on weekends when they opened earlier. Heaviest attendance was in the summer.

Uninsurable Strippers

Toledo

Fire broke out recently on the stage of the Esquire, currently a live burlesk house, causing the place to shutter until repairs are completed.

Stripper Rusty Wayne said her costume loss, not insured, would total about \$2,500, as would the loss to her co-performers, Amber Mist and Ramona. "Strippers can't get insurance on their costumes because of some of the places they work," Miss Wayne remarked.

Century-Old Vaude In Scotland Fades; A Lauder-Less Lag

By GORDON IRVING

Glasgow.

Scotland has been noted over a century for vaude personalities, mainly in the gag-tossing character comedy vein. Alas, no more. The breed of Scot comedians personified by the late great Sir Harry Lauder (who captivated America on 22 tours) is dying out.

The last vaudery in the U.K. is the city-center Pavilion here. It struggles bravely on, with summer revue and Christmas-New Year pantomime. Its headliners are still mainly comedians, like Glen Daly, Denny Willis, Jack Milroy. But business is never certain, and contributing factors like city violence, lack of adequate theatre parking lots, competition of clubs and, most of all, counter-draw of tint tv in more comfortable homes, may well lead, say insiders, to its demise within the next two years. Major bids have been made by development companies to buy the site.

Only the enthusiasm of the Glasgow Pavilion's managing director, Dumfries Balantine, and his sidekicks, J.G. Carse, Eric Popplewell and Jimmy Donald, keeps it going as a vaudery. Plus the diminishing loyalties of Glaswegians attuned through family tradition to following the fortunes of light-entertainment performers in Scot theatre.

Oddly, a schmaltzy and nostalgic air pervades talk of vaude, and tv producers, when starved of ideas, switch to re-presentation of what they term Old-Tyme Music-Hall. And certain promoters mainly from England, take out tours of old-style vaude, and still pull in a degree of customers.

By and large, however, vauderies seem consigned to the dust, and the great much-loved tradition of Harry Lauder, Will Fyffe, Harry Gordon seems gone. Only a handful of funnymen, notably Johnnie Beattie, Glen Daly, Jack Milroy, Andy Stewart, carry the banner, though even these are reshaping image toward such new markets as recordings, tv and concerts in big arenas.

Circus is now mainly a winter seasonal attraction for festive nights, and an occasional summer-time interest in rural tours.

The Gaiety Theatre, Ayr, now a civic-owned theatre, once the vaude nursery of the Popplewell family, is fighting a rearguard action to keep the field popular, but has been incurring losses. However, since it's now a town amenity, summer revue may stay for vacationers and visitors, and pantomime seems a sure stayer over December-January. Theatre, however, is not making money.

Clubs and hotel cabaret now offer major market for performers. This field is growing, and the dine-and-wine trade is now best bet for any aspiring Harry Lauder of the late 1970s.

Germany Has A \$12 Billion Drink Industry

Frankfurt.

West Germans are spending more money than ever before on alcoholic beverages — albeit plenty of the drinking is done at home in front of the tv set or at private parties.

Latest indication is that the Germans spent about \$12,200,000,000 on all forms of alcoholic beverages last year, with more than half the money for beer.

Cognac and brandies accounted for about \$2,600,000,000 of the sales, champagne and fruit wines for slightly less. Taxes on the beverages earned close to \$2,000,000 for the government, and the Germans downed an average of 12.2 liters per person during the year, up from 10 liters individually three years ago.

ROLL BACK HRS. OF 2 GAY BARS IN HUB

Boston.

A crackdown on gay bars in the Bay Village areas has resulted in a decision by the Boston Licensing Board to roll back the hours of two establishments frequented by homosexuals, Jacques and The Other Side, from two a.m. to one a.m.

The control board ruled that another hearing must be held.



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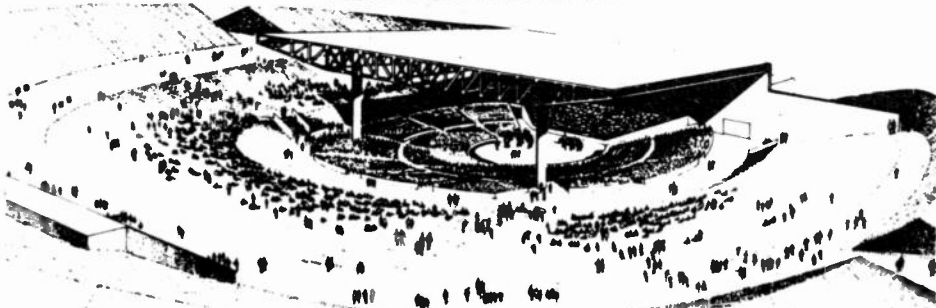


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Ringling's Bicentennial Plans

(Continued from page 136)

Barnum & Bailey Circus came during World War II when then President Franklin D. Roosevelt sanctioned the continued operation of The Greatest Show on Earth proclaiming its offerings as a necessary factor in the preservation of national morale. Special dispensation from wide spread rationing were granted by the government and the Circus received all of the necessary means it required.

Being at the helm of a great enterprise such as Ringling Bros. and Barnum & Bailey Circus is a huge responsibility. Not only do I feel the ever present pressures of producing a new and more spectacular edition of The Greatest Show on Earth each year, but, too, I feel an obligation to the American public, one that requires me to be ever conscious of the need to preserve the long standing tradition that this great institution has

provided. Foremost among these is the absolute necessity to maintain standards that are unanimously acceptable to all age groups. Its universal acceptance and recognition by Children of All Ages is one of Ringling Bros. and Barnum & Bailey Circus' proudest assets.

Since becoming president and producer of Ringling Bros. and Barnum & Bailey Circus, it has been my privilege to have acquired what has been described as exceptional Circus talent. This, in part, has been my opportunity to participate in the enrichment of Ringling Bros. and Barnum & Bailey Circus and to perpetuate this public trust. We are dedicated to keeping the "Great" in The Greatest Show on Earth.

Second Unit Formed

In 1968, shortly after I assumed my present duties with the Circus, a second unit was created in order to permit twice as many Americans to enjoy the Circus. With large, modern new arenas being rapidly built throughout the country, the demand for appearances for The Greatest Show on Earth were ever increasing, and, thus, a second and equally exceptional unit of the Circus was born.

One aspect of Circus operation that demanded immediate attention was Circus clowning. While developing the Circus' new, additional unit, I was aware of the need for new blood in the illustrious art of circus clowning. Some training ground and encouragement were needed. And thus we were faced with the need to establish a college for clowns. This highly-successful school has received wide acclaim and has insured a con-

tinual contingent of fine clowns. More than 90% of the clowns in our two units have attended Clown College. This unique school has proved to be a stunning addition to the ever-growing historical annals of Ringling Bros. and Barnum & Bailey Circus.

In my continued search for outstanding talent, I have traveled throughout the world. On one of my many European searches, I was overwhelmed by my visit to Germany's famous Circus Williams. There I encountered Gunther Gebel-Williams, a young performer who truly "stole the show." He was the most exceptional talent I had ever seen in the Circus ring. I immediately resolved that he would be a feature performer with the next edition of The Greatest Show on Earth.

Small Search

Another discovery that has been an exciting and rewarding experience was the extensive search for the smallest man in the world. My son and coproducer Kenneth and I had heard at one time that such a man was performing in Hungary. However, on our yearly visits to that country in search of new talent, we were never able to locate what had to be one of the world's most startling attractions. After many miles, false leads, and frustrating weeks, we finally located the winter residence of Mihaly Mezaros, "Michu," 33 years old, standing a mere 33 inches tall, 7 inches shorter than P.T. Barnum's illustrious General Tom Thumb. I must admit that this encounter was one of my most exciting experiences during our annual talent junket.

Other Discoveries

Many other talent discoveries have been made by myself and Kenneth. For instance, the Samel Mixed Animal Act is the finest cultural attraction yet presented in this country from the German Democratic Republic (East Germany). It is an incredible combination of natural enemies presented in one giant cage with great daring and training skill.

Our finding of Wolfgang Holzmair, one of Europe's most highly acclaimed animal trainers, dubbed the Lord of the Lions, provided The Greatest Show on Earth with yet another exceptional talent.

The Bicentennial Edition of Ringling Bros. and Barnum & Bailey Circus will salute the Greatest Country on Earth in the Circus' own inimitable and spectacular way. Both entities have proven their merit and hopefully will continue to remain timeless and tireless in their presentation of entertainment values.

Buenos Aires Cafes

(Continued from page 137)

cases, and expensive by local standards, since \$5 is usually the minimum charge for a seat and a drink (if whiskey, locally made). Patrons accept discomfort as the price of being "in."

Many are located in San Telmo, the oldest city quarter, near downtown and with plenty of room for parking. But lately others have spread even to the fashionable Recoleta neighborhood, where powerful investors backed the recently opened Pigalle, the most luxurious version so far of their San Telmo cousins; it offers a first-class, cabaret-style show finely staged by ace director David Stivel and has a \$12 minimum charge.

The majority of cafe concerts' patronage is delighted with forms of humor which have no place in mass media for different reasons. Political and sex jokes are the most celebrated, of course. Musical humor is also very appreciated in different levels. "Girls' Band," a

funny show played by males, is a hit in San Telmo. Les Luthiers, who combine fine musical playing with gags and use excentric instruments invented by them, usually work at capacity at former theatre Lassalle. Other houses specialize in regional, national and even racial forms of humor; for example, the Jewish community laughs at The Square Wheel with "Humorovich & Co.," an assemblage of jokes, sketches and songs.

Other cafe concerts depend on the drawing power of popular performers. Nini Marshall, a gag-woman-actress famous for her versatile vocal gifts, clicked during two years with "And He Suddenly Died," a piece of macabre humor where she played all the characters. Ditto young comedienne Marilina Ross with "Solita y sola."

Well cast minimusicals also find customers. You put three top female singers together (such as Amelita Baltar, Susana Rinaldi and Marikena Monti) and you make a profit. Ditto with a group of folkloric players, or tango names, or jazz groups, etc.

More theatrical-like offerings such as the Sans-Souci revues or the "Juan Moreira Supershow" can be listed within the unfettered field of cafe concerts. Author Hugo Sofovich's topical humor lends attraction to the latest addition of this kind, "You Take It, You Give It To Me," played by Doris Del Valle, Emilio Disi and Alfonso De Grazia at the Embassy.

Most cafe concerts play to between 120 and 250 seats. Their audiences come from all age groups and all socioeconomic levels. What packs them as sardines in those small sites is a mixture of genuine appreciation of originality and a touch of snobbery, an antiestablishment attitude and a rather aristocratic search for the exclusive, a sort of intellectual detachment and a need to share joy, something to talk about with folks back home (in the case of tourists) and something to keep discovering the adult world (in the case of young couples).

There are maybe other reasons, mainly the ones related with the shows themselves and the talent involved in each one. But the fact is cafe concerts have mushroomed in Buenos Aires and have enlarged the nightly amenities of the city.

Vancouver's Inflation

(Continued from page 137)

association was formed by Mickey Maunsell, Jim McQueen, Bob Graham, and John Maunsell.

City Stage is still going strong, not only entertaining during the noon

hour but with nightly performances. The current bill is "Cowardy Custard." At \$1 admission director Ray Michal says they are still playing to capacity.

The Playhouse Theatre Centre, Vancouver's oldest existing professional theatre company, is creating a full time professional training course for actors. Preference will be given to 12 students residents of Western Canada.

Powys Thomas, veteran Stratford-on-Avon actor and founder of the National Theatre School in Montreal, will be its director. This will be the second theatre school in Canada.

Ian Dobbin, manager of the Queen Elizabeth Theatre, maintains that inflation so far has made no effective change to his operation. Either Vancouver is blessed beyond its deserts or the crunch which some other areas are feeling is still in the wings. Everyone seems imbued with the fantasy of "Eat drink and be merry —."



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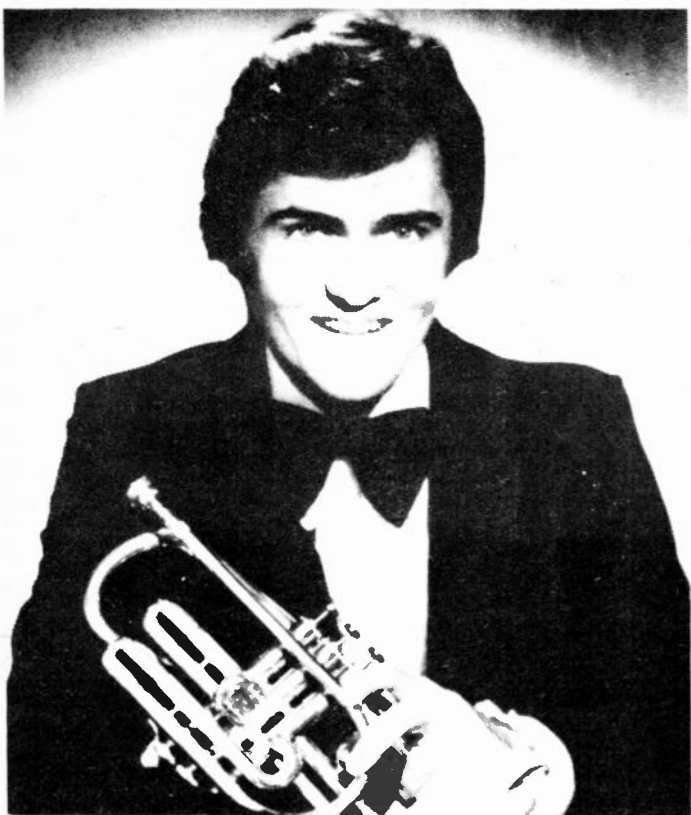
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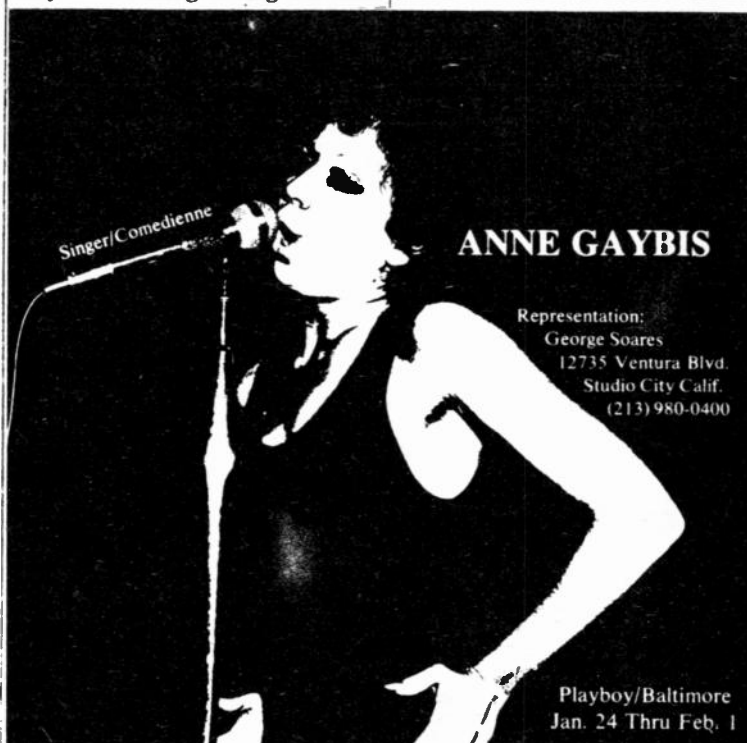
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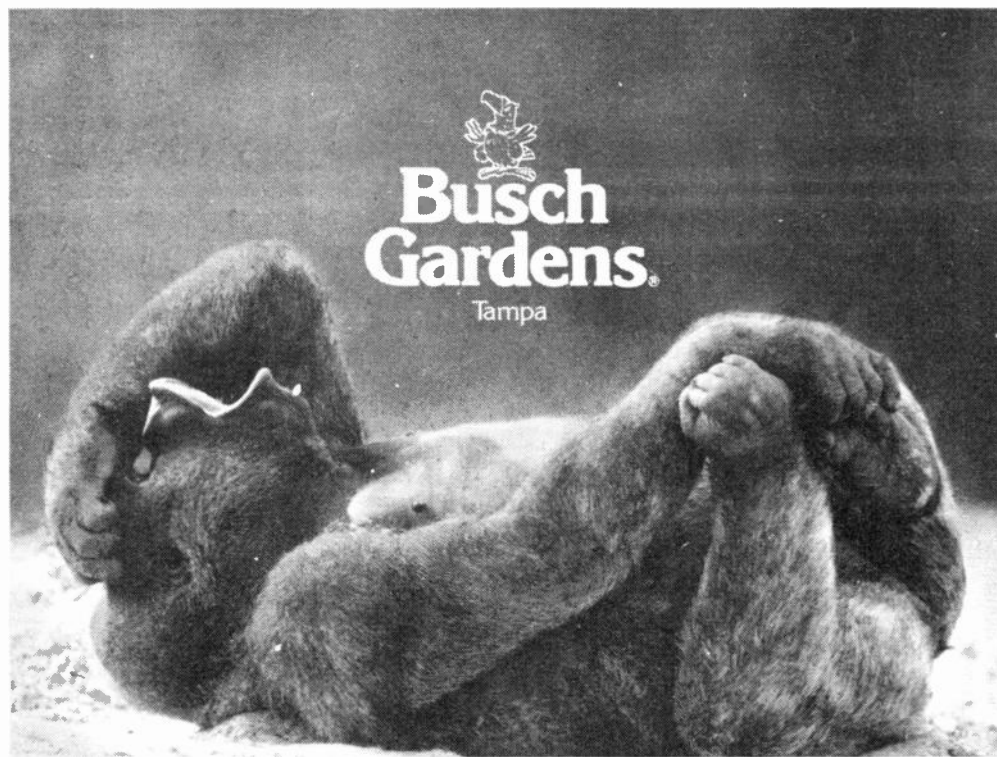
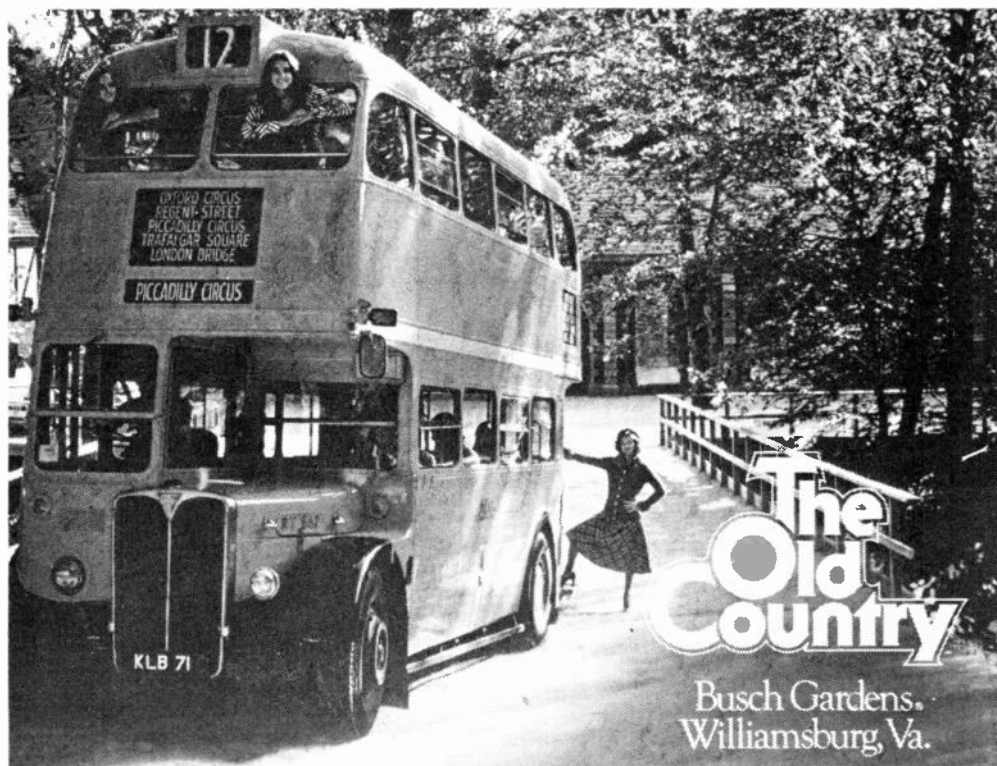


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Atlantic City Profile

(Continued from page 138)

shorter season. Here convention business continues to take off some of that onus.

The piers, with one exception, the Steel, have been the victims of flames, hurricanes, time, plus inability to show an operating profit. The old Heinz pier uptown disappeared following a hurricane three decades ago; Garden which housed a theatre plus a great ballroom, has been taken over by the city with both razed, while rooms in the front house senior citizens who gather for cards and other games.

Steel Pier has felt the wrath of both fire, hurricane and great storms through the years, but its operators have always rebuilt. Today the great Marine ballroom at its end, where name bands played for dancers, is gone, to be replaced by a much smaller building built for the youth of today, with summer

music by a house band.

The old Million Dollar Pier, once one of the great showplaces, has succumbed to fire and storm, with only its front being utilized as a spot for the booth concessionaires, and a maze of wheels and rides for tots.

In mid-city the old Steeplechase, once a fire victim, is now growing each year as a fun spot for boardwalk strollers, particularly the youngsters. Central Pier, last of the Big 5, today houses restaurants and stores in front with such as small fish aquariums, etc., along the stretch leading to the pier's end where the High Sky Ride is the feature. Seated inside as it rises, one can look out over the ocean for miles, and see all of Absecon Island.

TV Takes Its Toll

Nothing more can be said but that the resort, like hundreds of other cities, is a victim of the changing times. Television, many think, is the top culprit. First, it hit the theatres, mostly the big motion picture houses, then the many fine exhibits along the boardwalk such as those of du Pont, General Motors, Kodak, to name the top ones. One by one they decided to move out. Reasoning was that money spent here could reach a national tv audience better.

In a move which everyone hailed, some 16 blocks in the central section of the city were declared a distressed area, and therefore became eligible for Federal aid.

With a developer submitting grandiose plans of hotels, high-risers, homes, stores, parks, etc., the entire area was razed. Included were two big hotels, also the nearby Globe, where many of the big legit shows played and with vaudeville

and top motion pictures also billed. In its final years it was long the summer home of burlesque. All disappeared under the big steel ball.

Hundreds of homes, many of them showing the marks of time, but still okay, were vacated, with their owners given cash settlements and moving costs. A like fate was in store for boardwalk stores, many hostles, some large, some small, and rooming houses, which accommodated the thousands of visitors unable to afford the large hotels.

Money Runs Out

The vacated land was to be the location of a model area which would be hailed for years to come. But then the developers found themselves in financial difficulties, and were unable to fulfill their obligations. The resort had an area of vacant blocks, with all the buildings once on them reduced to rubbish, which had been dumped in many remote meadow sections.

All this started more than a decade ago, and today the Urban Redevelopment Agency, which now owns the property, continues in its efforts to attract developers.

The resort was further hurt, not only by the loss of these ratables, but with vacating citizens. By the hundreds, on receiving checks for their property, they moved out of town, to suburban communities; and in many cases those in business went with them. The daily newspaper, the offices of the big utilities, followed the trend.

The spread of blacks into white neighborhoods, and the influx of Puerto Ricans, who domiciled on the ocean side of the resort's main street in sections east of the razed area, created more problems. Many of these people found it difficult to obtain employment, especially out of season, with higher crime rates plus welfare and relief costs resulting.

Better Times May Do It

So, what looked like a wonderful idea at the start simply evaporated, because of the increasing difficult times. The problem remains to be solved, and many think that only better times will help resolve it.

What can Atlantic City do to stage a comeback as the World's Playground? That is what many would like to know. They realize that never again will anyone see the great days of the first 30 years, that is, from 1900 until the 1930s, regarded as the heyday period. It just can't happen, they reason.

Climate is about the same — better, if anything; the ocean is there, and also the great boardwalk. But the habits of people who came here by the hundreds of thousands seeking fun and relaxation, are the things which have so drastically switched. Moreover, many believe that they can never revert as generation after generation moves along to some new source of passing the leisure time.

The resort's convention complex is considered one of the finest in the country, and may do much to aid its economy. From the opening of the original building, which is set on a full block facing the boardwalk and ocean in mid-city, convention demands have caused the erection of a second hall connecting with original building on a second full block.

Convention Hall A Lure

The two halls offer 516,778 square feet of exhibit space, all of it air-conditioned. The original hall has two stories in its front. There is a mammoth ballroom used for amusement and sports events, and also available for convention purposes. A balcony stretches on either side of the main arena and is used for spectators. The hall can be made to seat, for a major prize fight, some 41,000. The Miss America Pageant, IceCapades, Circuses, a huge early winter dog show, football and

basketball games are presented there.

Presently one of the big problems in Atlantic City has to do with top hotel rooms, which are an absolute demand by committees which come here as they seek convention booking spots. Many hostels have outlived their time, and some have been razed, such as the great Traymore and the uptown hotels. The old Ambassador, once considered nationally as one of the nation's best, for some years have been closed, with efforts being made to sell it. The Ritz-Carlton, another great house in the '20s and later, survives after being made into an apartment complex which now is filled with many oldsters.

Many believe that casinos would have helped, by giving the city another attraction. But at the same time they think gambling would not have entirely solved the problem.

Everything in time changes, and someday the tide may shift to again bring back the crowds. Until that time, it seems a matter of taking advantage of the "breaks" and giving the visitors what they want. After all, verbal advertising is deemed as one of the best. If it's bad it can cut patronage. If good, it can spur it.

Hawaiian Tourists

(Continued from page 136)

on another important aspect of the Waikiki lineup — the emergence of name entertainers imported for one or two-nighters in two big facilities — the Hawaii Ballroom at the Sheraton-Waikiki Hotel and the Coral Ballroom at the Hilton Hawaiian Village Hotel.

(In both cases, the word "ballroom" can be translated pretty accurately as "convention room" and, for that matter, as "potential gambling casino," if, when and as.)

Neither hotel puts up a cent for the talent. Name acts are brought in by private promoters and how the tab — usually \$10, including two cocktails, cover and tip — is split between the hotel and the promoter is never detailed to the public.

Some of the names have bombed (once again, 'tis the season to be charitable) but the failures simply attest to the There's No Biz Like Show Biz factor — i.e., you can't win 'em all. The promoters obviously win enough of them because the parade of names continues.

As chronicled in *Variety's* Auditoriums special some months ago the away-from-Waikiki Honolulu International Center accordingly has been getting some competition. Some bookings that formerly might have gone to the city-owned arena and/or concert hall have ended up in the two Waikiki hotels. The center is far from hurting, however.

In truth, it's "hurting all the way to the bank," as attested by the sizzling \$174,600 gross piled up late

in October by Elton John's three-night stanza (one show per night), and the equally socko \$100,000-plus gross for Loggins & Messina Nov. 23 and 24.

Some niteries eschew both Hawaiian revues and out-and-out rock in favor of name and semi-name combos that draw both hometowners and tourists, in varying mixes. Groups such as the Aliis and the Society of Seven are big in this bracket.

Greathall Into Fairs

Minneapolis.

Greathall Crop., Minneapolis concert promoter, is preparing to branch out into the outdoor exposition business next year. Org recently took over the Chicago Renaissance Fair

Chicago expo will open June 28.

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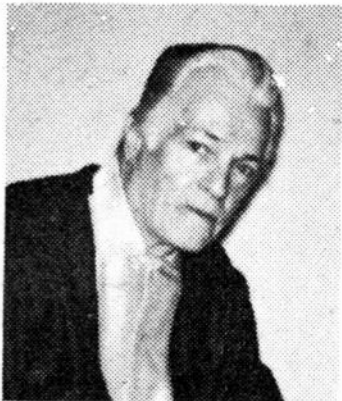
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Those Shubert Operettas

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The Shuberts built an empire out of operettas. Hundreds of companies of "Blossom Time," "Student Prince," "My Maryland," gushed out of the sandy wastes of 44th street, covered America 30 to 40 weeks a year with a saccharine oil slick, and the box-office receipts like the petrodollars cascading back to Kuwait, flowed back to the sixth floor of the Sardi Building and recycled into choice Manhattan real estate.

Every morning Western Union boys delivered telegrams which reported the previous nights' receipts. The Shuberts created a code whose key was known to every hotel clerk and telegrapher in America. The only ones who had difficulty with it were the managers for whom it was built. The code was SHUBERTNYC.

Each letter represented a number of the decimal system. S=1, Y=9 and C=0. The letters were cleverly disguised by cities. T (7) could be impersonated by any town starting with that letter — Troy, Toronto, Tulsa, Tampa. (The manager had the right to make his own decision.) A typical wire:

"Matinee Sacramento, Syracuse, St. Louis, Tulsa. Evening Tulsa, Schenectady, Syracuse Yonkers. Blizzard hurt window sale." Nary a mention of local reviews, quality of performances, cast replacements, Just the gross.

The advertising — three sheets, newspaper ads, heralds, even the scene photographs were identical for each and every company of an operetta as long as they played. "The Messrs Shubert Present The Golden Melodies of Franz Schubert 'Blossom Time.'" No names of performers, scenic artist, lighting genius, sound expert, stylist, or general manager. The money poured in to the Mr. J.J. coffers. His brother Mr. Lee devoted himself to booking the Broadway theatres. Mr. Lee attempted musicals with taste, dignity, new scenery, but except for "Hellzapoppin," they usually failed. Mr. J.J. complained, "I make the money, but my brother keeps on losing it."

Ma Simmons Progeny

The actors were a special breed. There were the legendary Shubert Chorus boys; the chorus who were ageless and could not sing nor dance. The casting was handled by the legendary Ma Simmons. Such performers seemed only to work for the Shuberts. It was a lifetime career. As they grew older the principals graduated to older roles in the cast. But some soubrettes of 60 played ingenues. When they were young, the actors learned their part in "Blossom Time" companies that played one-night stands only.

After a few seasons they were promoted to troupes that specialized in split week time. In their prime they played in week stands. And as

they grew older the casting reversed. The Shuberts had a loyalty to their actors. The actors travelled with H.&M. theatrical trunks which they would purchase direct from the factory when they played St. Louis. They never wore out. They would start out the season with an empty trunk, fill it up at every stand with hotel sheets, towels, rugs, bath curtains, restaurant silverware and dishes. When the trunk could absorb no more trophies, they would empty the contents into cartons and ship it home. Legend says one actor left an estate of over 7,000 turkish towels. The actors were so well up in their parts that they would start the season without a rehearsal. Just walk on stage of the Wilkes-Barre Opera House and they'd be off for their 40 weeks.

Some managers of these shows learned to line their pockets illegally. While barnstorming through the wilds of the Dakotas, they would inform the cast that the show needed brushing up and there would be a rehearsal Thursday at 2:30, with a select audience. Admission was charged and the manager and the local impresario would split the receipts with nary a cent going to New York, the estate of Franz Shubert or the League Pension Fund.

Another worthwhile gimmick utilized by the manager to line his pockets was to leave 90% of the production in the baggage car at the railroad siding. The show would be played without a change of costumes, hardly any props, meager lighting. But the production would be charged for the full "in and out" loaders, 40 foot trucks, hanging, spotting, and etc. etc. It was a pretty penny m'lud. The Shuberts attempted to caulk this leak by planting in every one of their companies one of their ex- or future girl friends who were instructed to write to Mr. J.J. everything that happened in every company. These correspondents were known to the trade as "letter writers."

Reluctant Joe

The Messrs. Shubert also operated theatres throughout the nation, usually they owned the buildings, outright, but if they leased them they only paid rent for the weeks that the theatre was open. They could obtain these leases because they controlled the booking office. In one city west of the Hudson River they had a dynamic local manager, Bright, quick, alert, fair, sociable, not afraid to make a decision, and never trembled when opening the mail from the office. He was big time.

"Gosh, Joe, you don't belong here. You should be in New York. You could write your own ticket. There aren't many guys who could hold a candle to you."

"Who needs New York? Tell me how many friends have you got on Broadway. These are my people here. I like it here. No phonies. Every guy here is legit. Money, Money, Money. You think money is so important. Let me tell you there are other values besides money. And the sooner you learn that, the happier you'll be."

Well, one season our hero did not come back, but went to New York. And the manager who replaced him soon discovered why he loved the town. It seems that the first

season he was there, he installed a full row of seats. And by printing their own tickets for this row, the boxoffice and the doorman worked out a highly profitable ballet eight times a week. "twas a pretty good touch, m'boy."

Canada Council: Name Of Game

Toronto.

So much of Canada's showbiz scene is financed by the federal government that private promoters, producers and entrepreneurs, hardly few or far between, have a small voice in comparison.

This year, the federal government will be spending \$425,000,000 of its \$22 billion budget on showbiz, from the \$298,839,000 it has allocated for the Canadian Broadcasting Corp. to the \$2,900,000 available for feature film investments by the Canadian Film Development Corporation.

Included in this broad range of activities are the country's three major dance groups, The National Ballet of Canada, Les Grands Ballets Canadiens of Montreal and the Royal Winnipeg Ballet, the Canadian Opera Company and every conceivable stage group from the Stratford (Ont.) Festival to virtually all the underground and experimental legit enterprises.

Responsible for funding performing groups of all descriptions, except those broadcasting and feature film agencies, is the Canada Council established in the early 1960s with estate of two Canadian multi-millionaire businessmen.

Canada Council's '74-75 budget of \$40,862,000 (plus a \$5,500,000 endowment fund) aids scholars and other humanity researchers, but \$23,289,000 this year is earmarked for the arts with \$12,595,000 going to the performing troupes (which number at least 80); \$2,300,000, for individual performers, directors or others in that general field, \$3,880,000, for the visual arts and \$2,810,000, for the writers and publishers.

Of the dance companies, the National Ballet, now under a new artistic director, David Haber (founder and artistic director Celia Franca retired after 21 years in June), gets the highest amount — \$725,000. The other two ensembles are receiving \$350,000 each for their year's programming.

The Canadian Opera Co. is getting in the neighborhood of \$600,000 of its currently projected \$2,500,000 budget from Canada Council. The National Ballet's portion doesn't come close to balancing the books on its \$3,300,000 budget for the year.

Increases only amounted to between 2 and 9%, not even enough to cover the sizeable inflation that has occurred in the past few months.

The Canadian Broadcasting Corp. wants more money, but it, too, will be held down. Operating two national tv networks (one in English and one in French), a radio network, an international service and a northern service, CBC gets \$235,000,000 for operations, \$56,700,000 in capital funds and this year an extra \$7,200,000 as an allotment for

(Continued on page 170)

Tony Awards - 1974

Following were winners in the 28th annual Antoinette Perry Awards, covering the Broadway year of April 11, 1973, thru March 24, 1974. The awards were presented April 21.

Best Play - "The River Niger" by Joseph A. Walker.

Best Musical - "Raisin," by producer Robert Nemiroff.

Best Musical Libretto - "Candide," Hugh Wheeler.

Best Musical Score - "Gigi," Frederick Loewe, music; Alan Jay Lerner, lyrics.

Best Actor in Play - Michael Moriarty in "Find Your Way Home."

Best Actress in Play - Colleen Dewhurst in "A Moon For The Misbegotten."

Best Actor in Musical - Christopher Plummer in "Cyrano."

Best Actress in Musical - Virginia Capers in "Raisin."

Best Supporting Actor - Play - Ed Flanders in "A Moon For The Misbegotten."

Best Supporting Actress - Play - Frances Sternhagen in "The Good Doctor."

Best Supporting Actor - Musical - Tommy Tune in "Seesaw."

Best Supporting Actress - Musical - Janie Sell in "Over Here."

Best Director - Play - Jose Quintero for "A Moon For The Misbegotten."

Best Director - Musical - Harold Prince for "Candide."

Best Choreographer - Michael Bennett for "Seesaw."

Best Scenic Designer - Franne Lee for "Candide."

Best Lighting Designer - Jules Fisher for "Ulysses In Nighttown."

Special Tonys - Liza Minnelli, Bette Midler, Peter Cook and Dudley Moore, "A Moon For The Misbegotten," "Candide."

Special Citations - Actors Equity Assn., Theatre Development Fund, John F. Wharton, Harold Friedlander.

Can Its Big Biz And Charities Keep British Arts In Funds?

By JACK PITMAN

London.

Clobbered by inflation and all but famished for money, Culture in Britain — from bigtime opera and ballet down to repertory theatre groups in the sticks — is out passing the hat around amid doomsday forecasts. The Guardian newspaper recently headlined: "The lights may soon be going out all over the British art world."

Coming to the rescue, albeit in a cautious way as yet, are some of the nation's major industrial firms. Largesse from business and industry, ditto philanthropic foundations, has long been part of the support pattern for the arts in America. Not so here in Britain, where image — or "conscience" — money has usually gone to sports.

Dependency On Govt.

The British tradition has been different. Instead of private industry, cultural dependency has been on the government via the Arts Council, which annually has been in the habit of spreading close to £20,000,000 (about \$45,000,000) around the arts — museums, dance companies, orchestras, etc. But the money it lays out is tax money, and with the national economy sluggish and in the deep red, the Arts Council (i.e. government) has tightened up on those donations. Most recipients claim they're not getting anywhere near what they need.

Royal Opera's Deficit

The Royal Opera House in London, home of the nation's major lyric and dance companies, came up with a record deficit of close to \$500,000 for the fiscal year ended last March 31, despite best-ever gross income from all sources. The major legit repertory companies — Royal Shakespeare and National Theatre — are likewise in deep crimson p&l.

The RSC, which lost only about \$35,000 last year, figures on a deficit of perhaps \$450,000 this year, notwithstanding new highs in box-office receipts. As prominent beneficiaries from the Arts Council kitty, neither RSC nor the National has been on private industry's hand-out list up to now, but that could change. RSC, for instance, recently launched a big private donor appeal and is actively soliciting institutional coin.

Other institutions, including the major London symphonic en-

sembles, also the Royal Opera, have previously enjoyed fiscal assistance from the business community, but on a small scale by any yardstick. All told last year, industry as an art patron in Britain laid out a mere \$700,000 or thereabouts, but the sum looks to increase sharply with the cultural establishment on the fundraising attack. Also, there are signs that the tycoons of commerce are coming to appreciate the covert and advertising values that flow from such philanthropy.

Up to now, institutional sponsorship here has been monopolized by the field of sports — there's hardly a major tennis or golf tournament that isn't backed by a tobacco or beer. The field is saturated, in fact, cueing fresh philanthropic horizons. Insurance firms, ciggie makers, et al, are now switching to art.

Examples

IBM and British Airways, among other firms, have come up with project coin for the London Symphony, for one, and in 1977 Rank Xerox is committed for a \$100,000 donation to tour the orchestra and maestro Andre Previn around eastern Europe.

The Royal Opera is to present a new edition of Verdi's "Un Ballo in Maschera" underwritten by Imperial Tobacco and the National Westminster bank, both of which plan to bankroll two more opera projects over the next couple of years. The Verdi opus, incidentally, will also fetch a fee from BBC which plans to videotape it for delayed broadcast.

Manhattan Group Sets Shows At Fest Theatre

The Manhattan Project, launched in 1968 at N.Y. Univ. by Andre Gregory, is currently in residence at the N.Y. Shakespeare Festival Public Theatre. The group will perform Anton Chekhov's "The Sea Gull," set to open tonight (Wed.) (8), and "Our Late Night," by Wallace Shawn, scheduled to preem Jan. 9, both at the Fest's Martinson Hall.

Cast members of the Manhattan Project include Gerry Bauman, Tom Costello, John Ferraro, John Holms, David Laden, Karen Ludwig, Saskia Noordhoeft, Avra Petrides, Angela Pietropinto and Larry Pine.

AN INVESTOR'S VIEW: LONDON VERSUS N.Y.

Mike Todd On Hustling

It was the late Mike Todd's theory that you could not promote a guy if you had to go to his office. Either he came to your office, or you met on neutral territory. "Okay, let's meet for lunch where we can have a nice quiet talk." Todd invariably selected the first table at Lindy's, Moore's or Toots Shor, where everyone knew him and he was sure to be interrupted. He welcomed interruptions because they gave him time to formulate answers and to impress his potential backers with celebrities. He figured that the angel got his money's worth if he shook hands with Milton Berle or Henny Youngman. The guy was already ahead because it gave him an opening gambit with his wife that night.

Todd also arranged to have his office telephone him at intervals. The paging was music to his ears and enhanced his credit rating in the restaurant. The conversations (all imaginary) were shrewdly calculated to enhance his reputation as a producer of taste and integrity.

"L.B. you'll blow the studio if you go ahead with that script. They'll murder you."

"Gee, Mr. Lee, you need money. I'll have my man bring you over some."

"I don't need that kind of money. You'll want me to put your mother-in-law in the chorus and I'll blow a million dollars for your lousy ten 'g's'."

"Jack I told you before I don't need money that badly."

Mike had his way of making a "full disclosure." "I don't want any partners in my production. It's a Mike Todd production. And I want all the credit. And if I am wrong the critics will bat my brains in, not yours. I know my racket and I don't want you to think that I am robbing you. I want to spend the money my way. I once threw out a scene because it didn't smell right to my kisser. If I have to come to mugs like you, you'll make me nervous. I'll make it simple. I am not a business man that's why we are going to make a lot of money together. You loan me 50 big ones. And I'll put you down on the books and every week you come around the theatre and get yourself 2 'g's'. In one year you'll make yourself 145% on your dough without any risk. This is a safe, nice conservative investment. And if you're not greedy you'll jump for it. You're too smart a guy for me to fool you with phony statements and besides I don't have the time to steal money that way."

"Waiter, give me the check."

It was a novel pitch and it worked.

NO CRITIC RULES BRITISH LEGIT

By DONALD FLAMM

(Former owner-operator WMC-A, New York; former co-owner W-PAT Presently owner WMMM (AM) & WDJF (FM) Westport, Conn.)

If you are one of the lucky ones who still has some "risk capital" to invest in the theatre, it has been my experience during some 30 years of investing and co-producing on both sides of the Atlantic that the odds in favor of the investor are better in London than on Broadway. That statement assumes that your knowledge of British theatre, audiences and producers is sufficient so that you can choose wisely. A sum of money invested in a successful London production is more than likely to yield a higher rate of return than the same sum of money in a successful New York production.

First, the London investor usually gets 60% of the profits, after recoupment of investment, instead of 50% as on Broadway. If a play has any merit at all, it has a much better chance of survival in London than it would on Broadway. In New York, one critic, the man on the Times, more or less decides whether or not a play shall run or close. Only a miracle will save a play that he stamps "no." That condition does not exist in London where some 13 daily newspapers and about four Sunday papers are published, all of which have dramatic critics whose reviews are read regularly by playgoers.

A Range of Opinions

When London reviews are "mixed," as frequently happens, playgoers can read both "pros" and "Cons" and make up their own minds whether a given play is worth attending. Besides, English playgoers seem to be more loyal to their favorite players and will frequently attend a play, despite poor reviews, if one or more happen to be in the cast. Take the case of my friend, Peter Saunders, who opened "The Mousetrap" in London, starr-

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Culture's Edifices Complex, Funds Secrecy & Tin Cups; Labor Not Buying Deficits

By ROBERT J. LANDRY

New York's Lincoln Center For The Performing Arts, hardly into its adolescence but already suffering chronic fiscal arthritis, was and is a triumph of bricks, mortar, marble slabs and expensive-to-clean plate glass fronts. It was and is a prototype of U.S. cultural complexes in which the architects, builders and acoustical "experts" are generously funded, but operating talent costs are raised in a fashion not dissimilar to the financing of Christmas dinners for the poor by the Salvation Army.

In direct consequence of the build-now-worry-later policies at Lincoln Center, it teems with advocates of government relief. The renaissance men stand around the fountain murmuring of "our San Marco" and wondering from whence will come the pence.

A recent conference convoked by the Volunteer (Sic) Lawyers For The Arts brought out, what perhaps could have been guessed, that the labor unions are not about to accept less pay or more hours because of cultural deficits. The crafts draw no distinction between "non-profit" and "profit" operators. All are "bosses". Let culture get it up. Don't ask the "workers" to subsidize the enthusiasms of the elite.

Abrasive Attorneys

Orchestramen particularly have been the nervous natives of Lincoln Center. Not them alone, of course. The pitmen resent being "second class artists" in an art complex. During the strike against the Philharmonic, men on the picket lines spoke angrily of never meeting the principals (popular president Carlos Mosley was ill at time) and instead confronting only pokerfaced attorneys whose net contribution to orchestra morale was a statement that it didn't matter if the Philharmonic fell behind Sir George Solti's Chicago Symphony in prestige — in turn

related to Local 802 wanting Lincoln Center to pay musicians as well as Chicago paid them.

Chicago, it was argued by the N.Y. attorneys, had only a few cultural funding problems, whereas Manhattan had a long queue of supplicants, all shaking non-profit tin cups.

The Philharmonic orchestramen were also annoyed by something more, and this, too, typical, namely the "secrecy" totally enshrouding the gift from Avery Fisher. Neither the amount (possibly \$10,000,000) nor the subtle distinctions between the orchestra society and Lincoln Center itself could be clarified. "They may have been thinking of their bank loans; they weren't thinking of the men on the music line," one picket was quoted.

The coverup on money details, the persistent "privacy" about solo talent and management salaries, clearly generate skepticism on the crafts side. This has been significantly demonstrated at the New York City Opera and the sister New York City Ballet.

The day was when the unions were "kindly disposed." That was when these were considered "side street culture" (a term used here to the then intense resentment of Julius Rudel).

Met's Load of Debt

All sorts of financial paradoxes lurk in the environs of Lincoln Center. The Metropolitan Opera, facing a probable \$9,000,000 annual deficit, can employ cheaper solo singers only at a distinct risk to ticket sale. It must compete with a world boom for name artists, the best-known able to command \$4,500 per performance, and nobody knows what further stipends against travel and hotel.

Concededly, the Met's problems are stupefying in complexity. Lately, fast decisions on star casting have lagged, weakening the repertory. The Met is still important, but not essential, to careers. It has become another landing on the jet stream, and suffers accordingly. Embarrassment was acute in the case of Rafael Kubelik. He was the seldom-around music supervisor who spent his time leading symphonies on other continents, accessible to the Met only via Telex machine. This clumsy arrangement had been made by the late Goeran Gentele and surely reduced the Met to the status of a sometime thing.

Was Gentele Naive?

Friends of Schuyler Chapin, the present General Manager (reporting to Tony Bliss) do not hesitate to hint that his predecessor from the Royal Swedish Opera, ill-fated Gentele, had promulgated quite a few dubious decisions on little knowledge of New York union and other problems which would, had he lived, have embarrassed him, and his chief sponsor, banker George C. Moore. Did Gentele actually promise the Met board "new" productions at \$250,000 average cost?

Since the non-profit performances in the various Lincoln Center components are almost never "boxoffice estimated," and

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86 Years Of The Players; President Always An Actor

By HOBE MORRISON

The Founder's Night ceremony at The Players last Sunday (5) marked the club's 86th anniversary. As usual, the highlight of the occasion was the reading of Edwin's Booth's dedication speech, originally delivered Dec. 31, 1888.

Booth had long had the idea of a club where actors could mix socially with members of other professions, and his attitude had been strengthened by a visit to the Garrick Club in London. Finally, early in 1888, he and 15 friends incorporated as The Players. The group included Joseph Jefferson, John Drew, Lawrence Barrett, Augustin Daly, Brander Matthews, Samuel Clemens (Mark Twain) and Gen. William Tecumseh Sherman.

Booth purchased the mansion at 16 Gramercy Park from the widow of Clarkson N. Potter, a Congressman. Gramercy Park was then, even more than now, a fashionable neighborhood, and there was dismay among the staid residents at the prospect of an influx of actors. Booth is said to have paid \$75,000 for the property (it would probably bring about \$400,000 now) and engaged Stanford White to redesign the building for clubhouse use.

The formal opening of The Players was held that New Year's Eve. Standing before the fireplace in the large hall on the second floor, Booth turned over the deed to the property and dedicated the clubhouse.

He ended with the toast, "Let us drink from this loving cup, bequeathed by William Warren of loved and honored memory to our no less valued Jefferson, and by him

presented to us — from this cup and this souvenir of long ago, my father's flagon, let us now beneath his portrait and on the anniversary of this occasion, drink, 'To The Players' Perpetual Prosperity.'"

Last Sunday night, in front of a crackling log fire, beneath that same painting of Junius Brutus

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Shocker Of 1974: 'Subsidy' Plea By J.C. Williamson

By ALASTAIR MITCHELL

(Managing Director, J.C. Williamson Theatre Group, Australia & New Zealand)

Sydney.

Why should commercial theatre receive a government subsidy? ... This was the main surprised reaction when it was first publicly suggested by me last July that J.C. Williamson Theatres Ltd., just about to celebrate its 100th year in the theatre business, might consider alternative forms of investment if the commercial sector of the live theatre industry was not subsidized in some way in the near future.

I was surprised that people in the theatre industry and journalists who write about the theatre were amongst those questioning that "the firm" could even dare suggest such a thing. I suppose the glamour of showbiz and the extravagant statements that form part and parcel of the industry and the people in it have obscured the facts from all but the most observant.

However, the information necessary to appreciate the seriousness of the position has been publicly disclosed in annual reports. There have been no vast profit disclosures over the last few years and the astute observer would quickly see that real estate investment has played a major role in "the firm's" fortunes. The theatre entrepreneurship has been a supporting role, sometimes handsome and rewarding, but at other times modest and even a handicap and an embarrassment in regard to profit results.

From an artistic and professional point of view the standard of performance by "the firm" has gone from strength to strength. If there was ever any doubt in this direction it was entirely dispelled by Clive Barnes of the New York Times who wrote after his July 1974 visit to Australia that the J.C.W. "Irene

production was "markedly superior" to the production on Broadway. He was equally impressed with the production of "A Little Night Music." Actually it is rather impressive to see the "fare" presented to Australian audiences by "the firm," J.C. Williamson Theatres Ltd. in 1974.

Starting with musicals, there was the charming and sophisticated "A Little Night Music" followed by a joint presentation of "Pippin" and then came the biggest hit for some seasons, "Irene" which is still doing near capacity business.

The comedy was supplied by Leslie Phillips in "The Man Most Likely To ...", which is still running to good business in Sydney. The National Theatre Co. of Great Britain toured in their great hit "The Front Page." These were followed by the master of mime, Marcel

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Backers Auditions

By LEONARD SILLMAN

Before I appeared on the producing scene in 1933, it seemed relatively easy for a producer with the required chutzpah to get a musical on. Ziegfeld, Carroll, White, et al, simply got on the phone and called a banker, someone on Wall Street, or perhaps someone whose money came from more mysterious sources and said: "I've got Marilyn Miller, Fannie Brice, the Astaires, W.C. Fields ... or Gershwin, Kern, Porter are writing the score ..." and they got the funds.

No more. Now the only way a producer — prominent or unknown — can get a show financed is to have what they call backers' auditions. They're not much fun. And God, please forgive me, I think I started it all. This way:

I did a show for the Pasadena Community Playhouse called "Low ... And Behold." I considered it a very chic and sophisticated intimate revue. True, everyone in the cast was unknown; kids such as Tyrone Power, Eve Arden, and Kay Thompson. Encouraged by its success at the Playhouse, I wheedled my father into footing the bills to move it to the Hollywood Music Box. This was my first brush-up, managerially, with the various unions and complications that beset the commercial theatre and the Music Box quickly became a disaster area.

Mr. Lee Appears

But one night Lee Shubert appeared. He seemed to like the show and promptly signed Eve Arden and Betzi Beaton for the next "Follies." And he said if I came to New York he might do the show there.

Shortly thereafter I arrived in New York with my retinue, consisting of my mother, my sister June, the dancer I considered my protegee Charles Walters, and Melvin Parks, who deserted the Playhouse when I invited him to become my Man Friday.

June and I visited Mr. Lee, who seemed surprised but happy enough to see us. He appeared to be vitally interested in June's state of health, and my own, and in the weather we had left behind in California. He was too involved to talk about the show; could we come back in two weeks?

Never one to waste time, I recruited my cast. They came out of chance meetings at Tony's, from recommendations from friends, from chance introductions, from parties, and from the thousand and one ways in which Fate works to get an actor a job. None of them had done much of anything before, but I thought Imogene Coca, Henry Fonda, James Shelton, Billie Haywood — all of them, in fact — showed talent and promise.

Behind Equity's Back

For four weeks thereafter June and I paid weekly visits to Mr. Lee. He was always cordial, always inquired about our health, always asked what we thought about the weather. And could we come back next week?

We continued our clandestine rehearsals. Clandestine because Actors Equity, then as now, does not like its members to rehearse without benefit of contract and pay. We rehearsed in apartments, hotel rooms, theatre lounges — anywhere.

But came the day — I think it was our fifth visit to Mr. Lee — when he looked out the window and told me that he couldn't possibly do the show this season. Next season, maybe, but this season — impossible ...

I was determined to do the show

if it killed me. After all, it would only cost \$15,000. (That's not a typographical error — the show would cost fifteen thousand dollars. This was 1934.) First, I'd go to the great financier and theatre lover, Otto Kahn. I bombarded his office with letters, phone calls and telegrams. Finally, in a state of exhaustion, the secretary gave me an appointment. I think I can remember the interview word for word.

All New Talent Yet

"So you're going to do a musical for \$15,000. Is it going to play in a Broadway theatre?"

"Of course, Mr. Kahn."

"You're going to have a union orchestra, stage hands, scenery and costumes?"

"Yes, sir."

"Who are the stars?"

"Why, no stars, Mr. Kahn! All new, young, talented people."

"Mr. Sillman," said Otto Kahn, "if you can do a Broadway show with all new people and make it a good show, that's an achievement. Necessity is the mother of invention. Ziegfeld is doing a new Follies which is going to cost \$300,000. He can afford the best talent — Joseph Urban, the best scene designer — the best dance director — the best composers and writers. It *should* be a great show. But if you can do a show for \$15,000 and without any names at all, that's really an achievement. I think people are tired of Clifton Webb and Marilyn Miller and all the old faces. By the way, that might be a good title for you — New Faces. Keep it in mind. Necessity is the mother of invention."

Mr. Kahn Disappears

He did agree to come to a rehearsal. Blanche Lederer, my majordomo in charge of practically everything, knew the head waiter of the Blue Ribbon Restaurant. He agreed to let us do the rehearsal for Mr. Kahn in the upstairs restaurant.

After the rehearsal I approached him with fear and trembling. "Well, Mr. Kahn?" I whispered ... "well?"

"Sillman," he said, "necessity is the mother of invention. Your necessity is to find \$15,000."

It was the next day, I think, that Elsie Janis wandered into the lobby of the Algonquin Hotel, where a group of us were discussing ways and means. Inspiration struck. Wonderful Elsie, The Sweetheart of the AEF, would be the perfect person to help us get "New Faces" on. No — she was not in the theatre any more, she was retired. But few can stand up against the Sillman determination. She came to a rehearsal: came, saw, and was conquered.

Backers Audition Begin

It occurred to me then that if we were going to revolutionize the American theatre with a revue populated with people from outer space, we might as well revolutionize the way you raise money for such a show. I convinced Elsie and the cast that we must break new ground. We would raise our money in small pieces, rather than go for the big bite from one single Croesus. We would pick up the small pieces from a variety of backers by playing for them not merely our words and music but our whole damned show. From beginning to end, and the entire company would do it.

We auditioned for six months. This was one of the worst winters in history and our actors were starving and freezing in threadbare clothes. But, goaded on by pep talks from me and Elsie, they persevered. Money came in dribbles.

The tide turned at the 136th audition. Elsie cajoled Mary Pickford to come to an audition. Mary not only provided a generous check, but distributed a hundred or so script books good at Bernard MacFadden's Penny Restaurant.

Spring was just around the corner and so was the opening of the first "New Faces."

Motivation? Simple!

It is a dangerous confession to make, but that was the beginning of the modern method of raising money in the Broadway theatre. I remember Vinton Freedley coming up to me after the 1952 "New Faces" and saying, "Leonard, you're the one who started this whole bloody business of auditioning for money. Why the hell did you do it?"

I did it, as I told Vinton, because I had no Marilyn Miller or Fred Astaire, and I knew nobody on Wall Street. I did it because it was the only thing I could do.

This is the system that prevails today. There's hardly a musical that gets on the boards these days without complete auditions in parlors, bedrooms, or banquet halls which have been hired for the occasion, sometimes for 50, 100, 200 people, with the entire show performed by actual members of the cast or special actors hired for the occasion. And then the ulcerous producer stands up and asks for pledges which can range anywhere from \$60 to \$25,000 — to nothing. "Kiss Me Kate," one of the all-time top money-makers, with a Cole Porter score and book by the Spewacks, had to give over 100 auditions over a 12-month period with Porter at the piano before the producer acquired sufficient capital to put it on.

I've been producing and staging "New Faces" ever since 1934, and each show involved the gruelling series of backers auditions. Some required fewer than others. Oddly enough the highly successful 1942 edition was the hardest to get on. I always had faith in my young unknowns — Fonda, Power, Coca, Van Johnson, Gypsy Rose Lee, Maggie Smith, Eartha Kitt, Paul Lynde, Leslie Uggams, Carol Lawrence, Madeline Kahn, Alice Ghostley, Robert Clary, Ronnie Graham, and so on.

It's been 40 years since the first "New Faces" was conceived. Like Jack Benny, I never wanted my "New Faces" to grow older than 39. But here we are at 40, and I've decided to celebrate the occasion this season with "The Best of New Faces." What I'm doing live is comparable to what MGM did on film with "That's Entertainment."

I'm taking songs and sketches written by such 'New Faces' alumni as Cy Coleman, Sheldon Harnick, Paddy Chayefsky, Neil Simon and Mel Brooks (just a few) and bringing back some of my 'New Faces' who are now established faces, like Eartha Kitt and Imogene Coca, and we're going to present an evening of the highlights of the "New Faces" revues.

Joining Eartha and Imogene in "The Best of New Faces" will be some of the 'New Faces' of today (the stars of tomorrow). And before I've found them at auditions, showcases, out-of-the-way nightclubs and on my travels. It's going to be an evening of entertainment, even if I say so myself, so I hope you'll come and join us at our 40th anniversary celebration. You're invited."

P.S.: Backers auditions will begin any week now.

Broadway Long Runs

(As of Jan. 5, 1975)

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
Grease (M)	1,207*
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
Don't Bother Me, I Can't Cope (M)	(b) 1,065
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.)

(b) — The run of "Don't Bother Me, I Can't Cope" was interrupted several times for brief bookings out of town.

Revues Lead Buenos Aires Legit; 40 Theatres Run Year Round

By DOMINGO DINUBILA

Buenos Aires. Few cities in the world have near 40 legitimate theatres in operation, as Buenos Aires has. And that's practically all through the year, since when some of them close for the summer, many open in the huge beach resort of Mar del Plata, where every season biz is better than in the preceding one.

In Buenos Aires, the 16 top grossing legit shows of 1973 drew a total of \$3,451,000. During 1974 only six major hits were enough to surpass that figure. Same growing interest is reported from the interior. The number of touring companies increases every year.

Revues and musicals always head the statistics, since they are greatly favoured by the tourist trade. 1974 wasn't an exception.

Gerardo Sofovich's "La Revista de Oro" (Golden Revue) did \$1,389,689 at the Astros theatre. Sexy vedettes Nelida Roca and Susana Gimenez, plus ace comic Jorge Porcel, made it a tristar attraction.

"The Maipo Is The Maipo," at the theatre of same name, grabbed nearly \$800,000. Seasoned vedette Nelida Lobato, veteran comic Dringue Farias and ascending sex-kitten Katia Iaros were its main assets. The Maipo is called "the cathedral of B.A.'s revues" and, as other sites devoted to the genre, it mixes colourful musical numbers with saucy sketches full of uninhibited jokes and the Spanish versions of English four-letter words.

"Yo Canto a mi Argentina" (I Sing to Argentina) finished third with \$455,650. It started at the

Comico, then moved to the Avenida. It was a purely musical show starring composer-band-leader-pianist Mariano Mores, with son Nito, daughter Silvia and daughter-in-law Claudia doing the singing. El Chucaro Ballet, Tito Lusiardo and Beba Bidart the dancing.

Reportedly for lack of a top femme star, El Nacional didn't stage revues during last season. Its main attraction was Roger O. Hiron and Stephen Schwartz's "Pippin," with Bob Fosse's staging reproduced here by Fernando Grahal. It garnered \$403,540, with Beatriz Bonnet and Raul Lavie heading the cast.

Main non-musical hit was a surprise to the trade. Shelag Delaney's "A Taste of Honey" drew \$388,000 at the Blanca Podesta, helped by the appeal of tv star Soledad Silveyra plus fine staging by Sergio Renan and a first class performance of Hector Alterio in the male lead. Renan as director and Alterio as actor also teamed in the biggest Argentine film hit of the season, "La Tregua" (The Truce). Latter was replaced in "A Taste of Honey" by Alfredo Duarte when a terrorist hit against his life forced him to seek haven in Spain.

Federico Garcia Lorca's "Yerma" plucked \$305,235 during the 15-week stay of Nuria Espert's Spanish company at the Astral. Imaginative staging by Arg. director Victor Garcia generated word-of-mouth and was the subject of much public discussion between

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THE SHUBERT ORGANIZATION

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New SEC Rule 146 Seen Boon To Legit Theatre Financing

By FRANKLIN R. WEISSBERG

(Alternate Motion Picture Negotiator for the Dramatists Guild and a member of the law firm of Colton, Weissberg, Hartnick & Yamin.)

At a time when Broadway production and operating costs are soaring and profits are dwindling, any bit of potential good news concerning the economics of the theatre is welcome. Therefore, the newly adopted Securities & Exchange Commission regulation (Rule 146), expanding and clarifying the requirements for those offerings which are considered private placements and thus exempt from registration, should be of interest to everyone in the theatre.

Most theatrical productions are financed by limited partnerships and, since an interest in a limited partnership has been held to be a "security" and thus similar to a share of stock in a corporation, the sale and offering for sale of limited partnership interests is subject to the same regulation by the Securities & Exchange Commission as the sale of other securities.

Accordingly, most theatrical limited partnerships now require an SEC registration or filing prior to public solicitation, since most are offered to residents of more than one state. As a practical matter, this has meant that unless investments were obtained from a few "insiders" or a limited number of offerees, a Securities and Exchange Commission registration has been necessary. This has meant that almost every musical and the vast majority of non-musicals were required to register with the SEC, a process which is both costly and time consuming.

Filings for productions not in excess of \$500,000 can be made, pursuant to Regulation A, with the N.Y. Regional Office of the SEC. Generally speaking, these filings are processed in a matter of three to four weeks. However, if the producer is raising more than \$500,000 from the public, he must file a full registration statement in Washington.

That is a far more complicated procedure and it is rare to receive final approval in less than three months. If as is frequently the case, the filing is assigned to a young and inexperienced SEC attorney who has no knowledge of theatrical practices, the time lapse between initial filing and final approval may be considerably longer.

Before Rule 146, in order to legitimately avoid the necessity for registering with the SEC, it was required that theatrical offerings either be made to less than 26 offerees, or be made only to "insiders." Both exemptions contain serious pitfalls.

The "offeree" exemption is especially hazardous since the producer is required to count not only those persons who accept the offer and become investors, but also those persons who decline. Therefore if a producer offers the opportunity to invest to 30 people, 15 of whom accept and 15 decline, he does not fall within the exemption, notwithstanding the fact that his limited partnership only contains 15 investors.

While Federal law makes no mention of a specific number of offerees, the N.Y. State Theatrical Syndication Financing Act exempts from registration "... offerings to less than 26 persons where express waivers in writing to the filing and offering circular requirements ... are filed with the department of law by or on behalf of all investors."

The "insider" exemption is

similarly hazardous. Producers frequently think that merely because someone has invested in previous Broadway productions he is an insider. However, that is not the case. The U.S. Supreme Court has defined "insiders" as those who do not need the protection afforded by the Securities Act because by virtue of their connection with the company involved, they have "access" to the same kind of information that registration would disclose and thus are able to "fend for themselves."

Similarly, the SEC has taken the position that "sophistication" is not a substitute for access to the same type of information that registration would provide and that a person's financial resources or sophistication are not, without more, sufficient to establish the availability of the exemption.

In addition, both the courts and the SEC have taken the position that the exemption should not become available merely because there are only a few offerees. Thus,

it is possible to comply with the "under 26" requirement of N.Y. State and still be in violation of the Federal Securities Act.

Rule 146 greatly broadens the availability of the Federal exemption from registration and thus appears to be of significant aid to theatrical producers, both in clarifying heretofore clouded areas involving the necessity of registration and in greatly increasing the number of situations in which registration is not required.

Simply stated, Rule 146 permits an unlimited amount of money to be raised without an SEC registration or filing, provided no more than 35 purchasers (as contrasted with offerees) are involved and either they or their "offeree representatives" have sufficient knowledge and experience to be capable of evaluating the merits and risks of the prospective investment.

Rule 146 introduces for the first time the concept that if an individual is not sufficiently sophisticated or knowledgeable to "fend for himself," he may obtain that sophistication and knowledge by employing an offeree representative rather than by reading an offering circular or prospectus.

The rule defines "offeree representative" as one who "... has such knowledge and experience in financial and business matters that he ... is capable of evaluating the

merits and risks of the prospective investment."

The threshold question is, "Who may qualify as an offeree representative in connection with a theatrical production?" Likely candidates include company and general managers, professional fund-raisers, theatrical craftsmen, accountants and lawyers experienced in the field, and experienced investors who are familiar with the workings of the theatre and its economics. As time goes by, the definition will probably become clearer.

No person may be an offeree representative for an offering in which he is an affiliate, director, employee of the producer, an owner of 10% or more of the venture, or if he is related no more remotely than as first cousin to the producer.

If the potential offeree representative passes all of the above tests, he must also receive a written acknowledgment from the potential investor authorizing him to act as his offeree representative in connection with evaluating the merits and risks of the proposed investment.

In addition, he must disclose to the potential investor in writing any material relationship between himself and the producer (and any other venture with which the producer was involved) for the past two years, or any such relationship

which is presently contemplated. He must also disclose any compensation received or to be received by him as a result of such relationship. The obvious purpose of the foregoing is to be certain that the investor has authorized the use of an offeree representative and that full and fair disclosure of the relationship between the offeree representative and the producer has been made to the proposed investor.

Each offering requires a separate written authorization. Advance blanket authorizations for "all securities transactions" or "all private placements" or similar broad advance authorizations will not satisfy Rule 146. It should also be noted that an offeree representative is not exempt from the regulation and anti-fraud provisions relating to brokers and dealers under the Securities Exchange Act of 1934 and relating to investment advisers under the Investment Advisers Act of 1940.

The proposed investor's lack of sophistication can be cured by the use by him of an offeree representative. This does not mean, however, that widows and orphans are fair game. The rule imposes upon the issuer a duty of reasonable inquiry as to whether the offeree is a person who is able to bear the economic risk of the investment, notwithstanding that he and his offeree representative are capable of evaluating the merits and risks of the prospective investment.

Another extremely significant facet of Rule 146 is that it allows the participation of up to 35 purchasers without the need for registration. This is the first time the SEC has fixed a definite number of participants, and the concept has shifted from offerees to purchasers. Although, as noted above, N.Y. State has exempted offerings made to less than 26 offerees, the Securities & Exchange Commission had never before adopted a definitive number.

The change from offerees to purchasers is especially helpful since the producer will not now be forced to count those persons who decline to invest. It will thus be much simpler than before to determine whether a producer is entitled to an exemption from registration.

In addition, in computing the 35 purchasers, the producer is permitted to exclude any relative or spouse, a trust, estate or a corporation which is 100% owned by a purchaser or his relatives, and any person who invests \$150,000 or more.

It is important to note that if a partnership, association or similar entity is formed for the specific purpose of acquiring the securities offered, each beneficial owner will count as a separate purchaser. Thus, the rule cannot be circumvented by putting together an investment partnership or similar entity to combine purchasers, and thus avoid the 35-purchaser limitation, or by the use of nominees representing a group of investors.

If all the requirements of the rule are met, it is not necessary to file, clear and use an offering circular or prospectus. However, the rule does require that each offeree have access to all of the material information he would otherwise get from an SEC offering.

The rule places limitations on the manner in which the offering may be made. It may not be made by an advertisement, article or notice published in a newspaper or magazine or similar medium or broadcast over television or radio.

The rule also prohibits an offering by means of a seminar or meeting, except if the persons in attendance at such a meeting either

Shows On Broadway, 1974

	Category	Opening	Review Date	Closing	Perfs
1. Next Time I'll Sing to You (City Center Acting Co.)	P (Rev) (Rep)	1/2/74		1/11/74	
2. Find Your Way Home	P	1/2/74	1/16/74	4/28/74	133
3. Lorelei	M	1/27/74	1/30/74	11/3/74	320
4. Rainbow Jones	M	2/13/74	2/20/74	2/13/74	1
5. What the Wine-Sellers Buy	P	2/14/74	2/20/74	3/17/74	37
6. Freedom of the City	P	2/17/74	2/20/74	2/24/74	9
7. Noel Coward in Two Keys	P	2/28/74	3/6/74	6/29/74	140
8. Sextet	M	3/3/74	3/6/74	3/10/74	9
9. Over Here	M	3/6/74	3/13/74	1/4/75	341
10. Candide	M (Rev) (OB)	3/8/74	3/13/74		
11. Ulysses in Nighttown	P (Rev)	3/10/74	3/13/74	5/11/74	69
12. Clarence Darrow	P (solo)	3/26/74	4/3/74	4/23/74	29
13. My Fat Friend	P	3/31/74	4/3/74	12/8/74	288
14. The Dance of Death	P (Rev)	4/4/74	4/10/74	5/5/74	40
15. Thieves	P	4/7/74	4/10/74	1/5/75	313
16. Music, Music	M	4/11/74	4/17/74	5/12/74	37
17. Words and Music	M	4/16/74	4/24/74	8/3/74	127
18. An American Millionaire	P	4/20/74	4/24/74	5/5/74	20
19. Jumpers	P	4/22/74	4/24/74	6/1/74	48
20. Bad Habits	P (OB)	5/5/74	5/8/74	10/5/74	176
21. Will Rogers' USA	P (solo)	5/6/74	5/8/74	5/11/74	8
22. Scapino	P (Rev) (OB)	5/18/74	5/22/74		
23. Short Eyes	P (OB)	5/23/74	5/29/74	8/4/74	86
24. Magic Show	M	5/28/74	5/29/74		
25. Gypsy	M (Rev)	9/23/74	9/25/74	1/4/75	120
26. Cat on a Hot Tin Roof	P (Rev)	9/24/74	10/2/74		
27. Medea and Jason	P (Rev)	10/1/74	10/9/74	10/1/74	1
28. Mack and Mabel	M	10/6/74	10/9/74	11/30/74	66
29. Flowers	P	10/7/74	10/9/74	10/26/74	24
30. Absurd Person Singular	P	10/8/74	10/16/74		
31. National Health	P	10/10/74	10/16/74	11/24/74	53
32. Hosanna	P	10/14/74	10/16/74	11/3/74	24
33. Brief Lives	P (Rev) (solo)	10/16/74	10/16/74	12/1/74	54
34. Dreyfus in Rehearsal	P	10/17/74	10/23/74	10/26/74	12
35. Equus	P	10/24/74	10/30/74		
36. Mert and Phil	P	10/30/74	11/6/74	12/8/74	41
37. Tubstrip	P	10/31/74	11/6/74	11/17/74	21
38. Mourning Pictures	P	11/10/74	11/13/74	11/10/74	1
39. Love For Love (New Phoenix Repertory Co.)	P (Rev)	11/11/74	11/13/74	11/30/74	24
40. Sherlock Holmes	P (Rev)	11/12/74	11/20/74		
41. So. African Plays	P (Rep)	11/13/74	11/20/74	Sizwe Banzi is Dead The Island	
42. Fame	P	11/18/74	11/20/74	11/18/74	1
43. Saturday Sunday Monday	P	11/21/74	11/27/74	11/30/74	12
44. As You Like It	P (Rev)	12/3/74	12/11/74	12/7/74	7
45. London Assurance	P (Rev)	12/5/74	12/11/74		
46. Who's Who in Hell	P	12/9/74	12/11/74	12/14/74	8
47. In Praise of Love	P	12/10/74	12/11/74		
48. God's Favorite	P	12/11/74	12/18/74		
49. Rules of the Game (New Phoenix Repertory Co.)	P (Rev)	12/12/74	12/18/74	12/21/74	12
50. Of Mice and Men	P (Rev)	12/18/74	12/25/74		
51. Where's Charley	M (Rev)	12/19/74	12/25/74		
52. Good News	M (Rev)	12/23/74	12/25/74		
53. All Over Town	P	12/29/74	1/1/75		

P - Play M - Musical (Rev) - Revival (Rep) - Repertory (OB) - Moveover From off-Broadway

PIANISTS

CLAUDIO ARRAU
VLADIMIR ASHKENAZY
EMANUEL AX†
GINA BACHAUER
DANIEL BARENBOIM*
VAN CLIBURN
VASSO DEVETZI
MISHA DICHTER
FRANCOIS DUCHABLE†
PHILIPPE ENTREMONT†
PETER FRANKL
JUSTUS FRANTZ†
EMIL GILELS*
HORACIO GUTIERREZ
EUGENE ISTOMIN
BYRON JANIS
JEROME LOWENTHAL
RADU LUPU
ISRAELA MARGALIT*
MINORU NOJIMA
RAFAEL OROZCO
JEAN-BERNARD POMMIER
SVIATOSLAV RICHTER*
ARTUR RUBINSTEIN
ARKADII SEVIDOV
VLADIMIR VIARDO†
ILSE VON ALPENHEIM
RALPH VOTAPEK
ALEXIS WEISSENBERG

CELLISTS

YO-YO MA
LEONARD ROSE
MSTISLAV ROSTROPOVICH
JEFFREY SOLOW
CHRISTINE WALEVSKA

HARPSICHORDIST

KENNETH GILBERT

VIOLINISTS

CHRISTIAN FERRAS
DANIEL HEIFETZ
OLEG KAGAN
LEONID KOGAN
SERGIU LUCA
NATHAN MILSTEIN*
IGOR OISTRAKH
ITZHAK PERLMAN
ISAAC STERN
HENRYK SZERYNG
PINCHAS ZUKERMAN



HUR K PRESENTS

FLUTE

EUGENIA ZUKERMAN

TRUMPET

MAURICE ANDRE

GUITARISTS

ALIRIO DIAZ*
MICHAEL LORIMER
ANDRES SEGOVIA

DUO GUITARISTS

EVANGELOS
AND LIZA†

**FLAMENCO
GUITARIST**

PACO DE LUCIA

SOPRANOS

GIULIA BARRERA
MARIA CLEVA
MARY COSTA
GILDA CRUZ-ROMO
VICTORIA DE LOS ANGELES
CAROLE FARLEY
MARISA GALVANY
RAINA KABAIVANSKA
LOUISE LEBRUN
BERIT LINDHOLM
KARI LOVAAS
ADRIANA MALIPONTE
JOAN PATENAUDE
MARIA PELLEGRINI
ROBERTA PETERS
RENATA SCOTTO
NANCY TATUM†
GALINA VISHNEVSKAYA
JOANN YOCKEY

MEZZO SOPRANOS

JANET BAKER
CLAUDINE CARLSON
BARBARA CONRAD†
JUDITH FORST
JOANN GRILLO
SUSANNE MARSEE
MARIA LUISA NAVE†
ELENA OBRATSOVA
ANNA REYNOLDS
SHIRLEY VERRETT

TENORS

LUIGI ALVA
GIUSEPPE CAMPORA
RICHARD CASSILLY
RUBEN DOMINGUEZ†
NICOLAI GEDDA
RAYMOND GIBBS
GRAYSON HIRST
RICHARD KNESS
JAN PEERCE
KEN REMO

BARITONES

ROBERT GOODLOE
TOM KRAUSE
DOUGLAS LAWRENCE
MATTEO MANUGUERRA
LOUIS QUILICO
ANGELO ROMERO†
GUILLERMO SARABIA

BASS

MARIO BERTOLINO
EZIO FLAGELLO
JEROME HINES
JOSEPH ROULEAU†
JOHN WEST
WILLARD WHITE†

CHOIR

THE VIENNA CHOIR BOYS

ORCHESTRAS

MOSCOW STATE SYMPHONY
Yevgeny Svetlanov, conductor
NATIONAL SYMPHONY ORCHESTRA*
Antal Dorati, Music Director
MILWAUKEE SYMPHONY ORCHESTRA
Kenneth Schermerhorn, Music Director
UTAH SYMPHONY ORCHESTRA†
Maurice Abravanel, Music Director

CHAMBER ORCHESTRAS

COLOGNE CHAMBER ORCHESTRA†
I SOLISTI DI ZAGREB*

STAGE DIRECTORS

JAMES LUCAS
PETER SYMCOX†

CONDUCTORS

MAURICE ABRAVANEL
ANTONIO DE ALMEIDA
MOSHE ATZMON
ERICH BERGEL
MIHAI BREDICEANU
JAMES DE PREIST
JACQUES DELACOTE
ANTAL DORATI
SERGE FOURNIER
RAFAEL FRÜHBECK DE BURGOS
JOHN GREEN
ANTON GUADAGNO
MACHI INOUE
MILTON KATIMS
KIRIL KONDRASHIN
ALEXANDER LAZAREV
ERICH LEINSORF
ARTHUR LIEF
ALAIN LOMBARD
PETER MAAG
LORIN MAAZEL
JEAN MARTINON
EDUARDO MATA
HENRY MAZER
JORGE MESTER
STEFAN MINDE
JULIUS RUDEL†
MAX RUDOLF
KENNETH SCHERMERHORN
GEORG SEMKOW
JOSE SEREBRIER†
ALFREDO SILIPIGNI
JACQUES SINGER
STANISLAW SKROWACZEWSKI
MICHAEL TILSON THOMAS†
ANDRE VANDERNOOT

ATTRACTIONS

DANCE

RUSSIAN FESTIVAL OF MUSIC AND DANCE
THE ROYAL BALLET
THE BOLSHOI BALLET*
ROYAL DANISH BALLET
THE STUTTGART BALLET*
NATIONAL BALLET OF CANADA
THE SCOTTISH BALLET†
THE ROYAL WINNIPEG BALLET
BALLET FOLKLORICO OF MEXICO*
AGNES DE MILLE HERITAGE DANCE THEATRE*
MAZOWSZE Polish Song and Dance Company
SLASK* Polish Song and Dance Company
VIRSKY UKRAINIAN DANCE COMPANY*
MOISEYEV DANCE COMPANY*
CLIFF KEUTER DANCE COMPANY†

SPECIAL ATTRACTIONS

*Trio: EUGENE ISTOMIN, Piano
ISAAC STERN, Violin
LEONARD ROSE, Cello
*Duo: VLADIMIR ASHKENAZY, Piano
ITZHAK PERLMAN, Violin
*Duo: DANIEL BARENBOIM, Piano
PINCHAS ZUKERMAN, Violin
†Duo: EUGENIA ZUKERMAN, Flute
PINCHAS ZUKERMAN, Violin
†Duo: EUGENIA ZUKERMAN, Flute
MICHAEL LORIMER, Guitar
†Trio: JEROME LOWENTHAL, Piano
EUGENIA ZUKERMAN, Flute
JEFFREY SOLOW, Cello
EMLYN WILLIAMS as Charles Dickens
CLAUDE KIPNIS MIME THEATRE
MARIAN ANDERSON, Lecturer and Narrator
†JOAN MORRIS and WILLIAM BOLCOM perform
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Artists are listed alphabetically under each category.

†First Hurok tour

*Not available for 1975-76

Several Ways To Buy Worthwhile Seats At N.Y. & London Boxoffice

By CARROLL CARROLL

Somewhere in this world, perhaps in a castle on the shores of Lake Geneva or, possibly, in a restricted residential area in Zaire, there must be a school, an international academy, at which all who aim to be theatre treasurers are required to train for boxoffice duty. It is in this secret place that old hands at the windows teach young tyros (many of them now women) how to keep eager drama lovers out of the theatres.

At this point, it must be admitted, that the quality of teaching is falling off, as it is in all schools, for, occasionally, a boxoffice person now allows a would-be patron to buy a seat ... not just the lousy seat he wants to sell, but the location the eager showgoer desires. Nevertheless, in most cases at the present time ... with prices so prohibitive that buying an orchestra seat demands the same amount of thought and financial planning as buying a house, a car or a pound of sugar ... in order for a theatregoer to actually get into a playhouse, without loss of life or face, it is necessary to outflank, psychologically, the ticket seller.

Catalog of Ploys

There are several standard ways of doing this and, as in most attacks, surprise is the important element.

(1) Find out the name of the major angel of the show and ask for him at the boxoffice. He won't be there, of course. But it puts you one up on the person at the window who will feel that you have a concerned ally on his side of the cage. If by some odd chance the angel should happen to be there, introduce yourself as the liquor distributor who supplies, free, the bottles of Scotch that are used in the second act. When the man says, "I didn't get your name," cup one hand to your ear as you say, "Huh? What did you say?"

Not wanting to plow through a pointless conversation in which he will have to say everything twice, the angel will instruct the treasurer to hand you the two house seats generally reserved for a deaf President of the United States who rarely shows up. Should he, you might, of course, be asked to move. You're not told this but don't worry, even if he should, no president would risk a headline like "Prexy Ousts Deaf Man From 1st Row Show Seat."

(2) Point a gun through the window and say to the treasurer, "Gimme those two on the aisle in the second row center I see there in the rack or I'll blast you." Naturally, the people behind you in line will see and hear this, but they'll just think it's part of the play because this season there are no opening curtains.

The performance begins in the lobby, in the aisles, in the drugstore down the street or on an up-town Amsterdam Avenue bus, leaving it up to the audience to decide who are the actors and who are the members of the theatre party that just bought most of the house ... apparently to hold a loud debate on some organizational problem. It's wonderful how these people who just saw each other at their pre-show dinner at Mama Leone's or Nathan's Famous still have so much to talk about, rushing across the theater and climbing over innocent bystanders to do so.

(3) When the boxoffice person says, "No seats for tonight." You say "There are for me." The person then asks, "Who are you?"

You fix the person with a strong firm look and say, "J.J. Shubert."

The person will squint at you, kind of, and say, "He's dead."

You say, "You think so, baby? Just try not giving me two on the aisle in the fourth row center."

He'll punch holes in the two ducats you asked for, slip them in an envelope and as he hands them to you, he'll say, "Next, please."

(4) Ask for two seats being held in the name of Clive Barnes. You may have a little argument that there are none. Talk as if you are Barnes's brother or father. When you are eventually handed two tickets, look at them and, no matter where they are, say, "Do you expect me to sit in these seats?" If the boxoffice person happens to be pugnacious enough to say, "Yes. Why not?", you simply look at him with one of your world famous withering glances and answer, "Don't you even know that one of those seats has a protruding spring and the other is soiled with bubble gum?"

Savalas Over Brynner

(5) Get creative. If you happen to wear your hair long (but not too long) claim to be Jackie Onassis and threaten to buy the theatre and fire him or her. If you wear your head shaved, don't say you're Yule Brynner. That's passe. Tell 'em you're Telly Savalas. Talk tough and flash your Chicken Inspector badge.

I used to think that the guerilla warfare that goes on at the boxoffice was strictly a New York problem. But a recent incident at the Haymarket Theater in London indicated that it's an international one.

Edwards & Edwards had booked me two seats for Row E on the center aisle for a performance of "Who Saw Him Die?", a show that will never, never live to see Broadway. I was assured that they were the best possible locations for that night and I should feel elated that they were able to obtain them for me because the play was a sellout. This was about two days before the performance giving me ample time to plan my campaign.

Upon arriving at the Haymarket about 15 minutes before curtain, I approached the boxoffice before which there stretched no long queue of eager ticket buyers. In my politest American, I said to the man, "I have these two seats, but they are a little too far back for my ears. Would it be possible to exchange them for two a little closer?"

"They're excellent seats, sir."

"Yes, I know, but not for my ears. One is lazy and the other is suffering from jet lag. I hear the words three sentences after they've been spoken."

"Very good, sir."

"No, sir. It's very bad. It tends to garble the meaning."

"Well, sir, if you insist I have two in the first row."

"I'll take them."

"But, sir, they're way over on the side, sir. The ones you have are much better."

He Hesitates

"For those who have far, far better ears than I, no doubt," I said, feeling an oblique allusion to Dickens would prove that we provincials are not complete dummies."

"I hesitate to sell them to you, sir."

"It's better to hear than to see. Where are the seats exactly?" I asked as I scanned a chart of the house on the boxoffice window sill.

"Here, sir." Clearly the seats he was offering me were not only beyond the sight line, they seemed

to be beyond the building line and in danger of being hit by a bus headed for Hampstead Heath.

Nevertheless, and in spite of his determined effort to talk me out of the seats he had offered me, I traded my two in E on the aisle for two in A out of the theater. The decision to do this came from the kind of intuitive feeling, call it gut courage, that inspires successful military leaders to throw away Van Clausewitz and improvise.

The Mystery

We walked into the theatre, bought our programs and took our seats, resting our chins on the stage. There was no problem in seeing every move the players made, nor hearing every word spoken. In fact, many of the key scenes were played almost on our upper lips.

But these questions remained unsolved. Why would a completely sold out house, and it was, have two first row seats which the treasurer (of his own free will) offered to us and then tried to prevent us from buying. Were they being held for some hard of hearing member of the Horse Guards? If so, how dangerously was the boxoffice man living in allowing us to use them. Supposed he'd showed up with his horse?

Most important of all, will that man at the Haymarket be recalled for refresher training if the news of the Row A incident ever gets back to that Castle on Lake Geneva or in a restricted residential area of Zaire. Will he be drummed out of the treasurer's corps for collapsing in the presence of a dazzling American or will he simply be shot for incompetence?

I am asking several Human Rights Funds if they would finance a trip to St. Prex or Zaire where I would try to ferret out the Boxoffice Treasurers' School and learn if they also train movie theater boxoffice people how to keep film fans standing in the cold and the rain and the gloom of night while keeping a warm, comfortable theater almost totally empty.

The first Foundation to fund this investigation will be assured that the full power of my magnificent mind will be brought to bear on the question.

Economics Of Legit In Ireland

By MAXWELL SWEENEY

Dublin.

While the Irish Government has belatedly handed out cash for a second national theatre company, the Abbey Theatre has hit financial problems and, resultantly, ended operations of its Young Abbey Group which toured schools and youth units to stimulate interest in stage drama. It has also cut back on projects in its experimental Peacock Theatre as an economy.

The new group, Irish Theatre Company, is being bankrolled by the Dept. of Finance and must spend at least half each year touring in the Irish provinces. First artistic directors to work on a six months basis each are former Abbeyites Phyllis Ryand and Godfrey Quigley, both of whom will continue to maintain their own companies — Ryan's Gemini Productions and Quigley's World Theatre Productions which has had a good year with the extension of dinner-theatre in a number of Irish hotels.

Pocket theatres have continued to do well in Dublin and new premises for the Project, most promising of current units, are being built. Separately, "Lunchtime Theatre" has increased in popularity and there has also been a spread

(Continued on page 169)

Actors Fund Of America

It's Fiscally Stronger Though Now Fewer Hit Shows Yield Smaller Collections

By LOUIS M. SIMON

The Actors' Fund of America faces the economic uncertainties of 1975 with deep-rooted confidence. Such a bald-faced assertion does not mean that the trustees who guide its destiny are stridently "whistling in the dark" to keep up their courage. Instead, they are realistic men and women who are both experienced and practical.

They have known the impact of recessions and depressions on the organization it is their lot to administer. In its long history (in 1982 the Fund will attain its one hundredth birthday) it has survived the economic stresses and strains that have afflicted this country — and particularly the theatre — with unpredictable frequency.

Lessons have been learned which enable the Fund to stand now as a bulwark for those of the profession who are in need. Over the years it has firmly established fiscal policies to husband its resources in good times against the proverbial "rainy day." To illustrate: In the decade 1964-1974, capital reserves have been increased from \$4,602,402.50 to \$7,162,017.24. This increment was achieved even though the annual cost for relief and general administration rose from \$458,733.21 for fiscal 1964 to \$843,704.23 for fiscal 1974.

Of course, in the final analysis, it is the Fund's bank account that determines its efficacy in providing relief to those in distress whom it is obligated to serve. However, that monetary strength is dependent in turn on the good will of people — people both within the profession and outside of it. Good will is the essential factor that causes those who have means to loosen their purse strings to make help available to those who lack the means to help themselves.

In establishing good will, any organization — be it charitable or commercial — must show that it performs an essential service. It must also show that it performs its function effectively. An organization set up for a charitable purpose must additionally maintain a reputation for scrupulous honesty, even though — as is the case with the Fund — the recipients of assistance must remain anonymous. Their names can be known only to the trustees, a very few staff members and the independent auditors who scrutinize the Fund's books.

Furthermore, as established institutions grow older, they must prove that they have not outlived their usefulness. They must demonstrate adaptability to meet change — change both as to need and to the methods employed to meet the need.

Great Changes

It is only too obvious that theatre has undergone revolutionary change since the Fund's inception almost a century ago. Likewise, there has been radical change in the public's attitude toward "private charity" vis-a-vis "obligations" of employers and city, state or federal government to provide health care, old age security and assistance to the unemployed. Pensions, medicare, medicaid, social security and unemployment insurance are the manifestations of such changes in social thinking.

Yet, for all the progress that has been made, there is no program, or set of programs, which can completely fulfill the requirements of a profession and/or industry as mercurial and individualistic as theatre. So the calls for help addressed

to the Actors' Fund continue, and the Fund continues to answer the calls.

Era of Hit Shows

In the decades from the 1920's through the 1960's the Actors' Fund could pretty well rely on a sufficient number of attractions, on Broadway and on the road, to give extra performances for the Fund, as all shows are obliged to do under the terms of the Equity/League contract when asked to by the Fund. This used to be a very substantial source of annual, dependable income. But in recent years, despite provisions of the contract that remain in force, there are simply not enough successful shows on the boards to be counted on for any considerable percentage of the Fund's annual budget. In addition, there is a growing reluctance on the part of producers, and even of some performers, to schedule these performances at the times and in the places most advantageous to the Fund. This is what has been happening. During the fiscal year ending in April 1960, there were 30 Actors' Fund special performances played — 24 of them in New York and six on the road. They earned a total net sum of \$114,921.65. For the same period in 1970 there were only nine such performances — eight in New York and one on the road; the net sum to the Fund totalling \$34,496.30.

Revised Tactics

As this pattern became clear, the Fund showed its capacity to meet the new conditions. With the generous cooperation of the Shubert Organization and Harold Prince, early in 1973 it took advantage of the combined opening of the new Shubert Theatre, Los Angeles, and the West Coast premiere of "Follies." The Fund's Coast office mounted a gala theatre party and supper for the occasion. Then in April of that same year there was the memorable exhibition and sale of theatrical memorabilia at the N.Y. Cultural Center and subsequent auction at the Parke Bernet Gallery.

The Los Angeles event netted \$25,875.11 and the New York one added \$43,301.67 to the Fund's annual income for that year. The special Actors' Fund performances for 1973 earned only \$43,184.25. While the trustees, along with everyone else in the profession, hope that the current improvement in the general picture of the theatre will continue and, consequently, Actors' Fund special performances will correspondingly increase, they will not rely solely on this season's promising outlook. Special event possibilities will continue to be explored.

Holiday Bazaar

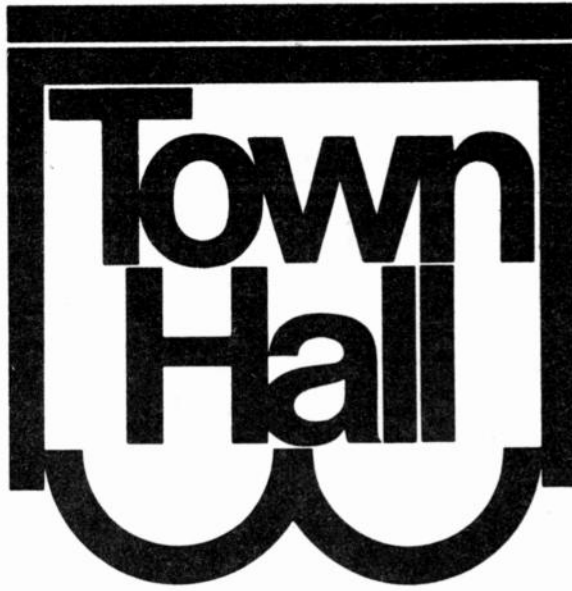
Perhaps the most significant thing about these special events is that they provide opportunity for the latent good will of the profession towards the Fund to find appropriate outlet. Both the profession and the public at large were overwhelmed by the generosity shown in the avalanche of precious mementos that were given to the Fund for the 1973 auction. This was repeated on a smaller scale for the Holiday Bazaar held in Sardi's Belasco Room for a three day "stand" the weekend after last Thanksgiving. That affair took in more than \$7,000 and will show a profit in excess of \$6,000. In the case of all these events, it has not been merely the giving of material things that has revealed so much

(Continued on page 169)

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(Andrew Porter, The New Yorker, December 2, 1974)

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RICHARD RODGERS

Australian Elizabethan Theatre Trust Playing New Role Today

By JEFF JOYNTON-SMITH

(General Manager, Australian Elizabethan Theatre Trust)

Sydney.

Since it was founded as a non-profit organization in 1954, the work of the Australian Elizabethan Theatre Trust has changed almost completely.

In the past it has played a major role in the establishment and development of The Australian Opera, The Australian Ballet, The Marionette Theatre of Australia, Trust Orchestras in Sydney and Melbourne, the Old Tote Theatre Company in Sydney, the Melbourne Theatre Company, the South Australian Theatre Company, the Queensland Theatre Company, the National Theatre in Perth and the National Institute of Dramatic Art.

As most of these organizations have now become autonomous, the Trust today devotes most of its energies to importing international companies and personalities and touring local productions. It also services the theatre profession generally throughout Australia.

This year the Australian National Playwrights' Conference was brought under the administrative wing of the Trust and plans are now well in hand for the third conference to be held in Canberra in May, 1975. It is hoped that once again overseas and local playwrights and dramaturgs will come together to work on new plays for a concentrated period.

In June, the Australian centre of The International Theatre Institute moved under the Trust's roof to reduce administrative costs and coordinate activities.

Major Conference

Perhaps the most significant event for the Trust in 1974 was a conference it called in June and attended by representatives from the Australian Council for the Arts, State Cultural Ministries, the Australian Broadcasting Commission, the Arts Council of Australia, Festivals of Arts organizations, the Sydney Opera House, national, state and regional ballet, dance, opera, music and theatre companies, commercial managements and theatrical unions.

The conference was chaired by the AETT chairman, Sir Ian Potter, who said such a representative and authoritative attendance could benefit the performing arts for many years to come and would assist and guide the Trust in its deliberations on future developments.

Opening address was given by the retiring chairman of the Australian Council for the Arts, Dr. H.C. Coombs, who was instrumental in the establishment of the Trust and, as its first chairman, guided its destinies from 1954 until 1968. He said there was need to assess the implications of great changes taking place in the arts today and to try to foretell and meet future changes.

The conference provided an excellent formal and informal forum for board members, administrators, managers and artistic directors of many companies to meet and talk — an otherwise rare experience for the Australian theatrical profession.

The Trust's 1974 entrepreneurial activities began in February with a national tour of the Stratford National Theatre in Moliere's "The Imaginary Invalid," a new production for which the Trust's production department built two complete sets to facilitate fast travel over long distances. Distances and expensive travel are inhibiting fac-

tors in the touring of large companies in Australia and as a result most activities are concentrated in the eastern states. Entrepreneurs face continual problems and criticism for the apparent neglect of the more isolated capitals and country areas.

After the Canadians, the Trust toured the American National Theatre of the Deaf and then the Alice Reyes Dance Company from the Philippines. The Trust brought to Australia Indian sitar player Debou Chaudhuri, who lectured and performed in many universities. In association with Musica Viva, the Trust presented the Collegium Musicum Zurich to Australian audiences.

The Trust was associated with J.C. Williamson Theatres Ltd. in a tour by Britain's National Theatre in Hecht & MacArthur's "The Front Page" and with Michael Edgley International Pty. Ltd. and Edgley and Dawe in tours by the Scottish Ballet with Margot Fonteyn, the Georgian Dancers from Russia and the Stuttgart Ballet from Germany.

Aided Local Drama

Local drama was encouraged by tours of Peter Kenna's "A Hard God," presented by Sydney Nimrod Theatre Company, and John Power's "The Last Of The Knucklemen," presented by the Melbourne Theatre Company. The Trust also joined with the Old Tote Company and the Opera House Trust in presenting Australian playwright David Williamson's "What If You Died Tomorrow?" at London's Comedy Theatre in September, the first wholly Australian production to be seen in London since Ray Lawler's "The Summer Of The Seventeenth Doll."

Following a visit of the Cheskoo Raree Show from England, a new association concerned with improving communication and flow of information between theatre groups working for young people was set up under the administrative umbrella of the Trust. The National Youth & Children's Performing Arts Assn. hopes to make contact with overseas groups with similar aims.

Under the auspices of the Trust, dance and movement experts Bob Beswick and Jurgen Schneider conducted workshops for teachers and students. In association with Adelaide Univ., Elizabeth Sweeting, administrator of the Oxford Playhouse, held seminars and discussions in many centres. The Trust plans more activities of this type in the future.

Entrepreneurial activities already in hand for 1975 include a tour in January by German puppeteer Albrecht Roser with his one-man show for adults. He will also take part in a Puppet Festival at Melbourne Univ., the first of its kind in Australia.

In association with Paul Elliot, Duncan C. Weldon and Frederick J. Gibson, the Trust will tour the Royal Shakespeare Company with Glenda Jackson in Ibsen's "Hedda Gabler," directed by Trevor Nunn, and Sir Michael Redgrave in "The Hollow Crown," directed by John Barton.

Also in February the Athanor Theatre from France will present its unique shadow theatre for adults, and a company of 46 from Indonesia will present the colorful and diverse arts of southeast Asia.

In March the Ensemble Nipponia, with 25 musicians playing

classical Japanese instruments, will visit Australia and the Trust is now planning tours by local and other overseas companies throughout the rest of the year.

Swiss Theatres Swap Directors

By GEORGE MEZOEFI

Zurich.

A practice common in recent years throughout the subsidy-supported playhouses of Germany has found repetition here in Switzerland. This is known in German terminology, and with an edge of sarcasm, as "intendanten-karussell". Which translates as general managers merry-go-round.

Practically all important legit and/or opera houses in the key cities Zurich and Basle will have new managers between next fall and 1977. And in some cases, it's merely a change of city.

Harry Buckwitz, chief of the Schauspielhaus in Zurich, the top Swiss legit, leaves at the end of the 1976-77 season. He will be succeeded by Gerhard Klingenberg, the present manager of the Burgtheater in Vienna. His artistic collaborator and co-director will be Werner Deuggelin who, after seven years, is leaving as general manager of the Basle Theatres (Stadttheater and Komoedie) end of this season.

Deuggelin's Basle resignation is a story all by itself. The new \$17,000,000 theatre building in that city necessitated an increase of \$900,000 over the already granted \$3,300,000 state subsidy per season. Due to a public referendum, the proposed increase had to be voted on by the people and was rejected. Thereupon, Deuggelin tendered his resignation, giving as his reason that the new building could, in his opinion, not be managed satisfactorily without the increased subsidy. Meanwhile, a reduced increase has been granted after all, but it's down to \$600,000.

Deuggelin's successor in Basle as of next fall will be Arno Wuestenhoefer, up to now g.m. at Wuppertal, Germany. And guess who'll be one of his artistic collaborators? None other than the present legit chief of the Theatre am Neumarkt in Zurich, Horst Zankl, who is leaving here after four seasons.

But more. Replacing Zankl at the Neumarkt next fall will be Luis Bolliger who had been Deuggelin's closest collaborator during his Basle reign.

As to the various Zurich-Basle moreovers, they look more like a seesaw than a merry-go-round, what with Deuggelin going from Basle to Zurich, Zankl Zurich-to-Basle and Bolliger Basle-to-Zurich. At least, it will make commuting easy since both cities are only one hour apart.

And finally, a change looms at the Zurich Opera House, too. After 11 seasons, Hermann Juch will hand over the keys to the general manager's office this summer to Claus Helmut Drese, the present chief of the Staatstische Buehnin in Cologne, Germany.

CINCY'S 'NUTCRACKER'

Cincinnati.

"The Nutcracker" is the great holiday event for perhaps a dozen big city ballet troupes around the U.S. and the experience of the Cincinnati Ballet is typical. Seven performances spanning Dec. 26-29 generated \$165,000 in ticket sales.

That exceeded the normal capacity of the Music Hall Theatre, \$163,338 because of the sale of standing room.

Scale was \$10 down to \$3.

Actor Makes Baron

(On July 20, 1971 Sir Laurence Olivier appeared before the House of Lords in London and delivered his maiden speech as a baron. He thus made it among the Peers, the first actor ever to do so. Knighted performers in Britain have been fairly common since Queen Victoria put the sword upon the shoulder of Henry Irving in 1893. Contrastingly, women did not become "Dames" (femme equivalent of knight) until World War I, when the title was bestowed less for theatrical distinction than wartime charity work.

(Olivier's maiden speech to the Lords has enjoyed a quiet celebrity since he gave it over three years ago, in recognition of which Variety now provides the text for its American, and other readers. — Ed.)

LORD OLIVIER: My Lords, I have the honour to crave the indulgence of your Lordships' House. During the maiden speech that follows I fear your Lordships may find grim cause to reflect upon the prescient genius of the introducer of this tenderest of courtesies, and if I fail to achieve it then I must beg to suggest to your Lordships that it would be most contrary to the chivalry for which your Lordships' House is so famous to withhold your gallantry and refuse to indulge a maiden of 64.

I stand before your Lordships the second Baron of my name. The first, incomparably much more deserving, virtuous, illustrious and in service to his country richer than I can ever hope to be, was my uncle, twice Governor of Jamaica, K.C.M.G., friend to Bernard Shaw, the Webbs, and all the eminent Socialists of the day with whom he created the Fabian Society. He entered your Lordships' House the first Labour Peer — he seems to have started quite a thing. He served the Government in 1925 as Secretary for India, a title once representing one of the richest jewels in the Imperial Crown and which now sounds perhaps almost quaint to the retrenched ears whose lobes can only boast the holes to show where once such lush gems hung.

His Uncle's Nephew

But it is not on account of being my uncle's nephew that I am here, no matter what storybook feudal nostalgia might tempt me to allow you to think so. The fact of my presence can only find reason in what his enemies would describe as his greatest eccentricity, his friends as the only eccentricity of which our recent Prime Minister was ever culpable. For a time I resisted this honour, as I thought was proper and to be expected, I think, in a person of my calling; the breaking of ice in any sense being apt to cause hesitation in most of us. But it does not take all that multi-repeated persuasion, that seethingly passionate ardour to make even the coyest maiden of 64 to wonder what on earth she thinks it is she has got to lose. He, Mr. Wilson, said he wanted people like me to have a forum.

I believe I can detect among your Lordships a growing sense of uneasiness that your most kindly indulgence is about to become strained. I hope you will find any such apprehension to be unfounded. I should like to say how deeply grateful my fellow Equity members feel for the extraordinary generosity of your Lordships' attitude, the concern, trouble-taken thought and serious consideration with which your Lordships have deliberated upon our problems. Many days and many a late night's work of the business of your Lordships' House have been devoted to certain difficulties of our minority profession.

May I say on behalf of that profession that your tender care will be appreciated for time without end. In particular, will your Lordships allow me to mention in gratitude the right Reverent Prelate, the Bishop of Durham; the noble Lord, Lord Drumalbyn; the noble and learned Lord, Lord Stow Hill; the noble Baroness, Lady Lee of

Asheridge, whose loving and constant guardianship over the interests of our work has always been such an inspiration and such a comfort to us; the noble Lord, Lord Bernstein; the noble Earl, Lord Balfour; the noble Baroness, Lady White; the noble and learned Lord, Lord Gardiner; the noble and learned Lord the Lord Chancellor, for his kindly patience for our affairs; the noble Lord, Lord Beaumont of Whitley; the noble Lord, Lord Archibald; the noble Earl, Lord Mansfield, to whom our profession would like to extend their warmest wishes that his recovery to health may be both speedy and lasting; the noble Lord, Lord Henley; the noble Lord, Lord Delacourt-Smith; the noble Lord, Lord Donaldson of Kingsbridge, and the noble Lord, Lord Davies of Leek. If I have made any glaring omissions I ask one more sip of indulgence.

Closed Shop

The great problem which has been recognised is the essential necessity of the closed shop for the acting profession. I can personally vouch for this necessity. We quite appreciate that in order to make its maintenance possible, the Government have made what is to them a major concession in the terms of Clause 17 and Schedule 1. Inevitably this concession is in somewhat of a restricted form, so much so that those who attempt to work under it may with justice reckon that it may not achieve its object.

With regard to the so-often referred to "ephemeral manager," once more we ask that some way may be found to make a closed shop un-erodable in a part of an industry in relation to which the Commission on Industrial Relations has certified that a "closed shop is necessary" — Schedule 1, Part V. Assuming that we may get an approved closed shop, there is no way of bringing this ephemeral manager inside it. If the several methods that have been suggested and discussed have been found unacceptable, then is there not perhaps an onus on the Government themselves to find a way or to outline a procedure which, as the noble Baroness, Lady White, has said, might work? What a pity if, having gone to such exhaustive lengths, as has been done in this closed shop Amendment, there should be found in the end no means to put them into practicable form or, as has been better put, "We would have a situation in practice where the Government would have willed the end but would have failed to provide the means."

The Noble Baroness

I appreciate that I am asking for more than is expressed in the noble Baroness, Lady White's Amendment, and if I am I humbly ask her pardon — I believe the noble Baroness herself would agree that its position in the landscape finds itself uncomfortably and all too familiarly in a last ditch. It may be that this position is preferable to none at all but, by providing for easy entry for the willing while not arranging compulsory entry for the unwilling, the Government are only being asked to preach to the converted without strengthening or

(Continued on page 168)

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Melbourne Stage Ran Dull Though Some Dullness Paid

By RAYMOND STANLEY

Melbourne. Theatrewise 1974 was a dull year for Melbourne and, with local pictures and television on the up and up (especially with the advent of color television in March), it seems likely that for "live" entertainment the city will lay behind Sydney and Adelaide, at least until the theatres in its Arts Centre are opened in the late 1970s.

Two of the biggest boxoffice successes were, artistically speaking, let down. One was the feeble and stale comedy "Doctor in The House," presented by Crawford Theatre Productions, more than ably staged by Charles Tingwell and whose English stars (a big attraction because of their tv popularity in the "Doctor" series), Robin Nedwell and Geoffrey Davies, deserved a far better script for their obvious talents. The Princess was packed from top to bottom, extra matinees arranged for the limited five week engagement, and many potential audiences turned away.

The other success that many found not worth the while was J.C. Williamson Theatres' version of "Irene," the musical revived from 1919. It all seemed lame, despite first rate staging and an accomplished cast, especially Noel Ferrier, Doreen Warburton and Pamela Gibbons. The latter (who played one of Irene's friends) is almost certainly a future star. Despite all of which, Williamson's has one of its greatest hits in this production of "Irene," which looks like continuing at Her Majesty's in Melbourne until well into the new year.

A more accomplished piece (also presented by Williamson's) was "A Little Night Music," which starred Taina Elg and had Jill Perryman, Anna Russell and Bruce Barry in other leading roles. Very much caviar for the general public so far as Aussie audiences are concerned, it predictably had to be withdrawn earlier than anticipated. It would have done better business staged as an off-beat production by the Australian Opera.

Johnny Farnham

"Pippin" was a draw in Melbourne for Aztec Services (with Williamson's) — mainly due to popularity of pop singer Johnny Farnham in the title role — but flopped elsewhere in Australia. The only other musical to be seen during the year in Melbourne was "Guys and Dolls," which opened the new Total Theatre. Despite inadequacies in the cast due to youth and inexperience, it was well staged — particularly the choreography — and lingered on for several months, mainly one suspects at the whim of the Total's millionaire owner, Gordon Banfield, who must have lost much money on the production.

Two of the most scintillating theatrical experiences during the year were boxoffice failures in Melbourne: The National Theatre Company of Great Britain's production of "The Front Page" and the Stratford National Theatre of Canada's "The Imaginary Invalid." Also impressive was The National Theatre of the Deaf's "Optimism — or the Misadventures of Candide."

British comics Jimmy Edwards and Eric Sykes were a smash-hit in their improvised "Big Bad Mouse," and Leslie Phillips just managed to keep the British flag flying in "The Man Most Likely To..." Australian satirist Barry Humphries, in his

one-man show "At Least You Can Say You've Seen It," disappointed with a generally undisciplined repetitious performance. Humphries — who possesses one of the greatest all-round talents Down Under to-day — is now rather sitting back on his laurels and allowing his impersonation of Edna Everage to take over. Just the same he remains the phenomenon of the Australian theatre and did SRO business during a season at the Comedy of nearly eight weeks. John McCallum staged and acted in his own play "As It's Played Today," which one enjoyed more than any other Australian play staged during the year. Without the benefit of a provincial try-out or workshop production it opened cold; with revisions and more polish though, it could be a good bet for London.

Nothing Much

The only rival to commercial theatre in the Victorian capital is the subsidized Melbourne Theatre Co. for whom the acquisition of two theatres (the St. Martin's and Russell Street) seems to be a heavy burden, with both houses dark for several weeks after each production. Artistically it has been a poor year for the M.T.C., with only its production of "Equus" being a memorable experience. "Pericles," "The Doctor's Dilemma" and "The Misanthrope," which all looked promising prospects in the beginning, showed up the company's inadequacies of casts and staging.

The number of one-man/woman attractions visiting Melbourne seemed less than other years, but Frida Boccaro, Stephane Grapelli, Des O'Connor and the Australian Barry Crocker and Kamahl were well to the fore. One sadly missed Cleo Laine though, who had towered over everyone else the two previous years.

Edgley's Bookings

Michael Edgley had boxoffice hits with the Moscow Circus and Georgian State Dancers; he also brought out Dame Margot Fonteyn with the Scottish Ballet and provided one of the year's outstanding attractions with the Stuttgart Ballet, whose version of "The Taming of the Shrew" was quite a revelation. The Australian Ballet impressed with a bill that included Sir Frederic Ashton's "The Dream" and a nostalgic send-up "Super Man" and guest artist Maina Gielgud was outstanding

when she danced Lise in "La Fille Mal Gardée" for the company.

The Australian Opera achieved a generally high level of performance with a season that took in "The Magic Flute," "Tannhauser," "Toscar" and "Barber of Seville." The Victorian Opera Company, under the masterly baton of Richard Divall, presented outstanding specialities such as "The Coronation of Poppea" and "Julius Caesar."

But when all is said and done 1974 will not go down as a memorable year for "live" attractions in Melbourne. Rather will it be remembered as the year Aussie pics started to come to the fore.

Actor To Baron

(Continued from page 166)

enriching the parish.

Cornwall A Nation?

My Lords I believe in Great Britain and in keeping her great under the Sovereign. My "great" M is not rhetorical, it refers directly to the continuance of the family of England and Scotland, Wales and Northern Ireland, together with what relationships we can still muster among those peoples with whom, if we lose a relation, we gain a friend. I am proud to belong to this family. The trend of nationalistic

feelings has now spread, we are given to understand, to Cornwall. Sometimes it seems to me that we shall be lucky if, when that superb building at present half erected at the foot of Waterloo Bridge on the South Bank finally achieves its skyline, we shall dare to inscribe a legend more boastful than "The National Theatre of Surrey." Here my profession must own a debt of incalculable magnitude to the noble and chivalrous Viscount, Lord Chandos, and the noble Lord, Lord Cottesloe, together with most grateful acknowledgements to the G. L. C. for their tireless efforts in creating this new "London Pride."

Praise of Theatre

I believe in the theatre; I believe in it as the first glamouriser of thought. It restores dramatic dynamics and their relationships to life size. I believe that in a great city, or even in small city or a village, a great theatre is the outward and visible sign of an inward and probably culture. I believe in the Common Market, in the Concorde, in Foulness and the Brighton Belle. I believe in anything that will keep our domains, not wider still and wider, but higher still and higher in the expectancy and rose of quality and probity.

I humbly thank your Lordships for your kind attention.

Minister of Culture A Risky Job

Moscow.

Pyotr Demichev, Russia's new Minister of Culture, is only the fifth to hold the job since the ministry was created shortly after the death of Josef Stalin in the early '50s.

And for the 56-year-old Demichev, the assignment may have been bad news. As with some of this predecessors, it smacks of demotion in the Kremlin pecking order, since he got the job after being bounced as secretary of the communist party's central committee on ideological and propaganda matters.

The very first culture minister, Panteleimon Ponomarenko, was dropped from full membership in the presidium of the party's central committee before his designation as arbiter of the arts.

In turn, his successor in 1955, one Nikolai Mikhailov, was first dropped as chieftain of Komsomol,

the party youth organization. He later suffered yet another demotion when Moscow named him ambassador to Indonesia, hardly a key diplomatic post.

Mikhailov was followed by Yekaterina Furtseva, who held the ministry from May, 1960, until her death last summer of a reported heart attack. And she was in big trouble toward the end, accused of luxury living and self-indulgence.

Demichev, while still on the central committee, was usually deemed a "liberal," and reportedly was among those who plumped for approval of the unprecedented outdoor modern art exhibition staged in Moscow last year. Apparently that determined his hardliner colleagues to get him dropped — and into the culture post.

Appraisals at the time he was named indicated he wasn't expected to rock the ideological boat.

Aussie's 'Invalid' Com'l Theatre Awaits Outcome Of Govt. Inquiry

By NORMAN KESSELL

Commercial theatre in Australia awaits the outcome of an inquiry by the Industries Assistance Commission. At the request of Prime Minister Gough Whitlam, the inquiry covers live performances of ballet, dance, opera, music, drama, music hall, vaudeville, puppetry and other forms.

Whitlam acted after receiving a letter from the Theatrical Proprietors' & Managers' Assn. of Australia. "I have been told commercial theatre is in difficulties and I believe a public inquiry is desirable," he said.

It may be a long wait for the commercials, judging by the time it took the IAC to investigate the production of films and television programs and to complete its report.

And whatever the outcome, the political climate could not be worse for any government move to subsidize commercial theatre. With galloping inflation, growing unemployment and rising costs, there is plenty of adverse comment and opposition over the \$20,000,000 the 1974 Budget allocated for encouragement of the arts.

Williamson Pushes Drive

Spearheading the drive for government assistance is Australia's major and still the world's largest theatre organization, J.C. Williamson Theatres Ltd., which is understood to have suffered a trading loss of several hundred thousand dollars for 1973-74. (The actual figures were not available at the time of writing.)

As part of this year's JCW centenary celebrations, the company brought New York Times drama critic Clive Barnes to Australia as guest speaker. It quickly became clear one of his briefs was to plug for a subsidy for commercial theatre. At every opportunity he forecast the demise of commercial theatre within five to 10 years unless some form of subsidy was forthcoming.

He said theatre tickets were at the maximum level the public would accept. This meant today's astronomical production costs could no longer be recovered by admission prices. Musicals and boulevard theatre could well disappear, and though theatre as such would never die, it could become what some, with increasing reason, accuse it of being — an elitist art.

JCW's massive losses last year are attributed to three causes — some boxoffice failures, steeper operating costs and the \$3,500,000 million spent on rebuilding Sydney's Her Majesty's Theatre. It opened the house with "A Little Night Music," which did only fair business and later failed completely when moved to Melbourne. "Irene," which followed, was a success and is still on tour, with a return Sydney run planned.

'Pippin' Disappoints

"Pippin" came next and after a successful four months in Melbourne was transferred to Sydney in August, where it was expected to run over Christmas. It failed, however, and was closed in October.

With neither plans nor funds in hand for another big musical, the company perforce brought back Leslie Phillips in "The Man Most Likely To ...," which had already had a Sydney season at the Elizabethan Theatre. Plans were then made for Tibor Rudas to revive his production of "Snow White And The Seven Dwarfs" to open on Boxing Day.

Australia's other major commercial entrepreneur, Harry M.

Miller, is going very quietly today. His production of "The Rocky Horror Show" in an inner-suburban cinema has enjoyed a long run, but no other production has been mentioned. Miller is reported to have terminated the leases he held on the Capitol and Metro theatres in Sydney and three others in Melbourne.

As an alternative to direct subsidy, the commercials are hoping for relief in the form of rebates on land taxes, rates and other operating overheads. But the subsidized theatres are seeking greatly increased amounts from Federal and State government sources for 1975.

Despite Clive Barnes' comments on prices, many theatres have had to increase admission charges. The Old Tote in October added 50c to bring its top price at the Parade Theatre to \$5. This has been increased again this year to \$5.50.

Old Tote subscribers, who last year paid \$21 for a season of six plays, now pay \$24. Old Tote general manager Ken Southgate was reported as saying: "After a decade of vigorous growth and maturity, Australian live theatre is at crisis point. We need considerable help to survive at our present level. Otherwise, there will be a rapid decline in performance standards, perhaps in the number of theatres and consequently increasing unemployment in the industry."

Against that, there has been growing resistance to the type of play being staged by the Old Tote. Subscribers have written to newspapers complaining about how few of the plays they have found to their liking. One correspondent said she preferred in future to pay the higher prices for individual plays of her choice rather than be committed to six works, only two of which she might want to see.

As a non-profit company limited by guarantee, the Old Tote ended its last financial year on June 30, 1974, with a surplus of \$8,000. By October, according to figures given by Southgate, it was \$4,000 in the red and needed boxoffice failure in only four of its next 12 productions to run up debts as high as \$100,000.

The Old Tote is already the most highly subsidized drama theatre in Sydney. Next comes the Nimrod, which in October was reported to have a deficit of about \$14,000. It, too, has increased admission charges this year (1975) from \$3.50 to \$3.75.

10-Show Season At Palm Beach Stock

The Royal Poinciana Playhouse, Palm Beach, Fla., will present 10 productions for its 1975 season. The group's 18th annual schedule opened Monday (6) with "Noel Coward in Two Keys," starring Anne Baxter, Hume Cronyn and Jessica Tandy, repeating their original Broadway roles of last season.

Other bookings set include "The Seven Year Itch," Jan. 13-18, with Jack Gilford, John McGiver and Lee Meredith; the Royal Shakespeare Co's production of "The Hollow Crown," Jan. 20-25, featuring Michael Redgrave; "Janus," Jan. 27-Feb. 1, with Joan Bennett, Dana Andrews and Jean Pierre Aumont; "Life With Father," Feb. 3-15, with Fritz Weaver and Betsy Palmer, and "My Fat Friend," Feb. 24-March 1, possibly with Lynn Redgrave and George Rose.

Victor Borge

New SEC and Legit Financing

(Continued from page 162)

by themselves or with their offeree representatives meet all of the tests set forth in the rule. Therefore, if backers' auditions are held, it is important that those in attendance be restricted to sophisticated investors or unsophisticated investors accompanied by offeree representatives.

Another requirement of Rule 146

is that offerees and offeree representatives be given the opportunity to ask questions of and receive answers from the issuer or any person acting on its behalf concerning the terms and conditions of the offering and to obtain any additional information.

The rule also limits the availability of the exemption to persons who are purchasing the securities without the intention of reselling them. It requires that the issuer obtain from the purchaser a signed written agreement that the securities will not be resold without registration, and also imposes a duty of making reasonable inquiry to determine that the purchaser is acquiring the securities for his own account.

A very attractive feature of Rule 146 is that, if complied with, there is no need to thereafter file any documents of any kind with the SEC. The original draft of the proposed rule contained a requirement that a report of sales be made on Form 146, but the final rule as adopted eliminated that.

What happens if a producer, believing himself to come under Rule 146, begins raising funds without the use of an offering circular or prospectus, and thereafter discovers he cannot comply with all of the provisions of the rule? The proper procedure would be to return to those potential investors the funds he has solicited, file with the SEC and then resolicit those investors plus others.

Anyone planning to offer securities pursuant to Rule 146 should bear in mind that one claiming an exemption from registration has the burden of proving that the exemption is available to him. That

applies with respect to each purchaser, as well as the offering as a whole.

When adopted, Rule 146 was less restrictive than the N.Y. State law. Therefore, in order to eliminate any conflict between New York law and Rule 146, it became necessary for the Attorney General to adopt new regulations. Those new regulations, which recently became effective, were drawn up by an industry committee chaired by the writer working with representatives of the Attorney General's office.

Under the new Attorney General regulations the offeror is required to file a Private Placement Memorandum with the Attorney General. The offeror may immediately commence raising funds pursuant to the Private Placement Memorandum, but the funds raised must be held in escrow for 15 days in order to give the Attorney General the opportunity to review the offering.

If no objection is made to the Private Placement Memorandum by the Attorney General within 15 days, the offering is deemed approved by N.Y. State. If the Attorney General finds the offering faulty, the funds must be returned and the offering cease unless the deficiencies are rectified within 30 days.

It should be stressed that Rule 146 does not relieve producers or anyone else from compliance with the anti-fraud provisions of the various Securities Acts. It also does not obviate the necessity for furnishing accurate and complete information to potential investors or their representatives.

Argentine Legit

(Continued from page 160)

cix and legit people.

Nacha Guevara filled the seventh place with her one-woman revue "Las Mil y Una Nachas" (A Thousand and One Nachas), penned by husband Alberto Favero, which gathered \$227,977 at the Margarita Xirgu. Nacha Guevara was also forced to leave the country when the secret organization Argentine Anticommunist Alliance condemned her to death; she is living in Peru now.

"Argentinisima," a musical featuring top folkloric singers, musicians and dancers, did \$175,196 in 10 weeks at the Odeon; Julio Marbiz was emcee and producer. At the same theatre Spanish dancer Antonio Gades grossed \$153,598 in seven weeks.

A French comedy, Barillet-Gredy's "A Rose For Breakfast," was the main hit in its genre with a \$174,229 take at the Liceo. A popular husband-wife pair, Guillermo Bredeston and Nora Carpena, headed the cast.

Elmer Rice's "Dream Girl,"

with Mexican actress Maria Rivas, grossed slightly over \$120,000 in 13 weeks at the Comico during the final part of the season.

Many other local and foreign plays were staged in a total of 38 of what we may call professional theatres, while many "independent" ones housed amateur and semi-amateur groups, some of them doing daring experiments. Add at least 23 cafe concerts staging mini-plays and one-player shows and you'll have an idea of how many people like to attend stage shows in Buenos Aires.

Actors Fund

(Continued from page 164)

about the prevailing attitude toward the Fund. Of equal importance has been the outpouring of volunteer services contributed by those of both high and low station in the theatre's hierarchy. It was the endless hours given to addressing and stuffing envelopes, telephoning friends, acting as sales people, and all the other unglamorous detail jobs — so necessary to the success of such ventures — that encourages those at the helm in the Fund to look confidently to the future. In short, the Fund is fortunate to be able to face the year ahead with comfortable assets in the bank and an incalculable wealth of human resources standing by.

Irish Legit

(Continued from page 164)

of drama to the larger nabe bars, replacing some of the balladeering which was becoming a dominant feature. Bar operators are now finding it pays to introduce name singers and acts to lure the evening patrons.

Olympia Theatre, one of Dublin's oldest, was damaged by a collapsing girder in November, but is to be restored under a Protection Order by city authorities.

There was little outstanding in

new productions during the year in major theatres, but emergence of Noel Pearson as a top impressario with a flair for bright productions — "Joseph and His Many Coloured Dreamcoat" was a stand-out — indicates fresh hope for Irish theatre outside traditional lines.

The long-awaited Irish national ballet also got started during the year and is expected to make its first major impact in 1975.

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ARNY FREEMAN

Co-Starring in
Neil Simons
"THE SUNSHINE BOYS"

National Tour
1974-1975

Investor's View: London Vs. N.Y.

(Continued from page 159)

ing Richard Attenborough on Nov. 25, 1952. As Peter wrote in his book "The Mousetrap Man": "in those days there were something like twenty national, daily, evening and Sunday newspapers ... The Sunday Dispatch did, indeed, hate every moment of the evening. On the other hand, the Evening Standard gave it a rave review. The rest of the press on the whole ranged from medium to good."

"The Mousetrap" is still running in London now in its 22nd year! Think what might have happened if the Sunday Dispatch critic had the play reviewing field entirely to himself! More than 3,000,000 playgoers (and Peter will very likely tell me that this is a vast understatement) would have been denied the opportunity of seeing "The Mousetrap" during the past two decades.

London Economics

Of course, inflation has also hit the West End stage, and *Variety* stated in its issue of Oct. 30, 1974. The sub-head of that story: **COSTS SPIRAL B.O. BACKING LAGS** is also very true but the fact is that the London stage has not been battered as drastically as on Broadway.

As the *Variety* story further stated: "straight plays that came in for \$23,000 a few years ago now cost double or more." But "double or more" is still only \$56,000 to \$75,000 and that is still less than half what it would cost to do the same play in New York. The same also applies to the operating costs of English plays. If a London play is "in trouble," because of an adverse press, the management can sometimes afford to "nurse" it along for a while until it catches on. That is almost impossible on Broadway where the cost of keeping it alive is prohibitive.

When my associates and I produced "Billy Liar" (starring Albert Finney) about 12 years ago in London (at a cost of less than \$4,000, by the way!) we were about to close the play because of poor business during the early weeks of the run. But two fortunate things happened: A most successful film starring Finney was then released and the BBC televised one of the best scenes in the play. Because we were able to keep the play alive for several additional weeks at a low operating cost the impact of the television showing and Finney's tremendous popularity soon turned the tide and the play ran successfully for several years in one of the larger West End theatres. (The current successful musical "Billy," one of the "hot tickets" in London, is based on "Billy Liar.")

Two Actors, \$230,000

And while on the subject of theatre inflation on Broadway, I was on the phone talking to one of the best producers on Broadway, a man who is most careful in preparing budgets and who knows how to bring a play in for the least amount without sacrificing quality. He told me he is about to produce a two-character play, one set, with a budget of \$230,000 with a 10% overcall.

My point is that despite inflation, the London investor can obtain a substantially larger percentage of the profits of a successful play for the same amount of money than he could on Broadway. And if the play is successful in London and "looks good" for Broadway, the producer will soon find any number of American producers who will be glad to bring it to the States on terms that will give the London management and investors a substantial advance on the American profits of the play as well as a percentage of the gross. The size of

these percentages, profit and gross, is usually based on the degree of success of the London play and also how many other American producers are bidding for the rights.

Of course, it can be said the other way around: Many successful American plays find their way to the West End of London and the English producers pay the American producers the same share of the profits and/or gross. But the gross and the earnings of a successful British production of an American play very rarely equal the amount earned on Broadway with a successful English play. Hence, the profits remitted to London from English plays such as "Sleuth," "Equus" or "Sherlock Holmes" are considerably larger than the returns from New York hits that are transferred to London.

I should point out that the "Equus" and "Sherlock Holmes" royalties, a very hefty sum indeed, will not go to commercial producers and their investors but to the non-profit National Theatre of Great Britain and the Royal Shakespeare Company, Stratford-Upon-Avon.

Weekly Reports

Although not quite so important as those already described, there are additional reasons why some backers prefer investing in London. English producers usually send their investors weekly statements of all income and expenditures. During the approximately five-year run of "Fiddler On The Roof" in London, I never once failed to receive a detailed weekly statement, by air mail, of exactly how much was taken in at the box office at each performance and how the money was spent down to the last penny. Yes, American producers also issue statements, usually on a monthly basis, but not in quite such detail.

In fairness to Broadway, there are certain advantages in backing American plays. First, the subsidiary rights in the States (film, tv, stock, radio, etc.) are more favorable to management and investors than in England. Then there is that intangible feeling of pride of participation that can be better experienced by having a "piece" of a Broadway hit, with the added plus of being able to obtain house seats for one's friends, from time to time.

And, further, there is the fluctuating exchange rate of the British pound and the American dollar. Dollars invested in London today may not be worth the same number of dollars when reconverted from pounds — if the play is a success. Another factor to be taken into consideration, especially by those investors who have a special love for the American theatre and can afford the luxury of supporting it, is the civic pride that one feels when supporting America's "fabulous invalid." The London theatre is well subsidized by the British government. The National Theatre of Great Britain, The Royal Court Theatre with its English Stage Company, The Royal Shakespeare Company are a few of the better known English play producing units that are alive and well because of public assistance, something that the American theatre sadly lacks, and, especially, the New York theatre. But whether one invests in London or New York, as Shakespeare wrote: "The play's the thing!"

And if the play is a huge success, either in New York or London, the satisfaction of having picked a winner seems to transcend all other considerations outlined herein.

U.S. Opera Data

Metropolitan Opera's National Council during the fall of 1974 compiled data on opera attendance in the U.S. which numbered 6,676 performances during the 1973-74 season, 12% more production than a year ago, 60% more than 10 years ago.

Counting in small troupes and workshops opera is presented by 902 ensembles, up from 817 at the last previous count. Some 403 works were mounted, from grand to miniature in scale.

Estimated attendance at all this opera: 8,000,000 persons, plus. Naria Rich conducted the survey for the Central Opera Service, financed by the Council.

Culture Complex

(Continued from page 159)

guarantees remain trade secrets, more often than not, the details behind deficits are usually missing. In any other business there would surely be contrasting data published as between two such "rivals" as the Met and the N.Y. City Opera. This remains a challenge to investigative reporters, and/or espionage agents.

'Gourmet Music'

Actually attendance is often close to capacity at all the halls. There is, too, in recent years the sellouts achieved by "gourmet music" recitals of the kind Harold Shaw and Alix Williamson have promoted. There is also a widening market for obscure, or resurrected, works, very definitely for renaissance instruments. Lincoln Center, it may be asked, and where else? Surprisingly enough, all over the country, and not just on campuses.

Trick concerts of all kinds have been devised. Not all succeed. The losses in the "promoted recital" at the artist's own expense continue large all over the metropolitan region. It is characteristic of New York, reduced to three daily newspapers, that scores, perhaps hundreds, of debuts occur annually, all seeking "New York notices" but doomed to get literally none.

Who really cares, it may be asked, if a violinist seeks to draw music gourmet attention by using "gut strings tuned a half tone lower than usual."

Not All Want Subsidy

It may well be that "desperation" in the wake of unchecked inflation has stimulated a good deal of creative showmanship while at the same time exposing clumsy management policies, where they exist. In Chicago, meanwhile, its 76-year old chief impresario, Harry Zelzer, is still conducting a one-man campaign against union "featherbedding" in concert halls. Nor is Zelzer about to buy "government subsidy" theories. Says he, "the more the losses can be defrayed by the taxpayers, the less the operators and talent merchants will respect economics."

As to whether comments such as Zelzer's are considered in "bad taste" by the renaissance men, let that ride. It's remindful of Theodore Roosevelt's objection to a railroad merger arranged by J.P. Morgan. The banker recoiled in dismay at Roosevelt's intervention to protect the public interest. "Why I thought the fellow a gentleman."

Ingram Ash Memorial

A memorial service will be held Fri. (10) at 12 noon at the Imperial Theatre, N.Y. for Ingram Ash, senior vicepresident of the Blaine Thompson ad agency, who died Dec. 28 in Palo Alto, Cal.

86 Years Of Players Club

(Continued from page 159)

Booth, the ceremony was repeated. This time, the principal speech was made by Mort Marshall and Booth's dedication was read by Theodore Britton, a new member. As always, it was a cheerful but moving occasion.

Nears 1,000 Members

Booth's little group of founding members has now grown to nearly 1,000, the largest portion being actors but also including authors, directors, designers — even critics are tolerated — as well as singers, dancers, painters, sculptors, architects, editors, publishers, doctors, lawyers and businessmen, non-theatrical people qualifying as Patrons of the Arts.

The list includes many of the great names of show business — in Hollywood, London and other places. The club has exchange arrangements with the Garrick, Savile, Savage, Green Room and Reform Clubs in London; the St. Boltooth Club, Boston; the Cliff Dwellers, Chicago, and pending with the Scottish Arts Club, Edinburgh.

The apartment in which Booth died in 1893 remains as when he lived in it. Many of his costumes, props and mementos are on display, and excellent paintings cover the walls. However, the gold medal he received in 1864 on the occasion of his 100th performance in "Hamlet," at the old Winter Garden Theatre, is in a safe place, to be shown only to special guests.

Memorabilia

Among the fascinating items to be seen in the clubhouse are Sam Clemens' personal pool cue, a playbill for "Our American Cousin" at Ford's Theatre, Washington, April 14, 1865, the night President Lincoln was assassinated by John Wilkes Booth, Edwin's fanatical, drink-crazed younger brother.

Especially notable, since it expresses the feeling and traditions of The Players, is a framed letter from one of the late members. It reveals that because of incurable illness he would be unable to visit the club again and instructs that on the day of his death all drinks at the bar be charged to his account and paid from a fund he set aside for that purpose.

Although Founder's Night is the most impressive ceremony at The Players, there are also such occasions as Pipe Nights (dinners in honor of esteemed members or guests), Open Houses (usually in honor of an individual or group, such as the cast of a current Broadway show), Ladies Nights and Booth's Birthday luncheons (at which a distinguished actress is the invited speaker) and a wreath is laid at the actor's statue across the street in the park.

The Walter Hampden Memorial Library, named for the late star and former Players president, has a fine collection of books on theatre and the related arts, available to members and authorized researchers. Incidentally, the presidents and their respective terms have been Booth (1888-93), Jefferson (1893-1905), Drew (1905-1927), Hampden (1927-55), Howard Lindsay (1955-65), Dennis King (1965-70) and Alfred Drake, who was elected in 1970 and says he intends to retire next year. By tradition, all presidents have been actors.

Vice-presidents have included Daly, Francis Wilson, Otis Skinner, Hampden, Lindsay, King, Charles Coburn, Donald Seawell (an attorney-publisher) and the incumbent David Wayne.

The club is rich not only in tradition, but also in colorful stories.

There was the time in 1911, for instance, when Sarah Bernhardt, the guest of honor at a Pipe Night and the first woman ever invited to The Players, was trapped between floors when the tiny elevator in which she was a passenger got stuck.

Many of the anecdotes stem from the perennial pool game in the room adjoining the bar on the busy ground floor. Some of the most celebrated actors in the world are apt to be exhibiting their skill (or lack of) at the game. As to the level of competition, Martin Gabel admitted recently that he plays "as well as a gentleman should."

There are, of course, traditionalists and modernists among the members. During a session in the downstairs grill-poolroom recently, a serious-minded character man was complaining about the way today's youths allow their hair to grow so long.

The prolonged querulousness finally irritated a fellow-member. "It was my impression," he commented, "that Edwin Booth himself wore his hair rather long."

Canada Council

(Continued from page 158)

"host country" broadcasting coverage of the 1976 Montreal Olympic Games.

Canada has showbiz troubles and they spell money. But the feds aren't willing, despite surveys showing more public interest in support in the field, to do much more that keep pace or run behind inflation.

Somehow though, those concerned continue.

Have Opera, Can't Travel

Without a Hurok office-type deal, the Canadian Opera can't travel outside Canada, and considering its large company assembled for only a five-week fall run at Toronto's O'Keefe Centre and a week at Ottawa's National Arts Centre, it can't even tour Canada as a body.

Secretary of State Hugh Faulkner and his federal government Cabinet colleagues had approved spending \$20,000,000 more on performing troupes in total over the next four to five years but backed off abruptly when it came time to approve expenditures.

As a result, Canada Council, left to administer what funds are available, imposed a freeze on the 19 troupes whose budgets were above the annual \$200,000 mark. "In the past," says Timothy Porteous, Canada Council's associate director, "we had been in a position to give increases to these companies alone of between 15 and 20% per year. We realized that if we gave them that much this year we would have gobbled up a large part of our budget. So we had to hold them down."

Book 'Kid Champion' For Papp's Anspacher House

"Kid Champion," a play with music by Thomas Babe, for which Jim Steinman has composed the score, will be Joseph Papp's next presentation for the N.Y. Shakespeare Festival. The work will be staged by John Pasquin, and is scheduled to begin performances at the Public Anspacher Theatre, N.Y. the end of this month.

Douglas Schmidt has designed the settings, with costumes by Theoni V. Aldredge. The cast includes Christopher Walken, Kathryn Walker, Matthew Cowles, David Margulies, Ken McMillan.

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Australia's Legit Shocker

(Continued from page 159)

Marceau who packed them in during a sensational tour covering both Australia and New Zealand. The Jacques Loussier Trio had their fifth tour of Australia and once again it was very successful.

Di Stefano Down Under

The New York Philharmonic led by maestro Leonard Bernstein was presented under the banner of "the firm" and in a triumphant tour they broke every classical boxoffice record in Australia and New Zealand. Guiseppe Di Stefano and Kenneth McKellar currently touring are rounding off the year nicely under the J.C.W. banner.

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of the business "the firm" has also been active. Kamahl, one of the leading record sellers in Australia has toured extensively over Australia this year. Other tours for "the firm" have been undertaken by Val Doonican, Sonny Terry and Brownie McGhee, Winifred Atwell, Iain Kerr and Roy Cowan.

As if that's not enough "the firm" has also jointly presented this year the Great Moscow Circus, the Georgian State Dance Troupe and the Stuttgart Ballet.

One could be excused from wondering after reading that sort of annual roster how "the firm" could possibly be interested in the question of subsidy. To understand the position one must get down to basic economics.

Let us go back to the halcyon days around 1960. "My Fair Lady" was running a no. 2 company in Sydney and the original cast was into its second year in Melbourne. It is interesting to compare the statistics of the attraction with the

Literati

Reds And Burns

The Russians are to cooperate with the Scots in honoring the memory of poet Robert Burns on his birthday, Jan. 25, and will help celebrate at a supper bonanza. Normally, on the poet's birthday, worldwide celebrations are held in Scottish towns and cities.

Now, for the first time, Burns enthusiasts will fly to Moscow and stage a Burns Supper. More than 170 will plane to Moscow, organized by the Burns Federation. It is skedded for the Rossia Hotel.

Wanted writer, experienced to collaborate on a book. Harold Robbins, Jacqueline Susann type. I have the plot and the characters and need someone to put it all together.

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present day production of "Irene" which is running in Melbourne after sensational seasons in Sydney and Adelaide.

Both productions have one thing only in common. The "house full" sign is usually displayed in the foyer each performance. The gross house revenue shows an increase between 1960 and 1974 of some 50% on the average. In other words, the average ticket price which today is around \$4.50 was approximately \$3.00 in 1960. In that same time it is worth remembering that the average price of motion picture admissions has risen from approximately \$1.00 to around \$3.00 today which is a 200% increase. The rate of inflation in the same period has increased by 429.7%, that is the Australian dollar today would only buy 19 cents worth in 1960. It is obvious then that admission prices or boxoffice prices have not kept pace with the economy in Australia. If they had, the average price for commercial theatre would be around \$15.00 with top prices being around \$20.00.

Heavier Rivalry

There are several reasons for the decline (in real terms) in the live theatre admission prices. Undoubtedly there is far greater competition for the entertainment dollar today. Remember that television only started in Australia in 1956 (with colour only just about to arrive) and this alternative means of entertainment has obviously had and will always have an enormous effect on attendances at live theatre. Other leisure time industries — boating, caravanning and camping to mention a few — have all boomed over the last decade and must account for some decrease in theatre attendance.

Despite the relatively low increase in live theatre admission prices, there is unquestionably a buyer resistance to such price increases.

Maybe the truth is that theatre ticket prices are not the real objection if people were honest. Their objection possibly starts with the nuisance or inconvenience in booking and collecting tickets.

These factors hit mainly the younger theatregoer and they are the "missing" audience. "Irene" is undoubtedly supported by people 35 and over and yet two thirds of Australia's population is under 30!

How do we attract the younger audience to our theatres and how do we make going to the theatre less of a military exercise? We at J.C. Williamsons are working constantly now on potential answers to these questions. It is a matter of detailed research and trial and error. We haven't got the complete answers yet but we are making progress. What can be said at this point is that live theatre managements should have started on this project many years ago.

But to return to the question of subsidy. In our comparison with the "My Fair Lady" figures of 1960 we see the following difference today in returns from "Irene":

PORTION OF BOXOFFICE REVENUE

	1960	1974
Salaries & wages	30%	40%
Total expenses	50%	85%
Contribution to recoupment of Production outlay	50%	15%

Probably the most significant statistic above is the contribution to recoupment. The sharply reduced percentage of the revenue which is left to return the initial capital investment in the production means obviously that today it will take very much longer to repay this investment. This would be so if the amount of investment was the same but it is greatly accentuated by the fact that production costs are around 300% greater today than in 1960. So not only have we less to repay the investment with but the investment is three times as big. Such an increased risk on top of the other factors must create difficulty in obtaining investors. At the least they will become more selective and so less shows will be presented. This in itself will raise costs and so on in a vicious circle.

So if it is desired to continue the "commercial" performing arts — the government must step in and support it — take the place of those disappearing "angels."

This does not mean "handouts." There are many different methods of subsidisation and the best must retain the risk element for the entrepreneur if efficiency and ingenuity are to be retained and fostered. However, "methods of subsidisation" is a separate topic and needs separate detailed treatment.

There is another aspect of the theatre business which needs special consideration and in my

view special subsidisation. That is the theatre owner where that owner is part of private enterprise. Once again we come down to economics. Theatres are normally situated in prime real estate areas and an adequate return on the real value invested in land and buildings is almost impossible to obtain. An example is the easiest way to explain this. One of our theatres in Melbourne which seats 1,600 people is situated on land that is conservatively valued at \$4 million, that is, land value only as a development site! Our gross rental on this property is around \$150,000 per annum. Out of that must come rates and taxes in insurances and other landlord expenses. One does not have to be a Harvard graduate to calculate the abysmal return on this investment.

Surely if the people want to retain this type of venue (and it is essential if the performing arts are to continue) then some subsidy is inevitable to prevent the owner from turning to real estate development in despair or out of frustration at the returns from live theatre.

Here's to the second hundred years!



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EMMA B. HUOK
SOL HUOK
MILES INGALLS
ALLEN JENKINS
GLADYS JOHNSON
GREER JOHNSON
ARLINE JUDGE
JOHN H. KAFKA
HARRY KALCHEIM
BENJAMIN KALMENSON
JACKIE KANNON
GEORGE E. KELLY
LAWRENCE KELLY
BOB KENNEDY
VANCE KING
LEE KINSOLVING
I. ROBERT KRIENDLER
JOSEF KRIPS
ARTHUR KROCK
OTTO KRUGER
PAR LAGERKVIST
ROSEMARY LANE
C. J. LATTA
ALEXANDER LEFTWICH
LEONARD LOUIS LEVINSON
MOE LEWIS
ERIK LINDSTROM
ERIC LINKLATER
WALTER LIPPMANN
ANATOLE LITVAK
JEAN LODS
ERNEST D. LOEWENWARTER
RICHARD LONG
DOLPHE MARTIN
MARIE SIMARD MARX
JOSEPH E. MASS
ILONA MASSEY
HARRY MASTERS
JOHN McCARTEN
CHARLES E. McCARTHY
FRANK McGEE
DONALD C. McGRAW
LOTHAR MENDES
I. K. MENON
ANNE MEYERS
DARIUS MILHAUD
LEO MILLER
JACK MILLS
CHET MITTENDORF
HENRYK MOCEK
HAL MOHR
JOSE MOJICA
AGNES MOOREHEAD
PAUL W. MORENCY
CLAUDIA MORGAN
EDWARD MORITZ
GLENN MORRIS
LEO MORRISON
MICHAEL MYERBERG
A. RUTGERS NEILSON
ANNA Q. NILLSON
CARROLL NYE
DAVID OISTRAKH
VAL OSBORNE
MARCEL PAGNOL
HUGHES PANASSIE
IRNA PHILLIPS
EDWARD PLATT
MARIE POWERS
OLIVE HIGGINS PROUTY
ROGER PRYOR
BUFORD PUSHER
TOT QUALTERS
CHARLIE RAPP
VICTOR M. RATNER
BEN H. RAY
BILLY REED
MANNY REINER
FLORENCE RICE
ARNOLD RITTENBERG
TEX RITTER
EDWARD G. ROBINSON JR.
HUBBELL ROBINSON

FRANCOISE ROSAY
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DOROTHY STONE
HARVEY STONE
VERNON B. STOUFFER
ED SULLIVAN
ANN SUMMERS
JACQUELINE SUSANN
A. EDWARD SUTHERLAND
WILLIAM TABBERT
PAUL TABORI
ABRAHAM TEITEL
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DAN TOPPING
PARKER TYLER
VERA VAGUE
ARCHBOLD VAN BEUREN
CORNELIUS VANDERBILT JR.
WALTER DARE WAHL
JAMES R. WEBB
MICHAEL WHALEN
JEROME WHYTE
NANCY WICKWIRE
JESSIE WILCOX
ROBERT WILDER
WOLFGANG WINDGASSEN
RED WING
WALLACE YOHN
ROBERT YOUNGSTON
BLANCHE YURKA

OBITUARIES

NED E. DEPINET

Ned E. Depinet, 84, retired president of RKO-Radio Pictures and one of the major forces behind Will Rogers Memorial Hospital, died Dec. 29 at Lenox Hill Hospital, New York. He lived in Manhattan.

Depinet, who retired in 1952 from RKO-Radio, was, at the time of his death, president of the Will Rogers Memorial Fund, which operates the hospital and research center at Saranac Lake, N.Y. He was also a vice president of Children's Village at Dobbs Ferry, N.Y.

His wife, Alida, died last January. There are no immediate survivors.

Born in Erie, Pa., after high school he entered the motion picture industry as a booker and film salesman for Imported Films & Supply Co., New Orleans, later expanding activities to much of the southern territory with the acquisition of the firm by General Films Co. He became southern division manager of Universal Pictures in 1911 and in 1924 was appointed one of three sales directors at the home office in New York.

Depinet became a member of the sales cabinet and manager of the southern territory for First National Pictures in 1926 and was later named general sales

manager. On the merger of Pathe with RKO he joined that company and was elected to the board of directors of RKO Radio and RKO Pathe in 1932. He was elected president of RKO Distribution Corp. in 1934 and vice president of RKO Radio and president of Pathe News in 1937.

Later he was also named vice president and director of Radio-Keith-Orpheum Corp., and elected president of RKO Radio in 1942, vice chairman of the board and executive vice president of Radio-Keith-Orpheum Corp. in 1946. He was elected president Radio-Keith-Orpheum in September, 1948, president and board chairman of RKO Theatres and president of RKO Pictures Corp. in 1950. He resigned the RKO posts in October, 1952.

Depinet was named president of COMPO in 1951 and president of Motion Picture Pioneers (three-year-term) in 1960. He was president of Will Rogers Memorial Hospital since 1962.

INGRAM ASH

Ingram Ash, 55, senior vice-president of the Blaine Thompson ad agency of New York and a familiar figure in the legit theatre,

JOE E. LEWIS

In cherished and every loving memory on the birthday (January 12) of one of the country's great entertainers.

THE FAMILY

died Dec. 28 at the Stanford Medical Center, Palo Alto, Cal., after a heart transplant operation.

Ash, who had been the advertising representative on dozens of Broadway productions, including many major hits, had been in ill health for nearly a decade, having undergone a series of heart operations in the last seven years. He had gone to Palo Alto for treatment last fall. He had been with Blaine Thompson for 25 years.

Survivors include his wife, Geraldine, and two sons, Jeffrey and Steven. A memorial service will be held in New York at a date to be announced.

HARRY LEEDY

Harry Leedy, 67, personal manager and husband of Connie Boswell, died Jan. 1, apparently of a heart attack, in New York. A Univ. of Pittsburgh graduate, he had represented the Boswell Sisters, one of the top singing trios in the 1920s and 1930s. When that group broke up, he took over the management of Connie Boswell to whom he was married.

Leedy devised a method of presenting Boswell, who was unable to walk and had to get around in a wheelchair. He had her set up on a darkened stage when there was no curtain as was the case at the Paramount Theatre, N.Y., and therefore she was able to get by on talent rather than on sympathy. Of late, Leedy was in the stock market.

Survived by wife, three brothers and a sister.

DEWEY F. HOLLAND JR.

Dewey Franklin Holland Jr., age unreported, sports director for WLS-TV Roanoke, Va., was killed Dec. 21 when his car struck a bridge railing and plunged into Lake Hartwell in northern Georgia. His wife, Ginger, was killed in the same accident. The young couple were enroute to the home of Holland's parents, six miles from the ac-

cident.

Holland was a 1972 graduate of the Univ. of Georgia.

CLARENCE (COOP) COOPER

Clarence (Coop) Cooper, 53, for many years a member of folk-singing "Tarriers," died Dec. 6 in Los Angeles of complications following open heart surgery performed two weeks previously. He was with group when they repped U.S. State Dept. on a tour of Russia.

Three brothers and three sisters survive.

WARREN FINNERTY

Warren Finnerty, 40, actor, died Dec. 22 of a heart attack at St. Vincent's Hospital, New York.

Finnerty received an Obie award for his role in the 1960 off-Broadway production of "The Connection" and also had parts in the films, "The Pawnbroker" and "Murder Inc." He was seen in numerous television dramas.

SOL COHEN

Sol Cohen, 46, prez of Permafilm of Calif., died suddenly of a heart attack Dec. 7 while vacationing with his wife, in La Paz, Mexico. Body was flown back to Hollywood the following day.

Cohen, who incorporated Permafilm, a film processing company, in 1957, is survived also by a son, and two daughters.

JOE WEIL

Joe Weil, 57, member of the Three Wiles, dancing team, died Dec. 29 in Brooklyn. Together with his wife and brother they worked vaudeville theatres, and nitery dates for more than 30 years.

Aside from wife and brother, another brother, comedian Larry Wyle, survives.

ROBERT R. MALONE

Robert R. Malone, 49, former United Artist branch manager in Dallas, died Dec. 4 in that city, following a long illness.

Malone was with UA for 22 years and had served as branch manager in Oklahoma City and Minneapolis, prior to his assignment to Dallas.

FOSCO GIACHETTI

Fosco Giachetti, 70, Italian stage and screen actor, died Dec. 22 of a heart ailment in Rome.

He starred in numerous films in the late 1930s and early 1940s.

Ralph Ranalli, 53, who sang weekly over WFAR Farrell, Penn., in his own program, "Songs of Italy," died Dec. 23 in Youngs-

In Memory of

EDWARD D. DOWLING
Dec. 20, 1967

Jadin Wong Dowling

town, of cancer, after a year's illness. For many years he headed the Ralph Ranalli Combo, dance orchestra. He formerly played with Frankie Carle, Don Cornell, Pat Cooper, and Tommy Leonetti's orchestras. His wife, son, two daughters, and brother, Joseph, also a bandleader, survive.

Clarence H. Stout, 92, veteran Alberta newspaperman and broadcaster, died Dec. 1 at his home in Leduc, Alta. A newsman from 1905, he moved to radio in 1938, working as news editor of CFCN, Calgary, until his retirement in 1950. Survived by his wife and three sons.

Harry Krebs, 71, retired member of the publicity department of Metro Goldwyn-Mayer, died recently in New York, of an apparent stroke. He lived in Manhattan. Survived by a nephew.



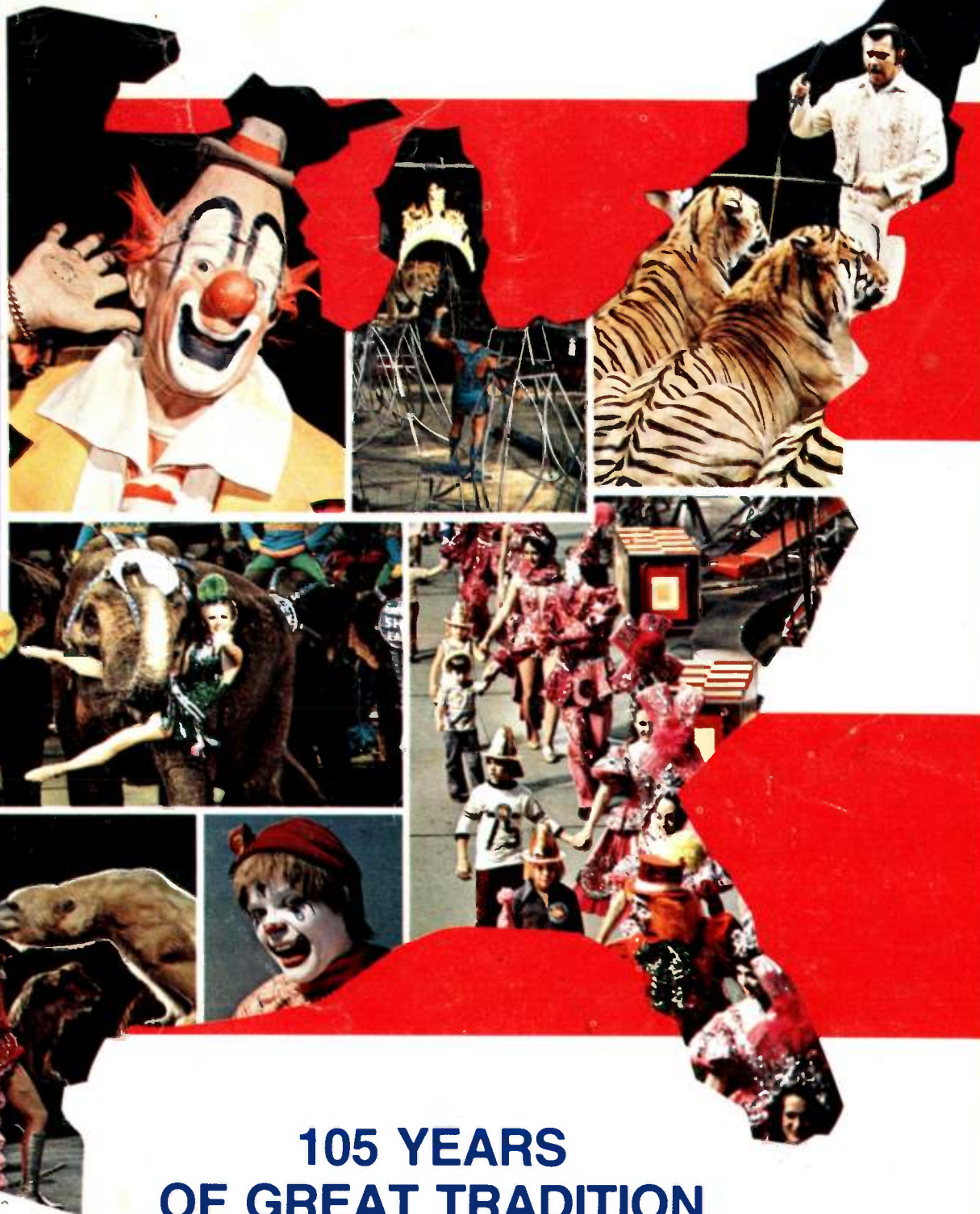
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