

YEARS OF CIRCUS

Produced by IRVIN FELD and KENNETH FELD · Staged and Directed by RICHARD BARSTOW

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Televisa - México

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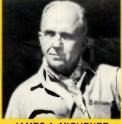
GOVERNOR HUGH L. CAREY "The RINGLING BROS. AND BARNUM & BAILEY CIRCUS is one of the most horsuch account of the most thoroughly enjoyable of our American institutions. It has earned its place as a true part of our heritage as Americans and citizens of New York State simply by providing genuine fun and laughter to families for 105 vears.

-Governor of New York

MISS U.S.A. SUMMER BARTHOLOMEW Official United States representative in the Miss Universe Pageant RINGLING BROS. AND BARNUM & BAILEY CIRCUS is everything in a lit-tle girl's life. It's being fascinated by the wild animals, trapeze artists, and of course, the clowns. I enjoyed the Circus them and I enjoy it just as Circus then, and I enjoy it just as much now. You never grow too old to love The Greatest Show on Earth.



GOVERNOR EDWIN EDWARDS I've always thought of RINGLING BROS. AND BARNUM & BAILEY CIR-CUS as Mardi Gras with elephants both are filled with excitement, color and sheer enthusiasm. I know of no-thing to compare with these two spectacles in providing family entertainment of the highest order. —Governor of Louisiana



JAMES A. MICHENER I am a gone nut about circuses. I've attended them in at least twenty different countries and have never ceased to marvel at the richness of talent on display. RINGLING BROS. AND BARNUM & BAILEY produces the classic Circus, and to see their three rings in action is something to re-member And L späke as a guy who member. And I speak as a guy who fell in love with Lilian Leitzel when she was doing her fifty arm turns!



"I am constantly touring and per-forming throughout the country, but I forming throughout the country, but I can always find time to see The Greatest Show on Earth. The animal acts are exciting, the high-wire per-formers utterly breath-taking, and the clowns absolutely hilarious. Without a doubt, RINGLING BROS. AND BARNUM & BAILEY CIRCUS is entertainment for the whole family at its heat." its best.



"If it were only that the name RING-LING BROS. AND BARNUM & BAILEY CIRCUS makes one feet young, that would be enough, but it's more. Just anticipating going is a hearty, heady experience and one is never disap-pointed. The performance exceeds the expectations. The Circus is real glamour to me.



MALCOLM S. FORBES RINGLING BROS. AND BARNUM & BAILEY CIRCUS is a vital and exciting part of our nation's heritage and in-dispensable to the happiness and joyful memories of any and all chil-dren, parents, grandparents— present and future. President and Editor-in-Chief

Forbes Magazine



MAYNARD JACKSON MAYNARD JACKSON The Greatest Show on Earth has the kind of zest and appeal that makes all of us respond with the joy and enthusiasm we felt when, as chil-dren, we first saw the Circus. I would like to add my personal best wishes for the continued success of RING-LING BROS. AND BARNUM & BAILEY CIRCUS CIRCUS Mayor of Atlanta



When RINGLING BROS. AND BARNUM & BAILEY CIRCUS sets out to cele-brate, no flag is left unfurled, no clown undecorated with stars and stripes, and no symbols of American independence unrepresented. It's pretty hard to ignore the nation's birthday with RINGLING BROS. AND BARNUM & BAILEY CIRCUS in town to three such a lawish narty. throw such a lavish party.



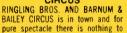


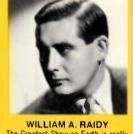
NORTON MOCKRIDGE NORTON MOCKHIDGE RINGLING BROS. AND BARNUM & BAILEY CIRCUS—I'm a Circus buff, as you know, but the show I saw this year is, I think, the biggest and best yet. It's the Bicentennial Edition of the 105-year-old Circus, and, in its salute to our 200-year-old country, it couldn't be more concluded artiging couldn't be more colorful, dazzling and exciting. —United Features Syndicatel Newspapers

Scripps-Howard Newspapers



RINGLING BROS. AND BARNUM & BAILEY CIRCUS



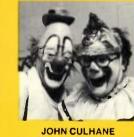


WILLIAM A. RAIDY The Greatest Show on Earth is really great. The Bicentennial Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS, under the leadership of Irvin Feld, has combed the conti-nents to create an incomparable Cir-cus, one of the greatest of The Greatest Shows on Earth I have ever seen. Run away for the day to Madi-son Square Garden for the time of your life. your life.



Nerve Something American about RINGLING BROS. AND BARNUM & BAILEY CIRCUS. It's a part of growing up and yet we never outgrow it. It's as ageless as time and as young as youth. This is one event you owe to your child and yourself. It's The Greatest Show on Earth. Boston Hereld American

-Boston Herald American



Laughing is one of the things I like to do best, and RINGLING BROS. AND BARNUM & BAILEY CIRCUS is one of wy favorite laughing places. But an even better pastime than laughing is making other people laugh—and that's what the clowns in The Greatest Show on Earth like to do best

(Frequent contributor to New York Times Magazine)



BINGLING BROS. AND BARNUM & BAILEY CIRCUS



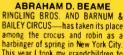
As a child in Paris I lived for the Circus! The spangles, the glamour, the lights! I love it still for the choreography and the control of its myriad elements. I can't wait until my baby granddaughter Karen is old enough to go with me into that world of magic at RINGLING BROS. AND BARNUM & BAILEY CIRCUS.



RINGLING BROS. AND BARNUM & BAILEY CIRCUS The only word for this year's edition is "wow." "Astonish them" remains the motto at RINGLING BROS AND BAR-



It is most appropriate for RINGLING BROS. AND BARNUM & BAILEY CIR-CUS to call itself The Greatest Show on Earth. Philadelphians look forward to its annual visits with great antici-pation. I trust the Circus will return in 1976 to help us celebrate the Bicen-tennial in true American style. —Mayor of Philadelphia



match it. The never-ending kaleido-scope of clowns, animals and performers is an uplifting experience. One would have to agree that for Children of All Ages the Circus is still The Greatest Show on Earth. Denis Sheahan Women's Wear Daily

combined all these eler ents in thei combined all these elements in their Bicentennial Edition, a superb and flawless spectacle. As producer of "The Towering Inferno," the biggest grossing motion picture in the world today, I salute RINGLING BROS. AND BARNUM & BAILEY CIRCUS as The Greatest Show on Earth Greatest Show on Earth. Academy Award Winning Producer

IRWIN ALLEN

To me, top notch entertainment means excitement, thrills and most of all, adventure. Producers Irvin Feld and Kenneth Feld have successfully

dent and Producer of RINGLING CUS, Irvin Feld has turned the Circus into an ever-expanding spectacle. As king of the tanbark, he possesses the promotional expertise of P.T. Barnum, the showmanship of Ziegfeld, and the star-finding talents of Hurok. —Carole Kass Richmond Times Dispatch

BINGLING BROS, AND

BARNUM & BAILEY CIRCUS

In the seven years he has been Presi

The Bicentennial Edition of The Greatest Show on Earth opened in Madison Square Garden. What was great in 1871 when P.T. Barnum put together his big show, is just as great today. It's the one show that can run forever. The next generation's audi-ence is assured, it really is The ence is assured. It to be Greatest Show on Earth James Davis News

-New York News

NUM & BAILEY CIRCUS, and this reviewer seems to get more astonish-able every year. The Spirit of '76 parade at the close of the first act is such a gorgeous display of America first—that a sensible Federal Bicen-tennial policy would be to buy everyone tickets to the Circus and let it go at that.

-Dan Sullivan Los Angeles Times

see it. And it was a great delight for me to watch them enjoying the daring feats on the highwire, laugh with the fun-loving clowns, munch on popcorn and gasp at the fearsome and wonand gasp at the derful animals. —Mayor of New York City

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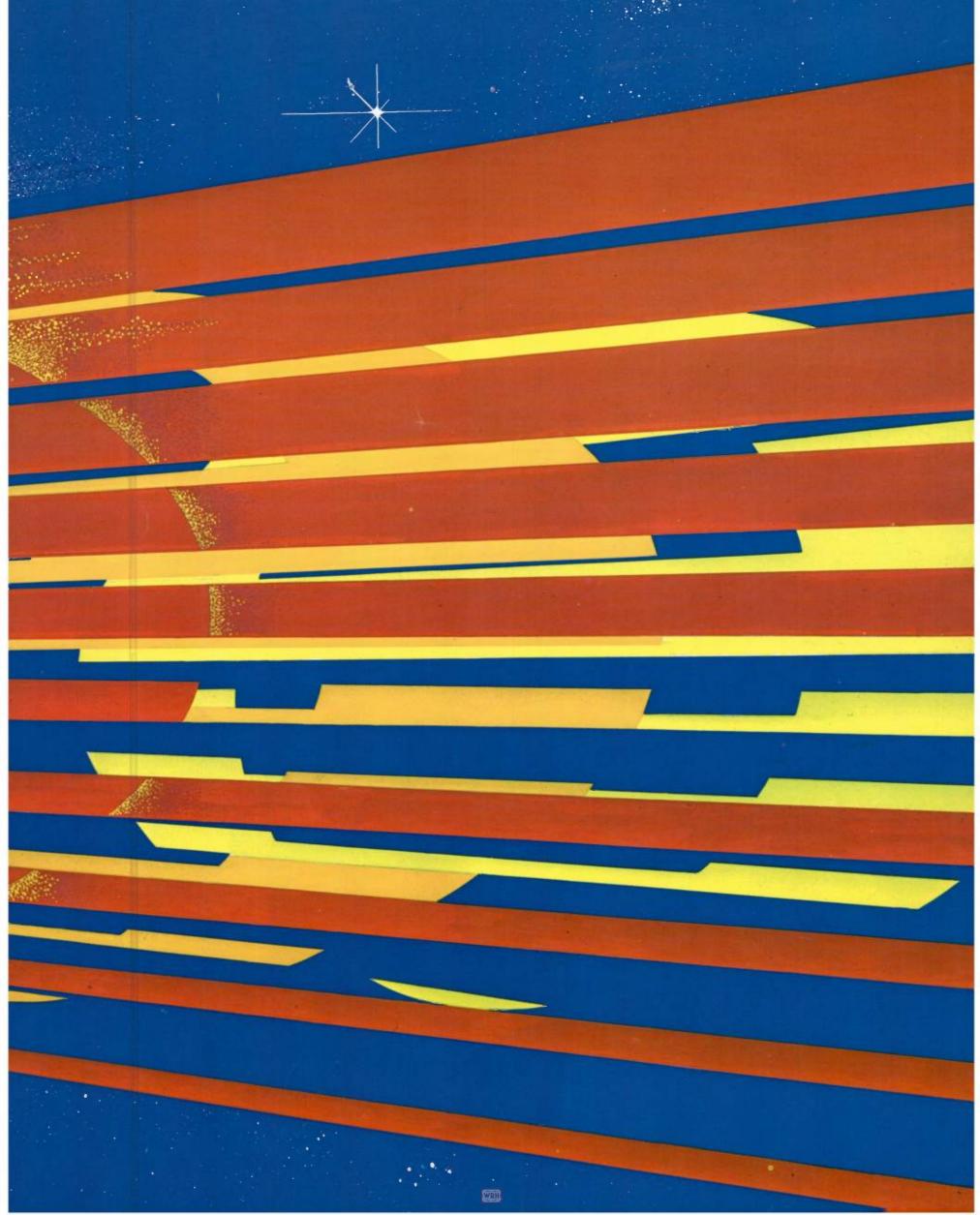
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EARL DURYEA, Director of Tours (202) 833-2700



It took us less than twenty five years important television organization But after our 25th Anniversary



Vol. 281 No. 9

New York, Wednesday, January 7, 1976

182 PAGES

ECONOMY FIZZLES, SHOW BIZ SIZZLES **Pay-Cable Is Cause Of Woe** For Film Biz phenomenon of recent memory

apparel.

and passed "The Godfather" in just 78 days to become the all-time top

grossing film. The fallout and spin-

off from "Jaws" was extra-ordinary with the "big fish" in-

fluencing everything from edi-

torial cartoons to teenage wearing

year for the film business with even

'Jaws'' helped make '75 a record

By PAUL KLEIN (Chairman, Computer Television Inc.)

A substantial pay-cable business has been built in the U.S. today by virtue of the availability to pay-tv entrepreneurs of high-quality theatrical motion pictures at low license fees. And, now that these entrepreneurs have their business built, I think they will use their newfound leverage in opposition to the best economic interests of the same distributors that created the business.

The availability of motion pictures at low or flat prices (irrespective of the picture's boxoffice strength) was always the stumbling block to starting a subscription pay-(Continued on page 66)



since "Jaws" is just beginning its

The inflationary blues continued to be an entertainment theme song in 1975. New York City almost priced itself out of the governmental market place and was pulled back from the precipice of default by a last minute Federal bail-out combined with devastating cutbacks on the home front. Since Gotham usually gets everything ahead of the all-time boxoffice record of 1946 the rest of the country, budgetary standing a good chance of being problems seem destined for other

government figures indicated an upturn in the economy, unemcaptured the public's mind and fancy as did "Jaws." The Uni-versal feature took off at mid year of Universal and the U.S. film biz overseas. ion production locals continued to report substantial unemployment.

> Terrorism and political unrest dominated the news media around for theatrical motion pictures in the the globe with one tragedy after another played out on television screens in hope of creating sympathy for "the cause." Innocent 1973; 11% ahead of 1972. If the eslives were sacrificed in the process, and many hours of broadcast time and columns of type made the news (Continued on page 60)

1975 Film Biz At 12-Year High; Some Big Buts

34205

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

A brief 1975 economic summary U.S. in 1975 would show..

- Admissions are running about 5% ahead of 1974; 23% ahead of timated rate is verified by final figures, the total admissions in 1975 would be the best in 12 years, despite sharply ascending ticket price inflation. The admission price during the first 10 months climbed more than 9%.

For the first time in history the boxoffice gross in 1972 is running at an annual rate in excess of \$2 billion. Several pictures turned in (Continued on page 64)

There's Only One Word For Vegas; Boom-Boom-Boom **By BILL WILLARD**

Las Vegas.

One of the most familiar phrases beamed out of Houston to the various space and lunar expeditions was the assuring voice of the man at central control purring, "You're looking good."

Although no one person has tabs on a control board operating the high financial trips of Las Vegas gaming flyboys in their highrise hotels, the same honeyed words are wafted around. Las Vegas is looking good.

A headline in a local sheet,

stated: "Bank figures show LV

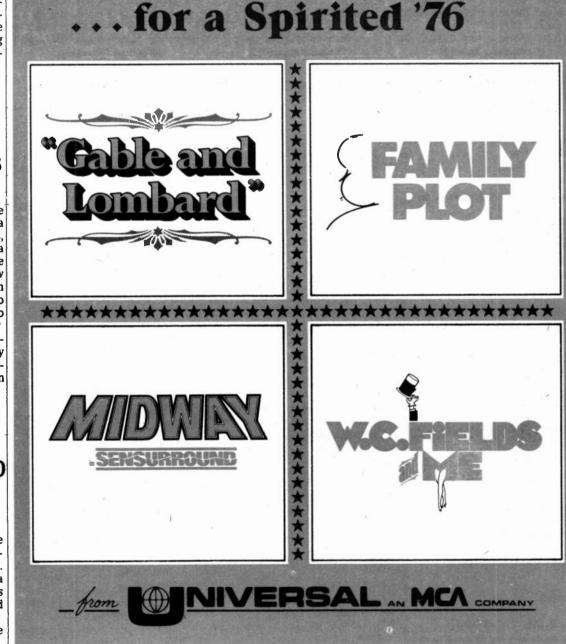
(Continued on page 68)

Nostalgiacs Face Critical Short-Fall In U.S. Reserves

By CARROLL CARROLL Washington,

While the world fights a shortage of oil and the prospect of a dangerous energy crisis persists, the U.S. goes heedlessly on paving a super-highway to another grave crisis, a dearth of nostalgia. How long can the U.S. exist without an ample supply of nostalgia needed to produce the euphoria necessary to maintain the American way of life?

The Department of Health, Education & Mnemonics, a recently formed bureau of the Federal government, has issued a position (Continued on page 58)





Virtue is its own reward, but vice requires high risks, shrewd organization and, in the case of Mme. Claude, some 14 hours of work a day. So Paris's most famous madam has just shut up house and retired to the country.

For 15 years, Mme. Claude (Continued on page 68)

SHOW BIZ INSANITIES OF 1975 PROVE WE'RE **BACK TO NORMAL By BOB THOMAS** Los Angeles The National Endowment for the Arts & Insanities announced its 1975 awards today in ceremonies held in the psychiatric wing of UCLA Medical Center.

Dr. Sigmund (Pink) Floyd, chairperson of the awards committee, commented: "Since it came after the year of Watergate, we (Continued on page 64)

Brazil, Mexico Slur Israel, And Are Losing Jewish Tourists

sidv

wards.

States?

(Travel Editor, Esquire Maga- VIENNESE CULTURE zine, and travel columnist for the New York Post and Chicago Tribune-New York Syndicate.)

Adverse reaction to Brazil's note for the U.N. resolution equating Zionism with racism could abort what promised to be the big travel story of 1976 - the entry, at long delayed last, of Brazil into the big league of world tourism.

Until Jewish tour groups and individual travelers and other opponents of the disputed U.N. measure started cancelling visits to the South American country, Brazil seemed headed for a tourist boom comparable to the European travel bonanza of the late 1950s and the 1960s.

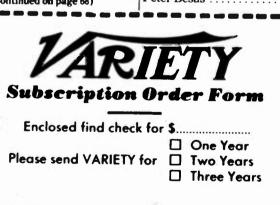
Mexican tourist interests are experiencing similar difficulties resulting from their country's anti-Israel U.N. vote, but the effect was immediately more noticeable in Brazil, whose tourist development { program was just beginning to get rolling.

Until recently, Brazil was called the sleeping giant of the travel by By ART BUCHWALD world - not very original, but descriptive. As in most of South America, its tourist development program had been at best a sometime thing. With the notable exceptions of Colombia, Venezuela and Surinam, the South American countries put their travel promotion in the "incapable" hands of politicians and their relatives.

Tourist directors often were the slightly retarded brothers-in-law of the dictators; and the travel promotion budgets went largely to keep them abroad.

Brazil broke the pattern a few years ago with the formation of Embratur, a businesslike government tourist authority, and with the appointment last year of Said Fahrat, a prominent business executive and magazine publisher, as its president.

Then Brazil burst out into the travel world last fall by hosting the greatest bash in the history of an industry noted for spectacular party





Vienna.

Academy theatres, bring thous-

ands of visitors to Vienna, who fill

the hotels and restaurants and

spend a lot of money that indirectly

offsets most of the cost of the sub-

Officials have disclosed that a

(Continued on page 58)

Art Buchwald's

Bifocal Vision:

TV & Real Life §

Have a problem and perhaps

many other Americans are having

it as well. I can't tell the tv news

shows any more from the crime

I'm not sure whether or not I saw

Patty Hearst on Walter Cronkite or

Was Sara Jane Moore a character

in "Cannon" or did she really try to

shoot the President of the United

Reality and unreality blend into

one. There doesn't seem to be much

difference between the Lynette

Fromme we see on eyewitness

news and the sick hippy we watch

What do the crazy people do

(Continued on page 58)

on "Hawaii Five-O."

on the "Streets of San Francisco."

dramas that follow shortly after-

Washington.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS

has begun its 106th consecutive year as America's longest running hit show. This Bicentennial Birthday year we salute two centuries of Circus in America, evoking the colorful personalities and traditions of our nation and the fascinating chronicles of circuses past, staged and directed by Richard Barstow. We take pride in the role the Circus has played in our country's cultural and economic progress and are dedicated to upholding the consistently high standards of fine family entertainment featured in The Greatest Show on Earth.

IRVIN FELD AND KENNETH FELD PRODUCERS

THE LINE BETWEEN FEE & FREE SPEECH **By HAL KANTER**

Beverly Hills. Addressing a black-tie audience after dinner several years ago, I explained my presence in otherwise distinguished company.

The chairman, I told them, had called a week before and asked if I believed in free speech. When I assured him that the American liberty I treasure most is free speech, he

(Continued on page 58)

how	Biz F	<i>People</i>	Fear	Cri	ne;	
	Tolo	Best	Defe	nse	Is /	A Dog

MET DUCKS STRIKE; KIRSTEN FAREWELLS

S

Dorothy Kirsten is off the roster after 30 years and the Met Opera repertory is on for the balance of this and next season. In a New Year's Eve "Tosca" that was onepart farewell to the soprano and one-part hurrah for union con- find out within a year or two. tracts signed at the 11th hour with Stagehands and Musicians locals extent on dogs. "If every housethe worst fears were allayed and in- hold had a dog, the residential terruption avoided.

suffered 14 weeks of idleness in the Robert Rush of Los Angeles Animal next to last year of the Rudolf Bing Shelter. "Big or little, they serve to reign and had taken a long strike alert homemakers and neighbors to last fall against the legitimate stage lurking criminals. A dog is your musicals of Broadway. There was a best protection.' willingness to strike again, but no enthusiasm

U.S.Culture Flaw: In N.Y. & H'wood MORRIS ERNST

(A familiar byline in these issues, longtime civil libertarian and streets range from the Greek general cultural critic, attorney Theatre to the Coliseum, from the Ernst adds to his earlier regret that media are in so few hands the thought that they originate too much in Manhattan and Hollywood. -Ed.)

It must be nearly a half century that I have performed little literary chores to help further build up a great American publication known as Variety. At his moment of history I should think that I have no comment to make other than the is a great protection and a good face that the entire entertainment world of our culture has, it seems to me, over the years been deeply affected by the decimation of the press and the absence of radio and (Continued on page 66)

By KAY CAMPBELL Los Angeles.

A massive educational program has been launched by law enforcement agencies across the U.S. to eliminate criminal activities. What would it be like to live without fear of rapists, burglars, car thieves, to find security within your own doors? If this movement catches on, as police hope it will, we may all

The answer depends to a large Local 802 of the Musicians had dramatically," observed Director

The last sentence is the springboard of an intensive drive instigated by Captain Robert Tucker, commander of Wilshire District, the oldest elegant section of Los Over-Concentrations for the most rapes of elderly women Angeles. This region also accounts (over 70), indoors as well as outside. Two and three-story mansions are set well back from the street, with acres of lawns, large gardens, and two or three-car garages. Wide Ambassador Hotel to Chasen's. Carthay Circle Theatre, "Restaurant Row" on La Cienega, and Rabbi Edgar Magnin's sumptuous Wilshire Blvd. synagogue lie within its boundaries. (The Thalberg-Shearer wedding was celebrated here).

Magnin commented, "I'm in no condition to know statistics, but this is a rich district and robbers are never interested in the poor. A dog friend. He'll never turn against you when you lose your money. But this is a dangerous area for dogs, too -

(Continued on page 82)

Syliners In This Issue

gress of the American Society of Robert Baral 1	0 Edward L. Bernays 56 Billy Kocian	9 Cable: Variety, N.Y. Telex 1-26335
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agents, other people in the travel. David Degennan	9 Theodore Britton 171 Erwin G Krasnov	102 (112) HOllyward 0, 1141
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WRH



Seventieth VARIETY Anniversary

WASHINGTON

December 19, 1975

Dear Mr. Silverman:

My warmest congratulations to you and the staff of Variety Newspaper on the occasion of your seventieth anniversary.

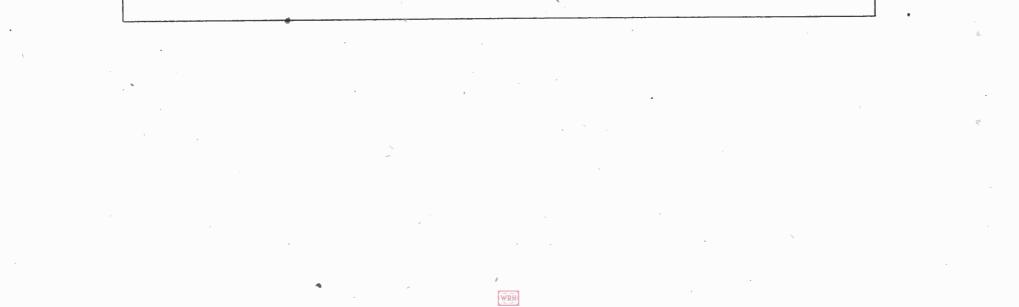
A major voice in one of our country's most important industries, you perform a valuable service by keeping your readers advised of happenings in the world of entertainment.

Your colorful reporting style has added a distinctive note to the American newspaper scene and has enriched the American vocabulary. Shakespeare, a master of words, wrote that "Age cannot wither her, nor custom stale her infinite variety." In this spirit, I salute <u>Variety</u> and wish it infinite years of success.

Sincerely,

Merald R. Ford

Mr. Syd Silverman Editor-Publisher Variety Newspaper 154 West 46th Street New York, New York 10036



PICTURES Echeverria's Job **A Major Question** For Mex Film Biz

Mexico City.

One of the big question marks facing the film industry concerns the future of National Film Bank director Rodolfo Echeverria who introduced the policies which have made the motion picture industry's future look brighter.

Since his appointment by his brother, President Luis Echeverria in 1970, the former actor and one of the founders of the Mexican Actors Guild (ANDA), has worked tirelessly in an attempt to promote the industry and change its image throughout the world. He has been reasonably successful in the few years he has held office.

In Mexico, however, the change of administration every six years has been followed by a clean sweep of appointive posts. That could mean Echeverria will be replaced. He was the first man assigned to this job who really had a back-ground in the industry and was acquainted with all its problems. Many industry observers believe replacing him would slow down the momentum now gathering.

The Independent Revolutionary Party (PRI) candidate - always a shoo-in - Jose Lopez Portillo, admits to being a film fan and promised to continue the industry policies instituted by the present administration. But he has kept mum on who will carry them out. There have been as many rumors as Rodolfo Echeverria staying on as that he would be replaced.

French Pic Biz Still **Awaiting More Aid**

Paris.

As the year ends, the French film industry still finds itself hanging on government promises of aid which have been in abeyance for years. However, the need for subsidies has welded the industry into more cohesive action to win assistance although some internecine squabbles go on.

As for the squabbles, the Assn. of French Film Producers, the splinter indie producer group, has resigned from the Bureau of Film Industry Liaison, which has reps from all film fields. The association feels the bureau sold many producers down the river by agreeing to a tax on porn pix and the cutting of aid to such product.

The producers' org was also vexed by the bureau's move in promising industry self-regulation which it feels would be dangerous for the more important, audacious films. In another area, although Culture Secretary Michel Guy promises the industry a cut in taxes and more government aid to films.

PORNO AMBIANCE. SO 'INSERTS' X'D



GLADYS KNIGHT and THE PIPS Perfection in Performance, Inc.

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OVER-RUN' AFFLICTS 'MOMENTS' FOR 1976

The producer of a 45-minute American Moments" film intended as a Bicentennial attraction at Philly's Living History Center says that to complete it he needs \$250,000 of a \$500,000 Johnson Wax Co. grant he was responsible for. But Philadelphia '76 Inc., the city's Bicentennial agency, says he'll get only \$50,000.

Victor Solo, executive producer of the New York-based Francis Thompson Inc., says that although the project was budgeted at \$1,750,000, it will cost more than \$2,000,000 and that half the Johnson grant was intended to defray cost overrun, the other half to promote the film and the Living History Center.

In Racine, Wis., Johnson publicity exec James Jones agrees. But Philadelphia Bicentennial deputy director Albert V. Gaudiosi has produced an Oct. 16 contract which divvies up the grant differently: \$250,000 to Carl Byoir for promotion, \$50,000 for the film and \$200,000 for Philadelphia '76 Inc.

Advise Neophytes: 'Nag For Notices'

At one of the recent discussion sessions held at the New School in downtown Manhattan by the Assn. of Independent Video & Filmmakers beginners were advised of (a) the importance of press reviews and (b) the unavoidability of nagging the critics for attention.

'It's important to have those reviews," ' Terry commented, "because if you're going to raise money for your next film or if you're looking for openings for your films in other cities, you have to have that file of reviews to take around. Working the critics isn't a lot of fun, but it's really something you have to do.'

Kemper then added some practical advice for independent filmmakers on how to work the press to their advantage: "The first thing you need is an exhibition. What you have to do then is set up press screenings, lots of press screenings. You need the kind of situation where you will be able to show the film many times prior to its opening. Make your arrangements flexible to the critics' schedules, because they're going to have a lot of trouble, usually, trying to justify their reviews of your work, especially if you're new and independent and you're not playing at places that attract huge audiences. Second, generate your own press, which helps you attract the critics send out press releases and any kind of article that you can get written about the film from other than the film reviewing community.'

Working the press is, perhaps, the decisive factor in a film's financial success or failure, according to Kemper: "If you can get an opening for your film in New York at a place like the Whitney, Film Forum, Film Society of Lincoln Center, someplace where there is the potential for getting your film reviewed, you can make that film into a monster. They (the reviewers) present for you a tremendous resource in the city. If you can make your film in New York and get it reviewed, it opens up for you

(Continued on page 76)





DAVID COPPERFIELD

'DAVID COPPERFIELD is more than just a book. He's a handsome, teenage, wonder-maker, the likes of whom you've never seen before, because, DAVID COPPERFIELD is more than just a MAGICIAN. He combines acting, dance, and illusion which sets him apart as a unique and exciting magical performer." (212) JU-1-6470 (212) 989-5422

FRENCH SENDING 12 TO BELGIAN FEST

Brussels. Third International Film Festival opens here Jan. 8. Biggest participation is French - 12 in all followed by the U.S. with six. An American film, Sydney Pollack's Three Days of the Condor" has been selected to open this fest.

Other Yank films and their directors will be "Farewell My Lovely" (Dick Richards), "Diamonds" (Menahem Golan) (An Israeli director of film made in Israel -Ed.), "Nashville" (Robert Alt-man), "The Reincarnation of Peter Proud" (J. Lee Thompson), "Dog Day Afternoon" (Sidney Lumet).

French selection includes "Honeymoon Trip" (Nadine Trintig-nant), "The Gypsy" (Jose Gio-vanni), "Cousin, Cousine" (Jean-Charles Tacchella), "The Good and the Bad" (Claude Lelouch), "When the bad '(Claude Leiouch), "When the City Wakes Up' (Pierre Gras-set), "Blondy" (Sergio Gobbi), "Emmanuelle II, the Anti-Virgin" (Giacabetti), "The Baby-Sitter" (Rene Clement), "A Bag of Marbles" (Jacques Doillon), "The Beast" (Walerian Borowczyk), "Dr. Francoise Gaillard" (Jacques "Dr. Francoise Gaillard" (Jean-Louis Bertucelli), "The W.C's are Closed From the Inside" (Patrice Lecomte).

Belgium itself will be represented by two recently finished films: "The Choice" (Jacques Faber) and "Tip of the Lips" (Jean-Marie Degesves). Italy is sending "Per le antiche scale" (Mauro Bolognini) and "Mondo Infernale" (Gualtiero Jacopetti).

All other nations will have only one: Canada (Ted Kotcheff's "The Apprenticeship of Duddy Kravitz"), Great Britain (Ken Russell's "Lisztomania"), Soviet-Union (Margarita Pilikhina's "Dr. Pulder Sows Popzysztof of Zanussi's "Catamount Killing," shot in U.S. in English). As in the past two years, all films will be shown at the Passage 44 Theatre seating 800. Organizers hope many directors and stars will attend. In that respect their hopes, last year, remained unfilled. There may be an additional day prolonging the fest - if all goes well.

Philly B.O. Hit By High Jobless Rate, Shortage Of Films

Philadelphia

For Philly film exhibitors the first eight months of 1975, through Labor Day, were an improvement, but the traditional "pre-Christmas" slackening began "pre-Thanksgiving," with paucity of pro-duct and paychecks contributing factors.

With unemployment in the area above the national average, upped admission prices became prohibitive. Even \$1-at-all-times houses lacked patronage. Cinema 5 Ltd., already represented by a downtown \$1-topper, Cinema 19, reluctantly adopted a similar policy ---but for one-day-run films rather than continuing attractions --- for its new New World Theatre. That theatre, the city's only downtown newcomer, opened in February. If otherwise the downtown flickery count remained constant, there was considerable construction elsewhere, including a pair of triplexes on the U. of Pennsylvania campus and a third at West Goshen. Still another is being build in previously film theatre-free Society Hill.

"Jaws" was a smash here, as elsewhere, establishing an alltime local record. Black-oriented "family'' films prospered, too, with "Cooley High" displaying repeated strength.

Budco firstrun houses were followed along the porn route, on an experimental basis, by Sameric theatres.

Exhibs are hoping for Bicentennial bucks from visitors and natives lured downtown by 1976 hoopla, stores and such civic improvements as the Chestnut St. Transitway, a nuisance while building, but now generally lauded.

DEFECTIVE PRINTS: EVERYBODY'S FAULT

Nancy Glick, an assistant in the Office of Consumer Affairs, steered a neutral course in the argument of who is responsible for defective motion picture prints, in remarks last week at the Theatre Owners of Indiana confab in Indianapolis. Glick said the responsibility for protecting the consumer's right to see a complete film "does not rest with any one group, but with members of the industry.'

Such a middling course may not exactly be what the exhibs wanted to hear, but Glick did offer the services of her office, headed by Virginia Knauer, Special Assistant to the President for Consumer Affairs, to be an objective third party in improving standards. Lest anyone misunderstand, Glick said "I am not here to point a finger at any one segment of this industry. The only loser, she opined, in a shouting match is the consumer.

Glick described consumers as "Anna Karenina"), Holland (Bert paying millions of dollars every year ... to end up with an inpies"), Poland (Andrzej Wajda's complete running which, at best, is "Promised Land"), Germany (Kr-less than what they paid for, and at worst, is an uncomprehendable version of the original picture."

The Motion Picture Assn. of America has upheld the X rating originally meted out to "Inserts," the United Artists release which toplines Richard Dreyfuss. After hearing an appeal from Film & General Productions Ltd., the producer, and from Dreyfuss, the rating appeals board voted recently to keep the rating, which makes the pic off limits for those under 17.

As reported previously in Variety, Dreyfuss complains the X tag inhibits pic's commercial potential and that while its ambiance is pornography, "nothing explicit is seen." MPAA was repped by Richard D. Heffner.

TONY BENNETT SINGS

Currently on IMPROV label, "Life is Beautiful" title song by Fred Astaire and Tommy Wolf.

"His voice has never sounded better than it does here!" -Billboard

Currently on Fantasy label THE TONY BENNETT/-BILL EVANS ALBUM

"BEST MALE VOCALIST 1975" - Cue Magazine Award

For further Availabilities: JACK ROLLINS (212) 582-1940

Cannon Group has picked up U.S. and Canadian distrib rights to "The Godfather Squad," Asian actioner directed by Ng See Yuen with Bruce Liang Kurata and Shirley Corrigan.

Consumers, she averred, want to know why standards have slipped.

THOMAS IDEAS HERSELF

Jay Presson Allen is currently scripting a feature comedy, "Million Dollar Baby," based on an idea by Marlo Thomas. Pic will topline Thomas and will be produced under the Aaron Spelling-Leonard Goldberg banner.

Production is slated for the summer of 1976 in N.Y. Paramount will release.



INCENTIVES UNLOCK THE BOTTOM LIN

PICTURES

Film Shelter Falsely Compared To Oil, Realty Transactions; URGES 'DEFERR **High Risk Needs Cushion**

🖢 By LARRY GORDON 🕿 (President, Investor Sales Corp., New York)

Are U.S. Senators smarter than taxes, having had the temporary lower house Representatives?

When it comes their turn in a few months, will Senators understand what the House's

vote, grouping

with real estate,

animals — is go-

ing to do to the

U.S. film in-

oil and cattle -

We in that industry must move now to save our business from a disaster even worse than the advent of television 25 years ago.

dustry?

The bill that the House passed, intended to knock out "shelters" in general, will be a knockout blow to films, to producers, actors, technicians, movie theatre owners and the ancillary trades that are supported by the industry.

What is a movie shelter? In reality, it is a tax deferral. A man invests his money at great risk, since only one in 40 films are actually what can be called hits. He might get his complete investment back in only one in 10.

So, to entice him to invest in the business, the wiser heads holding government office in the past, and wanting to save the faltering theatre screen industry years ago, allowed that he could defer the tax on his investment until the boxoffice paid off. And if it didn't, he'd have to repay it anyway within a given time.

Faulty Snap Judgment

In Washington recently, walking through the nalls of the Congressional Office Building, I overheard a couple of visiting constituents talking:

"Tax shelters are some racket. Millionaires get away without pay-ing a cent. Why can't movie producers by-pass those financiers with their tax gimmicks and go right to a bank and get a straight loan?'

"Right!" said the other guy. "Wrong," says anyone else knowledgeable about the tax shelter situation as it applies to the motion picture industry.

No one escapes paying the taxes. It's no racket. Feature films generally have to make about 10 million to break even, before showing a profit. It's a gamble, like the stock market ... even Las Vegas. There are two incentives to make that

advantage of a deferral allowing them to use the dollars in their own business that year or so, or in investing in another film. recent negative

But why do producers have to come to motion picture financiers motion pictures in like me, and my Investor Sales Corp. of N.Y. or First Commonwealth Investors Inc. Why can't entirely different they just go straight to a bank and borrow the money? Easy. Because it's hard.

No-Risk Banks

Having dealt with many independent producers - the prime users of this kind of money - I have found that few have other sources of their own. Their personal statement, in virtually all cases, is not sufficient to obtain bank loans. That is because banks, naturally, like no-risk situations. If they need a couple of million to finance a film, and don't have that much in collateral like the equivalent market value in stocks and bonds or an unmortgaged home, there is no way to get that loan directly from a bank. As it is, bankers won't normally lend to an independent unless there is already no existing relationship. They don't like one-

shot deals. The way I - and other film financiers --- provide their capital is with Limited Partnerships of 10-20 investors who have the cash or collateralize their own letter of credit.

This is what a tax shelter is all about. If the Senate votes to eliminate it, maybe producers will be able to raise small sums, like \$25,000 or \$50,000 - just about enough to make the average porno picture, perhaps (and what does that portend?).

There has been a feeling afoot that many of the majors feel the

elimination of tax shelters would (Continued on page 74)

By DAVID BEGELMAN

(President of Columbia Pictures)

Product. That's our business. We call it "product." We could also call it "leisure time entertainment" and "investment

Our product is

also part of the

country's Gross

National Prod-

takes on greater

significance with

each passing day.

Here at Colum-bia, our films

incentive." uct. a fact that

grossed over half a billion dollars at the worldwide boxoffice last year.

That figure does not include --- we sometimes wish it did - the millions generated at the theatres from concession stands to parking.

It also does not include the income earned every step of the way from the supplier of typing paper for the screenplay writer to the delivery truck that brings the completed film to the projectionist.

Incentives Essential

Incentives are necessary to keep the flow of product. Had there not been incentives for motion picture investment, the last few years could have been horrendous for motion picture and theatre companies instead of the banner years that some

of us have enjoyed. The industry has come through a difficult time for our economy, proving once again that films offer a unique hedge against the downside while offering tremendous opportunities on the upside.

We must be concerned with both supply and demand. We must expand the market for our films, geographically and demographically, the demand; then fill the need with our product, the supply.

Congress is facing serious other things, that was before television's "golden age"; also, a questions about incentives. Yes, it is 'tax incentive'' legislation that is the issue. Tax "deferrals" do not etc.) still prevailed and pix were (Continued on page 78)

Germany's Tax Shelter Deals Accelerate; Mysterioso Geria **Gives Plans; Partners Shares**

SAINTLY ASSOCIATES

BEHIND 'ST. IVES'

"St. Ives," the Charles Bronson-

starrer currently lensing for War-

ner Bros. release, is being partially

funded by The Saintly Associates, a

tax shelter limited partnership. One

of the general partners is former

Columbia exec Seymour Malamed

who is also involved in shelter

funding of such pix as "Murder by

Death" and "Robin and Marion."

General partners with Malamed

in the "Ives" venture are Earl R.

Smith and Michel Zalewski. The limited partner is Barbara Rou-

1,590 Film Sites

By way of recap, the number of

film situations licensed by local

authorities in Great Britain at the

start of 1975 was 1,590, or 10 fewer

than a year earlier. Source for this

is the annual report, dated last

March 31, of the Cinematograph

Films Council, trade advisory body

to Secretary of State for Trade

Actually, per the report, there

were only some 1,200 sites counted—the figure of 1,590

represented total screens resulting

from the manifold twin, triple and

quadruple conversions of obsolete "picture palaces." Those multi-

complexes represented no less than

The 1,590 total, anyhow, is in con-

trast to the 4,700 in the first postwar

years when film attendance reach-

ed high crest in the U.K. Among

time when austerity (food coupons,

593 screens at the end of '74.

London.

At Start Of '75

blich.

Peter Shore.

By BILLY KOCIAN Munich

German tax shelter news is not bad. "Whispering Death" with Christopher Lee, Trevor Howard, Horst Frank, Sybil Danning, helmed by Juergen Goslar in Rhodesia, is finished now, despite the three days stop, which, according to its production company Lord Film was caused by an accident (broken ankle) of Frank.

Lord Film which refers to itself as a tax shelter firm, is prepping its second feature at the moment, "The Slavers," also to be shot in Rhodesia, next May.

Several actors here in Munich complained about their treatment by Virginia Stone Productions of Los Angeles, which was to start "Mandate for Murder" in Singapore in December as the last film for the moment of Erste Filmproduktions-Gesellschaft Constantin GmbH, but film did not start at the given date and left the actors, per them, high and dry until just before Christmas, company neither confirming anything, nor sending any money. Since then EFGC's tax shelter expert, Reiner Walch, declares that shooting has begun.

'Phantom' No Longer

Geria, the new company described in Variety Dec. 3 as a "phantom" firm, has now uncovered itself as a healthy looking newcomer in the German tax shelter setup. The anonymous shape of the first prospectus is replaced. New 43 page booklet gives all the details.

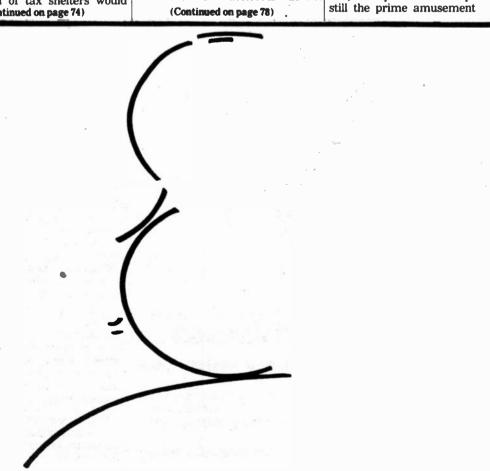
Geria is the producer of, for the present, two films, "Silo III" and "The Devil's Advocate," both to start rolling next year at Munich's Bavaria studios, which also has the rights for world sales.

Geria works together with the all purpose financial firm Germania Holding Finanzberatung, Munich, which up to now has handled \$633,846,150 worth of investments in all kinds of industries including ships, aircraft, building, etc., and is affiliated with Oppenheimer & Co., New York, Allgemeine Deutsche Credit Anstalt, Frankfurt, which in itself is connected with Norddeut-sche Landesbank, Hannover, and Wells Fargo, San Francisco.

Further Geria partners are Bavaria Atelier Gesellschaft, Tycla B.V.; Lorimar Productions Inc., Burbank, Calif. ("The Waltons, "Out of Season") and Nordfinanzbank, Zurich.

Says Lauerbach

As managing director of Germania Holding, Dr. Guenter Lauerbach says, the fund floated for the initial projects "Silo III" (formerly called "Viper III" as the American novel by Walter Wager, on which the film is based), and "The Devil's Advocate," calling for \$5,192,307, is fully subscribed for. The fund floating is done by Verwaltungsgesellschaft fur Film-investitionen Gmbh, Munich, a newly established (Sept. 1975) film subsidiary of Germania. Geria, which, for its further projects expects some \$23,000,000 to come in 1976, aims straight for the world market from its start. Company signed Robert Aldrich to direct "Silo III," Tom Mankiewicz to write the script and art director (Continued on page 76)



gamble

Cushioning The Risk

Who doesn't secretly want to be in show biz? This is one way, without giving up a regular business or profession that affords enough income to take this gamble. The risk is cushioned by an advance depreciation of the full cost of the picture, so that profits aren't taxed until they actually become profits. Once they do, they're taxed at the regular rate a person would pay based on his earnings. The only time the taxes are less is when one's earnings from business have dropped and put them in a lower tax bracket. So they pay their full

Theatres Versus Suppliers: Velde: 'No Product Shortage, Just Too Many New Theatres'

By HARLAN JACOBSON

Begin with the good news: U.S. | in response to the escalating cash boxoffice grand total for 1975 may hit \$1,850,000,000, based on Variety's key city tabulation, higher in uncorrected dollars than 1946, the industry's pacesetter year of all time. Yet this bullishness in ticket sales does not imply that all is well with American theatre operators. They continue to grumble. Based on their attitudes and expressions of view in 1975 there is likely to be considerable bad news in 1976, in terms of ongoing feud between the producers and distributors of feature films and the retail outlets to the entertainment-buying public.

It is essential to understand that not all theatre owners, and notably not the powerhouse circuits, sound the same horn of danger. The independents among theatres find fault as much with their bigger exhibitor colleagues as with the distributors and indeed simply, to say hiss, that there is "collusion' between these mighty chains and the companies. Indie theatres aver that bidding among the gentry of the trade is "rigged," that the distribution of product is as predestined as Calvinistic theology.

There is possibly nothing indies would relish more in the upcoming year than to see the major circuits and distributors dragged through antitrust investigations. That the **Congress or Justice Department** may probe into the workings of film playoff ways in the coming year seems iffy. But a number of exhibs, while they do not see the marketplace changing in 1976, do foresee the processes of change "beginning." The government may be forced into action.

The howl over product shortage has lately been taken up by the big circuits themselves, which partly explains the flurry of circuit involvement in film productions. The list of exhibs in production grows longer, year by year, and though they are all nearly of the circuit size because of the capital requirements — the indies have the possibility of "Exprodico," the production-distribution co-operative to look forward to, should its innovator, Tom Moyers, of Portland, Ore. come up with the necessary \$6,000,000 capital by next July 1.

A Risky Sideline

But circuits stepping into production and distribution - and, they hope, sidestepping any posture that looks like the full scale integration that brought about the original crackup of distribution and exhibition in the 1940's - are doing so with money they have obtained from film rentals. Theatremen may kick at the high terms on pictures, but they continue to pay and profit enough to branch out into pro-

and percentage terms levied by the distribs

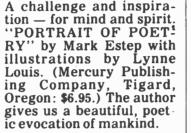
The distrib point of view is different. United Artists senior veepee and sales chief, James Velde, summed up distribs' perception of the marketplace bluntly, in a recent talk with Variety: "There is no product shortage. That's a lot of bull. There's just too damn many screens.

While exhibs are hungry enough for product to start putting up some risk capital, few if any, are really willing to risk it on unknown. To a certain extent, no matter how high the dollar amounts soar in the seventies, the dollars are inflated and do not reflect admissions, which are the acid test of industry health. The old days — when movies wuz movies - are gone, though there clearly is enough interest to attract the public. Still, only one of the formula films seems to hit each year, and the majors primary aim is towards the blockbuster, away from experimentation.

If the message isn't absolutely clear that the product shortage is going to be aggravated by the development of ancillary markets such as pay television, it should be Ironically, the shortage might be alleviated by a reduction in screens following the full flowering of pay cable, bringing firstrun playoff of pictures somewhat in line with the number of surviving houses: Going to see a film may be headed on its way to being the second fabulous invalid, something the public plans for and pays for - dearly. That's in the distance, but one can see the roots taking hold.

For the moment the marketplace is still structured to the benefit of the circuit theatres. The evidentiary truth is that when the distrib sits down with his bluff, the circuits are winning all the hands over the independents. Some say that's life. Others say it's collusion in restraint of trade and, at some point,

(Continued on page 82)



MARK ESTEP

"Actor, Singer, Composer, Author. The first collection

of his poetry is a classic

book to be read and reread.

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

Toei's Distrib Take Hits \$26,855,700; A 3.7% Gain

Tokyo. Distribution income of three major Japanese film companies, Shochiku, Toho and Toei, for the first 11 months of 1975 was recently disclosed. And on the basis of these figures only Toei registered an increase over the same 1974 period.

Toei grossed \$26,855,700 during the 11 months to rack up a 3.7% rise compared with the '74 stretch. All three companies grossed a combined \$59,037,500, a 2.6% drop from the previous year.

In second place was Toho with a \$17,701,200 take for the 11 months, 7.5% less than in '74. Shochiku's \$14,477,300 gross reflected a 6.9% decline. Toei's success, trade observers note, stems from its popular Karate action films and "fact" gang pix.

Wins At Cannes Fest, 1975

Cannes.

Here are the winners of the 1975 prizes at the Cannes Film Festival: Grand Prize (Golden Palm) to Mohammed Lakhdar-Hamina's 'Chronicle of the Burning Years'' (Algeria).

Best Actress - Valerie Perrine for "Lenny" (U.S.-U.A.).

Best Actor --- Vittorio Gassman for "Scent of Women" (Italy).

Best Director — tie — (1) Constantine Costa-Gavras' "Section Speciale" (France-UA) and (2) Michel Brault's "Les Ordres" "Section (Canada).

Golden Palm for Best Short - The animated "Lautrec," which animated Toulouse-Lautrec posters.

Special Jury Prize — Werner Herzog's "Every Man For Himself and God Against All" (West Germany). Special Jury Prize (Short Subject) — Feodor Hitmouk's animated

"I Give You A Present of a Star" (U.S.S.R.)

International Critics Award — (1) "Every Man For Himself" (W. (Jermany), and (2) T. Angelopolous's "The Trip of the Comedians" (Greece, shown in the Directors Fortnight).

Ecumenical Prize (mixed Catholic and Protestant jury) - to 'Every Man For Himself.'

Film Industry Tends To Meet Crises In A Panic But Manages To Come Thru Bigger Than Ever

By EMANUEL L. WOLF

(President and chairman of board, Allied Artists)

The movie business is dead! | response to the arrival of television Long live the movie business!

How many times has the alarm sounded? How many times has our industry been rescued from the edge of the grave to reap the fruits of newer, bigger harvests? How many times have we demonstrated our indomitable capacity for survival?

Unquestionably, the movie industry has been dealt its fair share of problems in recent years. For the most part, our reaction to these crises has been a combination of fear, panic and hysteria. Too often, we have allowed our problems to divert us from the business of movie making, even after we have seen that it is the distraction rather than the problems themselves that have posed the greatest danger. In fact, historically, it was only when, as an industry, we reverted to the fundamentals of good picture making that good pictures followed.

I am thinking specifically of our handling of three monumental crises that have confronted us in the 'modern era'' of the movie business beginning with the advent of television.

Today, the movie industry's

is regarded in the business community as a classic example of shortsightedness and colossal mismanagement. In retrospect, our actions could have been motivated only by blind fear.

It would be impossible to estimate the cost in terms of lost opportunities and money that resulted from our inability to deal with the new "monster." New outlets for our pictures. A new business for those of us who chose to enter. Only recently, did we learn to use television as an advertising medium. How many of us would be willing now to return the revenues that have been realized from television, to disband our tv operations or to forfeit the additional film rental that might be attributed to effective tv advertising. Yet, it was not until we recognized this new medium as an avenue of desired growth; until we learned to cope with the "enemy" and understand how we might best serve each other that the potential rewards were realized.

Life More Difficult

Has television made life more difficult? Of course. But what were we to expect? Our childhood as an industry was over. This was merely the first pangs of adolescence - the price one pays for growing up. Mediocrity had become intolerable. We had to do better. But so were the rewards when we did.

The death knell was again sounded in the late '60s and early '70s. "The Sound of Music" had pointed the way. Big budget musicals would be our salvation. We fought among ourselves for the privilege of hammering the final nail into our own coffin - to crumble what had become the fragile economic underpinnings of our business. Following the failure of the abundant uninspired immitations, severe financial problems threa-



duction, usually with high flown rhetoric about coming to the rescue of all showmen.

A bigger supply of pictures may mean the scales could eventually balance, but, in any event, part of U.S. exhibitions problems are obviously of its own making. Any reporter who covers exhibition for any period of time will hear the more thoughtful showmen admit that the product shortage is, in part, a result of their, the exhibitors, overbuilding of theatres, particularly the multiplexing of screens, during the past decade. Theatremen qualify the latter by saying that multiplexing is meant to fractionalize operating expenses

SHIRLEY MacLAINE

tened to annihilate the movie business.

Again, we embarked, in mass hysteria, on the road to selfdestruction. We were prepared to do anything, in a display of uncharacteristic unity, to insure our demise. Immortal proclamations and oaths abounded: "Don't ever make a picture over \$1,000,000." "Low budget pictures are the only chance for survival;" "Stars don't mean a thing - look at "Easy Rider'.

Miraculously, we were again wrested from the arms of the grim reaper as we were about to be taken by our own hand. Rescued by the (Continued on page 76)



Atlantic Releasing Conponation is proud to announce its association with **JAMES POLAKOF** as the W.S. distributor of these fine motion hictures: "THOSE **DIRTY DOGS"** "HE IS MY **BROTHER**" "SILENCE"

"Memory Of US"

"SUNBURST"

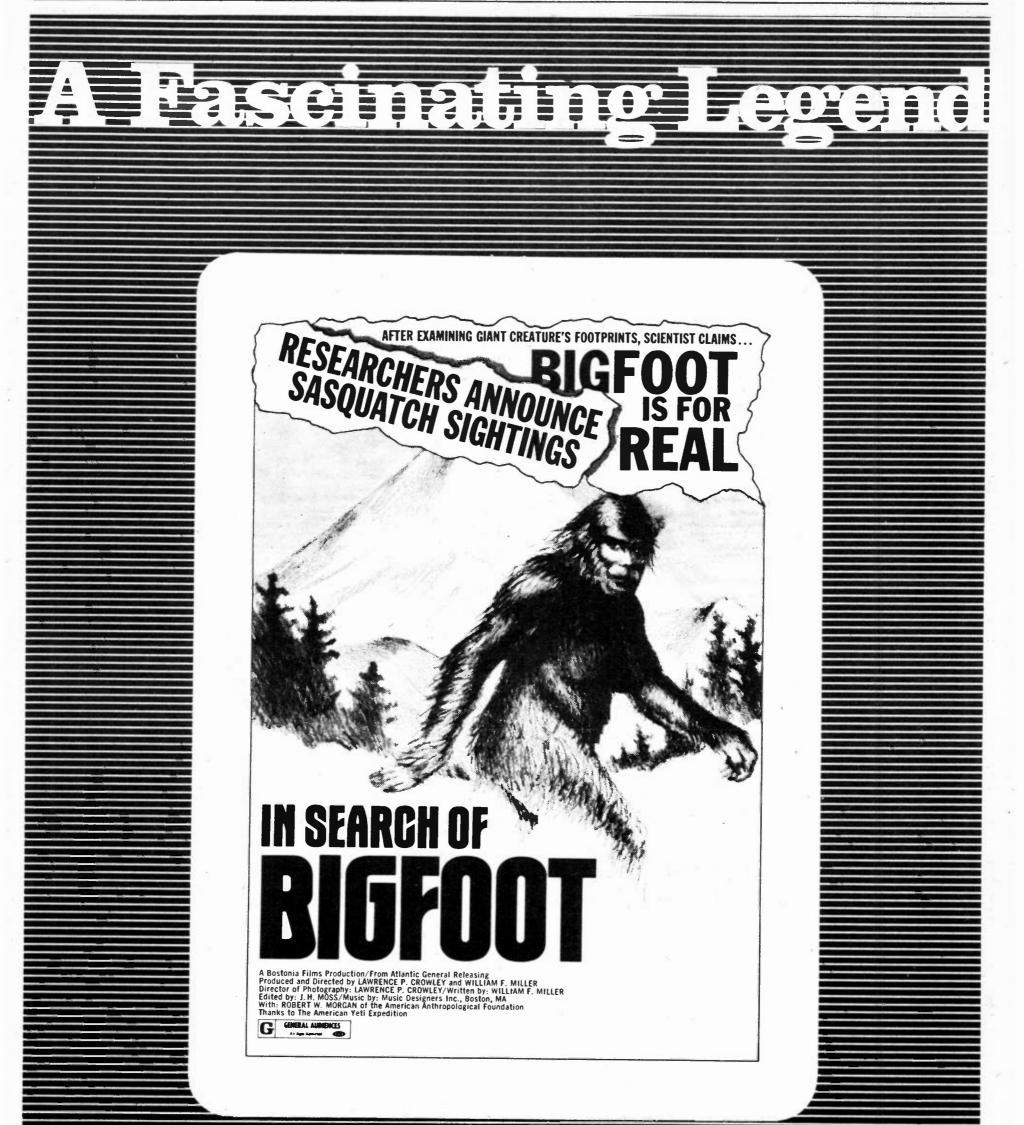


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Seventieth VARIETY Anniversary

12

Wednesday, January 7, 1976







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Hollywood's Muted 1975 Joy; **U.S. Feature Statistics Hidden**, In Part, By Non-Union Films By THOMAS M. PRYOR

14

that a motion picture business harvesting the biggest domestic that divided the Assn. of Motion boxoffice (final tally for 1975 not yet available but should be possible that the blow-up came at a critical \$1,800,000 or better) in history would be jumping with joy.

It is, of course, somewhat difficult to be too convincingly gloomy under such circumstances, but give the business E for effort. The exhibitors, who were seeing the greenbacks first, continued to complain that Hollywood studios were not turning out enough pictures; that if you had a "Jaws," "Return of the Pink Panther" or a couple of others you could pay the bills and think of Florida, or Southern member companies argued the California, for winter relief; that the distributors were forcing exhibs to the wall with exorbitant rental demands.

Whether or not producers weren't making enough pictures for the market, fact is that production was indeed down in 1975 to 94 started in the U.S. and another 73 filmed out of the country. In 1974 the U.S. total was 40 with an additional 92 o'seas ventures.

These figures, taken from the Daily Variety weekly production charts, don't tell the whole story, however. There were perhaps 100 more pictures, filmed locally and elsewhere in the U.S.A., and purposely cloaked in secrecy by their makers because they were not union labeled.

While all projections have to be viewed with caution, if not skepticism, it would appear that the current year will witness a substantial increase in releases. The 10 principal distribution sources - Allied Artists, American International Pictures, Avco Embassy, Disney (Buena Vista), Columbia, Paramount, 20th-Fox, United Artists, Universal and Warner Bros. have scheduled 178 features. In addition, 19 of the most prominent independent producers and distributors, plan to put 206 pictures into release during the next 12 months.

Assuming the above to be reasonably accurate, a combination of major and indie releases would make a grand total of 484 films available for the year. That should help to put some kind of a damper on the cries of product shortage. But maybe not, for as long as pictures don't do SRO business there always will be a product shortage as far as theatre operators are concerned.

The reverse of the theatre operators beef about outlandishly high rentals and other terms is, of course, the distributor's equally loud and bitter protests over exhibs delaying remittances on rentals. Estimate is that there's a float of

Hollywood. | prise — sort of in the man bites dog One might take it for granted league -- nothing in many years has quite equalled the family brawl Picture & TV Producers. Irony was juncture in contract negotiations with International Alliance of Theatrical Stage Employes which had a well-publicized, if ultimately unsuccessful, revolution going within its own ranks.

MCA-Universal and Paramount unilaterally entered into a contract with IA, ink on which was not dry when the AMPTP also followed suit, signaturing pact which provided for 52.9% wage increase over 42 months. Some of the AMPTP deal was too rich, and that they could have won better terms by risking a strike. Par and MCA took the position that such a hardnosed stand negated the spirit of collective bargaining and was not in line with approach to enlighten labor relations that the industry has pursued for many years.

MCA submitted resignation to AMPTP and Par withdrew from the org's multi-bargaining unit | fense in the prosecution of 40 pornobefore meeting with the IA. To demonstrate dissatisfaction with the conduct of the AMPTP, United Artists, Disney and Filmways later filed notices of membership cancellation and finally Paramount made the complete break early last month. However, the rules provide for a waiting period of six months before resignation becomes final, and expectations are that the defectors will be back in the fold before the clock runs out.

That's the optimistic side: there also is room for grave doubt, according to some sources, that the differences will be reconciled. Some member companies believe that labor contracts should be negotiated on two separate planes

- one for motion pictures and the other for television. MCA and Paramount don't agree that such division is practical.

Which reminds that taking a practical approach to anything has never been one of the industry's strong points. Consider for instance, how only a few years ago runaway budgets on pictures that didn't even draw flies to the box office had the industry tettering on the brink of financial disaster.

There was a lot of talk about how the business learned about being practical the hard way. But over the past 16 months or so, the lesson has been forgotten and budgets have again climbed beyond the danger point. One is not supposed to mention such things, certainly not in public. However, there is growing concern in many studio quarters over whether the phenomenal 1974-75 boxoffice pace can be sustained. much less improved, because spiraling costs make top earnings essential for continued production.

Porno: College Champ

Guests who lecture and show films at C.W. Post College of Long Island University (Greenvale, Long Island) during fall term include Roberta Findlay, producer-director of "Angel Nine," "Not With My Husband," and other hardcore features; Prof. Charles Winick of City College's Department of Sociology, who has testified for the degraphic films; and producerdirector Fred Baker, who will screen and discuss his "Room Service 75," based upon the President's Commission on Pornography.

Course is "Cinema And The Arts," instructor Gordon Hitchens, and topics include Hollywood blacklisting, the "Miracle" case and the Legion of Decency, the careers of Chaplin and Robeson, and Nazi propaganda.

Producer Findlay was a defendant, with performers Tina and Jason Russell, et al, in legal action on Dec. 15 on Hauppage, Suffolk County, per her sex film "Sex Family Robinson." Prof. Winick was set to testify for defense.

Canadian Film & TV Awards, 1975

Winners in the competition of the Canadian Film and Television Assn., formerly known as the Assn. of Motion Picture Producers and Laboratories of Canada, were named Dec. 3:

Best Film In Competition - "The Perlmutar Story" (Paul Saltzman). Best Public Relations — "Today's Firefighters" (Crawley Films). Best Sales Promotion — "Terex 33-15" (Editcomm Inc.). Best Travel & Recreation — "Toronto" (Drege Audio). Best Nature & Wildlife — "Land of the Big Ice" (Keg Prods.). Best Sports - "With Flying Colors" (Insight Prods.). Best Educational - "Edge of Evolution" (Gordon Hinch). Best Instructional -- "Goodnight Little Foal" (Moreland Latchford). Best TV Information and Public Affairs - "The Perlmutar Story. Best Theatrical Short — "Along These Lines" (Immedia Inc.). Special Jury Award — "Life Times Nine" (Insight Prods.). Best Director - Paul Saltzman for "The Perlmutar Story." Best Camera - "Stampede In Scarlet." Best Screenplay - "Goodnight Little Foal." Best Editing — "Along These Lines. Best Sound — "Along These Lines."

Best Music - Maurice Solway for "The Violin."

Dutch Biz Up; 20 Situations New; **Home-Made Features Reach 14**

By HANS SAALTINK [Puppies" certainly will make the Amsterdam.

The Dutch cinema situation look- list, as may some other national ed rosy in 1975. The increase in at-product. tendance continued, with about 3% over 1974. Another hopeful sign is that more than 20 new cinemas opened, a rather large number con- not be altogether surprising that sidering that the total of cinemas in more than 4,000,000 Dutchmen saw the Netherlands is 387.

At Nov. 1 the list of the ten boxoffice hits were:

1. "Keetje Tippel" (Tuschinski Distr.)

2. "Towering Inferno" (WB/ Fox)

3. "Man With The Golden Gun' (UA/Tuschinski)

4. "Rooie Sien" (Actueel) 5. "Gone In 60 Seconds" (Corona)

6. "The Godfather, II" (CIC) 7. "Murder On The Orient Ex-

press'' (Actueel)

8. "Two Missionaries" (UFA)

9. "Emmanuelle" (Tuschinski) 10. "Mariken van Nieumeghen'

Tuschinski)

Which summary probably changed somewhat in the last two months of the year, though the first five will remain in place. Bert Haanstra's "Doctor Pulder Sows



With new high of 14 Dutch feature films released during 1975 it may

Dutch Product

home product, though only half the number of Dutch pix were a success. The 14 films released were:

1. My Nights With Susan, Olga, Piet, Etc., (Pim de la Parra)

2. Child Of The Daffodils, (Rene van Nie)

3. Keetje Tippel, (Paul Verhoeven)

4. Melancholic Tales

5. Rooie Sien, (Frans Weisz)

6. Rufus, (Samuel Meyerink) 7. Mens Erger Je Niet, (Wim

Verstappen) 8. Flanagan, (Adriaan Ditvoorst)

9. The Last Train, (Eric van Zuylen)

10. Year Of Cancer, (Herbert **Curiel**)

11. Have Pity, Jet, (Frans Weisz) 12. Doctor Pulder Sows Puppies, (Bert Haanstra)

13. Everyman, (Jos Stelling)

14. Sherlock Jones, (Nikolai van der Heyde)

"Keetje Tippel," a Rob Houwer production, was seen by nearly 2,000,000 people. "Rooie Sien" (Rob du Mee/Park Film) and Bert Haanstra's "Doctor Pulder" were each good for an audience of 500,000. Rene van Nie's "Child Of The Daffodils" and "Year Of Cancer" each attracted 250,000. "Melancholic Tales," a quartet of short films, directed by four different directors, was an artistic success, seen by 60,000 people, as was Ditvoorst's "Flanagan." Scorpio Film produced two feature films: Pim de la Parra directed "My Nights With Susan, Olga, Piet Etc.," Wim Verstappen "Mens Erger Je Niet," and each reached a public of 100,000.

At the moment it is difficult to prophesy how much Dutch feature films will be produced in 1976. Only two productions are readied for release: Fons Rademakers' "Max Havelaar" filmed in Indonesia, and Pim de la Parra's "One People, made in Surinam, at the occasion of Surinam's independence.

about \$50,000,000 at any give time which distributors (depending upon how irritated one might be at the moment) say exhibitors are using to finance construction of newhouses or to earn interest.

So every so often a distributor boldly proclaims "enough, enough!" Last year it was Paramount's domestic sales chief, Norman Weitman, who threw down the gauntlet; payup within 30 days or no more product. Edict went into effect last November, and test lies up ahead.

Exhibs and distribs tossing verbal thunderbolts is not really news anymore, but invariably makes for colorful reading. For sheer sur-



RICHARD BARSTOW

"THE RINGLING BROS. AND BARNUM & BAILEY CIRCUS - Bicentennial Edition produced by Irvin and Kenneth Feld, and staged and directed by Richard Barstow makes us confident the circus will be around another 200 years.'

GEORGE ANDERSON (Post Gazette-Pittsburgh, Pa.)

Censorship Gone

In 1975 one event stood out, the abolishment of film censorship. The new "Law On Film Showings' passed both chambers of parliament. Legalistic procedures can hold up the coming into effect of the law for four till 12 months. The Minister of Justice must countersign the law, after which the Privy Council mast check the form (Continued on page 74)



Seventieth VARIETY Anniversary



United Artists

Entertainment from Transamerica Corporation



India's National Film Awards 1975

"Chorus" (Bengali)

Bengali)

Bengali)

Film Creative Energies Peak;

Sadhu Meher ("Ankur"-Hindi) Shabana Azmi ("Ankur"-Hindi)

Satyajit Ray ("Sonar Kella)

Par Measures 'Material' First

••• By RICHARD SYLBERT ••••

(Vice President in Charge of Production for Paramount Pictures)

Master Kushal Chakravorty ("Sonar Kella"-

Ritwik Ghatak ("Jutki Takko Aur Gappo"-

Satyajit Ray ("Sonar Kella"-Bengali)



In a way, things were the same. around Broadway theatres in New York, the excitement among



star-studded preafterparties. But then again, there were dramatic differences.

In just three years, people had stopped talking a-

bout "the black film boom." No one was writing week to week articles about the status of that controversial exploitation phenomenon. The crusading activists, for the most part, had moved on to other issues and causes.

1975 was the year when you could ask someone about black films and get no quick answer. There really wasn't one.

In a way, the story was symbolized by the "Variety" chart of "Top Grossing Films" in the issue of Dec. 17. After nine weeks on the chart, "Let's Do It Again," Sidney Poitier's sequel to his popular comedy, "Uptown Saturday Night" was the top money-making film in the country the previous week.

People, Not Critics

Just behind, in the second position was Berry Gordy's "Mahogany," a soapy and cinematically disastrous vehicle built around singer Diana Ross. Yet onscreen chemistry between Miss Ross and Billy Dee Williams was obviously just what millions of Americans wanted to see.

During the heighth of the "black film boom" in 1972, when there were "Today" and "Tomorrow" show discussions, a "Newsweek" cover story, scores of feature articles in the media, hundreds of panel discussions (including one at the New York Film Festival), and ultimately futile attempt by Black artists and technicians in Hollywood to join and battle industry injustices, the cause even rated attention of the federal

government. Now, calm has arrived and in the process, there have been some changes. Much of the anger aroused in blacks was centered around the vast array of negative images which were heaped upon black audiences with virtually nothing else if they wanted to see blacks in starrring roles on screen.

The actors who participated in these projects, which stretched back to day one of commercial cinema, had no choice - if they wanted to work. Even when black directors came along (well over 20 have directed films that have reached the screen), they were very often hired to direct those very same insidious projects.

Tough Sledding

There were still those long lines the book, "To Find An Image" (Bobbs-Merrill-1974) and former Arts & Entertainment ed of The Amsterdam News, New York. A audiences was intense, there were former member of the New York Film Critics Circle, he is currently a mieres and noisy press representative at NBC. -Ed.)

> as producers (Poitier and Gordy) were at a crucial moment in their careers able to fire white directors and take the reins as neophyte directors themselves.

With success in their hands, they are currently working from production offices at Universal Studios. where both have either projects or concepts under consideration.

Poitier's Direction

For Poitier, who has directed four films, the future will be devoted to fulfilling a three-picture deal with the Mirisch Corporation and Universal. Having completed his production obligations for First Artists and Warner Brothes, he has writer Richard Wesley ("Uptown Saturday Night" and "Let's Do It Again") preparing a treatment for a romantic drama. Jason Starkes has already submitted the first draft of a science fiction piece and that is under consideration.

Motown has a 1976 release. 'Bingo Long and the Traveling All-Stars" in final production with certainly more films with Diana Ross and Billy Dee Williams certainly a must in the near future.

Two other films released in 1975 deserve special mention. "Mandingo" provided the Paramount family with much cause for joy early in the year. Based on a popular best-seller, this patently commercial view of the slave era proved not only a strong attraction in the U.S., but also a money-maker in the European markets where very few films with black subject matter do well.

'Coonskin' Contretemps

Paramount was the company that backed down from releasing Ralph Bakshi's "Coonskin," the film which provoked the most intense negative response of any

(James P. Murray is author of | since "Super Fly" in 1972. The Bakshi animation formula brought into the ghetto just did not set well with many who had seen it during early screenings. The uproar prior to the film ever being released was obviously a help in the modestly successful boxoffice response.

As Dr. James Barringer, Director of MinorityMarkets at Paramount reflected, "We have gone the route of 'Coonskin' and we will never again make that mistake. I feel that our not releasing the film proved we took a dollar-be-damned stance and made our decision on larger issues."

Barringer endured a position for months where he fielded complaints from activists and worked primarily with black films and the black press. Now, he is pleased that Paramount is marketing its films with the aid of an 11-man team of experts of which he is a member.

He concluded, "After all these months, special projects is finally out."

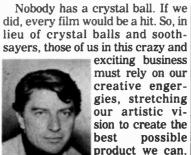
As revealed in both the content and marketing projects built to promote films like "Let's Do It Again" and "Mahogany," the emphasis is on the cross-over audience.

While blacks in the industry are happy to receive the strong following they have consistently enjoyed from black audiences, there is a special effort to reclaim whites alienated by many of the more violent and vitriolic of the exploitation films. Thus far, there seems to be a growing pattern of success.

In fact, American International Pictures, the highly successful company that until recently was criticized for virtually every blackoriented film it released, came away with two winners in 1975.

'Cornbread' & 'Cooley'

"Cornbread, Earl and Me," the story of the tragic death of a promising young basketball star and "Cooley High," a nostalgic film about life among big city high school students in the 1950s both proved to be critical and boxoffice (Continued on page 74)



Best Picture

Best Actress:

Best Director:

Best Story:

Best Child Actor:

Best Screenplay:

Best Actor

exciting business must rely on our creative engergies, stretching our artistic vision to create the

possible

product we can. Fortunately think the atmosphere in Holly-

wood — indeed, in filmmaking everywhere in the world - is now at its creative peak. The old rules are being stretched, we are taking a new perspective on the old visions.

Since it is now obvious that every major company will at one time or another have a blockbuster, intentionally or otherwise, it is hardly the sole objective, as pleasant as it is to have happen, of the motion picture company.

We are in the business of entertaining an audience by telling a story; the more original and interesting that story is, and the more imaginative the telling of it is, remain the basic elements of any film. They are also the most intelligent reasons to make any film. This or that "genre," this or that "area" are really secondary. The primary interest at Paramount is the material and the quality of that material whatever the genre and whatever the source.

The star is a talented personality who performs on a level high enough to create strong audience interest and identification. The better the material, the better the film. It is almost inconceivable to find two better examples of that at the present time than "Dog Day Afternoon" and "One Flew Over the Cuckoo's Nest." The stars of these two films have, on occasion, been in pictures that have failed to interest a large audience, as has every other star in the business.

We at Paramount are interested in every source of ideas and material and in every person who submits them whether it be a producer, writer or director. No one is excluded.

We are interested in every level of film, high, medium or low, applying the same attitudes to each level. The expansion of the talent pool in all areas is also of major importance to us.

Nobody has a crystal ball. If we | in a fully positive way to all our prodid, every film would be a hit. So, in jects we can create a self-fulfilling prophecy in the business of entertaining audiences and creating genuine excitement in "going to the movies.

Contributing to Paramount's major production schedule are a number of long-term production liaisons with independent producers, among them Robert Evans, Freddie Fields, David Picker, Howard W. Koch, Ross Hunter, Bob Christiansen and Rick Rosenberg, and production commitments with Dino De Laurentiis. These are all men well-seasoned in the industry. They find strong properties and then work with extraordinary commitment to package the property with extreme care in every phase of production.

Paramount's production liaisons with independent producers has generated a wonderful excitement at the studio, one that I think will be reflected in the films to come and those currently awaiting release or in production. They will be bringing their industry expertise to new projects, guaranteeing a steady flow of product for the market.

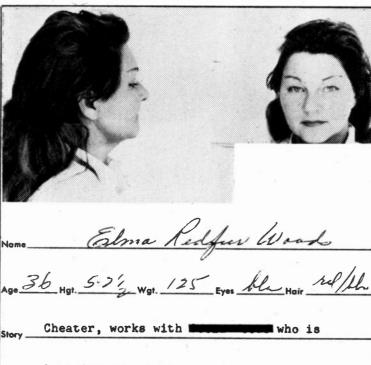
These films will be backed by innovative advertising, publicity and promotion ideas, set into motion even before a film goes before the cameras to generate excitement from the day a film goes into production to its opening in the movie theatres around the world.

It's going to be a great new age for Hollywood, I believe. I think the golden days are still to come.

About Pornography: **Giving Folks What Not** (Yet) Seen On Tube Hollywood

Lyman Dayton, prez of Doty-Davton Productions, blames the American people for the upsurge in film violence and obscenity because we sat by and let it happen." It has, in fact, got worse than that, he recently told the Southern California Motion Picture Council.

"We abhorred it," he said. "Then we tolerated it. Then we accepted it, and I'm afraid now we're embracing it. But we can change it, not by forcing the direction, but, as you people are doing, by encouraging something else, and by giving the public better attractions. We dedicate ourselves to that.'



16

The artists who did conceive their own properties and fought to bring them to the screen, either independently or within the system, had problems. Films like "The Learning Tree" were sluggish at the box office and other like Ossie Davis' "Kongi's Harvest" never made it at all.

There is a big difference these days and it has to do with creative control of the projects that reach the screen. Both of the films were the handiwork of black men, who were not only involved in development but actual direction themselves. And the two topranking films previously mentioned were both the reflection of men who

known cheater etc.

FACTS NEVER BEFORE REVEALED

Gutsy! Hard-hitting! An expose of gambling in Las Vegas! Twenty nine husbands -- two divorces!!! "Las Vegas Cheaters" (Winner Today Loser Tomorrow) by Betty Woods. (Mercury Publishing Company, Tigard, Oregon: \$8.95) Once you start reading it you won't be able to put the book down !!! Soon to be a major motion picture ... A justice for all production - Producer - Albert F. Sulprizio, 3351 Wrightwood Drive - Studio City, CA 91604 (213 656-1407).

This is a popular medium and the measure of success of a popular medium is popularity.

all aspects of filmmaking and of the talent in all creative areas we are all faced with making choices based on real belief in our products.

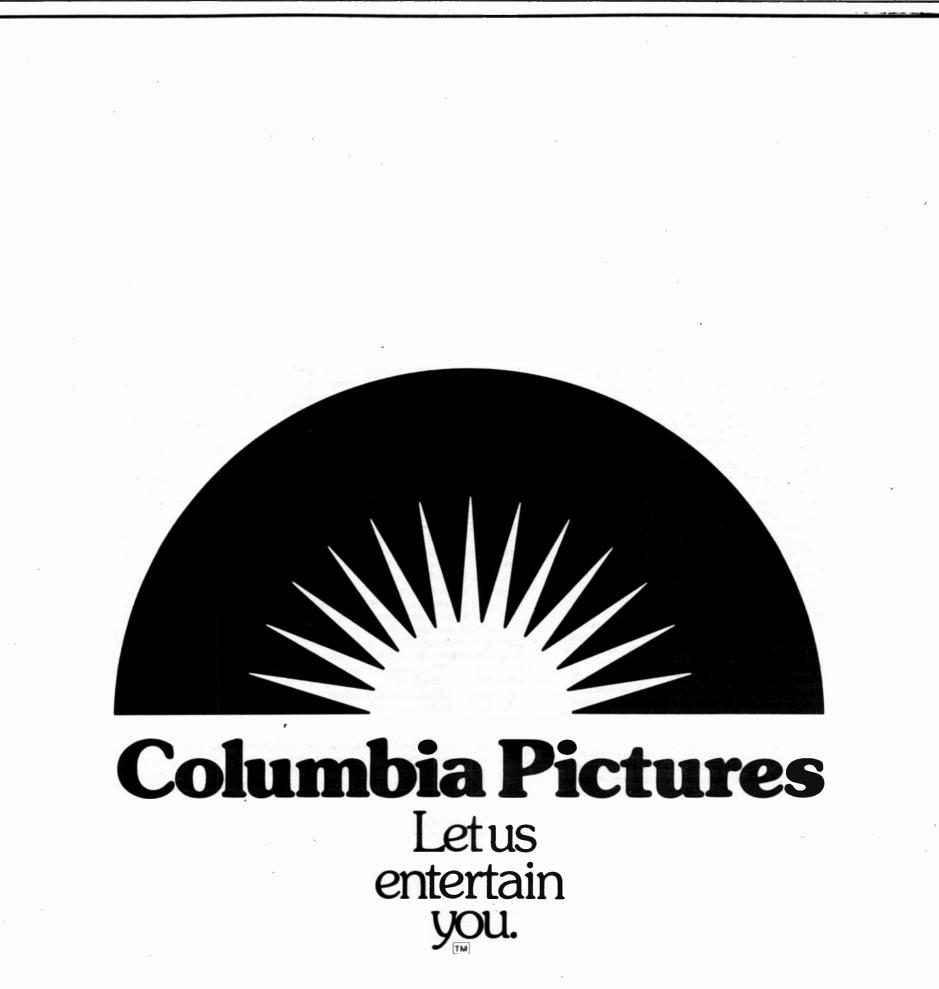
World Playoff

We are also extremely interested in an international market where 50% of our revenue comes from. We do care how the rest of the world feels about the films they see and what interests them.

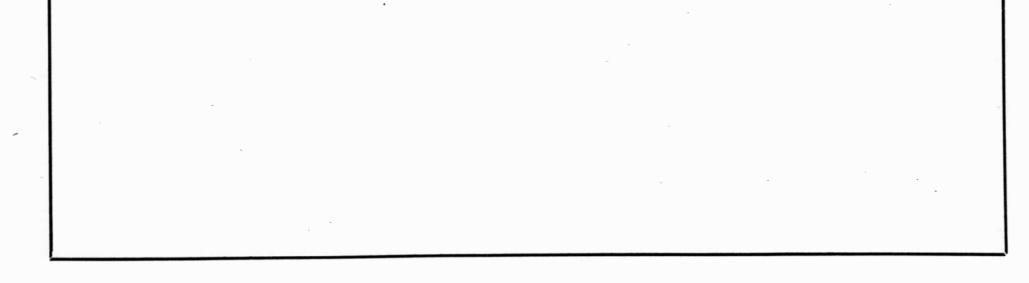
We believe that in applying our energies and creative intelligence them.

Dayton came to accept two Council awards—for 'Seven With the ever increasing costs of Alone" and "Against A Crooked Sky. The organization combined its monthly citations luncheon with its annual Christmas party. Actor Joe Campanella surprised some in his audience by suggesting that com-petition with TV pushed the industry toward sexplicit pix.

The rationale, he said, was that "movies have to give people what they can't get on television." But he also said clean pictures make money, and so there will be more of



Seventieth VARIETY Anniversary





TERROR-JOY OF 'JAWS': \$102,650,000

'Inferno' Second In 1975; 'Benji' In \$31-Mil Romp; Year Of Many Big Takes

By ROBERT B. FREDERICK

While a toothsome shark, sometimes known as Bruce, kept many Americans away from the nation's beaches last summer, because he was harassing them in the nation's film theatres, instead, the resultant terror/joy experience made Bruce the biggest star ever in American motion pictures. "Jaws," only on the scene since June, put the bite on the number one spot with an end-of-1975 total rentals of \$102,650,000. Doing well, but way behind Bruce, "Towering Inferno" carried the

banner for the disaster pics with \$55,000,000. A charming mutt named "Benji" shot into the upper strata with \$30,800,000 by taking the slightly different path of cleaning up the boondocks first, before invading the cities with a reputation already in hand.

Fragrant 'Frankenstein'

Kidding the classics also proved popular with Mel Brooks' highly irreverent version of Mary Wollstonecraft Shelley's monster, "Young Frankenstein," collecting some \$30,000,000. The top sequel of the year, but nowhere near the original, was Francis Ford Coppola's "Godfather Part II," for a very handsome \$28,900,000. Warren Beatty's turn in a beauty parlor for "Shampoo" provided a highly sudsy \$22,000,000 and the same studio's musical sequel, "Funny Lady," was also nice at \$19,000,000.

A really good murder mystery found a really good reception with "Murder On The Orient Express" winning a large \$17,800,000, and was out early enough in December to take on an Academy Award for Ingrid Bergman. Surprisingly, Blake Edwards' rehash of Inspector Clouseau, "Return of the Pink Panther," far excelled the early films on the bumbling detective, with \$17,000,000 in sight. Also, the second rock opera, "Tommy" did much better than the earlier "J.C. Superstar," with Ken Russell's noisy entry hitting \$16,000,000.

Disney, Per Usual

Disney, always in the winners' list, topped this year with "Apple Dumpling Gang" for a warm \$13,500,000 while a James Caan-Alan Arkin cop comedy, "Freebie And The Bean," surprised everyone with a healthy \$12,500,000. A great film about a self-destructive entertainer, "Lenny, did good boxoffice with \$11,100,000 and copped a lot of prizes to add more feathers to Bob Fosse's cap. Disney also did well with an adventurous "Island at the Top of the World" for a handsome \$10,000,000 (and it hasn't even been reissued yet).

Other top fare was a mixed bag, ranging from James Bond ("Man With A Golden Gun"), through old airplanes ("Great Waldo Pepper"), the CIA ("Three Days of the Condor"), slave stud farms ("Mandingo"), pint-size witchcraft ("Escape To Witch Mountain"), ski adventure ("Other Side of the Mountain"), more Buford Pusser ("Part II Walking Tall"), soap opera with sex ("Once Is Not Enough"), costumed comedy ("Four Musketeers"), prison breaks ("Breakout"), country music unveiled ("Nashville"), woman on the run ("Alice Doesn't Live Here Anymore"), mountain climbing ("Eiger Sanction"), violence in sports ("Rollerball"), black comedy ("Let's Do It Again"), international intrigue ("Odessa File") and even rehashed exorcism ("Beyond The Door").

The national look, at this end-of-the-year survey, has little to say about the porno film picture as the purveyors of such fare have, in light of growing government action in that area, proved reluctant to discuss business did and profits won. But it figures they were considerable in some instances. One of the most profitable items was the first really "artistic' sexpo import, "Emmanuelle," handled by a major distributor and given first-class treatment, with first-class returns. This led to a small wave of imitators, such as "The Story of O," with others on their way, but to somewhat lesser business.

Re Black Appeal

The black audience was catered to, as it should be, but some of the offerings were more successful at the boxoffice than with the film critics. "Mandingo" was soundly drubbed, as were "Mahogany," "Abby," and others, but did all right business. Sidney Poiter's follow-up to his "Uptown Saturday Night," this time called "Let's Do It Again," got nice notices and very nice business, no doubt encouraging a further teaming of Poitier and Bill Cosby with a scene-stealer named Jimmie Walker to be watched for. A combination of okay notices and okay business greeted "Cooley High" (which might become a tv series), and "Cornbread Earl and Me."

With the exception of "Emmanuelle" (for obvious reasons) and Federico Fellini's "Amarcord," no purely foreign film made much of a dent in the U.S. market during 1975 although Cinema 5's "Swept Away" was beginning to stir up some impressive figures near the end of the year.

Biggest disappointments, because of built-in values such as stars, ories, etc., were "Rooster Cogburn" (when John Wayne and Kat Hepburn can't lure them in, only a shark can), "Drowning Pool" (with Paul Newman and Joanne Woodward and a Ross McDonald story), "Day of the Locust" (another tale about Hollywood that should have remained there), "The Master Gunfighter" (perhaps Tom Laughlin should have called it "Billy Jack, Master Gunfighter"), "Shark's Treasure" (the word in the title isn't automatic magic), "At Long Last Love" (for Peter Bogdanovich, at long last, egg on the face), "Report to the Commissioner" (Michael Moriarty as the year's dreariest cop) and a few others.

BIG RENTAL FILMS OF 1975 (U.S.-Canada Market Only)

Below is Variety's Anniversary Edition annual thumb, namely films that made such fast impact on checklist on the big pictures of the year just ended as the boxoffice (usually the road-show type films reflecting their domestic (United States and Canada) (remember them?) or the ever-increasing mass rentals accruing to the distributors (not total receipts showcase) that the minimum \$1,000,000 rentals is 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 tion compilation are picked up herewith. for inclusion. Thus, certain of the October-December openings of 1975 were on the market too sketchily for producer or production company, distributor and significance here. These must wait for next year's month of release. When director and producer are the compilation. ("Big" rental rule-for-admittance to the same, the name is listed once only. When the film is a Variety list is a film domestically earning rentals of at reissue, explanatory information is omitted, as it is to least \$1,000,000 during the calendar year reported.)

There are some exceptions to the "too late in" rule of listing.

reached in a short period.

It will be noted that a number of late 1974 releases which were not included in our last Anniversary Edi-

Information following the title is name of director, be found in the "All-Time Boxoffice Champions"

Jaws (S. Spielberg; Zanuck/Brown; Univ.; June) \$1	02,650,000
Towering Inferno (J. Guillermin; I. Allen; 20th; Jan.)	55,000,000
Benji (Joe Camp; Mulberry Sq.; November, 1974) Young Frankenstein (M. Brooks; M. Gruskoff; 20th; Jan.)	
Godfather Part II (F.F. Coppola; Coppola/Fredrickson/Roos; Par; Dec., 1974)	30,000,000 28 900 000
Shampoo (H. Ashby; W. Beatty; Col.; February)	22.000.000
Funny Lady (H. Ross; R. Stark; Col.; March)	19.000.000
Murder on Orient Express (S. Lumet; J. Brabourne/R. Goodwin; Par; Dec., 1974)	17.800.000
Return of Pink Panther (B. Edwards; UA; May)	17,000,000
Tommy (K. Russell; R. Stigwood; Columbia; March)	16,000,000
Apple Dumpling Gang (N. Tokar; B. Anderson; BV; July)	13,500,000
Freebie and Bean (R. Rush; Warners; Nov., 1974) Lenny (Bob Fosse; Worth/Picker; UA; Nov., 1974)	12,500,000
Island at Top of World (R. Stevenson; W. Hibler; BV; Dec., 1974)	
Man With Golden Gun (G. Hamilton; Eon; UA; Dec., 1974)	9 500 000
Great Waldo Pepper (G.R. Hill; Universal; March)	9,400,000
Three Days of Condor (S. Pollack; S. Schneider; Par; Sept.)	8,950,000
Mandingo (R. Fleischer; D. DeLaurentiis; Par; May)	8,600,000
Escape to Witch Mountain (J. Hough; J. Courtland; BV; March)	8,500,000
Other Side of Mountain (L. Peerce; E. Feldman; Universal; March)	8,200,000
W.W. and Dixle Dancekings (J.G. Avildsen; Canter/Shagan; 20th; February)	
Part II Waiking Tail (E. Bellamy; C. Pratt; CRC/AIP; July) Once Is Not Enough (G. Green; H. Koch; Par; June)	8,000,000
Four Musketeers (R. Lester; Salkinds; 20th; February)	7,500,000
Breakout (T. Gries; Chartoff/Winkler; Col.; May)	7 500,000
Front Page (B. Wilder; P. Monash; Univ.; Dec., 1974)	7,460,000
Nashville (R. Altman; Paramount; July)	6,800,000
Trial of Billy Jack (F. Laughlin; Taylor/Laughlin; Warners; November, 1974)	6,716,000
Strongest Man In World (V. McEveety; B. Anderson; BV; Feb.)	6,600,000
Reincarnation of Peter Proud (J.L. Thompson; F.P. Rosenberg; CRC/AIP; April)	6,500,000
Alice Doesn't Live Here Anymore (M. Scorsese; D. Susskind; Warners; January)	6,500,000
Eiger Sanction (C. Eastwood; R. Daley; Universal; May) Rollerball (N. Jewison; United Artists; June)	6,475,000
A Woman Under The Influence (J. Cassavetes; S. Shaw; Faces Int'l; Nov., 1974)	6,200,000 6,117,812
Let's Do It Again (S. Poitier; M. Tucker; Warners; Oct.)	6,000,000
The Odessa File (R. Neame; J. Woolf; Columbia; Oct., 1974)	6,000,000
Race With The Devil (J. Starrett: Bishop/Maslansky: 20th: June)	6,000,000
Aloha, Bobby and Rose (F. Mutrux; F. Said; Col; April)	6,000,000
What's Up Doc? (reissue)	6,000,000
White Line Fever (J. Kaplan; J. Kemeny; Col; July)	6,000,000
Beyond The Door (O. Hellman; O.G. Assonitis; Films Venture Intl; May)	
French Connection II (J. Frankenheimer; R. Rosen; 20th; June) One of Our Dinosaurs Is Missing (R. Stevenson; B. Walsh; BV; July)	5,500,000
The Exorcist (reissue)	5,500,000
The Wind and the Lion (J. Milius; H. Jaffe; MGM-UA; May)	5.000.000
Bite The Bullet (R. Brooks: Columbia: May)	5,000,000
Love and Death (Woody Allen; Rollins/Joffe; UA; June)	5,000,000
Blazing Saddles (reissue)	4.833.000
Death Race 2000 (P. Bartel; R. Corman; New World; April)	4,800,000
Harry and Tonto (P. Mazursky; 20th; December, 1974)	4,500,000
Rooster Cogburn (S. Millar; H. Wallis; Univ.; October)	4,500,000
Lords of Flatbush (S. Verona, M. Davidson; Verona; Col; 1974)	4,000,000
The Bears and I (B. McEveety; W. Hibler; BV; Oct., 1974) Emmanuelle (J. Jaeckin; Columbia; January)	4,000,000
The Stepford Wives (B. Forbes; E. Scherick; Col; Feb.)	4,000,000
Hard Times (W. Hill; Columbia; September)	4.000.000
Jeremiah Johnson (reissue)	4.000.000
Billy Jack (reissue)	4 000 000
Mahogany (B. Gordy; R. Cohen/J. Ballard; Par; October)	3,800,000
Tidal Wave (S. Moritani; R. Corman/M. Youngstein; NW; April)	3,500,000
Give 'Em Hell Harry (S. Binder; Ham/Bluth/Sargent/Tennant; Theatre TV; September). The Fortune (M. Nichols; Nichols/Devlin; Col; May)	3,000,000
are a violate (M. Michols, Michols/Devilli, Col, May)	3,000,000

United Film Enterprises has ac- distribution with Constantin Film quired distribution rights to Mel GmbH, and Belgian distribution Brooks' "The 12 Chairs" for Gerwith Excelsior Films. UFE presimany, Austria, Switzerland, Beldent Munio Podhorzer has also acgium and Greece from U.M.C. Pictures and has set French dis- quired Mexican distribution rights tribution with Les Films Jacques to four films for Distribuidora Leitienne, German and Austrian Rivero.

The Forume (M. Michols, Michols/Devilli, Col; May)	3.000.000
Law and Disorder (I. Passer; W. Richert; Col; Oct., 1974)	3.000.000
Drowning Pool (S. Rosenberg; Turman/Foster; WB; June)	2.600.000
Abby (W. Girdler; Girdler/Henry/Layne; AIP; January)	2.600.000
Cooley High (M. Schultz; S. Krantz; AIP; June)	2.600.000
Land That Time Forgot (K. Connor; J. Dark; AIP; April)	2.500.000
Dog Day Afternoon (S. Lumet; Bregman/Elfand; WB; August)	2.500.000
Seventh Voyage of Sinbad (reissue)	2.500.000
Return to Macon County (R. Compton; E. Schick; AIP; July)	2.300.000
Amarcord (F. Fellini; F. Cristaldi; NW; December, 1974)	2.300.000
Day of the Locust (J. Schlesinger; J. Hellman; Par; May)	2.300.000
Farewell My Lovely (D. Richards; E. Kastner; Avemb; Sept.)	2.300.000
Prisoner of Second Avenue (M. Frank; WB; March)	2.200.000
Crazy Mama (J. Demme; R. Corman; NW; June)	2.200.000
Giant Spider Invasion (B. Rebane; Rebane/Huff/Gillette; Group I; October)	2.100.000
Capone (S. Carver; R. Corman; 20th; April)	2.000.000
Girls In Trouble (E. Schroder; Group I; Oct., 1974)	2.000.000
Brannigan (D. Hickox; Levy/Gardner; UA; March)	2,000,000

(Continued on page 52)





The biggest stride in recent years in film sound recording has been

the cleaning up of optical sound by Dolby laboratories extensively aid-

ed by EMI's Elstree studio sound technicians. Ultimately, it's claimed, the development will eliminate

the need for magnetic tracks and

thereby reduce print costs con-

Here, Tony Lumkin, now consul-

tant to EMI and latterly Executive

By TONY LUMKIN

Ioan Allen, of Dolby Labs, had been involved with Stanley

Kubrick's "Clockwork Orange"

when we first met him. His ideas of

applying the Dolby noise reduction

system (already prevalent in the

commercial recording industry)

were revolutionary to the conser-

As our business at Elstree is to

tical soundtrack possible, we had

already invested time and effort to improve and maintain a high quali-

ty product. We had been using

techniques to reduce distortion in

optical sound tracks over a period

We instantly realised the poten-

tial of the Dolby proposals. So, in

spite of a heavy production com-

mitment, we contributed more

produce the best "academy"

vative film industry.

of five years or so.

London.

Costs Of Prints

Striving To Cut

siderably.

ME FILM RENT **EXPANDED AND CORRECTED VARIETY LISTING OF FEATURE** FILMS YIELDING DISTRIBUTORS \$4,000,000, AND UPWARDS

★Ŧ

All-Time Boxoffice Champion Films. Note particularly that this list rentals. The latter sometimes equal, or slightly surpass, the domestic repeats, unchanged, many (1) figures as previously published here and playoff and it has been suggested that world data should be given. not since altered by reissue while (2) some figures are revised upward, However, such a changeover would blur comparisons with yesteryears. and some downward, from earlier reports. Experience has informed this reiterated.

grosses)

(b) "The Birth of a Nation," released in 1915, which may have grossed siderable income but it is almost never reported. as much as \$50,000,000, has always been omitted, because it was generally handled on a states rights basis and, often, under an outright cash in hand sale, hence data are unreliable on the David Wark Griffith classic.

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

Director-Producer

Title	Director-Producer	Total Rental
Jaws (S. S	oielberg; Zanuck/Brown; Universal; 1975)	. \$102,650,000
The Godfat	ther (F.F. Coppola; A. Ruddy; Par; 1972)	85.747.184
The Sound	of Music (R. Wise; 20th; 1965)	. 78,400,000
	The Wind (V. Fleming; D. Selznick; MGM/UA	
1939)		74.236.000
The Sting (G.R. Hill; Bill/Phillips; Univ; 1973)	. 72,100,000
The Exorci	st (W. Friedkin; W.P. Blatty; Warners; 1973)	71.715.000
Towering I	nferno (J. Guillermin; I. Allen; 20th; 1975)	. 55,000,000
Love Story	(A. Hiller; H. Minsky; Par; 1970)	. 50,000,000
The Gradu	ate (M. Nichols; L. Turman; Avemb; 1968)	49.978,000
Doctor Zhiv	vago (D. Lean; C. Ponti; MGM/UA; 1965)	. 46,232,000
Airport (G.	Seaton; R. Hunter; Universal; 1970)	. 45,300,000
American (Graffiti (G. Lucas; F. F. Coppola; Univ; 1973)	. 45,000,000
Butch Case	sidy and Sundance Kid (G.R. Hill; J. Foreman	n; ·
20th; 1	969)	. 44,300,000
The Ten Co	mmandments (C. B. DeMille; Par; 1956)	. 43,000,000
The Poseid	on Adventure (R. Neame; I. Allen; 20th; 1972)	42,500,000
Mary Popp	ins (R. Stevenson; W. Disney; BV; 1964)	. 42,250,000
Mash (R. A	ltman; I. Preminger; 20th; 1970)	40,850,000
Ben-Hur (V	W. Wyler; S. Zimbalist; MGM/UA: 1959)	36,550,000
Fiddler on t	he Roof (N. Jewison; UA; 1971)	. 35.550.000
Earthquak	e (M. Robson; Univ; 1974)	. 32,000,000
Billy Jack (T. Frank; M. Solti; WB; 1971)	. 31.000.000
Benji (J. Ca	amp; Mulberry Square; 1974)	. 30,800,000
Young Frai	nkenstein (M. Brooks; M. Gruskoff; 20th; 1975) .	. 30,000,000
	Part II (F.F. Coppola; Coppola/Fredrickson	
Roos;	Par; 1974)	. 28,900,000
Thunderba	II (T. Young; Eon; UA; 1965)	. 28,300,000
Patton (F. S	Schaffner; F. McCarthy; 20th; 1970)	. 28,100,000
	Doc (P. Bogdanovich; WB; 1972)	
The Frenc	h Connection (W. Friedkin; D'Antoni/Schine,	/-
Moore	; 20th; 1971)	27,500,000
	(W. Wyler; R. Stark; Col; 1968)	
Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)	. 26,000,000
	s Coming To Dinner (S. Kramer; Col; 1968)	
Airport 1975	(J. Smight; W. Fry; Universal; 1974)	. 25,100,000
The Way W	e Were (S. Pollack; R. Stark; Col; 1973)	. 25,000,000
2001: Space	Odyssey (S. Kubrick; MGM/UA; 1968)	
Around Wo	rid 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
Papillon (r	J. Schaffner; R. Dorfmann; AA; 1973)	. 22,500,000
Denverance	(J. Boorman; WB; 1972)	22,300,000
Snampeo (r	I. Ashby; W. Beatty; Col; 1975)	22,000,000
I rial of Billy	Jack (F. Laughlin; J. Cramer; T-L/WB; 1974	21,716,000
Dioring Sed	ohnson (S. Pollack; J. Wizan; WB; 1972) dles (M. Brooks; M. Hertzberg; WB; 1974)	21,500,000
The Longest	t Yard (R. Aldrich; A. Ruddy; Par; 1974)	21,333,000
	ug (R: Stevenson; W. Walsh; BV; 1969)	
Diamonda A	Are Forever (G. Hamilton; Eon; UA; 1969)	21,000,000
	4) World (S. Kramer; UA; 1963)	
Midnight Co	workd (S. Kramer; OA; 1965)	20,200,000
Summer of	42 (R. Mulligan; R. Roth; WB; 1971)	. 20,300,000
Cabarat /D	Fosse ; C. Feuer; AA ; 1972)	20,310,000
The Diety D	ozen (R. Aldrich; K. Hyman; MGM/UA; 1967).	. 20,250,000
You Only I	ve Twice (L. Gilbert; Eon; UA; 1967)	. 20,170,000 . 20,000,000
	of the Dolls (M. Robson; D. Weisbart; 20th; 1967)	
	$\sim \sim $	

Herewith Variety again presents its annually updated compilation of tributors from the U.S.-Canada market only and omit foreign market

A sizable contingent of past releases is round-figure estimated at in charge of Technical Services at publication that the All-Time list is most carefully studied by readers and \$4,000,000 or close enough, thereto, though more exact data would be dis-Elstree, recalls how it happened. film historians who look in vain for films they believe ought surely to be tinctly preferable. There is an emphatic reluctance on the part of all film included but are not. Therefore, these reminders are once again companies to revise figures once they have passed their first flush of success (with the exception of a few successful reissues) although many (a) A film, to qualify, for inclusion here, must have paid \$4,000,000 or of the films have stayed in circulation for years, been reissued more in rentals to the distributor (not to be confused with total theatre sporadically, and have added some income over the years. In this current age of nostalgia, particularly, some of the older films have had con-

> Note: Film title is followed by name of director, producer or production company; original distributing plus present distributor, if different (i.e., MGM/UA), plus differing U.S. and Canadian distribs in case of some foreign-made films; year of release; and total rentals received to date.

tental	Title Director-Producer 1	'otal Rental	
50,000	South Pacific (J. Logan; Magna/B. Adler; 20th; 1958)	17.500.000	
47,184			
00,000	Herbie Rides Again (R. Stevenson; W. Walsh; BV; 1974)	17,500,000	
	Romeo and Juliet (F. Zeffirelli; Havelock-Allen/J		1
36,000	Brabourne; Par; 1968)	17,473,000	
00,000	Tom Jones (T. Richardson; Woodfall; UA; 1963)		
15,000	Bridge on River Kwai (D. Lean; S. Spiegel; Col; 1957)	17,195,000	1
00,000	Return of Pink Panther (B. Edwards; UA; 1975)	17,000,000	
00,000	Bambi (animated; W. Disney; RKO/BV; 1942)	16,800,000	
78,000	Oliver (C. Reed; J. Woolf; Col; 1969)	16,800,000	
32,000	Lawrence of Arabia (D. Lean; S. Spiegel/Col/Lean; Col;		
00,000	1963)	16,700,000	ł
00,000	Paper Moon (P. Bogdanovich; Par; 1973)	16,559,000	I
	Snow White (animated; W. Disney; RKO/BV: 1937)	16,000,000	
00,000	Thoroughly Modern Millie (G.R. Hill; R. Hunter; Univ; 1967)	16,000,000	
00,000	Last Tango in Paris (B. Bertolucci; A. Grimaldi; UA; 1973) .	16,000,000	
00,000	Walking Tall (P. Karlson; M. Briskin; CRC/AIP; 1973)	16,000,000	
50,000	Live and Let Die (G. Hamilton; Eon; UA; 1973)	16,000,000	ł
50,000	Tommy (K. Russell; R. Stigwood; Col; 1975)	16,000,000	I
50,000	The Carpetbaggers (E, Dmytryk; J.E. Levine; Par; 1964)	15,500,000	ł
50,000	This Is Cinerama (L. Thomas; M.C. Cooper; CRC; 1952)	15,400,000	J
00,000	Hello Dolly (G. Kelly; E. Lehman; 20th; 1970)	15,200,000	I
0,000	Woodstock (M. Wadleigh; B. Maurice; WB; 1970)	15,200,000	ĺ
0,000	The Bible (J. Huston; D. DeLaurentiis; 20th; 1966)	15,000,000	
0,000	Planet of the Apes (F. J. Schaffner; A.P. Jacobs; 20th; 1968) .	15,000,000	ł
	Rosemary's Baby (R. Polanski; W. Castle; Par; 1968)	15,000,000	ł
0,000	Little Big Man (A. Penn; S. Millar/A. Penn; CCF/NGP/WB;		ł
0,000	1970)	15,000,000	l
0,000	Ryan's Daughter (D. Lean; A. Havelock-Allan; MGM/UA;		ļ
0,000	1970)	14,641,000	ŀ
	Spartacus (S. Kubrick; Bryan/E. Lewis; Univ; 1960)	14,600,000	ľ
0,000	Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker;		ľ
5,000	Col; 1969)	14,600,000	ľ
0,000	Serpico (S. Lumet; M. Bregman; Par; 1974)	14,600,000	ľ
0,000	Tora Tora Tora (R. Fleischer; E. Williams; 20th; 1970)	14,530,000	ľ
0,000	Who's Afraid of Virginia Woolf (M. Nichols; E. Lehman; WB;		ľ
0,000	1966)	14,500,000	Ľ
7,000	Paint Your Wagon (J. Logan; A.J. Lerner; Par; 1969)	14,500,000	ľ
0,000	A Clockwork Orange (S. Kubrick; WB; 1971)	14,400,000	١.
0,000	True Grit (H. Hathaway; H. Wallis; Par; 1969)	14,250,000	
0,000	The Great Gatsby (J. Clayton; D. Merrick; Par; 1974)	14,200,000	6
0,000	Greatest Show on Earth (C.B. DeMille Par; 1952)	14,000,000	1
0,000	Giant (G. Stevens; Stevens/Ginsberg; WB; 1956)	14,000,000	ł
6,000	101 Dalmatians (animated; W. Disney; BV; 1961)	14,000,000	1
0.000	Those Magnificent Young Men In Their Flying Machines (K.	14 000 000	I
3,000	Annakin; S. Margulies; 20th; 1965)	14,000,000	l
0,000	Camelot (J. Logan; Warners/7 Arts; WB; 1967) Dirty Mary Crazy Larry (J. Hough; N.T. Herman; 20th; 1974)	14,000,000	1
0,000	The Sand Pebbles (R. Wise; 20th; 1967)	13,700,000	1
0.000	Apple Dumpling Gang (N. Tokar; B. Anderson; BV; 1975)	13,500,000	2
0,000	The Last Picture Show (P. Bogdanovich; S.J. Friedman; Col;	13,500,000	Î
0,000			,
0,000	1972)	13,110,000	Ì
0.000	Pinocchio (animated; W. Disney; RKO/BV; 1940)	10.000.000	ī
0,000	The Guns of Navarone (J. Lee Thompson; C. Foreman; Col;	10.000.000	1

time-and a considerable amount 0,000 of production knowhow-to the 0.000 development of this new dimension 0.000 in optical sound, to wit the Dolby 0.000

13.000.000

Encoded Mono Optical Sound 0,000 Track. 0,000 A number of films were made 0.000 with this type of soundtrack and 0.000 theatres here and in America were 0,000 duly equipped to take advantage of 0.000 the greatly improved sound quality 0.000 and extended frequency range. The 0,000 same soundtrack could also be 0,000 reproduced in theatres not so equipped, but would sound like a 0,000 normal academy type track.

The next step was to develop a stereo optical track for 35m theatrical release. In this venture Dolby and Elstree were helped by Eastman Kodak, in Rochester, and RCA, Burbank. EK had researched the feasibility of stereo optical tracks on 16m film using a recorder supplied by RCA.

It was mutually agreed that the optics should be modified for 35m recording and fitted to one of Elstree's RCA optical recorders. It was realised that the development for theatrical use would best be done in a post-production house of high expertise.

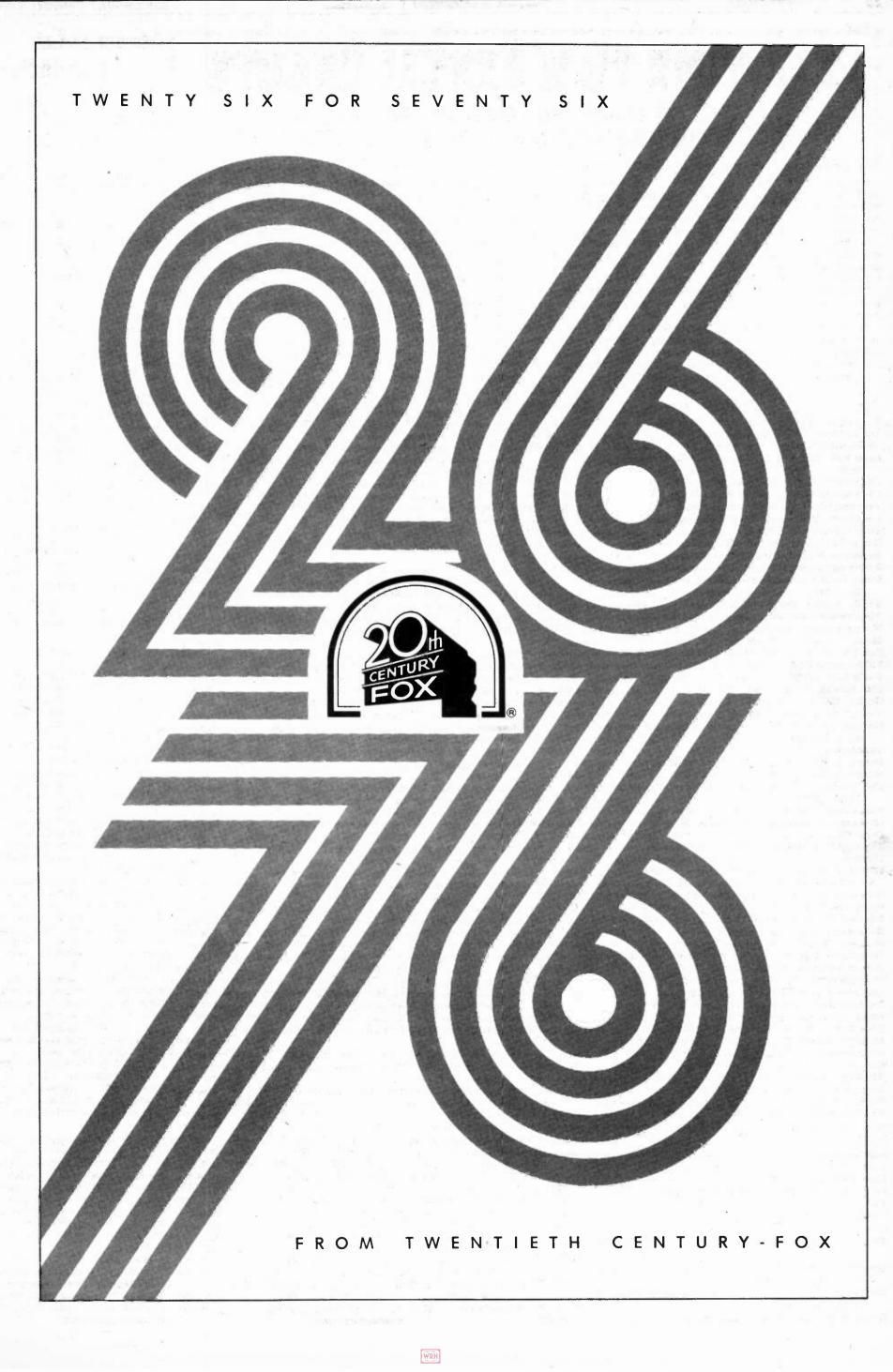
Dolby also developed a theatre reproducer package to enable theatres to reproduce the new stereo optical soundtracks.

The recording equipment was set up at Elstree in Aug. 1974 and in the following November the first Dolby Encoded Stereo Variable Area Optical Soundtrack (SVA) was IPTE con

You Univ Live Twice (L. Gilbert; Eon; UA; 1967)				ference in Toronto, Canada. Later it
The Valley of the Dolls (M. Robson; D. Weisbart; 20th; 1967).	20,000,000	[was demonstrated in London at
The Odd Couple (G. Saks; H. Koch; Par; 1968)	20,000,000		12,960,000	
West Side Story (R. Wise/J. Robbins; Mirisch/7 Arts; UA;		Song of the South (animated; W. Disney; RKO/BV; 1946)	12,800,000	Film '75.
1961)	19,450,000	The Lady and the Tramp (animated; W. Disney; BV; 1955)	12,750,000	The first stereo optical track
Magnum Force (T. Post; R. Daley; WB; 1973)	19,400,000	A Man For All Seasons (F. Zinnemann; Col; 1966)	12,750,000	reproducing over three loudspeak-
To Sir With Love (J. Clavell; Col; 1967)	19,100,000		12,500,000	ers was received enthusiastically.
Easy Rider (D. Hopper; Pando/Raybert; Col; 1969)	19,100,000		12,500,000	Its compatibility in providing a
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)	19.000.000	That Darn Cat (R. Stevenson; W. Disney; BV; 1965)	12,500,000	three-way package in one release
Bullitt (P. Yates; P. D'Antoni; WB; 1969)	19,000,000	Enclose and the Devel (D. Devel, 1970, 1970)	12,500,000	print inventory-three-speaker
Funny Lady (H. Ross; R. Stark; Col; 1975)	19,000,000	Chinadamu (D. Dalamala) (D. D. D. 1054)	12,400,000	stereo, mono Dolby encoded optical
Hawaii (G.R. Hill; Mirisch; UA; 1966)	18.000.000	Compared Warman Andrew (NV NCabababa Array 1, 10001)	12,351,000	and normal academy repro-
The Getaway (S. Peckinpah; D. Foster/M. Brower;			12,250,000	duction had never before been
		Catch-99 (M. Nichols: I. Calley: Par: 1970)	12.250.000	possible.
NGP/WB; 1972)	17,900,000		12,200,000	When sufficient number of
Murder on Orient Express (S. Lumet; J. Brabourne/				theatres in major release countries
R. Goodwin; Par; 1974)	17,800,000	How The West Was Won (J. Ford/H. Hathaway/G. Mar-		are equipped, it should no longer be
The Longest Day (K. Annakin/A. Marton/B. Wicki; D.				necessary to incur the high cost of
Zanuck; 20th; 1962)	17,600,000		12,000,000	Magnetic Stripe copies (that's 50-
	17,500,000			60% on cost, per print).

1961)





GAYS, GALS, GO And All Those Other **Minorities On Media**

Canoga Park, Cal.

The Dec. 10, 1975, issue of Daily Variety reported that a passel of NBC vice presidents had met with the National Gay Task Force and agreed not only to prohibit negative images of homosexuals on that network's television programs, but



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also to actively encourage gay themes on daytime programming. On Aug. 6, Variety itself reported that the Screen Actors Guild's minority committee had met with network executives urging them to cast minorities in roles such as farmers, repairmen, and truck drivers, "in order for programs to be reflective of American

Repeatedly during the year, representatives of the National Organization for Women and other women's groups have

met with producers and demanded more positive images of women. At an ever-increasing rate, groups that were formerly exploited, ridiculed, ignored, or otherwise ill-trated by American society have risen up in rebellion against their former depiction on film and television and have demanded to be represented more positively. Increasingly, their wishes are being fulfilled.

But Not New

There is nothing new in this pattern of action and response. During World War II, when the film industry became conscious of the importance of bringing the divergent groups in American society into the mainstream, a romanticized "melting pot" began to be projected onto America's screens, filling them with heroic displays of democracy in action. Often, an enemy-held position, crucial to the entire war effort and to the future of western civilization, waited to be captured by a small platoon of American G.I.s. The platoon was seen almost invariably by filmmakers and audiences alike as a microcosm that represented the diversity of American society. While the outfit usually was led by a white, clean-cut Protestant kid who sometimes had to live down the fact that his father was rich and/or that he had gone to college, his men came from a wide range of backgrounds, regions, and — above all — ethnic groups.

In Tay Garnett's "Bataan," for example, Robert Taylor is Sergeant Bill Dane and George Murphy is Lt. Steve Bentley. Their men include one Jake Feingold, one Barney Todd, one Felix Ramirez, one F.X. Matowoski, and one Wesley Epps. These fictional Wasps, along with the Jew, the Irishman, the Mexican-American, the Pole, and the Negro, go through their appointed mission with honor and bravery and, if they don't exactly win the war single-handedly, they at least stir our hearts and makes us proud that we are Americans.

Everybody A Buddy

In Howard Hawks' "Air Force," Capt. Quincannon is ably supported by his men, who just happen to be named Weinberg, Callahan, McMartin, Peterson, and Winocki. In Raoul Walsh's "Objective Burma," Errol Flynn is ably assisted by characters bearing the names of Jacobs, Miggleori, Brophy, Negulesco, and "Nebraska." In Lloyd Bacon's "Action in the North Atlantic," Humphrey Bogart plays a character named Joe Rossi, who is assisted by: Chips Abrams, Boats O'Hara, and Johnnie Pulaski. "Guadalacanal Diary" features William Bendix as the Dodger Fan from Flatbush, "Taxi" Potts, with Lloyd Nolan as tough Sergeant Malone, Anthony Quinn as "Soose," Preston Foster as Father Donnelly, and assorted other ethnics.

Even when the stories were based on real people and events, the films of World War II stressed the roles of minorities. In "Pride of the Marines," John Garfield plays Al Schmid and Dane Clark is Lee Diamond; their buddies include Johnny Rivers, Kebabian, and "Irish." The recently late William Wellman's "Story of G.I. Joe" featured Burgess Meredith as Ernie Pyle and Robert Mitchum as Captain Walker, both ably supported by their men: Dondaro, Spencer, Mew, Murphy, and Warnicki.

Post-Meiting Pot

The presence or absence of minority, disadvantaged, maligned, or neglected groups on American screens tells us something about the perceptions of the Hollywood industry itself and about the position of these groups in American society. Thus, during World War II, the term "minority group" would have brought to mind Jews, Catholics, Irish, Italians, and Poles. The term then generally referred to

By HOWARD SUBER

(Howard Suber is professor in the film-television school of format black and white in the upper Bronx. the U. of California in Los Angeles. He is also President of the Society For Cinema Studies, the national organization of scholars in this field. -Ed)

non-ethnics might constitute another kind of "minority group" hadn't even occurred to the vast majority of Americans:

Thus, while the Jews, Catholics, Irish, Italians, and Poles who composed the "melting pot" in World War II became more or less successfully integrated into the mainstream of American society, the rest of our diverse ethnic and minority composition was virtually ignored by Hollywood, Television, which came to supplant films as the most popular, and therefore most representative, medium, projected an image of America that bore little resemblance to what one would see in most street corners or supermarkets in the land. Considerable effort was spent during the first two decades of television's history in de-ethnicizing actors, characters, and story lines so as to turn every series into a bland representation of a mythic white Anglo-Saxon Protestant version of America.

Home Tube Examples

Today, this image has been almost completely reversed. Television producers and network executives, along with a number of feature filmmakers, now go out of their way to affix some ethnic or minority cast to as many characters, programs, and films as possible. The situation within network programming is especially noticeable.

"Good Times," "That's My Mama," "The Jeffersons," and "Sanford and Son" all deal explicitly with black families. In the past few seasons, "Police Woman," "The Rookies," "Mannix," "McCloud," "Caribe," and "Maude" (for a while) featured major black characters. The recent series, "The Cop and the Kid" and "Grady," have followed suit. "Get Christie Love!" attempted a double minority: a black woman. "Chico and the Man" attempts another: a Chicano and a senior white citizen. "The Montefuscos" and 'Joe and Sons'' were explicitly Italian Catholics, and "Doc" was explicitly non-denominational Catholic.

"Petrocelli" and "Colombo" are nominally Italian and only presumably Catholic. Rhoda is now nominally Jewish and "Kojak" is explicitly Greek. "Hawaii Five-O" features Orientals.

Last year, "Banacek" was Polish, "Nakia" was Navajo, 'Kodiak'' had an Eskimo sidekick, and we even had "The New Land" for those who still thought of the Swedes as a minority group.

Then there are all those other police, army, school and prison telecasts featuring characters with names like "Fuentes," "Fish," and "Juan Epstein" (double-duty ethnics being in particular demand this season.)

Popularity Important

The popularity of such entertainments is indisputable and fascinating. "Maude," "Phyllis," "Rhoda," and "Mary Tyler Moore" attempt to project a new image of women and remain among the top-rated. "Good Times," "Sanford and Son," "The Jeffersons" and "Chico and the Man" do the same for blacks and Chicanos, and with similar results in the ratings

"All in the Family," which in many ways made the discussion of ethnicity possible on television, continues to dominate the ratings. There is no question about it: in 1975, minorities are not only receiving unprecedented attention, they are receiving unprecedented popularity.

If the representation of ethnics, minorities, and disadvantaged groups on television helps us as a nation become aware of the rich and varied composition of American society, this belated concern will achieve something that is socially very useful. But it is difficult to escape the feeling that television's minority groups are often interchangeable, and that minority status is simply being used all too often as a way to "dress up" otherwise similar and unimaginative situation comedies, situation dramas and even situation newscasts with people of exotic skin colors, exotic backgrounds, or exotic sexual preferences.

Exotic Angles

In similar fashion, Hollywood film producers duing the 1950's sought to "dress up" unimaginative films by setting

It is possible that television producers in the 1970's may be using minorities in the same way: as window dressing that makes their product appear to be different from what went before, but which, in fact, have changed little in substance.

- monononononononononon

Producers and executives in Hollywood have often acted as though minority groups were interchangeable. After World War II, Richard Brooks wrote a novel titled "The Brick Foxhole" which dealt with the murder of a man who was a homosexual. Since gays were pariahs in the society, and any serious or sympathetic treatment of them was specifically banned by the Production Code, this disputatious figure could not be brought to the screen intact. He could, however be changed into a member of another outsider group — and he was; and when the resultant film, 'Crossfire," was brought to the screen, it was hailed as a powerful and penetrating indictment of antisemitism.

We 'Do' Problems

A few years later, after it was assumed by some producers that "the Jewish question" had already been "done" (we "do" social problems in this country like some people do their laundry — with a lot of soft soap), the play "Home of the Brave" was brought to the screen. On Broadway, the leading character struggled with his Jewish identity. In the film version, however, he struggled with his Negro identity, on the evident assumption that one minority's identity crisis was pretty much like every other minority's identity crisis.

Television has followed this pattern of interchanging ethnic affiliations. "All in the Family" was "translated" from a British series by Norman Lear, who has made a socially useful career (and a hell of a lot of money) out of dealing with ethnics. The process, worked so well that Lear later repated it with "Sanford and Son" which, on British television, featured a couple of Cockneys, since class serves some of the same functions for British audiences that race does for Americans.

Hassidic Chop-Socky

"Kung Fu" was originally created as a series featuring a Hassidic character who walked around spouting pseudo-Talmudic aphorisms. When he was brought to life in the television series featuring David Carradine, however, he was changed to a character who walked around spouting pseudo-Chinese aphorisms. They still sounded Talmudic, but evidently the producers were convinced that American television audiences would identify more easily with a baldheaded Oriental than they would with a hairy Jew.

Even where the changes are not intentionally-made, it is often apparent that minority status can be used interchangeably. "Good Times" is, in many ways, a reincarnation of "The Goldbergs" and if "Sanford and Sons" were being produced in 1955 rather than in 1975 it would probably be called "Steinberg and Sons."

As for all those lead figures like Colombo, Petrocelli, Rhoda, Kojak, etc. in which characters clearly belong to an ethnic group but no plot or character points are made of this affiliation, it is clear that ethnicity is little more than a gimmick. Such characters "happen" to be Italian or Greek or Jewish — as if it were an accident — and it is no more significant than the fact that they "happen" to stand 5'4" in their stocking feet or "happen" to be just a little bit cross-eyed.

It is fine that America's pluralistic composition has become apparent on television. But it is not fine if ethnicity or minority status is simply being used as a gimmick, in which people from varying groups are juggled around just to come up with something "different," as if distinctions arising from culture, belief, background, sex, and orientation were accidents that really had no significance. Using minorities interchangeably does not explain the differences among Americans - it explains them away.

But the problems of the blacks are not the problems of the Jews. The problems of Chicanos are not those of American Indians, wemen, gays, or any other minority group. A minority group is a state of mind as much as it is a statistical, racial, or ethnic category, and it cannot - and should not — be used like a cog in the television or film wheel. Our cultural, ideological, and sexual variations - the things we think and feel-are things to be valued and examined honestly in film and television, not disdained or ignored as they were in the past, or used interchangeably as they often are in the present. We might even find that an ex-

religious or national minorities. Generally missing from the them in exotic locales such as Paris, Rome, or Hong Kong, amination of the ways in which people are unique - and "melting pot" were blacks, Chicanos, American Indians, and by shooting them in Cinerama, CinemaScope, or 3D, not interchangeable — would result in better and more and Orientals. And the idea that women, gays, and other when they could just as easily have been shot in standard- entertaining films and television programs.

How To Minimize The **Impact Of Estate Taxes**

By STANLEY HAGENDORF -

Everyone is aware that they must file an annual income tax return. The dollar impact of raising the money necessary to pay Uncle Sam the tax due on April 15 of each year is constantly present.

Most people, however, do not the death of an individual and gen- stantial amounts of cash may sud- \$60,000.

(Partner, Karow & Hagendorf, Es- | erally payable nine months after as. New York, Visiting Professor of date of death. The result is that Law, U. of Miami Law School) years of planning of one's family and loved ones can be wiped out realize the devastating effect of the upon the death of the breadwinner estate tax which is imposed upon of the family. Additionally, sub-

denly be needed to pay the taxes. One common misconception is that estate taxes can only effect the "wealthy." Such, however, is not the case, especially with rising inflation.

For example, a married man of moderate means dies with the following assets, leaving everything to his wife. The wife has no assets of her own.

Family house \$40,000. (Equity) Cash and Bank Accounts \$20,000. Investments - Stocks and Bonds

Insurance \$90,000. Total \$210,000.

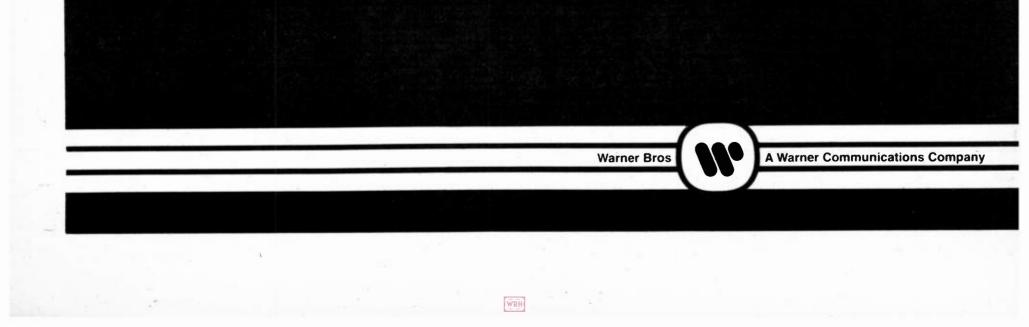
Easy At First Today, a \$210,000 estate is not considered a very large estate. Assuming \$10,000 estate expenses, the Federal estate tax would be \$4,800. Thus far, the estate tax impact is not too heavy.

However, assume that the wife dies several years later, and that her estate is also \$210,000 (less \$10,-000 expenses), the estate tax at this point (ignoring the small credit (Continued on page 54)





Now more than ever the mark of leadership.



PICTURES

24



How Sensitive Is **Everyone Today?**

demonstrations and class actions. Ours is a time utterly remote from the long-ago piety, "God's in his distinguishable from drawing-Heaven, all's right with the world.' Nowadays a great deal is considered very wrong and philosophers even argue quite solemnly that God is dead.

The press which is quite adept in finding fault with individuals and institutions also draws criticism. It was after severe attack that police blotter reporting tended to make it seem to readers that all criminals were "Negro" that dailies largely abandoned their traditional style of identifying those arrested racially.

Of course there are those who see the swing the other way as too extreme. If a famous entertainer dies it surely seems a necessary news detail to mention his race yet there are those who argue that a white man's obituary takes his whiteness for granted and does not mention it. Why then special allusion only to a celebrated person's blackness?

Where horrendous crimes occur and a white man stands accused or convicted of unmitigated vileness the New York Times presently insists upon referring to the prisoner as "Mr. John Doe." The title of respect represents another public relations gesture of our times. The criminal, too, is "mister." Actually that is something. In the South one of the indignities practiced for years on blacks was that, criminal or law-abiding, they were denied any salutation. They were not addressed as Mister or Miss. Instead by their first names. Young black men up to 45 were purposely called "Boy." It was not intended to make the black man feel accepted.

Variety does not fail to draw some rebukes for its phrasing and captioning practices. The term "spaghetti western," applied to Italian-made cowboy films, proved offensive to various Americans of Italian descent. Variety dropped the phrase though it slipped by again once in 1975. Strong protests have centered on the abbreviation "homo" for "homosexual." The first is curt, the second descriptive.

''Gav'' is the advocated term though even the advocates concede something inappropriate since many a homosexual is more melancholic than gay.

Variety has spurned most of the foolishness about "Ms" as a substitute for "Miss" or Mrs" but since the point has been raised this weekly confers equality. In text the last name of the person is used, whether man or woman.

Since 1975 was International Women's Year, with many a convocation and much stress on feminine liberation it was probably predictable that the longtime Variety habit of using "femme," as in another's vanity, though one also French, for a synonym of "woman" would be criticized. And it was. Reporters and editors do tend, naturally, to the over-use of short-cuts, substitutions and alternatives. One highly articulate woman reader argued in a letter that a story in this paper reporting the possibility of a film based on the jailhouse murder of a Southern white sheriff by a black girl prisoner had been "insulting," because the article had identified the girl's deed but not the sheriff's (viz, rape).

★★★ By ROBERT J. LANDRY ★★★★★★★ Now is the era of protests, reference to some filthy dialog. Shouldn't say that, Variety. Reason: gutter language is now inroom language. Depends perhaps on your circle. Pornographers have objected to the oldfashioned term, 'smut." Not smut but frankness.

Another complaint received was against the word "promiscuous" to describe the heroine of one feature film. Suggested instead she be called a "fun girl."

Sensitivity to terminology is now almost universal. While some examples seem preposterous, others are bona fide in their grimly justified protest.

The gas furnaces of the Hitler camps destroyed more than Jewish corpses. The heat from the horror effectively obliterated Jewish jokes. Which stopped being funny. True, there were a number of Jewish comics and after-dinner speakers who resented losing their stock-in-trade after so many decades. There persist, too, others who regret the loss of "ethnic in public entertainment humor." though Italians and Poles could perhaps happily forego the brand of latterday jokes privately focussed upon them.

Jokes at the expense of a given segment of the poulation trace back to the early anti-immigrant propaganda of the Know-Nothings. Early victims were the Irish who arrived ragged, penniless, illiterate and famine-starved. Later tides of Germans inspired the "Dutch" acts and jokes of 19th Century vaude and honky-tonks.

Defenders of the joys of ethnic humor like to imply that the jokes were good-natured "joshing" and that they helped the newcomers adjust to the American environment. To whatever degree that might be valid it can hardly be disputed that a great many of the jokes were cruel and humiliating putdowns Nobody intended to convey a welcome or an appreciation.

The United States was undoubtedly the dumping ground for the flotsam of European slums, ghettos and worn-out farmlands. Often they arrived with hardly more than the tattered garments in which they travelled in steerage. It was easy for the "natives" who had arrived 10 or more years before to condescend. And we can scarcely pretend that condescension does not flourish as a perennial strain in humor. One is always able to recognize and make witty observations on the traits of inferior folk.

Whether the presentday comedy of "roast" and insult is a hearty and healthy give-and-take among sophisticates is a question. Perhaps so. Human beings may gain something by deflating one recalls the Broadway maxim that satire is what closes Saturday night. It depends, of course, on whose ox is gored, whether one falls within the superior or endowed group or outside. What we are all dealing with nowadays is sensitivity. No doubt sometimes exaggerated. As to that, ask yourself -- can you cite a nickname for any race or nation which is "affectionate"? "Yanqui" is no compliment to an American in Mexico and "Yankee" hardly a favorable comment upon a Northerner, even in today's South. pectedly. One reader objected to Run the list of nicknames for the the use of "gutter language" in Irish, the Italians, the Slavs, the try dancing."

all, the blacks. Belittlement is implicit.

Black Exploitation Pix Consider the "black exploitation" motion pictures of recent years. They reek of racial stereotype and implications of poor character, emphatically a proneness to crime and violence. With what "gratitude" did the black audience hail the few black films that were kindly, such as "Sounder," "Five On The Black Hand Side," "Uptown Saturday Night" and "Let's Do It Again."

What, it might be asked, is a minority? One answer would be, somebody you dare ridicule. Which brings up another nice point. In the American culture there are all kinds of immunity to humor enjoyed by persons, professions and groups well able to counter-blast sue, rough up or otherwise make the offenders pay for their fun.

Questions And

Dan Carlinsky and Edwin Goodgold have compiled various quiz books, from one of which, "Trivia and More Trivia" (Castle Books/ Book Sales) these questions are taken. The answers to the questions are printed on Page 34.

These are the questions:

1. The three original men in the street on "The Steve Allen Show" were

2. What organization did George Stevens head as the Kingfish on 'Amos 'n' Andy''?

3. Who played Animal in the movie "Stalag 17"?

4. What west-coast wrestler invented the Atomic Drop?

5. Who is Ross Bagdasarian?

6. What big movie brought Brigitte Bardot before the receptive American public's eyes?

7. In what city did the acrobatic team of Batman and Robin oper ate?

8. In what television series did William Bishop, James Dunn and Michael O'Shea live in a rooming house owned by Frances Bavier?

9. What was the name of the singing group that did many of the commercials for Jack Benny?

10. Who played Mr. Kitzel? 11. Who was Edgar Bergen's

bandleader? 12. According to the song, "The Bible Tells Me So," what's the way

to live successfully? 13. Who was the host of "The Big Payoff?"

14. Who played Humphrey Bogart's mother in "Dead End"?

15. What kind of shoes did Pat Boone wear?

16. Sing the Bosco jingle.

17. What was the name of the in spector in "Boston Blackie"?

18. What was the name of Mr. Boynton's frog (on "Our Miss Brooks")?

19. What was Birmingham Brown's occupation?

20. What quantitative measure

Ethnic Jokes A No-No, But Filthy Sex Talk Both Tolerated And Chic www.www. By DON CARLE GILLETTE wonon on one

(Essay which follows is a defense cerned

of the old school ethnic humor which veteran Gillette feels was healthily and vigorously entertain-ing in contrast to the "ugly antiheroes, raw sex, frightening violence and shameless vulgarity' now so commonplace. -Ed.)

Hollywood.

If a Rip Van Winkle who went to sleep in the 1920s were to wake up today, and if he happens to have been an inveterate vaudeville fan when he went into hibernation, the entertainment he would be likely to miss the most is the oldtime character comedians, the exponents of ethnic humor, who for many years provided some of the biggest belly laughs in show business.

The present generation simply cannot appreciate what it has missed in never having enjoyed the hilarious nonsense of character comedians dispensing Dutch, Irish, German, Italian, Hebrew, Greek, and, best of all, Negro humor. The latter by classic performers from McIntyre & Heath, Moran & Mack ("The Two Black Crows") and Bert Williams down to Amos 'n' Andy, (Correll & Gosden, two white men who made radio history and became millionaires).

And how about Weber & Fields, and Barney Bernard & Alexander Carr ("Potash and Perlmutter"). and the Hebrew monologist par excellence Joe Welch, and Lou Holtz (who also did a blackface), and the Italian comedians?

What happened to all this great humor? Why did it disappear? Just Hitler?

Came The Pressures?

Apparently it was largely a victim of pressure groups, sensitive minorities, nationality cliques claiming that such comedy reflected unfavorably on the respective ethnic populations. This sensitivity co-exists with this age of liberation and uninhibited freedom of expression that tolerates ugly anti-heroes, raw sex, frightening violence and language so foul that it cannot sink any lower in shameless vulgarity.

If the public at large is broadminded enough to accept such liberties from writers and other "creative" artists, why can't they be equally broadminded toward utilizing the natural foibles, idiosyncracies and peculiar characteristics of different cultures to provide innocent fun for fun's sake?

The public at large should be given credit for having enough brains to distinguish between make-believe and reality, or between entertainment and defamation, and no comedian or entrepreneur in his right mind would pursue a policy of degrading any nationality, because he knows it would be suicidal to his career to

Every nationality has the same privilege to cariacature any other nationality. The modern idea suggests only malicious intent. Of course, it is reasonable to object to all gangsters being depiced as of one nationality, or all lazy workdodgers as of one color, but that kind of characterization has been quite thoroughly dispersed.

'Sanford' A Comeback?

The current "Sanford and Son" television program enjoys high popularity among both blacks and whites although it's no more complimentary to the blacks than the burnt-cork "Amos 'n' Andy" which with television, was ushered into oblivion. Contending that blacks will accept caricatures of blacks from their own race, but not from whites, seems a rather flimsy explanation.

There is something about Negro humor - as well as their music and dancing --- that has unique entertainment qualities and should be preserved as a native asset along with hilfbilly and other sectional forms of expression. This was recognized before and just after the turn of the century - before the days of ethnic agitation by small groups - when dozens of minstrel shows toured the country, attracting large audiences of blacks as well as whites. Nearly all of the performers were white, in blackface, but they took some of their material from Negro characters and many of them achieved fame and fortune.

Possibly no segment of the old theatrical days had as high a percentage of stars as the minstrelsy division, which boasted Mc-Intyre & Heath, Lew Dockstader, Honey Boy Evans, Bert Swor, Wolfus & Williams, Lasses White, Moran & Mack, James A. Coburn, Hamtree Harrington, Williams & Walker, and dozens more - not counting vaudeville and the Broadway stage, where Al Jolson, Eddie Cantor, Jay C. Flippen, Bert Williams, Frank Tinney, Neil O'Brien, Jack Norworth, Mel Klee, Billy Van and many others held forth.

Whitefacing It?

Al Herman ("The Assassin of Grief") blacked up to do his monolog in white dialog, and it always scored big. If a performer in blackface can add punch to white humor, how about a reverse English-black performers doing humor in whiteface? The Caucasians aren't likely to raise any objections. (Various black actors have performed white face in legit. -Ed.)

Burnt-cork makeup at one time even was considered a trade-mark of professional entertainers, like white greasepaint is more or less a trademark of clowns. Many of the blackface performers - comics and others - talked and sang as whites, but they used burnt-cork because it was the showmanship convention. Even Bert Williams, a black, went along with burnt-cork to make him look blacker - more like an actor. So figure it out. (Williams was a four-figure star for Ziegfeld who often had to use hotel freight elevators --- Ed.) How about all those country bumpkin Toby Characters - in the midwest and Dixie tent-show era that always had audiences rolling with laughter, especially the audiences composed mostly of the very rural folks who were humorously impersonated by the Toby comedians? In the heyday of

Entertainment

Answers (Page 34)

Sensitivity crops up unex-

•

do you associate with a bushel and a peck and a hug around the neck? 21. Who was Cagey Calhoun, the theatrical agent played by Jesse White? 22. What was the name of Stella

Dallas' daughter?

23. How was the city of Vulcan kept suspended in space before Dr. Zarkov's revolutionary invention? ("Flash Gordon")

24. Ben Grauer was associated with what musical broadcasts? 25. Who was famous for saying: a. "Coming, mother!"

b. "Glad we could get together."

c. "Goodnight and good luck."

d. "Put a little fun in your life

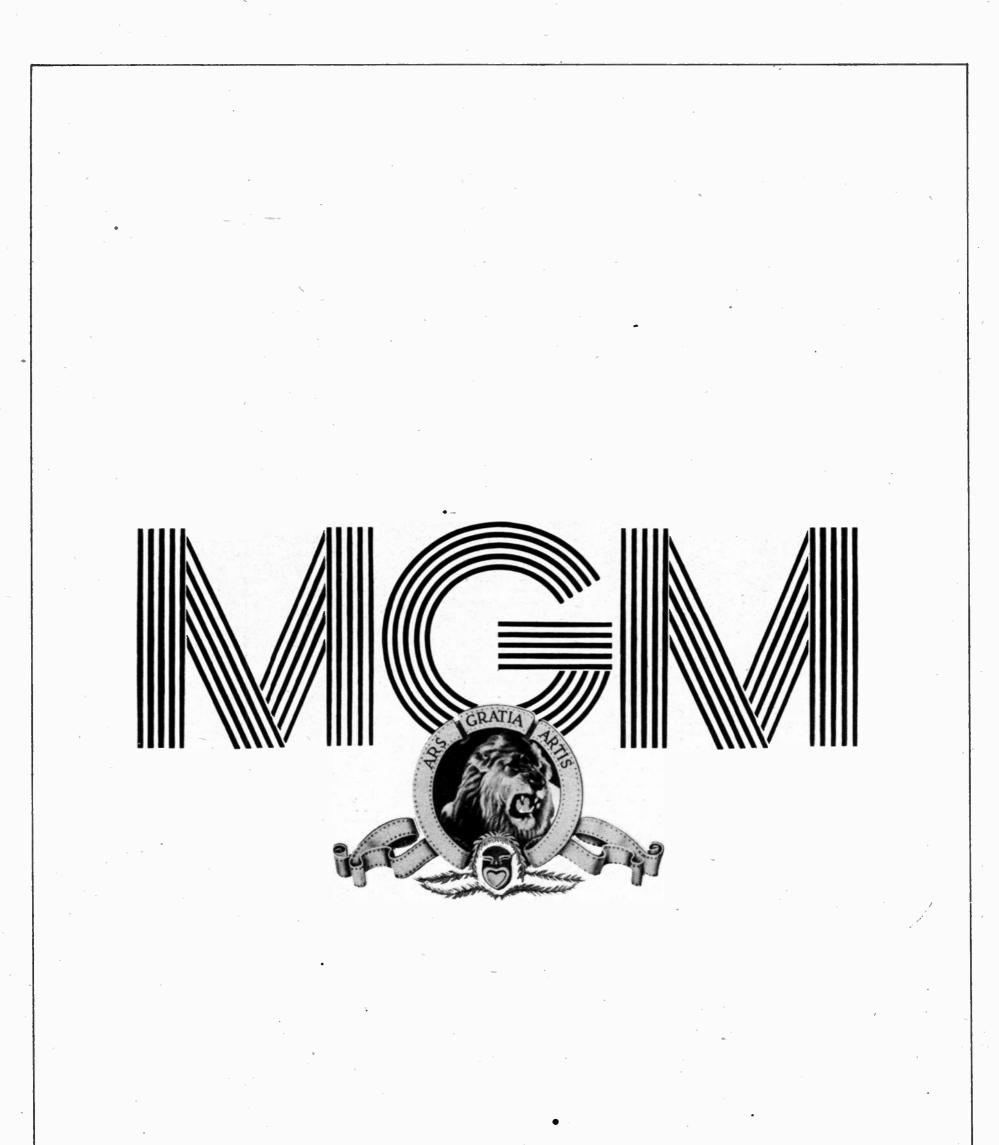
ing

If there can be wide-open indulgence for the presentation of crime, sex, violence and other material that discredits humanity in general, regardless of race, why the rigid restrictions on something that might merely ruffle a few isolated sensibilities? Only snobbish or stuffy personalities could object.

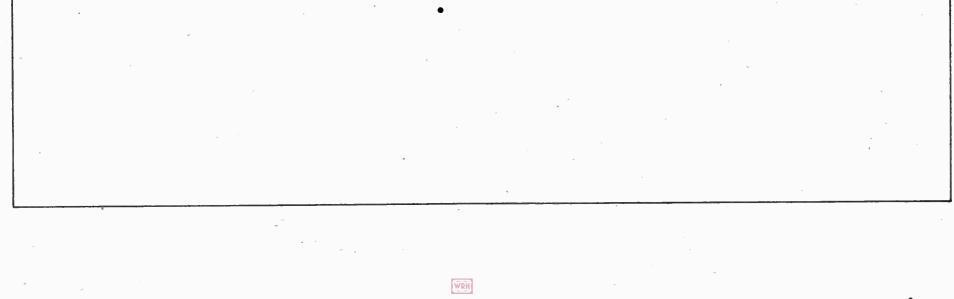
(A source of criticism against ethnic jokes is that mindless kids borrow and exploit them with cruel excess in the schoolyard --Ed.) privilege to caricature any other

Tolerance seems a one-way street where comedians are con-

(Continued on page 40)



Seventieth VARIETY Anniversary





A Checklist For Copyright

By STANLEY ROTHENBERG

are involved? (for example, literary, dramatic, dramaticomusical, musical, motion picture or choreographic).

(2.) Is the work published or unpublished? If published or publicly performed, where, when, how and copyright data, if any?

(3.) Who is the purchaser (assignee or licensee)? Who is the seller (assignor or licensor)? Is he the original owner? (names and addresses and additional appropriate information such as state of incorporation and Seller's chain-oftitle).

(4.) What rights are being conveyed? (for example, motion picture, stage, television series, first serial publication, or all rights). Are they being conveyed exclusively, nonexclusively or by way of quitclaim?

For How Long?

(5.) What is the term of the conveyance? (for example, 10 years any renewals or extensions thereof, or perpetuity, and on what date shall the term commence?)

(6.) For what territory are the rights granted? (for example, the U.S., the Western Hemisphere, the entire world).

(7.) What is the consideration for the conveyance? (for example, \$1,000; \$2,000 per annum during the term of the agreement and so long as the copyright remains in force; 10% of the purchaser's gross receipts; 5% of suggested retail price of 90% of the records sold by licensee in the U.S.; 242% of purchaser's net profits) (how are gross receipts and net profits defined?)

(8.) Are there any restrictions on the seller's reserved rights? (for example, the reserved stage rights may not be exercised for three years from the release of the first feature motion picture based on the literary work or five years from date of contract, whichever is earlier).

Revert To Seller?

(9.) Shall the conveyed rights revert to seller under specified conditions? (for example, if seller does not receive a minimum amount in royalties by a certain date, or if a first-class stage production shall not have been produced by a certain date).

(10.) Any representations by the Seller? (for example, that he alone owns the rights being conveyed, that he has the right to enter into the contract, and that the work and the exercise of the conveyed rights do not and will not violate any rights of others).

(11.) Any indemnities from the Seller? (for example, Seller will many deductions. To claim them is easy. To make hold Purchaser harmless against them stick is something else again. Say-so or any loss by reason of a claim against Purchaser, which if true titled to clear-cut proof of two things: (1) that the would constitute a breach of a amount was actually spent; and (2) that the items representation by Seller).

(12.) Any limitation on the records showing when, where, what, who, why and

(1.) What class or classes of work (Member, New York Bar; partner, Heit & Rothenberg)

and promoting the work).

(15.) How frequently shall the Purchaser account to Seller with respect to Seller's participation in Purchaser's receipts? (for example, quarterly or semiannually)

(16.) Shall the Seller or his representative have the right to inspect the Purchaser's records pertaining to Purchaser's receipts?

(17.) The law of which state shall apply to the interpretation of the contract? Shall disputes be settled by arbitration? If so, where?

Right To Alter

(18.) Are changes in the work or title thereof to be made only after the Seller gives his approval? Is such right of approval absolute, or shall approval not be unreasonably withheld or delayed?

(19.) Can the Purchaser assign the acquired rights to a third party? If so, shall the Purchaser remain liable? As a condition of the assignment, shall the Purchaser's assignee be required to assume in writing Purchaser's obligations to Seller?

(20.) Shall the Purchaser be required to use a particular copyright notice in his exercise of the rights?

(21.) Shall the Seller be required to furnish to Purchaser any particular documentation of ownership?

(22.) Is the agreement subject to the terms and conditions of any collective bargaining agreement? or industrywide agreement? or industry practices?

Note well: Neither this list nor any of the items therein is exhaustive and the list is not intended to replace consultation with an experienced lawyer.

The novel was set in the '50s. I set

the screenplay in 1975 because its

basic truths about the female ex-

perience are equally true today.

Briefly, it is the story of a girl taught

that there are only to essentials in

her future: to grow up beautiful and

to get a man. As Prom Queen, wife,

'75 Teheran Festival Awards

Teheran.

The following are the primary awards presented to entries in the Teheran film festival, December 7:

Best Director -- Ivan Passer, for "Law and Disorder" (U.S.). Best Film -- "Swept Away By An Unusual Destiny in the Blue Sea of August" (Italy).

Best Actor - Dodo Abashidze, "First Step" (U.S.S.R.).

Best Actress - Mariangela Melato, "Swept Away" (Italy).

Short Films

Grand Prix Golden Ibex: "Chameleon" by Branko Ratinovic (Yugoslavia-animation)

Special Jury Prize: "Rifle Range," by Marian Cholerek (Poland). Honorable Mentions: "Heron and Crane" by I. Norstein (USSR)

and "U.S. Arts: A Gift To Ourselves," by Stephen Judson (U.S.).

If A Picture Becomes Public Domain, Can Anyone Use It?

BY HOWARD GOTBETTER

(Member. New York Bar)

Within past years, a number of motion pictures made in the 1920's tribution both during and after the and the 1930's have not had their initial copyright term in theatres copyrights renewed and have fallen into Public Domain. Can anyone lessness or change of ownership in now use these films in theatres and the motion picture, or a variety of on television and otherwise?

The answer is not all that simple, especially where the motion picture is based upon an underlying literary property, which underlying property is still in Copyright.

Take the following situation: author writes a book and sells to producer the rights to make a motion picture based upon that literary property. To secure to author some additional compensation for subsequent uses of the motion picture on television, the Author (let us assume) reserves to himself all rights for television with respect to that motion picture based upon his

28 and 28

When the book was first written it was duly Copyrighted by author. Before the first 28 year copyright term expires, the author renews his Copyright in the book for the second 28 year copyright term.

During the first copyright term of the literary property a Motion Picture is made based upon it.

Actually the motion picture is based upon a screenplay which itself is based upon the literary property. As is usually the case, the motion picture is copyrighted but the screenplay is not.

The motion picture is put into disand on television. Due to careother reasons, the film is not renewed after the expiration of the original copyright term.

The motion picture is now in the Public Domain.

It would appear that the screenplay upon which the film was based is in the Public Domain as well as the motion picture which did not have its copyright renewed. However, the underlying literary property is still under valid copyright.

Can anyone now use that motion picture without restriction and without fear of claims by the Author of the underlying literary property?

Basic Source

The basis for the Copyright Act and the securing of copyright is found in the United States Constitution. Article I, section 8 of the Constitution provides: "The Congress shall have Power ... To promote the Progress of Science and useful Arts, by securing for limited Times to authors and inventors the exclusive right to their respective writings and discoveries."

It should be noted that the intent behind the above constitutional provision and behind the Copyright Act was to grant a limited monopoly to authors "for limited Times" on condition such author complied with the Copyright Act.

Under the current Copyright Act, a work may be protected for two successive 28 year periods assuming certain conditions are met in its renewal during the first period.

To balance the interests of the public, the Courts have determinded that the copyright monoply is a limited and restricted monopoly. It has long been the law that public policy is against the use of an critics, backers, agents, directors; advertising and alleged patent or copyright monopublicity; press agent's fees; club dues (but only if the poly to restrain competition in the club is used more than 50% for professional matters). | marketing of unpatented and un-Miscellaneous expenses - "Variety" and other copyrighted articles.

trade papers; Equity and other union dues; telephone The Compco and Sears cases Supreme Court back in 1964 stated that the federal policy found in the above-quoted section of the Constitution and the implementing federal statutes such as the Copyright Act were in favor of allowing free access to copy whatever the federal patent and copyright laws leave in the Public Domain.

tant in it. It is a drama of relationships between men and women and the considerable comedy arises out of character. The novel was brought to me by the author. I and an enthusiastic producer optioned it together. The

The response was the (Continued on page 38)

Income Tax Deductions

(Seidman & Seidman, New York)

mononono By BERNARD BARNETT, CPA 200

the term of U.S. copyright, the bal-ance of the U.S. copyright term and If You Wanna Make A Film About Women, Better Forget It

By ELEANOR PERRY

The word was that 1975 was going to be a terrific year for women on the screen. The word was that great new female stars were going to be developed - new Crawfords, Hepburns, Davises. The word was that those people who "never go to movies" because they can't identify with two jocks getting it on with each other would flock back into the theatres. The word was that there was a desperate need for scripts with strong roles for women

Gee, was I excited! I had just completed a screenplay based on the novel, "Memoirs Of An Ex Prom Queen" by Alix Kates Shulman." The novel got great reviews and was a selection of the Book Find Club and a Literary Guild Alternate selection. It sold almost 20,000 copies in hard cover (exceptional for a first novel) and 800,000 in soft cover, with a new print order for 200,000 impending. I frequently spoke to university audiences and general audiences and whenever I mentioned I was going to write the script there were

cheers and applause.

mistress, divorcee, wife again and mother, she lurches from one roletrap to another. Finally a childbound woman of 30, hooked on face creams, without training, skills or book. money of her own, she begins to have sharp second thoughts about the hype that Mr. Right is the answer to her life. There are no polemics, no messages, no references to feminism, nothing mili-

For Show Biz Folk

work; passport fees.

producer took the book and a treatment to several likely places. same

consideration payable to the Seller provided Seller shall not be required to pay any sums in excess of the amount actually received).

Credit, And Wording

(13.) Shall the Seller (and/or author of the work) be accorded credit in connection with the exploitation of the conveyed rights in the work - and, if so, how shall the credit read? when and where shall it appear? shall it appear in any particular size or prominence?

(14.) Any promises by the Purchaser? (for example, to publish the work in a particular

amount of the indemnity? (for ex- how. Properly proven and reasonable in amount, all of ample, limited to the amount of the 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

You can't take it with you — the income tax collector

sees to that! Just the same, show people are entitled to

"guesstimate" is not enough. The government is en-

were professional, not personal expenses. That means

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 form by a certain date, and to spend depreciation; auto club membership; tolls; cabs from a particular amount in advertising one engagement to another; expenses on trips taken to

exchange; accountants' fees; bodyguards; rent, decided by the United States 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.

get material, background or ideas for professional

following; handling of fan mail; photographs; com-

plimentary tickets; entertaining press, playwrights,

Public relations expenses — development of public

Self-employed retirement plans - Beginning with 1975, self-employed persons can contribute up to 15% of earned income (not to exceed \$7,500 a year) to an HR-10 (Keogh) Plan. Employees who are not covered by a retirement plan can contribute up to 15% of earned income (not to exceed \$1,500 a year) to an IRA -

Individual Retirement Account. Contributions to IRA's must be made by year-end but HR-10 Plan contributions can normally be made in the following year prior to the due date of your income tax return. For example, payment to an IRA, deductible for 1975, can be made after December 31, but before April 15, 1976, or which was based upon that literary the extended due date of the 1975 tax return.

Curbs On Power

Should the author of the stillcopyrighted underlying literary property be permitted to prevent the general public from using the now Public Domain motion picture (Continued on page 52)

· مريد محمد معاد ما و مريد مخط و مخط فالد الاعلام و مخط معاد المالي المالية ما معاد مريد و ما معر مري

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🛥 🛛 By HAROLD MYERS 🚗

dithering, the European Economic and reinvest earnings in future pro-Community (more generally known as the Common Market) is taking an active - and possibly decisive - role in the affairs of the motion picture industries of its member countries. It has its sights on the production of European, or multi-national motion pictures which could transcend the laws of individual countries.

A parallel development to European production could also be the creation of a Community distribution organization, also on a multi-national basis, though not necessarily restricted to releasing Community pictures as such.

Although not spelled out in as many words, it is not unreasonable to presume that one of the underlying motives of the film commissioners in Brussels (h.q. of the Common Market) is to present yet another challenge to the dominant position of the U.S. motion picture industry in the Common-M territories, as elsewhere. Such an admission, of course, would never be made publicly, as the Community as a whole and the individual member nations, rightly regard the United States as a valuable trading partner; it's not just that Hollywood product has the largest slice in most European markets, but that European pictures get, comparatively speaking, relatively little screen time in the U.S.

Whether the concept of the multinational production, with the inherent risk of producing hybrids, is the best way to meet the American challenge remains to be seen. The forerunner of the projected multinational film, i.e. the co-production, has not exactly turned out to be the savior it was expected to be, though it has been of some help in specific, if limited areas.

Admittedly, behind the thinking of the Committee of Film Industries in Brussels is the urgent question of halting the erosion of boxoffice receipts and giving the film producer a better break in competition with television. Among the Common-M member states, only the Italians have succeeded in maintaining a handsome pace, both as regards production and theatrical attendances, whereas in other countries the decline has indeed been grave, if not catastrophic.

According to EEC statistics, the community countries lost almost two thirds of its cinema audience between 1956 and 1973, but in the same period the number of recorded ty receivers in the home increased more than sixfold to a total approaching 66,000,000. And, because of the trend away from the cinema to the home receiver, 95% of the audience for motion pictures is to be found in the home, and only

duction. Not that there appears to be much immediate likelihood, in the present crisis conditions, of the government implementing such a proposal.

There are many hurdles to be cleared before the concept of multinational or community productions can be realized, but the deliberations are scheduled to continue in the coming months. One of the more significant sessions is planned for the coming spring when the European Committee of Bankers meets in Milan in a new would provide the financial where- | common good.

At long last, after years of tionalize film distribution in Britain withal to encourage production of multi-national pix, while at about the same time, and in the same city, top brass from within the community will examine the steps to be taken to achieve an agreed policy for the motion picture industry.

A final, if cynical comment: The EEC has a dispute-creating Common Agricultural Policy which, broadly speaking, is unpopular with both producers and consumers, and has led to dumping of surplus produce outside the community, at a fraction of the going price domestically. Togetherness is a healthy principle; unfortunately, it bid to establish a formula which does not always work out for the

Mexican Film Biz Heading For **Total Takeover By Government**

important since the film industry began 45 years ago. It tolled the end of one era and heralded the beginning of another.

The industry was rolling along as usual until President Luis Echeverria lashed out against private producers and "invited them out" of the industry during presentation of the Ariel awards last April. That meant the state - already controlling distribution, exhibition, promotion and some production would go the rest of the way and take over film production.

Until then, the policy was to finance indie producers via the National Film Bank. Under the new policy worked out by a committee headed by Mario Moya Palencia, of the Interior Secretariat which has jurisdiction over the industry, and the National Film Bank's Rodolfo Echeverria, they could continue employing the industry's agencies and facilities but would have to look elsewhere for financing their projects. The film bank would only finance projects by governmentoperated Conacine and the two new production companies created by the committee - Conacite I and Conacite II.

Indie producers (as well as foreign filmmakers) were invited to coproduce with these agencies. They could use facilities like Churubusco Studios or the America Studios (which the government purchased from them). They have access to distrib agencies Pel-Mex, Pel-Nal and Cimex (Pel-Mex and Cimex were subsequently merged to handle all world-wide distribution), and to the Operadora de Teatros circuit throughout the Republic.

In addition to selling the government their production installation (America Studios), producers sold the government their shares in the distrib agencies.

Mexico City. The year just ended will probably books to newcomers and drop some featherbedding practices. The inbooks to newcomers and drop some go down in local history as the most dustry is bound to benefit from the injection of new blood in the ranks of the directors who had been the main stumbling block. According to industry observers, the new wage boosts will increase production costs which were running from about \$200,000 to about \$300,000.

> In line with Rodolfo Echeverria's campaign to gain a footing on the international market, the production companies are sparing no pesos in turning out product which would have universal appeal. "Fox Trot," for example was a costly coproduction (possibly as high as \$3,000,000 to make it Mexico's most ambitious project ever) with Keep Films which starred Peter O'Toole, Charlotte Rampling and Max von Sydow surrounded by a Mexican cast which included Jorge Luke, Claudio Brook and Helena Rojo and helmed by Arturo **Ripstein**

> Although most indie filmmakers have ground to a halt now that official financing is no longer available, a couple of them have obtained capital from stateside Spanish lingo exhibs and filmed outside of the country. But Conacine has taken up the slack and the two new government production agencies started rolling toward the end of the year. Total production for 1975 was 44 features as of Oct. 31.

> In addition, foreign producers used Mexican terrain for such highbudgeted features like "Lucky Lady," "Devil's Rain," "The Blarney Cock," "Return of A Man Call-ed Horse," "Robinson Crusoe" (My Man Friday) and stateside TV films.

Global Sales Pitch

The West Germans have recently Echeverria's worldwide sales pitch has been paying off and Cimex reported a 13 percent boost in sales stemming from a program of Mexican Film Weeks in various ingraders will shortly be viewing a parts of the globe with personal appearances of a star or two plus an industry official. Although no figures were released, Peliculas Mexicans chief Juan Bandera Molina also reported a sizeable increase in the territory. Some of the frozen product acceptance throughout money of the American film-Latin America where the most recent Mex pix have been finding pro- | in financing Indian films, but since gramming dates in hardtops they these have an audience limited couldn't reach before. the Republic), the two-month strike Delegates of the Indian govern- 35 to 40 percent of the grosses in the by the Motion Picture Theater Employees Union against U.S. films. again demonstrated the attraction

'75 Moscow Festival Awards

Moscow.

Herewith are the feature film and personalities which won jury prizes at the international film festival held here:

FEATURES

1. GOLD MEDAL - "Dersu Uzala" (USSR-Japan), directed by Akira Kurosawa

2. GOLD MEDAL - "The Promised Land" (Poland), directed by Andrzej Wajda.

3. GOLD MEDAL - "Those Were The Years" (Italy), directed by Ettore Scola.

1. SILVER MEDAL — "Chorus" (India), directed by Mrinal Sen. 2. SILVER MEDAL — "My Brother Has A Cute Brother" (Czechoslovakia), directed by Stanislaw Strnad.

3. SILVER MEDAL -- "Powers of the Earth" (Peru), directed by Bernardo Ariaz

SPECIAL JURY AWARDS - (1) "Year Of the Solar Eclipse" (The Mongolian People's Republic), directed by Zhamian Buntar.

(2) To Zoltan Fabri, director of "Unfinished Sentence" (Hungary) >

BEST FEMALE PERFORMANCE — Harriet Andersson in "White Wall'' (Sweden)

BEST FEMALE PERFORMANCE — Fatima Bouamair in "The Heritage'' (Algeria).

BEST MALE PERFORMANCE — Miguel Benavides in "Another Francisco'' (Cuba)

BEST MALE PERFORMANCE — Georgy Georgiev-gez in "A Peasant on a Bicycle" (Bulgaria).

SPECIAL DIPLOMA AWARDS

"Kafr Kasem" (Syria), directed by Burhan el-ELWI.

"The Uzicka Republic" (Yugoslavia), directed by Ziko Mitrovic. "The Girl from Hanoi" (North Vietnam), directed by Hai Ninh.

"Castle of Sand" (Japan), directed by Yoshitaro Namura.

Malini Fonseka in "How To Become Grown Up" (Sri Lanka).

SHORTS, DOCUMENTARY AWARDS

GOLD MEDAL - "Heroic Symphony" (Hungary), directed by Ilona Kolonicz.

GOLD MEDAL — for a program of films made by the Italian proletarian film organizations "Brescia-74," and "Crime in Peaceful Times" directed by Gian Butturini.

SILVER MEDAL — "Chilean Chronicle" (Patriotic Forces of Chile). directed by Eduardo Labarca.

SILVER MEDAL - "Railroads" (Great Britain), directed by Geoffrey Hones.

SILVER MEDAL - "Northern Extra Pay" (E. Germany), directed by Karl-Heinz Mund.

SPECIAL JURY AWARDS - "Fisherman" (Tunisia), directed by Kjasin Daldul.

'Marin, The Teacher'' (Bulgaria), directed by Christo Kovachev.

"Miner's Film" (Great Britain), by the Cinema Action Filmmakers.

New German Filmmakers Earn **Critical Cheers But Little Coin**

By HAZEL GUILD

Frankfurt.

head for the Indian screens - and West German films, after a long then the Germans will have to dull postwar lapse, have finally decide what to do with their frozen come into vogue. In 1975 the films assets in India.

UA At Teheran

Of the American majors, only national prizes than ever before, top United Artists is still operating at full strength in Teheran, and ofcritics have been heavy with praise ficials there have likewise contacted the West Germans to fill the cinema gap. And it appears, too, Fassbinder, and the art houses in that some German films are headed in that direction.

While 8,000 Argentines attended a German Film Week in Buenos Aires three years ago, 25,000 packstill failing to pay their overhead ed in in '75. German papers and magazines are loaded with articles about "the triumphal parade of the German films in foreign countries," and "the hero's crown for the Wunder Kinder of the German film industry.

For the first time in West German film history, directors of 10 sold a pair of films to the Russians | films have taken international at the usual low flat price — and | awards, led by Fassbinder with three, Herzog with a pair, and Wim Wenders, Hans-Juergen Syberberg and Bernd Sinkel among the other winners. The German films have invaded the avantgarde and arthouse cinemas. Renowned critics are favorably comparing 33-yearold Herzog, 29-year-old Fassbinder, 29-year-old Wenders and others of the under-40 group with Bunuel, Truffaut, Antonioni.

5% pay out hard cash at the boxoffice. Unquestionably, a grave situation calling for drastic action.

But if the Community seeks supra-national powers over the film industry, there could be the even graver danger of jeopardizing the existing national film-aid laws which currently sustain what production there is in most of the member countries. Equally serious could be the risk of restricting new legis lative initiatives, such as the "seed money" promised writers and producers by the British Parliament.

Certainly, the EEC film commissioners would look askance at and in return for whopping inthe idea, advocated in a recent creases (in some cases almost Labor Party Green Paper, to na- double), labor agreed to open its of Yank product.

All this amounts to virtual nationalization of the industry aimed at turning out better product and guaranteeing a more stable production program.

New Execs

Fernando Macotela was named to head Conacite I operating at Churubusco Studios and Ruben Broido was tapped to manage Conacite II at the America Studios. (Maximiliano Vega Tato heads the Conacine operation.) They negotiated new contracts with the unions

so the Moscovites and Lencouple of German favorites, "Only the Wind Knows the Answer," and 'Three Men in the Snow.'

by the group of young German

filmmakers copped more inter-

American and European film

for the efforts particularly of

Werner Herzog and Rainer W.

England, France, Spain and New

But — except for a few isolated

cases --- the West German films are

bills, and without the support of the

German government, the aid from

the Film Subsidy Plan and forced

cooperation of the West German

TV stations which is part of the sub-

sidization scheme, the films are far

from commercial successes.

York are playing the pics.

Getting money out of India is so complicated that the Americans have been reluctant of late to enter makers has been proposed for use almost exclusively to the Indians, In Mexico City (and throughout there has been little interest. distributors who were earning from

No Success In U.S.

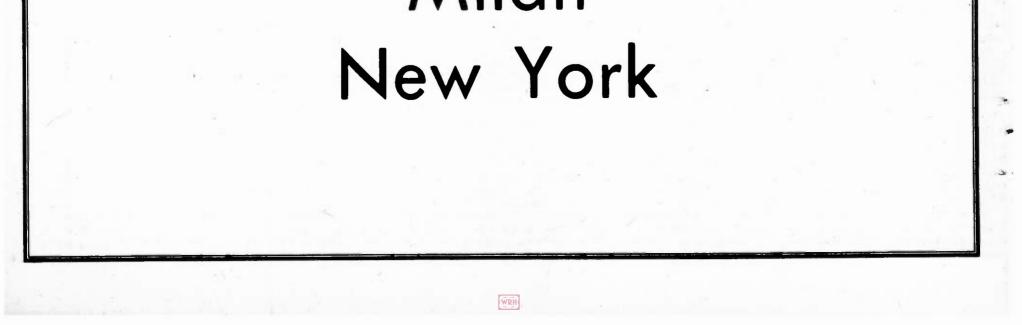
For some years, German distributors tried to force American ment, however, have been in touch German cinema market to bring with the young German film- some of the German products into makers, and it's likely that some of the United States, but with little the prestigious German pics will success.



Seventieth VARIETY Anniversary

Technicolor

Hollywood London Rome Milan



Indie Filmmakers In Fear Of 'Educators' Riding Free

By JOHN HILLER

The Assn., of Independent Video | education." & Filmmakers Inc. stands in opposition to two proposed amendments of the Copyright Revision bill (H.R. 2223) currently pending students in needing the free market before the House Subcommittee of the Judiciary Committee on Copyright Law. Certain aspects of the quality of educational motion picproposed bill will inadvertently undermine the future availability of educational films and videotapes by virtually eliminating the market- in a free society.,, place.

One of the proposed amendments would permit educational in- the National Education Assn., in a stitutions, libraries and museums to statement of support for the educacopy and use books, films and tion exemption amendment, said, videotapes without payment to the publishers or producers. Our group pointed out that the majority of that teachers work for salaries and independent filmmakers depend emphasized that the position of the upon educational and library sales NEA is not representative of the for their livelihood, and that without majority of educators, as Harris the existing economic basis for production, independent filmmakers will be unable to produce new works.

"This is obviously the destruction of our marketplace," said Ed Lynch, President of the AIVF. "The very institutions that are the best depend on government produced customers for our productions are films.' no longer going to purchase prints and tapes. And without this market, there will be no money for new productions. This is not just for educational films and tapes, but anything that is used in the classroom. Budget cuts in educational institutions and libraries should not be solved by depriving filmmakers of their livelihood."

The effect of this amendment on filmmakers as well as educators was outlined in an Association policy statement recently distributed to legislators. Besides the obvious concern for the future financial well-being of independent filmmakers, the Video & Filmmakers Inc. stressed the broader implications of any legislation which would eventually force a change in the present film market system and create a situation whereby the Federal Government would take over the production of films and videotapes for educational use:.

A Deadly Blow

"If the educational exemption is adopted and free copying is permitted, the economic incentive to independent filmmakers and other producers to continue to create the high quality and broad range of tion in the industry. currently available motion pictures and videotapes will virtually disappear. Educators will benefit to focus attention on the work of from the great amount of currently women filmmakers. Their First available materials. However, such International Festival of Women's gain is extremely short lived. Once current films and tapes become ob- June, 1972. "I think the first Festisolete, what will replace them? The val had a lot of encouraging responsibility will then fall to the results," says Nordstrom. "Aside Federal Government to provide from the gratifying critical recepmotion pictures and videotapes to tion, we broke the house record at educational institutions and librar- the Fifth Ave. Cinema." The '72 'free loan' system

The statement emphasized that 'AIVF's members share a common ground with educators and system not only to ensure the production of the greatest variety and tures and videotapes, but also to ensure the diversity of point of view necessary to the educative process

Indifferent To Coin?

James Harris, former head of "We (educators) work for people, not for profit." Lynch pointed out contends.

"We are in touch with educators," Lynch stated, "and ask them if they fully understand the implications for the future if this legislation is passed. Educators and students will suffer if they can only

The second amendment (the Mathias amendment) opposed by the AIVF would replace the free ment.,,

market system for certain nondramatic works with compulsory licencing and, according to the AIVF, "an expensive and unwieldly bureaucracy" would be established to fix the prices at which individuals licence such works to public broadcasting corporations. It would also remove the incentive to produce new non-dramatic works.

If adopted, no producer could acquire an exclusive licence of motion picture rights to a non-dramatic literary work; the price, therefore, of a licence would be a lower one because the rights will be non-exclusive. The AIVF believes that ...no producer would spend the

time, money and effort to make a motion picture out of "Future Shock" by Alvin Toffler if he or she knew that, any moment, a public broadcasting corporation could produce a competing work and place the market for the producer's motion picture in jeopardy.

"Ultimately, it would be less expensive and more equitable for the Congress to give funds directly to public broadcasting corporations rather than invite the high cost of bureaucracy which may wipe out the 'savings' effected by amend-

****** Fest Of Women's Films Hopes Sex Emphasis Only Temporar Sex Emphasis Only Temporary

********** By PNINA SPIEGEL *********

A woman's place is in the movie | time for another festival. industry, and Kristina Nordstrom and Leah Laiman, directors of the International Festival of Women's Films, are determined to prove it. The Festival, set for June 7-20, 1976, in New York City, will consist of 14 features and 14 programs of shorts directed by women.

To make the point stronger, and in honor of the Bicentennial, there will also be retrospective programs devoted to the work of two important American women directors, Dorothy Arzner and Ida Lupino. Not content just to show movies, the directors of the Festival are planning numerous seminars and workshops with prominent members of the film community, to examine women's posi-

This is the second time that Nordstrom and Laiman staged an event Films was held in New York City in ies, perhaps through a subsidized Festival introduced Americans to he work of Lina Wertmuller ("The The statement added that if the Lizards"), enabled Mai Zetterling's "The Girls" to get U.S. distribution, and sparked the organover the world.

"Let's face it," says Laiman, "The commercial cinema has not exactly welcomed women as producers or directors. There are a tremendous number of creative women filmmakers whose work deserves recognition but who can't break through the closed ranks of theatrical release. The Second Festival will spotlight these talents and make the public more aware of women's films. We're tired of hearing that there aren't any women's films. because there aren't any women directors. We hope to quash that myth forever."

While the first Festival prescreened over 500 films, this year's selection committee, made up of women filmmakers, critics, programmers and writers, will select from over 800 entries. Those films which find a place on the program will therefore represent only the tip of the iceberg.

Open Forums

One of the most successful and innovative features of the first supreme irony is in the "adult" film, which is merely sexual gymnastics Festival which will be repeated and . The power of film seems to me to be recognized everywhere in the expanded this year was a series of world — in democracies, behind the Iron Curtain — but least in open forums on topics relevant to Hollywood. It is sad and crazy, and one day again there must be films that women in film. Panelists included men can be proud of.' such varied personalities as Dede Allen, Barbara Harris, Molly **GRIM MARITAL COMEDY** Finally, an anecdote straight out of a Lubitsch comedy as recounted in, Haskell, Barbara Loden, Estelle Parsons, Frank Perry, Trish of all places, the August 24-31, 1775 issue of the weekly New England & Reilly, Andrew Sarris, Joan Mick- Essex Chronicle, an early Colonial newspaper. I tell it as my contribution lin Silver, Gloria Steinem, Renee to the U.S. Bicentennial, feeling that apart from good health, if one is pression embodied in such works ization of similar events in cities all | Taylor, Cecily Tyson and Viva. In blessed with it, almost everything else is pretty comic these days — in all addition, this year the directors senses of the word ... To wit: It reported the story of a tanner who came plan to invite representatives of the home late one night, undressed, and was about to settle down in bed in the major studios to participate in the darkened bedroom when his wife suddenly got up and complained of a discussions. severe migraine headache, asking him to go to the grog shop for some The Second International Festianiseed water to relieve it. The dutiful husband dressed and proceeded to val of Women's Films has been the grog shop, asked for the aniseed water and, reaching into his trousers awarded a grant from the New pocket, brought forth a gold sovereign. Not ever having owned a gold York State Council on the Arts, but sovereign in his life, he wondered how it got there, thought it over, and in they are still in need of additional the process noticed that the trousers were not his own. After a moment's financial support. Sponsors of the deliberation, feeling that his wife was well taken care of, he sat down, event include Dorothy Arzner, placed the sovereign on the table, and bade the grog shop owner to keep Simone de Beauvoir, Kathleen Car- bringing hot rum toddies to fortify himself against the cold night air. roll, Judith Crist, Ossie Davis, Ruby Refuddled from the long night of rum-guzzling, he returned home nigh ing told repeatedly that women's Dee, Jane Fonda, Melina Mer- unto dawn, having left the bottle of aniseed water for his wife in the grog semination of such materials for films don't sell, they decided it was couri, Rita Moreno, Eleanor Perry, shop. He had forgotten it, but this was of little account, for so had she.

COFFEE, BRANDY & CIGARS

Onward And Upward With The Arts By HERMAN G. WEINBERG NOSTUD FEE, PLEASE

In the days of the Austro-Hungarian officer-chic, during the reign of the Emperor Franz Josef, much was made of principle and honor as highechelon virtues in the military caste. Arthur Schnitzler wrote incisive short stories and novellas about it and Karl Krauss, the satirist, kidded it mercilessly. Whereas at the officers' hangouts, Sacher's, the Bristol, or at the Jockey Club and Salle Barbosetti, the fencing and pistol marksmanship center, they illustrated it with stories like the one told about the dashing young Hungarian hussar, who had quite a way with the ladies.

Having picked one up during an intermission at the theatre and spent the rest of the night with her in her flat, going through her whole repertoire, which was extensive, he girded himself together the following morning, kissed her goodbye, and started to leave. "Haven't you forgotten something," she smiled. "Forgotten?" he exclaimed in surprise, "Forgotten what?" "Money," she said shyly. "Madame," he answered, drawing himself up smartly, heels clicking, and in a tone of glacial hauteur, "A Hungarian officer never accepts money from a woman!" (Which is reminiscent of a scene in "Midnight Cowboy"-Ed.)

MUSICAL RESEARCH

The Czech conductor Karel Ancerl recently recalled once bumping into an old friend in a Prague park. "It was four in the morning and I was returning home from a party. A full moon lighted the park and we suddenly saw a stocky man in a long overcoat talking to some birds. "Please talk to me," he was saying, "speak to me. I must hear your music. I must have it.' When the birds flew away he would chase after them for a few feet, the while crying out to them. When he saw us, he turned away and walked from the park." The man was the glory of Czech music, the composer Leos Janacek.

THE NEGLECT OF PAINTERS

For one day this past Fall they showed a Russian film, "Pirosmani," directed by Georgy Shengelaia, about a great Georgian primitive painter who suffered from neglect, leading to his death from a broken heart. The film was exquisite both in artistry and feeling and I was reminded of another artist, George Vincent, an early 19th century English painter, who died at the age of 40 in prison where he was incarcerated for debt. because nobody would buy his paintings. A year before he died there, he painted in prison his "Wooded Landscape," an exquisite pastorale of cerulean blue sky, lush green verdure, and the glory of the open air...

WHEN KURT WEILL CADGED COINS

Did you know that Kurt Weill supported himself, while studying with Busoni, by playing the piano in an obscure Berlin beer cellar from early evening till dawn? His earnings depended on the generosity of the patrons, who were expected to drop their contributions on a plate conspicuously placed on the piano.

VIVE LES FEMMES

(1) I don't know what it has to do with being the world's greatest chef, which is what Fernand Point of the Restaurant de la Pyramide at Vienne in France was considered to be, but "a woman under forty," he maintained, "wasn't worth talking to."

(2) Jules Renard, of the famous Journal, one of literature's great diaries, took it a step further and opined that "there is no pleasure in talking to a woman you cannot imagine as your mistress.'

LOVING IN THE RAIN

"Have you noticed that there's a lot of rain in my pictures?" said William Wellman in an interview. "It was always raining, in every picture - I don't know why. When you see Ford's pictures, it's all wind. He was wind-crazy and I was rain-crazy. It's an odd thing, but I don't even remember putting it in. But I do love the rain. I love the rain especially if you're in love with someone. A rainy night in love is great."

In which connection it is interesting to note that Chaplin's "The Imnigrant," his 1917 Mutual two-reeler, of which he said that it touched him more than any other film he ever made, drenches its lovers about to be narried — the tramp and his girl — in a sudden shower of rain at the end.

WELFARE AND PORNOGRAPHY

"The dying Rome offered bread and circuses," Rouben Mamoulian reminded us not so long ago. "We offer welfare and pornography. Is that it? Is that all of it? The irony is that censorship in the early days led us to indirect statements that were more subtle and potent than the obvious.

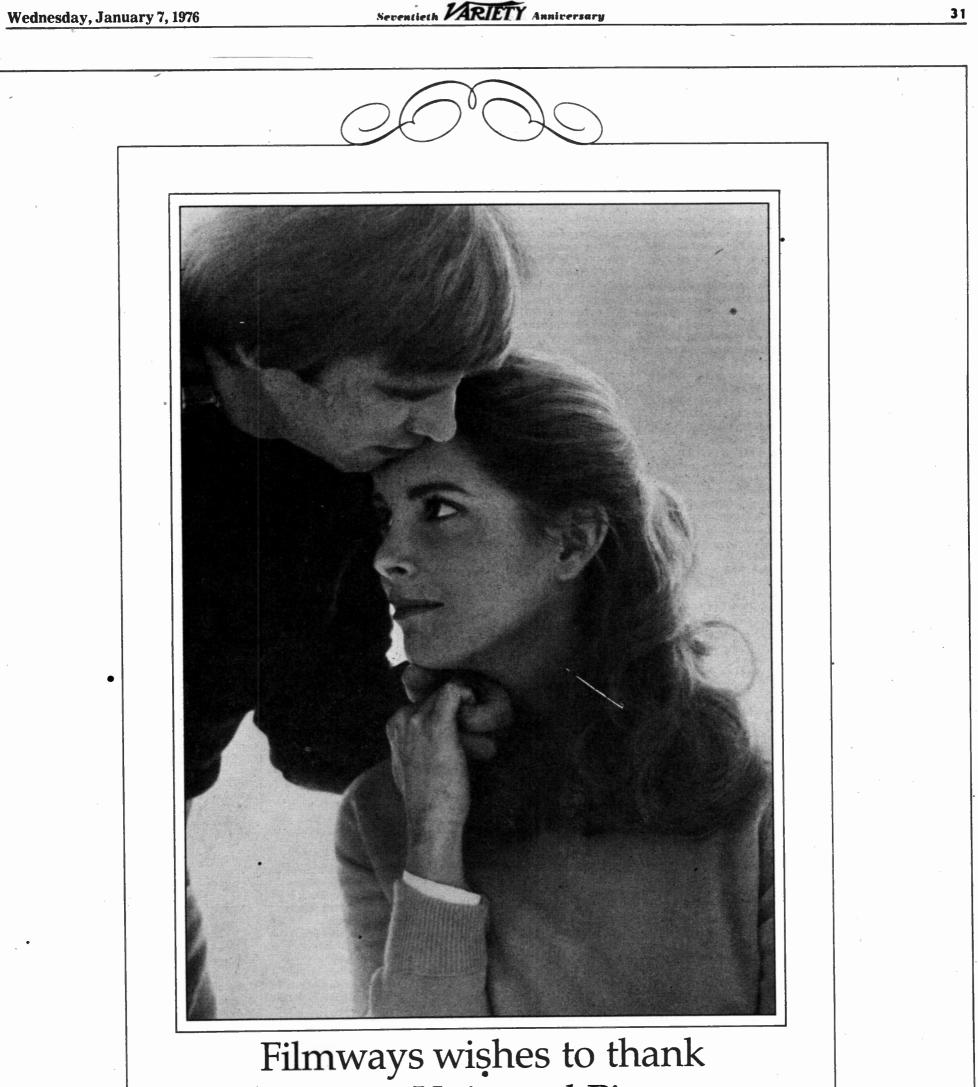
government finances such productions, it is probable that the exwill be required to be inoffensive to the particular administration in office

The policy statement further warned that this type of system would place a twofold burden on the in women's films by coauthoring American public: (1) "The Federal screenplays centered on dominant Government will have to care for | female characters. They have comthousands of workers whose jobs will be eliminated by the elimination of the educational market." and (2) "The American public will comedy heist in collaboration with have to assume additional tax director Ralph Toporoff. After beburdens in order to ensure the dis-

Women Outlaws, Too

After the success of the first Festival, Nordstrom and Laiman continued to express their interest pleted a romantic western about a women outlaw called Covote Kit and are currently working on a

.



the entire Universal Pictures organization for making

"The Other Side of the Mountain" one of the outstanding box office attractions of 1975. 700 FILMWAY/Inc.

WRH

							~~~~	<b>OSCARS</b> , 1975
	va	riety's' F	'IIm	Keviews	5, I	975		Hollywood. Herewith the full array of winners for 1974 as bestowed.
TITLE PUBLICATI					ON DATE		ON DATE	
A Boy And His Dog A Cookbook of Birth	March 26	5 Best Friends				Falsche Bewegung	T. J. O	"The Godfather Part II". A Cop-
Control	Oct. J		April 2	Death Race 2000 Den'en Ni Shisu (Pas-	May 7	(Wrong Movement) . Familienglueck (A	July 30	pola Co. 1100., Latamount. Fran-
A Dirty Western	May 7	ney's True-Life Ad-		toral Hide and Seek) .	May 14	Happy Family Life) .	Sept. 3	cis Ford Coppola, producer. Gray Fredrickson, Fred Roos, copro-
A Mezzanotte Va La Ronda Del Piacere		ventures           Beyond The Door	000.10	Der Maa Vaere en Sen-		Familien Gyldenkaal	-	ducers.
	March 26	Big Brother Cheng			March 5	(The Goldcabbage Family)	Dec. 31	
A Private Enterprise		The Big Holdup	Nov. 5	Der Richter und Sein	intui chi o	Fantasies Behind the	Dec. 01	BESTACTOR
A Rainha Diaba (The Devil Queen)		Bilans Kwartalny (Quarterly Balance-		Henker (Murder On		Pearly Curtain	Nov. 26	Art Carney, "Harry and Tonto," 20th-Fox.
A Virgin Named Mary	Oct. 1	Taking)	July 9	the Bridge)	Oct. 1 Aug. 13	Fantozzi (White Collar Blues)	June 18	
(Peppino e la ver-	_	Bio-Graphia	Nov. 5	Det Gode Og Det Onde	13ug. 10	Farewell, My Lovely	Aug. 13	BEST ACTRESS
gine maria) Aaron Loves Angela	Oct. 29 Dec. 24	1 mm 1 mm 1 mm 1 m	April 30 Dec. 24		4	Fatti Di Gente Perbene	Esh e	<b>Ellen Burstyn</b> , "Alice Doesn't Live Here Anymore," Warner
Abby	Jan. 1	The Black Gestapo	April 16		April 9	(Drama of the Rich). Faustrecht Der Frei-	Feb. 5	Bros.
Abduction	Oct. 15	Black Moon	Sept. 24	(The Last Adven-		heit (Might Makes		
Abicinema Abnae El Samte (The	Aug. 27	70.1			Oct. 8 March 19	Right)	May 28	
Sons of Silence)	Aug. 6	Bon Baisers De Hong-	July 9	The Devil and Mr. Jones The Devil's Rain		Female Trouble The \$50,000 Climax Show	Feb. 5 June 4	Part II."
Action: The October Cri-		Kong (From Hong		Diamonds		Finche C'e Guerra C'e	oune 1	· · · · · · · · · · · · · · · · · · ·
sis of 1970 Adieu Poulet (So Long	Feb. 26	Kong With Love) Born To Kill	Dec. 31 June 4			Speranza (While		BEST SUPPORTING ACTRESS
Copper)	Dec. 24	Born To Raise Hell	Oct. 15			There's War There's Hope)	Jan 15	Ingrid Bergman, "Murder on the Orient Express," G.W. Films Ltd.
The Adventures of I-		The Box	Aug. 20	Ecstasy of the Wood-		Fireworks Woman		Prod., Paramount.
Have-Come The Adventures of Sher-	April 30	Brannigan Breakout		Carver Steiner) Die Verlorene Ehre der	Sept. 3	The Firm Man	April 23	
lock Holmes' Smar-		Broken Treaty at Battle	May I	Katharina Blum (The		The First Step Flame	Dec. 17 Feb. 19	DEST DIRECTOR
ter Brother	Dec. 3	Mountain	Jan. 22	Lost Honor of Kath-		Flic Story (Cop Story)	Oct. 8	
Aegget Ar Lost (The Softening of the Egg)	April 16	Brother Can You Spare A Dime?	Monoh 10	arina Blum)	Oct. 1	Fluchtgefahr (Danger of	•	
Against A Crooked Sky .	Dec. 24		July 9	Die Verrohung Des Franz Blum (The		Escape) The Flying Guillotine	Aug. 27 March 19	DODI ONIGHTILDOREDENT DAL
Agonas (Struggle)		Bug	June 11	Brutalization Of		Folle a Tuer (Mad	Sept. 3	
Aililia (Laugh-In) Akasen Tamanoi Nek-	Sept. 3	Bullet Train	July 30		March 26	Enough To Kill)		riou., raramount. Robert Towne.
eraremasu (Street of		Capone	March 19 April 16	Die Wahlverwandsch- aften (Elective Affi-		Foreplay The Fortune	March 12 May 21	<b>BEST SCREENPLAY</b>
Joy)		Catching Up	Aug. 27	nities)	April 2	Forvandlingen (Meta-	Oct. 8	ADAPTATION
Akenfield		Catherine Et Cie Ce Cher Victor (That	Oct. 29	Diligin Mo Ng Hamog	•	morpho <b>s</b> is)		"The Godfather Par II," Francis Ford Coppola, Mario Puzo.
Mat (The Constabu-	r eb. 12	Dear Victor)	May 14	Ang Uhaw Na Lupa (Water It And Dew		The Four Musketeers Framed	March 12	
lary)		Cecilia	Nov. 19	For the Thirsty Soil)	Nov. 19	French Connection II	Aug. 20 May 14	<b>BEST CINEMATOGRAPHY</b>
Aldevaran		C'Eravama Tanti Ama- ti (Those Were The		Distance		Friday Foster	Dec. 31	"The Towering Inferno," an
li The Man: Ali The	March 19	Years)	Jan. 15	Divine		Friendship In Full Bloom	Jan 15	Irwin Allen Prod., 20th-Fox. Fred Koenekamp and Joseph Biroc.
Fighter	July 30	C'est Dur Pour Tout Le		Divota Prasine (Glor-	1404.5	Fru Inger Til Ostrat	0411.10	
All Creatures Great And Small	Feb. 12	Monde (It's Tough For Everybody)	July 9	ious Dust)	Aug. 20	(Lady Inger of os-	Sant 0	<b>BEST COSTUME DESIGN</b>
Allonsafan			March 12	Doc Savage (The Man of Bronze)	May 7	trat) Funny Lady	Sept. 3 March 5	"The Great Gatsby," a David
loha, Bobby and Rose .	April 16	Challenge To Be Free		Docteur Francoise Gail-		Furia Espanola		Merrick Prod., Paramount. Theoni V. Aldredge.
Noise Nupihang Dagat (Scor-	April 16	Chamloey Sawat (Chain of Love)	April 30	land	Dec. 31	(Spanish Fury)	Aug. 6	
pion Sea)	Sept. 10	Change Pas De Main	. 19111-00	Dog Day Afternoon Dolemite		Furtivos (Poachers) Galileo	June 18 Jan. 15	<b>BEST ART DIRECTION</b>
mici Miei (My		(Don't Change		Dood Van Ein Non	_	Garaget (The Garage)	Oct. 8	"The Godfather Part II," Richard Sylbert and W. Stewart
Friends)	Dec. 17	Hands) Children of Rage	July 9 Jan 22	(Death of a Nun) Dracula and the Seven	Oct. 8	Gharibeh-Va-Meh (The Stranger and the		Campbell. Set decoration, Ruby
(My Sexy Girl		Chinese Blue	June 25	Golden Vampires	June 4	Stranger and the Fog)	July 2	Levitt.
Friend)	March 12	Chobizenesse (Show		Dragon Reincarnate	Oct. 8	The Ghoul	June 11	
ng Pinakamagan- dang Hayop Sa Bal-		Business)	Nov. 5 March 26	Dragon Squad Dreyfus Ou L'Intoler-		Giliap (Giliap)	Dec. 24	BEST FILM EDITING "Towering Inferno" Harold F.
at Ng Lupa (The		Chronique Des Annees		able Vertie (Dreyfus		The Girl From Hanoi Girl With The Long Hair	Aug. 6 Dec. 31	Kress and Carl Kress.
Most Beautiful Ani-		De Braise (Chro-		Or The Unbearable	I	Give 'Em Hell, Harry	Sept. 3	
mal In The World)	Feb. 12	nicle of The Years of Fire)	May 21	Truth)		Gloria Mundi		BEST FOREIGN-LANGUAGE
phet	Aug. 20	Cleopatra Jones and the		The Drowning Pool	June 18	Godzina Szczytu (The Eleventh Hour)	Jan. 1	FILM "Amarcord," an F.C. (Rome)-
nna Karenina he Apple Dumpling	Oct. 22	Casino of Gold	June 18	Duerme, Duerme, Mi		Golden Ophelia		P.E.C.F. (Paris) Prod. Italy.
Gang	June 25	Cohabitation	June 11 June 4	Amor (Sleep, Sleep, My Love)		The Great McCarthy The Great McGonagall .	Aug. 13	
pple Pie	Sept. 24	The Comeback-Artur		Dupont Lajoie (The		The Great Weldo	Aug. 20	BEST ORIGINAL DRAMATIC SCORE
he Association	July 9	Rubenstein In Po-		Common Man)	Feb. 26	Pepper	March 5	"The Godfather Part II," Nino
t Long Last Love	Dec. 17 March 5	land Comedie Fantastica	1NOV. 19	Duvidha (Two Roads) Dzieje Grzechu (Story of		Grey Gardens Guerra Conjugai	Oct. 1	Rota and Carmine Coppola.
ttenti Al Buffone (Eye		(Fantastic Comedy) .	Aug. 6	a Sin)	May 28	(Matrimonial War) .	June 4	DEST OBIODIAL SONS SOOR
of the Cat)		Companero Conduct Unbecoming	Oct. 8 Sept. 17	El Libro De Buen Amor		Hadjduk	March 12	BEST ORIGINAL SONG SCORE AND ADAPTATION OR BEST
u-Dela De La Puer		Confessions of a Pop	Sept. 17	(The Book of Good Love)	Aug. 29	The Happy Hooker Hard Times	May 14 Sept. 24	SCORING: ADAPTATION
(Beyond Fear)	Oct. 29	Performer	Oct. 1	El Muerto (The Dead		Have A Nice Weekend	Sept. 24	"The Great Gatsby," adapted by Nelson Biddle
u Long De La Riviere Fango (Along The		Continente Di Ghiaccio (The Ice Continent)	Anrilo	One) El Otoro Francisco (The	Sept. 17	The Headless Horseman Hearts of the West	June 25	Nelson Riddle.
		·························	1 1 1 1 1 1 1 1	AN OWIGE TRUCKSCULTING		A CALL IN THE FIRE AN GAL	Oct. 1	

VARIETY Anniversary

Wednesday, January 7, 1976

32

Fango River) .....

the Name of the

Au Nom De La Race (In

Feb. 5 Conversation Piece .... March 26

L'Amour (Love and

Conviene Far Bene

**PICTURES** 

"We May Never Love Like This Again," from 'The Towering Infer-Race) ..... Australia After Dark ... March 12 April 9 The Eiger Sanction ..... Energy) .... no." Music and lyrics by Al Kasha bye Dec. 17 Cooley High ..... June 25 The 81st Blow July 23 and Joel Hirschhorn. April 30 Hennessy ..... Autobiography of a Coonskin ..... Aug. 13 Eiszeit (The Ice Age) .... Aug. 6 Hester Street ..... May 14 Princess ..... Oct. 8 Cornbread, Earl & Me ... May 14 Eliza's Horoscope ..... Oct. 1 The Hiding Place ..... **BEST SOUND** May 14 Babae, Hindi Ka Dapat **Corruzione** Al Palazzo Emilienne ..... "Earthquake," Universal-Mark June 25 The Hindenburg ..... Dec. 24 Di Giustizia (Corrup-Nilalang (Women, The Empress Dowager . Robson-Filmakers Group Prod., April 2 Histoire de Paul (The You Should Not Have tion In The Halls of En Kille Och En Tjej (A Story of Paul) ..... Universal. Ronald Pierce and Justice) ..... Nov. 5 Been Created) ..... April 23 Jan. 22 Guy And A Gal) ..... Aug. 20 Histoire d'O (The Story Melvin Metcalfe Sr. Sept. 10 End Play ..... Nov. 26 The Entertainer ..... Bald-Headed Betty .... Sept. 10 Counter Kill ..... of O) ..... Dec. 24 Sept. 3 Banjoman ..... Nov. 26 Cousin Cousine Dec. 31 Hitler Iz Naseg Sokaka **BEST DOCUMENTARIES** Barry Lyndon ..... July 16 Eresz El A Szakallamat Dec. 17 Crazy Mama ..... (Features) (Hitler Around the **Barry McKenzie Holds** Cruisin' 57 ..... Nov. 5 (Let Go Of My Aug. 27 Holnap Lesz Facan (To-Aug. 20 "Hearts and Minds," a His Own Jan. 1 Crvena Zemlja (Red Aug. 20 Beard) ..... Escape To Witch Moun-Touchstone-Audjeff-BBS Prod. Earth) ..... **Bastyasetany** (The Walk morrow, Pheasant) . March 12 Howard Zucker/Henry Jaglom-Fory) ..... March 12 Daosawan Chan Rak tain ..... March 19 Hotel Pacific ..... Dec. 31 Rainbow Pictures presentation. Batu-Bato Sa Langit Ter (Daosawan, I ESPY ..... Feb. 5 How Willingly You Sing . Sept. 24 Peter Davis and Bert Schneider, Nov. 5 Love You) ..... Aug. 20 Darktown Strutters .... (Stone In Heaven) .... April 9 The Everlasting Glory ... Aug. 20 Hu-Man ..... Sept. 10 The Human Factor .... Oct. 22 producers. Bejleren (The Suitor) ... Oct. 15 Every Inch A Lady ..... (Shorts) Nov.5 Bekotott Szemmel The Day of the Locust ... April 30 Evridkiki B.A. 2037 ..... "Don't," R.A. Films. Robin Nov. 5 Hurry Tomorrow ..... Dec. 3 (Blindfold) ..... March 12 De Grotzepuur (The Exhibition ..... (Continued on page 34) (Continued on page-36) July 9

WRH

Other Francisco)

Head) .-....

El Pibe Cabeza (Kid

Hearts of the West

Aug. 6 Heavy Load .....

July 30 Hello Goodnight Good-

Oct. 1

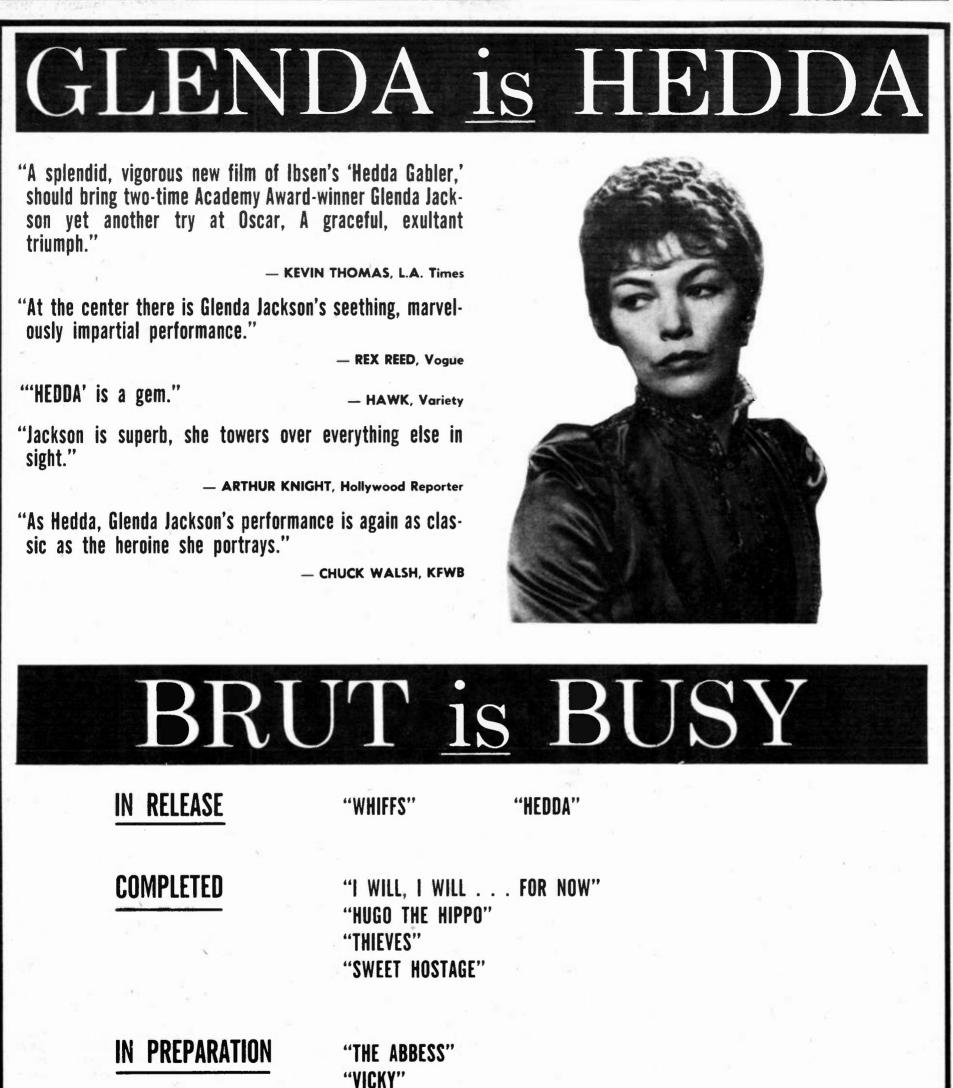
**May 28** 

Nov. 26

**BEST SONG** 

Wednesday, January 7, 1976





"POWER OF THE DOG" "AN ENEMY OF THE PEOPLE" "THE PLAYROOM" "A NEW LIFE"

"DEPARTMENT STORE"

"MACHO"







collar" crimes. Most of the towns Kaseki (Fossil) ..... March 26 L'Orpheline (The Live A Little, Steal A Lot (Monismania 1995) ... Aug. 20 and cities in N.C. have sexplicit the-Katawang Lupa (The Butcher, The Star (Murph The Surf) ... April 2 Monsieur Balboss ..... Oct. 29 Earthly Body) ..... March 12 Looping ..... atres and adult book stores. Porno and the Orphan) .... June 4 Monty Python And the Aug. 27 materials are shipped in from New Kdo Hleda Zlate Dno (To Loose Ends ..... Le Bougnoul (The Ay-June 4 Holy Grail ..... March 19 York, California or Florida. May 14 Lord Shango ..... Search For A Golden rab) ..... Feb. 26 Moonrunners . . . . . . . May 28 Earth) ..... July 16 Le Chant du Depart State laws on obscenity were Los Cachorros (The Morning, Noon and Keetje Tippel . . . . . . . . May 14 (The Goodbye Singrewritten in 1973 to conform with Cubs) ..... Night ..... Oct.8 Dec. 31 Khun Koo Con Mai (The Oct. 29 Los Gauchos Judios U.S. Supreme Court decisions, acing) ..... Mort D'Un Guide New Teacher) ..... Dec. 24 Le Chat et la Souris (The cording to Edwin M. Spease Jr. of (The Gaucho Jews) . June 18 (Death of a Guide) ... Oct. 22 Kicma (The Backbone) . Aug. 20 the North Carolina Justice Depart-Cat and the Mouse) ... Sept. 24 Los Nuevos Espanoles Moses and Aaron ..... Oct.8 The Killer Elite ..... Dec. 24 Le Faux-Cul (The ment. These new laws, with more (The New Span-Mother and Daughter Aug. 27 April 23 complicated definitions of ob-Killer Force ..... Phony) ..... Dec. 24 Oct. 29 The Mount of Venus .... iards) ..... Jan. 15 Kind Van De Zon (I Sept. 3 scenity, have brought different re-Le Fils D'Amr Est Mort Lotte in Wimar May 21 | The Mourning Suit ..... Never Cried Like (The Son of Amr Is Love and Death ..... sults in different areas. June 11 Mue Phuen Po Look On This Before) ..... May 14 Dead) ..... The Love Epidemic .... Aug. 27 Jan. 15 The oral sex film "Memories (Baby's Bodyguard) Dec. 10 May 14 Le Gitan (The Gypsy) ... Knots Love, Lust & Violence Dec. 31 Within Miss Aggie" was declared July 2 Kochajmy Sie (Love Le Grand Delire (The Lovejoy's Nuclear War Mui Bracha Ma Prima Oct. 29 obscene in Guilford County last Thy Neighbor) ..... Lucky Lady ..... Aug. 27 Big Delirium) ..... April 23 Dec. 17 Brachu (My Brother year, but a judge in neighboring Konfrontation (Con-Le Jardin Qui Bascule Lumapit Lumayo Ang Has A Cute Brother) . July 30 Forsyth County ruled the same film frontation) ..... Jan. 29 (The Garden That Umaga (Near, Far (Continued on page 36) was not obscene.

Lisztomania .....

Aug. 27 The Money .....

Oct. 15 Monismanien

Sept. 24

1995

socalled "victimless" and "white

March 26

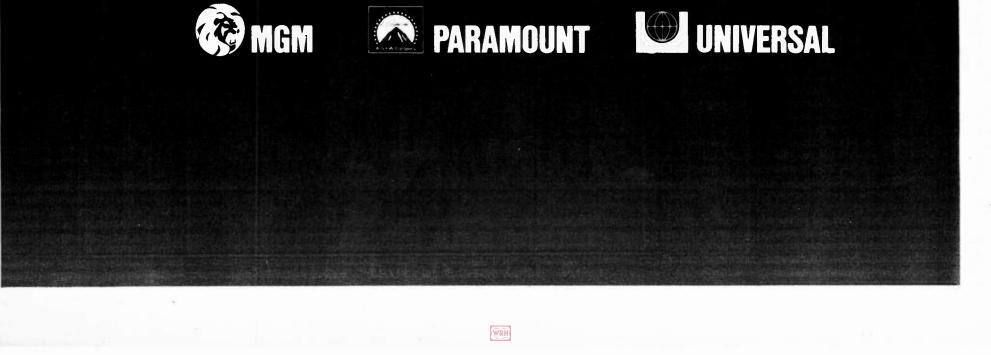
Nov. 12 Le Boucher, La Star et

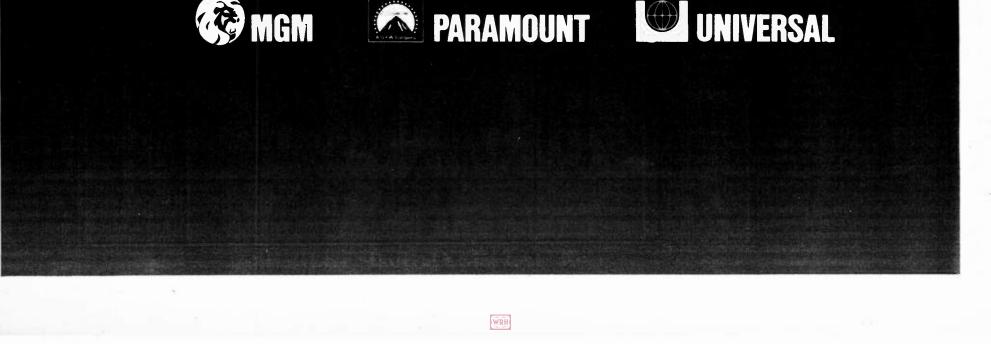
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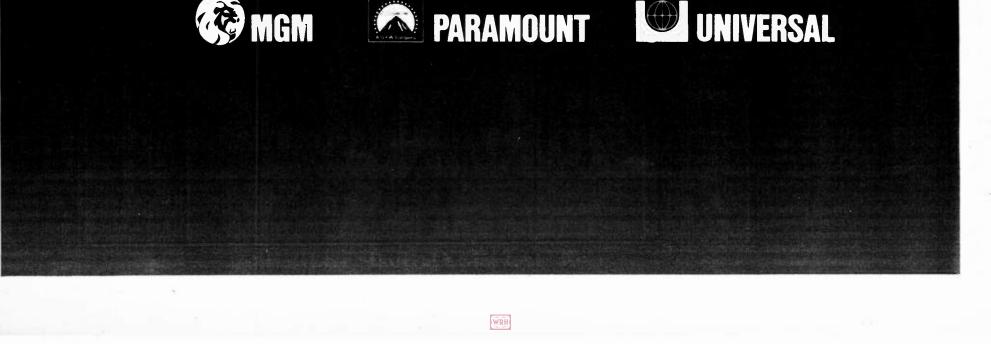




The largest international motion picture distribution company in the world.







PICTURES

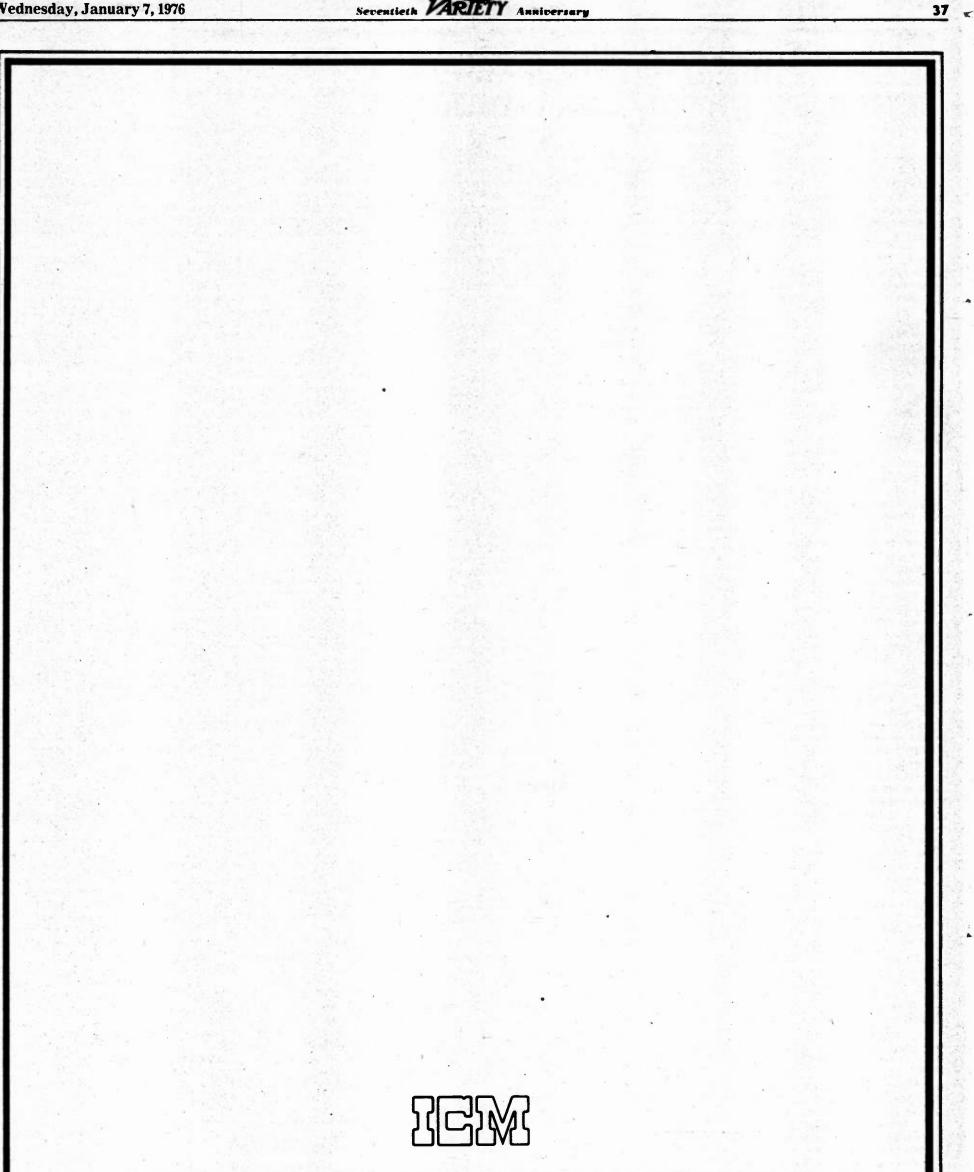
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#### Wednesday, January 7, 1976



oir	Feb. 19	Ransom N	March 26	stwa (A Hundred		Un Sac de Billes (A Bag	1146.00	depiction of the devastation of Los
The Other Side of the		<b>Recommendation</b> For		Days After Child-		of Marbles)		Angeles by an earthquake," in
Mountain	March 19	Mercy	Aug. 20	hood)	July 16	Una Mujer (A Woman) .	Dec. 3	visual Effects. Frank Brendel,
Out of Season	July 16	Red Apple	Aug. 13	The Story of Joanna	Oct. 29	Une Femme Fatale	July 23	Albert Whitlock, Glen Robinson.
Overlord	July 9	The Reincarnation of		Strah (Fear)		Undercovers Hero	Aug. 20	Universal.
Pacific Challenge	Jan. 29	Peter Proud	April 2		_0	Unterm Pflaster Ist Der		
Paco	Oct. 8	The Removalists	Oct. 8		1 00.0	Strand (Under The		SCIENTIFIC OR TECHNICAL
Pais S.A. (Country Inc.)	Oct. 1	Report to the Commis-		World				AWARDS
Pallieter	Dec. 24	sioner	Jan. 22				Sept. 3	Class II (Academy Plaque)
Paolo Barca, Maestro	Dec. 41	The Return of the Pink	0 an. 22	Sunday In The Country		Vanda Teres		Joseph D. Kelly, Clan Clann
Elementare Prati-		Panther	May 14				March 5	Sound: Burbank Studios Sound
camente Nudista		Return to Campus				Vase de Noces (Wed-		Dept.; Samuel Goldwyn Studio
(Paolo Barca,			UCL. 29		Oct. 29	0 01		Sound Dept.; Quad-Eight Sound
		Return to Macon Coun-	1 1 10				March 12	Corp.: Waldon O. Watson, Richard
Schoolteacher and	7 10	ty		Sup Sap Bup Dap		Verbrande Brug (Burn-		
Weekend Nudist)	June 18					ed Bridge)	Oct. 8	J. Stumpf, Robert J. Leonard and
Paper Tiger	Nov. 12		April 9	Wie Das Monster		Veronique Ou L'Ete De		Universal City Studios Sound Dept.
Parlez-Moi D'Amour		The Rocky Horror Show	Sept. 24	King Kong Von Fan-		Mes 13 Ans (Veroni-		Class III (Academy Citation)
(Speak To Me Of	0.000	Rod Stewart and Faces	221111/201	tasie & Praezision	0.01407-003	que, Or The Sum-	1000	Elemack Co., Rome; and Louis
Love)	Oct. 22	and Keith Richard	Aug. 27	Gezeugt Wurde (Syn-	Contraction of the second	mer of My 13th Year)	April 9	



Seventieth VARIETY Anniversary

### INTERNATIONAL CREATIVE MANAGEMENT

A DIVISION OF MARVIN JOSEPHSON ASSOCIATES, INC. NEW YORK · LOS ANGELES · LAS VEGAS · MIAMI · LONDON · PARIS · ROME



### **Pioneers Of American Animation:** J. Stuart Blackton, Winsor McCay, J.R. Bray, Otto Messmer, Disney

### **By JOHN CANEMAKER**

(Author served recently as ar-all his incredible skill as a draft-did most of the animation. tistic director of the third annual sman; through his unprecedented International Animation Film experiments with motion, timing, Festival of New York City, which and characterization he produced ran at Columbia U. Canemaker has 10 films of exquisite quality that extensive production credits in the raised animated cartoons to the animation field which is, as he indicates, as old as this century. -Ed)

**PICTURES** 

During the Bicentennial celebration year of 1976 it should be remembered that another historical feather in America's cultural



and artistic cap is film animation, a world-wide cultural and sociological phen-omenon and form of expression which had its birth and most significant development here in the United States.

When James Stuart Blackton drew "The Enchanted Drawing" in 1900 for Thomas Edison's camera, and developed the technique in "Humorous Phases of Funny Faces" in 1906, the dynamism and vitality that artists have sought for centuries to bring to their paintings and sculptures became a reality.

It was Blackton, an ambitious cartoonist-reporter for the New York Evening World, who established the precedent for the style of the early animated films: they were to be derived from the vigorous and popular comic strip cartoons found in the masscirculation newspapers. In his first film. Blackton sketched the face of a sad tramp on an outdoor easel and when a cigar was drawn in the mouth, the tramp, as described by Dr. Roy Madsen in his book "Animated Film," "grinned with pleasure and began to puff large clouds of smoke as the artist leaped back in mock astonishment. The smile and the billowing smoke were, of course, pure animation.'

Blackton's "Humorous Phases' consists of the same sort of gags drawn on a blackboard and utilizes more frame-by-frame animation than the first film, i.e. a man blows smoke into the face of a grande dame, a dog jumps over a hoop, and words metamorphose into caricatures based on racial stereotypes. Blackton also figures at the top of any chronological puppet or object-animation filmography because of his "The Haunted Hotel" film from 1907.

But to Blackton, animation was -little more than a novelty and a means to an end: he was one of the first to see the commercial possibilities in Edison's Vitascope and in 1905 he formed the American Vitagraph Company, the first large-scale motion picture producer. (When he sold Vitagraph in 1925 to the Warner Brothers, Blackton became a millionaire, but

level of pure art and would not be rivaled until the Walt Disney studio hit its stride almost two decades later. **Canadian Help** It was a great privilege for me to coordinate with Canada's La

**Cinematheque Quebecoise the first** two United States retrospectives of McCay's films, first for the International Animation Film Festival ed to be what hit the public - exin New York on Oct. 3, 1975, and for pressions." New York's Whitney Museum from Dec. 28, 1975 through Jan. 6, 1976.

McCay made his films basically for himself and never fully explored the commercial possibilities in animated films; but another American named John Randolph Bray saw all the commercial possibilities: "The history of animated cartoons as a practical form of entertainment really dates in 1941. Beginning in 1914, J.R. Bray organized an assembly line studio capable of producing cartoon films in quantity. It was only the second factory/studio of its kind (animation pioneer Raoul Barre's was the first in 1913), and by 1920 Bray headed one of the world's largest film producing organizations with offices on both coasts and in the midwest and international distribution. Bray's Colonel Heeza Liar character precipitated a series which ran uninterruptedly for five years and was revived in 1922; Bray pioneered in the area of training films for the Armed Forces, in 16mm educational shorts for the classroom, and he developed and patented with Earl Hurd a technical process utilizing drawings on celluloid instead of paper; this 'cel'' system is now standard operating procedure throughout the industry.

### Bray At 94

The Bray studio and its founder both exist and indeed thrive to this day; in 1974 I interviewed the retired but still energetic pioneer who was then 94 years old and I listened fascinated by his total recall of his career and the young toons; broke down the barrier artists he hired who went on to forge important careers of their own in animation, i.e., Paul Terry, who later formed Terrytoons, created Mighty Mouse and retired a millionaire; Walter Lantz, who headed his own successful company distributing through Universal for almost half a century, and gave us Woody Woodpecker; Max and Dave Fleischer who later organized a gigantic studio in the 1930's, producing Betty Boop, Popeye, and Superman shorts plus two feature-length cartoons

I spoke with Messmer, now 83, last year at his home in New Jersey and to my questioning why he never received public credit for his contributions to animation, he quietly replied, "He (Sullivan) was the boss. It was his studio." As to how he achieved such individuality in his animated cat, Messmer said, "I had him sparkling all the time. Most of the (other) cartoons were like a dummy, just jumping, so I used an extreme amount of eye motion, wriggling the eyes and

turning his whiskers and this seem-

Out in Kansas City it hit young Walt Disney. He saw Messmer's Felix, and although under his guidance his studio made many technological breakthroughs, Disney's most important accomplishment was to take personality animation and develop it to its most eloquent degree. To accomplish this Disney drove his artists to create a new style for from Bray's first cartoon," says an animation, a style that is based on informational booklet by Nat Falk caricatured reality and possessing a new flexibility and life quality unique in the history of art. Within one decade, from 1928 and the introduction of Mickey Mouse, to 1938 and the presentation of "Snow White" the first feature-length animated cartoon, Walt Disney and his studio advanced the emotional, technical, and entertainment borders of animation profoundly and became the single most important influence in the brief history of the art.

Most of the commercial studios of the 1930's and 40's imitated the Disney "look" and content in their work, but the potent Disney style, if improperly implimented, can become too studied and slow and rival studios turned out cartoons that were technically excellent but dull and heavy. Hugh Harman and Rudolf Ising worked for Disney in Kansas City and Hollywood and it showed in the series they originated for Leon Schlesinger and Warner Brothers: "Loonie Tunes" and 'Merrie Melodies."

Tex Avery, who joined the Warners cartoon staff in 1935, was the first director/animator of the period to move into new areas of abstraction and surrealism. Avery increased the tempo of the carbetween characters and audiences with innovative devices, i.e., characters stopping in the middle of a mad chase to comment on how the plot is developing; and he gave Bugs Bunny his definitive personality. In his later work for MGM. Avery developed several variations on the theme of a modern Red Riding Hood, a red-hot series that added lust to animation's emotional palette.

At Warner's

Meanwhile, two of Avery's peers

style of comic strips and children's | said: "Brilliant." He sent it to an inbook illustrations. The war used animation for propaganda, public relations, and training; the lower budgets and speedy production schedules demanded by these government sponsored films replaced the naturalistic modeling and animation of the commercial films. This fact plus the public's gradual acceptance of stylized posters, advertisements, and 'modern artists" prepared the way for the graphic revolution in animation that was spearheaded by United Productions of America (UPA)

UPA was formed by a group of dissident Disney artists after the famous 1941 strike at that studio. The flat-colored, sharply-drawn characters UPA developed, from Mr. Magoo to Gerald McBoing Boing, move and act as artificially as they look which pleases the mind's eye for it accomplishes what animation does best - make the impossible seem plausible. Among the many artists who contributed to UPA's success were Stephen Bosustow, John Hubley, Pete Burness, Bobo Cannon, Herb Klynn, Art Babbitt, Grim Natwick, and colorist Jules Engel, now heading Cal Arts' Animation Graphics Department, who told me last year, "At UPA I didn't use the word 'background.' We used 'color by' ... I hit it hard with colors and we had enormous color excitement on the screen."

In the 1950's as the theatrical cartoon short market withered and eventually died television sustained animation as an industry. Animation in the rest of the world flourished and films from Zagreb, Moscow, Rome, Budapest, and Tokyo, to mention only a few cities, presented a forum of philosophical arguments and statements and a greater emphasis on adult content.

Encouraging, too, for animation's survival as an art form is the international explosion of the use of animation as a means for personal expression and communication. Schools and universities continue to offer courses in the art's techniques and in its history, and there has been a reassessment of animation in scholarly literature and commercial television.

America's Ralph Bakshi broke new ground pushing animation further away than ever from traditional content sources with "Fritz the Cat" (1972) "Heavy Traffic" (1973) and "Coonskin" (1975). Today, in the United States alone, there are no less than six feature-length animated films in production at as many studios for theatrical distribution.

Sustained and encouraged by the rapid flood of discoveries made in the last 76 years, and excited by the new techniques of the computer, the laser, TV and videotape, the future of animation, in America and the rest of the world, cannot help but be bright and a continuing source of joy and wonder to all people.

Films About Gals

vestor who was crazy about it and promised half the money providing I could get the other half from a major distributor. I found a talented young director (he has made not only good pictures but profitable pictures) who dug it completely. We figured we'd need about \$1,000,000 to make it. Off we went to the major distributors.

Here are some of their reactions:

"Too anti-male. Only way we'd consider it is if it were totally rewritten and came back with a dynamite director and an unturndownable star.'

"Not sexy enough compared to 'Fear Of Flying'."

"Enjoyed the nostalgia and slapstick comedy but not commercial." (Nostalgia? Slapstick?)

'Nobody went to see 'Sheila Levine' so we don't think they'd go to see this. Why don't you write a script like 'Love Story' or 'The Way We Were?"

"Hated the book, hated the script."

"Not right for Streisand or Minnelli so there's no bankable star to play the girl. Too risky to go with an unknown.'

You can't make a picture without a male star. It's got five equal male roles in it. How can you get a male star?'

"Too iffy commercially. Besides, everyone knows your director is difficult.'

"No. Especially hated the ways she tries to get back at her husband.'

We took it to some independent producers either with clout or independent financing. Here are some reactions.

"You have written this subject superbly. My interest never slackened but I don't believe it will make a commanding attraction for today's market."

"Nobody to play it. Those actresses you name are not names.

"Cunningly written, liked the style immensely - but it won't make any money in Europe, even if it succeeds here.'

"I love it but my money-men won't think it's commercial. We're looking for something like 'Emmanuelle."

"I'd be interested if you'd make the sex explicit - don't cut away from all those scenes in bed. I could sell it as an erotic picture."

The young director agreed that perhaps I ought to try getting a more "bankable" director. I tried.

":Loved it but I'm in preproduction - can't think about anything else now.'

'Not interested in this subject."

"It's a people picture — would be great on television.'

"Hilarious, cries out to be shot but I'm not right for it." "Love you both as a person and a writer but hated that girl." "Would dearly love to direct it but my schedule is full for two years.'

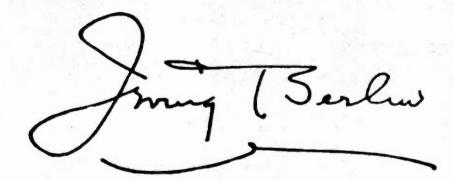
This last quoted director called me a couple of months later to say he thinks the time is right for a good lesbian picture and do I have any ideas?

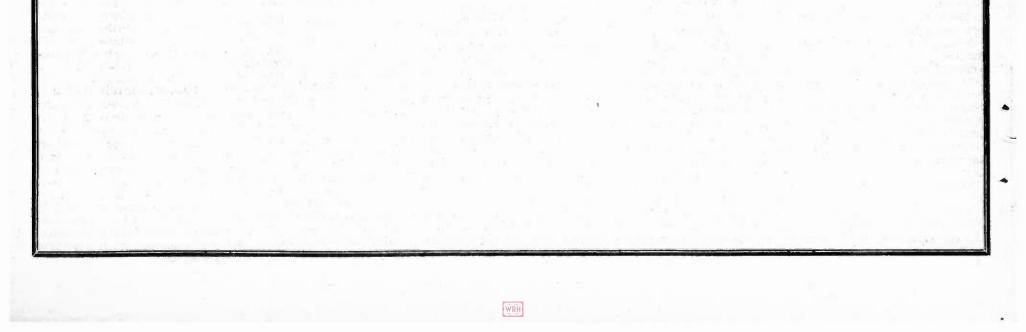
Oh well, maybe the words will go

÷	fellow newspaper cartoonist who today is considered the true "father" of the art of animation: Winsor McCay. McCay was the greatest of the early animation 'ex- perimenters', the first to consider animation a new art form, and the first to attempt to create a cinematic vocabulary for the young art. In his first film "Little Nemo" (1911), which was based on his pop-	The Boss Another giant in the first two decades of American animation's development was the Australian immigrant Pat Sullivan who pro- duced the very popular Felix the Cat series. Felix was a most unique creation, the first cartoon character in films to communicate a truly in- dividual personality; the cat's per- sonality was not that of Pat Sullivan, however, for the true creator of Felix was a shy genius who worked as Sullivan's pro- duction manager, Otto Messmer. It was Messmer who came up with	makers: Bob Clampett's free- wheeling humor and exaggerated animation stretched characters and gags as far as they could go and then went further; Chuck Jones' crisp subtlety emphasized what a character is thinking rather than what he is doing. Jones also created the remarkable cartoon team of the Roadrunner and the Coyote who are worthy heirs to the slapstick legacy of Buster Keaton. After World War II American animation led the way with new	everywhere: "We're not going to buy the book or pay for a screenplay — but we'd be very in- terested in seeing the screen play." The producer dropped out. Another one came along. He took the package to several more places. Same response. He dropped out. I kept up the option myself con- vinced that the treatment, like all treatments, was inadequate and that eventually I'd have a block of time to write the screenplay. <u>Second Draft</u> In February, 1975, I finished a se- cond draft. My agent said: "Best	<ul> <li>Bandersnatch' As Pic</li> <li>"To hold a pen is to be at war."</li> <li>"Bandersnatch' As Pic</li> <li>Leejo Production Company, newly-formed division of Leo</li> <li>Winter Associates, New York, has acquired filming rights to both the screenplay, "Operation Bander- snatch," and the novel, "Bander- snatch," on which it is based.</li> <li>Winter, president of the parent company, acquired the novel, by Desmond Lowden, from John Lauricella's Discruit Productions</li> </ul>
	ular epic comic strip "Little Nemo	duction manager, Otto Messmer. It was Messmer who came up with the cat, devised the adventures he experienced, directed the films, and	animation led the way with new	cond draft. My agent said: "Best	Desmond Lowden, from John Lauricella's Dioscuri Productions.



**BEST WISHES** 







# Book Reviews In 'Variety

### TITLE

The Accomplice After The Fact-Conflict And Consensus The Alice Fave Movie Book American Film (magazine) ..... Auld Acquaintance ..... Ava ..... A Very Human President ..... Basil Rathbone: His Life And His Films . The Beatles: An Illustrated Record ..... Benedict Arnold Slept Here Best Plays of 1973-74 ..... The Big Bands Song Book ..... Bill W..... A Biographical Dictionary-1600-1800 (Vols. C-D) ..... Black Sunday ..... Bluegrass Body and Soul: The Story of John Garfield ..... Bogart, Bacall ..... Book of the Road ..... Bring On The Empty Horses ..... Broadway (updated edition) ..... CBS: Reflections In A Bloodshot Eye .... Change Lobsters And Dance ..... Chaplin, Last of the Clowns ..... Circus Days ..... City of Angels The Compleat Motion Picture Quiz Book Contradictions: Notes On 26 Years In Theatre ..... Creative Intention ..... Cry Macho ..... The Curious Death of Marilyn Monroe ... Dames of the English Theatre ..... Different ..... Documentary: A History of the Non-Fiction Film ..... Elgar On Record ..... Eight Flags Over Lewes ..... Erte-Things I Remember Every Day's A Matinee ..... Fifteen Years of World Cinema Films As A Subversive Art Film Literature Index ..... Films of Frank Capra ..... Films of John Garfield ..... Films of Howard Hawks ..... Films of My Life ..... The First Time Gene Kelly ..... Giants Great Movie Heroes ..... Hanging On In Paradise Harry Warren And The Hollywood Musical ..... Helen Morgan, Her Life And Legend .... Here At The New Yorker Hollywood ..... Hollywood Babylon How To Write A Hit Song... And Sell It ... Humphrey Bogart ..... I Am Not A Crook Indecent Pleasures ..... Indian Films 1974 ..... International Film Guide 1975 ..... International Film Guide 1976 ..... ISN Speakers Directory ..... It Won't Last A Week The James Dean Story: The Myth Shattering Biography of a Legend ... J.C.W. - A Short Biography of James Cassius Williamson Jean Renoir ..... Judy .....

### (DURING 1975) AUTHOR D Darryl Ponicsan Stuart W. Little ..... W. Franklyn Moshier ..... Hollis Alpert, ed. Guy Lombardo, Jack Altshul ..... Charles Higham Jack Valenti Michael B. Druxman ..... Roy Carr, Tony Tyler ..... Jack Douglas .... Otis L. Guernsey Jr., ed. .... George T. Simon ..... Robert Thomsen Philip Highfill, Kalman Burnum, Edward Langhams ..... Thomas Harris Bob Artis Larry Swindell Joe Hyams Joe Bergman, ed. David Niven Brooks Atkinson Robert Metz Lilli Palmer Steve Shagan ..... Harry & Yolande Trigg ..... Harold Prince .... Ben R. Parke, Dr. Patricia J. Drabnik ..... N. Richard Nash ..... Robert F. Slatzer Eric Johns ..... Stephen Wright, ed. Erik Barnouw Jerrolld Northrup Moore ..... Dan S. Terrell Erte ..... Max Wilk ..... Guy Hennebelle Amos Vogel Jane Grave, Fred Silva, Vincent J. Aceto, eds. Donald C. Willis Howard Gelman ..... Donald C. Willis ..... Francois Truffaut ..... Karl & Anne Taylor Fleming ..... Clive Hirschhorn Jack Ansell James Robert Parish ..... J. C. Furnas ..... Robert Myles Miller Fred Lawrence Guiles ..... Tony Thomas Gilbert Maxwell Brendan Gill ..... John Milton Hagen ..... Kenneth Anger Tommy Boyce Nathaniel Benchley Art Buchwald ..... William Targ ..... B. V. Dharap ..... no author Geoffrey Hutton Ronald Martinetti Ian G. Dicker Raymond Durgnat ..... Gerold Frank Anne Edwards .....

<b>OF REVIEW</b> June 11 Sept. 3 Nov. 19 Oct. 8 Oct. 8 March 5 Dec. 10 May 7 June 18 June 18 April 16 Nov. 26 Nov. 12
Dec. 24 March 12 Sept. 17
July 9 Aug. 20 March 12 Oct. 29 Feb. 12 July 16 Dec. 17 Aug. 20 June 4 Jan. 29 Nov. 19
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June 11
April 9 June 25 June 25 March 26 Aug. 27 Aug. 20 June 11

Ads You Never Saw
• ••••••••••••••••••••••••••••••••••••
Author Tatelman, composer of many a film copy campaign, tattles that some may no longer deem him legally sane. In any event he con- tributes these imaginary old campaign losers, as he terms them, from the dead past of film trade ballyhoo: He was the best footman her family ever had.
And had. And had. He offered "SOMETHING FOR EVERYONE" and used everyone for something.
Sure, they were history's greatest adventurers — but some guys will do anything in front of a camera. "THE THREE MUSKETEERS" not quite the way you remember them.
 The incredible story of the world's oldest young woman.
"ASH WEDNESDAY" There was only <i>one</i> murder " on the Orient Express."
 Now — Agatha Christie brings you a whole houseful! "TEN LITTLE INDIANS"
As a show, the critics had mixed feelings about it. Everyone else loved it. And gave it ovations for <i>seven</i> years. As a movie, the critics still had mixed feelings. Everyone else loves it even more.
 "MAN OF LA MANCHA" "The Impossible Dream" that you made possible.
You see it for the first time every time you see it. "CATCH-22"
It's the heist of ill-repute — and the town won't take it lying down! "THE NIGHT THEY ROBBED BIG BERTHA'S"
Not quite in the tradition of Lassie or Rin Tin Tin a new star is born! "SNOOPY, COME HOME" the heartwarming story of a dog and his boy.
At Harvard they're all after the same title. "Alumnus." "THE PAPER CHASE"
It can tear you apart. During the day it's a cold war.
During the day it is a cold war. During the night none of your business. "THE WAR BETWEEN MEN AND WOMEN" when fighting below the belt is not only permitted

**]2**······

### **Ethnic Jokes And Humor**

the touring tent-repertoire shows | between nations if their comedians there were as many as 400 of these troupes on the road each season, and nearly all of them presented a Toby comedian. The hinterlanders apparently could take a joke.

If there still is any valid reason for objecting to blackface minstrel shows on stage or television, why not minstrels with all-black performers? It's a form of entertainment with too much potential and audience appeal to be withheld from a public that is eager for more laughter and music. (All-black

(Continued from page 24) interchange more humor and judicious impersonations. A lot of ethnic comedy is interchangeable. Leo Carrillo had a big following who enjoyed his Chinese stories. George Givot's "Greek ambassador" was highly amusing and not in the least offensive, and in the way of perennial Jewish comedy the "Cohen on the Telephone" skit, written and originally performed by Joe Hyman, not only was famous laugh-getter in the United States but was constantly done in England about half a century

	Judy Garland	
	Just Tell Me What You Want	
	Kate	
	Kings of the B's	
	Kung Fu	
	The Last Laugh	•
	Laurence Olivier	
	Life Among The Playwrights	
	Living Quarters	
	The Lonely Hunter	
	The Long View	
	Love Or Nothing (Ellen Terry)	
	Lualda	
	The Making of King Kong	
	The Man Miller Dive Deels	
•	The Max Miller Blue Book	
	Mediums, Mystics and the Occult	
	Memoirs	
	The Men Who Made The Movies	
	Mervyn LeRoy: Take One	
	The MGM Story	

Jay Flesson Allen
Charles Higham
Todd McCarthy, Charles Flynn
Verina Glaessner
Phil Berger
John Cottrell
John F. Wharton
Vincent Canby
Virginia Spencer Carr
Basil Wright
Tom Prideaux
Melville Shavelson
Orville Goldner, George E. Turner .
Max Miller
Milbourne Christopher
Tennessee Williams
Richard Schickel
Mervyn LeRoy, Dick Kleiner
John Douglas Eames
•
(Continued on page 52)

ministreis e				
mostly sea	gregated	playhous	es.	
Ed.)				h
A more	realistic	attitude	on	n

ethnic aspects also would be a boon to comedians, present and future. The comics are having a tough time these days trying to fit into one of two extremes - night clubs and television. So there's a great shortage of humor on the entertainment menu - and that's not funny.

If the mimics, the specialists in imitations, can caricature anybody from Presidents to proletarians without incurring the wrath of the celebrities they impersonate, why should ethnic groups complain.

It might humanize and bring for CAM-USA, where she worked about better understanding for six years.

As final evidence that basic umor is universal, look at how nany countries have had translations of the works of Mark Twain. who also did quite a bit of personalappearing in this country and abroad to generous appreciation. The only thing ethnic humor needs is a fair measure of the freedom and tolerance now accorded other communications media With that privilege, this could be

Pat Baird has left her posts as assistant to disk producer Jimmy Ienner and production coordinator

a much merrier democracy.

June 11

May 21

June 18

Nov.5

Jan. 29

May 7

May 7

Dec. 24

May 7

Oct. 15

Sept. 17

Sept. 24

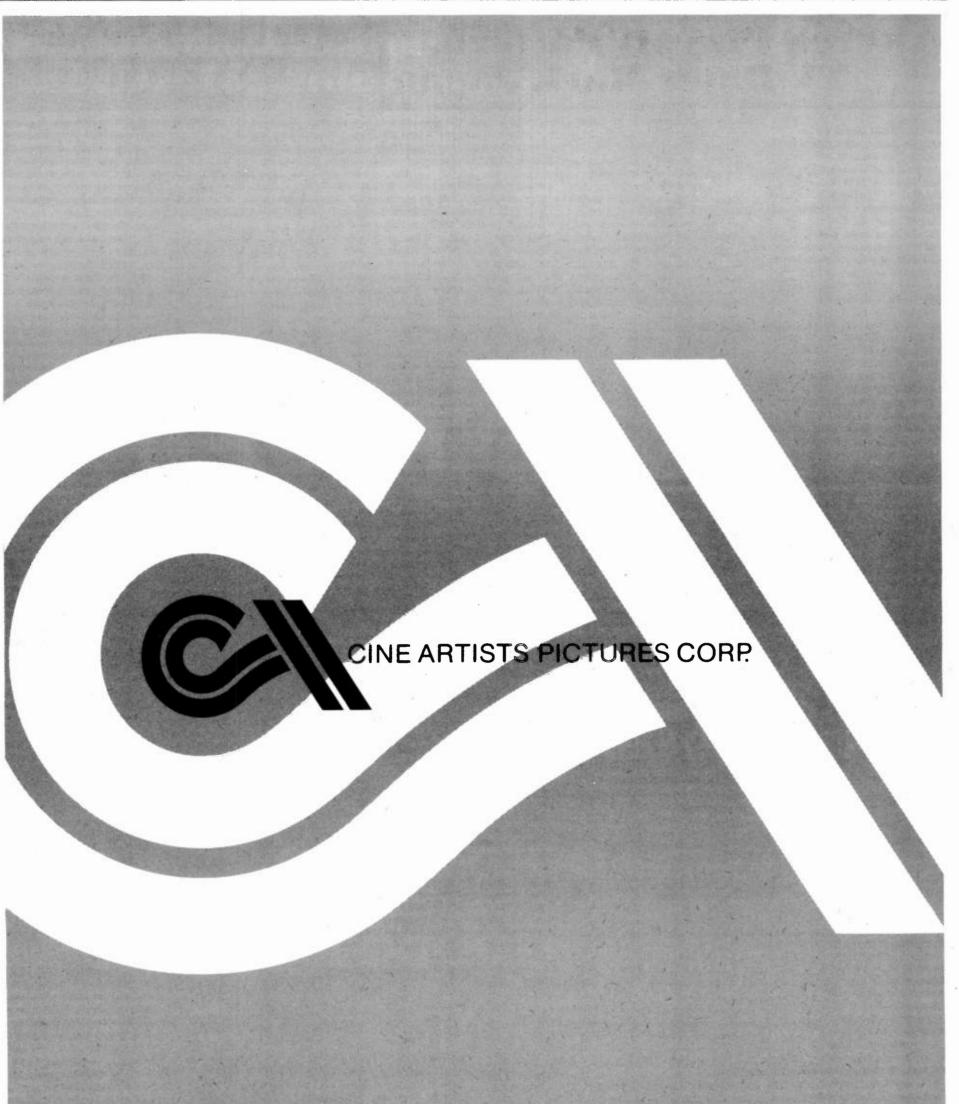
Dec. 10

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Dec. 10

Nov. 26



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WRH



# Altered Playoff Pattern, TV Dates Mark Japan = By HARUO MIZUNO ==

Tokyo.

What should be put at the top of the list of the biggest topics of 1975 in Japan's film industry is the saturation release of some foreign films. First, for the New Year season, Universal's "Earthquake" opened simultaneously at three topranking situations in Tokyo which had stuck to their policy of exclusive roadshowing until then. Following this expansive release, which even excelled in scale "The Exorcist" in 1974, was realized in June with Warner-Fox's "The Towering Inferno," establishing a form for this sort of roadshow release. And the tremendous success of these films, that surely seems to indicate that the method is very effective according to the type of the film, opened the most extended way for Universal's "Jaws" for the year-end release.

It has been a tradition that the Japanese films are exhibited simultaneously all over the empire while the imports open first at a limited number of reserved seat houses before the general release.

But what was also notable during the past year was that a change started with the Japanese films as well in the way of their release. For example, "Seven Samurai," Akira Kurosawa's classic, was "roadshowed" at a single cinema like a foreign film. "Seven Samurai" was reissued by Toho in its original long version edited by Kurosawa, not in the shortened one which had been used for the general release in earlier years, also now utilizing a four-channel stereophonic sound system.

#### **New Pathways**

Similarly, Toei reissued Tomu Uchida's "Kiga Kaikyo" (The Strait of Famine) reviving the original long version edited by the late director. Toho also exhibited Masaki Kobayashi's "Kaseki" at a theatre which usually shows foreign films only. It seems to be quite possible that not only the foreign films but also the Japanese films will be released in the future according to the type and quality of each film. Cinema houses specialized in foreign pictures had been systematized broadly into two circuits, Toho circuit and Shochiku-Tokyu-Toei circuit, in major large cities.

In 1975, the systematization began to profess in local cities and it was almost completed in middle-sized local cities especially. However, there are still some independent exhibitors in these local towns who have been standing out against the trend.

#### **Bowling Decline**

Another phenomenon in local communities during the past year leap. was the decline of bowling alleys

marked Japanese humanity. "Dersu Uzala," directed by well accepted by audiences here. **Return of 'Duel'** 

Notable in 1975 was the reissue of Universal's "Duel," dubbed in Japanese and double-featured with a Shochiku film. Generally, foreign films have been released superimposed in Japan, except those of Walt Disney. Although there were some pictures which were issued in Japanese version like "Strangers on a Train" and "Samson and Delilah" for their reissue, they were not necessarily received very well by the fans. "Duel" was already shown on tv here and what caused the recent reissue was the fame of its director, Steven Spielberg, as the man who directed "Jaws." But anyway, the attempt to release a foreign film, dubbed in Japanese, with a Japanese film was worthy of note as one of the efforts to attract more audiences.

Other important news in the industry in 1975 was that Japanese importer-distributers have started to invest their money in American films. There had been some distributers before who put their money in European productions that often included a deposit, but this is the first time as far as American films concerned. And the most typical case is obviously Herald's investment in 'Apocalypse Now.'' Nippon Herald Films is the company which have a reputation for its excellent publicity plans, and its skill was fully displayed when it distributed "Emmanuelle" realizing a recordbreaking success all over Japan. It should be said that this company is other in case that the film is good quite worthy for the new business it enough.

Shochiku specialized in its trade- | has just launched. And also, this is a very suggestive event when one considers the future direction that Kurosawa in Soviet Russia, was Japanese importer-distributors will go.

> Japanese television was as eager as ever to unspool foreign feature films in 1975. A number of contracts for foreign product were consummated, some for exposure via tube only some years hence. Among those contracted by the networks here for future scheduling are 'Bridge Over River Kwai,' sometime in 1976, "Godfather," fact-finding visit by an MPAA "Lawrence of Arabia," "The Day emissary, this contingency reof The Jackal" and "Poseidon Ad- ceded. venture.

One of the biggest topics in television world in the past year was the release of David O. Selznick's Gone With The Wind" in October, the time when Japanese television networks change their programmings and its marvelous are expected but have not yet Raul Ruiz, based in Paris, has fresuccess. The long feature was divided into two parts for television release and the latter half recorded a highest ever 38.9 rating. The sum total of the number of audience of both parts amounted to as many as 70,000,000, a really phenomenal many films were not imported be- the government's own national netfigure. And success was the same with the theatrical reissue made just before the television release. In Sapporo, biggest city in the northern part of Japan, the film was exhibited on television while it was being shown at a cinema and on the day following the night when the first half was issued on television more people came to the theatre to fill it.

This phenomenon should be remarked as a proof that the and at theatres could help each

### **Unemployed?** Swiss Now Got 'Em **By GEORGE MEZOFI**

#### Zurich.

Recession is exposing its ugly countenance even in Switzerland. long considered (and rightfully so) a sort of Shangri-La of economic security and practically 100% jobholding citizens. There was a time. not so long ago, when almost any employee willing to swap jobs could choose from 10 possibilities. 'T ain't so anymore. At a recent count, at least 12,000 were found to be unemployed - a figure which many may find ridiculously low compared with most other territories. But for a 6,000,000-population country, about half of which are working (barring infants, oldsters and the "idle rich"), a change from 0 to 12,000 unemployed is quite a

As a result, drastic cuts had to be which once enjoyed prosperity, and enforced by the government as to some of them were rebuilt as film foreign labor which, even before the situations once again. direct effects of recession, was Japanese filmmakers were found by many to be excessive in strong on "disaster" films under number. And this, in turn, influencthe apparent influence of Hol-|ed a heretofore very profitable part lywood. There were two suc- of the picture business: Italian or cessful examples; one was Toei's Italian-dubbed films aimed at "Bullet Train" and the other Italian workers in specialized was "Domyaku Retto" ( Main Line houses. Business of this type has To Terrors) by Toho. The now rapidly dwindled, especially in characteristic common to these middle-sized or smaller towns was a deep study on the present where factory closings have pracsocial conditions which obviously tically annihilated this clientele. made them more than merely **Dawn of Softcore** "sensational." Another kind of special houses, However, most Japanese films profitable up to now, looks to be on seemed to follow the traditional its way out here: the softcore porno traits of each company. Toho made theatres. Although censorship has a number of features dealing with been abolished in many Swiss canyoung people's problem, as usual, tons (states), exhibitors as well as while Toei paid continued attention distributors are afraid of going too to 'yakuza' and the underworld. far since a complaint from any

citizen may now lead to police action - and actually has, in some cases. So hardcore seems out for the time being. And softcore is becoming more and more of a bore even to the most undiscriminating regulars. In Zurich, for example, one out of six remaining softcore houses has already switched to an arthouse policy while another two are contemplating changing to more conventional films, too.

This development notwithstanding, however, - or call it a classic case of a rule-confirming exception - a softcore item figures as the Swiss boxoffice topper of 1975: the perennial "Emmanuelle" This "I am curious red-white-andblue" lady from France searching for unusual pastimes in Bangkok has dominated boxoffice charts here for months on end: about six months in Zurich, attracting way over 100,000 visitors at the the Spanish pic "El Ultimo Cuple" Wellenberg, five in Geneva and almost three each in Basle, Berne and Lausanne. Disaster epics like "Earth-quake" (CIC) and "Towering Inferno" (WB) also did exceptionally well, although they showed a tendency in some cities to fall off after very sturdy initial weeks. The same happened to "Rollerball" (UA), which failed to come up to expectations.

### Show Biz Learns To Survive In Chile's 320% Inflation Rate **By HANS EHRMANN**

Santiago.

much material for nostalgia as far | complex - into private hands. as Chile is concerned. Show business' main intent over the year distributor and exhibitor, but the was to survive and, faced with a study of the fine print in the sales serious recession plus a 320% infla- arrangements turned out more tion (only a slight improvement on complex than expected and the 375% in 1974), it was by no means deeds were not signed. an easy job.

At one time there were conby the U.S. majors, whose importation of films moved at a very slow fact-finding visit by an MPAA

The next problem was the im-Roof," but close to two dozen films were turned down and it is of course impossible to know exactly how cause distributors feared a turndown by the censors.

On the plus side, the strong downbeat curve in cinema attendances the year after. was halted during the last quarter and the situation seems to be ducive to better programming and stabilizing in this respect. With Christmas offerings like "Jaws," Towering Inferno" and a new Cantinflas pic, considerable improvement can be expected in January. Audiences have also got used to higher prices at the wickets. Over simultaneous release on television many years admissions had been regime. Three are run by unigovernment controlled and exceedingly low. The trade is now at own way policy, are being forced on liberty to set its own prices and to an ever more commercial track. these were upped several times Private interests are waiting in the during the year due to the inflation, background in case any of them although the dollar value remained steady at between 50 and obtaining a concession - which

The year's top dozen films based on number of spectators per film in suasions - can not be discarded. Santiago, were "Jesus Christ, Superstar"

Jesus Christ, Superstar
(CIC) 419,831
"The Exorcist" (WB) 322,730
"El Profe" (Col) 248,541
"The Great Waltz" (CIC) 161,429
"The Great Gatsby" (CIC) . 146,277
"Las doctores las prefieren
desnudas'' (Star Films) . 142,658
"Hay que romper la
la rutina (Star Films) 140,792
"Live and Let Die" (UA) 125,114
"Alfred Alfred" (CIC) 121,802
"Mundon on the Orignt

Murder on the Orient Express'' (CCN) ..... 120,650 'That's Entertainment''

(CIC) ..... 112,723

'Serpico'' (Col) ..... 109,600 "J.C. Superstar'' (still running) became an alltime record for Chile with 60 weeks at the Cine Huerfanos. Previous record was held by

Chile Films - the state-owned pro-Last year is unlikely to provide duction, distribution and exhibition Buyer is Luis Gana, a well known deeds were not signed.

No feature films were made during the year, but the exiled disiderable rumors of a withdrawal rectors have been active abroad. Miguel Litting filmed "Actas de Marusia" in Mexico (with Gian pace over several months. After a Maria Volonte); Helvio Soto filmed "It Rains On Santiago" in Bulgaria (with Bibi Andersson, Annie Girardot, Jean Louis Trintignant and Laurent Terzieff) and a Patricio plementation of a new censorship Guzman's feature length doculaw, including representatives of mentary "The Insurrection of the the military on the board itself and Bourgeosie" was greeted with a the court of appeals. The law itself rave review by Le Monde critic came in for considerable criticism Louis Marcorelles when it played at in the trade; some revisions the Directors' fortnight in Cannes. materalized. There was nothing quently made the French buff quite as spectacular as last year's magazines in connection with "Exprohibition of "Fiddler On The iles' Dialogue" and other pics. Marilu Mallet filmed in Canada.

Radical cuts in state subsidies to tv channels obliged all, including work, to prune their costs. This year will see further cuts and the station are liable to be entirely on their own

Obviously, less money is not conone result was the greater dependency on foreign U.S. (mainly) films and serials plus a lessening of local programs, which turn out more expensive.

It is by no means clear whether all four channels will survive this versities and, under the pay your should falter. Their possibility of over the years has been rejected by governments of all political per-

The theatre's main tendency was the avoidance of anything that might be controversial and this form of self-censorship crystallized in two options: classics and light comedy or farce. Shakespeare, Calderon de la Barca and Moliere displaced contemporary playwrights and the latter's "Le Bourgeois Gentilhomme' was the year's hit with 40,000 spectators. Although admissions are cheap at approximately \$1, the recession also hit legit outlets and one advantage of the classics was that they drew a large number of students at half price.

### **PAUL FALKENBERG ON POST FACULTY**

Documentary producer Paul 'alkenherg 57 weeks to 420.000 spectators at the faculty of C.W. Post College with a special course on German Expressionist film. During the Golden Era of German cinema in the late 1920's and early 1930's pre-Hitler, Falkenberg had worked as editor, assistant director and dialogue director with Fritz Lang, Carl Dreyer and G.W. Pabst on some of the famous titles of that period. Falkenberg in recent years in the U.S. has produced documentaries on modern art and artists, including new film on sculptor Brancusi's exin New York, and another on Henri Matisse, whose paintings were exhibited in Paris tribute, latter film A major event was the sale of produced in collaboration.

### **Dirtymouth Popular**

But there were some happy surprises, too. Who could have predicted, for example, that a Lenny Bruce biopic would make it in Europe? Yet, "Lenny," as the Argenti men from United Artists will gladly Porcel.

(Continued on page 56)

Sarita Montiel) which ran for Cine King in 1958/9.

Cantinflas has always done well in Chile and the third place for his 'El Profe'' came as no surprise; the same cannot be said for "The Great Waltz" whose drawing power surprised all concerned. It's b.o. was no doubt hyped by Mary Costa's visit to Chile: she sang two 'Traviatas'' at the Teatro Municipal opera season.

### **Indies Click**

Indies — with three of the top 12 - had it better than other years. hibit at the Guggenheim Museum Star Films made it twice with Argentine farces starring Jorge

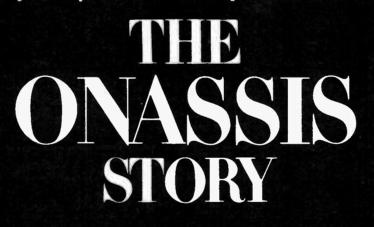
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Principal photography starts May 1976 in Monte Carlo, Cannes, Paris, New York, Saudi Arabia and Greece. For Christmas Release.



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Mandingo (R. Fleischer; D. DeLaurentiis; Par; 1975)	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; 1962) .	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. Joffe; UA; 1972)	8,500,000
Bedknobs and Broomsticks (R. Stevenson, B. Walsh; BV;	
1972)	8,500,000
Escape to Witch Mountain (J. Hough; J. Courtland; BV; 1975)	8,500,000
Unsinkable Molly Brown (C. Walters; L. Weingarten;	
MGM/UA; 1964)	8,400,000
A Touch of Class (M. Frank; Frank/Rose; Avemb; 1973)	8,400,000
The Andromeda Strain (R. Wise; Univ; 1971)	8,341,000
Sleeping Beauty (animated; W. Disney; BV; 1959)	8,300,000

•	i that of shiny out (1. soughunt, rayior/soughunt, 115, 1017)
0	A Shot in the Dark (B. Edwards; Mirisch; UA; 1964)
0	The Wild Angels (R. Corman; AIP; 1966)
0	Uptown Saturday Night (S. Poitier; M. Tucker; NGP/WB;
0	1974)
0	Hang 'Em High (T. Post; L. Freeman; UA; 1968)
D	Winning (J. Goldstone; J. Foreman; Univ; 1969)
	The Boatniks (N. Tokar; R. Miller; BV; 1970)
0	Strongest Man in World (V. McEveety; B. Anderson; BV;
0	1975)
	Skyjacked (J. Guillerman; W. Seltzer; Metro; 1972)
0	King of Kings (N. Ray; S. Bronson; MGM; 1961)
	Going My Way (L. McCarey; Par; 1944)
D	Snows of Kilimanjaro (Henry King; Zanuck; 20th - 1952)
0	Country Girl (George Seaton; Perlberg-Seaton; Par – 1954)
	Imitation of Life (Douglas Sirk; Hunter: U – 1959)
)	Come September (Robert Mulligan; Arthur; U – 1961)
)	Sword in the Stone (W. Reitherman; W. Disney; BV; 1963)
0	Torn Curtain (A. Hitchcock; Univ; 1966)
וו	(Continued on page 46)

6.716.000 Overall impact of television 6,700,000 the wane, especially among the young who are avid filmgoers, but 6.700.000 the future looks bleak for suburban 6,700,000 cinemas, especially for those who 6.600,000 have not conformed to modern 6,600,000 standards of comfort. Statistics indicate that some 332 theatres which 6,600,000 have not modernized will increasingly feel the pinch, and that 6.600.000 6,550,000 includes at least a dozen in the im-6,512,000 mediate Brussels area. 6,500,000

6,500,000"Bound For Glory" producers6,500,000Robert Blumofe and Harold Leven-<br/>thal have added Wendy Schall,<br/>Robert Sorrells, James O'Connell<br/>and Harry Holcombe to the cast of<br/>the Woody Guthrie biopic, now<br/>lensing in Calif.

45

# KEVIN McCLORY

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# PARADISE FILM, PRODUCTIONS

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ALL-TIME FIL		RENTAL CHAMPS		French Critics Snub Chaplin
		om page 44) **********************	****	In All-Time Pix
	al Rental		tal Rental	Paris.
The Detective (G. Douglas; A. Rosenberg; 20th; 1968) A Man Called Horse (E. Silverstein; S. Howard; CCF/-	6,500,000	Rear Window (Alfred Hitchcock; Par — 1954) Teahouse of August Moon (D. Mann; J. Cummings; MGM;	5,700,000	The Assn. of French Film Critics,
NGP/WB; 1970)	6,500,000	1956)	5,712,000	together with the Theatres of Art & Experiment, is marking the 80th
	6,500,000 6,500,000	Ocean's 11 (L. Milestone; WB; 1960) Beyond The Door (O. Hellman; O.G. Assonitis; Films Ven-	5,650,000	anni of film with the showing of 42
Alice Doesn't Live Here Anymore (M. Scorsese; D. Susskind;	0,500,000	ture: 1975)	5,633,000	pix selected by local critics. They
WB; 1975)	6,500,000	Hombre (M. Ritt; I. Revetch; 20th; 1967) King Solomon's Mines (C. Bennett; S. Zimbalist; MGM; 1950)	5,610,000	started unspooling Nov. 19 at one film a day in three specialized
Reincarnation of Peter Proud (J.L. Thompson; F. Rosenberg; CRC/AIP; 1975)	6,500,000	Valley of Decision (T. Garnett; E.H. Knopf; MGM; 1945)	5,586,000 5,560,000	houses and will run until Dec. 2.
The Eiger Sanction (C. Eastwood; R. Daley; Univ.; 1975)	6,475,000	For Love of Ivy (D. Mann; E.J. Scherick; CRC/AIP; 1968)	5,560,000	Early buff and regular auc
<b>Gree Sterile Cuckoo</b> (A. J. Pakula; Par; 1969)           Suddenly Last Summer (J. Mankiewicz; S. Spiegel; Col; 1959)	6,400,000 6,375,000	Escape From Planet of Apes (D. Taylor; A. Jacobs; 20th: 1971)	5,560,000	response was good. Some may be surprised by the French choices
North By Northwest (A. Hitchcock; MGM/UA; 1959)	6,362,000	Showboat (G. Sidney: A. Freed; MGM/UA; 1951)	5,533,000	which had no Charles Chaplin of
	6,350,000	Divorce American Style (B. Yorkin; Tandem; Col; 1967)	5,520,000	Buster Keaton pix or any Jap anese films.
	6,330,000 6,300,000	The Heartbreak Kid (E. May; E. Scherick; 20th; 1972) Big Parade (King Vidor; MGM – 1925)	5,510,000 5,500,000	For the record, critic's choice
Dr. No (T. Young; Eon; UA; 1962)	6,300,000	Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942)	5,500,000	were as follows:
	6,300,000 6,300,000	Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945) Egg And I (Charles Erskine; Finkelhoffe; U – 1947)	5,500,000 5,500,000	Michelangelo Antonioni's "L'Avventura" (Italy)/
even Brides for Seven Brothers (S. Donen; J. Cummings;	0,300,000	Anatomy of a Murder (Otto Preminger; Carlyle; Col - 1959)	5,500,000	Eric Rohmer's "My Night at Maud's
MGM/UA; 1954)	6,298,000	Solomon and Sheba (King Vidor; Richmond; UA; - 1960)	5,500,000	(France) Sergei Eisenstein's "Strike" (USSR)
	6,275,000 6,258,000	The Great Escape (J. Sturges; Mirisch; UA; 1963) Thrill Of It All (Norman Jewison; Hunter-Melcher; U – 1963)	5,500,000 5,500,000	Jean Luc Godard's "Pierrot Le Fou" (France)
Alice In Wonderland (anim.; W. Disney; RKO/BV; 1951)	6,250,000	Nevada Smith (H. Hathaway; J.E. Levine; Par; 1966)	5,500,000	"Roma," Federico Fellini (Italy)
War and Peace (K. Vidor; Ponti/DeLaurentiis; Par; 1956)	6,250,000	Fantastic Voyage (R. Fleischer; David; 20th; 1966)	5,500,000	"Lola Montes," Max Ophuls (France) "Paisa," Roberto Rossellini (Italy)
Blow-Up (M. Antonioni; C. Ponti; MGM; 1967)	6,250,000 6,250,000	Follow Me Boys (N. Tokar; W. Hibler; BV; 1966) Guide For the Married Man (G. Kelly; F. McCarthy; 20th;	5,500,000	Luis Bunuel's "Tristana" (Spain- France)
Up the Down Staircase (R. Mulligan; A. Pakula; WB; 1967)	6,215,000	1967)	5,500,000	"The Scarlet Empress" (Par), Josef Von
Bye Bye Birdie (G. Sidney; Kohlmar/Sidney; Col; 1963)	6,200,000	Bandalero (A. V. McLaglen; R.L. Jacks; 20th; 1968) Barbarella (R. Vadim; D. DeLaurentiis; Paramount; 1968) .	5,500,000	Sternberg (USA) "Greed" (MG), Erich Von Stroheim (US)
Super Fly (G. Parks Jr.; S. Shore; WB; 1972)	6,200,000 6,200,000	Cold Turkey (N. Lear; B. Yorkin; UA; 1971)	5,500,000 5,500,000	"Meet Me In Saint Louis" (Metro) "A Nous La Liberte," Rene Clair
Charade (S. Donen; Univ; 1963)	6,150,000	Le Mans (L. Katzin; N. Reddish; CCF-NGP/WB; 1971)	5,500,000	(France) ''Jules and Jim'' Francois Truffaut
<b>Woman Under The Influence</b> (J. Cassavetes; S. Shaw;	C 117 010	Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972) French Connection II (J. Frankenheimer; R. Rosen; 20th;	5,500,000	(France)
Faces; 1974) Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941)	6,117,812 6,100,000	1975)	<b>5,500,</b> 000	"Muriel" of Alain Resnais (France) "Kiss Me Deadly" (UA) Robert Aldrich
Welcome Stranger (E. Nugent; Siegel; Par; 1947)	6,100,000	One Of Our Dinosaurs Is Missing (R. Stevenson; W. Walsh;	E 200 000	(U.S.) "Paradise Lost" Abel Gance (France)
High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954)	6,100,000	BV; 1975) The Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955)	5,500,000 5,459,000	"The Lady from Shanghai" Orson Welles (Col) (U.S.)
	6,100,000	Play Misty For Me (C. Eastwood; R. Daley; Univ; 1971)	5,413,000	"La Passion of Joan of Arc," Carl
	6,100,000	On A Clear Day You Can See Forever (V. Minnelli; A.J. Lerner/H. Koch; Par; 1970)	5,350,000	Dreyer (Denmark) "Night and Fog" (docu) Alain Resnais
	6,100,000	Please Don't Eat The Daisies (C. Walters; J. Pasternak;	3,330,000	(France) "Paris 1900' (docu) Nicole Vedres
Alice's Restaurant (A. Penn; H. Elkins/J. Manduke; UA; 1969)	6,100,000	MGM; 1960)	5, <b>308</b> ,000	(France)
Diary of a Mad Housewife (F. Perry; Universal; 1970)	6,100,000	The Eddy Duchin Story (G. Sidney; J. Wald; Col; 1956) The Cardinal (O. Preminger; Col; 1963)	5,300,000 5,275,000	"A Star is Born" (WB) of George Cukor (U.S.)
Mame (G. Saks; Fryer/Cresson; WB; 1974) The Impossible Years (M. Gordon; L. Weingarten; MGM;	6,100,000	Kelly's Heroes (B.G. Hutton; S. Katzka/S. Beckerman;	0.410,000	"Zero De Conduite" of Jean Vigo (France)
	6,059,000	MGM; 1970)	5,271,000	"Un Chien Andalou" Luis Bunuel (U.S.)
	6,049,000	Unconquered (C.B. DeMille; Par — 1947) The Wild Bunch (S. Peckinpah; P. Feldman; WB; 1969)	5,250,000 5,250,000	"Nothing but the Hours" Alberto Cavalcanti (France)
	6,025,000 6,004,000	The Cheyenne Social Club (G. Kelly; Kelly/Barrett; NGP;		"Farrebique," Georges Rouqier (France)
Life With Father (Michael Curtiz; Buchner; WB - 1947)	6,000,000	1970) Meet Me in St. Louis (Vincente Minnelli; Freed; MGM –	5,250,000	"Orpheus," Jean Cocteau (France) "Hour of the Wolf," Ingmar Bergman
Hans Christian Andersen (Charles Vidor; Goldwyn; RKO – 1953)	6,000,000	1944)	5,200,000	(Sweden)
Strategic Air Command (Anthony Mann; Briskin; Par -	,000,000	The Yearling (C. Brown; S. Franklin; MGM; 1946)	5,200,000	"Knife in the Water," Roman Polanski (Poland)
1955)	6,000,000	Magnificent Obsession (Douglas Sirk; Hunter; U — 1954) Hole In The Head (Frank Capra; Sincap-Capra; UA — 1959)	5,200,000 5,200,000	"Hallelujah" (MG), King Vidor (U.S.) "The Golden Coach," Jean Renoir (Italy-
ea Chase (John Farrow; WB — 1955) even Year Itch (Billy Wilder; Feldman; 20th — 1955)	6,000,000 6,000,000	From The Terrace (Mark Robson; 20th – 1960)	5,200,000	France) "The Cabinet of Dr. Caligari," Robert
Fo Hell and Back (John Hibbs; Rosenberg; $U = 1955$ )	6,000,000	Elmer Gantry (Richard Brooks; Smith; UA – 1960)	5,200,000	Wiene (Germany)
Gypsy (M. LeRoy; Warners; 1962)	6,000,000	Darby O'Gill And The Little People (R. Stevenson; W. Disney; BV; 1959)	5,200,000	"Storm over Asia," Sevelod Pudovkin (USSR)
Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par – 1963)	6,000,000	Cotton Comes To Harlem (O. Davis; S. Goldwyn Jr.; UA;		"Accident," Joseph Losey (Great Br- tian)
Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th;		1970) Return of the Dragon (B. Lee; R. Chow; Bryanston; 1974)	5,200,000 5,200,000	"Letter from an Unknown Woman" (U) Max Ophuls (U.S.)
	6,000,000 6,000,000	Viva Las Vegas (G. Sidney; J. Cummings; MGM; 1964)	5,152,000	"The Big Sleep" (WB), Howard Hawks
	6,000,000	Gentlemen Prefer Blondes (Howard Hawks; Siegel; 20th -	= 100 000	(U.S.) "Jesus Christ Superstar," (Universal)
Father Goose (Ralph Nelson; Arthur; U – 1965)	6,000,000	1953) The Trip (R. Corman; AIP; 1967)	5,100,000 5,100,000	Norman Jewison (U.S.) "Duck Soup" (Par) Leo McCarey (U.S.)
	6,000,000 6,000,000	The Happiest Millionaire (N. Tokar; W. Anderson; BV; 1967)	5,100,000	"A Walk with Love and Death" (20th) John Huston (U.S.)
larper (J. Smight; Gershwin-Kastner; WB; 1966)	6,000,000	Support Your Local Sheriff (B. Kennedy: W. Bowers: UA; 1969)	5,100,000	"Pickpocket," Robert Bresson (France)
	6,000,000 6,000,000	Million Dollar Duck (V. McEveety; W. Anderson; BV; 1971).	5,100,000	"Salvatore Giuliano," Francesco Rosi (Italy)
CI Dorado (H. Hawks; Par; 1967)	6,000,000	Spys (I. Kershner; Winkler/Chartoff; 20th; 1974)	5,100,000	"M," Fritz Lang (Germany) "Seven Women" (MG) John Ford (U.S.)
he Good, The Bad and The Ugly (S. Leone; A. Grimaldi;	6,000,000	The Outlaw (H. Hughes; RKO; 1946) Battleground (W. Wellman; D. Schary; MGM; 1949)	5,075,000 5,060,000	"Brigadoon" (MG) Vincente Minnelli (U.S.)
	6,000,000	Friendly Persuasion (William Wyler; AA – 1956)	5,050,000	"The Last Man" F.W. Murnau (Ger-
	6,000,000	Forever Amber (Otto Preminger: Zanuck-Seaton: 20th: -	P 000 000	many) "The Children of Paradise" Marcel
Boy Named Charlie Brown (B. Melendez; L. Mendelson-B.	6,000,000	1957) Song of Bernadette (Henry King; Perlberg; 20th – 1943)	5,000,000 5,000,000	Carne (France)
Melendez; CCF/NGP; 1970) etting Straight (R. Rush; Col; 1970)	6,000,000	Razor's Edge (Edmund Goulding; Zanuck; 20th – 1947)	5,000,000	Ab (Wildownoos?
hisum (A. V. McLaglen; A. J. Fenady; WB; 1970)	6,000,000	Green Dolphin Street (Victor Saville; Wilson; MGM — 1947). Red Shoes (Michael Powell; Pressburger-Rank; EL — 1948)	5,000,000	<b>Ah, 'Wilderness'</b> Usually a film being part of a
The Computer Wore Tennis Shoes (R. Butler; W. Anderson; BV, 1970)	e 000 000	Jolson Sings Again (Henry Levin; Buchman; Col – 1949)	5,000,000 5,000,000	showcase booking spreads the
BV; 1970)	6,000,000 6,000,000	The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950)	5,000,000	business around so much that it
The Odessa File (R. Neame; J. Woolf; Col; 1974)	6,000,000	Moulin Rouge (John Huston; Romulus; UA – 1953) Three Coins in Fountain (Jean Negulesco: Siegel; 20th –	5,000,000	isn't likely to set any individual records but "Adventures of the
Aloha, Bobby and Rose (F. Mutrux; F. Said; Col; 1975) Race With The Devil (J. Starrett; Bishop/Maslansky; 20th;	6,000,000	1954)	5.000,000	Wilderness Family" (Pacific
	6.000,000	There's No Business Like Show Business (Walter Lang;		International), in its second
Vhite Line Fever (J. Kaplan; J. Kemeny; Col; 1975)	6,000,000	Zanuck-Siegel; 20th — 1954) Vera Cruz (Robert Aldrich; HHL-James Hill; UA — 1955)	5,000,000	week at the Guild, set a house
	6,000,000	Bridges At Toko-Ri (Mark Robson; Perlberg-Seaton; Par;	5,000,000	record of \$35,016, besting the previous champ, "Benji,"
'hey Shoot Horses, Don't They? (S. Pollack; Winkler/- Chartoff; CRC/AIP; 1969)	5 980 000	1955)	5,000,000	which came in on its opener last
	5,980,000 5,970,000	East of Eden (Elia Kazan; WB – 1955) Pete Kelly's Blues (Jack Webb; WB – 1955)	5,000,000	year at <b>\$34,260</b> .
		The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955)	5,000,000	Pic also hit \$34,881 in same
Raintree County (E. Dmytryk; D. Lewis; MGM; 1957;	5,800,000	And Fan With (It, Waish, Dather Hawks, 20th, 15km	0,000.000	
Raintree County (E. Dmytryk; D. Lewis; MGM; 1957;How To Murder Your Wife (R. Quine; Murder; UA; 1965)High Society (C. Walters; S.C. Siegel; MGM; 1956)	5,782,000	Island In Sun (Robert Rossen; Zanuck; 20th - 1957)	~5,000,000	week at the Times Square-lo- cated New Embassy but this
Raintree County (E. Dmytryk; D. Lewis; MGM; 1957;How To Murder Your Wife (R. Quine; Murder; UA; 1965)High Society (C. Walters; S.C. Siegel; MGM; 1956)Play It Again Sam (H. Ross; A.P. Jacobs; Par; 1972)	5,782,000 5,757,000	Island In Sun (Robert Rossen: Zanuck; 20th — 1957) Farewell To Arms (Charles Vidor; Selznick; 20th — 1958)	-5,000,000 5,000,000	cated New Embassy but this was not a house record, just
Raintree County (E. Dmytryk; D. Lewis; MGM; 1957;How To Murder Your Wife (R. Quine; Murder; UA; 1965)High Society (C. Walters; S.C. Siegel; MGM; 1956)Play It Again Sam (H. Ross; A.P. Jacobs; Par; 1972)Rio Bravo (H. Hawks; WB; 1959)	5,782,000 5,757,000 5,750,000	Island In Sun (Robert Rossen; Zanuck; 20th - 1957)	~5,000,000	cated New Embassy but this

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Road To Utopia (Melvin Frank; Jones; Par - 1945) ..... 4,500,000 Thrill of a Romance (Richard Thorpe; Pasternak; MGM --4,500,000

PICTURES

1945) 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; Schary; 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 Return To Peyton Place (Jose Ferrer; Wald; 20th - 1961) ... 4.500.000 Fanny (Joshua Logan; WB — 1961) ..... 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

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
The Seven-Ups (P. D'Antoni; 20th; 1973)	4,124,000
Sometimes A Great Notion (P. Newman; J. Foreman; Univ.;	
1971)	4,120,000
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
Bad Seed (Mervyn LeRoy; WB – 1956)	4,100,000
Man Who Knew Too Much (Alfred Hitchcock; Par - 1956)	4,100,000
Yesterday, Today and Tomorrow (V. DeSica; C. Ponti;	
(Continued on page 50)	

Scarecrow (J. Schatzberg; R. Sherman; WB; 1973) .....

The Incredible Journey (F. Markle; J. Algar; BV; 1963) ....

NOT NOW COMRADE 0 (EMI Films) **Producer: Martin Schute** Director: David Croft Screenplay: Ray Cooney, John Chapman (Starts February at EMI Elstree studio) AT THE EARTH'S CORE (Amicus-AIP-British Lion) Producer: John Dark Director: Kevin Connor Screenplay: Milton Subotsky (from Edgar Rice Burroughs novel) Cast: Doug McClure (Starts Jan. 26 at Pinewood studio) LADY FROM THE LAKE (Canaria Films) Producers: Sylvia Anderson, Virgilio de-Blasi Director: Domenico Paolella Screenplay: Paolella, Anderson Cast: Jon Finch, Susan Hampshire, Rossano Brazzi

(Starts: March or April in England and

tair MacLean novel)

Monaco)

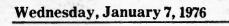
4,200,000

4,200,000

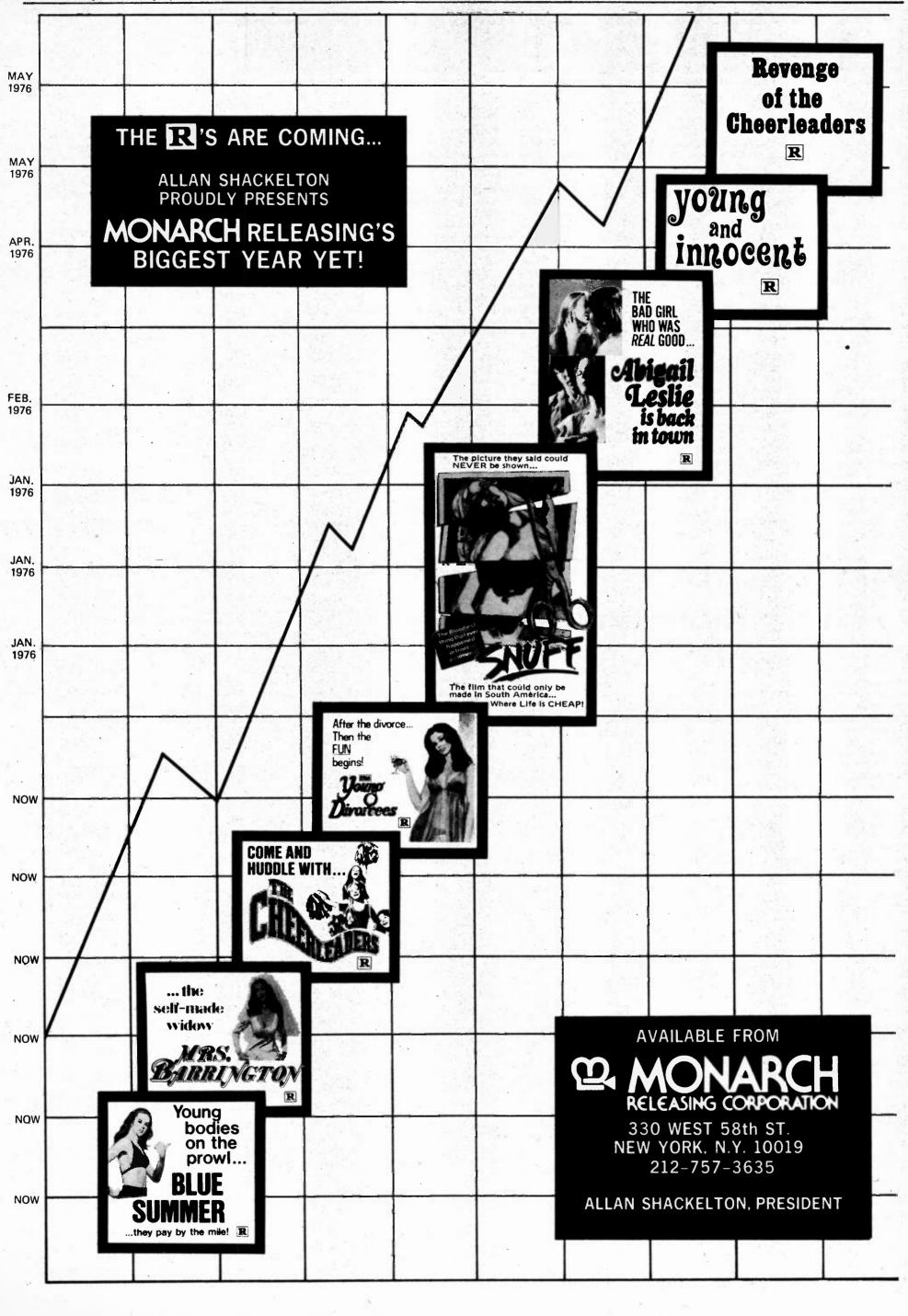
4,200,000

(Starts Jan. 12 in England and Italy)

Star (R. Wise; S. Chaplin; 20th; 1969) ....



Seventieth VARIETY Anniversary



WRH

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(Continued from page 48)

Title	Director-Producer T	otal Renta
	YodayTomorrow (Avemb; 1964)	
	lian Style (V. De Sica; C. Ponti; Avemb; 1964).	
	r (F. Perry; A. Crown/S. Beckerman; AA; 1969	
A Guy Name	d Joe (V. Fleming; R. Riskin; MGM; 1944)	4,070,0
White Cliffs o	f Dover (C. Brown; S. Franklin; MGM; 1944) .	. 4.050.00
State Fair (V	V. Lang; Perlberg; 20th; 1945)	4.050.0
National Vel	vet (C. Brown; MGM; 1945)	4,050,0
Cass Timber	lane (George Sidney; Hornblow; MGM - 1948)	4,050,0
Homecoming	g (M. LeRoy; S. Franklin; MGM; 1948)	4,050,0
	appened to Baby Jane? (R. Aldrich; Warner	
1962)	•••••••••••••••••••••••••••••••••••••••	4,050,0
Hurry Sundo	wn (O. Preminger; Par; 1967)	4,050,0
Battle For F	y (B. Fosse; R. Arthur; Universal; 1969) Planet of Apes (J. Thompson; A. Jacobs; 200	h;
1973)	· · · · · · · · · · · · · · · · · · ·	4,025,00
Ben-Hur (Fr	red Niblo; MGM — 1926)	. 4,000,00
Singing Fool	(Lloyd Bacon; WB - 1928)	. 4,000,00
	co (W.S. Van Dyke; Emerson-Hyman; MGM	
(The Wirewild	of Oz (V. Fleming; M. LeRoy; MGM; 1939)	4,000,00
Dolly Sistem	(Irving Cummings; Jessel; 20th — 1945)	4,000,00
Ziegfeld Felt	ies (Vincente Minnelli; Freed; MGM – 1946)	4,000,00
Kid From B	rooklyn (Norman Z. McLeod; Goldwyn; RKO	. 4,000,00 —
1946)	*****	4.000.00
Smoky (Loui	is King; Bassler; 20th — 1946)	. 4.000.00
	Mexico (George Sidney; Pasternak; MGM	
1 <b>946)</b>		. 4,000,00
Night and Da	y (Michael Curtiz; Schwartz; WB — 1946)	4,000,00
	n Always Rings Twice (T. Garnett; Wilson	
MGM; 1	946)	. 4,000,00
Emperor Wa	ltz (Billy Wilder; Brackett; Par – 1948)	. 4,000,00
Reap the Wil	d Wind (C.B. DeMille; Par - 1948)	. 4,000,00
The Stratton	Story (S. Wood; I. Cummings; MGM; 1949)	
Jumping Jac	ks (Norman Taurog; Wallis; Par – 1952)	. 4,000,00
Moon Is Blue	(Otto Preminger; Herbert; UA – 1953)	. 4,000,00
Saorina (Bill)	y Wilder; Par 1954)	. 4,000,00

al	Title	Director-Producer	Total Rental
000	Left Hand of God (Edwa	rd Dmytryk: Adler; 20th - 1955)	4.000.000
000		g (Henry King; Adler; 20th — 195	
000		ille Shavelson; Rose; Par — 1955)	
000		Norman Taurog; Wallis; Par — 1	
000		ation (Henry Koster; Wald; 200	
000			
000	Summer Magic (James	Nielson; Disney; BV — 1963)	
000		ones (Robert Stevenson; Disney	
000		· · · · · · · · · · · · · · · · · · ·	
000	Captain Newman MD (	David Miller; Arthur; U - 1964)	4,000,000
		ewis; Glucksman; Par - 1964)	
000		C. Reed; 20th; 1965)	
000	Stagecoach (G. Douglas	; Rackin; 20th; 1966)	4,000,000
000	Walk, Don't Run (C. Wal	ters; Siegel; Col; 1966)	4,000,000
	Arabesque (S. Donen; U	niv; 1966)	4,000,000
000	Smoky (G. Sherman; A.	Rosenberg; 20th; 1966)	4,000,000
000	Hellfighters (A. McLagle	en; R. Arthur; Univ; 1968)	4,000,000
000	The Undefeated (A.V. M	cLaglen; R.L. Jacks; 20th; 1969)	4,000,000
	Fanny Hill (M. Ahlberg;	T. Sjoberg; Cinemation; 1969)	4,000,000
000	Wild Country (R. Miller;	R. Totten; BV; 1971)	4,000,000
000	Plaza Suite (A. Hiller; H	. Koch; Par; 1971)	4,000,000
000	Evel Knievel (M. Chor	nsky; Solomon/Hamilton; Fanf	are;
000		-	
	McCabe and Mrs. Miller	(R. Altman; D. Foster/M. Brow	ore.
000		·····	
000	The Omega Man (B. Sag	al; W. Seltzer; Warners; 1971)	4.000.000
000	Straw Dogs (S. Peckinpa	h; D. Melnick; CRC, 1971)	4,000,000
000	Cinderella Liberty (M. R	ydell; 20th; 1973)	4.000.000
	Dillinger (J. Milius; B. F	eitshans; AIP; 1973)	4.000.000
000	Coffy (J. Hill; R. Papazia	an; AIP; 1973)	4,000,000
000		Verona/M. Davidson; Verona;	
000			
000	The Bears and I (B. MCF	Cveety; W. Hibler; BV; 1974)	4,000,000
000	Emmanuelle (J. Jaeckin	; Claire Duval; Columbia; 1975)	4,000,000
000	The Stepford Wives (B. F.	Forbes; E. Scherick; Col; 1975)	4,000,000
000	Hard Times (W, Hill: L.	Gordon; Columbia; 1975)	4,000,000
	f i		

## **Porn Trade Yearns For 'Class';** Film-Hungry Sites May Open Up

### By ADDISON VERRILL

the way a hooker yens mink, took ual matters. Columbia scored a hit some major steps toward that goal this year with their soft but X-rated in the last months of 1975. Otherwise the year was marked by a general settling down in the hardcore market as the genre seemed to have found a steady niche in most the bandwagon early in 1976 with

While sexpo producers bemoan the obvious fact that the money heights reached by such pix as "Deep Throat" and "The Devil in hardcore features are still capable public is now demanding "quality" pioneering hacks really lack.

Public acceptance of the public did the better biz. hair actress is an obvious factor in hardcore staying power but the year-end improvement has been sparked by economic factors less among these is the overall feature owners, including smaller indies the U.S. rights and who opted to disand big chains, who once vowed tribute the pic himself. never to touch the rough stuff are now booking borderline X material through film of the year, being and explicit hardcore fare. In most the first hardcore pic to play the cases a substantial public is buying N.Y. Film Festival and the first to it.

The U.S. porno film "industry," also by recognizing once again part which yearns for "respectability" of the public's fascination with sexof the public's fascination with sex-"Emmanuelle" import, Allied Arurban centers and in a surprising the "Emmanuelle" sequel, now number of smaller burgs. the "Emmanuelle" sequel, now II." These films, and others like them from the majors and minimajors, are getting a class sell and being booked into top houses, and Miss Jones" are a thing of the past, that supposedly makes them "respectable." It's only a small step of generating profits, providing then for Mom and Dad to be budgets are kept relatively low. titillated by "The Story of O" and Problem, of course, is that the then decide to see the real thing with "The Story of Joanna." In N.Y. and "class" in its hardcore diet and for instance, the soft "O" played a that takes the kind of production class Walter Reade house while the coin and know-how many of the hard "Joanna" unspooled nearby at a class RKO house, and "Joanna"

### The Big Hope

Porno vets are convinced that one of these days a major distrib will tackle a hardcore film. apparent to the layman. Chief Boosting that theory this year were reports that one major actually bid product famine which has shaken on the French hardcore documenthe principles of many exhibitors tary "Exhibition" but was turned around the country. Theatre down by Daniel Bourla, who owned "Exhibition" was the breakbe booked into a class firstrun East Side house. The spectacle of seeing are taking the sexplicity lying matrons with Bloomingdale shopping bags at matinees of "Exthe hassle faced by the Plitt hibition" has not been lost on the

are facing fresh competition. The hardcore feature "Through the French and the Scandinavian pornos of filmmakers like Lasse Braun, generally have better production values than U.S. fare, and that special added factor of new faces (?).

American product, most of it made in N.Y., can only boast the same performers doing the same things to each other in pics whose titles could be interchangeable.

### **Metzger Unmasked**

There are exceptions, of course. In 1975, Radley Metzger turned from elegant softcore sexploitation to elegant hardcore porno with potent results. Though he used the pseudonym Henry Paris on both The Private Afternoons of Pamela

Mann" and "Naked Came the Stranger," both films had unmistakable Metzger touches which lifted them above the standard fare. Ditto Gerard Damiano who continues the slick production of what some call "Catholic Porno," quilt-ridden, sensual, pedantic and purple.

WRH

Importation of foreign hardcore film cost a mere \$35,000 and has fare is expected to increase in 1976 and it is also expected to cause netted approximately \$200,000. With some problems for distribs. Thus the public demanding "quality," far, U.S. Customs doesn't seem to Middleton's latest will come in at a know what's going on, but plainly neg cost in the \$200,000 area and these films are not being brought porno pix now demand the same into the country legitimately. "Exkind of pre-sell that usually accomhibition" was halted then released, pany conventional features from apparently because it had the the majors. A novelization of the "class" veneer of having been script for "Through the Looking booked into the film fest, but what Glass will be pu of the other, even more explicit that novelization will be serialized material from abroad? in Playgirl, and a photo layout in Oui Magazine will be out in time to Customs is being bypassed in a number of ways. Some film deals boost pic's opening. are made in French Canada, with One remaining problem area, acprints smuggled in. Some distribs cording to Middleton, is the music import soft versions of their pix, get angle. Though original scores are not uncommon for more recent Customs okay and them reassemble them Stateside with smuggled porno pix, the major record comhardcore sections. If the governpanies are still reluctant to handle ment starts looking at some of the them as soundtrack recordings etc. That too may change with the inmaterial current and upcoming, it could mean trouble for the porno creasing viability of hardcore fare trade. in an expanding world market. **Middleton's Views** In short, is it becoming in-One filmmaker who sees the creasingly difficult to separate porforeign competition as a source of nographic films from the more the porno market not only by failing ing slick hard porno, like "Pussy optimism is Jonas Middleton, who respectable element to supply a hefty product flow but Talk," the American filmmakers recently completed his second picture business. optimism is Jonas Middleton, who respectable elements of the motion

Looking Glass." With the world market now opening up to the production and exhibition of explicit fare, Middleton argues, that means more potential profit from a quality hardcore pic and, in the near future, more interest on the part of money men and perhaps the major distribs. There is also the distinct possibility of U.S.-French porno coproduction. Such a project might justify substantial production coin, topflight "class" values, etc. that would raise the film above conventional porno standards. Such a coproduction might lens on location in France, shoot hardcore material in the U.S. and thus avoid U.S. Customs problems. Middleton has already been approached about such a project, and Jim Buckley is already underway with a Frenchlensed sexpo feature.

#### Arithmetic

Middleton's experience thus far in the hardcore biz shows how the porno trade has developed over the past two years since he made his first pic, "Illusions of a Lady." That

### Ireland Spruces Studio, Promise Govt. Will Co-op

Dublin.

National Film Studios of Ireland, as the title implies, is now the property of the republic. Studios stand in 35 acres 14 miles outside Dublin. Available geography nearby includes mountains, moorland, forest, lakes, rivers, beaches, towns, villages, quaint farms, castles.

First built in 1950, the plant is currently under complete renovation. Full array of dressing rooms, crowd rooms, technical gear, restaurant service. Dubbing theatre under construction.

Ireland offers tax-free angles for films made here, also army, air force, police and other official cooperation to filmmakers.

Films made in whole or part at this studio include "Barry Lyndon," "Zardoz," "Images," "Ry-an's Daughtsr," "Darling Lili," "Where's Jack," "The Lion In Winter," "Casino Royale," "The Blue Max," "The Spy Who Came In From The Cold," "Of Human Bondage," "The Running Man," 'Term of Trial.'

### **Tech Achievements** Pondered By Acad

Hollywood.

A total of 17 technical achievements are being considered for an Oscar by the Academy of Motion Picture Arts & Sciences' scientific or technical awards committee.

Under consideration are: Film Transport Systems, Lawrence W. Butler and Roger Banks; Silver Recovery System, DeLuxe General and Akwaklame; Static D.C. Power Supply, Universal Studios; Spectra Tricolor Meter, Photo Research.

Also, "Super Speed" Lenses, Arriflex Co. of America; Canon Series of Aspheric Super Speed Lenses, Cinema Products Corp.; Demand Drive Processing Machine, Filmline Corp.; Fluid Heads, O'Connor Engineering Laborator-

And, Rotomatic System, Kinotone Inc.; Computerized Tape Punching System, Carter Equip-ment/Ramtronics; Tape Preparation System, Hollywood Film Co.; Tape Preparation System, Bell & Howell; Single Lens Concept Magnifier, Kollmorgen Corp. and Jos. Schneider Optical Co.; Compumix II Automated Console, Quad-Light Electronics and Tran/Audio Inc.; 7-Input Production Mixing Panel, The Burbank Studios; Device to Obtain Shadows on Film Titles, Westheimer Co.; and Quintaphonic Sound, Quinta Enterprises Inc.

After meetings and demos to evaluate the achievements, committee will make a recommendation in January to the Acad board of governors for Oscar recognition.

Often enough, legal authorities down. One exception, however, is theatres in the Chicago area over media or the trade. booking the hardcore "Naked Came the Stranger."

#### Sex as Spectator Sport

Porno filmmakers in the U.S. are eyeing the new crop of imported hardcore fare with some ner-The major distribs are helping vousness. With France now produc**CINE-MEDIA** (NEW) TURNS 'JULIA' INTO R Hollywood. Cine-Media International, has

been formed by Dr. J. Bond Jonnson and kudolph A. Maglin, whose first release will be a Sylvia Kristel starrer, "Julia," which it savs has been re-edited from an X to an R. Pic bows in U.S. in late January.

New firm, which has a goal of 10 releases in 1976, is also repped by Igo Kanter, director of technical services; Herman Ripps, distribution consultant.







### A film for the whole family, filmed entirely in the Swiss Alps.

### STARRING MARSHALL THOMPSON JACK MULLANEY INGE SCHÖNER and "GEORGE" the loveable misfit. SCALEMAN BY WALLACE C. BENNETT FROM A STORT BY MARSHALL THOMPSON PRODUCED BY MARSHALL THOMPSON DIMICED BY WALLACE C. BENNETT A THOMPSON TELEPOOL PRODUCTION + A SUNSET INTERNATION AL RELEASE

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### Wednesday, January 7, 1976

### **BIG RENTAL FILMS OF 1975** 🗨 🜑 🜑 🔍 (Continued from page 18) 🛛 🗨 🗨

The Devil's Rain (R. Fuest; Howard/Cullen/Glick; Bry; June)
Master Gunfighter (F. Laughlin; Taylor/Laughlin; T-L; July)
The McCulloughs (M. Baer; Baer/Camras; AIP; June)
Moonrunners (G. Waldron; R. Clark; UA; November, 1974)
Dirty Mary Crazy Larry (reissue)
Cornbread Earl and Me (J. Manduke; Manduke/Lamensdorf; AIP; May)
Dragon Dies Hard (no credits; AA; Jan.) 1,500,000
Shark's Treasure (C. Wilde; UA; April)
At Long Last Love (P. Bogdanovich; 20th; April) 1,500,000
White Lightning (reissue)
Bug (J. Szwarc; W. Castle; Paramount; June) 1.500,000
Pardon My Blooper (K. Schafer; K-Tel; Oct. 74 - US only) 1,473,000
The Hitchhikers (F. & B. Sebastian; EVI; January)
Brother Can You Spare a Dime (P. Mora; S. Lieberson/D. Puttnam; Dimension; August) 1,400,000
TNT Jackson (C.H. Santiago; NW; December, 1974)1,300,000
Erotic Adventures of Zorro (R. Freeman; Friedman/Castleman; EVI; January) 1,225,000
The Passenger (M. Antonioni; C. Ponti; MGM-UA; April)
Report to Commissioner (M. Katselas; M.J. Frankovich; UA; January)
Magnum Force (reissue)
Dolemite (D. Martin; Moore/Toney; Dimension; May)
Candy Tangerine Man (M. Cimber; Moonstone; April)
Johnny Firecloud (W.A. Castleman; Castleman/Friedman; EVI; June)
Sheba Baby (W. Girdler; Girdler/D. Sheldon; AIP; March)
Dirty Harry (reissue)
The Way We Were (reissue)

## **Book Reviews In 'Variety'**

(Continued from page 40)

### TITLE

THE
Morton Da Costa's Book of Needlepoint
The Motion Picture Film Editor
Music For Patriots, Politicians and
Music For Patriots, Politicians and
Presidents
Music-Record Copyright, Contract and
Other Business Law
My Life In Pictures
My Life in Fictures
Nijinsky Dancing
Note Sur Le Cinemetographe
Once Upon A Stage
Paul Newman
Paul Newman P.G. Wodehouse: A Portrait Of A Mas-
r.o. wodenouse. A roru alt of A mas-
ter
Playhouse Square
Playwrights, Lyricists, Composers On
Theatre
Praise The Human Season
The President's Doctor
The President's Doctor
The Price And The Lily
The Privilege Of His Company
Radio and Television Broadcasting In
Eastern Europe
Ragtime
Dooloma Filmfuchnen (Id. od.)
Reclams Filmfuehrer (2d ed.)
Reference Guide To Fantastic Films:
Science Fiction, Fantasy & Horror
Rex
Rex Ronald Colman: A Very Private Per-
son
Royal American Symphonic Theatre
Screwball
Season With Solti
Songwriters Success Manual
Soviet Censorship
Soviet Censorship
Stranger At The Party
Supernatural On Stage
The Tattooed Men
Theatre Trade Directory
13 Castle Walk
This Was Radio
Voices From The Japanese Cinema
Worker Ducth and
Warner Brothers
The Wedding March
We're Going To Make You A Star
Whatever Happened To Hollywood
Winchell Exclusive
The World I Lived In
The World of Entertainment
Yesterday's Cape Cod
Voice Control in the state

AUTHOR	DATE OF REVIEW
AUTHOR Monton Do Conto	
Morton Da Costa	Feb. 5
Rene Ash	Feb. 12
Vera Brodsky Lawrence	Nov. 19
Walter E. Hurst, William Storm	1407.15
Hale	Feb. 19
Charles Chaplin	Oct. 15
Lincoln Kirstein	Dec. 3
Robert Bresson	May 7
Charles & Louise Samuels	April 16
Charles Hamblett	Sept. 17
	Sept. II
David A. Jasen	Jan. 29
Kathleen Kennedy	July 30
Rauleen Reinleug	July Ju
Otis Guernsey Jr.	Jan. 22
Don Robertson	Dec. 3
William Woolfolk	April 2
James Brough	May 21
William Marchant	Aug. 13
Burton Paulu	March 12
E.L. Doctorow	Aug. 20
Dieter Krusche, Juergen Labenski .	May 14
Walt Lee	March 12
Walt Lee	Jan. 22
Rex Harrison	Jan. 22
Juliet Benita Colman	May 7
Herman Krawitz, Howard Klein	Nov. 5
Larry Swindell	Dec. 17
William Barry Furlong	March 12
Lee Pincus	Feb. 19
Radio Liberty	April 2
Helen Lawrenson	April 30
Richard Huggett	Nov. 5
Florence Rome	May 21
Helen Laughlin	Dec. 17
DeWitt Bodeen	Nov. 12
Joe Julian	June 25
Joan Mellen	May 21
Charles Higham	May 21
Herman G. Weinberg	Feb. 19
Sally Quinn	July 23
Jesse Lasky Jr.	Feb. 12
Walter Winchell	Oct. 15
George Jessel, John Austin	Sept. 3
Hugh Fordin	Nov. 19
Evelyn Lawson	July 23
Shirley MacLaine	March 12

### **Dropped From Former Lists**

For several reasons, one of them a close second look at Metro's accounting department, another a small investigation on the part of Variety, a list of films, previously carried in the All-Time Boxoffice list, is being dropped this year. Future investigations may result in additional omissions.

They. are "The Wonderful World of the Brothers Grimm" formerly listed at \$6,500,000; "Finian's Rainbow," \$5,500,000; "Executive Action," \$5,500,000; "The Battle of the Bulge," \$5,100,000; "Judgment at Nuremberg," \$5,000,000; "Four Horsemen of the Apocalypse" (1921), \$4,500,000; "Lolita," \$4,500,000; "The Pride and the Passion," \$4,500,000; "The Cin-cinnati Kid," \$4,200,000; "Deep In My Heart," \$4,100,000; "The Misfits," \$4,100,000; "Prime Cut," \$4,100,000; "An American In Paris," "Jailhouse Rock," "The Big Country," "Shaft's Big Score," "The Horse Soldiers," "Never On Sunday," "Topkapi," "The Arrangement," "The War Between Men and Women" and "Chinese Connection," each \$4,000,000.

### In Sexplay Anything Goes, **But Swedes Nix Violence** IIIII By J.R. KEITH KELLER

Stockholm.

Here in the Kingdom that gave the world such eye-openers, well before the now current general porno permissiveness, as Berg-man's "The Silence" and Sjoman's "I Am Curious (Yellow," State censorship holds a rigid hand over the film business.

It is, however, not sex that worries the censors in Sweden. It is violence. Let the general audiences in the neighborhood theatre flock to witness incest, sodomy, etc. on the screen, but don't bring them the head of Alfredo Garcia (Sam Peckinpah is Anti-Christ to Sweden's censors).

While the nearby Kingdom of Denmark has long ago scrapped censorship completely (except for children under 16), this monarchical government still sticks to a law that demands every feature to pass the State Cinema Bureau (i.e. the Censorship Board), before it can be shown publicly. And the State Cinema Bureau dearly loves and adheres to its right to forbid showing of any film that "may be of coarsening influence or incite to violence."

### Hard To Offset

To curb the power of the state Cinema Bureau, a State Film Checking Council was introduced in 1954. This latter institution may (on artistic grounds) recommend the Bureau to reverse an original verdict. But the Bureau is not obliged to follow the recommendation and, in fact, rarely does.

The Swedish film censorship has been an institution since 1911 and has now, notes Olle Gorenstedt in the monthly Chaplin, reached the country's official retirement age. Sture Palm, chairman of the Checking Council, recently stated that he was "worried about the happy-go-lucky way violence appeared in present-day features ... so it is a debasement of democracy and our cultural enterprise if we allow commercial powers to completely decide what the audiences are offered."

So it seems, that film censorship in Sweden is here to stay for some years to come.

During its reign, Swedish censorship has forbidden public showings uch featuro enstein's

without lest they excite them to violence or otherwise coarsen their sensitive minds.

### Verboten

Robert Clouse's "Enter The Dragon," Miles Deem's "Showdown For A Badman," Richard Heffron's "Newman's Law," Peckinpah's "Alfredo Garcia," John Frankenheimer's '99 99/100% Dead,'' Richard Rush's 'Freebie And The Bean," Johnathan Kaplan's "Truck Turner," Ron Silber-man Jr.'s "Breaking Point," Bruce Lee's "Way Of The Dragon."

And to continue Phil Karlson's 'Framed,'' Peter Collinson's 'Open Season,'' F.C. Frank's "Born Losers," Jack Hill's "Coffy" and Chuck Ball's "Cleopatra Jones and the Casino of Gold." Plus scores of others.

Heavy scissoring made public showings possible of such features as Norman Jewison's "Rollerball," Phillippe de Broca's "Le Magnifique," Phil Karlson's "Walking Tall," Tom Gries' "Breakout," etc. This list is practically endless and fighting between releasing offices and the censorship people go on and result, generally, in one cut given another taken situations.

#### 'The Dove'

How alert the censorship is may be seen from the fact that Charles Jarrott's "The Dove" was not shown here until a short sequence in which a swimming cat narrowly escapes a shark was cut.

Only in instances, where the censors are evidently in awe of prepublicized Great Art, may violence be shown unrestricted. No cuts were asked for "Godfather II." Otherwise, not even Walt Disney is exempt from censorship. Close-ups of a gunslinger and of a Red Indian were cut last summer from the Walt Disney Cartoon Carousel.

### **TEXAS NATO PLOTS RALLY**

#### **Treadwell New Chairman**. **Rorez As Convention Engineer**

Dallas.

John Treadwell is chairmen of Texpo '76, the seventh annual NATO of Texas convention slated to

ou Can Get There From Here .....

#### Shirley MacLaine .....

March 12

### **Films In Public Domain**

property?

The writer of this article feels that the answer should be in the negative. The motion picture and regarded as new works subject to the literary property are obviously not the same type and kind of Work.

Under Section 5 of the Copyright Act the literary property would be category and the motion picture of separate and independent would be copyrighted in another copyright as a "new work." separate class or category.

(Continued from page 26) Act, any "... adaptations, ... dramatizations, ... or other versions ... of copyrighted works ... shall be copyright under the provisions of this title..." (underlining supplied). Thus under settled law, the motion picture which was based upon copyrighted in one specific class or the Literary Property was capable

As such new work, the motion Under Section 7 of the Copyright | picture had an independent life of | have switched to Capitol.

its own separate from the material upon which based.

Should the current copyright owner of the literary property be able to prevent the public from using that Public Domain motion picture based upon the facts presented?

There do not appear to be any case decisions precisely answering this question. However, based upon the current trend of the law, the answer should be in the negative.

**Capitol:** Sylvers The Sylvers, family soul nonet,

"Potemkin" (the verdict which on Jan. 27-29, 1976. Treadwell is stemmed from the 20's was not re- with the United Artists Theatres versed until 1946) and all the circuit. Kyle Rorez, executive famous 30's American gangster director of NATO of Texas, will be features such as "Little Caesar" and "Scarface."

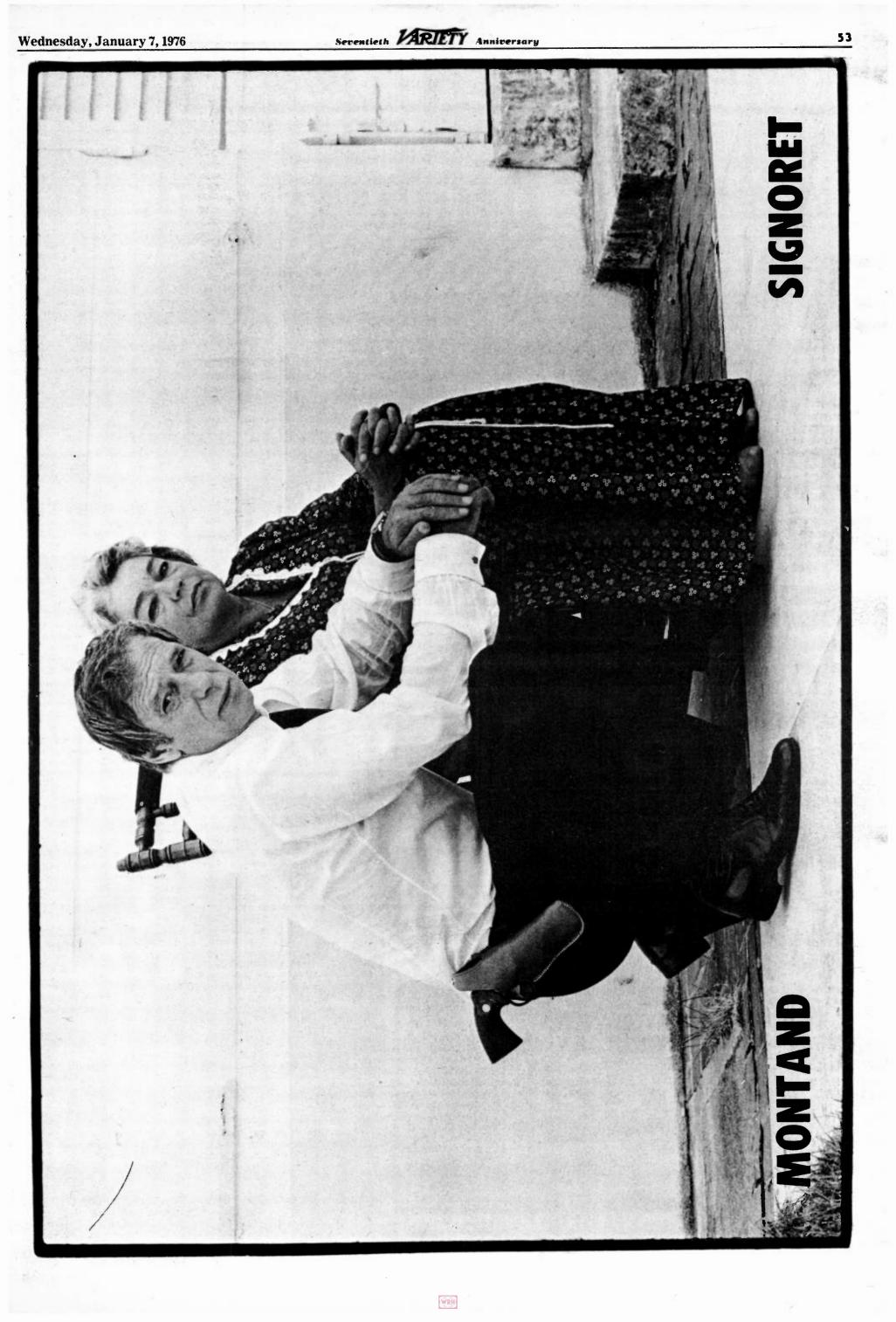
#### 'Death Wish' Passes

Inexplicably "Death Wish" and 'The Dobermans'' were passed for public showing without as much as a single cut.

No less than 20 features were totally restricted from public showing in 1974. The statistics for 1975 are not yet in. Here are some of the features that Sweden's adults during the most recent years have not Dale Stewart of Commonwealth been deemed mature enough to see | Theatres, booths.

be held here at the Fairmont Hotel convention coordinator.

Named to committees to assist Treadwell are Tom Bridge of American Multi Cinema, ad carousel; Leon Couch of Collins Theatres, product screenings; Brandon Doak, Southwest Theatres, sponsors; Lee Roy Mitchell, Texas Cinema Theatres, business sessions; John Rowley, United Artists Theatres, program; Marilyn Rabakukk, women's activities and



**PICTURES** 

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### Wednesday, January 7, 1976

additional factors which must be

**How Savings Achieved** The estate tax, as previously stated is levied at a graduated rate upon the "taxable estate." Of prime

importance to the estate planner

considered.

Film, TV Fests, Marts 1976

(Note: Events listed below in boldface type have in the past been approved by the Int'l Federation of Film Producers Assns., which, however, has not yet completed its recognitions for the 1976 fest season).

- 10 K	however, has not	yet completed its	recognitions for the	e 1976 fest season).			importance to the estate planner
DATE	EVENT	LOCATION	DATE	EVENT		LOCATION	therefore is to equalize the amounts in the estates of both the husband
Jan. 2-15	Bombay Film Fest	India	Oct. 5-10	UNIATEC (film/tv tech	hn conv)		and wife so that both estates are
Jan. 3-11	Anaheim (Cal.) -travel pix	U.S.		Moscow		U.S.S.R.	
Jan. 8-17	Brussels Film Fest	Belgium	Oct. 11-14	NATO (exhibs conv), A	Anaheim	U.S.	taxed at the lowest possible rates.
Jan. 23-29	Cannes MIDEM music market	France	Oct. 24-30	<b>SMPTE</b> Convention Ne		U.S.	Generally, the taxable estate is
Jan. 24-25	SMPTE TV Conference (Detroit)	U.S.	Oct. 24-30	Israel '76 (Jewish Films			determined by starting with a com-
Jan. 23-25	Avoriaz (fantastic films)	France		Jerusalem		Israel	putation of the gross estate. This
Jan.	Berlin (agriculture)	W. Germany	Oct.	Sitges (horror)		Spain	would include the fair market value
Jan.	Solothurn (Swiss Films)	Switzerland	Oct. 6-11	Mannheim		W. Germany	of all property owned by the in-
Jan.	Utrecht Cinemanifestatie	Holland	Oct. 15-26	San Francisco Film Fes	tet	U.S.	dividual, including such assets as
Feb. 6-14	Belgrade Film Festival	Yugoslavia	Oct.	Nyon (shorts)		Switzerland	insurance policies (owned by the in-
Feb. 13-15	San Antonio Hemisfilm	U.S.	Oct.	EBU Screenings (MIFE		Italy	dividual), joint accounts (if the
Feb. 11-21	Thames Film Fest (students)	Britain	Oct.	MIFED Film and TV M		Italy	funds represent funds originally be-
Feb. 12-21	Monte Carlo TV Fest	Monte Carlo	Oct.	East-West Film Market		Italy	longing to the individual), certain
Feb. 19-22	Tampere Film Fest (shorts)	Finland	Oct.	(MIFED, Milan)		Italy	trust assets, and "powers of ap-
FebMarch	Rotterdam Film International	Holland	Oct.	Indian Summer Film M		Italy	pointment" and similar assets. In
Feb. 21-25	NATPE Conv. (TV Progr. Execs)	U.S.	Oct.	(MIFED, Milan)		Italy	addition, it might include property
	(San Francisco)	0.0.	Oct.	Barcelona Film Festiva		Spain	which is gifted to another within
March 5-11	Cartagena Film Festival	Colombia	OctNov.	Lucca (animation)		Italy	three years of the date of death if
March 14-28	Birmingham (educational)	Britain	Oct.	Oberhausen (sports)		W. Germany	gifted in contemplation of death.
March 15-22	Budapest (technifilm)	Hungary					After computing the gross estate,
	Los Angeles Filmex	U.S.	Nov. 5-14 Nov. 8-12	Virgin Islands Film Fest		U.S. Virgins	certain deductions are taken in
March	Cortina (Sports)	Italy	Nov. 15-26	Hamburg (microfilm)		W. Germany	order to arrive at the taxable estate.
March	Vienna (humor in films)	Austria		London Film Festival		Britain	These would include expenses of
March	Bergamo at San Remo (authors)	Italy	Nov.	Paris		France	administration, debts, a \$60,000 ex-
March	Amsterdam Cinestud (student pix)	Holland	Nov.	Teheran (children's film		Iran	emption, charitable contributions
March 21-24	NAB Conv. (Nat. Assn. of B'casters)	U.S.	Nov.	Chicago Film Festival		U.S.	and the marital deduction.
March 21-24		0.5.	Nov.	Padua (Sci-educational)		Italy	
Ameril 5 11	(Chicago)	11.0	Nov.	<b>Teheran Film Festival</b>		Iran	Marital Deduction
April 5-11	6th USA Festival (Dallas)	U.S.	Nov.	Porretta Terme		Italy	The marital deduction is a deduc-
April 10-18	Paris (Scifi and fantastic)	France	Nov.	Leipzig		East Germany	tion for amounts passing to a sur-
April 16-23	MIFED Milan pic and tv mart	Italy	Nov.	Calcutta		India	viving spouse, with a limit of no
April 21-24	Le Touquet (Amateur)	France	Dec. 26-Jan. 2 '77	Cannes (films & youth)		France	more than 50% of the "adjusted
April 25-30	Cannes MIP-TV Market	France	Dec.	Paris (TV Films)		France	gross estate" (generally the gross
April	Valladolid Film Fest	Spain	Dec.	Florence (Festival dei P	Popoli)	Italy	estate less expenses and debts).
April	Belgrade (sci and technology)	Yugoslavia				-	The key to achieving the tax
April	Toulon	France			_		savings illustrated in the three ex-
April	Paris audiovisual show	France	I N	<b>Iinimizing Esta</b>	to Tavas		amples used in this article is to pro-
May 2-8	Montreux TV Festival	Switzerland	1	minimizing 1.5ta	ис тахсэ		vide in the will for the passage of
May 2-8	Trento (mountain and explor.)	Italy		(Continued from p			just enough property to the spouse
May 10-26	<b>Ist Australian Animation Fest</b>		from her husban	d's estate) would have		0 506 500 a com	to utilize the maximum marital
	(Melbourne, Sydney, Brisbane)	Australia		tal Federal estate ing of		0 \$00,500, a sav-	deduction. Amounts in excess of the
May 10-14	Hobart, Tasmania (scientific)	Australia	tax on both estates			ne accume that	amounts necessary to satisfy the
May 13-28	Cannes Film Festival	France			ne above situatio		
May 16-20	Ouistreham (environment)	France	(which is impose	State estate taxes the a	assets were pu	renased by the	passed to the wife in order to pre-
May 19-29	Tashkent (Afro-Asian)	U.S.S.R.	(which is impose	and amount to aithout	band with his h	unds and were	vent the "stacking" of assots in her
May 28-June 5	Munich (youth prize-TV)	W. Germany	soughal thousand	de of dollars the owne	ar in his sole na	the, or in joint	vent the "stacking" of assets in her estate upon her death. Instead, the
May 31-June 5	18th American Film Fest (16m),			ds of dollars, the owne			
	New York	U.S.			es that all prop		
May	Asolo (art and painting)	Italy			wife. The tax		
May	Oberhausen (shorts)	Germany	or over 20% of the		e. merely by		ly to children, or, as in most cases,
May	Beaune (Historical Films)	France			ns of the will		to a trust for the benefit of the wife.
May 30-June 14	Sydney Festival	Australia			nal savings cou		The trust for the wife could be set
	Cork Film Festival	Ireland			cially in the		up in a number of ways depending
June	Long Island Festival	U.S.		d wife were \$300,- throu	ugh the use of life	etime gifts.	upon the wishes of the individual.
June	Cracow (shorts)	Poland			ne amount of sa		The end result would be to give her
June	Melbourne Film Festival	Australia			lar estate will	depend upon	as much economic use of this prop-
June	Brussels DIDACTA (Audiovisual)	Belgium		of the husband many	y facts, includin		erty and yet keep it out of her estate
	Prague TV Festival	Czech.			unt of the estate	e, since the es-	upon her death.
	Thessaloniki Film Fest	Greece			tax is imposed		Conclusion
	Cannes (Advertising films)	France	of approximately		s, starting at 3%		Estate planning is probably one
June 25-July 6	Berlin Film Festival		When State e	state taxes are of une	der \$5,000) and	running to 77%	of the most important and fastest
		W. Germany	added, the total e	estate taxes could (taxa	able estate of ov	er \$10,000,000).	growing areas in the tax law today.
June	Auckland Festival	New Zealand	easily amount to 1	/3 of the estate. A tax	kable estate of b	etween \$500,000	The reason is that many people are
June	Taipei (Asian)	Taiwan	The final illus	tration is of the and \$	5750,000 is taxed.	at a rate of 35%	recognizing the substantial impact
June	Gijon (Childrens)	Spain	larger estate. As	ssume the same of the	e taxable estate	over \$500,000.	of estate taxes upon death, and that
	Grenoble (shorts)	France	facts except that t	the estate is \$750,-	Factors To I		these taxes can be minimized
	Varna (health)	Bulgaria	000 (after exper		me of the fac		through the use of a multitude of tax
June	Alghero	-Italy		and the tax would would	d include the an	mount of prop-	savings devices.
June	Fermo and Porto S. Giorgio			the subsequent erty	owned by the	hushand and	savings devices.
	(marine)	Italy	death of the wife,		amount of prop		
	Montreal (environment)		noring the credit		wife, the nature		4 2 7 . 0.
	Karlovy Vary Festival	Czechoslovakia	band's estate) w		the manner in v	which the prop-	'Asean' Fest Stays
	Caribbean TV Market (Paramaribo)	Surinam	imately \$212,000.		is held (individu	ally jointly or	
	Taormina (fest of nations)	Italy		ral estate taxes in tru	ist), and the sou	rce of the nur	As Is - No Prizes
	Pula (national)	Yugoslavia	would be slightly	under \$300.000 chase	e price for the	property Of	no 15 - INU FIIZES
	Trieste (sci-fi)	Italy	The total tax bill, in		il importance		Singapore.
	Adelaide (new cinema)	Australia				hes of the in-	
		Australia	tate taxes could	1 easily annroy leaving		THE DESCRIPTION OF A DE	
July-Aug.	Avignon	France	tate taxes, could imate 45% of the to				The Asean Film Festival -
July-Aug. Aug. 3-15	Avignon Acapulco Film Festival	France Mexico	imate 45% of the to	otal estate. dividu	ual as to who sh	all receive the	which yearly brings together the
July-Aug. Aug. 3-15 Aug. 7-20	Avignon Acapulco Film Festival Perth	France Mexico Australia	tate taxes, could imate 45% of the to Estate Ta:	tal estate. dividu x Savings prope	ual as to who sherty upon death,	all receive the and the man-	which yearly brings together the films of Indonesia, Malaysia,
July-Aug. Aug. 3-15 Aug. 7-20 Aug. 19-28	Avignon Acapulco Film Festival Perth Atlanta Film Festival	France Mexico	imate 45% of the to Estate Ta The unfortunat	te part of estate Ear	ual as to who sh erty upon death, ne property is to	all receive the , and the man- be given.	which yearly brings together the films of Indonesia, Malaysia, Singapore, the Philippines and
July-Aug. Aug. 3-15 Aug. 7-20 Aug. 19-28	Avignon Acapulco Film Festival Perth	France Mexico Australia	imate 45% of the to Estate Ta	te part of estate for the part of estate	ual as to who sherty upon death,	all receive the , and the man- be given. he children of	which yearly brings together the films of Indonesia, Malaysia, Singapore, the Philippines and Thailand — is to remain non-

Aug. 19-Sept. 2	Shiraz (fest of art
Aug. 26-Sept. 4	Berlin Funkausst
	(equipment)
August	Locarno Film Fe
Aug.	Montreux (new fo
Aug. 22-Sept. 4	Edinburgh
AugSept.	Venice
Sept. 10-16	Cologne Photokin
	(Equipment)
Sept. 11-22	San Sebastian Fil
Sept. 24-Oct. 2	Sorrento
Sept. 24-29	Cannes VIDCOM
Sept.	Deauville (U.S. F
Sept.	Stratford, Ontario
Sept.	New York Film F
Sept.	Pesaro (new cine
Sept.	Prix Italia (TV)
Sept.	Tokyo (cultural)
Oct. 2-9	Tarbes-Pyrenees

tellung stival orm) la **m** Fest market 'ilms) estival ema) (tourist)

Iran W. Germany Switzerland Switzerland Scotland Italy W. Germany Spain Italy France France Canada U.S. Italy Italy Japan France

taxes is that substantial amounts can be saved through proper estate planning. The larger the estate, the more substantial the savings. For example, in the first situation of the \$210,000 estate discussed

above, the estate tax on the death of the wife was \$32,700. This tax bill could easily have been reduced to \$4,800, a saving of \$27,900.

#### Why Pay More?

In the second situation (the \$300,the wife was \$62,700. This could have been reduced to \$17,900, a saving of \$44,800.

WRH

Finally, in the \$750,000 estate, the cases may amount to more than tax upon death of the wife was ap- that owned by the husband) and proximately \$212,000. This tax could that she may die first. These are up at every festival.

or r nananu the individuals are mature adults, property might be given outright. On the other hand, if the children are minors, or not capable of handling the property, it might have to be given in trust for them.

These and other factors must be taken into consideration in order to properly plan an estate.

Again, it is to be noted that in the above examples it was assumed that the property belonged to the 000 estate), the tax upon death of husband, that the wife had no assets, and that he died first. In many situations the wife may own property of her own (which in some

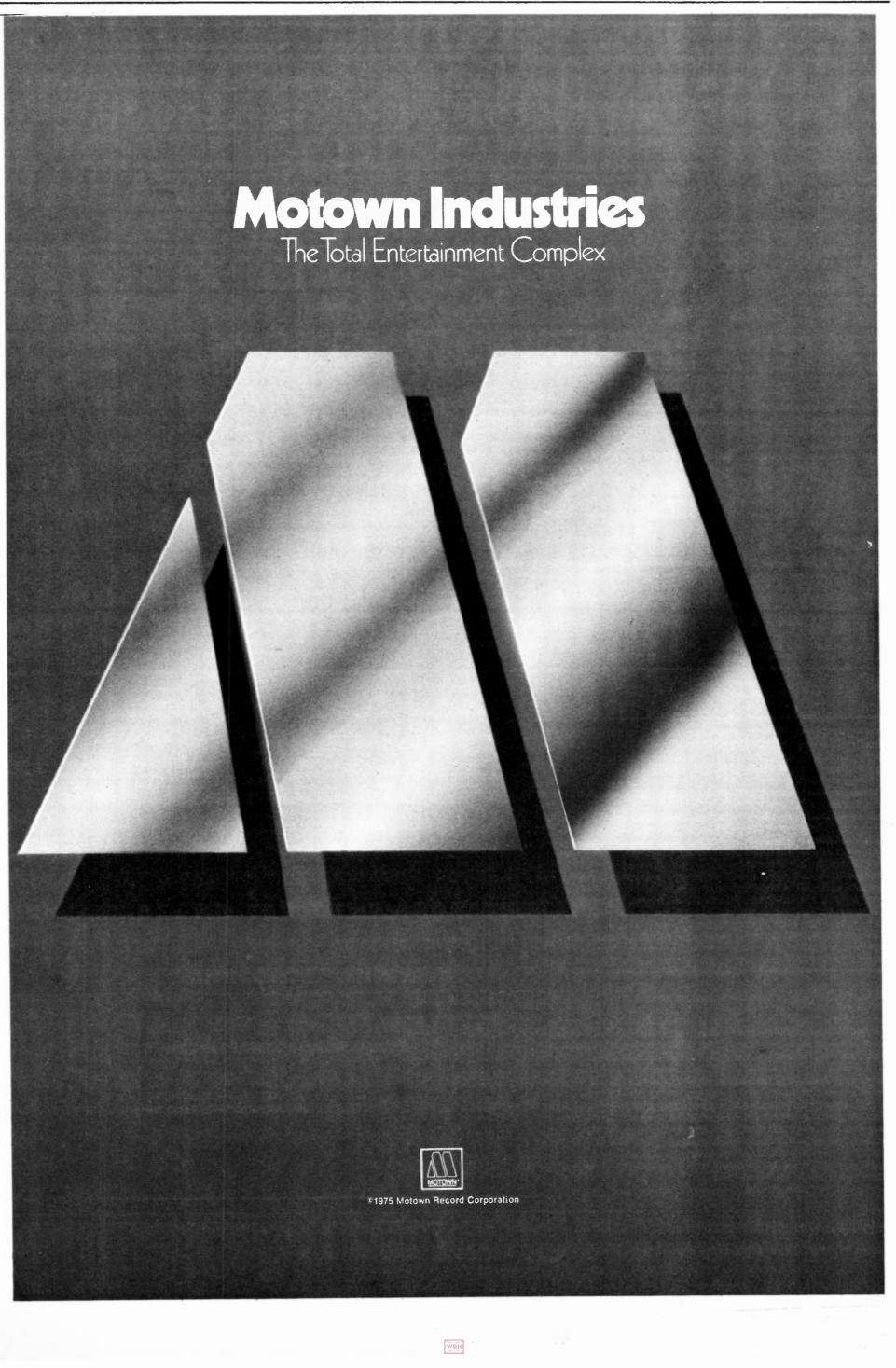
competitive.

Permanent Committee on Mass Media meeting here recently decided to continue holding the event on the usual basis of friendly cultural exchange. Delegates to the meeting did not take up a proposal to convert fest into a competitive exhibition "complete with Hollywood-style award."

According to R.O. Daniel, leader of the Singapore delegation and chairman of the committee, the sixth festival is to be held in the Philippines next year.

Move to introduce prize competitive element into the festival is by no means new. The proposal turns





dle of the year just past, shaken the

foundations of the film industry.

Filmmaking here has long pro-

vided a convenient facade for black

market operations of all sorts. For a

while it looked as though the wheels

have gone on grinding, and along

With their hideouts threatened.

usurious black money financiers,

who were the backbone of the film

industry, have become shy. Taxa-

tions and Rules have become so

crippling that even honest finan-

ciers would not like to take risks

either with the borrowers or the

Tax authorities. The pipeline,

however, has not gone bone dry.

The flow continues at a subdued

rate. Financial constraints would

perhaps result in lesser number of

productions in color in the New

Year, though there was no such in-

Actually, production in the South,

which accounts for nearly 60% of all

films produced in the country,

despite all the wailings, was on a

higher level than 1974. As many as

260 films were started in the South,

and as many as 247 were com-

pleted by the middle of November.

There is no doubt that the entire 260

were completed by the end of the

year against the previous year's

Similarly, activities in Bengal

studios were also on optimistic

levels, while Bombay, which show-

ed some signs of reeling under

financial pressures, actually reeled

in the same number of films as in

total of 252 films.

dication in the past year.

the usual rut.

56



**Freud's Gift Bobs Up** 

**By EDWARD L. BERNAYS** 

Cambridge, Mass.

# India's Black Markets(All Kinds) Find Film Biz A Cozy Nest, Cover

### By N.V. ESWAR

Madras. | the past. So at the final count, it | modest, director in the South, K. The stringent measures taken by would look as though 1975 had even the Indian Government in cornera marginal edge over the 435 films ing smugglers and black market produced in 1974. money operators had, in the mid-

To some extent, 1975 also marked a watershed in filmmaking in India. A few innovations had caught the imagination of the intelligent cinemagoers, almost justifying the Government's efforts to denigrate the entertainment film as somewould grind to a stop. However, it thing "dirty" and "despicable" with was only for a moment. The wheels its separate Awards for "committed" films and "mass appeal" films. But then it all ended up as a flash in the pan.

Growth of the offbeat, noncommercial films, called parallel cinema here, has been declared in deep trouble. That is exactly what the Minister for Information & Broadcasting, V.C. Shukla, did the other day, when he lamented that the Film Finance Corp., which started its operations with millions, is today left with a bare \$30,000 out of its capital to carry on. The avowed purpose with which the FFC was set up was to foster the growth of the parallel cinema through helping the progressive intellectuals who burned to make films but had no money for them.

**Non-Profit Is Non-Profit** 

With the coffers of the FFC emptied, the "parallel" cinema is indeed dead. Unless the Government makes bold to spend the taxpayers' money without regard to returns.

That is also why, without admitting as much, the parallelists have quietly turned their hands to commercialism, with the rising conviction that filmmaking is no longer small time but Big Business, where all sorts - money, art, craft, talent etc., - have to meet and not run in parallels to eternity. One consistently good, but Balachander, who makes in his own quiet way off beat films, invested with fair success at the Box Office, recently told an audience in Madras that he would concentrate on making "compromise" films, so he can not only be in communication with the masses of his viewers but also stay in business. In effect he asked what is the good of a film if it would not communicate with the masses and which the masses would not like to see again and again?

### A Success

The year that was was also the year in which a very ordinary, unpretentious and colourless mythological film in Hindia "Jai Santoshi Ma" ran for more than 25 weeks in a number of situations and broke the records of a number of 'dirty'' entertainment films.

The success of this very ordinary film has convinced every producer that this is the only way to make a film which will be both communicative and successful. As a result, it films to be produced in the New backgrounds.

### **Trend Is Evident**

becomes invalid, a trend back to very pioneering days has been set. This trend may not be palatable to those who consider themselves natures on the photograph. I predictable is these parallelists it. would try to clothe the ancient superstitious legends in mod garbs and present them as garish nightmarish creatures, right out of this world, and thus set for themselves what has gone wrong with the audience in the New Year too.

which a real life mystery, with all the suspense of a detective story was partially resolved for me. The mystery It involves Sigmund founder of psychoanalysis, two ed stage professionals of Middle Europe (one of them the in-

Ed)

spiration for Mar-Marlene) and their son and the discovery of a hitherto unknown una signed photograph of Sigmund Freud, restored to its intended owners in the United States, my wife Doris and myself.

The tale begins one day last summer. I received a letter from a looks as though nearly 50% of the distant cousin, a distinguished gynecologist in London, whom I Year would have mythological had not heard from in years. He asked whether my wife and I would sign and return to him a photo-Even if the above forecast graph of Sigmund Freud he would mail us. He had just purchased it, mythological films produced in the he wrote, at Sotheby, auction gallery in London. I could not imagine why he wanted our sigmodern and progressive. So what is answered we would be glad to sign

Within the fortnight a sepia photograph of Freud, 64 by 84 inches. mounted on a mat, arrived by registered mail. I recognized it as one taken by his son-in-law Max again the task of finding out as to Halberstadt, when Freud was 66. To our surprise, Freud had written under the photograph in his unmistakable handwriting in German "To Edward and Doris from their uncle Sig. Sept. 1922.

### **A Wedding Gift**

We had not seen or known about the photograph until that moment. It had undoubtedly been intended by my uncle Freud as a wedding present. The date "Sept. 1922" was the month and year Doris and I were married.

We were baffled. Where had the century? Why had it not arrived until now? Had Freud forgotten to mail it from Vienna? How come it finally turned up at Sotheby? Who had consigned it to them for sale, after 53 years of wandering?

It now became clear why my distant cousin in London who purchased the photograph had sent it to us for signature. He had wanted to enhance its sentimental value for him.

We decided to apply research to unravel the mystery. First step was to find the consignee of the photo- in a closet in his home in London, graph to Sotheby. Then we would follow up that clue. I wrote Mary since her death, Would I be Ann Berman, associated with Sotheby Park Bernet Inc. the New York branch of the London Sotheby. Could she find out from London the name of the consignor of the photograph of Freud. Within a fortnight Berman transmitted a message received from Gerald Burdon of Sotheby in London. Omri Marle of London was the consignor and he would be glad to fill in details. I could write him at the address given me.

(Bernays, one of the founders of actor named Arnold Marle. Lilly the public relations profession in the Freud was the daughter of Maria U.S., is now retired in Cambridge.- Freud, a sister of Sigmund Freud and of my mother Anna Freud Bernays. I had met Lilly only once in Just ended 1975 was the year in 1901, when I was 10 years old.

### **Fled From Hitler**

My mother had taken us for a summer vacation to Austria. I was conaware that as an adult Lilly Freud tinues to unwind. Marle was a distinguished European diseuse. She had toured with Freud, Rabindranath Tagore, the famous Indian poet when he visited Europe and had acted as interpreter for very distinguish- him. Her husband Arnold had been a prominent actor at the German Theatre in Prague, Czechoslovakia and at the famous Burgtheater in Vienna, Hitler's takeover of Central Europe in the late lene Dietrich's famous song Lili 1930s had forced them to flee to England in 1938, where Sigmund Freud was already resident. Freud published memoir about the great had requested the British Home Ofscientist and the restoration after fice to permit them to settle there ... 53-years of wandering in Europe, of The Marles came to London and pursued their careers there. Both are deceased.

I wrote Omri Marle in London and asked him for relevant information about the Freud photograph.'He responded immediately, said he was the son of Lilly Freud Marle and Arnold Marle. He was the consignor of the photograph together with other Freud memorabilia, photographs and letters, left him by his mother when she died five years ago. He had no idea how the photograph came into his mother's possession.

That solved one part of the mystery. But left unexplained how she had come by the photograph. That question remains unresolved. But the scenario continued to unfold.

I wrote my distant cousin, the gynecologist in London, that the photograph he sent us never had been in our possession, might we purchase it from him at the price he had paid for it. He graciously accepted the \$312 it cost. He had assumed, he wrote, that we had put the picture up for sale at Sotheby. Now at long last the picture hangs in its original frame, also sent from London, in our living room in Cambridge.

Within several weeks, Omri Marle, my new found distant cousin wrote me from London that he and his wife were flying to the United States for a short visit. They would photograph been for over half a like to see us. He and his wife flew from New York to spend a day.

#### **More Freudiana**

As the couple got up to leave for return to New York, he told us that his mother had inspired Marlene Dietrich's famous song Lilly Marlene and that she had written a fascinating 393 page memoir of her lifelong recollections of her uncle Sigmund, replete with unpublished letters of him to her, photographs; a warm tale about an empathetic uncle by his admiring loving and favorite niece. The manuscript was where it had been for five years

### **Spain's Sexual Accents**

### **By PETER BESAS**

Madrid. Though Spaniards visit London, Paris and across the borders to Biarritz and Perpignan to ogle banned-in-Spain fare like "Emanuelle" or "The Story of O.," the past year marked major changes as to nudity and franker treatment of sex on screen and in magazines. In a country developing as turbulently as Spain, with industrialization sweeping it within 15 years from a backward, underdeveloped nation into an important commercial country, the economic and social repercussions have been mammoth, and they are reflected to heightened "Europeanization" in show biz.

Spanish films about sex and those with political overtones cleaned up the country, over the past year at Spanish wickets during the past there has been a spate of girlie year. Censors put down new guide- periodicals appearing on new-

become more competitive internationally. **Bans Lifted** 

After being banned for years, such pix as "Barbarella," "Mid-night Cowboy," "Amarcord," etc.

unspooled in Spanish salles. In legit, too, the liberalization of attitudes towards sex was clear. Both "The Boys in the Band" and 'Equus," preemed. In the latter, the producer had attempted to get permission for thesps to appear in their birthday suits, but request was nixed by censors after a week of haggling and indecision.

Though standards of public sex are still very tame by most European standards, and "Playboy' mag still has to be smuggled into lines permitting nudity when it was stands, such as "Playgirl," "Flash-"justified in the context." Many men," "El Papus," "Stop" etc.

Doesn't Live Here Anymore,' especially in Zurich, where it stayed on for eight weeks, and in Geneva (seven); and "Young Frankenstein" (20th Fox), the first Mel Brooks picture to hit it off here ("Blazing Saddles" didn't). Also from Fox, "French Connection II" produced some very nice coin notably during opening weeks.

And to close this report, here's a curio item for the "cinema fans:" For over three decades, such Marx Bros. films as "Night at the Opera, "Day at the Races" or "Day at the Circus" have been recognized by buffs and critics here as the comic classics they are. Unfortunately, the public failed to share this opinion and stayed away in droves at every reissue. Now that Cinema International Corp. has taken over the release of MGM product here, as in all other territories save the U.S. and Canada, they once again attempted to reissue the above three Marx Bros. comedies at a Zurich smallseater, the Radium. Result in a sort of repertory booking, the trio stayed on for 16 weeks and broke the house record! Times change, indeed, and so do audiences. Or is it all in the wake of the nostalgia wave? No one will ever know for sure.

"justified in the context." Many men," "El Papus," "Stop" etc. Spanish filmmakers jumped on the Some, especially "El Papus" have bandwagon, and the results were been hit with stiff fines and con-Pedro Maso's "The Adolescents" fiscations due to "offense to public (filmed in England), an un- morality," but they continue to reprecedently daring and explicit film surface.

by Spanish standards, Manuel There have, of course, been out-Summers' "I'm a Woman Al- cries from conservative sectors, ready," about adolescent girls parents associations and others growing to womanhood and dis- against the "wave of pornog-

cussing distaff problems with (for raphy." Spain) unheard of frankness, and "El Libro de Buen Amor," a suggestive romp using a classic as a peg. Jose Luis Borau's "Poachers" also had some shots of nudes. The sex slant is certain to increase, and confirm, made it here, too: 15 if the Portuguese experience is any weeks in Zurich and nine in clue, it'll hypo attendance hugely and hopefully enable Spanish pix to Other sleepers: WB's "Alice

1.144 ....

Swiss Now Idle

(Continued from page 42)

Geneva. Not bad. Or say, amazing.

18218.

### PLACE \$30-MIL NOTES

General Cinema Corp. Bostonbased theatre circuit chain, has completed \$30,000,000 private placement of 15 year senior notes, effective Dec. 17. Previously specified at \$21,500,000, the financing was provided by four unidentified institutional investors.

GCC also bottles Pepsi Cola and Dr. Pepper soft drinks.

I had recollections of a family relationship with the name Marle, although I had never heard of or met Omri Marle. I remembered that my cousin Lilly Freud had married a well known Middle European | quences." I try to be.

ested in finding a publisher for the book? Of course I said I would try. The manuscript arrived from London shortly thereafter. And lived up to his description. And so out of this illogical maze of uncoordinated and unrelated circumstances that returned Freud's wedding gift to us, will also come a new volume about the great scientific innovator that will give the world a new portrait of him.

Years ago, a wise American industrialist, Orlando Weber, president of Allied Chemical Corporation said to me "Always be prepared for the logical sequence of events. But also for the illogical se-





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### Seventieth VARIETY Anniversary

### **U.S. Has Nostalgia Shortfall**

### (Continued from page 5)

are that within a scant year and a to survive in the future. half - a mere 18 months - the U.S. will have exhausted its supply of native nostalgia. There is general agreement among members of the bureau that the quality of foreign nostalgia is so low as to be called historyland as such is unacceptable as a substitute.

PICTURES

From the Smithsonian Institution's Department of Maintenance, where a vast quantity of nostalgia is stockpiled, word comes that unless the use of it is immediately rationed on the basis of one sweet memory to every 14 persons on a bi-weekly basis, this country will have nothing pleasant to remember by the end of 1977. "The way things are going there's no reason to question this," said one octogenarian who asked that his name be omitted because he couldn't remember it.

Some feel that New York City's problems have given the general supply of nostalgia a shot in the arm as people, many of whom have never seen New York, proudly claim to be from Brooklyn and recall the good old days when White Wings cleaned up by following the horses. But this is, at best, seen as temporary, a faint hope. Recalling the good old days on Broadway can no longer be considered an inexhaustible gusher of nostalia. Also running dry are recollections of Tammany Hall and policemen in gray helmets who beat-up lady garment workers and inspired the Keystone Kops.

Actually, what is now pouring forth in defense of the Big Apple is so adulterated and diluted, in many cases so far removed from real nostalgia, as to assay as pure fiction. Book after book, play after play, film after film and untold numbers of articles are being written and rewritten, mostly from early works, many of which were originally written and rewritten by people who were preparing college doctorals from other people's remembrances. This has tended to reduce the quality of truth and accuracy found in most of today's nostalgia to the level of that found in any average round of that parlor game called telephone.

### In Hollywood

In Hollywood, cinema nostalgia is running so thin that those who depend on it for a living are exploring and drilling for possible new sources such as the announcement that Jackie Kennedy Onassis is going into pictures. But for people to be able to say, 10 years from now, "I can remember her when she was nothing but the First Lady of the U.S.," won't be enough to satisfy the deep down longing people will feel for something to remember besides Julie Eisenhower, daughter of "I am not a crook.". With national elections less than a year away, America finds itself with very little that's pleasant to look forward to and almost nothing to look back on with joy.

iments are being Eynei conducted on reviving Hubert Humphrey, the rock throwing of the '60s and the rock music of the '50s. But it is conceded that even if successful, little can be done that will satisfy the urge for nostalgia like listening to a good old Fred Allen tape. Late night television is doing its best to fill the demand for nostalgia by running old W.C. Fields films, Greta Garbo, Ramon Novarro and Henry C. Walthall flicks. The danger here lies in the fact that a nostalgia starved nation, that has to stay awake all night to satisfy its addiction, will have no energy for a hard day ahead of conniving,

paper stating that all indications that many say will be the only way

On the subject of food, the memory of "Mom's apple pie" will dwindle and pale as higher and higher piles of pies "Just like mother used to make" flood the freezers of supermarkets, weaken and assault the true memory of Mom's product which actually wasn't too good in the first place or it wouldn't have disappeared. Of the many who dream nostalgically of "Mom's apple pie'' today, 161/2% never liked apple pie, 274% didn't like Mom's apple pie and a solid 69% didn't like Mom. One individual interviewed by a government research team from the newly formed Department of Health, Education & Psychiatry, said, "When it came to making pie, Mom was crumb The person's name was bum.' withheld but reliable sources insist it was the same man who said. "when the conversation runs to nostalgia, I run for the door.

With tapes of the "Good Old (or Golden) Days" of radio for sale by peddlers on almost every street corner and the possibility that the same market glut will take place with video tapes made from old kinescopes of "Playhouse 90," some means must be found to conserve what we have either by taxation or rationing. Ways must be found of terminating all playing of Nick Lucas, Russ Columbo and Will Osborne 78s with a view of putting out of business all radio stations that broadcast only "Oldies but Goodies." What's more, the oldies must be taken out of Goody's.

#### Nostalgia Reserves

Permanent police lines will then have to be thrown around the Library for the Performing Arts in New York, and similar nostalgia reserves throughout the country that have audio-visual installations available to the public, to prevent mobs of nostalgiacs from breaking into these places and allowing nostalgia to spill, unproductively, into the streets where it could rot and contaminate the minds of children; while adults are forced to scavenge the sewers for fragments of decomposed memories

The newly formed government Department of Health, Education & Groceries has announced that it is deeply concerned over the way inflation is diluting the nostalgia supply by allowing people's minds to dwell too long on the days when the New York Sunday Times only cost a nickel. This sort of nostalgia can cause stalling and knocking in the heads of those who can recall when all New York daily newspapers were only a penny and there were 10 or more from which to choose. Dwelling on the days when you could mail a letter for 2¢ and it would get there had caused many men and women to have themselves committed.

People who proudly offer as that at one time all the little basewest side of Broadway between 42d St. and 57th St. offered a full course dinner of antipasto, minestrone, a half chicken, spaghetti, fresh vegetables, bread and butter, a carafe of chianti, coffee and spumoni for 75¢. Now that's nostalgia. The President has ordered the Department of Health, Education & wheeling, dealing and cheating, cation & Nostalgia to control every- close to \$400,000.

body's minds with reference to the past and to earmark certain writings, films, theatrical productions, speeches and graffiti to be designated as nostalgia, stockpiled to boost national morale in the days one for us.' ahead.

#### **Imported Stuff**

Imported nostalgia dealing with travel on foreign luxury liners, the Grand Tour, seeing Ernest Hemingway and Scott Fitzgerald lapping up absinthe at Deux Maggots, or watching the military pageantry in London as the Britishers change Prime Ministers at Number 10 Downing Street, will never take the place, in the hearts of Americans of remembering Joe Penner saying, "Wanna buy a duck?", recalling those idiotic trolley cars on Broadway or the 24 Hour Automobile Races at Sheepshead Bay. It has been proven that nostalgia does not to others on the same program. travel well.

While we here in America get some sort of emotional bang out of seeing or hearing the Hindenburg disaster, it probably brings no thrill at all to the hearts of the Germans. So, while a little imported nostalgia may fill the specialized needs of a small minority of Americans we must conserve and create our own, if the supply is ever to meet the demands of a growing need.

To quote one of our great statesmen who, understandably, wishes his name withheld, "the impending energy shortage is dangerous because it may keep everyone from getting where that person wants to go. But the nostalgia shortage promises to stifle ambition because what's the use of getting anywhere if you can't look back and remember the days when it was much better, prettier, smarter, funnier, cleaner and cheaper?

Sweepers are now examining a bill on the floor of the House of Representatives that would make every Tuesday and Friday a nostalgia-less days. The naming of Tuesday met with no resistance but Friday was a day agreed upon only after much negotiation and compromise. Sunday was first suggested and quickly discarded when it was realized that the lack of nostalgia on Sunday would force all churches to close. When Saturday was suggest protest meetings were held all over the nation by 7th Day Adventists and Jews. So Friday finally got the nod because there's nothing good about nostalgic fish. Also written into the bill is a motion to name the first Monday after the third Thursday in whatever month the Congress names as the one in which to celebrate the Fourth of July as Nostalgia Day.

### Austrian Culture

(Continued from page 6) record budget of 1,034,505,000 schillings or roughly about \$57,472,-500 has been projected to cover the expected operational costs of the four houses for 1976. The budget, which marks the first time that it that it is better to slight a few nostalgia, a reference to the days has gone over the one billion schill- dignitaries who are on display than when turkey derby in the Holly- ing mark. Against that boxoffice re- to bore the larger audience who exwood Brown Derby cost \$2.25 have ceipts of 195,000,000 schillings, or pect you to tell them something. diluted financial and gustatorial about \$10,833,333, reduce this deficit nostalgia to the point of insig- to \$46,639,167. This in turn will be you'd better get on with it rapidly. nificance when faced with the fact about \$3,500,000 increase over the deficit of 1975. Officials figure that ful cousin the adverb may add spice ment Italian restaurants on the in the coming year, it will cost to a sentence, it is well to keep in roughly about \$155,556 per day to mind diners are on salt-free diets. operate the four houses during the usual 10-month season. The rising costs of new pro- tuation. Question marks often serve ductions plus the sums to be paid to the speaker well, but today's former employees now on pension audience most enjoys the period. are factors in the deficits. One of the most costliest productions in 1975 was Wagner's "Die campaigns might well take note of Feasibility Studies to make a Meistersinger," produced by Otto this gratuitous lesson and better recommendation on the formation Schenk and which included seven utilize their precious tv time. of a Department of Health, Edu- long weeks of rehearsals. It ran

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### **TV Pace Robs Audience Of Patience** - (Continued from page 6) -

and rationed when, as and if needed said, "Good. We'd like you to make minutes, he doesn't have to say

To judge by the number of requests I continue to get for free he'd better have a point to make. speeches, a conservative estimate is that there are 200 gatherings taking place very night of every week within a five mile radius of my office alone.

If I have enjoyed (and frequently suffered) some measure of success in my avocation, it may be vecause of a lesson I have learned and which, in lieu of smething more profound, I am willing to contribute to this edition

This is not altruism. One uncomfortable condition of speaking in public is the obligation to listen to

### **Impatience Reigns**

What I have learned is the increasing impatience of audiences. Blame that on television. Television programs - the commercials, in particular - get immediately to the point of whatever they are attempting to impart.

After a 25 year barrage of short hand communication, Americans no longer will suffer much more than the facts essential to make a statement. Our attention span now seems no longer than Pavlov's dog's.

As a result, the complex, convoluted, ornate oratory of the past will no longer keep a public gathering attentive. A restless rustling moves through the room when any speaker indulges in the exploration of his own vocabulary on the approach to his point.

#### **Cut The Verbiage**

We have reached the day when an after dinner speaker should dispense with the time-honored acknowledgment of the toastmaster. chairman, distinguished guests, ladies and gentlemen assembled. I discovered how unnecessary that clutter is by accident. Several years ago an ill-prepared, loquacious toastmaster gave me a rambling, desultory introduction. Before beginning my prepared remarks, I ad libbed. "In spite of that ... '

The audience, recognizing I was on their side, reacted with appreciation. I was encouraged to skip my usual reference to the others seated on the dais and comment that of all the witty and cohesive introductions I'd received as an after dinner speaker, the one our evening's toastmaster had just given me was by far the most recent.

Subsequently, I employed the same device in opening other talks.

No matter what my introduction was, I seemed to satisfy my audience by ignoring everyone at the head table and starting immediately by saying, "On the other hand..

### Or, "Nevertheless ... "

### Get On With It

In almost every instance the effect was salubrious, establishing

anything because he's lost his audience but if he talks for 45 seconds,

### TV And Real Life

(Continued from page 6) when they're not out in the streets aiming guns at people? Do they sit home and watch television? Do they fantasize that "Swat" has their house surrounded or that the 'FBI's'' Efrem Zimbalist is hunting them in a helicopter?

Do they identify with the people who are trying to rape Angie Dickinson in "Police Woman"?

When did John Chancellor go off the air and "Mod Squad" go on? There must have been a commercial break somewhere. Did I see a bank robbery on the 6 o'clock news or was it on "Barbary Coast?" Was it the lady in the "Rookies" who had a .45 in her hand or did I watch her on Harry Reasoner?

Who writes the news shows, who writes the crime dramas? Are they the same people?

Has President Ford seen too many John Wayne movies on tv?

I know I heard that a woman had her .44 taken away from her and in 12 hours she was able to purchase a .38. But what show did I see it on? Was it the "Today" program or could it have been on "Baretta"?

Where are all the future Oswalds and the Arthur Bremmers now? Do they have color tv or are they watching in black and white?

Was it "Petrocelli," "Ironside," "Perry Mason" or Patty Hearst's lawyer I saw last night saying his client had been brainwashed?

They showed a gun on television that could shoot poison darts and kill someone in 15 seconds. I think Dan Schorr talked about it -- but then again it could have been on 'Mission Impossible.

Did someone really try to kill Jack Anderson or was it a man on "Adam 12?" I wish I could recall.

There was a kidnaping on tv. I think it was a boy named Bronfman. They caught the kidnapers. Who did? The real FBI or was it "Harry O"? What shows do kidnapers watch after they are caught? The news programs or the crime dramas?

Are would-be killers jealous of Charles Manson? Do they envy Miss Fromme's tv exposure? Do they dream they will be the next ones grinning in the Kleig lights that press against their police escorts?

Or do they pretend they're shooting it out with Charles Bronson on the ABC Friday night movie. If I can't tell the real events from

the fictional ones, how can they? Maybe there is no such thing as a real event any more. Maybe there's no fiction. Then what is it we're watching and what is it doing to us?

And if it's doing it to us, what is it doing to them - those lonely frustrated people sitting in their dingy rooms fondling the .22, .38 and .45s and whatever else they bought in the store last week? The National Rifle Assn. spokesman said on Mike Wallace's show that guns don't kill people - people kill people. Or did I see that on "Kojak"?

And in telling them anything,

While the adjective and its color-The fewer words the speaker employs, the faster he gets to the punc-

Politicans — and their ghost writers - now in the heat of the '76 Of course, therein lies the challenge: if the candidate talks for 45 | sales.

NEW REPORT OF A DESCRIPTION

For the life of me, I can't remember.

Raul Artiles has been named international sales manager for Columbia Pictures Publications, music print division of Columbia Pictures Industries Inc. Artiles, who moves over from 12 years with Hansen Publications, will be responsible for worldwide print

# Serge Silberman

Bob Le Flambeur (J.P. Melville)	1955
Calle Major (J. Bardem)	1956
Le Trou (Jacques Becker)	1960
Le Journal D'Une Femme De Chambre (Luis Buñuel)	1964
Adieu L'Ami (Jean Herman)	1968
La Voie Lactée (Luis Buñuel)	1968
Le Passager De La Pluie (Réne Clement)	1970
Le Charme Discret De La Bourgeoisie (Luis Buñuel)	1973
Le Fantôme De La Liberte (Luis Buñuel)	1974
The Crazy American Girl (David Newman)	1974
Les Mal Partis (Jean-Baptiste Rossi)	1975

Wishes a Happy Anniversary to



# and announces a new Luis Buñuel film

# in 1976

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Greenwich Films 72 Champs-Elysees Paris, 8 Tel: 225 63 30 Telex: 640546 F Cable: GREFIPRO, Paris 60

### **BIG BUDGETS CREEPING BACK IN HOLLYWOOD**

(Continued from page 5)

media a focal point of the story. | mount president, Frank Yablans, | on Mayor Beame's staff. Partisanship and good judgement were many times in conflict.

### A detailed recap of the year's news highlights, as reported by Variety, follows:

#### **Big Budgets Back**

As "Jaws," and the other big disaster pictures paced the boxoffice in 1975, it was apparent that the majors were once again into the "big picture" cycle with costs escalating accordingly. Inflation pushed production costs ever upward, but it was really the ego-tripping demands of name talent for salary guarantees and percentages which escalated costs the most and increased the risks.

The big picture cycle was undoubtedly stimulated by "Jaws," which went into domestic distribution and passed "The Godfather" to become the all-time top grosser in just 78 days. At the same time, however, a production shrinkage was evident and exhibitors around the world complained of a lack of suitable films to fill their theatres.

#### **Tax Shelters**

Tax shelters became a household word in the film business in 1975, as financing packages of this type became more prevalent and while most of the majors eschewed this type of financing, Columbia Pictures was forthright spelling out its liking for tax shelter production capital. A tax "reform" law is making its way through Congress at this writing, with the House version apparently restricting film tax shelters quite severely. A belated industry-wide effort to rally support for shelters is underway with most hope pinned on Senate modifications of the tax reform bill. The jury is still out on this one, but it's fair to say that should U.S. tax shelters be crippled, a certain amount of production will follow the financing available in other countries under more favorable tax regulations.

Mergers of entertainment companies were down markedly in 1975, probably an indication of the lack lustre performance of the economy and the stock market.

#### **Execs On Shuttle**

There were many top stories throughout the year concerning major personnel changes and a scoreboard is almost required to keep all the switches straight.

Warner Bros. went through the most extensive reorganization with Ted Ashley reassuming his role as board chairman, Frank Wells reassuming the title of president, and Guy McElwaine taking over the production reins from John Calley, who is going into indie production at WB. Noteworthy, was the appointment of Dave Geffen as vice-chair man of the board, a new position, and one that moves the record and music exec into the top corporate echelon. Also, at WB, Richard Lederer resigned his longtime adpub position to enter indie production with Warner's, and was replaced in the ad-pub spot by Arthur Manson. Lederer underwent openheart surgery in the fall, but recovered quickly and has resumed day to day activity. In yet another WB shift, general sales manager, Leo Greenfield ankled the company and wound up at Metro in a similar position.

wound up his association with that company and signed a five year agreement with 20th-Fox as an indie producer. Marty Ransohoff, Filmways founder, joined the Yablans operation at Fox.

Gordon Stulberg resigned as 20th-Fox president early in the year,-and board chairman, Dennis Stanfill appointed a number of divisional presidents to head up various aspects of the company. Alan Ladd Jr. is the new production topper.

Former Fox television head. William Self, teamed up with producer Mike Frankovich to produce product for both theatre and television, and Phil Feldman took over as prez of First Artists from Jay Kanter.

Legit producer, Hilliard Elkins. joined Ely Landau's American Film Theatre, as director of creative affairs, and Sy Malamed, left Columbia Pictures to set up his own operation specializing in tax shelter financing.

### Silverman Exits D. Of J.

Maurice Silverman retired after 32 years with the Department of Justice. His role as watchdog over the Consent Decree has passed to new hands without apparent incident, and in New York City, Walter shifted its operations headed up by

Sue WB Audit Ways

Earlier in the year, William Friedkin, and William Blatty filed suit against Warners over accounting principles and pro-cedures on "The Exorcist." This suit was considered more than a routine matter by insiders, since if queried some of the very basic precepts of film biz contracts. Observers are awaiting the outcome of the suit with interest.

Other interesting developments of 1975 included the beefup by Columbia of its ad-pub department, with Charlie Powell moving over from Metro, as veepee, and Buddy Young giving up his UA post to join Columbia. In New York, Col took its homeoffice building on 5th Avenue off the real estate market after several reported sales failed to materialize.

MCA made two major corporate acquisitions in 1975 the most notable being G.P. Putnam's Sons, the book publishers via a stock swap arrangement, and later in the year, MCA bought a 50% interest in a German theatre circuit.

### **UA's Big Junkets**

United Artists' budgeted \$1,000, 000 on junkets for five of its major productions, and on the Coast, UA Wood was named film coordinator Mike Medavoy, from its longtime



Robert W. Sarnoff resigned as board chairman of RCA. There were many rumors attendant to the resignation, but both the company and Sarnoff remained behind a security stonewall ... Frank Sinatra had a busy year on the personal appearance front, and his New York concert with Ella Fitzgerald and Count Basie pulled a record \$1,068,000, at a \$40 top. Sinatra's personal appearance grosses for the year totalled out at \$7,817,473 ... The Mills Brothers celebrated their 50th Anniversary in show biz, and Fred Waring his 60th ... Elvis Presley was ill on and off during the year, necessitating cancellation of a Vegas date ... Monty Hall was elected the new president of Variety Clubs International ... and Joel McCrea returned to films after a 14-year absence in a Canadian pic, 'Mustang Country.

Irving Berlin got back the rights to his "Say It With Music", which Metro had planned as a 1963 musical entry ... Elton John received a bid from the Rose Bowl in Pasadena guaranteeing \$600,000 for a one-nighter. No word on the final disposition of the offer ... Sander Vanocur was named TV Editor-Critic for the Washington Post and Truman Capote is making his film-acting debut in Columbia's "Murder By Death" ... Liza Minnelli brightened Broadway when she filled-in for Gwen Verdon in "Chicago" ... Stevie Wonder renewed his contract with Motown Records for a reported \$13,000,000 a record for the record industry ... eleven-year old Tatum O'Neal got \$350,000 plus 8% of the net profits for her next pic, "Bad News Bears.

Kathleen-Nolan became the first woman president in Screen Actor Guild history, and in Washington the staid Gridiron Club dropped its ban against admitting women ... Johnny Carson sued Paramount for \$250,000, claiming the company reneged on a deal for joint production of films; and David Merrick filed a number of suits against Paramount, Bob Evans, Rona Barrett and Metromedia concerning stories about the "The Great Gatsby" production and sales hassles.

Joyce Haber's column was dropped by the Los Angeles Times as the market for gossip continues to dwindle ... Joe Smith (& Dale) was 'discovered'' at "The Sunshine Boys" Friars Roast in New York ... David Niven Jr. became an indie producer at Paramount and playwright Arthur Miller joined the protestors of UNESCO's anti-Israeli posture ... Ingrid Bergman returned to Broadway in "The Constant Wife," and Josh Logan received a warm tribute in New York sponsored by the Lincoln Center Library.

Britain faced a "fame drain" as talented Britishers went elsewhere to duck the English taxes ... fighting in Beirut was figured to have cost the country more than \$1-billion and it is doubtful if the city can return to its former status as the commercial and tourist crossroads of the Middle East ... Boston erupted in violence over school busing and it became a media event ... Terrorists bombings in London killed more than 10 people and severely hampered nighttime show biz activities ... A warm winter produced a new rip-off, snow thieves, who used trucks to move the artificially made white stuff to hurting ski resorts. Art Students Ball in New York was cancelled since nudity has become so commonplace...and in Canada Xaviera Hollander lost her appeal to remain in the country and the matter is now in the hands of the Immigration Authorities ... Con-men are reportedly gearing-up for a host of Bicentennial rip-off schemes ... Fanne Foxe and Wilbur Mills were a headline duction after eight and a half years twosome throughout the year ... Benefits were getting harder to promote in New York, as show biz names continued their westward migration. pany, and Freddie Fields finally Many saw the trend in a positive light ... Because she worked for scale made his long-rumored move and Katharine Hepburn helped "Matter Of Gravity" to recoup its initial insigned a six picture five year deal vestment in three weeks on the road ... Al Pacino did the same in Boston, with Paramount. Former Para- taking a \$250 salary in "Arturo Ui" at the Charles Playhouse.

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Goldwyn studio base to the Metro| Festival in the summer. lot in Culver City.

During the year, a three-way merger involving Allied Artists, Kalvex Inc., and PSP Inc., was proposed with stockholders now set to vote on the merger sometime in January.

**American International Pictures** bought back 36,400 shares of its stock from Sylvia Nicholson, former wife of AIP cofounder and production head, Jim Nicholson. AIP topper, Sam Arkoff made another of his four-square speeches at the National Assn. of Theatre Owners Convention, this time urging industrywide support to retain tax shelter provisions in the new tax law.

#### Strike Averted

A major production strike was threatened in Hollywood in the fall, but the management side represented by the Assn. of Motion Picture and Television Producers came apart at the seams with Universal and Paramount breaking ranks to sign a separate deal leaving the other companies to follow along. Billy Hunt resigned as AMPTP negotiator and was replaced by Ed. Prelock on an interim basis. (The entire subject of management-labor relations are dealt with separately in the film section of this issue).

Piracy continued to make headlines in 1975, with Motion Picture Assn. topper, Jack Valenti, claiming that U.S. film companies lost \$100-700,000,000 per year to film pirates. The MPAA set up a special Coast office to deal with this problem, and there were periodic raids throughout the year, attempting to stamp out the practice once and for all. However, while most of the raids were on various laboratories, schools were also acknowledged to be providers of illicit prints for whatever reason. The wide availability of duplicating equipment promises to keep piracy on the front pages for years to come.

### Landau: 'Choking Me'

Ely Landau's American Film Theatre filed suit against the major distributors charging restraint of trade; but the subscription company also took a one year hiatus in its U.S. marketing plans, although AFT films were being offered overseas on a regular basis.

Despite the rise in nationalism abroad, the U.S. majors increased their overseas grosses by 27% in the first six months of 1975, a very strong performance, and one which reaffirms the industry's role as a favorable balance of payments operation. In Italy, historically a major film market, grosses soared to a record \$500,000,000, a 20% hike over the previous year. Variety published a number of charts detailing the overseas markets and MPAA prez Valenti hired a security expert to try to plug the leaks in Association confidential material.

In Germany, production costs were said to be up by 50% with porno still taking a large share of the market. American distributors in Germany formed a cartel and threatened to shut off product unless slow paying German exhibitors brought their payment schedules into line.

Swedish actors struck over the summer, and at the end of the sixweek work stoppage gained some concessions in terms of residual payments which undoubtedly will be coveted by other talent unions around the world.

### **Ponti's Tie-Ups**

Carlo Ponti became something of a one man industry making a production tieup with Zev Braun in Hollywood while at the same time signing a 12-picture, four year deal with Iran, which is trying to rapidly expand its film industry. Orson Welles reportedly also came up with Iranian coin to complete his latest pic.

Other overseas events included the MPEA signing a treaty with India which allows the first currency transfers out of that country since 1971. Britain's Sir Lew Grade greatly expanded his feature film production schedule with a major emphasis on the U.S. market. The Mexican Government took over complete control of that country's film business and "Z" was finally able to open in Athens.

In Milan, the fall MIFED meeting was strictly SRO with topper Guido Franci planning a bigger and better event in 1976. Some filmnappers in Rome got into the Technicolor plant and stole 74 cans from the Technicolor laboratory. The theft caused consternation in the film community, and delayed production on several films, including Federico Fellini's latest epic. The crime has yet to be solved.

### **Always At War**

On the exhibition front, 1975 saw a continuation of the war between distribs and exhibs over trade practices. Blind bidding is still a sore point with exhibs and slow payment charges are still leveled by distributors against certain circuits and individual showmen.

One attempt to combat the product shortage resulted in the formation of Cine Artists, a collaboration of United Artists Theatres, Redstone Theatres, Plitt Theatres, and Taft Broadcasting. The new company has already set some production plans and five exchanges around the U.S.' are to be opened. Harry Buxbaum succeeded Manny Polon as president of RKO-Stanley Warner Theatres, and Tom Laughlin took a particularly hard line with exhibs on "Master Gun-fighter." Laughlin's anti-critic campaign was not successful, even though he offered \$100,000 in prizes. The Durwood Circuit continued to expand in 1975 blossoming out to 432screens in some 65 markets.

**Cannes Leadership** On the festival front, Cannes con-France ended film censorship in tinued to set the pace and is really transcending its festival role to become a world convention of the film though the French apparently pre- business. Notable this year at Cannes was the extensive use of video cassettes so that features could be screened in hotel rooms for small groups, rather than going going the sequel treatment in the through the hassle of booking screening rooms or theatres down town. It's now estimated that some 17-20,000 people attend Cannes at one time or another during the fest. A new film festival debuted at Deauville with many American pictures and U.S. companies repre-(Continued on page 62)

#### **Robert Evans**

At Paramount, Robert Evans decided to enter independent proas production topper for the com-

#### Hardcore Makes France

1975, and within a short time, hardcore porno pix were being shown alfer the softcore versions since they took 40% of the market in the fall. The best known French softcore epic "Emmanuelle," was under-Far East on a \$2,500,000 budget.

The Russians vocalized their displeasure at the "hostile" attitude of Western countries towards film exchanges with the Soviet Union. The coolness was evident all year, and the U.S. failed to send a formal delegation to the Moscow Film



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### **1975 A YEAR OF MANY EXEC RESHUFFLES** Continued from page 60)

sented. J. Hunter Todd moved his | fuscos" almost at once, with nu-| casting board, partly because of his | Europe, perhaps around the world. | various Nevada resorts and in-Atlanta Film Festival to the Virgin Islands with promising results, while Claude Jarman's position at the San Francisco Festival was under some scrutiny. At this writing it appears his position is safe.

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#### Porno At N.Y. Fest

The New York Film Festival raised some eyebrows by including in its program the French hardcore porno pic, "Exhibition." French films have always been favorites at the New York Fest, but porno is porno no matter the country of origin. Speaking of porno, the Disney organization went to court to get an injunction against a hardcore porno epic which used the theme song from the "Mickey Mouse Club" as a background music for the antics on screen.

The American Film Institute had its usual financial underwriting problem, but indicated that over its seven year life span had saved some 12,000 prints converting nitrate to acetate where necessarv.

An unhappy event was the closing of the Will Rogers Hospital in Saranac Lake, New York for lack of utilization. The Hospital which had specialized in chest and lung diseases for many years was down to 23 patients at the end of the year.

### 'Family Hour' Bows

For the first time the new television season premiered under the restrictions of the socalled "family hour" limiting program content in the 8 to 9 p.m. period. The family hour was first promulgated by CBS president Arthur Taylor and quickly won support, or at least lip service, from other network and Government officials. It was greeted with less than enthusiastic support by the Hollywood production companies, which were faced with extensive rewrites and revamps on already scheduled shows. Many producers claimed it simply accelerated their financial woes, since the producers were not getting an adequate fee for programming to cover the costs.

Total tab for the fall season was put at a record \$700,000,000, and the producers claimed they needed a six-month lead time for teleseries production, with the networks' fall schedules returning to the traditional February announcement date and with the actual debuts pushed back to the end of September. At year's end the networks indicated a sympathetic response, and all of them set late September starts for the fall season and promised to publish their schedules as early as possible, perhaps by the end of March.-

A primetime access rule appears to be a fixture in television schedules, and while the rule has created much unhappiness, the U.S. Court of Appeals rejected a plea to upset the access rule and further legal action now appears moot.

generally reduced their feature film product reflected more adult ing. themes, which prevented their use

on the home screen. Fred Silverman's defection from the CBS top programming spot to a similar position at ABC was the personnel change of the year. Lee Currlin replaced Silverman at CBS and Martin Starger ankled ABC coincident with Silverman's move. At NBC, Martin Antonowsky was upped to the top programming job, replacing Larry White, who left to go into indie production. At year's end, CBS was still in the rating lead, with ABC in an improved thirdplace position. This put severe pressure on NBC programming nabobs to maintain their second-

place ranking. ABC debuted "A.M. America," its new morning competitor to NBC's longtime "Today" show. The shakedown period produced numerous personnel changes, but ABC appears to be committed to the concept. Other program items during the year included Roger Gimbel's buyout of Tomorrow Entertainment from General Electric as that giant corporation continued to reduce its showbusiness exposure. ABC blamed the cost of new shows for the fall season as one of the reasons for its profit slump, while familiar names such as Lawrence Welk continue strong in syndicated programming. "Hee Haw" was another show pacing the syndie field.

### **Paying For News**

Checkbook journalism" became an issue in 1975, as CBS News admitted it paid H. R. (Bob) Haldeman to appear in interviews with Mike Wallace. Richard Salant, president of CBS News, later admitted that paying Haldeman was a mistake, but later in the year CBS was caught in a similar issue, involving a freelance journalist and an unsavory source who claimed to know the whereabouts of Jimmy Hoffa's body.

Elie Abel sued ABC claiming the network's "Missiles Of October' generously used material from a book he had written on the same subject. William F. Buckley didn't sue anyone, but his "Firing Line" program moved from the Public Broadcasting System to RKO-General for use on that company's stations as well as syndication.

Gameshows raised the value of prizes during the year, leading some to question the wisdom of the decision. Large prizes generally lead to large problems, as evidence ed by the quiz scandals of 15 years ago.

**Texas financier Joe Allbritton** bought the Washington Star and WMAL radio-tv, raising the spectre of cross-ownership once again. The likelihood of the profitable broadcast property carrying the deficits for a losing newspaper was highly publicized and the FCC finally granted a waiver to Allbritton to buy the paper and the station with the understanding that the broadcast operation will be spun-off within three years. NBC Radio added the News & Information Service network, Frank Shakespeare left Group W to become president of RKO General and Wally Schwartz left ABC to become president of Blair-TV, the station rep.

merous other axings close behind. conservative views. Almost si-At the same time the networks multaneously, the TVN indie news operation folded when Coors showcases as newer Hollywood Beer withdrew its financial back-

> The FCC eased community ascertainment regulations for stations, while protest groups continued to file strike applications in various cities.

An Alabama educational tv station lost its license for racial bias and KQED San Francisco underwent a bitter 19-week strike. In New York City, WPIX and Forum Communications reached a compromise settlement in their longstanding hassle over the WPIX license, but the FCC threw out the proposed settlement, indicating more delay and expense for both sides.

In the spring, the National Assn. of Broadcasters took its national convention to Las Vegas for the first time, and while the turnout was impressive, the syndicators generally passed the convention by choosing instead the National Assn. of **Television Program Executives** (NATPE) meeting as their primary focus of convention operation. Support for the NATPE confab continues to grow, with station management represented in increasing numbers each year.

#### **Nixon Lives!**

Echoes from the Nixon Administration continued to be heard during the year, as Variety published two stories linking that Administration with ABC News and CBS via Frank Stanton's D.C. maneuverings to head off a contempt of Congress citation. Links between major news organizations and governmental agencies continue to surface and it is doubtful that the full story will ever be told.

A Hollywood Vs. New York fight in the National TV Academy resulted in the ouster of its longtime prexy, Robert Lewine, with very hard feelings apparent on both sides. New York's chapter head, John Cannon, was accused of attempting a power-play takeover. It is doubtful that such internal politicking will help the image of the Academy.

The big news on the cable front was the rise of Home Box Office as a pay-cable system offering a supplementary service, primarily firstrun movies, to cable subscribers for an additional fee. In New York City and elsewhere around the country, Teleprompter signed up for HBO service, which has added satellite distribution. The potential gross for motion picture companies from HBO in the first vear was estimated to be \$5,400,000, small potatoes by itself, but obviously considered a harbinger of things to come. In addition to firstrun movies, HBO has signed pro basketball and hockey teams to local programming on Australian pacts.

### **Cable's Reach**

A somewhat similar dispute arose between U.S. border tv stations and Canadian cable systems, which have been importing their signals for some years. The Canadians threatened to eliminate American commercials from these programs, and the U.S. stations threatened to jam the north-bound broadcast signal to thwart this aspect of Canadian nationalism.

Earlier in the year, David Foster resigned as president of the National Cable Television Assn., and he was succeeded by Bob Schmidt

### **SAG-AFTRA Courtship**

On the labor front, the merger between the Screen Actors Guild and the American Federation of TV & Radio Artists appeared to be stalemated. The proposed merger has been in the discussion stage for some time, but internal differences have kept the parties apart. The Screen Actors Guild continued its drive to eliminate non-professionals from television commercials. and a strike was threatened against commercial producers in the fall. However, both SAG and AFTRA backed down at the last minute, and nototiations are continuing on a new commercial contract under more restrained circumstances.

Bob Wood, CBS-TV president, took a strong stand in a Hollywood speech against performers who disregard contract terms to pressure producers and the network for more money. There were a number of celebrated instances involving Norman Lear shows and CBS, but in general there were few instances of producers cracking down on recalcitrant talent. Several performers complained about being fired by television stations in quest of a more youthful image. These performers were mainly news and weather personnel, and they blamed the many broadcast consultants for establishing youthful criteria at stations around the country. In a similar vein, SAG blasted the TvQ ratings as as a discriminatory hiring list. This would appear to be an impossible problem to solve.

There was a lot of news on the international broadcast front in 1975, most of it having to do with economic cutbacks and various European broadcasting systems. Britain's BBC faced a substantial deficit and was looking for an increase in the set licence fee, and German television found itself in essentially the same position. Italy opted for the PAL color system. which was considered a blow to the French SECAM interests. The government-controlled ORTF in France found itself with an \$80,000,-000 deficit after going through a reorganizational shake-down, and growing nationalism in Australia saw the passage of a 75% quota for stations. The Australian Broadcasting Commission showed some

Las Vegas Rolls On

quiries into questionable activity were being undertaken by various agencies.

Michigan's Senator Robert Griffin proposed a full-fledged investigation into the Teamster's use of its pension funds and that, coupled with the disappearance of Jimmy Hoffa, put a national spotlight on the source of considerable resort financing.

On another front, the Security and Exchange Commission filed charges against the Howard Hughes interests concerning alleged stock manipulation in its takeover of Air West. It appeared to be a sign of things to come.

### **Gotta Have Draw**

Higher operating costs forced many Las Vegas Hotels to reappraise names who didn't draw. It was simply another indication that even those operations supported by gambling couldn't afford to subsidize inefficient talent.

Other Nevada doings included the formation of an Australian subsidiary by Harrah's while Reno enjoyed a 5% increase in tourism despite the continuing gasoline crunch. A new 400-room hotel. The Kit Carson, was also scheduled to be built in Reno, and the World's largest big top, some 100,000 square feet in area, was erected in Jean. Nevada, just outside Vegas.

#### **Playboy Woes**

Various talent users around the country were in trouble during the year, the most notable being the Playboy operations which put a drag on parent company earnings posting four consecutive quarters of losses. The Nanuet Theatre in Rockland County folded for the se--cond time and New York's Radio City Music Hall took a hiatus on its own operations letting Marquis Enterprises book the house during the interim. The outside bookings were generally satisfactory. Jerome Brody walked away from the Rainbow Room operation in New York, due to a squabble over an increase in rent and in Miami, the well-known Eden Roc Hotel filed for reorganization under Chapter 11 bankruptcy procedures. The Eden Roc woes were indicative of the poor Miami Beach season in 1975. In Detroit the Elmwood Casino also went the Chapter 11 route, and in Chicago, the London House and Mr. Kelly's shuttered ending an era of fond remembrances of the Marienthal Brother's operation.

#### **N.Y. Center Dubious**

Plans for the proposed New York Convention Center were in and out of the headlines all year long, but the City's financial plight made the whole scheme seem rather dubious and very far in the future. Nature parks around the country became more interested in talent as the parks discovered the need for attractions to draw evening attendance. Colleges, which at one time had been conspicuous consumers of musical acts, scaled down their requirements to coincide with limits imposed by the recession and prudent operational requirements. "No Smoking" bills were introduced in various legislative bodies providing a magical issue for politicians, but an incredible problem of enforcement.

**The Ratings Game** Early ratings for the season indicated the unthinkable, that fewer U.S. homes were watching television. Since the networks depend on rating figures to determine audience size and thus their sales billings, a drop in homes using tv (HUT) could be very costly, if not disastrous. Conferences between the A. C. Nielsen Co. and network brass continued as the drop-off figure fell to about 1%, but many observers blamed the family hour and the plethora of similar shows for the apparent lack of audience interest.

#### Coors & TVN Joseph Coors, of the brewery

Early rating anemia caused NBC | family, was turned down for the

By the end of 1975, local cable determined vigor by cutting a staprograms were reaching 4,300,000 tion off the air for two hours, claim-U.S. homes. ing the station was over-commer-

One of the more noteworthy cialized. local cable programs is "Midnight Blue," a porno show available in

Las Vegas continued to reign Manhattan, and provided over one of the public access channels of the supreme as the variety talent Manhattan franchises. capital of the world in 1975, but

Southern Nevada and the state in A precedent-setting court case was decided in Belgium finding a general were not without their problems. Although Las Vegas CATV system guilty of copyright cracked the \$1-billion mark for the infringement for lifting feature film fiscal year, and although convenbroadcasts from German and Dutch tv. with the cable system tion and tourism business was up, then reselling the programs to its the hotels and casinos were under subscribers without the payment of continuing criticism for alleged a license fee. This case should have organized crime influence. Some far-reaching implications for the \$220,000,000 in teamster pension to cancel "Fay" and "The Monte- Corporation for Public Broad- development of CATV systems in fund loans were outstanding on

### **Penny Singleton**

There was a persistent tug of war over the American Guild of Variety Artists with Penny Singleton in New York fighting Eddie Rio in Los Angeles for control of the union. The results of one election were thrown out and a second was conducted under the supervi-(Continued on page 64)



**Renn Productions** 

present

# **A BAG OF MARBLES**



Published in the U.S. by Houghton-Mifflim & Co.

## A film by JACQUES DOILLON "A NEW TRUFFAUT"

Pierre Billard-Journal Du Dimanche

# "INDICATED FOR WORLDWIDE APPEAL"

**Mosk-VARIETY** 

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### Valenti On '75 Film Biz (Continued from page 5)

the public's patronage tended to be spread a good deal.

 Production starts of theatrical films by MPAA member companies, reversing a downward curve, increased, totalling 87 feature starts at the end of October, a rise of 19% over the same period of 1974.

But, and this is a big but, continued rising production costs and financing hazards darkened the economic scene and could only be described as painful.

Study No. 6 by the Opinion Research Corporation for MPAA reveals, for the first time since 1969, a truly significant drop in the teenage (12-17) share of admissions together with a significant rise in the adult share (18 and older), when comparing 1975 with 1973. The teen share dropped from 26% to 19%, while that for adults rose from 74% to 81%. This tell us that the more mature young persons (25-34), who are increasing rapidly in numbers to a total of almost 30,000,000 must be going out to the theatres more than in the recent past.

The number of moviegoers, among the public age 12 and older reached a high, since 1969, or 107,300,000. This is not to be confused with "admissions," but rather the number of persons who attend movies occasionally, infrequently or frequently.

#### **College Level**

On the college educational level the frequent attenders reached a peak of 36%. A strong majority of 66% attended either frequently or occasionally.

Adults in nonmetro urban communities increased their frequent attendance strongly, from 11% to 20%. This finding gains significance on examining Bureau of Census reports showing that, between 1970 and 1975, central cities experienced a net outmigration of 7,000.000 while nonmetros had a net gain of 1,600,000.

#### International

The wide and besetting range of problems faced by the industry's overseas operations for years was exacerbated in 1975 by economic and political difficulties triggered by anti-Americanism, rising nationalism, rampant inflation and aching business recession.

Widespread currency devaluations intensifed economic uncertainties, sometimes to the industry's advantage with dollar revenues increased by upward revaluation but offset by devaluations elsewhere.

Governments, hard hit by shrinking revenues, turned to the industry as a visible target for tax increases.

ing the exhibition of certain films in Middle East situation put a damper Violent Hours now begin at 9, when credited as a good international **Canadian Problems** certain localities. A decision is exon Israeli cafes and on the other all American children under 16 are year, as reflected by attendance Problems developed with Canpected before summer. In two side of the fence, Saudi Arabia safely in bed." and boxoffice results which were ada. The Canadian Government çases so far a Georgia zoning law made plans to build a Disneyland 12. The "Lisztomania" ad camhas ordered its cable systems type park over the next couple of bolstered by a strong supply of and a Detroit ordinance were ruled paign. "It proved that selling an Rfilms for foreign markets. But the unconstitutional by lower courts but transmitting television signals to vears. The success of Neil Simon' ated movie with X-rated ads is no delete all commercials and subfavorable results were also paced the Supreme Court has agreed to "The Sunshine Boys", as a Metro phallacy." by accelerating production and disreview the Detroit decision. stitute Canadian advertising. The feature, sparked a resurgence of in-Dr. Floyd remarked that the Canadian Government also has a tribution costs eating at revenues, a There has been strong pressure terest in vaudeville, and further NEAI expects 1976 to be an even factor no longer a phenomenon but in a number of states to limit exproposal to amend its tax laws to fueled the nostalgia craze, while at better year. a steady recurrence. The foreign forbid deductions for commercials hibition of motion pictures in the same time the USO was finding market still generates almost half designated areas, and this restricplaced on U.S. television stations it more difficult to get acts to play **Country Joe Re-Forms** of rental revenues of U.S. comtive drive will be affected by how along the U.S.-Canadian border. before an all-volunteer Army in Berkeley, Calif. panies. the Supreme Court ultimately To complicate the issues further, peace ame Country Joe & The Fish, under-A few specific accomplishments decides the issue. the FCC decided to conduct an inground protest rock combo of the under the leadership of the Motion The second notable court victory Adaitional year-end wrap-ups of quiry into whether the so-called late '60s, has been re-formed by Picture Export Assn. include: was the "Papillon" case, in which other show hiz sectors are included 'Canadian pre-release' practice Country Joe McDonald and Barry - Reopening of the Indian the U.S. Court of Appeals upheld the in the Music and Legit departshould be stopped. By this practice (The Fish) Melton. market with its 600,000,000 populadismissal of a \$250,000 damage law-U.S. program suppliers license pro ments of this issue. Group, which disbanded after the tion to U.S. films; an understanding suit brought by a patron who disgrams to Canadian television for Woodstock Festival, was partly reached with the new Government agreed with the PG rating assigned viewing in Canada prior to showing Ray Barretto, Latin-jazz conknown for the obscenities they of Peru for continued operations in to the picture. The Federal District ductor-conga player, is disbanding in the United States. Major film dispresented as a regular part of their that country under mutually accep-Court which dismissed the suit (and tributors have challenged the his current orchestra to conact. They had several Vanguard table terms; admission price and whose judgment was upheld by the FCC's jurisdiction over the Canaalbums from 1965-1970. The band centrate on concert and college film rental adjustments in many Court of Appeals) ruled that a PG dian pre-release practice and dates. will record for Fantasy Records.

remarkable individual grosses but countries to reflect inflationary developments; the extrication of several million dollars of blocked funds from a number of countries; and the reopening and restoration. to normal operation of American exchange offices in Chile.

Foreign operations furnish necessary capital to assist ongoing film production. The key ingredient is good pictures with international appeal plus the application of efficient business management practices. The U.S. film industry needs to give continuing close attention to all these elements if its overseas trade is to continue at satisfactory levels in the future.

A hopeful trend exists as we look ahead. The nations of the world are at last beginning to recognize the need for greater interchange and dissemination of cultural materials free of taxes and onerous import restrictions. To this end, proposals for multi-national conventions are now being debated and international meetings have been scheduled.

The Association is supporting these developments and seeking a longterm objective of a world in which films may flow more freely between nations.

#### **Films and the Courts**

Movies won two important decisions in courts during the year but the U.S. Supreme Court was holding firm in refusing to review several dozen lower court decisions finding certain material to be obscene.

The obscenity holdings were by what has become, in this area, a 5 to 4 majority that has taken hold since the Warren court. In only one case, involving a Florida underground newspaper, did the Supreme Court specifically hold that certain material was not obscene. It cannot be foretold whether the replacement of retired Justice William O. Douglas may tend to reverse or to strengthen a harder attitude toward obscenity, for justices frequently depart from supposed expectations.

The two notable victories were: The Supreme Court's drive-in decision, in which the Court ruled unconstitutional a Jacksonville, Florida, ordinance prohibiting the exhibition at drive-ins of films showing bare breasts and bare buttocks when the drive-in screens were visible from public streets or public places. The Court merely held the specific Jacksonville ordinance unconstitutional, and left open the possibility that it might uphold certain kinds of drive-in legislation. The issue is of major significance because drive-ins constitute 26% or 3,800 of the 14,650 theatres in the U.S.

Added value taxes are replacing affected. During its current session the convincing, as was O.J. Simpson's companies make a substantial other forms of tax on sales or turn-Supreme Court will consider the **Middle East Nerves** portrayal of a downtrodden black." percentage of series programs for over. constitutional propriety of laws zon-Continuing nervousness over the 11. The Family Hour. "The television. Yet, all in all, 1975 must be

rating "explicitly warns parents that some aspect of a given film may be objectionable viewing material for their children.'

The rating system has a perfect record so far in the courts. It has been sustained whenever it has been challenged.

Copyright, TV, and Films

Copyright is the foundation stone upon which the entire edifice of the motion picture is built. Without copyright protection, guaranteed by the Constitution, the commercial film business could not exist. So what Congress does with the copy right law is of vital importance.

The law in existence was adopted in 1909, and is about as relevant to the modern era of electronic communication and entertainment as the fringed surrey to a satellite. Congress has been tinkering with the law for a decade without revising and updating it. Now a final version may be in sight, perhaps by the middle of 1976.

Copyright has much occupied the Association in Washington throughout the year. What particularly concerns the Association in behalf of its members are provisions relating to the required payment of royalties for using copyrighted material on cable television. The rates are considered grossly inadequate in a version which has come out of a Senate committee.

The fight for fair play, reasonable remuneration and other rectifications is now before the House of Representatives, whose copyright bill managers seek a windup of copyright by mid-year.

Another area of paramount activity has been on the regulatory side, before the Federal Communications Commission, which in 1975 adopted a number of rules significantly impacting on Association members.

A FCC action of decisive importance was the revision of the paycable rules, restricting the right of program suppliers to license to pay-cable systems motion pictures more than three years old. These rules have been challenged by the Association and its member companies, as well as by others, in the U.S. Court of Appeals for the District of Columbia.

Two actions by the FCC benefited Association members. Responding to a court order, the FCC modified the prime-time access rule to permit feature films to be shown on all four hours of prime time, 7 to 11 p.m. (6 to 10 Central and Mountain time), except on Saturdays, on owned and affiliated network stations in the 50 largest markets. The FCC order would have imposed a bar on features during the first hour.

The FCC also lifted all restrictions on the showing of series programs on pay-cable TV. Member

several of the Commissioners have agreed with this view, pointing out that the practice is a marketplace issue in which the Commission should not become involved.

### Vaude Roundup (Continued from page 62).

sion of the National Labor Relations Board with Singleton emerging as the victor. Rio then went off on his own and is presently trying to form an opposition union from his Coast base. It's a clouded situation at best with little hope for a clear victory by either side in the near future.

Five agents from the William Morris office resigned to form their own talent agency, Creative Artists Inc. Mildred Grood was elected the new president of the International Assn. of Auditorium Managers, and Parchi Naturali from Italy bought the Lion Country Theme Park in Georgia for \$5,250,000.

Voter indifference to the New Jersey gambling referendum killed legalized gambling in that state for the time being and forced postponement of numerous plans to develop Atlantic City hotels and real estate. The Ringling Bros.-Barnum & Bailey Circus decided to skip Canada in the coming season due to new Canadian taxes which affect all touring acts and performances. At the same time, the Ringling Circus shut down its Circus World Park in Florida for five months to undertake a \$3,000,000 expansion of the very profitable operation. The Louisiana Superdome made its debut in 1975, and experienced some rough edges and interminable political squabbling over contracts and supervision.

#### Gay Entertainment

Gay entertainment spots became more prominent as talent break-in locations with Bette Midler being the star graduate of this circuit. At the same time some talent asked for a cut of the parking fees at some auditoriums and arenas, figuring that this service was provided as part of the original ticket price upon which their contracts were based. Some auditoriums continued to ban rock concerts as public safety hazards and phoney talent agencies continue to plague the gullible promising guaranteed bookings for those who used their services. Supporting acts found it increasingly more difficult to find work in 1975 as escalating costs forced headliners to carry the burden alone.

Tourism to the U.S. was up by 15% in 1975, a clear indication of the inflation in Europe and the Far East and also indicative of America's more favorable position, in terms of international competition. European inflation and declining dollar value hurt continental hotels and spas with Switzerland the most severely

### Show Biz Insanities (Continued from page 5)

were afraid that 1975 would prove a disappointing year. But I'm happy to report that the entertainment industry has outdone the politicians.'

The following are the NEAI's selections for the Insanities of 1975, not necessarily in order of importance, with the official citations:

1. Changing the Columbia Pictures logo. "The corporative official (computer?) who advised abandonment of this symbol of class entertainment deserves public recognition. What better way to celebrate the Bicentennial than to junk Miss Liberty — what has she done for us lately? — for a rising sun, fitting tribute to the efforts of our Far East neighbors in World War II.'

2. "Beacon Hill." "Instead of gambling on some new idea, CBS-TV wisely took a successful British formula and combined it with the good old American know-how from such shows as 'Days of Our Lives' and 'Guiding Light.'

3. "Day of the Locust." "Paramount had the wisdom to choose a foreign director to interpret California culture, following the tradition of 'The Loved One' and 'Zabriskie Point.' ''

4. The networks' turndown of Jenny'' and "The Incredible Jenny'' Machine." "Such programs would have interrupted the regular scheduling of series like 'The Invisible Man,' 'The Montefuscos,' 'Three for the Road,' 'Matt Helm' and 'Saturday Night Live with Howard Cosell.

5. The Motion Picture Academy's disqualification of Liv Ullmann and "Scenes from a Marriage." "After careful search, the Academy found a rule which would keep films made first for television from polluting the Oscars.

6. MGM's sale of "Gone with the Wind" to television. "That old warhorse has been in the theaters long enough. It should step aside for such new MGM attractions as 'Mr. Ric-CO.

7. The Rating Code Administration's award of an R to "The Abduction." "A few cuts were made in the porn flick so that videotaped rape and Lesbian cuddlings, frontal nudity and two-on-one oral sex could be enjoyed by the whole family.

8. The scheduling of "Twigs" vs. 'Love among the Ruins." "This proved once and for all time that stars with high TvQ's get the ratings.

9. Tom Laughlin's campaign against the critics. "Billy Jack finally found a way to beat the critics - with money."

10. "The Klansman." "Richard Burton's portrayal of a besotted Southern gentleman was totally

### Seventieth VARIETY Anniversary

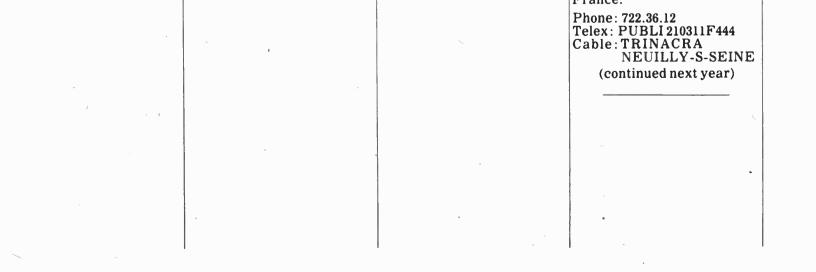
65

### **BON ANNIVERSAIRE!**

EMMANUELLE and the crew of TRINACRA FILMS wish a joyous anni to the staff of *Variety* and present their best wishes to the readers worldwide.

worldwide. 1976 will be a banner year with the release of EM-MANUELLE THE ANTI-VIRGIN, the production of an animated feature for moppets THE ADVENTURES OF GEDEON plus a big scale spy pic based on the memoires of LEOPOLD TREP-PER and his RED ORCH-ESTRA and maybe one of your projects that we could study together.

Yves Rousset Rouard awaits your wishes at his new address of TRINACRA FILMS, 42 Avenue Sainte Foy, Neuilly-S-Seine, 92, France.



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### **Pay Cable And Film Biz** (Continued from page 5)

tv business. Without a flow of its product and others, for whatever representative high-quality movies reason, make their product at a low price there could be no advertise and promote an alternate/additional cable channel for pay, or build a base of revenueproducing subscribers.

The movie distributors' rationale up until now has been to make their pictures available in order to help build a market that would then need pictures (particularly marginal pictures), and which then would throw off significant extra dollars for a play between theatrical and commercial tv exhibition.

While it is still the hope of distributors that millions of American homes will be equipped eventually with an automatic billing device (such as the telephone has) for selecting and viewing what they want to see for a per-program price, this has not happened. The easier, cheaper method of subscription tv (albeit with its lack of product sensitivity) has in fact started, and is now throwing off small but rapidly increasing extra dollars-or at least it was until the subscriber leverage swung in favor of the pay-cable entrepreneurs, namely Home Box Office.

While providing the very basis for a subscription pay-tv business from which they will presumably benefit greatly, movie distributors are now in danger of permanently losing the pricing leverage.

**Get The Picture?** 

Without high-quality motion pictures, HBO would not be a saleable commodity, or would sell only to the limited extent that cable in New York could sell, by offering the Knicks and Rangers prior to the easy availability of motion pictures. Now, HBO is able to wholesale a potpourri of video product on a single channel at about \$3.60 to \$4. per home per month, and so it is to HBO's benefit, now that it has created a subscriber base by virtue of high-quality movies to reduce the total price paid for the month's video product. They do this by either buying substitute product, such as their own BBC series or foreign movies, thereby reducing play dates and income for the movies, or by actually having the increasing leverage to systematically lower the fees paid to even the major motion picture distributors.

Once a subscription medium' has been built and is a part of the subscriber's bill, the purveyor of the medium is in charge, not the producer/distributor of the software exhibited on the medium. This is true of magazines, commercial radio and television. It is not true of the pay-for-play media, which depend on the attractiveness and saleability of individual products such as movies, records, shows, ballgames, books, etc.

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"Blazing Saddles" play a few times scribers. Madison Square Garden's each month after their original play product is bought by HBO at a flat enhance its medium (franchise) by offering the illusion of diversity (to enhanced the service during this price, as are the other non-movie satisfy the psychic desire of potenperiod of expansion-and the price components of HBO's package ow price paid tial subscribers) by licensing the HBO pays for the encore, for some Whether Home Box Office gets paid opera, classic movies, shorts, kidreason, is considerably less than for from a subscriber or not, Madison die programs, eventual PBS an original, as low as one fourth the Square Garden and other software programs, etc.; all of which are original "40%." HBO can, through suppliers get paid. However, the ostensibly funded from the basic major movie distributors get paid this device, use better, more monthly subscriber charge, but in promotable older pictures, pay less only after the fact, even though distributors. fact are coming out of potential royalty, and then deprive the movies are the essence of the packmovie royalties, the product that marginal picture of its royalty, and age. In addition, movies are being built the medium. HBO ends up with a substantially used not only as freebie pro-Allen Adler's statement to the better, more saleable service. motions to sell the pay-ty subpress about Columbia's position 'Marginal' Problems scriber, but are being given away vis-a-vis Home Box Office in-Obviously, the pictures that suffree for several months to eventual dicates the futility of one distributor fer most from the proliferation of pavers and non-pavers. withholding his product from Home subscription pay-tv are the poten-The motion picture supplier is the Box Office. It is obvious that virtial marginal audience-getters on only one whose product has a price companies, MDS tually all product has to be withcommercial tv, the ones that, it was attached to it that the consumer can held to get a proper accounting use to value the new pay-tv hoped, would have an extra market from the monopoly buyer. and make a few extra sheckles medium to which he is asked to المريدية المائلة المائية

available, then Columbia will be basis for pay-tv entrepreneurs to deprived of income. And, the effect of pay-television, if any, on theatrical boxoffice and commercial television will still continue causing the single withholder not only losses of revenue from pay-tv, but losses in addition from the effect of pay-tv on his revenue from other media.

### **Blind Or Ignorant**

In their effort to build this market, the movie distributors have either been intentionally blind to pay-ty business practices, which they may have rationalized as necessary to build this nationwide subscriber list that would surely need a steady flow of the industry's product, probably its worst product, since its best product could not be enhanced by the small dollar throw-off of a subscription business; or they have been ignorant of the process by which HBO gets subscribers, or even how they price their medium.

The average HBO subscription price per month is about \$8, at the 300,000 home level. HBO vendors are generating gross revenues of nearly \$30,000,000 per year. The rule of thumb on royalty payments to movie suppliers is 40% of gross, or \$3.20. However, the "exhibitor" (cable companies, in this case) is allowed to recoup his hardware investment-say \$2 out of \$8 per month-before the 40% is applied. How long the cable company continues to recoup may at one time have been up to the movie companies, but now they can only shout and threaten withholding. In effect, the movie royalty calculated at \$2.40 per month on a gross of \$8 is 33%, or even less, as you shall see.

Home Box Office divides its month into days, calling its persubscriber gross 20¢ per day, with all movies sharing 40% of that 20¢. If only one movie plays that day and one "sporting event" (e.g. N.Y. Yankees vs. Texas Rangers not telecast by WPIX), the movie gets only 4¢ for that play date. If only a "sporting event" plays, the movies get nothing. It is to Home Office's advantage to play a "sporting event" and a flat-rate "cheap" bunch of animated shorts or some other piece of tape that they picked up at a low flat price rather than play a movie that day. In fact, even on days when there

Another beautiful wrinkle that picture distributors and other soft-HBO started and to which the ware licensors. This is why HBO is movie distributors acquiesced in proliferating so rapidly. the desire to build the business is The software (movie) supplier the "encore." Encores of very who depends on getting paid from a strong pictures are used to sell sub-scribers. Having "The Sting" and play date actually bears the full brunt of the non-paying sub-Right now HBO is trying to

the pictures on which HBO will is that subscribing homes can get 10 enormous leverage. Price per express to lower royalty payments. Movie distributors would, in effect, be foolish to sell the bigger audience pictures to pay-tv for the low subscription revenues that would in turn hurt the commercial tv sale, so no other compelling selling point it seems no real incremental market is being built for features.

Further, for months Teleprompter New York was giving away the Home Box Office program package as a free sample to their cable homes, hoping to sell the service, using as a promotion the service itself which is, in effect, paid for by the movie companies. It's like hoping to sell "Rooster Cogburn" by giving away "The Sting.

The hope of eventually creating a situation in which the subscription business will bloom into a per-view business is unrealistic now, since the distribution system that is rapidly being proliferated by Home Box Office is based on leasing single channels on satellites and wires that do not lend themselves to other than subscription (or potpourri) programming on a flat-fee basis. All the equipment being installed by HBO vendors has only single channel capability.

The three keys to selling additional video product are: 1) ease of access; 2) large menu; 3) no commercials. If these ingredients are present and backed by the availability of "low-cost" major motion pictures, then the consumer will take the flat fee rather than pay for play.

HBO started in places like Wilkes Barre, but became successful in New York; the more sophisticated the market the easier the sale Subscribers tend to be between the ages of 25 and 55 and of far above average income. The larger the family the more likely the subscriber. They would be the most likely people to buy video disks and their children the heaviest buyers of records. In effect, what is happening in the locales it has been offered is that subscription pay-tv is preempting the cream of the "additional/alternate video" market.

### Wholesaler Leverage

Pay-tv "exhibitors" who buy from a wholesaler such as HBO expect the wholesaler to handle all software costs. It is the wholesaler's object to make as much money as possible from his \$3.60, while providing the most saleable service. A cable system operator, such as Teleprompter, depends on Home Box Office to hold down the cost of software. At bottom, this is why operators do not "program" the

movies a month for less than \$1 per movie. (HBO, using the "encore" ploy, says 40 movies a month.) This price includes all family members and any number of friends. There is among the "sports events" or other components of the potpourri schedule. Although the major movie companies have in effect subsidized the building of the medium, they have now been relegated to a subscriber is on line.

Motion pictures are made to be distributed in retail outlets (theatres) that yield income in direct porportion to the popularity of the product made. Commercial television in general pays ture, but since it provides the last the distributor ends there. It would seem that a distribution system that reaches that portion of the population which cannot and does not before the promise of pay-tv. frequent the theatrical retailer should be built. However, the market that is in fact now being built sells the product at a rate that seems to be equivalent to commercial television with not even the product sensitivity of commercial tv, and with an eventual reduction of the return from commercial television market. The way subscription tv works, a very popular picture is played many times, leaving the impression it is a 15th repeat by the time it makes its network 'premiere."

Commercial television has reduced its outlay for motion pictures because costs of marginal pictures cannot be recouped from advertising revenues, which depend on the number of people the picture reaches. Nevertheless, network television probably still represents a market of more than \$50,000,000 a year for features, the same pictures that are playable on subscription pay-tv. Therefore, for subscription pay-tv to yield even half that much money for those pictures, it would have to be available in 1,000,000 homes. At the point that pictures become available in more than 1,000,000 homes on a subscription pay-tv basis, they would tend to have an adverse effect on the ratings that can be expected from the motion pictures on commercial television and, therefore, the picture becomes "vulnerable" and worth less to commercial television buyers.

The rationale is that after a picare no sports events it pays for HBO pay channel themselves. If they ture has finished its theatrical run it to play only one movie and one did, they could not take advantage can earn "extra" dollars in sub-'cheapie," thereby depriving the of the pricing leverage provided by scription pay-ty. At the 300,000 submovie industry of the 8¢ it would get the "big buyer," and would be exscriber level and with normal plays and giving it only 4c. posed to higher prices from motion it is worth about \$75,000; not a lot. but extra. However, as was pointed out before, pay-cable has thus far really taken off primarily among urbanized, affluent families who are the most likely theatrical moviegoers. It is entirely possible that the subscription pay-tv net to the movie industry is negative because of the demographic characteristics of the buyer and the oduct. Given the value of current licensing practices, there is little that indicates that there is going to be substantial positive net dollars in the future from subscription pay-tv for movie By default or well-intentioned initiatives to encourage growth, software distributors have allowed disadvantageous pricing structures to be built and established. They are, therefore, subsidizing the new medium, and are underwriting, without a position, cable systems, wholesalers and middlemen. They are fast creating or have already created a middleman monster that In effect, if Columbia withholds from this new market. These are subscribe. The major selling point is becoming a monopoly buyer with tions.

posure on subscription pay-tv for pictures is nearly as low as commercial tv pays, and will assuredly get lower-without the huge mårket numbers that commercial tv provides.

Apparently, the people who subscribe to HBO like it, and don't give it up even if the product available on the channel is weak and not viewed. It is something to have because your neighbor doesn't have minor participation, once a paying it or something to have because he has it. This situation was created by the availability of "The Sting," "Blazing Saddles," "Towering Inferno," etc. The system now has the leverage to determine the price. The movie companies have built nothing for themselves and now more for a more popular picture have one more home system that than an unpopular or marginal pic- has no pricing sensitivity. And, the proliferation of this system premarket, the value of the picture to empts a system with product sensitivity that will not be wanted or needed by the consumer. The movies are back where they were

### **U.S. Culture Flaw**

(Continued from page 6) television commentators who are deeply concerned with all of the valid enterprises on which Variety thankfully reports to the people of our nation.

I have suggested in various quarters that it might be well to get a small group together to issue a discerning statement with respect to the shift in reporting and commenting on plays, feature films, et cetera, et cetera.

The geographic concentration of the legitimate theatre in New York City has always been an embarrassment to our culture. Likewise the seat of operation of the radio and television networks is located in this little Island.

I am writing these few words only to find out if some of your readers are anxious to join with me in an exploration of the effect on our entertainment world, including books and magazines, arising out of such concentration.

I should think it would be helpful to all of the interests in which Variety has made such a great contribution if each network, for example, each year would emanate its programs from some city other than New York, and, perhaps equally narrowing, Hollywood. This is not the place or the time to list the many ideas that I have heard circulated in regard to breaking down the concentration of information in regard to our world of entertainment.

I doubt if it is a full answer to say that dialog radio takes the place of what used to be the vital letter columns in our dozen daily newspapers in New York City.

I think, out of such exploration, which might be real fun, we may even find out why we have lost what were apparently popular and successful magazines, such as Life, Look and the Saturday, Evening Post. I would be happy to cooperate and maybe because I have lived a

long and lucky life on the periphery of our entertainment world, I might be of some slight help.

### Petrus To Rein Mich. **Meadow Brook Fest** Detroit.

Leon Petrus has been named managing director of the Meadow Brook Festival, summer home of the Detroit Symphony and jazz concerts at Oakland Univ.

Petrus has been liaison between the symphony and Meadow Brook during pre-season operations. He came to Meadow Brook from the Phoenix Symphony Assn., where he was director of community rela-

Anniversary

# **CONGRATULATIONS ON Y 70th ANNIVERSARY**

Cz Taylor Richard Burton



### Las Vegas Boom Continues

### (Continued from page 5) =

does Bank of Nevada's Clark County Economic Index reveal some Fremont hotel-casino. The Showflattering figures, but the praise is also shouted by many other leading individuals and entities around Las Vegas

PICTURES

Although the business mood has not been altogether happy and bright in other sections of the country, this southern Nevada area has some people uttering the fateful word "boom." That punchy word has usually been followed closely by another less puffy one, "bust." The only hint of the latter might show in the overbuilding of apartments and condominiums throughout the valley, but the hotels that keep expanding and adding more rooms only bust out into more space for conventioners, junketers and general visitors.

Another hefty contributor to the up feeling is the recent Civil Aeronatuics Board green light permitting travel agents and tour ops to sell chartered vacation packets to individuals. The old requirement stated that participants had to be a member of a specific club or organization in order to charter a tour. There is activity by tour ops to lock up rooms, but resorts must of necessity hold a limit on tour room reservations in order to keep conventions and other visitors coming.

### Flamingo Up

It is no secret that the Flamingo Hilton has taken a new turn for the better after some months of being on the selling block. The \$22,500,000 expansion is based upon the new air charter tourism boom expected, rather than the expensive junkets. Another reason for the Flamingo's new direction is geography. Hotel is located on the "hot corner" of Las Vegas, neighboring with the incredible MGM Grand; the Dunes, also to break ground in 1976 for a twin highrise tower; Caesars Palace, adding a new posh restaurant and extra 2,400 seat showroom for spectacles a la MGM's "Hallelujah Hollywood." The Aladdin, a short distance south of the Flamingo, had the topping out ceremony Dec. 2 on its \$50,00,000 Tower of Majesty and begins building its 7,500-seat \$10,000,000 Theatre of the Performing Arts shortly.

With all the activity on the Strip, downtown ops are somewhat miffed. Union Plaza, Mint, California, Fremont, El Cortez, Four Queens, Nevada, Horseshoe, Sal Sagev and smaller commercial hospices offer 2,000 first class rooms and additional thousands of motel rooms also wait for some convention biz. Every hotel and motel in Clark County collects room taxes which support Las Vegas Convention & Visitors Authority, yet the overwhelming bulk of spending has gone to the Strip. Convention Center is very close to the Strip which makes downtown rooms the last to be requested because of the distance. It also goes that downtown hotel ops are reluctant to go all out for convention biz because the larger sessions would have to be skedded at Convention Center. A feasibility study is underway, instigated by a special committee of LVCVA, Downtown Casino Assn. and the governor's sports complex group, to get matters started on a mini convention center and sports complex with two sites in mind near Fremont Street. Building continues rapidly on \$3,500,000 expansion of Four Queens and Fremont, with new hotels on the horizon branching out or going up such as the Golden Nugget and the Sam Boyd group, owners of the

economy still climbing." Not only | California and Nevada hotels about to dig foundation for another offboat Hotel-Casino, removed from downtown and Strip blocks, goes its own highly successful way, now adding another \$6,000,000 nine floors onto its recently completed highrise on the Boulder Highway.

Inflation

Within the various hotels, the only unease is felt with inflation. But that familiar cry havoc has always emanated from Las Vegas. Consider a Variety piece by this writer datelined July 12, 1955 and subheaded "Don't See Boom Boomeranging," with this paragraph within the description of methods used to offset casinos' dwindling profits. The Las Vegas Resort Hotel Assn. "laid down a \$2 minimum per person in nitery rooms on July 1, after most members had raised the pay of casino dealers. The minimum idea had been simmering for over a year but not until rising costs within the various enterprises and lean midweek nitery or dining room biz siphoned too much coin from the budgets was any daring move like this feasible. It was daring to the extent that Vegas resort plusheries had always drumbeated that the lavish shows, the big name acts, were there for all to see for a coke or a cup of coffee with no pushing of drinks to spoil the freeloader's nirvana.

Cost of entertainment from 20 years ago to the present has at least doubled and in some hotels tripled. It is amusing to remember a \$2 minimum, when visitors today think the norm is \$15 and are amazed at "bargain minimums" of \$10. High priced acts both in main showrooms and lounges have caused axing of several lounge theatres, although the open areas for entertainment adjacent to casinos still thrive with smaller budgets.

Dick Lane, entertainment chief for the Hilton Hotels, has closed the large casino lounge with full agreement from Barron Hilton, president of the hotel chain. He now places small combos, no big names in the Vestal Virgin Room with its art deco mirror designs and tiny dance floor for another attraction.

'Rather than use a big name in respect to draw, commensurate ratio-wise with what they draw over what you have to pay, you go with just good entertainment even unknowns and you don't get your rooms too large. You can then come up with what I beleive to be a good business practice, which is entertaining the customers. You're not killing the hotel and it's a more agreeable situation, really, for the most part." Lane explians.

### Lounges

He does not think that lounges are doomed because of the current move by management in many spas to convert such areas into baccarat, sports books and other casino play and stresses, "I don't think Vegas, has a knowledgeable management wants to convert anything. I think management Bramlet, who is also prez of wants to give their customers the best entertainment, whether it be gaming or strict entertainment or whatever it might be. They want to give them the best they can for their dollar, because that's the way you create customers. They (management) are being forced to find other areas because there's only so many square feet in a hotel and if that space can be productive, rather than being a detriment, no businessman can look the other way.'

Now, flat scale would be around \$2.000, but few entertainment directors opt for such booking because 'the relative return, what they're going to bring into your room, just doesn't work. Unless you work a small room like we do the Trophy (Flamingo). Now, that has been a successful operation.

Lane says the casino can no longer underwrite the complete tab for all departments of a hotel, only 'to a degree the casino still has to pick up the slack. But it has gone so far that the casino just cannot be expected to pick up that big load any more.

Back to the bottom line stats from Bank of Nevada's economic index using measurements from employment, gambling winnings, construction activity, convention biz, airport traffic and other categories, the sharp rise continued through the first nine months of 1975

Conventions mean plenty to the overall economy and there were 34 more confabs the first three quarters of 1975 than in the same 1974 period. The 13.4% increase meant 70,022 more visitors, 'a 35.9% jump from the year before and the 265,077 persons who attended the 288 conventions booked in 1975 pumped \$70,639,680 into the economic bloodstream of southern Nevada.

How much tourist biz increased was reflected in gross gambling winnings, up 13.5% from \$338,100,-000 for the first six months of 1974 to 383,800,000 for same period 1975.

Through September, 1975, some 5,500 more persons found work as total employment increased from 140,900 in 1974 to 146,400 in 1975, a jump of 3.9%. At the same time, per bank figures, unemployment increased 4,400, reflecting a growth in total labor force in the two periods from 1974 to 1975 of 10,100 persons or about 6.6%. Currently about 10.1% of the labor force is unemployed. The report qualifies this as undoubtedly reflecting "a large number of people who are here seeking employment but who have not normally been residents of Clark County.

The up and away stats also take in air travel at McCarran International Airport where the bank estimates an increase of 390,602 up 8.9% over 1974.

For contrast look at the Vegas roundup of July 1955 in Variety when the Chamber of Commerce issued its annual report stating that Nevada's gross gambling take in 1954 amounted to \$100,950,000 with an estimated 55% or \$55,522,500 coming from the Las Vegas area. There were a total of 7,429,375 visitors who shelled out a minimum of \$164,325,992.50.

In the peak summer months of the past July, August and September alone reported statewide gambling winnings were a fancy \$316,300,000, with \$199,400,000 won in Clark County.

The Culinary Workers Union, which holds an important key to development and growth of Las spokesman in head honcho Al Nevada AFL-CIO. He has led Local 226 in his 22 years as secretarytreasurer from 1000 members to 22,000. It is the second largest culinary local in the country, second to New York and Bramlet's voice is the dominant one in Nevada Labor. Bramlet has the last word in this chronicle of the ever upward and onward flight of Las Vegas. "I believe the growth of Las Vegas has really just begun," he stated in a re-cent interview with A.D. Hopkins, leader of a musical combo with ed of LV Valley Times Today mag, "Assuming the country gets back lounges 15 years ago when the unit on a sound economic basis, the next Swiss you have to get out of their or so should tell.

was lucky to make \$1,500 a week. decade is going to make the boom banks. Americans you must get of the last ten years look sick. Our away from the attache cases and potential market is expanding because people have more leisure time, while travel time is being reduced.

### Paris Madam

(Continued from page 5) reigned over an operation so well patronized (often, it was said, by government bigwigs and visiting statesmen) and so chic that it was mentioned often, and uncritically, in the French press. Her headquarters on the rue Marignan, off the Champs Elysees, were evident ly the place to be seen.

"It was a little village, a club, says Jacques Quoirez, a bearded Parisian man-about-town who is Francoise Sagan's brother.

With Quoirez, Mme. Claude has recently written her memoirs, which have grievously offended scandal-mongers by their discretion and rather lofty moral tone.

Mme. Claude's profession was of course, illegal but not, in her view immoral. She states that the relations it encouraged were unhypocritical and amicable and that probably she saved many marriages, for a regular mistress is more dangerous than an occasional fling.

In fact, today's loose standards rather shock Mme. Claude. "When you put sex on the front page, it's stupid and sad," she says. "The language of love has become ugly and gross.

Seated in the bar of the Pont Royal hotel, Paris's top literary bar located in the heart of publishers' row, Mme. Claude seems as much at home as the men at the next table arguing about a translation of Faulkner's "The Wild Palms." She is small and very soft-spoken, in her mid-50s, with a bobbed nose, deep-set eyes, and manner that is both firm and demure. She says she is terribly shy, which is why she worked so successfully running her operation by telephone.

Mme. Claude claims she was educated in a convent in the provinces and had a daughter by a lovely man who died in World War II. In Paris, she drifted into prostitution, then found her metier as a madam. "I am a stagehand, not an actress," she says.

Her standards are high. A happy hooker such as Xaviera Hollander, who rose from the ranks, so to speak, offends Mme. Claude with her lack of executive ability. "She has no sense of metier, she looks at everything from below," Mme. Claude says.

She refers to her male clients, regardless of age or status, as garcons, or boys. The call girls are mes filles and the metaphor she uses is from the schoolroom. "My girls had to do what was good for them. In a boarding school, one must obey.

Mme. Claude claims that her girls were very happy and that most of them married extremely for hotel development. Hilton, for well. She detests the word prostitute - "it smacks of the penal code," she says - and made sure her girls throughout the country in cooperawere well turned out, charming and tion with Embratur and a Brazilian

their mothers.

Mme. Claude says her great gift is to detect a man's character within three words of telephone conversation, a gift that is truly commendable in a country where the telephone suffers from chronic dysfunction and where Frenchmen are known to detest using it for private business.

"True, an American will tell you everything on the subject of money over the telephone, while you can wait forever with a Frenchman and you won't learn a thing," she says. But on the subject of sex, an American will say nothing and a Frenchman will spill it all out in a minute.'

She says she has a sense of sin but not of guilt, and that she is easily shocked.

### **Jewish Tourists**

(Continued from page 6) hotel and transportation business and their wives went to Rio de Janeiro for what was the biggest travel convention ever held.

The Brazilian government made the record attendance possible by refunding to the heads of each agency the 25% air fare they had laid out to get there. (Travel agents on familiarization trips generally pay 25% of the regular air fare.)

Brazilian federal, state and Rio municipal agencies spent an estimated \$10,000,000 to make them feel welcome, important, comfortable and well loved.

About 3,000 local people danced in the streets to entertain them in a miniature preview of the '76 Carnival due Feb. 29.

The President of Brazil addressed the opening meeting while jets of the Brazilian air force staged a flyover.

The government issued a special commemorative postage stamp to honor the convention.

Most of the city's fleet of air conditioned buses was requisitioned to transport the delegates between their hotels and the meeting places. A television channel was given

over to their exclusive use.

Embratur stated that it was planning to spend \$6,000,000 in advertising and public relations through 1978.

### **Billion Dollar Stake**

By 1979, too, Brazil will have invested nearly a billion dollars in its tourist development plan. Almost half of that will go for construction of new airports and expansion of existing ones.

About 7,000 workers are hammering away at Rio's new international airport due to open sometime in '76 at a cost of \$350,000,000 and plans call for the opening of an additional terminal building at this airport every five years through to 1990 and beyond.

Another \$450,000,000 will be spent instance, is planning to build anywhere from thirty to fifty hotels

Lane remembers the days as Jack Ross working in downtown impeccably behaved.

French girls, she says, are often supremely gifted but capricious and undisciplined. Orientals have iron wills behind a submissive facade. Germans are conscientious and well-organized. English girls should never be matched with a man who already feels depressed. Americans have picked up bad habits in the U.S.

As for the clients, Frenchmen are truly fond of women, liking them almost as much as themselves. 'The German is good but sad.' says Mme. Claude. "The English

construction company.

Travel agents returned home from the Rio convention all charged up with enthusiasm about Brazil and its travel future and ready to sell Brazil as the new place for '76 and the rest of the decade.

Then came the U.N. vote and the reactions to it; and travel industry veterans recalled their Havana convention in '59, when Castro spent about a million dollars to entertain them just before international politics blew the whole thing up

Will Brazil's bright new travel says Mme. Claude. "The English , Will Brazil's bright new travel you have to get out of their clubs | future suffer anything like a comand away from their whiskey, the parable fate? The next six months



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### Wednesday, January 7, 1976

PICTURES	
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lsed Symbols I	n Variety's'Top 50' Film Cl

	ADDI CAIMINUIS	BRE
<b>Frequently Used Symbols In</b>	variety's'Top 50' Film Chart	BRI
		BRN
AAllied Artists	ART Artixo	BRN
ABE Abemb	ASF Allan Shackleton Films	BTN
ABK		BUC
C Abel-Child		BUR
CE Ace International		BUR
Adelphia		BWN
ADV		C4
EM Anglo-EMI		C5
Aetas		C7
F Aaro Films		CAM
FI Art Films International		CAM
FT American Film Theatre		CAP
Artists International		CAP
IP American International Pictures		CAS
JAAjay Films		CAV
L Alcyone		CBY
LI Alliance		CCD
LL All Films		CCM
LT Altura	BBHBlueberry Hill	CCP
MB Ambassador	BCH Baruch	CDA
MC American Cinema	BCN Beacon	CDE
ME Americo	BCO	CDL
MF American Films	BDN Borden	
MHAmhurst	BEABeatty	CEN
NE	BEVBeverly	CFI. CFN
NG	BHDBernhard	CGL
NO Anonymous Releasing Triumvirate	BI Boxoffice International	
PA Apache	BIF	CHA
PP Apple Films	BIJBijou of Japan	CHE CHI
PR April Fool Films	BIL Bilko	CHL
PX Adpix	BKR Baker	CHL
QU	BL Black Lion	CHN CI
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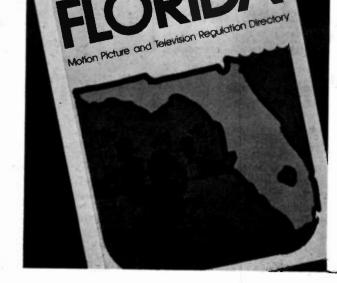
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	FMA
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	FMIFilm-Makers International
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(Continued on page 72)

Wednesday, January 7, 1976

Seventieth VARIETY Anniversary

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72

r		LML Laemmel	MOSMostest	PAR Paramount
<b>D D C C C C C C C C C C</b>	A11 * *		MPO MPO Videotronics	PBY Playboy
I Distributor	Abbreviations			
Distributor		LOM Lomis	MRN	
(Continued)	from page 70)	LOP Lopert (UA subsidiary)	MRT	PD0 Presidio PDS
	JER JER		MTL	PDS Prodis
	JMG		MTN Milky Tone News MULRobert Mulligan	PEN Pennapacker
HOR	JOAJoachim		MUL	DED Droforrod
HOW	JOG Joseph Green	MIA Midysleys	MUT	PrD
HRS Horseman	Pictures Co.	MAG Magarac	MWF Midwast Entertainment	PGN Paragon
HS	JOS Don Joslyn Prods.	MAH Mahler	MWR Minerva-Walter Reade	
HUD Hudson Valley	KALKaleidoscope	MAM Mammoth		PIE Pacific International Enterprises
IA International Artists	KAN Kanawha	MANManson	MYF	PIN
IAM International Amusement	KAP Kaplan	MAR Marvin		PIOPioneer
	KARKario			PIS Pisces
	K-CKaplan-Continental		NAF National Adult Film Alliance	
	KEPKEPI			PLA
	КЕҮКеу			PLM Parliament Films Ltd.
	KINKing		NCM New Cinema of Canada	PM Paul Mart
	K-JKeliy-Jordan		NET National Entertainment Corp.	PML Promotional Films
	КМР Кетр		NGPNational General Pictures	PMRPoolemar
	KOL			PNT Penthouse Productions
IFD Inter-American Film				PNX Phoenix Of Canada
	KTD K-Tell Distrib. KTV KTVK		NOVNovak	
	KW King World		NS National Showmanship	
	KWY		NTNew Trends	
IM				PRO Producers Releasing Organization
IMP	LAC LAC Fin			PRT Prentoulis
INC	LAN		NWNew World	PSF
	LAU			PTCPetersen-Chartwell
	LBT Liberty Street			PTG Prestige PTH Pathe
	LCS LCS Productions	MIS Mishkin	OLSOlas	
	LEA Leacock-Pennebaker	MITMitam	OPOlympic OP	
	LEI Leisure Media	MIX Mix Ten	ODE Onore Presentations	
ITCITC Release	LESLesser	MLB Mulberry Square	OFEOpera Presentations OSOsco	
J&HJordon & Heritage	LEW Lewis	MNQ	P1 Phase One	
JACJacot	LFE Lawrence Frederick Ent.		PAC Pacemaker	
	LGTLange-Texas		PAM	RAI Rainbow Adventures
	LIB Libra		PAM Pic-American PAN Pantages	RAN
JAY Jaylo International	LK Lark	MOO Moonstone	PAN Pantages	RAYRaylin
				RBD Rosebud

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	PDS	Pennapacker
í	PER	Persson
۱I	PFD	Preferred
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	PI.	
	PIE.	Pacific International Enterprises
	PIN.	Pinnacle
	PIU . PIS	
	PKR	Parker
5	PLA	
	PLM PM	
	PML	Paul Mart Promotional Films
5	PMR	
	PNT	Penthouse Productions
•	POS	Poster
)	PRE	Premier (MGM subsidiary)
5	PRM	Prominent
, ,	PRO	Producers Releasing Organization Prentoulis
i	PSF	P.S. Films
١.	PTC	
	PTG	Prestige Prestige Pathe
5	PTN	
;	<b>PW</b> .	Peppercorn Wormser
5	QBY	Queensbury Films in Canada
	RAD	
•	RAF	
1	RAI.	
5		
		Rosebud
	RBT	Robert Ent.
	RCH	
	REG	Regional (Universal subsidiary)
	RGY	Regency
		Risto
	RIZ . RMF	
		Rank
	ROB	Robbins
		Rocky Mountain
	RON	Rohauer Ronin Film
	ROS	Ross
	ROY	Royal (Columbia subsidiary)
	RUF	
	RUN	
		Signal 666
	SAC	
	SAG	Saguenay Films Of Canada
	SAL	Saliva Films
	SAP S-B	Slip Art Prods.
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	SEG SEL SFI SG. SIM SIM SJI SKN SJI SKN SM SNS SOV SPE SPI SPM SPX	Sedgway Segal Segal Select Specialty Films, Inc. Screen Gems Scotia International Signature Films Star International Films Star International Films Skinny Dean Selmier Stolen Moments Sunset International Sovexport Sperling Spilker Supreme Supreme Supreme
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		(Continued on page 80)
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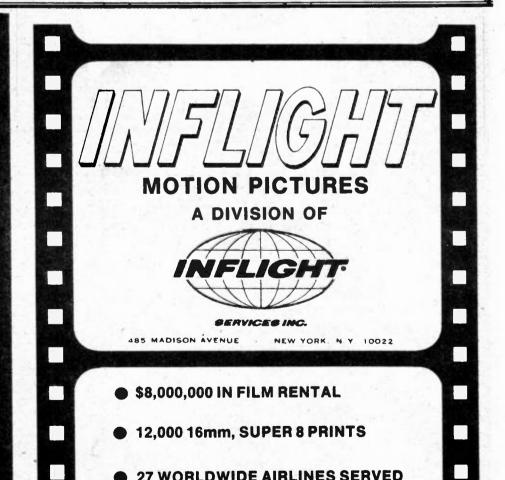
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# **Film Tax Shelter Risks**

### (Continued from page 9) _

not be a bad idea. I guess it wouldn't | tremendous flare-up of production be of particular concern to a major in Europe with local shooting slowthat has plenty of cash from extra ing to very little. sources such as oil wells and As it is, my phones are conproperty and made-for-tv films stantly ringing with calls from turning a quick profit. Some say a abroad. Now that takes a special few of them feel this is an oppor- handling, not only of finances but of tunity to monopolize the industry, diction. Short, clipped words so because they don't need shelter they're easily understood and not money. But investigation has marred much in the vagaries of shown that even some of the majors transition. And another kind of have used that form of financing. special understanding, too. One day And what's wrong with that?

whose films have been distributed boasted. by majors. Some are made here, some abroad. Many foreign nations kind of money, you could have an charts in the major trades. in the western world provide a sub- all-star cast and a cast of sidy for production in their thousands. countries. If the Senate also votes

a foreign producer called to ask for

I myself have been providing 500 million. "We even have a couple financing for independents, some of of big stars for that money," he

Stunned, I answered, "For that

protested Then I realized he meant LIRE, not dollars!

### Lurid Boom Over (Continued from page 16)

### hits.

Then, of course, there have been a number of low budget films still representative of the height of the exploitation era. Their titles speak for themselves: "Superspook," "Stud Brown," "The Black Godfather," "Boss Nigger," "Black Hooker," etc.

One trend has remained consistent, the success of films like "Shaft" on screen is still being reflected in the scores and title tunes remaining high on music

There is an emphasis of films about black heroes with bio-"You call that a lot of money? It's graphical treatments of figures against tax shelters, you will see a a low budget picture," the producer such as Josephine Baker, Bessie

Smith, Bill "Bojangles" Robinson, Louis Armstrong, Nat King Cole, Shaka, (an African warrior) and now Joan Little reportedly in the works. Gordon Parks Sr.'s film about blues singer Huddie Leadbelly is planned for spring release.

With names like Poitier, Gordy, Bill Alexander ("The Klansman"), quite a few artists have announced their intent to produce films. Fred Williams, John Amos, James Brown, writers Richard Wesley and Phil Fenty are just a few examples.

In 1975, the era of the history making first has become a relic of the past (ie: the first black cameraman, the first black makeup artist). The emphasis for 1976 and coming years will be devoted to the serious business of making successful and memorable films. At this time, there is yet to be the first black blockbuster on screen. And the history that the movie industry respects the most is boxoffice success history.

ABC Interstate Theatre Inc. has given up operation in Houston of the River Oaks Theatre. New operator is Transcontinental Theatres, with headquarters in San Francisco.

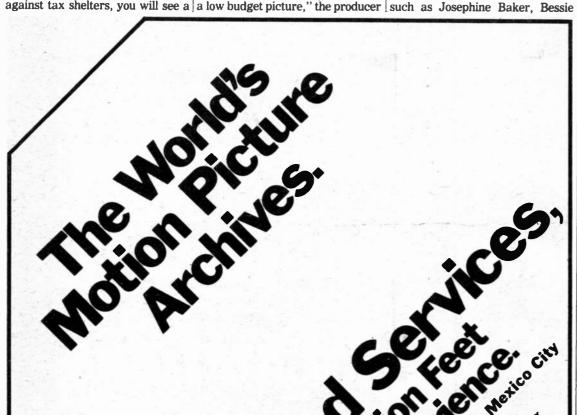
# HAPPY **70th**

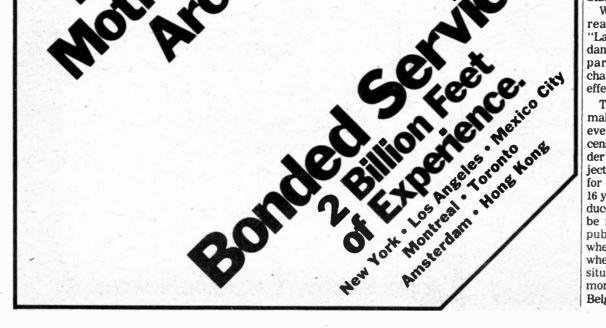
### **Dutch Biz Up**

(Continued from page 14) -(though not the content) of the law. Three months after the publication of the law in the Official Gazette, it will come into effect.

At the moment a Censorship Board decides whether films can be seen by everybody, or by people over 14 or 18 years; films also can be forbidden, as recently was the case with the Belgian festiality item, "Vase de Noces" (now "The Pig and I" in U.S.) and "Texas Chainsaw Massacre" from the States.

What is called the Film Law is reality and officially is named "Law to fight the moral and social dangers of the cinema," was pre-pared in 1913, accepted by the chambers in 1926, and came into effect in 1928.





The new Law On Film Showings makes it possible for adults to see every film without interference by censors. Films for an audience under 16 years of age, still will be subject to censorship, with categories for everybody, under 12 and under 16 years. With the new law the producer, distributor and exhibitor will be responsible for a film, and a public prosecutor must decide whether a film is immoral, if and when a complaint is lodged. The situation in Holland will become more or less identical to the one in Belgium and U.S.



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76



Germany's Shelter

(Continued from page 9)

Aldrich was in Munich recently

for a short visit and said here he is

Lino Ventura, Paul Winfield and

March in Munich, Montana and

For Morris L. West's "The Devil's Advocate," to be made later

in the year, only director Lee Thompson has been signed and

author West received \$312,692 for

cost \$9,230,746 including over-

heads. Financing comes from four

sources: own Geria fund capital

\$5,192,307; Bavaria (for "Silo III")

\$661,538 (studio advance); Lori-

mar Productions Inc. (for "Silo,

III'') \$1,319,230 (payments in kind

plus cash credit); Bavaria (for

(studio advance) and Nordfinanz-

bank, Zurich (for "Devil's Advo-

Secrets" released (Constantin),

"Also Mimosas Want to Blossom"

and "Tomorrow We'll Be Rich and

Honest" prior to Constantin re-lease, and "The Chinese Miracle,"

'Women's Ward'' and "Lady Drac-

The next projects, to be made in

1976, are "The M.D. of Stalingrad"

(starts rolling on Feb. 2), Thomas

Mann's "Die Betrogene" (The De-ceived), "Oberst Moelders" (about

the WW II German fighter pilot ace

Moelders), the catastrophe pic

"Omega Virus" and Johannes M.

Simmel's "Liebe, die den Kopf

Company head Hans Pflueger is

jubilant about the fact that fund

money is constantly flowing in and

on Dec. 12 reached a hitherto un-

broken record of a one-day intake

is staying there at the Waldorf As-

toria for some days beginning Jan.

to negotiate about U.S. name

Pflueger planed to New York and

verliert" (Love Losing Its Head).

Cinema 77 now has "Bearer of

cate'') \$823,076 (cash credit).

'Devil's Advocate'') \$1,234,615

Both productions together will

Washington.

# **Film Industry Meets Crisis**

(Continued from page 10) only thing that could have saved us company size, product flow and good picture making. For- financial resources. We were pleastunately, this factor is by no means ed to discover this fact at Allied Arproprietary. It is independent of tists with the success of "Cabaret,"

budget picture with major stars. It was demonstrated again with "Papillon," another blockbuster with two of the biggest superstars. It was only when the industry reverted to the fundamentals of our business instead of trying to conform to some arbitrary, artificial

of all things, a musical - a big | standards that the movie business was revived.

At the present time, we are faced with what may be our greatest challenges to date - escalating Rolf Zehetbauer ("Cabaret"). costs, talent demands, increased nationalism overseas, discriminatory legislation etc. These negotiating for Burt Lancaster, problems face all of us as an industry and each of us to varying Art Carney. Action drama is about degrees. At the same time, we are terrorists who take over an presented with new developments American rocket silo and capture such as pay television and the video the U.S. president (of 1981) as a disk. It is impossible to know now hostage. Shooting is slated for how each of these problems will be resolved or to what extent the above and other new opportunitites will materialize. Undoubtedly, these changing factors will alter the face of our industry as have the other major events in our history. But just as surely, the storms will be filmrights plus script via Tycla B.V. weathered.

### No Panacea

I do not intend to be flip and suggest that good pictures per se is the panacea. Rather, I am urging that as our task becomes more complicated -- and it will become more so - the need for good picture making becomes greater. By good picture making, I mean professionalism - doing well all of the things in our business from which successful pictures follow.

Can we expect, for example, to acquire the best properties, to attract the best talent and to produce quality film without the required financing? What are we doing now to insure that the necessary resources will be available tomorrow? What did we do yesterday? As we consider each of the major issues before us, can we really say that any of them is a surprise? Could we reasonably have expected costs to remain in line or for talent to have remained content with yesterday's concession? Is increasing nationalism overseas a new phenomenon?

The forms of good picture making are as diverse as Allied Artists' own current releases - "The Man Who Would Be King," an epic adventure story in the John Huston tradition, and "The Story Of O," the contemporary-styled treatment of a contemporary theme. Good picture making continues to flourish even in the present difficult climate.

Today's problems should not be viewed as a test of our ability to survive. Nor should we be willing to mortgage our future for short term solutions. It is time for us to realize that we have a future. The movie business is not dead!

Long live the movie business!

Advise Neophytes

(Continued from page 8)

essentially the rest of the country. Bookers in other cities sort of wait

to see what happens in New York

because New York is considered

the hardest and most expensive

place to open a film. They feel that

if you've come out of New York

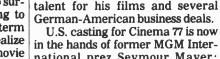
standing well with good reviews,

then your film is something they

can take a chance on in other

places. What they give you, then, is

a tremendous amount of free pub-



of \$2,000.000.

ula" finished.

national prez Seymour Mayer: lawyer Peter Gettinger is handling legal and financial matters for the company in the U.S.



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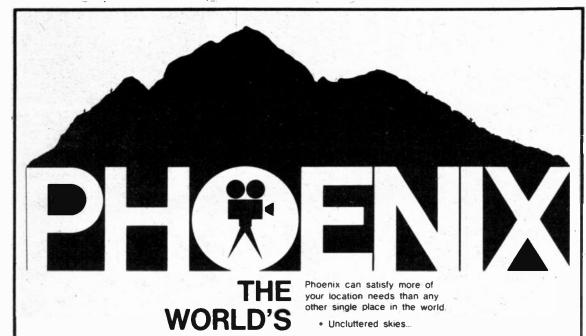
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licity, thousands of dollars of free advertising, and help you launch the film."

Joanne Koch talked about the various outlets for independent filmmakers which are sponsored by the Film Society of Lincoln Center: "Exhibition possibilities for independent films in New York are very vast. There are at least six non-profit organizations in the city that are interested in exhibiting independent films. Film Society of Lincoln Center is one of them. We're best known for the New York Film Festival, but we also have three other programs for which we show independent films, probably more independent films than in the Festival.'

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# **Incentives Unlock Bottom Line**

mean escape of taxes. They do | diminution of production, jobs will mean a method of spreading the tax be lost - others may never be liabilities so that growth capital can opened up, and we will be seeking continue to be attracted to an ex- financing, creative and production citing but difficult-to-predict in- resources outside the country. dustry. It is in our interest, and the government's as well, to stimulate duction and distribution, but it is the business and the ultimate profits. proportion of that share that needs The bigger the success, the bigger constant re-evaluation. No film the profits; therefore, the bigger the company can be choked by the prolong-run tax revenues.

### Sharing

our investors and film-makers, so admission prices that may not remust the government share a flect an equitable return on ingreater portion of the early risks in vestment and, finally, by overorder to reap the later results. A de- reactions to tax incentives that crease in film production should not would have a diametrically opbe a national objective. Yet, that posite effect in the long term. would be the result of some proposals now being considered.

Incentives are also significant for umbia, because we know, and too the basic job market. If there is a well, that a percentage of nothing is

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RUSSELL G. DOWNIE

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(Continued from page 7

We all have a share in future prohibitive costs of motion picture manufacture, above and below the Just as we share the profits with line; by film rental terms based on

> A % Of Nothing Is 0 Sharing is a key word at Col-

still nothing. Meaningful returns looking ahead most optimistically are our goal, and we are happy to to our production future. Two of our share them with those who make it more recent announcements, inpossible, the investors and the cre- volving widely different projects, ilative teams. If a film is successful, lustrate that attitude. We have pur-let them share in the success. We chased the film rights to Peter must build in strong rooting in- Benchley's "The Deep," his first terests from first to last. We work novel since the phenomenon of with our filmmakers as partners "Jaws." Peter Guber will produce so that we may go to the public as a it as his first film for Columbia unsolid team with carefully re- der his new independent prosearched plans for the distribution, duction agreement. advertising, and promotion for every film.

the upsurge that we have experienced.

substantial returns from "Shampoo" and indeed he should. His contribution to that film, which has grossed over \$45,000,000 at the domestic boxoffice, encompassed every phase of its production and release. As we move into re-release in February and, hopefully, Academy Award nominations, Warren is once again working closely with us on a day-to-day partnership.

The second announcement,

which brought international head-Columbia has attracted top film- lines, was the news that Muhammakers, and they have shared in mad Ali would star in "Ali," based on the current autobiographical best-seller by Richard Durham. Yes, Warren Beatty is enjoying Tom Gries will direct, John Marshall will produce, and Bill Gunn is writing the screenplay.

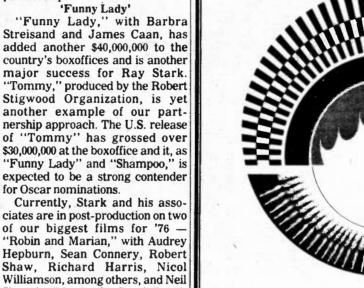
We also keep an open door to both co-productions and pick-up distribution deals.

If the right project is presented, we would consider deals similar to of our opportunities.

those we entered into for the co-production of "The Wind and the Lion" with M-G-M handling it here and Columbia overseas, and on "The Man Who Would Be King" with Allied Artists distributing here and Columbia releasing foreign.

Last year, we acquired "Aloha, Bobby and Rose" and it, along with "White Line Fever," turned out to be two of our biggest hits of the summer. Currently, Jan Kadar's highly-acclaimed "Lies My Father Told Me" looms as our newest sleeper hit.

Motion pictures are an American resource, and every time we hear a director say "Action!" we are committing an ultimate investment in the millions of dollars. It may not strike oil. We firmly believe we are minimizing that risk by the selection of properties and the creative teams we assemble, but we need to insure the continuation



# 

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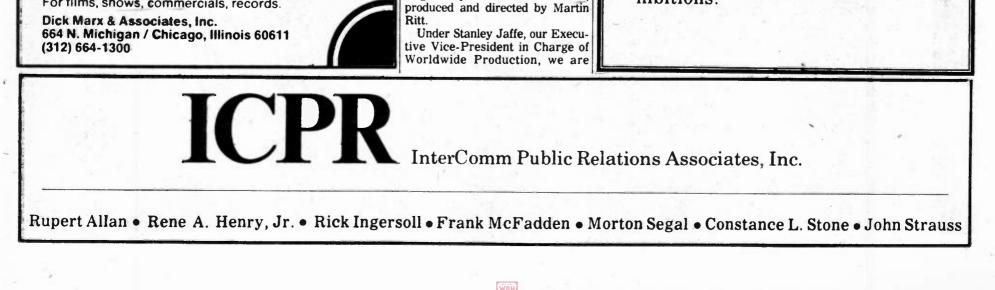
Eileen Brennan, Truman Capote,

James Coco, Peter Falk, Alec Guinness, Elsa Lanchester, David

Niven, Peter Sellers, Maggie

Smith, Nancy Walker, and Estelle

Other major contributors to our 1976 schedule are "Harry and Walter Go To New York," a Devlin/Gittes/Tony Bill production of a Mark Rydell Film starring James Caan, Michael Caine, Elliott Gould and Diane Keaton; "Dick and Jane" with George Segal and Jane Fonda, to be directed by Ted Kotcheff for producers Peter Bart and Max Palevsky; "Baby Blue Marine," a Spelling/Goldberg production starring Jan-Michael Vincent; "Nickelodeon," to be di-rected by Peter Bogdanovich for producers Chartoff-Winkler and starring Ryan O'Neal, Burt Reynolds and Tatum O'Neal; "Taxi Driver," produced by Michael and Julia Phillips and directed by Martin Scorsese with Robert De Niro and Cybill Shepherd; the Phillipses production of Close Encounter of the Third Kind," to be directed by Steven Spielberg, and "The Front," starring Woody Allen and Zero Mostel,





# Andrezej Wajda's Latest film

which was awarded the Grand Prix at the Film Festival 75 in Moscow and the Golden Eagle Prize at the Film Festival in Chicago.

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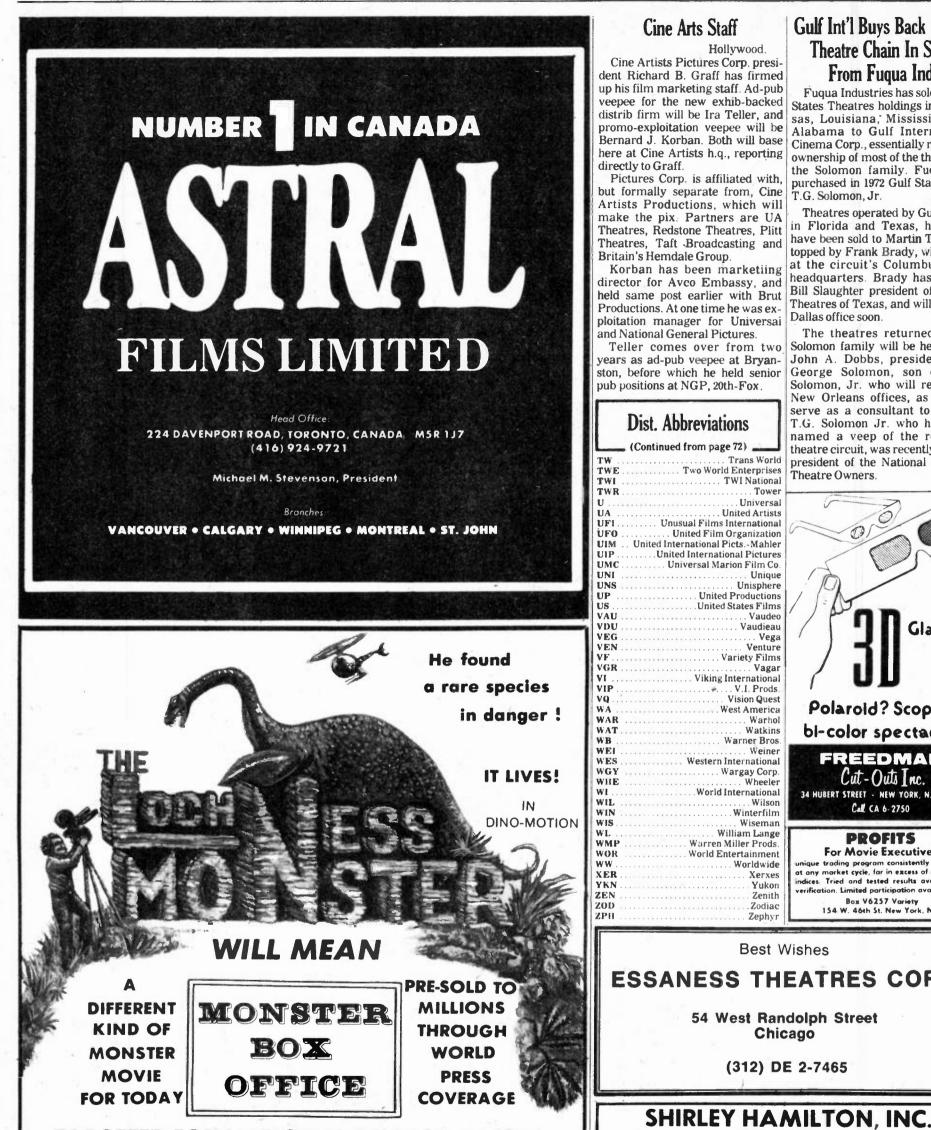


The film stars:

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### **Cine Arts Staff** Hollywood.

Cine Artists Pictures Corp. president Richard B. Graff has firmed up his film marketing staff. Ad-pub veepee for the new exhib-backed distrib firm will be Ira Teller, and promo-exploitation veepee will be Bernard J. Korban. Both will base here at Cine Artists h.q., reporting directly to Graff.

Pictures Corp. is affiliated with, but formally separate from, Cine Artists Productions, which will make the pix. Partners are UA Theatres, Redstone Theatres, Plitt Theatres, Taft Broadcasting and Britain's Hemdale Group.

Korban has been marketiing director for Avco Embassy, and held same post earlier with Brut Productions. At one time he was exploitation manager for Universai and National General Pictures.

Teller comes over from two years as ad-pub veepee at Bryanston, before which he held senior pub positions at NGP, 20th-Fox.

### **Dist.** Abbreviations

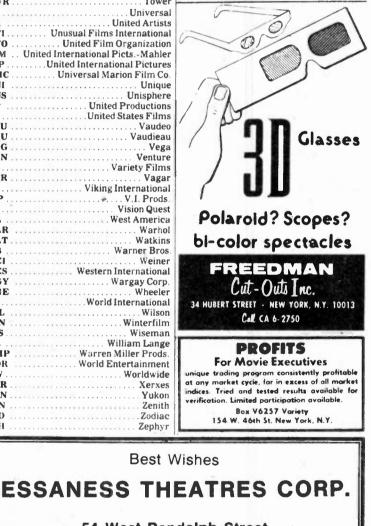
Trans World Two World Enterprises Tower Universal . United Artists **Unusual Films International** United Film Organization United International Picts.-Mahler **United International Pictures** . Universal Marion Film Co. Unique Unisphere **United Productions** . United States Films Vaudeo Vaudieau . Vega Venture .... Variety Films Vagar Viking International ..... V.I. Prods. ..... Vision Quest West America Warhol Watkins Warner Bros Weiner Western International ..... Wargay Corp. ..... Wheeler World International . Wilson Winterfilm Wiseman William Lange Warren Miller Prods. World Entertainment Worldwide Xerxes Yukon Zenith Zodiac Zephyr

### **Gulf Int'l Buys Back Theatre Chain In South From Fugua Industries**

Fugua Industries has sold its Gulf States Theatres holdings in Arkansas, Louisiana, Mississippi and Alabama to Gulf International Cinema Corp., essentially returning ownership of most of the theatres to the Solomon family. Fuqua had purchased in 1972 Gulf States from T.G. Solomon, Jr.

Theatres operated by Gulf States in Florida and Texas, however, have been sold to Martin Theatres, topped by Frank Brady, who bases at the circuit's Columbus, Ga., headquarters. Brady has named Bill Slaughter president of Martin Theatres of Texas, and will set up a Dallas office soon.

The theatres returned to the Solomon family will be headed by John A. Dobbs, president, and George Solomon, son of T.G. Solomon, Jr. who will retain his New Orleans offices, as well as serve as a consultant to Fuqua. T.G. Solomon Jr. who has been named a veep of the returned theatre circuit, was recently elected president of the National Assn. of Theatre Owners.



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# Show Biz Goes To Dogs

(Continued from page 6 the criminal who's casing your Lloyds, the Gene Lockharts, the house may throw out poison or Cecil DeMille family, Basil Rathsleeping pills to lessen chances of bone and Ouida Bergere, Gene detection. This has happened time Towne, Jack Dempsey, Art Linkand again. A woman alone is es- letter, Bill Pine, Ronald Reagan, pecially vulnerable, but numerous Jean Hersholt - you name 'em. couples have been attacked in their Then, Bevhills, Bel Air and Valley doorways.

PICTURES

this affluent area at one time or shortage of servants, gasoline, and

porways." points lured many with lavish new countless celebs have lived in estates and barred gates. But the

home again ... to Hancock Park.

Tucker tagged his police program "Lady Beware," and devised many ways of putting it across. Films were made and released in schools and club gatherings - and then loaned to the Sheriff's Bureau. Then, other state law enforcement agencies asked to borrow them. Cable TV and radio spots broadcast the message "Get a dog."

### **An Instance**

Strange things have happened to another, including the Harold other necessities of luxury living prove the pro-dog contention. One

### **NEW YEAR'S GREETINGS**

To All My Friends at

### 20TH CENTURY FOX AND

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resulted in families moving back house has been robbed at intervals, daughter led at gunpoint down the while the house next-door with a dog guardian was by-passed. Interest in the occupants of animal shelters has increased multifold. One couple paid \$150 recently for a mongrel cocker-collie (at a charity auction). It wouldn't have even been put up for bid a year ago, according to Rush. "Wild Bill" Elliot's widow, who lives in a Bevhills apartment house, pro tem, has added a new Yorkie to her household - six weeks old and four inches long - for "future protection," when she moves into a house. Two Airdales guard her race horses in their stables, and she has another Yorkie in her bedroom,

The late Jerry Wald had a saying, "you have to live in the future.

What does the future hold in escape from terror? Lawlessness in this city is a frightening reality escalating over 3 times the population rate. Crime in the streets has surged over into residences. Pursesnatching is a minor incident in comparison with rape. Money and gems are of little significance compared with a beating. Two recent back door and was beaten to death;

driveway. He shouted "What are you doing?" The answer was a shot that killed him.

A dog would have prevented both disasters, according to Tucker.

Is there a dog in your future?

### Theatre Vs. Suppliers

(Continued from page 10) someone is going to blow the whistle

The big winners, right now are the distribs, who have succeeded in passing some of that big risk factor back to the exhibitor. The latter's complaint is that, while they now share in the risk, they have no say in what is made. Further, they ask, what part of the risk do the distribs take in operating the theatre 52 weeks a year? In the circuit's case, the distrib's huge accounts receivables provides the answer, a privilege thus far not awarded to the indie exhib.

The major distribs do not believe for a second that circuit exhibition is in trouble, partially because, as suppliers, they know they can't kill news stories are typical: one con- off the circuits, unless, in the words cerned an apartment house of one independent, "they are commanager who forgot to lock her plete fools." That hardly seems likely. If exhibs can afford all those another told of a college professor leisure suits, the distribs reason, who awakened to see his 16-year old they must be making it somewhere.



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### 83

### D MAN'S VALUE NOW-HOW : **By ALFRED W. DITOLLA**

What is the "Road Man" or, more properly, the "Traveling Stage Employee"? He is the craftsman who belongs in several categories: the pre-Broadway Production Crew, the National Tour Crew, the Bus and Truck Crew, the Ice Show or Arena Tour Crew, the Industrial Tour Crew or, most recently, the Rock Show Tour Crew. All these are Road men, expert in their craft, the only members of the company who are on call seven days a week and twenty four hours a day. These members are all employed by contract and are the producers' personal technique staff.

The production heads usually begin to function before rehearsals are called. Their expertise is most important to the designers. Prior to the beginning of set constructions the carpenter familiarizes himself with the blueprint of the design; he observes and participates in the building until the last piece is loaded from the set shop. Because of his intimate knowledge of the theatre to be played he anticipates and prepares for loading or hanging problems, and plans the smooth and accurate working of the show. For example, he personally supervises the loading of a show so that the hanging will proceed in the most efficient manner as the show comes off the truck. He hires his own crew who are responsible to his leadership while employed under contract.

### **Proficiency Test**

Whatever the function of these assistants, they are selected for their proficiency in their craft. Their aim is to ultimately become a department head and to be sought after by the producers because of their skill. Once on tour and after having spent endless hours in the theatre, this crew is always aware of the goal, the successful Broadway opening. The crew hopes the show will be a smash and thus affording them steady employment at least until their next production. No guarantees, however.

The Production Electrician is personally responsible for the layout of all the electrical equipment and special effects while the show is still in the shop. Every piece is marked, tested and loaded in the most efficient manner so that he can direct the accurate and expeditious hanging and setting of all his equipment. Endless hours are spent lighting the show, setting cues and rehearsing the same. Completely set, pages and pages of cues written, the electrician now looks forward to spending every minute of every performance, head set in place, working light cues. One mistake can destroy a performance.

### **Working Conditions**

The working conditions vary from cold basement in winter depending on the heat from the boards,' to sweltering basements, platforms or corners of the stage in the heat of summer supplemented by the heat of the boards. The electrician also leads a busy crew must function with the same accuracy. No one is available to assist when it is your turn to make a cue. The Property Master spends his time in more varied places. Besides the shop where some props may be built, you may see him in a department store, an art gallery, a super market, a restaurant, a hardware store, a gun shop, an antique shop, a library or factory. You will certainly find him chasing the designer. While the requirements are carefully spelled out by the designer the Property Master has to locate the props, bargain for the right price, and arrange for all the items to be together when the show begins its tryout. All the depart-

ment heads are responsible to pertinent to their crafts, but the property man must travel with the most unlikely supply of aids to his craft. From the ever popular masking tape and staple gun, to embalmer's wax.

### 'Perishables'

The Property Master's "favorite" show is the one with perishables. This means that he will probably have to shop before each performance, that he had better know how to cook and make imitation liquor in the proper colors and cater to the whims of the actor who insists on hot tea or lukewarm coffee, or proper shade of toast. The Property Master keeps in mind that the actors consume these perishables. Cleanliness is his respon-

(The author of the following exsupply themselves with the tools planation of the traveling technicians and their contributions to the U.S. theatre is an International Representative of the International Alliance of Theatrical Stage Employes. —Ed.)

> sibility. He sees to the mopping of the stage, the vacuuming, the polishing of furniture, the sweeping and the ever popular dishwashing. An intimate knowledge of period design of furniture, chinaware, and any other dressing is essential. Perhaps the most important function is his ability to build a truck prop on the spur of the moment and production crew looks forward, to be able to repair any prop in time for it to go on.

> The Wardrobe Supervisor begins when the costumes are designed. If move. Split weeks and one night

contemporary street clothes are | stands are frequent. The more sucassistants and dressers is only part of the overall responsibility. Catering to all the whims of the performers in addition to shining shoes, ironing, making repairs, carefully packing and unpacking, seeing to the regular laundering and cleaning, keep the traveling wardrobe person as busy as the stagehands with whom they must work very closely.

The functions of the other traveling crews, while basically similar, have their own peculiarities. The hopefully, to settling on Broadway for a long run. All the other traveling crews are continually on the

used, the task is not that much cessful a tour, more moves can be simpler. Supervising the wardrobe anticipated. It has long been a mystery how these craftsmen are able to get these shows up and down and moved with such perfection. One need only see an Ice Show to appreciate the work involved by all the departments. Every one of these extravaganzas requires the utmost skill and dedication from the crews. The magnitude of the sets and props and the magnificence of the wardrobe are a tribute to the skill of our craftsmen.

### **Arena Crews**

The Arena and Rock and Roll Crews, while relatively new to the Alliance, have been quick to adapt to the standards long set by Traveling Stage Employees. They have (Continued on page 92)



Within the last 10 years a new

schools mushroomed to the extent

that 3,000 colleges throughout the

United States are (a) teaching film

courses ranging from film history

and culture to film making, (b) or

strictly concentrate on television

production, with various other

This past year confrontation with

film students was on the upswing.

All of them seeking information for

term papers or projects. I was also

student) go for a particular an-

swer; explanation of a certain tech-

nical function; and how does a be-

ginner achieve a contract between

**The Dont-Knows** 

the history of the International Al-

liance of Theatrical Stage Em-

ployes, with the majority of them

I am amazed at the large group

the employer and employe.

forms of audio visual education.

84



# **Film School Graduate** And U.S. Job Dilemma

### **BV RENE L. ASH**

craze took hold in education. Film mentary is publicity director of International Alliance of Theatrical Stage Employes, which traces back to the 1880s. -Ed).

> motion picture. One of the dilemma's is the student's lack of knowledge, which can not be blamed on him alone, since the instructor who prior to teaching a certain film course was perhaps engaged in an entirely different course of study.

It is not enough that the film rage deluged with correspondence and exists on college campuses, but it questionnaires seeking answers on has seeped down to the high school, history of film; where do I (the where seniors are taught various forms of filmmaking, wetting their appetites for a job in the "glamorous" world of entertainment. Time permitting, qualified technicians are invited as guest lecturers, but the series of talks presented usually consists of the most basic fundamentals, not enough for of students devoting their papers to a student to receive the realistic workings of a motion picture.

Colleges are usually not equipped not even aware that over 22 crafts to give the student the most are responsible in the creation of a thorough education in film making,

(The author of the following com- | but only the primitive phases, which misses the most technical aspects of a motion picture, such as special effects, and inventive craftsmanship.

### Job Market Vacuum

A disturbing factor is the film schools lack of information to the student pertaining to the job market upon their graduation. He or she assumes that the entertainment world will be waiting for them with open arms, and will be surprised to discover that the job market is very tight.

During numerous interviews I found that the film student had the desire to visit locations, since it was their feeling film schools did not offer much stimulation, and that the classroom and textbook did not fulfill their needs.

Statistically speaking based on records I have kept over the years, two out of five students have no idea what they will do upon graduation from a film school; two out of three have the desire to enter the film industry, and one pupil is determined to enter the field even if he or she have to begin their career by sweeping floors.

Some film students in the south for instance, have worked with regional producers at a low wage rate, creating amateurish product, still not giving the film student the best surroundings possible.

### **Corman, Preminger**

On the Coast, producer Roger Corman, even though working under less favorable conditions has given many film students a break in production by aiding them with finances. They usually direct exploitation product, and also work on various technical phases of the production. All the films are similar to Corman's earlier works — "Attack of the Crab Monster," "The Little Shop of Horro," etc. At least the film student receives a better education with Corman than he would in a film school.

Corman is not alone in this feeling. Several years ago in an interview I had with Otto Preminger he had this solution for the young filmmaker -- "I invite them to my sets. Some of them watch, while others earn money it's sort of an apprenticeship program." Here of making under favorable conditions. | government fiat in 1973, a 5.5%

# To IATSE Film Crafts, Break-up **Of Producers Disturbing** By MAC ST. JOHN

### (Publicity Director, Hollywood Film Council)

in the motion picture and filmed negotiations. television segments of the entertainment industry.

strike, of a sudden breaking away 695, prepared to strike the industry. from the historical processes of Strike committees were setup the contract negotiations by two major motion picture companies, and of outlined the role which the inwhat appeared to be a traumatic beginning of the dissolution of the Assn. of Motion Picture & Television Producers.

It was also the year of completed negotiations on a contract that will pay, when it goes into effect on Feb. 1, 1976 a 15%, 12%, 12% and 6% raise over the life of the 42-month agreement - probably the largest AMPTP. At 11 that same morning, monetary raise ever negotiated on the IATSE, the Teamsters, and the behalf of the International's members in Hollywood. Additional pension and health & welfare benefits were included in the package; but in spite of the size of relations v.p., Gary Hughes, and the agreement, in the long run the manner in which it was arrived at may be the most important part of the whole Labor-Management relations during the year 1975.

Negotiations on a new IATSE-AMPTP contract began in early August with Alliance president, Walter Diehl, heading labor's team and Billy Hunt, then v.p. of the AMPTP fronting the management group. The importance of this particular negotiation was highlighted by the fact that the top executives of every major company involved morning of Sept. 5 further talks attended the majority of the sessions.

It became apparent early in the negotiations that in spite of the threatened strike (based on the fact that four specific Locals had not terms of the contract arrived at ratified their Local negotiations for the 1973 contract) the talks were and the IA. headed for a stalemate. Labor's insistence on a catch-up and cost-ofliving clauses were the items about which management became obdurate. The Producers maintained their product would not accept a price of filmed television shows. Labor insisted that because it had course the student will learn film accepted, under the duress of a

Hollywood. | raise (which actually amounted to The year 1975 was one of the most | far less for most of its members) it dramatic in Hollywood history for needed both the catch-up and cost-International Alliance of Theatrical of-living simply to maintain what Stage Employee members working its members had prior to the 1973

### **Prepare To Strike**

Late in August talks were broken It was the year of a threatened off and IA Locals 776, 165, 683 and unions' business representatives lividual Locals would take in the trike.

Dramatically, at nine o'clock on the morning of Sept. 4, Universal studios and Paramount Pictures ealled President Diehl directly saying they wished to negotiate with the IATSE separate and apart from the other member companies of the Basic Craft Unions met with Universal's chairman of the board. Lew Wasserman, company president, Sid Sheinberg and labor with Paramount Pictures v.p., Art Ryan, and labor relations representative, Dick Schonland at the Roosevelt Hotel in Hollywood. Shortly after lunch that same day. the IA, Basic Crafts, Paramount and Universal had reached a tentative agreement which included the percentage raises, increased payments to the Pension Fund by both management and the individual employee and a guarantee of maintenance of benefits within the Health & Welfare plan. On the were held to iron out details of the agreement. In the middle of those talks, executive vice president Hunt of the AMPTP called and indicated that his organization would agree to between Universal, Paramount

### Universal's Strategy

Simultaneously with the negotiations Universal declared its intention of withdrawing in toto from the AMPTP. During the next few that the television networks buying months and on into December other companies revealed plans to leave cost-of-living raise tacked onto the the umbrella of the association. Those companies included Walt **Disney Productions, Paramount** and the Mirisch Company. Late in November executive v.p. Hunt announced his resignation and Ed Prelock was named to helm the association. Labor looked upon Prelock's appointment with considerable interest since he had been head of labor relations for Walt Disney Productions and openly announced he was accepting the post on a temporary, six-month basis, at which time he would return to Disney. The question posed, and at this writing still unanswered, was whether or not Prelock's appointment indicated a change in the Disney company's plan to leave association. The many ramifications of management's turmoil within its own group is considered by IA officials of equal importance to Labor. If the AMPTP is eventually dissolved, Labor is asking, what will happen to the 20-year-old Pension Fund? To the Health & Welfare Fund? To the Experience Roster that protects a union member's job? These are nagging questions which will probably be answered before June of 1976 arrives and the television filming season reaches its most prolific period. One interesting development came out of the turmoil raised by (Continued on page 92)

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# Importance To Labor Of East Coast Council

### By STEVE D'INZILLO

(D'Inzillo is the Chairman of the East Coast Council of Motion Picture of the locals involved were over-Production Unions of the IATSE, and Business Agent of Operators Local come. This required meetings of No. 306, New York.)

units.

atmosphere for IATSE motion picture production unions in New York. It took several years of new developments to change the union's attitude towards the changing industry and technology.

Television was introduced and came into its own, in a few short years. Movie attendance dropped from a weekly high of 90 million to less than 40 million. This reduced the total number of theatres from some 15,000 to about 9,000. A loss of 40% in the same period. Feature film production declined from a high of 650 to an average 200 yearly.

Simultaneously theatre newsreels and documentaries had developed their greatest sophistication prior to and during World War II. lost their theatre market with the increasing use of the little magic box in the living room. The drastic cutback in feature film production brought a corresponding increase in unemployment among production crews.

Televisions' growing popularity rapidly increased employment of tv technicians, including camera crews. But these belonged to the tv unions. It also developed a tremendous upsurge in the production of commercials. And for the first time advertising agencies became an important factor to reckon with.

### **Cling To Tradition**

The New York production unions. refusing to depart from their traditional "contractual" standards lost an opportunity to move into the new tv field. To cushion the severity of their unemployment, they declined admittance to new applicants. Many of these had received their craft training in military service during the war. They gladly went to work for the new tv independent producers, agencies and sponsors of industrial films for tv exhibition.

They soon banded together as the Assn. of Documentary and Television Film Craftsmen - ADTFC By 1952 they were doing around 80% of non-features and non-major producer productions.

Sporadic efforts by the IA locals to organize were largely limited to pressure tactics. These were blunted by ADTFC attractiveness. One call, short crews, flexibility and interchangability. As the ADFTC continued to grow (and independent producers and agencies having a field day experimenting with "new, young people") it became obvious that different organizing methods were needed. Time became critical since some ADTFC leaders were seeking affiliation with national unions

### Idea of a Council

This situation caused the writer to draft a resolution to establish a council of New York production unions. It was submitted by the Local elegation to the 19 convention in Minneapolis. The convention referred the resolution to the IA General Office for action. Two conferences of the New York production locals were held in Minneapolis during the convention. A third, setting up the council was held in New York City after the convention.

The immediate post-World War | sory, or disciplinary authority, or in effect, a coordinating body.

> The Council has an impressive authority. Relying entirely on logic work experience in their craft and persuasion to achieve consensus among its member locals, it mittee composed of ADTFC memconducts a broad range of activities, in pursuit of its objectives.

production to ADTFC. The Council. after some months of preparatory work, embarked on its first major organizing effort. Its organizing issued IA cards. At the same time it urged independent producers and other of its employers not to sign contracts with the newly chartered

the local executive boards and

some local membership meetings. These were attended by the Council II period changed the former placid control over its member locals. It is, Officers and the International President. They each ultimately agreed to take into membership all record, despite its lack of executive those with legitimately established jurisdiction. With the help of a combers, criteria were established on which to evaluate the work experi-The National Assn. of Broadcast ence of each individual involved. Employees & Technicians had When individuals had work experiissued a charter for motion picture ence in numerous other crafts, they were given a choice.

Some 450 were obligated into the various production and postproduction locals of the IA. Some committee began signing up have been and still are officers and ADTFC members. They were members of their respective IA Locals

### **Organizing Drive**

The Council then conducted an organizing drive and signed some 160 producers to a basic IA con-

Serious obstacles raised by some | tract which obligated the producer | production technicians in all crafts to sign individual contracts with the eventually took place. But a nucleus locals.

> This intense, long battle, reestablished the IA as pre-eminent an organized unit, their main effect in motion picture production in the has been as a lowering lever on IA New York area. For about ten production standards. years it stayed that way. Some of the locals misinterpreted their newly found strength and prosperity.

> worn patterns. Their organizing direction have been made by vigilance ceased, their adherance to Council activities diminished. Slowly but surely NABET promoted a new dual union group. The arrangement for merger, includfirst pattern repeated itself, undermining IA conditions. **Ad Agencies Angle**

With advertising agencies exercising a stronger voice and hold continue. over production, producers began increasingly employing the new lower cost unit.

Again the Council, with the IA General Office, called emergency meetings of the local boards and officers. A second drive was conducted and a second absorption of

remained out of the IA locals.

While they continue to function as

The only lasting solution to this continuing dual union condition is merger of the parent groups. The They slowly fell back into well only really serious efforts in this Walter Diehl, since he became International President. He has offered NABET every conceivable ing the traditional ones. NABET remains intransigent, its leaders preferring to remain big fish in a little pond. Efforts nevertheless will

### **Traveling Salesmen**

Since its inception the East Coast Council has sent its representatives to Washington, Albany and N.Y.C's City Hall on a wide variety of issues. The Council has been equally concerned and active over (Continued on page 92)



Thus was born the East Coast Council of Motion Picture Production Unions of the IATSE.

The main purpose, as clearly stated in the enabling resolution was to organize and keep production in the IA. It has no authority over craft jurisdictional disputes. Nor does the Council have compul-

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**PICTURES** 

# The Politics Of Discontent; As IA Confronts Hollywood, **Diehl Considered Very Adroit**

### By FRANK SEGERS

uation in 1975 bore some re- the IA's bargaining strength semblance to one of those Jackson some say intransigence - left the Pollack constructs - depicting country's most potent producer bold, abstract lines and forms, organization in a state of near splashy arrays of color in patterns shambles. not always comprehensible but somehow filled with portent.

That is to say that the last 12 months for the International children of the International union Alliance of Theatrical Stage Em- office in New York, emerge with ployees, huge entertainment industry union, can be recorded as the most important single timespan for its some 62,000 members in perhaps a generation. Perhaps even longer.

The Alliance tackled a host of fundamental issues, one of which thrust it ever so briefly into the spotlight of national media attention.

For 1975 was the year that IA members unleashed a long pent-up spirit of militancy and very nearly walked out on the Hollywood labor

The nation's production labor sit-| front. It was also the year in which

The last 12 months also saw West Coast units of the Alliance, often considered (by themselves) stepmore power than ever. The International office appeared more and more willing to cede leadership initiatives on a number of national issues to the Hollywood locals.

At the same time, the man who for the last year-and-a-half held the post of IA presdient, Waltr F. Diehl, emerged unscathed by the events of 1975, and is in a strong position to succeed himself as president in 1976, when the union holds a national election.

tional explanation. That's not un-| studio managements. usual with the IA, but this time the events were of singular magnitude. Here's what happened in the

Seventieth VARIETY Anniversary

year just ended : -Spurred by vocal local membership, the International walked into Hollywood contract negotiations with the Assn. of Motion Picture and Television Producers last August and immediately began a big push for an clause in a new production con-

tract. — The cost-of-living clause was viewed as crucial by many Hollywood unionists since the terms of the previous, 1973, production contract were sealed amidst one of the Nixon-years' wage freezes. Four local units on the Coast failed to sign that pact, a fact which proved of vital importance in the new contract talks. In any event, unionists felt burned by the '73 pact, and insisted on some sort of inflation insurance in the new deal.

### **The Dubious Ones**

IA president Diehl made his official debut at the bargaining table, and favorably impressed his fellow unionists who long had suspected that the International leadership under former president Richard F. Walsh had developed a Many of the events in 1975 test ra- much too cozy relationship with

production-distribution resistance. Strike talk grows.

and welfare plus pension benefits are added to a cost-of-living clause demand. Bargaining talks bog down and impasse develops. Strike talk increases among the rank and file. National news media, not just and contemplate the first Hollywood production strike in 29 years.

 Diehl grants strike authorizabeen squabbling with the AMPTP about a contract negotiated in 1973. deal with Diehl in which a threat of local lensing. a strike by these locals - which the IA would honor, thus making it a full production labor action — was Gotham, plus actions of the city's used to extract gains in the 1976 office of motion pictures and telecontract. Whatever the maneuver- vision apparently pay off. Deputy of ing and attendant promises be- the city office, Walter Wood, retween the locals and the IA, the tactic worked.

- Finally, the bargaining impasse is broken when MCA (Uni- double the 1974 number. versal) and Paramount withdraw from the AMPTP's multi-bar-biz agent of N.Y. Projectionists 306 producers' association, one from body of East Coast locals. which it has yet to recover. .

### MCA, Par Separate

upon a separate deal with the undustry-wide when what was left of

udio managements. ---The cost-of-living clause push the AMPTP agreed to go along. Final tally for the IA: a three-andunites the unions but meets solid a-half year contract with wage increases of 15% in the first year, 12% the second, 12% in the third, and 6% – Better deals regarding health for the final six months. (For further details of Hollywood settlement, see separate story).

- While Coast locals become more militant, the N.Y. City-based units take steps to modify their work rules and other conditions to an anti-inflationary cost-of-living the trades, spotlight the impasse lure production eastward. The local photographers unit actually introduced a temporary contract modifving some work rules to accomtion to four coast locals who had modate production. The city's major unit, Studio Mechanics Local 52, refused to take similar action but The units, which had not signed the worked out various individual reold pact, apparently worked out a lationships with producrs to aid

### While In New York

Local union cooperation in ported at year's end, 46 productions (both feature and tv) were shot in N.Y. in 1975. That's nearly

gaining unit to talk their own deals and the man who ran against the IA with the IA. The withdrawal of the president in the 1974 race, to head two deals a powerful blow to the the East Coast Council, an inter-IA

### **D'Inzillo Fade?**

- Political opposition to Diehl - MCA and Paramount decide virtually evaporates. At year's end, D'Inzillo is telling friends he won't ions, a package later made in- run again, and no other potential (Continued on page 80)

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### Rhode Island

23 Providence stagehands 223 Providence operators 309 Westerly mixed 579 Woonsocket mixed 677 Kent County mixed 830 Providence wardrobe

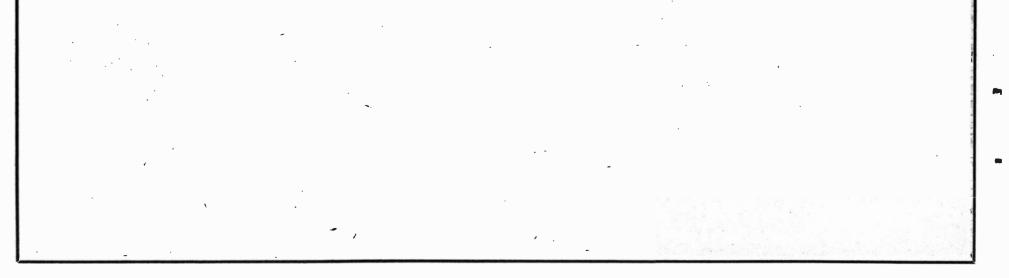
### **Massachusetts**

11 Boston stagehands 36 Lowell stagehands 53 Springfield stagehands 57 Fall River stagehands 83 North Adams mixed 86 Fitchburg - Leominster mixed 96 Worcester mixed 131 New Bedord stagehands 149 Brockton stagehands 182 Boston operators 186 Springfield operators 232 Northampton mixed 245 Lynn - Salem mixed 256 Lawrence operators 334 New Bedford operators 381 Haverhill stagehands 382 Holyoke operators 397 Haverhill operators 424 Fall River operators 437 Brockton operators 452 Pittsfield mixed 454 Attleboro - Taunton mixed 505 Waltham mixed 546 Lowell operators 596 Greenfield mixed 753 Boston treasurers & ticket sellers 775 Boston wardrobe 792 Plymouth - Cape Cod mixed

New Hampshire 195 Manchester mixed 685 Concord mixed

### Maine

114 Portland stagehands 198 Bangor mixed 458 Portland operators 624 Lewiston mixed 87



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### Discontent

(Continued from page 86) candidate for the IA's top slot emerges. Even West Coast militants, Jack Coffey of Soundmen Local 695 and Donald Haggerty of Lab Technicians Local 683 - are quiescent. A Diehl re-election in 1976 seems assured at this point.

- Merger with the National Assn. of Broadcast Employees and Technicians seems more unlikely than ever. TV unit pushes for merger of the entertainment units of NABET, the IA and the International Brotherhood of Electrical Workers. IA doesn't seem to prefer that approach, so the issue is in limbo.

 Most strident public appearance of the year by Diehl occurred at an AFL-CIO testimonial in N.Y. for expatriate Soviet author Aleksandr Solzhenitsyn. It seems a West German newsreel company hired a local non-union crew to lense the event. Diehl and other IA associates made such a public stink the news team was ejected. The IA office is highly sensitive to charges that it sits on its collective hands while non-union crews lens in N.Y. and on the Coast.

### **Videotape Field**

- Organization of the video-tape field continues to preoccupy the IA. Union clarifies jurisdictional lines regarding videotape work at its February exec board meeting, but still draws complaints that delineation of work along traditional craft lines further muddles the issue. In July, a group of Hollywood video engineers asks the exec board for a separate IA charter because jobs would be eliminated if "they were to be fragmented along particular craft locals." The IA turned the engineers down, and the discussion on the entire video-tape area - and its jurisdictional breakdown - continues

- In N.Y., the Conference of Motion Picture and Television Unions, a coalition of laborites from a number of internationals, begins a lobbying effort on behalf of Federally-threatened "tax shelter" production inducements.

### ROY COX UPRANKED

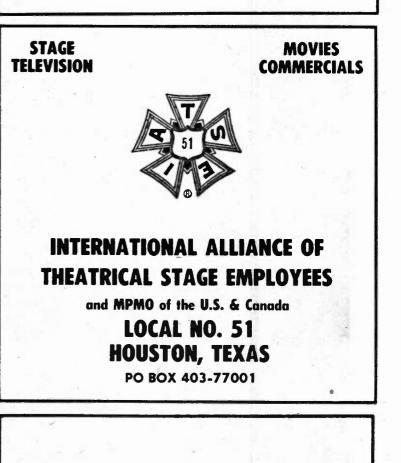
### **Now Supervises Warners String Of Exchanges**

succeeds Sam Keller who has retired after 46 years with the company.

Cox joined WB in 1971 as an assistant analyst, subsequently be-Roy Cox has been promoted to coming a traveling auditor. He has been assistant supervisor of exthe post of supervisor of exchange operations for Warner Bros. He changes since 1974.

For the best talent on the East Coast look to the Motion Picture Screen Cartoonists Local 841, 25 West 43rd St., New York City 10036, Telephone No. 212.354.6410, for animation artists, process photography (optical effects), graphic artists and slide film technicians. Affiliated with the IATSE for twenty three (23) years. Our animation members are now working on two full length features, "Raggedy Ann and Andy" and "Tubby The Tuba." In addition, a Shamus Culhane 1/2 hour special called "King of the Beasts."

> **Gerard Salvio BUSINESS AGENT**

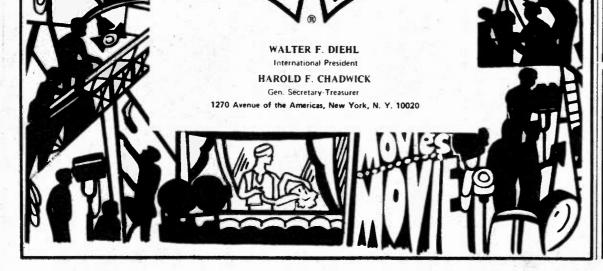








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I.A.T.S.E.

AND

# Importance To Labor

### (Continued from page 85) -

matters affecting the industry as well as those involving unions.

Several meetings in Washington with officials of the Small Business Administration were held to make motion picture producers more easily eligible for SBA loans. These were joint conferences which included officials of the Independent Producers Association of New York.

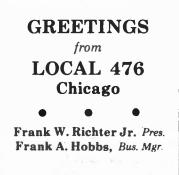
### HOME OFFICE EMPLOYEES UNION LOCAL H-63, I.A.T.S.E. Herbert L. Weisner Executive Vice-President

 JANET MOSES
 JOHN VITALE

 President
 Vice-President

 IRVING NADLER
 IRVING BARON

 Secretary-Treasurer
 Bus. Repres.



Many such conferences were held on industry tax matters — at every level of government. Many of these also involved petition campaigns for twin objectives. To educate members, and the public, on the issues; and to act as public pressure on government officials.

The Council has been notably active in seeking to have Justice Department reverse or modify the industry divorcement action. The incentive to produce more features would obviously be much greater if producers owned their own theatres. The Council scored heavily with its points. Among examples: The networks originate, distribute and exhibit shows. Outside the entertainment industry are many like the A & P (Atlantic & Pacific Tea Co). This giant company raises product, processes it, packages it, distributes and sells it in its own stores. If these identical practices are not held by the government to be monopolies, why

was the motion picture industry held to be so? Met With Congress The Council held meetings with many United States Senators and Representatives over the years regarding union undermining motion picture production practices of federal agencies. The Council held meetings with the Clerks of the House and Senate protesting the non-union, sub-standard conditions in the House and Senate motion picture production units termed "House Recording Facility" and

"Senate Recording Facility." These constant pressures were certainly a contributing factor in the recent White House order for AV production by all federal agencies to be let out to private producers.

Subsidies for motion picture production by the federal government have long been advocated by the Council to more equally balance the advantages of foreign producers. The pressures generated by this push will be used by the Council's current activity in support of incentive tax allowances on production loans. The current tax "reform" bill in Congress would eliminate such tax incentive as a "tax shelter."

### Common Interest

A prime concern and activity of the Council is to promote joint actions with other industry unions whenever issues of common interest are involved. In this regard an all inclusive industry effort will be made to preserve tax incentives for motion picture production in which the Council will participate with other production unions and Guilds, the National Association of Theatre Owners and motion picture producers.

A most successful Council activity was the Lindsay Film Production program in which former Mayor John Lindsay assumed a directly active role. The results were remarkably increased reature production in the New York area. This program is now continuing through the efforts of Walter Wood, Mayor Abe Beame's Film Office Director. Mr. Wood has been notably successful in having the previously closed "Astoria" Studios made available for private production.

Presently the Council is engaged in efforts to have established uniform production standards for non wage, non classification contractual provisions. In conjunction with International President Walter Diehl the Council is hopeful of promoting first uniform local standards, then uniform regional standards and lastly as an objective vital to the stability and efficiency in motion picture production, uniform national standards. area of special interest to the Film Editors and the Sound Locals, the seven-day-a-week schedule can be almost entirely eliminated.

almost entirely eliminated. The one concrete assumption that can be made of the year 1975 is that what began in that year as the common, historical practice of netotiations for a labor contract, turned into startling changes in management's makeup and labor's relationship to the employer that will continue to ferment and boil well into 1976 — and will have artistic as well as economic repercussions for a good many years to come.

### Road Men's Know-How

(Continued from page 83) _____ added to the already legendary skills of our people, particularly in the area of sound.

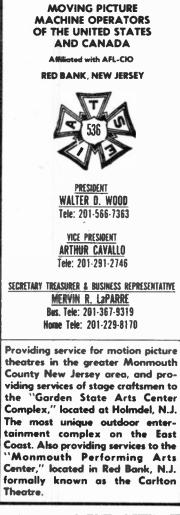
I have only scratched the surface in describing the functions of the various crews. Keeping in mind the hardships involved, the rewards are far greater. This is demonstrated by the pride of performance exhibited by all Alliance Traveling Stage Employees.

I believe no other craftsman is more dedicated or gets more satisfaction from his skill. We witness this in magnificent productions that never seem to cease to amaze the audience. No IATSE craftsman has been heard to say, "That's impossible."

The hours are often long and tiring. The responsibility often seems overwhelming. The rewards, however, are great. The "Traveling Stage Employee" is usually well paid, but, I think, more important is the satisfaction he has on each opening night.

The International Alliance is almost a century old. It has changed and will continue to do so. Technology will change its image, maybe even its structure, but while the IA lasts, and it will last, the heart and soul of the Alliance will not change. It will only abound with greater skill and dedication in the person of the Road Man.

Louis B. Phillips has been upped to controller of the West Coast operations of Columbia Pictures In-





J.W. Conrad, Pres. Dan Kerins, Bus. Mgr. M.J. Gilbert, Sec. Treas.

STUDIO ELECTRICAL LIGHTING TECHNICIANS LOCAL 728 I.A.T.S.E. and M.P.M.O.



HAPPY 70th

**Producers Breakup** 

(Continued from page 84) the negotiations and subsequent developments. Labor and Management slowly began to realize that they have a common interest in obtaining from the three national tv networks more time in which to prepare for series filming. It is commonly accepted by both producer and employee that a longer time to prepare may well cut down the cost per show by permitting segments to be filmed during a normal work week, thereby eliminating much of the staggering overtime costs inherent in today's method of producing for television. some Hollywood-watchers feel that the unique and perhaps prophetic picture of Labor and Management joining hands to force a third party to study a problem may well signal a new era in Hollywood employeremployee relationships. Unemployment One example of how a longer period of filming will help the IATSE and Basic Crafts can be seen in the 1975 work record of IA production locals. From August to December employment was running at almost 90% of union members available. During February of the same year, however, unemployment was registered at 27%, raising to a whopping 40% in the month of April. Business representatives of the local involved insist that by spreading out the work year, a steadier and more proficient labor force can be maintained for the producer and, in an

The officers and members of Local No. 8 I.A.T.S.E. Philadelphia, Pa. would like to extend our thanks to the producers who use our facilities and services in Philadelphia, And wish them a successful new year. We will continue to serve them in the high standard they have come to expect and that we provide in the technical end of the Theatrical business.

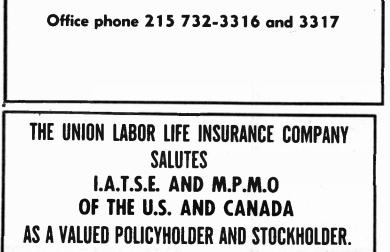
JOHN CALLAHAN, President JOHN H. WYNN, Financial Secretary-Treasurer HARRY HOCKENBERRY, Business. Representative

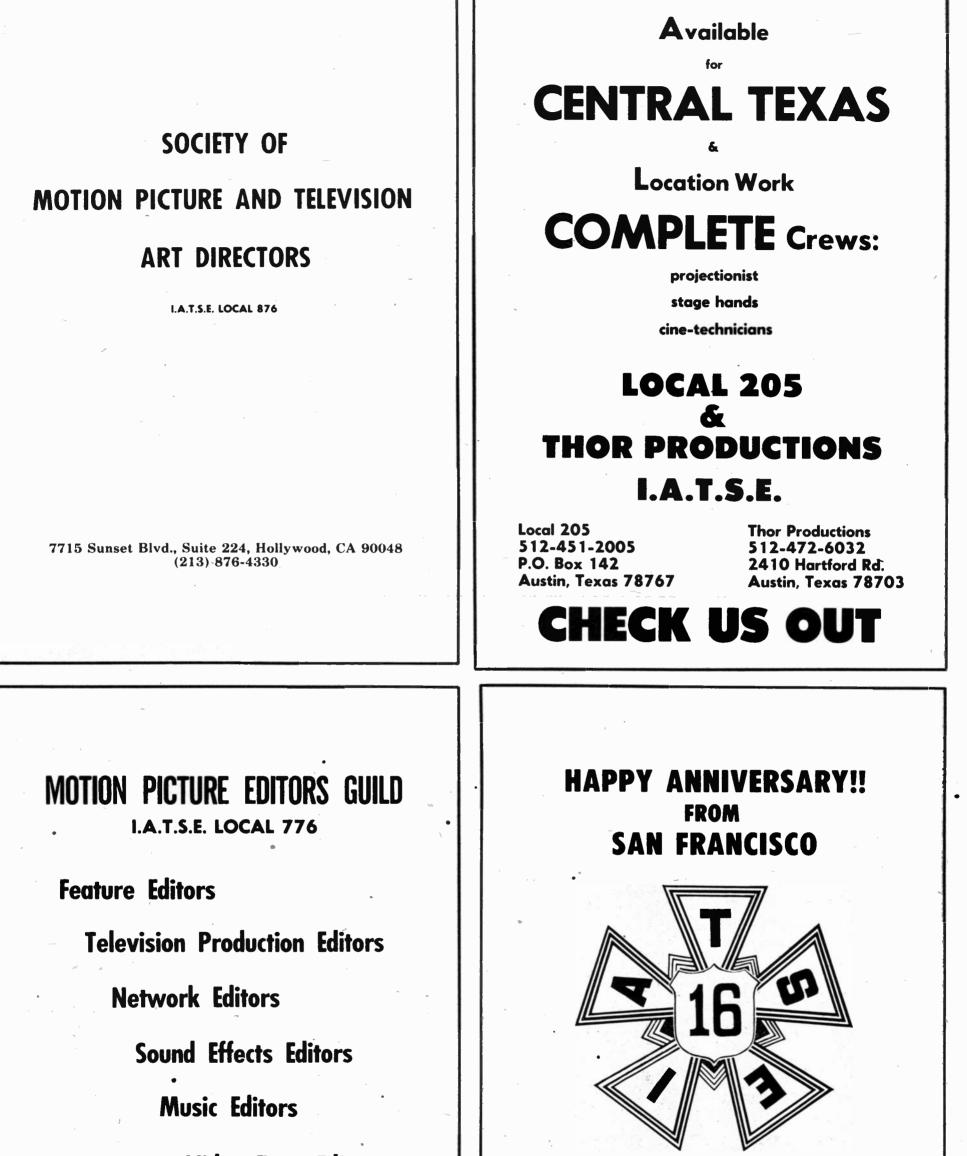


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OF SERVICE TO THE WORLD OF ENTERTAINMENT





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### ROBERT FINLEY JR. President

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### EDWARD C. POWELL Bus. Rep. & Sec'y.

94

# **Getting The Film Into Playoff**, **British Style; Trailers Basic Though Air Media Use Large**

### **By ROGER WATKINS**

London.

to put over in seconds in a trailer,'

Even as promotion campaigns in England become more sophisticated with film companies using ty, commercial radio and such, the theatrical trailer is losing none of its edge as the front-line pitch to potential audiences. So states Bob Quinn, the writer-producer responsible for trailers at National Screen Service, one of the two companies prominent in this particular post productive area.

A recent survey, per Quinn, showed that some 35% of of customers who turn up at the wickets had been ''sold'' on a pic by a trailer.

Their importance as a come-on notwithstanding, trailers also cotinue to rate as only a last minute consideration by producers. That's an historical situation which shows little sign of changing. With rare exceptions, compilation of "selling" footage is left to a handful of specialist hyphenates who combine an instinct for film, technical virtuosity and the ability to write advertising copy.

### 'Trailer Industry'

The British trailer industry - if it can be called that - is dominated by NSS, a subsidiary of the American company, and General Screen Enterprises, a British unit owned by producer Peter Rogers, director Gerald Thomas and Fred Chandler, its managing director.

NSS and GSE handle the bulk of British trailers, in sum between 30 and 40 apiece per annum. The companies, in hot competition with one another, have in-house production teams and a wide range of technological werewithal geared up to (1) speed and (2) economy.

As in the U.S. trailer production here is a wanted yesterday business. Quinn came to NSS' UK division from the U.S. parent six years ago, says: "We always seem to be fighting a terrible time problem. The trailer usually comes last in line in production terms - we are presented with a fait accompli - but it has to be out well in advance of the picture.

### Hectic

"There's not much chance to relax between writing the script and realising it on film. Not only that, the work flow is not necessarily smooth. It tends to come in batches. At one point during our busiest year (48 trailers) we handled 15 in six weeks.

"That was frantic. Harassing. But then we always seem to be rac-ing our motors."

Yet the trailer hyphenate regards his capsule production-froma-production as an art form in its own right, albeit an unrecognized superiority, understanding of the one. The trailer, he says, is pri- customers' problems and by keepmarily in the business of selling ing down the cost of the job." Natch, tickets yet he allows he would be he figures GSE is okay on that proud to show a selection of his score. company's work at the National Film Theatre. Quinn avers that it is com- ness" in which a rapport between paratively easy to make a good trailer from a mediocre film, but it is often very difficult to make a good trailer from a good film. It's familiarity. particularly tricky to highlight the selling angles in a 2-3 minute glimpse if the feature has several, or diverse, points of appeal. The skill comes in picking not only salient footage to generate word-ofmouth but in doing justice to the they've got such a pitch by underfilm itself.

Quinn says. Other problems that require skill in sales techniques is the fact that most releases are hung with "U" certificate trailers (alright for moppets). In pitching sex, or violence, the point has to be clear but "adult" of "shocking" action must never actually be shown.

With the proliferation of the X-pic genre over the past years, distribs here now use a X-certificate trailer in situations where there is an all-X program. But even here the trailerproducer has to walk on eggshells. The currently unstable climate in re common law prosecutions (following the busting of a couple of sexplicit films) means exhibs can

be equally nervous about trailers. Quinn notes: "You naturally want to hit as hard as you can with an X trailer but that does not mean selecting just rough and shocking footage. Because, out of context, the censor may chop it." Even with the British Board of Film Censors' blessing, the moral reformers could still move against it.

**Normal Practice** 

Normally, trailers play a week ahead of the feature they are touting. Sometimes up to 300 prints will be in circulation. There is also a new vogue for teaser-trailers which run months before an upcoming attraction.

All this adds up to a mighty distribution headache to an aspect of the film biz that has been all but confounded by logistics. NSS, which handles the physical distribution of trailers and other pub material (posters, stills) is figured to do little better than breakeven business in this division as inflation squeezes the profit margins.

Other companies have vacated the field leaving NSS, under managing director Russ Cradick, as the prime channel for in-theatre promo distribution.

### **Keenly Competitive**

There's sufficient return from general post-production action, however, to keep GSE and others in keen competition with NSS. GSE boss, Fred Chandler, is planning to expand in terms of both machinery and creative talent to "make a determined push into the fields of main titles, theatrical and tv trailers ... and the area in which we lead the fields, opticals.'

Observers anticipate that the British film biz is facing a tough year or so (as all British industry) in terms of job opportunities and cash flow. GSE's Optical factotum, Peter Govey, believes the company that is to survive will have to compete "by sheer technical

'automatically" go elsewhere. Church explains: "There are a lot of hidebound traditions in trailer-making and its always hard to get people to look for a new approach ... 'play safe' thinking means a customer may be reluctant to try a new trailer-maker." GSE feels by showing a potential client what he's going to get before he pays for it is about as "safe" as he's going to get.

# **British Com'ls** Again Aim To **Bag The Lions**

**By JOHN SIMMONS** (British Advertising Consultant) London.

British television commercials are the best in the world. Who says so? Not only, as you might expect, the British producers and ad-

vertising agencies themselves whó firmly believe that there's no business like chauvinist business - but so declare the tough multinational jurlies at the year ly International Advertising Film

Festival organized by the Screen Advertising World Assn.

SAWA is now planning the 23d event and expects a record number (over 1,500) of commercials to compete for the awards. It's a valuable expo that once again British producers expect to dominate, despite competing against the rest of the commercial world's output with probably only 25% of the entries.

Awards are often criticized as no criteria of marketing and selling skills. While it is recognized that the immediate beneficiaries from Golden and Silver Lions are creative personnel and the production companies rather than the ad agencies, and that some clients seem to believe that a creative award casts suspicion upon a commercial's selling influence, most experienced admen acknowledge that successful campaigns have never been inhibited by awards - and trophies can be a great morale boost to company personnel, especially the sales force.

The principal value of advertising festivals and their awards is, as in any Olympic event, the display and proof of talent; the writers, directors, producers and cameramen who can be seen to be providing consistently the best and most successful creative and commercial interpretations and presentations of clients' and agencies' marketing objectives.

Why have British commercials attracted, at the SAWA shows in Cannes and Venice in '73, '74 and '75, more than half the Gold and Silver trophies?

Why have British creative and production people become more sought after by American and run down on the technological clout Wurlitzer and Fender electric European advertisers and advertising agencies?

# **British Facilities**

London.

Abundance of post production facilities in Britain - call it a supermarket — belie its diminishing film production industry. Studios and independent companies are in on the game offering top quality facilities at (in world terms) knock down

rates. For Americans particularly, the common language and other cultural points of reference count strongly, too.

Given below is a sample of what is available here in hardware and facilities which competing companies pitch one against the other making UK a happy hunting ground for the bargain hunter:-**Bray Studios** 

Screening theatre for 35mm and 16mm. 8 cutting and neg. cutting rooms. Looping facilities. Art department. Underwater shooting tank.

### **Cine-Lingual Ltd.**

4 fully equipped cutting rooms. Rollback dubbing theatre 35mm and 16mm. Looping facilities. 35mm and 16mm magnetic, optical, 4" tape and cassette with pulses transfer facilities.

### De Lane Lea Ltd.

Screening theatre 35mm and 16mm. Rollback dubbing 35mm and 16mm. Looping facilities. 35mm and 16mm magnetic, optical, 4" tape and cassette with pulses also Dolby transfer. Cutting rooms.

EMI Elstree Studios Ltd. 26 fully equipped cutting rooms 35mm, 2 for 16mm. 2 screening theatres 35mm and 16mm. 35mm and 16mm magnetic, optical, ¼' tape 1/2" tape transfer facilities. Mono and stereo Dolby encoded optical soundtrack. Looping theatre. Dubbing theatre. Alpine Productions: Reflex projection equipment 35mm and 70mm. Optical printers. Matt painting facilities. Oxberry Rostrum cameras 35mm.

### **General Screen Enterprises**

16mm. Art department. Fully Rostrum cameras 35mm and equipped cutting rooms. Neilson- 16mm. Animation theatre.

put London on the map as a swinging city. The loot generated from recording spurred attention to the mechanics of the process and brought forth improvements and developments at studios which continue to impress visiting producers.

The gloss may be waning in terms of commercial record sales, but the technical legacy left over from the halcyon days is standing soundtrack recording in good stead. Filmmakers from America and Europe zero in on London for recording purposes in the knowledge that the sound quality is assured. And, in these strident times, relatively inexpensive.

Given herewith is an at-a-glance

Hordell Oxberry Aerial Image special effects optical printers with liquid gates 35mm and 16mm. Neilson-Hordell Rostrum cameras 35mm and 16mm. Editing department.

### Lee International

8 cutting rooms (not neg.) Screening theatre 35mm and 16mm. Art department. Special effects stage.

### **National Screen Service**

9 fully equipped cutting rooms (2 neg. cutting rooms). 1 Technicolor and 5 Oxberry optical printers. 2 Oxberry Rostrum cameras. Prevost 6 plate editing table 35mm and 16mm. Oxberry liquid NH gate. Art department.

### **Pinewood Studios**

45 fully equipped cutting rooms. 6 screening theatres 35mm. 1 theatre 70mm. Dubbing theatres. Looping facilities. 35mm magnetic optical, 4" tape and cassette with pulses transfer facilities.

### **Shepperton Studio Centre**

14 fully equipped cutting rooms. Art departments. Blue print machine room. Screening theatre 35mm and 16mm. (See also Delta sound.)

### **Delta Sound**

Screening theatre 35mm and 16mm. Cutting rooms. Dubbing theatre. Looping facilities. 35mm and 16mm magnetic, optical ¼' tape, 1/2" tape, cassette transfer facilities.

### **Twickenham Studios**

30 fully equipped cutting rooms. Screening theatre 35mm and 16mm. Looping facilities. Rollback dubbing theatre. 35mm and 16mm ¼'' tape, ½'' tape with pulses transfer facilities.

### World Wide Pictures Ltd.

3 screening theatres 35mm and 16mm. 7 cutting rooms (not neg.), Looping facilities. Dubbing theatre. 35mm and 16mm magnetic, optical, 4" tape transfer facilities. Sony and Screening theatre 35mm and Philips cassette viewing facilities. 2

**Studio Technology For Recording** In London: Hot and Reliable Digital delay lines, Graphic London.

The Beatles era did more than equalizers, limiters compressors. Charges: L35 (\$70) per hour plus L10 (\$20) per hour after 6.00 p.m.

### Air Recording Studios. Studio One: Capacity (No. of Musicians): 70. Equipment: Neve console----32 output 24 input, 16 output Mics, AKG, Neumann, Studer Tape Machines, 3M 24-track, 3M 16-track, Studer 8-track, Studer Stereo, Dolby Multitrack and stereo, Speakers, Tannoy, Amps Quad, Film projection facilities, Philips projectors. Albrecht film recorders. 35mm, 16mm, 24 and 25 frames, 4-track, triple and mono recording, Electronic metronome. Additional facilities, phasing ADT,

Universal Audio, limiters, Graphic CCTV. Hammond C3 organ of some leading British recording pianos, Steinway grand Moog. Charges: 24-track and Film recording L40 (\$80) per hour. 16-Studio One: Capacity (No. of track recording L35 (\$70) per hour. Musicians): 60. Equipment: Quad All other facilities L35 (\$70) per Studio Two: Capacity (No. of Musicians): 35. Equipment: Neve Console-32 input, 24 output. All other equipment same as Studio One plus full Quad facilities, monitoring. Studio Three: Capacity: Small studio for over-dubbing and small (Continued on page 100)

minutes to establish a mood, or to or obligation. Aim is to drum up set up a laugh, which is impossible business from companies who

Post production, as most people attest, is very much a "people busi-

producer/distributor and the post production specialist tends to regenerate work on the basis of

The company looking to expand needs a strong sales line therefore if it is to be beat the "better the devil you know" syndrome.

GSE staff hyphenates Tony Church and Tony Hill believe taking to produce a trailer script 'A director may take five from a cutting copy without charge

It's not just the plastic plaques and the Oscar-oddities decorating the foyers and corridors of the London production houses that attract the interest of all the Madison Avenues. British talent in all the arts, and that includes communications arts, has always been universally admired (even envied), especially in recent years. And particularly in the contemporary creative activities and developments adopted and exploited in the service of selling. In writing, directing, and acting, the British successes often seem to

(Continued on page 98)

WRH -

studios which handle film work :---

### Advision Ltd.

eight 32 input 24 output voltage con- hour.

trolled desk. JBL monitoring EMT plates. Quad recording facilities. Recording to picture facilities. 35 and 16m film. 24, 16-track facilities using Scully and MCI. Charges: L43 (\$86) per hour. Plus L10 (\$20) per hour after 6.00 p.m.

Studio Two: Capacity: 6. Equipment: Quad eight 32 input computerised mix down control Console, 16-track, 8-track and desk. JBL quad monitoring stereo machines. Other equipment facilities. EMT plates, Phase units,

# **TWICKENHAM FILM STUDIOS**

SOME OF THE DIRECTORS WE HAVE WELCOMED TO OUR POST-PRODUCTION CENTRE:

### **RICHARD ATTENBOROUGH**

### CARL FOREMAN

### **MELVIN FRANK**

**LEWIS GILBERT** 

ANTHONY HARVEY

JOHN HUSTON

RICHARD LESTER

**KEN LOACH** 

**RALPH NELSON** 

**JOSEPH LOSEY** 

**DAVID GREENE** 

SAM PECKINPAH

**ROMAN POLANSKI** 

### **TONY RICHARDSON**

NICHOLAS ROEG

FRANKLIN SCHAFFNER

**KEN RUSSELL** 

WALTER SHENSON

**JOHN SCHLESINGER** 

PETER YATES

FRANCO ZEFFIRELLI

### **DUBBING THEATRE**

Console 36 Input 6 Track Stereo Roll Back/Up Date Recording. Dolby. 95

**VAL GUEST** 

SIDNEY LUMET



**PREVIEW THEATRE** 

### **30 CUTTING ROOMS**

### DIRECTOR OF SOUND: GERRY HUMPHREYS

St. Margaret's, Twickenham, Middlesex, England. Telephone: OL-892 4477 Cables: Twikstudios England.

# રાાત્રક્ર ગાળા રાત્રાસ્ક્રિક્સ્ટ્રાસ્ક્



### SHEPPERTON MAKES SENSE

By coming to Shepperton you maintain the full cutting facilities of a large complex and the independent freedom of a new dubbing theatre operated by Delta Sound Services.

### **DELTA SOUND SERVICES**

A spacious modern dubbing and post-sync theatre incorporating screening theatre, 35m and 16m. Looping facilities 35m and 16m magnetic, optical ¼" tape, ½" tape, cassette transfer facilities.

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Enquiries: Graham Ford. Tel: Chertsey (09328) 62611 or Bob Jones Tel: Chertsey (09328) 62045 Squires Bridge Road, Shepperton, Middlesex, TW7 OQD. England.

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FULL MOTION PICTURE AND TELEVISION MUSIC SCORING FACILITIES.

96

### **DE LANE LEA PRODUCTION DIVISION**

### FILM PRODUCTION AND POST-PRODUCTION SERVICES - FOREIGN VERSIONS.

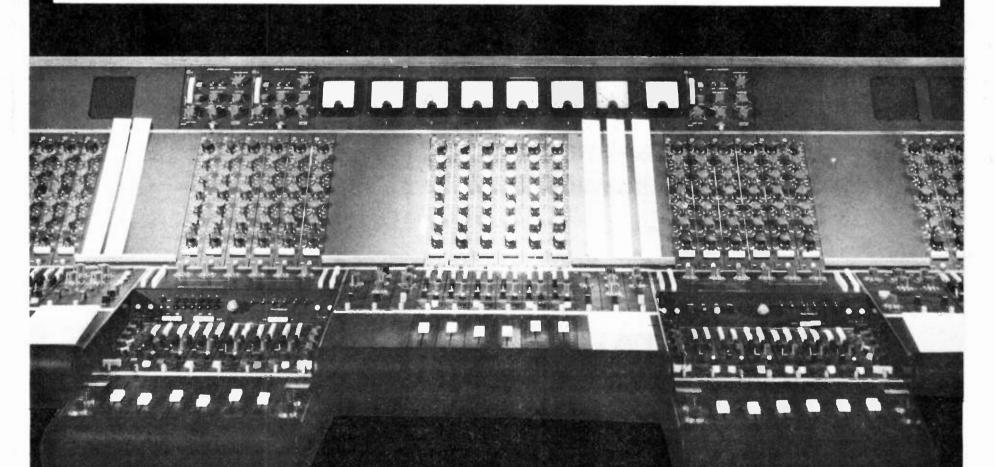
### DELBEN MUSIC LTD.

### **MUSIC PUBLISHING AND PROMOTION — ARTIST MANAGEMENT**

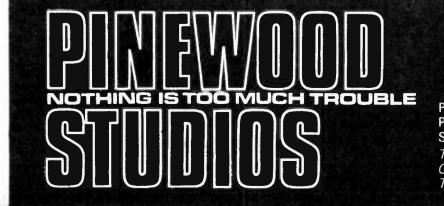
WRH

Pinewood's post-production is world famous and here are a few reasons why...

The Bond films, Fiddler On The Roof, Rollerball, The Day of The Jackal, The Story of Cinderella, BillyTwo Hats, Dr. Frankenstein, Space 1999 (tv) The Glass Menagerie (US tv) 11 Harrow House, The Great Gatsby, One of Our Dinosaurs is Missing, Sleuth, The Wilby Conspiracy, Mr. Quilp, Frenzy, Ride a Wild Pony, Human Factor, Bugsy Malone, The Man Who Would Be King, Jesus Christ Superstar.



WRH



Pinewood Studios Pinewood Road, Iver, Buckinghamshire SLO ONH England *Telephone:* Iver 651700 (STD Code) 0753 *Cables:* Pinewood Iver Heath *Telex:* 847505



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### THE SPECIALISTS IN EUROPE FOR HIGH QUALITY

VIDEO-TAPE TO FILM TRANSFERS

35mm and 16mm

### BRIDGE THE GAP BETWEEN FILM AND TAPE

WITH

### TECHNICOLOR © AND VIDTRONICS

CALL RON EDGERTON ON LONDON 759-5432

### John Simmons (Continued from page 94) -

suggest more depth, more perience overcoming the wellaware that most ads have very brief lives.

Another and rather obvious rea-son would seem to be that the preter?" money the British need to produce a 30-second commercial is often little prefer to control all post-promore than half the American or the duction, freighting all the rushes French equivalent, simply because talent, technicians, equipment, studio facilities, even film stock and opticals are less expen-sive. This allows comfortably for ad agency teams, usually two or three creative intentions. But many producers and executives (al- visiting agencies do not require this though Aer Lingus recently sent a service, preferring to piece it all toteam of 12 executives to a London gether "from fresh." animation company!) to brief and to oversee production company un- into flame at what others might its throughout the European shoot. claim to be butchery - after all, the This cost advantage accounts for sponsoring team is closer to the remore Euro-shoots being placed sponsibilities of emphasis and in-

especially, although not exclus- a combined benefit.

sincerity, more confidence. Many known axiom of Britons and British commercials look as if they Americans being separated by a were intended to be permanent, common language. In the comeven though the talent involved is munication business, business needs ease of communication. Have you ever tried shooting in

> Although American producers back to their own local editors, leading British producers always

No British temperament bursts with London-based companies — | flection and the result is likely to be





**STUDIOS** 

Space 1999 (Special Effects & Models) The Rocky Horror Picture Show

Windsor Road, Windsor, Berkshire SL4 5UG.

Maidenhead (0628) 22111

Wednesday, January 7, 1976



Responsible for developing

# with Dolby the latest Mono and Stereo **Optical Sound Recording System.**

# INTO THE EIGHTIES AT ELSTREF

EMI Elstree Studios, Borenam Wood, Hertfordshire, England. Telephone: 01:953 1600. Telegrams: EMIFILMS BOREHAMWOOD.

WRH





100

# **British Electronics Skill Based On Videotape Used By Video**

London. electronics, nurtured in part by a tion work of feature product. television industry based on

| videotape rather than film, is hav-The British dexterity with ing its influence on the post-produc-

transferring video tape to film. While, contrastingly, film rushes are being transferred to vidtape for ease of transportation and viewing in remote locations.

The theatrical film business is still unreservedly rooted in At one end there is a Technicolor celluloid. But vidtape is making in-



Tel: 01-897 2851; Telex: 22197; Cable: Samfreight London

Vidtronics, a Rank Video Centre roads as a practical—albeit still sub tures At An Exhibition." and a Colour Video Services standard—alternative as a produc-**Transfered To F** tion and post production tool. It comes in cheaper than film because it eliminates lab processing and, in live on tape at a suburban theatre some ways, is easier to handle than film. Especially with developments in computer editing.

Historically, vidtape has belonged to television. And it has yet to pass muster with many film vidtape, will be cut together into a technicians who give it a thumbs feature for transfer to film prior to down in picture-quality terms when theatrical release. it comes to big screen entertainment. But, short of the ultimate revolution where theatres are problem area, however, and the geared up to individually handle market in these theatrical tape projections, the shooting of pix on tape for transfer to film is an ongoing business in Britain.

Techni's Vidtronics pioneered it nearly a decade ago when it transplanted video images onto 35m film using its dye transfer process. Over the years, Vidtronics produced from tape originals film prints of such theatrical features as "200-Motels," "Voices," "Miss Julie," "Parade" and a range of pop music footage including "Coliseum" (Juicy Lucy), "Plod" (Scaffold), "Whoopee Band," and the Emerson, Lake & Palmer feature "Pic-

**Transfered To Film** The Max Wall performance pic The Great Max Wall" was shot and later transferred to film for circuit release here. There is now a suggestion that the London Weekend Television music series "Supersonic," which is produced on

From a theatrical standpoint, taped originations remain a transvestites is decidedly spotty. Of more interest is the 16m market.

Latterly, the Techni Vidtronics subsid, which is being run in U.K. by Ron Edgerton as an autonomous unit (eight staffers) within the lab's overall embrace, has developed a new process for getting a video signal onto 16m frames. It's claimed to be a cost-saver with obvious application to the international distribution of teleseries (many offshore stations prefer a 16m print to vidtape).

The West End-based Colour Video Services and the Rank Video Centre are also into the tape-to-film business, the main market for which are tele blurbs and network programming. Rank is tinkering with the theatrical biz, too, via its CBS-made laser converter.

Per Len Richardson, Rank's Vid Centre boss, the concept of editing a pic on set (or location) via video cassettes and off-line video editing systems is not too far off.

### Technology

(Continued from page 94) as Studios One and Two. Charges: 16-track recording L25 (\$50) per hour. 16-track mixing L25 (\$50) per hour. All facilities L25 (\$50) per hour.

### **ANVIL Film & Recording Group** Ltd.

Studio One: Capacity (No. of Musicians): 130, Equipment: Neve 24 Chennell x 16-track Studer 16/-8/4/3/1-track tape, RCA 1/3/4/6-track Film (35mm) Magnatech and RCA 16mm EMT Stereo and mono and Chamber Echo. Neumann, AKG, Beyer mics. Two Steinway pianos, Hammond, Baldwin Harpsichord, Celeste. Charges: Range from L16 (\$32) to L48 (\$96) per hour. Over time L3 (\$6) per man/hour. Cutting room L40 per week. Production room L22 (\$44) per week.

### **The Music Centre**

Studio One: Capacity (No. of Musicians): 125. Equipment: Neve 30 input, 24-track desk, Studer Recorders, Neumann Mics, EMT Plates, Direct Projection 35mm and Telecine 16mm. Charges: On rate card.

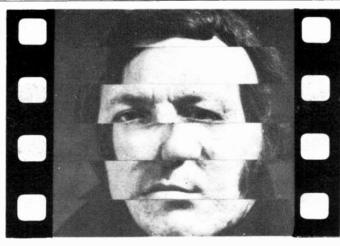
Studio Two: Capacity ; 40. Equipment: Neve 26 input, 24-track desk, Studer, Neumann, EMT Telecine. Charges: On rate card.

### **Olympic Sound Studios**

Studio One: Capacity (No. of Musicians): 80. Equipment: Neve 30 input, 24-track desk. 3M Recorders, Neumann. AKG Philips Mics, EMT Plates, Direct **Projection 35mm and Telecine** 16mm. Charges: L35 (\$70) per hour. Studio Two: Capacity: 45. Telecine projection 35mm and 16mm. Other facilities as Studio One. Studio Three: Capacity: 35. Telecine projection 16mm. Neve 30 input. 24-track Desk Studer. Neumann, EMT. Charges: on rate card.



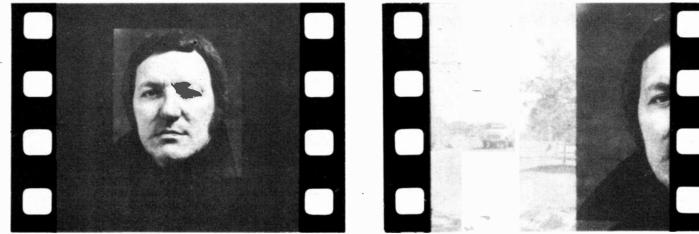
We frame people.



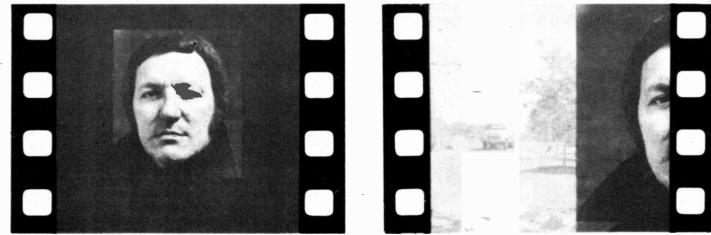
Slice them to bits.



Blow them up.







Cut off their ears.

### Shrink them.

We're very nice to deal with. We can offer you seven cutting rooms, and everything you need for negative cutting.

Six Optical Printers. Two Oxberry rostrum cameras and an Oxberry Liquid NH gate.

4

You can edit both 16mm and 35mm film on a Prevost 6 plate editing table.

We also have writers, producers, technical specialists and an Art Department.

### And wipe them out.

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# THREE NETWORKS IN SEARCH OF A FORMAT

# The TV Season's Biggest Non-Story

Remember the continuing controversy over the FCC's primetime access rule? For several years, the industry figured every angle and split into bitter partisanship for one viewpoint or another.

This season it hasn't been a story at all. The FCC took a compromise course that was upheld by the courts, and the controversy simply ran out of steam. The rule seems to have been absorbed into industry life, and television network affiliates in the top 50 markets are going to have the 7:30-8 p.m. weeknight slot for some time to come.

The only real impact of the access rule this season has been Sunday, when the networks have picked up the 7-8 p.m. slot again. The FCC allows them to use the hour for programming aimed at 2-12 kiddies (or pubaffairs, as is the case with CBS' "60 Minutes").

# **Boycott Violence? Advertisers** Have Shunned Everything But

### **By BILL GREELEY**

Agencies.

In a closed session, General Foods media services director Archa Knowlton proposed a national advertisers boycott of tv shows containing "excessive" sex and violence.

When word of the proposal leaked, Knowlton released his remarks to the press, and said he had been deluged with favorable mail from fellow sponsors.

If Knowlton was indeed deluged with favorable mail, he surely must have been hearing from a number of advertisers who were talking out of both sides of their mouths. National bankrollers of television have spent literally billions of dollars in sponsorship of any and all sex and violence on the tube. Sex and violence is as hot a buy on Madison Ave. as F15 Sabre jets in Israel and the Arab countries.

The only violent show ever boycotted by tv advertisers was. CBS-TV's telementary "The Guns Of Autmn." There was con-siderable evidence at the time that the boycott might have been caused by pressure from the powerful gun lobby.

### Nader Blanked

The absurdity of the proposal for a Madison Ave. blackout of sex and violence came to mind when it was noted that the recent ABC-TV "Close-Up" on consumer advocate Ralph Nader's operation aired

The weirdest threat yet made without a single national sponsor. against television's sex and Even fearless Block Drug, which violence came out of a regional struck such a noble pose on press meeting last November of the freedom along with its lone spon-American Assn. of Advertising sorship of "Guns Of Atumn," was missing from the Nader show.

Nader's personal adventures with the business world would make a fine telementary. His whole operation was launched with money won in court from General Motors for invasion of privacy. The giant wheelery had snooped in hopes of discrediting his muckraking book on the car industry by exposing his private life.

Then there was the talk series produced by David Susskind and bankrolled by the N. W. Ayer ad agency. A roster of potential guests was slipped to Variety. Opposite Nader's name was the notation, Agency doesn't want him.

And there also was the aborted Nader series on the Public Broadcasting Service. The premiere show concerned suspect tv advertising practices, and it was snuffed because it exposed a blurb from Mobil Oil, just then becoming a major bankroller of what has come to be known as the Petroleum Broadcasting Service. The show aired later, including the Mobil blurb, but only after Variety exposed the details of the original cancellation.

### **Sports Are OK**

As for ABC's "Close-Up," hailed in the press for dealing with controversial domestic issues, there were no network ad clients at all for (Continued on page 134)

# SOAPS & FRESH VARIETY MAY BE THE ANSWER **By LARRY MICHIE**

has been most remarkable for the utter sterility of its concepts. Dispute over whether it's really the worst tv season ever is beside the point. The season's bad, and the only worthwhile shows are old ones.

The list of new shows this season is an unrelieved litany of failure and conceptual bankruptcy. A longdead era was officially buried when CBS dispatched "Gunsmoke" to Boot Hill (ABC's late and unlamented "Barbary Coast" hardly deserves mention) and the era of westerns passed. This is the era of the new western, the cop show, but even more prominent is the sitcom. Both are venerable forms virtually creaking with age. But it's time for something new to emerge - or, more likely, for something old to be reborn.

The networks, to their credit, tried some fresh ideas this season, and two of the most prominent flops may be the wave of the future: CBS' "Beacon Hill" and ABC's

also be a harbinger of formats to come.

No one knows a hit until it clicks, but there undoubtedly is a programming vacuum to be filled.

**Soapy Dramas** been hits that went astray:

'Beacon Hill'' wore period clothing, and the 1920s time not only drove up costs, it may have hampered contemporary social comment. But "continuing dramas" - gussied up soap operas - might be an answer to program ossification. The concern over violence that led to family viewing intensifies the need for a non-action hour format - though sex, as usual, will pose a different set of family viewing problems in dramas.

Certain forms of social commentary have been tested for tv by sitcoms, which have covered the 'Saturday Night Live With Howard | sociology with laughs. "All In The

Network programming this year Cosell." Other network attempts at Family" was the prototype. Now as been most remarkable for the a change of pace, such as NBC's the networks can do some of the "Invisible Man," were similarly same things in drama. It's not that flops --- and "Invisible Man" might such shows will be great drama --just comparatively mature. Given the nature of the medium, the networks most likely will be tempted to milk such material for all the sensationalism the traffic will bear, but primetime soaps, Here is how three flops may have dormant since "Peyton Place" a decade ago, may be in for a revival.

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The two scheduled shows to keep an eye on for this format are both on ABC. The 12 hours of "Rich Man, Poor Man" will air soon and handful of "Family" shows will follow. Either or both could work. NBC's "Gibbsville USA," on the back burner since actor John Savage's accident, may also be revived, though it, like "Beacon Hill," is a period piece. And MGM-TV has just signed for a one-hour drama pilot for CBS, "Executive Suite," based on the 1954 MGM movie.

In a slightly different vein, Norman Lear now is syndicating (Continued on page 134)

# 1976 — The Year For Battle **Of 'Free' Air Vs. Coincables**

### Washington.

This is the year the wraps come off the industry battle over the growth of pay cable. Forget those highminded public interest arguments you've been bombarded with and get ready for the main event broadcasters, cable firms, pic producers and exhibitors are locked in a life and death struggle that involves cold, hard cash. Machiavelli take note.

Parked along the sidelines are the usual "running stories" from Washington such as license renewal legislation or pending FCC changes in the primetime access rule; there's only one topic that matters here now.

The propaganda machines are being greased up in advance of Washington that affect pay cable, all of which could take shape this year. Of most immediate concern, and the most impregnable for industry lobbyists, is an upcoming Paul MacAvoy of the Council of

### **By PAUL HARRIS**

Appeals here that will test the legality of the FCC's latest feevee regs, issued a year ago. Initial dockets have been filed before the bench. and oral arguments could be held as early as this spring, although delays are likely if the court combines challenges to the FCC's series rule that liberalized cable's right to transmit series shows. In any case, the bench's decision will be appealed to the U.S. Supreme Court, and hence will be in litigation for years to come.

### **Broadcast Tactics**

Meanwhile, interested parties are using an endless array of tactics to corral support for their respective causes. Broadcasters are increasing their efforts on Capiseveral initiatives from official tol Hill and the White House in an effort to blunt any proposed legislation that might result from the Administration's cable reregulation talks last fall headed by

decision from the U.S. Court of Economic Advisors. Typical is a letter to licensees from National Assn. of Broadcasters veepee William Carlisle recommending a letter-writing campaign to President Ford, the FCC and the House Communications Subcommittee.

It includes two sample letters penned by NAB's anti-siphoning committee recommending that pay cable not be permitted to offer the same programming available on "free" tv. "Cable should be encouraged to provide new, innovative services, rather than to charge for the same programs that people now get from over-the-air television,' says one sample that offers specific examples for legislative provisions.

### **The MacAvoy Affair**

One recent broadcast effort also attempted to intimidate MacAvoy directly by painting him as a blackguard who wouldn't mind if half of the tv stations in the U.S. go out of (Continued on page 134)

### ...And Now For Something Completely Different ----- By MONTY PYTHON ----

London.

Bicentennial celebrations, Britain, of time, we thought that one or two too, will be waxing merry in 1976, as misconceptions ought to be put explained here by Monty Python right. (masquerading as writers Graham

Not to be outdone by America's have been distorted by the passage

England, then false reports of inter- French language.

some of these rituals appears to | cond phase of their war of nerves, | channel, and the FIA were comspreading subversive rumors of pelled to communicate only in code, imminent financial disaster in for which purpose they invented the

nal strife between Anglos and Sax- The mighty Norman war mach-

The innovative spark of the Normans had not been extinguished, for, remembering Hannibal, they took with them a shipload of 5,000 miniature French poodles in an-Preparations for the war were ons, and finally putting it about that begun in Normandy, France, in King Harold didn't know what a tion. Many ingenious devices the English troops, who never ticipation of causing dismay among would have seen such animals before. Due to a navigational error this ship was later to cause panic in Norway. The English, who always had been of the opinion that the Normans ran away rather quickly, met their attack with a great show of mild curiousity and fought them a bit, out of politeness. Everything would have been cleared up before tea except for the unfortunate circumstance that the Norman boat carrying all the "We Give Up" banners and white flags had been sunk in the channel, and so the Normans were forced to go ahead and win.

Chapman and Douglas Adams).

This year, the whole of England | year. is celebrating the 910th anniver sary of the Norman Conquest.

In 1066 the Battle of Hastings proved conclusively to the Anglo-Saxons that royal eyeballs were piercable and that the Normans were going to be around for a while - so 1976 has been designated as the Nongentidecimal anniversary of this historic event, which will be celebrated in the traditional way by lots of people jumping out of trees throwing orange peels at geese.

1063, an otherwise little-known pine marten was.

The French Intelligence Agency - the FIA — had been plotting the downfall of Britain for several years, starting by writing letters that simply said, "Give Up," to which the English quite sensibly replied, "Give up what?" So the FIA began a campaign of epistolary abuse in which they accused the English of being a temperate island race of Anglo-Saxon origin; this they did thinking onto lizards, shouting the word that nothing hurts like the truth. "avuncular" in elevators, and The English were more puzzled than alarmed.

Since the original purpose of | The FIA then moved into the se-

begun in Normandy, France, in King Harold didn't know what a

However, the English were not to be gulled - the campaign so far had merely provided them with a little after-dinner conversation.

### **Hitting The Nail On The Head**

The FIA now entered a new and more sinister phase of direct action. They sent King Harold samples of nail varnish which, if applied to the head, would make it wobble. King Harold did not apply the nail varnish to his head and so the plan was doomed.

The English were by this time aware that there was something afoot on the other side of the

emerged from Norman laboratories, the first of which was the terrifying bouncing bomb (le bombe bouncant), based upon the observed principle of a pebble skimming over water.

These devilish contraptions were set to bounce over the channel, bump into the cliffs of Dover and then sink. The French had not yet

hit upon the principle of explosives. The complete failure of this and similar projects meant that an actual invasion was the only course left open to them. A huge army was assembled and finally embarked Englandwards one "matin" after "petit dejeuner."



### Wednesday, January 7, 1976

# **Congress & Broadcasting:** The 94th's First Session

By ERWIN G. KRASNOW and SCOTT H. ROBB (Washington, D.C., Attorneys)

### Washington.

The network program chiefs were not the only broadcast execs who found 1975 a no-hit year. The broadcast lobbyists were also on the receiving end of a shutout, as Congress failed to adopt any major broadcast legislation. However, while there were no major wins for broadcasters, there were no major losses. And under the usual D.C. groundrules, this means that most of the lobbyists will have their options picked up for '76. For all interested Monday morning quarterbacks, we have toted up the results for the First Session of the 94th Congress in the following A-Z review and have added a few predictions for the Second Session as well.

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### Antitrust Additions

The Senate Commerce Committee came up with a bill to triple Uncle Sam's antitrust budget over the next three years. Both the Justice Dept.'s antitrust division and the Federal Trade Commission's bureau of competition would be given more funds to break up monopolies. AT&T and the three networks are currently engaged in antitrust fights with Justice, and with the new muscle power there's no telling where the Feds will strike next.

### **Blackout Blues**

Back in 1972, Congress passed a law nixing the blacking out of home telecasts of pro football, baseball, basketball and hockey games sold out 72 hours in advance. The law had a three-year tryout, which expired Dec. 31. At hearings held by the House and Senate Communications Subcommittees on extending the law, the loudest whistle blast came from National Football League commissioner Pete Rozelle, who thought Congress should stop writing the rules and leave the field. Unimpressed, the House passed a bill that would have made the blackout law permanent, while the measure adopted by Senate would have extended the law another three years. Both bills would shorten the 72-hour cutoff to 24 hours for postseason baseball, basketball and hockey games. But differences could not be worked out in conference. It's a safe bet, however, that as long as there are elections, Congressmen will make sure s.o. games are on home video.

### Canning Coors

Eight names were submitted by the White House for the 15-member Corporation for Public Broadcasting board last year, and all were approved except conservative beer king Joseph Coors. Citizen lobbyists blew the head off the nomination and even with the demise of Coor's controversial News levisi on Inc. Senators found it a flat choice. Sen. John Pastore (D-R.I.) pleaded in vain with the White House to withdraw the Colorado brewer's nomination. The Senate Commerce Committee, by a vote of 11 to 6, concluded that Coors should stick with touting beer rather than conservative views.

committee on courts, civil liberties and administration of justice, chaired by Rep. Bob Kastenmeier (D-Wis.), heard from every special interest affected, from libraries to diskeries. Cable tv copyright fees remained a major stumbling block as broadcasters and pix producers squared off against cablers. Just possibly, the Bicentennial Congress will pass a new copyright law, a move to be cheered by everyone but the small army of lobbyists who have made a career out of the revision effort.

### Daylight Dilemma

Congress once again considered which months should be kept for daylight saving time. Since the first days of the energy crisis, the country has been living with eight months of DST. Some members of Congress, including powerful Senate Commerce Committee chairman Warren Magnuson (D-Wash.), want an increase to nine months, while others, such as Sens. Wendell Ford (D-Ky.) and Walter Huddleston (D-Ky.), are looking to trim the period to four months. Whatever the outcome, drive-in pix owners (and daytime-only radio stations) will still find summer days with an hour more of daylight.

**Directing OTP** — Acting director John Eger has minded the OTP store without selling volatile phrases such as "elitist gossip" and "ideological plugola." The low profile didn't stop Ford from trying to replace him with former FCCommissioner Bob Wells. An active lobbying campaign by a fellow former commissioner Nick Johnson, and the strongly worded protests of Rep. Torbert Macdonald (D-Mass.) and Sen. Vance Hartke (D-Ind.), scuttled the nomination before it reached the Senate. In the interim, Eger remains active and acting in his post at the helm.

### Equal-Time Equanimity

The drive to repeal the equaltime law for Presidential and Vice-Presidential candidates had the vigor of the San Diego Chargers' offense. The Senate Communications Subcommittee held hearings early in 1975 at which the networks voiced their support for

to plod along as the Judiciary sub- | the effort. Pastore loves the idea, but his enthusiasm is not generally shared by his colleagues. Of course, if an FCC ruling exempting the televising of press conferences and debates from equal time is upheld by the U.S. Court of Appeals, the nets can be expected to pick up their options on the 1960 Great Debate series. The parties will be the same only the characters will be changed in the re-do.

### FCC Facelift

Coming up with a surprise move, Rep. Macdonald and his hyped House Communications Subcommittee (prodded by chief counsel Chip Shooshan) proposed legislation to revamp the FCC. The Macdonald plan includes lopping off two of the seven commissioners, extending their terms of office, and opening executive sessions to the public. Hearings are slated early this year, but few would bet on the prospects of the proposal's success - meanwhile mail can continue to be addressed to the current office holders at 1919 M Street, N.W.

Also, if the Macdonald plan doesn't fly, Rep. Abner Mikva (D-Ill.) and Sen. Joe Biden (D-Del.) have tossed into the hopper bills that would abolish all Federal agencies, including the FCC, on Oct. 1, 1976.

### **Getting Grouses**

Spurred by Ralph Nader and his lobby, the House and Senate passed bills to create a consumer watchdog agency to represent Mr. and Ms. Consumer before agencies and courts. The Senate bill (S. 200) prohibits the consumer agency from getting into license renewal battles at the FCC. No similar prohibition is in the House version (H.R. 7575), but the committee report discourages the agency from challenging license renewals. Firm foe of Government expansion, President Ford is expected to veto any consumer agency measure passed by Congress.

Government in sunshine — Late in the session, the Senate overwhelmingly passed a Government In The Sunshine Act that, if adopted by the House, would open to the



# **Postscript Prognostication**

The increased Congressional concerns with broadcasting that marked the opening session of the 94th can be viewed as a fast-paced curtain raiser that will be followed by a bang-up finale in the Second Session closer. We can expect Sen. John Pastore (D-R.I.) to command the star spot in his valedictory year, and of course Congressman Torby Macdonald (D-Mass.) will have center stage in the House. The laundry list of unfinished business includes virtually every topic listed in our A-Z compendium, plus new ones such as VHF dropins.

It is safe to predict that the FCC members and industry representatives will have to shuttle up to Capitol Hill to answer the legislators' laments. These trips show how the wheels really deal in D.C. It's the only wheel that's all double zeros - the House wins and so does the Senate. Despite all odds, Congress remains the best (and almost only) show in this town. -Krashow & Robb.

public view all major meetings of the administration of Dick Wiley the FCC and other administrative high marks for reducing FCC backagencies. This should result in the logs. employment of hundreds of additional lobbyists, who will be needed to monitor the confabs to see whether public statements agree with information "leaked" over tables at Washington's many fine restaurants. Summing up the regulator's viewpoint, one senior commission staffer observed: 'Sunshine is a bad idea whose time has come.,,

### House Hyping Of R&D

House Communications Subcommittee held hearings to explore research and development policy in telecommunications. This marked the first time in recent history that a Congressional committee questioned the FCC's ability to assess the future of the industries it regulates. With all the blue-sky talk, what was needed was General Sarnoff to pull things together.

### Information Imbroglio

As part of the palace revolt in the House Interstate and Foreign Commerce Committee, Rep. Harley Staggers (D-W. Va.) was deposed as chairman of the Investigations and Oversight Subcommittee and Rep. John Moss (D-Calif.) chosen as his successor. One of Moss' first acts was ordering the FCC and seven other agencies to answer a 96-page questionnaire within 30 days. The FCC's answer weighed in at 18,000 pages. The Washington Star filed a request with the FCC under the Freedom of Information Act to review the material. Ironically, Moss, one of the architects of the FOI Act, ordered the FCC to deny the request and sent subpoenas to the eight agencies to provide him with all copies of their material. Undaunted, the publishers of Television Digest and the Product Safety Letter persuaded U.S. District Court Judge William Bryant to issue a temporary restraining order prohibiting the agencies from either surrending the material to Moss or granting the FOI request. Moss backed down, ending his coverup attempt before Woodward and Bernstein could check things out with their Hill source - Deep Pocket.

**Judging Jams At FCC** The House Subcommittee on Administrative Law, chaired by Rep. Walter Flowers (D-Ala.), held hearings on the causes and cures of administrative delay at the FCC. Former FCC general counsel Henry Geller charged that the commission often "takes forever" to finish rulemaking proceedings, because the agency is afraid to resolve tough questions. The National Organization for Women and the Public Interest Research Group accused the FCC of deliberately dragging its feet in reporters' news sources. Rep. dealing with petitions filed by Kastenmeier held hearings on a bill citizens groups. The Federal Com- drafted by himself, Bill Cohen (Rmunications Bar Assn. and veteran Mo.) and Tom Railsback (R-III.) observers who know how late the that gives news reporters almost lights burn at commission hq. gave

### **Kidvid Ads**

Congress continued its fascination with kid video, with Rep. Macdonald's communications subcommittee taking the lead by conducting hearings on tv advertising and children. Despite dire warnings delivered by sociologists, solons and psychiatrists, that ads are depraving tots, no legislative action has been taken to date. Impatient with the Congressional bureaucracy, Sen. Charles Percy (R-Ill.) began a series of private meetings with the tv networks, the FCC and the FTC to lobby for stronger protection of children against the potential hazards of tv advertising. Despite the Congressional heat, no one has the answer on how to limit the ads and still come up with the money to give Johnny new programs. Kids tv still depends on agencies, not angles.

### License Listlessness

Broadcasters' main yen during the 93d Congress was for a new law extending the license renewal term and giving the well-behaved renewal applicant a large edge over challengers. These grand efforts died with the close of the 93d, and broadcasters brought off no Lazurus act during the past year. License renewal bills were submitted by more than 150 Representatives and 20 Senators, and some, such as that by Rep. Lou Frey Jr. (R-Fla.), have gained wide support. Adding zest to the dialog on license renewal is the newly formed National Assn. of Radio Broadcasters (formerly NAFMB), which will be prodding Congress to enact a license renewal bill for radio stations only. It is expected that hearings will be held early this year in the House and, if a bill surfaces, the Senate will put the measure on its schedule. In the meantime, station owners must still fear that hyped ratings will not only bring a better bottom line, but also a competing application at renewal time.

### More Money For CPB

The Corporation for Public Broadcasting was back on the Hill again looking for longterm Federal funding. Proposals bounced back and forth from CPB and OTP, to ongress and between committees with as much confusion as the plot of "Upstairs Downstairs." When all the shuttling and shouting were done, CPB found that Congress had authorized \$634 million for a 5-year period, which is more than poor Abe Beame came away with for the Big Apple.

Copyright closer — Following passage by the Senate Judiciary Committee of a copyright revision bill that dittos the measure approved by the Senate at the close of the 93d Congress, the copyright fight turned to the House Judiciary Committee. The decade-long bid to revise the copyright law continued

**JACKSON BECK ANNOUNCER - NARRATOR - ACTOR** 212 PLaza 2-7676

### Newsman's Shield

For the third year, Congress took sidelong glances at a law shielding (Continued on page 112)

**RADIO-TELEVISION** 

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OUDER, HOLLYWOOD – D.C. CAN'T H **Network Series Rating Averages** 

### (Sept. 8 through Dec. 21)

The averages below represent the results earned by the respective series for episodes of the series' normal length only. The averages do not include the two "All In The Family" repeats aired as specials on Tuesday nights in December nor the six two-hour "World Of Disney" episodes aired to date. Also note that the five "second season" series already on the air have had limited airings (one to three) from which to formulate an average.

na	All In The Family (CBS)	ער. 21	ŝ
1.		01.	5
- Z.	Maude (CBS)	20.	J
3.	Phyllis (CBS)	26.	2
4.	Sanford & Son (NBC)	<b>26</b> .	1
5.	Rhoda (CBS)	25.	1
	One Day At A Time (CBS) #	25.	1
7.	\$6 Million Man (ABC)	24.	2
8.	The Waltons (CBS)	23	4
	Kojak (CBS)	22	ō
10	Good Times (CBS)	21	ŏ
10.	Chico & The Man (NBC)	. 41.	0
		21.	3
12.	Mary Tyler Moore (CBS)	21.	0
13.	Starsky & Hutch (ABC)	21.	7
14.	Little House On Prairie (NBC)	21.	6
15.	Sts. Of San Francisco (ABC)	21.	1
16.	Medical Center (CBS)	21.	0
	ABC Sun. Movie	21	0
	Bob Newhart (CBS)	21	ň
	Bud Newmart (CDS)	21.	0
19.	The Jeffersons (CBS)	20.	0
<b>20</b> .	Carol Burnett (CBS)	20.	1
	Happy Days (ABC)	20.	7
22.	Mash (CBS)	20.	5
23	NFL Football (ABC)	20.	2
	Police Woman (NBC)	20	2
95	Welcome Back, Kotter (ABC)	19	8
<b>26</b> .	Baretta (ABC)	19.	
27.	Rockford Files (NBC)	. 19.	t
<b>28</b> .	Joe Forrester (NBC)	. 19.	4
	The Rookies (ABC)	. 19.	4
	Cannon (CBS)	19.	.4
31.	Marcus Welby (ABC)	19.	.0
		18	g
33.	Doc (CBS)	18	5
	Tony Orlando & Dawn (CBS)	10	5
34.		. 10.	-
<b>3</b> 5.	Sun. Mystery Movie (NBC)	. 18.	.u
	Switch (CBS)	. 18.	.(
37.	Нагту О (АВС)	. 17.	.7
	Cher (CBS)*	. 17.	7
	ABC Fri. Movie	. 17.	.7
40.	On The Rocks (ABC)	. 17.	.5
	NBC Mon. Movie	17	.5
	The Blue Knight (CBS)#	17	F
49	NBC Sat. Movie	17	1
40.	Barney Miller (ABC)	17	1
		10	 e
45.	Police Story (NBC)	. 10.	
<b>46</b> .	Movin' On (NBC)	. 10.	-
	Hawaii Five-O (CBS)	. 16	.7
<b>48</b> .	CBS Thurs. Movie	. 16	.6
	World Of Disney (NBC)	. 16	.6
50	Bronk (CBS)	. 16.	.:
51	When Things Were Rotten (ABC)*	16	5
59	Joe & Sons (CBS)*	16	1
<b>J</b> 4.	Swiss Family Robinson (ABC)	10	1
	Swiss Family Robinson (ADC)	. 10	
54.	Invisible Man (NBC)*	. 15	-
<b>55</b> .	60 Minutes (CBS)#	. 15	
<b>56</b> .	That's My Mama (ABC)*	. 15	.4
57.	Barnaby Jones (CBS)	. 15	
58.	Grady (NBC)#	. 15	
50	Doctors Hospital (NBC)*	. 14	
60	The Family Holvak (NBC)*	. 14	
61	Petrocelli (NBC)	14	
01.	Swat (ABC)	14	1
~~		. 17	1
63.	Ellery Queen (NBC)	. 14	
<b>64</b> .	Cop & the Kid (NBC)#	. 13	
65.	Matt Helm (ABC)*	. 12	
66.	Medical Story (NBC)*	. 12	.(
	Beacon Hill (CBS)*	. 12	
68	Big Eddie (CBS)*	. 12	
.00	Fay (NBC)*	12	Ĵ
70	Kate MoShane (CBS)*	19	Î
70.	Kate McShane (CBS)* Sat. Night Live (ABC)*	11	1
71.	Sat. Night Live (ADC)	· 11	•
72.	Barbary Coast (ABC)*	. 11	•
	The Montefuscos (NBC)*	. 11	ľ
74.	Mobile One (ABC)*	. 10	
	Three For The Road (CBS)*	8	
* C	Cancelled #2nd season entry — limited airings		

**By TORBERT H. MACDONALD** (Chairman, House Communications Subcommittee)

Washington. By all accounts the Hollywood program production industry seems to be in the thick of a fight with the Congress, with the FCC, with the television networks, and with the National Assn. of Broadcasters.

The main area of concern seems to be focused on the family viewing concept introduced in the fall of 1975 by the networks and the NAB after some apparent jawboning on the part of FCC Chairman Richard E. Wiley.

From what I am able to gather, the producers feel angry because they were not consulted by either the FCC or the networks regarding the family viewing concept, and they now feel that not only could they be hurt economically as producers, but that their creative freedom is being stifled.

These are fundamental and very serious issues, and I shall get into them in depth when the Communications Subcommittee holds hearings on family viewing in March 1975. But what amazes me at this stage of the game is that the Hollywood program production community was not able to organize itself in such a way that its feelings could be felt before the agreement on family viewing was put before the NAB's annual meeting in Las Vegas last spring. I realize that the production industry is busily involved in putting together the movies, dramas, and situation comedies that occupy most of our primetime viewing, but anything that is supposed to affect their daily business lives - and that's how the family viewing concept is now being presented to us deserved more attention at the time it was being discussed, and before it' was an established part of nightly viewing patterns.

### **After The Fact**

Leaving aside the issue of whether or not family viewing has of the television talkshows, some of am surprised to hear Hollywood hour and a half of drinking and (Continued on page 130)

# Gloom In H'wood As TV Season **Gets Pummeling From A Public Tired Of The Same Old Formats**

**Comparative Ratings Of** Series That Have Moved

### (Sont 9 Dog 91)

(Sept. 8-Dec. 21)	é
Barbary Coast (Mon)	l
Barbary Coast (Fri)	1
Switch (Tues @9)18.2	
Switch (Tues @ 10)	1
Police Story (Tues)	1
Police Story (Fri)16.7	1
Mobile One (Fri)	1
Mobile One (Mon) 10.9	
Mash (Fri)18.4	
Mash (Tues)	1
Hawaii 5-0 (Fri)	1
Hawaii 5-0 (Thurs)	Ľ
Barnaby Jones (Fri)14.8	
Barnaby Jones (Thurs) 17.2	
Police Woman (Fri) 20.3	
Police Woman (Tues)20.1	•
World Of Disney (2-hr) 20.6	
World Of Disney (all) 18.4	
Family Holvak (Sun) 14.7	
Family Holvak (Mon) 14.5	
	1

### **Anthology Breakdown**

Sun. Mystery Movie
Columbo
McCloud
McMillan & Wife
McCov



It used to be impossible, at a German cocktail party, to ask another guest his profession or his first name. Rigid rules of the cocktail game meant that the talk

could be only frivolous and indirect. Now, thanks to the growing enthusiasm of the German public for the indiscretions and frankness been, or will ever be, successful, I the barriers are dropping. And in an (Continued on page 128)

# 'Balanced' Primetime TV Skeds Going The Way Of Dinosaurs

### **By BOB KNIGHT**

primetime programming sched- each local station's license reules? With the commercial net-works poised on the brink of the each of the webs has made some ef-'second season," the 1975-76 sea- fort to introduce not-in-vogue proson schedule has become alarmgram formats to their "second season" slates, most of these deingly lopsided with police actionpartures are in the family hour. Of drama, motivated by the fact that the new shows, only one mini-series fuzz tends to flourish in the 9 to 11 time periods at the expense of drama, one movie series and two everything but sitcoms. In their sitcoms break the hold police acfrantic search for ratings (all three tion has on 9 to 11 o'clock "adult" webs, in the early part of the time. season, had to face the harsh fact Before 1976-77 season's skeds are that each was a potential thirdplacer), the networks added four hours of law-and-order programming to the 19 hours already on the sked. That's clearly too much of the same thing, an overkill that makes

Whatever happened to balanced | rhetoric - and, not incidentally,

### **By DAVE KAUFMAN**

Hollywood. Reflecting the general atmosphere in the television industry, Hollywood telefilmers ended 1975 in a quandary of indecision, gloom, uncertainty and apprehension regarding the future.

There are many reasons for the loss of confidence, but dominating them all was the public's complete rejection of shows premiering last fall. It wasn't just the controversial ''family hour,'' although most shows in that timeslot were given the back of the hand. What perplexed industryites was that even such sturdy returnees as "Hawaii Five-O" and "Mystery Movie" were slumping in the numbers game. Everybody, it seemed, was coming out losers.

By midseason, more than 15 shows had been axed, and there would have been more if the networks had sufficient replacements. That's a dismal record even for tv, which is accustomed to the executions. Even more dismal, perhaps, was the fact that the format series were being replaced by same-old-stuff types - cops, comedies, variety shows and the like.

### **Bragging Continues**

What the viewers seemed to be telling Hollywood and the networks was that they were weary of these formats after more than 25 years, but whether that message was understood by the tycoons of tv was questionable. In the midst of the debacle of this season, network chieftains were, believe it or not, bragging about the semester, tossing out figures about how some of their shows were winning certain timeslots, refusing to face the truth.

What more and more in the trade were beginning to realize was that certain series had become "hits" not because of their quality, but because the shows involved were not as bad as the offerings on competing networks.

Even the falloff of viewers, over 3,000,000, didn't penetrate the networkers' facade, as they brushed this off by saying it was due to some computer foul-up at Nielsen, or addition of that Sunday 7-8 p.m. hour which lowered ratings. None would admit that there was a possibility the turnoff was due to inferior programming.

Hollywood suffered in silence. It is the studios, the indies, after all, who turn out all this mass production, and their contention that the networks refused to buy other than the usual stet formats was no doubt true, but of no help when such a series got a quick ax. However there are just three tv stores buying one's product, and the producers displayed no zeal in telling networkers they were living in an Alice-in-Wonderland world, a Disneyland of their own making.

### Says Natl. Announcers Assn. Is 'Near Broke'

Hollywood. The National Assn. of Progres-sive Radio Announcers is "near broke," according to administrative director Norm Friedman, the money that was collected is long and is in the process of considering in which directions it can go.

In a message to NAPRA members, Friedman said, "For those of | rich off this place. How much do you who say that you've sent us

your money and got nothing in return, you've got a point. But it takes a lot of money to run anything. Not that many people are paid up, and gone in phone bills, paper, printing, gas, electric. No one has become (Continued on page 130)

firmed in mid-March, if the webs follow through on their publicized plans to set their slates that early this year, the networks will have time to see if any changes can upset the melancholy current ratings situation. Eight of the 14 hours of 'adult time'' each week are cap-(Continued on page 132)

### Hard Road For 'Soft'

With all their immense facilities for research, tests, their mountains of statistics to prove whatever point they wanted to make in buying shows, the networks made enormous miscalculations this season. Partly because of timidity over "family hour," and partly because of reluctance to field series smacking of action-violence, they bought (Continued on page 130)

a mockery of the "balanced pro-

gramming" concept that has long been the foundation of network



# **Revolving Door Of Detroit GMs During '75 Surge Of WXYZ-TV**

### Detroit.

in the turnover at the other stations.

In the 1975 toll, Pete Kizer has replaced Don DeGroot at WWJ-TV (NBC-Detroit News), Jay Watson has replaced Larry Carino at WJBK-TV (CBS-Storer) and sign-on to sign-off figures by way of George Williams has replaced Lee Hanson at WKBD-TV (Kaiser). While ratings may not be the only prime, and in the hotly-contested factor in the managerial exodus, in Detroit as elsewhere the race goes to the swift.

Swift for WXYZ-TV is to have the highest share of audience (44%) in the late news of any station in the top 10 markets, according to the November Arbitron, that's a jump of eight share points from a year ago. At the same time, WJBK-TV was dropping from a 32 to a 28 share and WWJ-TV was plunging from 31 to 24. The November Nielsens show WXYZ-TV with a slightly lower share (41) in the late news, but well beyond WJBK-TV (29) and WWJ-TV (24)

**Rise Of Early News** 

In the early news, the ABC o&co has pulled up from a 10 rating and the scene in November 1972 to a down.

current 15/27. In the same period, Within the past year, WXYZ-TV WJBK-TV has eased from a 18/32 g.m. Jim Osborn has become the to 15/26, and WWJ-TV has slipped senior VHF station manager in the from a 13/21 to an 11/21. In the late Motor City, and it is hardly a secret | news, WXYZ-TV has as many men that his presence has been a factor and women 18-49 as the other two stations combined, and is far out front for the same demos in the earlier newscast.

> Despite WXYZ-TV's news charge, WJBK-TV still leads in the good margins in daytime, in the 4 to 5:30 p.m. "Mike Douglas Show," in access period. WWJ-TV's only areas of marked dominance are from 9 a.m. to noon and in the powerful "Tonight Show." Despite all these various competitive daypart wins, WXYZ-TV leads in sign-on to sign-off young femmes with a 65,000 average, against 61,000 for WJBK-TV and a weak 53,000 for the older and male-skewed WWJ-TV.

WXYZ-TV has won in Detroit largely as a result of aggressive management as compared with longstanding conservative management policies at the CBS and NBC affils. With new managers at the affils, the ABC o&o progress could face new and stiffer competition. But, for the near future at least, WXYZ-TV looks to be going 16 share when Osborn arrived on up while its affil competitors go



**JOE FRANKLIN** WOR WOR-TV (212) Wi 7-2517

# **Global Color TV** At 100-Mil Mark

Frankfurt. Color television sets around the globe have climbed up over the 100,000,000 mark, and West Germany is in fourth place.

The U.S. leads with 57,700,000 sets, followed by Japan with 19,800,000, England with 6,820,000 and West Germany with 4,350,000. Trailing are Canada, France, Sweden, Holland, Mexico and (Continued on page 109)

# Argentine TV At Low Tide In 1975

### **By DOMINGO DI NUBILA**

**Buenos Aires**. Argentine television had its worst year under state intervention during 1975. Only Channel 13 managed to keep some of its old attraction, due to the work of former junior executives promoted to key posts by its second interventor, Alejandro timers of the station. Vera Barros, the only one who trusted in experienced people. His predecessor, as well as the interventors in Chs. 11 and 9, sacked all former senior executives; in the last two also the juniors were fired.

With Juan Chotsurian as programming head, Ch. 13 averaged approximately a 50% share during most of the year. It dominated primetime with romantic melodramas (Alberto Migre's "Orange Skin," with Marilina Ross and Arnaldo Andre; Carlos Lozano via the ratings of "The Pink Dana's "Juan del Sur," with Panther Show" and the soccer air-Claudio Garcia Satur, and Migre's ings. 'Your Rebel Tenderness," with Soledad Silveyra); four comic shows starring Jorge Porcel, Alberto Olmedo, Carlos Baba and the Hupumorpo group; a series of quality teleplays by local authors and directed by David Stivel with strong casts; the cultural show "Odol presumably managed to support Asks" (in its 20th year); two feature cycles, and series "Toma,' 'Streets of San Francisco'' and 'Medical Center.'

There was also a cycle of teleplays performed by a cast headed by Irma Roy. Ch. 13 dominated beginning of the year was not noontime with Andres Percivale's

talkshow, which was followed by a successful soap opera, "Somebody To Live For," by Lozano Dana, and played by a large cast headed by Alberto Martin and Ana Maria Picchio. Except for Lozano Dana, all the above-mentioned are old-

### Channel 9's 25%

Ch. 9 averaged a nearly 25% share, thanks mainly to its 12-hour omnibus show "Student's Sundays," a combination of many games for young people, ably handled by showman Orlando Marconi with the backing of a production team headed by Gerardo Gonzalez.

Ch. 11 was relegated to third position with a barely 15% share. Stateowned Ch. 7 got the remaining 10%

Although advertising sales jumped in the last quarter for seasonal reasons, 1975 was a financial disaster for Chs. 11 and 9. Ch. 7 is supposed to be a nonprofit station although it sells publicity; its losses are a sort of state secret. Ch. 13 itself.

Film purchases were the lowest ever, maybe less than 100 new features in the entire year, and most of them of second quality. Some top product bought at the (Continued on page 109)

### **2nd Season Schedule 1st Revise**

(New Shows in CAPS — Start Dates As Shown)

	7:30	8:00	8:	30 9	<b>:00</b>	9:30	0 10	0:00	10:30	
	(Local)		On the Rocks		MOVII	ES (1/19)		R	ICH MAN, POOR MAN (2/2)	
MONDAY	(Local)		Rhoda	Phyllis	All In the	Family	Maude		Medical Center	
	(Local)		RICH LIT	TLE (2/2)		Joe For	rester		JIGSAW JOHN (2/2)	
	7:30	8:00	8:	30 9	9:00	9:3	0 1	0:00	10:30	
	(Local)		Happy Days	LAVERNE & SHIRLEY (1/27)		The Ro	okies		Marcus Welby, M.D.	
TUESDAY	(Local)		Good Times	POPI (1/20)	Ma	sh	ONE DAY AT A TIME (12/16)		Switch	
	(Local)		Movin	Movin' On		Police W			CITY OF ANGELS (2/3)	
~	7:30	8:00	8:	30 9	:00	9:3	0 1	0:00	10:30	
	(Local)		BIONIC W	OMAN (1/14)		Bare	ta		Starsky & Hutch	
WEDNESDAY	(Local)		Tony Orlar	do & Dawn		Cann	on	1	THE BLUE KNIGHT (12/17)	
	(Local) Little H			House On the Prairie		the Man	THE DUMPLING (1/28)	s	Petrocelli	
	7:30	8:00	8::	30 9	9:00	9:30	) 1	0:00	10:30	
	(Local)		Welcome Back, Kotter	Barney Miller		Sts. of San Francisco			Harry O	
THURSDAY	(Local)		The W	altons		Hawaii Five-O MOVIES (1/2			Barnaby Jones	
	(Local)		GRADY (1/8)	COP & THE KID (1/8)						
	7:30	8:00	8:3	30 9	<b>:00</b>	9:30	) 10	0:00	10:30	
	(Local)		DONNY & MA	ARIE (1/23)						
FRIDAY	(Local)		SARA	(2/13)			MOV	IES (12/4)		
	(Local)		Sanford & Son	THE PRACTICE (1/30)	-	Rockford	Files		Police Story	
	7:30	8:00	8:	30 9	:00	9:30	0 1	0:00	10:30	
	(Local) ALMOST A		ALMOST ANYTH	ING GOES (1/24)		Swa	it		SUPERSTAR (2/21)	
SATURDAY	(Local)		Jeffersons	Doc	Mary Tyl	er Moore	Bob Newhart		Carol Burnett	
	(Local)		Emer	gency		Movies		lovies		
	7:00	7:30	8:00	8:30	9:	00	9:30	10:00	10:30	
	Swiss Fa	mily Rob	inson	\$6 Million Ma				Movies		
SUNDAY	60 MIN	UTES (1	2/7)	SONNY & CHER	(2/1)		Kojak		Bronk	
	Worl	d of Disne	ey l	Ellery Queen			Sunday Myster			

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# **'THIS EARTH THIS REALM THIS ENGLAND' Pay-Cable & MDS Are Primed** PREFERS BRIT. TV New Technologies Need To Find To Boom Or Bust During '76 TO YANKEE \$, ETC. **Distinctive Shows Of Their Own**

Pay television began taking shape as a major entertainment in- Martin, Woods To WMEX dustry segment in 1975, and the Bicentennial year-should provide reliable clues as to just what dimensions feevee finally will assume in this country.

The largest pay-cable firm, Home Box Office, ended the year in about 275,000 homes. Perhaps more significant, it now feeds via domestic communications satellite to 11 earth stations that in turn feed 13 cable systems. Since the satellite operation only began Sept. 30, growth obviously has been rapid and connections will multiply in the new year. HBO started 1975 with fewer than 60,000 subscribers.

While HBO relies on cable, a bur-geoning medium for pay-tv is the **Singapore TV** multipoint distribution service (MDS), which broadcasts pay service over short ranges on a different portion of the spectrum than regular tv. Cheap dishes on large buildings receive the signals and deliver them to tv sets the same way a master antenna does. By eliminating the need for expensive cable lines, the MDS concept may take off, and some large and conservative firms are trying it.

### **New Entrepreneurs**

50 buildings in New York, entirely separate from its pay-cable feed to Teleprompter and Manhattan programs and even some repeats Cable, and soon will be doing the same in Philadelphia. The Private nels, such as "Combat," "Emer-Cinema Club serves about 20 buildings in Baltimore, and Marquee Entertainment Network plans Show," "Phil Silvers Show," "June to reach 45 buildings by the end of January in Washington, D.C. The Midwest Corp. feeds some 40 buildings in Miami. Cox Cable Communications, which is committed to a major MDS pay-tv effort, started Atlanta service Nov. 15 and will be in a dozen cities by the end of '76. Sammons Communications started in Kansas City Dec. 1, and Cinema 8 Productions is operating in St. Louis. TCI Home Theatre is gearing up in Memphis.

Plains TV is operational in Houston and will soon be in Dayton, Cincinnati and Columbus, Ohio, and in Dallas and Ft. Worth. Cone Video International feeds several building complexes in Chicago. American Cable Television just started MDS service in Phoenix and soon will be in Tucson and Louisville.

Theta's Z channel in L.A. now is (Continued on page 128)

**Mission To Moscow** 

### Boston.

Jim Woods, the team for Red Sox games on WHDH for many seasons, as Sox broadcasters, settling final differences over length of contract and money. Picture at WMEX brightened when New England Chrysler-Plymouth Dealers bought \$250,000 in sponsorship, first major advertiser to join up.

Martin and Woods were left dangling when WMEX snared the Red Sox away from WHDH with an offer they couldn't refuse.

# **On Slim Diet** Of U.S. Shows

**By EDGAR KOH** Singapore.

With the new season in the U.S. seeing-more misses than hits, the range of new shows being offered to Southeast Asian stations, such as HBO is using MDS to feed about | Television Singapore, has been narrowed.

> More series renewals than new are now seen on the two local changency," "Carol Burnett Show," "Dr. Kildare," "Bob Newhart Allyson Show," "Gomer Pyle" and 'Farmer's Daughter.''

> In the crime category, the escalation of violence on the American screen has meant that Television Singapore's choice is further limited.

> According to the station's film organizer, it has become more selective in bringing in police dramas as part of its policy is to cut down the portrayal of violence on the box.

Compared with American sta-"law & order" shows, a week, Television Singapore carries only five — "Cannon," "Policewom-(Continued on page 132)

(The people who make programs for commercial tv in Britain hanker WMEX will sign Ned Martin and after high salaries, low taxes and California sunshine, too. Yet they prefer to operate within the British system. Jeremy Isaacs, program director for Thames TV, a London independent station, offers a clue as

### to why in this potted guide to the medium in the Û.K. -Ed.)

### **By JEREMY ISAACS**

London. 1. The BBC. The BBC sets the tone of British television, and always has. The early emphasis was never on counting audience heads, but on quality in programs.

Independent Television (15 separate stations) set out to be a commercial BBC; after a runaway start, the aim has been to emulate its rival, not destroy it. And that has happened. American viewers nowadays can't tell ITV margarine from BBC butter. (The BBC is good enough to pass on its letters commending such ITV productions as "Family At War," "Upstairs Downstairs," "Jennie," "Survival" and "World At War.") ITV boasts of quality, all the way to the bank.

2. ITV. Can a commercial network aim at a 50% audience share and at quality in programs? Yes. Can it really play short drama series, single plays, current affairs and documentaries in peak time? Yes. But only because ITV is a phenomenon unknown to American capitalism, that is, a monopoly licensed by the state.

The ITV network competes for audiences with the BBC, but ITV companies do not compete directly with each other for advertising revenue. Each has the sole franchise in one part of the U.K. Only in London is the trust bust. Believed to be too lucrative, the London franchise is split between Thames and London Weekend Television, who compete for advertising, but still sharing the one channel. (Thames has Monday tions, which have as many as 20 through Friday 7 p.m.; LWT the "law & order" shows, a week, Tele- weekend.) Being director of programs for a London ITV company is marginally more interesting than an," "Hawaii Five-O," "Special elsewhere in the U.K. as the ulcers I (Continued on page 126)

## **Col Pilots for NBC**

Hollywood. Columbia TV has been given the okay from NBC for two pilots for next semester, "The Quest," plan-ned as an hourlong 10 p.m. western, and "Aces," a half-hour comedy series.

David Gerber Prods. is turning out the two-hour pilot of "Quest" with Col TV, with Chris Morgan as producer of the "reality western." Script is by Tracy Keenan Wynn.

Larry White is exec producer of 'Aces,'' a farce detective comedy for which the cast has not yet been set.

# **Paris Partners** Bet \$8-Mil On 2d 'Avengers'

### **By TED CLARK**

Paris. The French backers of the re-launch of "The Avengers" series are flush-with-money advertising filmmakers who are quitting commercials for production and distribution of feature films and television series.

Creative boss is Yvon-Marie Coulais, who founded IDTV in 1969. the year French tv began running ad spots. Coulais was an advertising agency man with no previous film directing experience, but he built IDTV into one of Europe's biggest makers of commercials and made himself a reputation as one of the most talented directors in the business.

His partner is an old ad agency colleague, Rodolphe Roffi, who looks after the finances. They each own half shares of their two companies. Coulais is president of IDTV and Roffi is managing director. Their titles are reversed in the second firm, T.V. Productions.

They operate from the late Sarah Bernhardt's elegant townhouse in the Rue Fortuny, in Paris. A pro-file portrait of "The Divine," painted on the wall above the (Continued on page 128)



### **By ERNEST WEATHERALL**

The storm clouds of Women's Lib | itate "The Front Page" type of man | we've gotten ahead of our story. began forming with the publication reporter - tough, cynical and Julie was a real doll. She had been a of Betty Friedan's book "The abrasive. Even today's networks runner-up in the Miss Rheingold have discovered a hard-hitting, contest (remember that one?) and Steinem's expose of Hugh Hefner's abrasive lady reporter goes over one of the finalists in the selection of

**By LEONARD H. GOLDENSON** (Chairman and Chief Executive Officer, ABC Inc.)

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If discussion is any measure of enthusiasm, it has been quite a year for the new technologies of entertainment. Cable television, pay cable, video cassettes, videodisks, satellites and home satellite receivers have all taken a turn in the spotlight in 1975, to the accompaniment of a familiar refrain - the days of broadcast television are numbered; all too soon, we are told, television will be a secondclass medium purveying minor entertainments to those few small audiences that don't want or can't afford anything better.

This is an appealing scenario for a country as wedded to technological progress as our own. But, on closer analysis, it is both premature and unrealistic. The new technologies of entertainment are not ends in themselves. Like radio and television and movie theatres, they are simply ways to get entertainment products to an audience. They are means of distribution, and they are only as desirable as the products they distribute. Before we concede the future to these new technologies, we should examine what it is that they have to distribute, and to whom, and on what terms.

Before television first appeared on the scene, the average family could stay home and listen to the radio without cost or to recorded entertainment - but it could only listen. For visually-oriented entertainment, the family had to leave the home and pay money to see a movie, a show or a sports event. Television brought free visual entertainment into the home, filling a large and logical gap in the spectrum of alternatives previously available to the family.

### **Essential Changes**

Following television's arrival and this took a matter of years the roles of both radio and the movie theatre changed to reflect the new spectrum of alternatives. Radio became devoted to those forms of information and entertainment which did not require visual involvement, while the movie houses learned to schedule those attractions for which audiences would still leave the home and pay money to see.

The new technologies of entertainment all seek to carve out a niche for themselves in the visual (Continued on page 112)

Web Revenue Climb

show produced by KQED-TV San | Bunny hutch. And so, the far-seeing Francisco, will vidtape two segments in Moscow Jan. 28 for airing in mid-February on 125 PBS stations.

For 'World Press'

"World Press," weekly panel

It will be the first Moscow origination for PBS, and the first time in its 15 years that "World Press" has been produced outside moon, the stars and a few planets. San Francisco studios.

The shows will be hosted by "World Press" regular Russian analyst Paul Zimmer, and will and a pleasant personality, be a feature Russian newsmen from Pravda, Izvestia, Tass and a Russian ty commentator.

San Francisco producer Andrew Stern and associate producer Donna Woolf will accompany Zimmer.

officials at the tv station where I toiled a decade ago decided we should have a woman reporter on our evening news program, before

the pressure groups got after us. But as it turned out, the farseeing station officials wanted the which might have been easier. The girl they wanted on camera had to be young, pretty, have a good voice good actress, sport an excellent figure, and be a crackerjack reporter. Now in those days, there were very few girls in television news. Those who managed to get business today. She married a jobs ended up as street reporters. It millionaire, who probably bought was the style for women then to im- her a tv station of her very own, but

like a wet fire cracker with the affiliates.

When the computer print-out didn't come up with the perfect girl hidden away in one of the network's stations, the far-seeing officials had to make a compromise. They concentrated on the most important qualifications, a girl with looks, personality, voice and a great shape. "We can always teach her how to be a reporter," said a station of-ficial, who had come up through the sales ranks.

Well, they found one, whom we shall call Juliette Jordan — that isn't her name, nor is she in the

a new Revion Girl.

Unfortunately, Julie's knowledge of the world outside the beauty parlor was extremely limited. She cording to figures compiled by thought city hall was a trucking Broadcast Advertisers Reports and firm and that a ballot was a dance at the Russian opera. Never mind. Advertising. This year's Novem-When she auditioned on camera, the bored technicians went wild with praise. Julie was a talking head, one who simply reads the daytime helped that daypart to words written by somebody else. And so this war-weary old veteran \$30,900,000 to \$38,600,000. Weekday of the print media, who had come to daytime had a 12.2% boost from the glamorous electronic news \$51,300,000 to \$57,600,000. Primebusiness after running out of news- time was up only 3.9% with papers, was assigned to work with \$165,700,000, up from \$159,500,000. beautiful Julie.

First I was warned that Julie was (Continued on page 113)

Network revenues increased 8.3% this November over last, acber take was \$261,000,000, compared to \$241,000,000 last year.

8.3% In November

One additional day in weekend boost its revenues 25%, from **Overall January to November** network billings were up 8.1% to

\$2,198,300,000 from \$2,033,200,000.

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**Global Prices For TV Films** 

U.S. television exporters anticipate a total foreign gross of between \$95,000,000 to \$100,000,000 for 1976, reflecting a market characterized by relative stability. The total estimate includes sales of public affairs shows, cartoons, etc., as well as series and feature film product, but the major part of the total is for vidfilm product. One-hour series generally bring twice the half-hour price.

	Ha	e Range lf Hour pisode	Fe	Range ature ilm	Poland Rumania USSR Yugoslavia	
CANADA						
СВС	\$2.500-	\$4,000	\$8,500-	\$12,000	<b>NEAR EAS</b>	
CBC (French Net)	2.000-	\$3,500	4,500-	5,500	Cyprus	
CTV Network		2,500	10,000-	40,000	India	
LATIN AMERICA &	CAR	IBBF		10,000	Iran	
				4 000	Iraq Israel	
Argentina Bermuda	500-	800	1,600-	4,000	Kuwait	
Brazil	30-	45	90-	150	Lebanon	
Chile	1,400- 65-	2,000	4,500-	7,500'	Saudi Arabia	
Colombia	190-	70	350-	400	Syria	
Costa Rica	60-	200 70	700-	1,000	UAR-Egypt	
Dominican Republic	100-	150	250-	500		
Ecuador	55-	75	225-	300	AFRICA	
El Salvador	- 40-	73 50	200-	250	Algeria	
El Salvador Guatemala	70-		400-	450	Kenya	
Haiti	20-	25	250-	400	Nigeria	
	20- 30-		75-	100	Rhodesia	
Honduras		35	135-	150	Uganda	
Jamaica	60-	65	200-	400	Zambia	
Mexico	700-	850	800-	1,400		
Netherlands Antilles	50-	55	90-	100	FAR EAST	
Nicaragua	40-	50	200-	300	Australia	
Panama	60-	70	350-	500	Hong Kong	
Peru	120-	125	750-	1,100	Japan	
Puerto Rico	500-	600	3,000-	3,750	South Korea	
Trinidad & Tobago	55-	60	150-	200	Singapore	
Uruguay	75-	85	350-	550	Malaysia	
Venezuela	500-	600	2,000-	3,500	New Zealand	
WESTERN EUROP	E				Philippines	
		405			Ryukyu Islands (O	
Austria Rolgium	400-	425	1,400-	1,800	Taiwan (Formosa)	
Belgium	500-	650	1,200-	2,000	Thailand	
Denmark	200-	250	1,000-	1,200	A namany	
Finland	250-	350	1,000-	1,200	ficon nu	
France	4,200-		14,000 -	20,000	*USSR: Dollar	
West Germany	4,900-		24,000-	32,000	barter deals.	
		ibbed)	(dubb	) (bed	**Australia: Tel	
Gibraltar	26-	35	75-	125	rangements: right	
Greece	200-	210	200-	210	Brisbane and Adela	
Ireland	185-	190	500-	600	originals with one-l	
Italy	1,500-	2,000	10,000-	12,000	runs and various ty	
Luxembourg	200-	250	800-	1,000	One run in the fo	
Malta		28	no s	ales	50% — \$5,000 per h	
Monaco	200-	250	575-	700	rights for all of Aus	
Netherlands	1,000-	1,050		2,200	All-Australia rights	
Norway	150-	175	300-	450	guaranteed). Those	
Portugal	150-	200	500-	600	from \$800 to \$1,600 j	
Spain	450-	550	4,000-	5,000	Broadcasting Com	
	1 000	1 100	3 000	,		
Sweden	1,000-	1,100	3,000	4,500	commercial countr	
Sweden Switzerland United Kingdom	250-	300	3,000- 900-	4,500 1,500	commercial country anywhere from \$850 *** Israel: Few A	

EASTERN EUROPI	E			
Bulgaria	65-	100	300-	400
Czechoslovakia	250-	300	1,500-	2.000
East Germany	500-	1.000	2,000-	5,000
Hungary	100-	160	- 600-	1,200
Poland	150-	200	800-	1,000
Rumania	150-	200	300-	500
USSR	120-	300	*6,000-	8.000
Yugoslavia	175-	250	800-	1,000
NEAR EAST AND S	OUTI	H ASIA		
Cyprus	30-	35	100-	150
India		ales		ales
Iran	300-	400	1,200-	2,000
Iraq	100-	125	200-	250
Israel	75-	200		***500
Kuwait	100-	135	400-	500
Lebanon	85-	125	300-	425
Saudi Arabia	375 -	500	1,500-	2,000
Syria	50-	70	90-	120
UAR-Egypt	150-	170	400-	800
Algeria	90-	100	no	sales
Kenya	25-	30		sales
Nigeria	35-	40	80-	100
Rhodesia	no s	ales		sales
Uganda	25-	30		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

sales very rare and prices unsettled; still seeking

efilm sales in Australia are made under various ars for the four capital cities (Sydney, Melbourne, aide), rights for all Australia, original telecasts only, -half repeats guaranteed at 50% of the price, multiple pes of rerun deals.

our capital cities with one-half repeats guaranteed at hour. The Australian Broadcasting Commission buys stralia. The ABC pays 20% more than the above price. ts are thus \$6,000 per hour (also with 50% repeats e prices are for primetime. Prices for daytime range per hour in the four capital cities only. The Australian mission pays 20% more. Potential revenue for the ry stations (in markets outside the capital cities) is 0 to \$1,300 per hour

merican sales of features.

### Making Of TV Commercials 🛢 By LEONARD TRAUBE 🛤

Delivery and cost, with quality | agency or client to be able to give | below-the-line people in the facility running parallel, would seem to be the main factors in the production of television commercials. At least that proved to be the basic recurring theme during a recent conversation with Joe DiBuono, marketing director of Unitel Production Services.

him a good bid. People call us for a must deliver by the hour, by the tell us what the production is all about. It becomes our responsibility to give them an idea of the cost of the job.

**The Hours & Bodies** 

"Almost all facilities will give you Unitel, one of the top blurb- a job predicated on so many making facilities in New York, was hours and so many bodies and so based in Philadelphia until six much given time. The thing that years ago, when the founders and differentiates one facility from principals, Herb Bass, president, another is the people in agement who care to make sure the job comes in in the time that they set. In addition to that, of course, is the quality of the work. We can only live and breathe by the last job we did, which was 'yesterday'.' What has happened to delivery in vour terms, and in terms of the field "Delivery is better. The demand is so great and the competition so fierce in this production facility ing a below-the-line bid. The pro- business that you cannot afford to miss by an hour. Not even by an hour. We are in a business where How do you go about making the delivery is everything. In other words, when a person is up against

bid. They give us some steps and minute, because we actually predicate our sale on it. Our sale is that we are going to deliver and work along that hourly basis."

Have you failed to deliver on occasion, and is such failure technical or human.

### Machines & People

"It can be technical or it can be human. You are dealing with two in machines, and you're dealing with people. And so we can fail. If we fail, we can fail either way." Is there such a thing as an average amount of time from front to back that you have to shoot and is it sometimes necessary to go overboard on even a 30-second or 20second commercial? "The average person who plans a 30-second commercial spends a day shooting it. A day in New York is eight hours. Of course, there's a tremendous amount of preparation. As for copy, that is all handled by the agency or client in advance. In other words, when a call comes to Unitel or Teletronics or Reeves, the production company, the director

been in consultation with the creative people at the agency and they come with an idea of what they want.

What about the color values, the effects?

"All the effects and the colors are generally the responsibility of the facilities, of us. If it's the costumes and sets, the producer will preselect those colors. But generally he

young people in this business or in this type of business?

"We see here at Unitel, as they must see at almost every facility in New York that is involved with television, in production, an awful lot of people every year who come out of school and they are looking for a job — to get started.

But they don't know how. They get up resumes and send them to stations. Well, '90% of the stations will not answer them. Where are they going and how do they go about it?

### In the Marketplace

"They should get in touch with someone in the business. I sit here and am in tune with what's happening in the city with my competition, with agencies, with people I do business with. When you go down to the marketplace every day there are 125 different production companies. So normally I see everybody, that's my basic rule here. More frequently than not some young person will come because he or she has been referred by a friend of mine somewhere. We have a limited staff here at Unitel and I couldn't possibly offer a job to everybody that comes in. And it's rare that I have a job opening. So the only thing I can do is fill them in with my antenna as to what's happening. The key is that young people, when they come into the marketplace, have go to look everywhere and every place and have some sort of leads ... Keep records as to what's going on ... Unfortunately, they don't. They don't know what's happening in the marketplace when they come in to us.

They want somebody to set it up for them?

'Be A Typist'

"Exactly. Looking for an in. This industry, whether it's film or tape, is so unionized — totally unionized. So it's almost impossible for them to get a job other than clerical. I always tell them, 'I hope you type,' because if they're going to go down to the ground floor, they better type - type a letter. Most of the girls don't like that. They don't want to believe that,

"I think an awful lot of opportunities still exist for young people in the creative end of the business. The business uses up creative people so fast. Not technicians, because once they are in, they hang in for years. But when it comes to the writing end of the business, when it comes to actually getting something written, I think this is where we miss so many people, young people, who could add a dimension to either commercials or shows or comedy.

From what you have said, you don't really employ writers and stuff like that.

"We do not. But somebody has to. For instance, the advertising will get in consultation with the agency business has always been a facilities, such as our company. The great sponge, and it still is to a deproducer will supply the costumes gree, for taking in people in young and the sets. The average pro- age groups in rather modest posiducer does not get involved in bor. tions where they could get in there rowing all the quipment and keep. and begin to show what they know. elements. One is you're dealing ing all the people on the staff that In terms of New York, the facilities are needed to produce. We do all people look for very specific inthat. We have the equipment and dividuals - professional people we have the people at our beck and and when they start them, they start them at the lowest level, in shipping or something like that.

and Al Geisler, exec v.p. and director of engineering, made the transfer from modest beginnings. DiBuono summed it up this way:

"When you're in a facilities business, providing cameras, crews, lights, studio, location units, your whole business is predicated on performance, on excellence. That as a whole. Is it better or worse? also means delivery, and prices have to be competitive. We will take a project, work out a bid - meanducer is going to take care of abovethe-line --- the talent and all that." sell?

"Our major selling factor is that an airdate, against a screening, we will spend enough time with the against an editing session, the and the producer have already

call.'

### From Philly To N.Y. What motivated your shift from Philadelphia to New York?

"United Tele Productions, which was the company's original name, began to entice New York producers to shoot with them. They were successful enough to get producers to come to Philadelphia and some of them asked why the company couldn't come to New York so that they wouldn't have to travel. The management of the company for regular roles in the series, with made the major decision to take the corporation and move it.'

What opportunities are there for for roles in the skein.

### 'Sarah' Now 'Sara'

The Universal TV hourlong series starring Brenda Vaccaro, slated to premiere on CBS-TV Feb. 13 in the Friday 8 p.m. slot, has had its title changed from "Sarah" to "Sara."

Louise Latham. Bert Kramer and Albert Stratton have been set Mariclare Costello, William Phipps and William Wintersole also pacted

# CANADA'S NABET DROPS OLYMPIC TALKS AWAIT SETTLEMENT After Successful News Courtship, **TV Management & Unions Need** Plain, Sensible & Uniform Pacts OF PACT WITH CBC

**By NEIL SULLIVAN** 

(Director, Business Affairs, Viacom Enterprises)

If you buy a radio or watch these | ated terms. Chosen draftsmer days you get a warranty you can should be contract experts specialunderstand. A recent Federal law izing in plain English with lots of requires it. The trend is spreading examples - bringing in the help of to credit notes we can read and an outside language consultant if warm up to. The new Citibank turndown form is almost friendlier than their approval of your loan request. Some insurance companies, too, after the conclusion of contract are hopping aboard with chatty talks. Meaningful negotiations next policies that take all the sting out of time round depend on keeping the getting your tailgate dented. designated negotiators as conver-Ironically, the people who still suffer from tacky English in con- front-line professionals who wheel voluted union agreement are those who deal in words, plain talk and direct expression for a living. Entertainers

The American Federation of Television & Radio Artists' network tv contract, for example, in one paragraph uses the words "broadcast," "telecast" and "shown" interchangeably five times in a single sentence and refers to "area" (domestically) but nowhere defines it. Perhaps it's fortunate that the paragraph is rarely invoked.

In the 1973 Writers Guild of America Theatrical & TV Basic Agreement, for another example, one category of "supplemental markets" is "the exhibition of television motion pictures on any commercial carrier" - we know it render guidance on problems as "inflight." but "supplemental presented to them by constituent markets" later is defined as not including "exhibition of theatrical motion pictures on any commercial carrier." Hours of page-flipping and sentence parsing could be saved by simply inserting the words "as opposed to 'television motion pictures' " immediately after the words "theatrical motion pictures."

It's nobody's fault. These agreements are like venerable old houses that have been added to or repaired every couple of years as respectably as circumstances have permitted. Sometimes the repairs haven't even been made, only issued in summary form. Even if you're brash enough to consider yourself expert in these agreements-which isn't much more than having normal intelligence and abnormal patience in knowing where to look and annotating your old agreements by hand to keep them scrupulously up to date - nearly everyone agrees that the major talent agreements need considerable overhauling.

### How To Do It

Here's an approach on how to get it going.

An industry that grows more complex as it burgeons before our eyes hardly needs to carry the additional load of dated and built-upon union agreements. As far as possible these agreements should be uniform in language, interpretation and structure. Many later revisions do have a superficially helpful uniformity that becomes confusing when tacked onto and interpreted against basic agreements that are widely divergent one from the other. As a first step, an industry agency, such as the National TV Academy, acting on behalf of the unions and their signatories, might commission-for a fee to be shared by all parties-the study and preparation of a Uniform Television Basic Code. This would be the model in structure, concept and language, to be followed by all agreements to the extent possible within the confines of their negoti-

necessary.

Problem areas in each union arena crop up almost immediately sant with trouble parameters as the and deal in the agreements every day. How? There is almost no easy organized way (unless your views are directly solicited by a designated negotiator or his staff) to bring a problem to the negotiating table.

Proposal: For each agreement, let management select its "shirtsleeves" committee and talent select its committee - each consisting of working "stiffs" who deal with the daily business issues affected by the union agreements. The committeemen's names and accessibilities would be supplied to their union constituents. Acting unofficially, without pay and drawing on their own expertise, committeemen would be available to attorneys or other recognized representatives who have researched a problem but feel they need another opinion. A committee would have no official standing neither grievance nor high-level review. From time to time the members of each committee would meet, refine and formalize problems for presentation to the negotiators and subsequent handling at the next negotiation.

Where possible, committeemen would attend union negotiations as observers. The industry draftsmen Television Basic Code — would also attend. At the conclusion of negotiations the committees of both talent and management would, jointly select a small subcommittee charged with the immediate drafting and circulation of amendments, after consulting with

be little the union can do but ac-When stories break in other cities, Because they are not joint comcept. they can be fed from member mittees, drafted from top managestations there to either city and in-There seemed to be little conment and talent echelons, these cern in the U.S. about the labor discluded in the regular 6:30 feed. shirtsleeve committees will not (Corporon noted that the TVN feed become ivory-towered. They will pute. ABC-TV will broadcast the be the rich man's legal-aid society, Games in this country, but the web staffed with people willing to is currently busy readying for the become and stay students of the agreements and yet, by virtue of their primary careers, constantly are reluctant to comment on a be included.) An interesting with sour notes from the Variety immersed in everyday union despite the fact that basic coverproblems. Though fewer problems than one member. WNEW-TV should arise with uniform agreeage of the summer games will be ments these are probably years taken from CBC. Similarly, Local 16 of the U.S. away and gaps will continue to sur-KTLA all hold memberships. local which represents ABC techface and need tending as a result of industry expansion. nicians, is sitting tight on a situation which may affect the membership much later, although Because the committeemen will represent a cross-section of talent its president, Jim Nolan, is said to and the signatories, they will inbe in close touch with his Canadian directly bring to the bargaining fellow unionists. The Canadians tables a diversity of problems frewere part of the U.S. international quently missing at negotiations, until 1974, when NABET set it up as where emphasis is too often on a separate international, but on network or "this year's" problems rather than the variety of issues we live with every day. Since these people will de facto amicable and they still work closely always honored. on matters affecting each other. (Continued on page 112)

# **Indies Ready To Tie The Knot** The Independent Television an arrangement should have the **By FRANK BEERMANN**

The National Assn. of Broadcast Employees & Technicians of Canada ceased to bargain with the Organization of Radio Television Olympics, a division of the CBC set up to handle Olympics Games coverage in Montreal this summer, until NABET has settled its

contract negotiations with CBC. Parties will negotiate Jan. 14-16 for a pact to replace the one which expired last summer.

ORTO and NABET had been discussing the kinds of transportation, housing and per diem that the 700 technicians CBC is bringing into Montreal to cover the games will get. Pay for the techs will come within the agreement between the international and CBC.

NABET membership had turned down a contract offered them in October because it failed to meet the 17% raise recommended by a conciliation board. The board was made up of one representative each from the union, CBC and the Minister of Labor. CBC's position was that it could only offer 8%, in keeping with a freeze on raises set by the Canadian government early this fall. But the union leadership, led by president Jack Benoit, said that it wanted the 8% in wages and the other 9% in fringe benefits and is plainly willing to use the upcoming Olympics as a hammer along with the strike vote the membership has already given it.

### **Saving Face**

The union is relying on the desire of the government not to lose face in the international community by having its great moment on the world stage spoiled by labor disutes. The country has already been through a number of construction strikes which have put it far behind its building timetable.

Although the government has set the 8% raise limit, it is apparently already working on the Uniform Benoit's belief that its own Wage Council can approve a boost greater than the limit if the average comes in fringe benefits. And, at least, he wants the CBC to come up with such a package so the union can bring it to the council - along with its strike vote and Olympic Games control of broadcast workers. Benoit admitted, however, that if the council absolutely refuses the bigger boost, there will

news feed, will become permanent at a story's importance. about Feb. 1, according to its president, John Corporon, v.p. of news for WPIX-TV New York.

About three weeks ago, news directors of the 10 indie station charter member met in Chicago and, deciding the organization was 'solvent'' after three months of operation, set to work to write an incorporating charter and bylaws.

Corporon said that the new organization has more than fulfilled the hopes of its members in providing them with news material they could not otherwise get as nonweb affils after TVN folded its tent. But, he said, the organization will not seek new members until after it is certain that its present operation is polished and working smoothly. He added, however, that applications for joining between now and then will not be turned away.

Under the tentative new charter and bylaws, Corporon said, the 10 "charter" members will have voting rights in the non-profit co-op. Stations joining from now on will be 'subscribers" with no standing to vote on decisions. Some of the charter members think that up to 20 subscribers may be added to the current list, some of them affiliates of networks. (The old TVN had more than half affil clients.) But Corporon only sees another six or 10 in the near future.

### **Newcast Unlikely**

He also thinks there is little chance that the co-op will develop a packaged network newscast. He did not rule out such a possibility in the distant future, though. Similarly, he said that ITNA's current charter allows for service to cable systems. But he does not think that many cable systems are now in the market for it, even with the relatively cheap availability of signals via the proliferating ground stations tor reception of satellite signals.

As the system works now, managing director Reese Schonfeld (it's only paid exec) operates out of New York and Washington. Most of the the paid industry draftsmen. feeds originate from the studios "Rich Man's Legal Aid" of WPIX N.Y. and WTTG-TV D.C. Far-reaching benefits? was at 4:30 to suit the needs of its more than 40 clients, but that ITNA winter games in Austria in members prefer the later feed matter in which they have no say, sidelight of that arrangement is that two of the cities have more N.Y. is in the co-op and in Los Angeles, KHJ-TV, KTTV and Under such circumstances, it might be thought that stations could be tempted to grab a local story that they might not have covered at all or as well. But, Corporon said, when WNEW sends a story over to the WPIX building to be transmitted for the group, it arrives with a big fat "embargo" warning for other both sides of the border. Union stations in the market. Corporon leaders say the spinoff was said the embargo, of course, is He did indicate, though, that such

News Assn., formed about three competitive instincts of stations in months ago on a tryout basis to the same market and add to their replace the defunct Television zeal to get the most meaningful News Inc. indie on-line nightly stories and to their ways of looking

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### Good Year To Start

There could hardly have been a better year, according to Corporon, for the ITNA to start up. Demands of the coming primaries, conventions and elections (with the Democrats meeting in New York) will increase demand for more outof-state materials for local newscasts. The election year undoubtedly helped convince station brass that any extra expense involved in getting the out-of-town news will be worth it. The expense, Corporon said, has been kept down because of the use of member stations' clips. Schonfeld's staff to put the nightly feed together, he said, consists of one fulltime aide in New York and two parttimers in Washington.

Other member stations are WGN-TV Chicago, KPLR-TV St. Louis, KTVU Oakland and KXTL-TV Sacramento.

# **Radio Reviews Gave Glimpses** At Top Talent

### **By TED SENNETT**

The days when entire families gathered around the radio in the living room to enjoy their favorite programs have long vanished. But most of us still cherish the memory of listening raptly and blissfully to 'The Jack Benny Program,'' 'Easy Aces,'' the ''Lux Radio Theater," or "Jack Armstrong — The All-American Boy."

But how were these beloved programs received when they first turned up on the air? A look into the dusty archives of Variety is often enlightening, amusing - and always fascinating. Sometimes, as in "Easy Aces," the original re-viewer's crystal ball was clear and sparkling. On October 21, 1931, this reviewer wrote that the comic banter of the Aces had "the best, most novel, most genuinely humorous of all the ideas involved in the humorous gabby programs WGN (Chicago) is devoted to." He added, "The whole idea is calculated to find a strong response among adults."

On the other hand, radio programs that attracted loyal fans reviewer. "Jack Armstrong" met with stony resistance in November 1934, when the reviewer called it "a Mulligan's stew of 10-20-30 melodrama, boy daydreams, and wild incredibility." Anticipating Jack's popularity, he even wondered if 'the high school kids of today retrogressed from the bright sophistication of the flapper epoch after the war." In this case, the crystal ball was clouded. More often than not, the reviewer was on target. Thus, "The March Of Time" was praised in a March 11, 1931, review with the cheerful comment that "everything was highly effective, colorful, and

(Continued on page 108)

Estimated

Network

# 1975-76 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**

							Network License Fee
Series Title	Day	Hr. M	l <b>ins.</b>	Supplier	<b>Production Principals</b>	Cast Regulars & Semi-Regulars	Per Episode
ABC Monday Movie	. Mon	8:30	90	Various			\$675,000
Almost Anything Goes	. Sat	8:00	60	Bob Banner Associ- ates-RSO Films	EP: Bob Banner, Beryl Vertue P: Sam Riddle, Kip Walton D: Kip Walton	Charlie Jones, Lynn Shackleford, Regis Phil- bin	200,000
Bionic Woman, The	Wed	8:00	60	Universal-TV-Harve Bennett Prods.	EP: Harve Bennett P: Kenneth Johnson	Lindsay Wagner, Richard Anderson, Ford Rainey, Martha Scott	260,000
Donny & Marie	. Fri	8:00	60	Osmond Prods Sid & Marty Krofft Prods.	EP: Raymond Katz P: Sid & Marty Krofft D: Art Fisher	Donny & Marie Osmond, Shipstads & John- son Ice Follies, The Osmond Brothers	250,000
Laverne & Shirley	. Tue	8:30	30	Paramount TV - Mil - ler-Milkis Prods.	EP: Thomas L. Miller, Edward K. Milkis, Garry Marshall P: Mark Rothman, Lowell Ganz, Tony Marshall	Penny Marshall, Cindy Williams	130,000
Rich Man, Poor Man		10:00	60	Universal TV-Harve Bennett Prods.	EP: Harve Bennett P: Jon Epstein D: David Greene, Boris Sagal W: Dean Reisner	Peter Strauss, Nick Nolte, Susan Blakely, Kim Darby, Tim McIntire, Doug McGuire, Robert Reed	210,000
Superstar	. Sat	10:00	60	QM Prods.	EP: Quinn Martin P: Mort Fine	Paul Sorvino	250,000
					CBS-TV		
Blue Knight, The	Wed	10:00	60	Lorimar Prods.	EP: Lee Rich, Philip Capice P: Joel Rogosin	George Kennedy, John Steadman	240,000
CBS Friday Movie	. Fri	9:00	120	Various	1.00011080581		775,000 *
One Day At A Time	. Tue	9:30	30	T.A.T. Communica- tions-Allwhit Inc.	EP: Norman Lear P: Allan Manings D: Hal Cooper	Bonnie Franklin, Mackenzie Phillips, Richard Masur, Valerie Bertinelli, Pat Harrington	115,00
Рорі	. Tue	8:30	30	International TV Prods.	P: Herbert B. Leonard HW: Les & Tina Pine	Hector Elizondo, Edith Diaz, Anthony Perez, Steven Dennis Vasquez	115,000
Sara	. Fri	8:00	60	Universal TV	EP: George Eckstein P: Richard Collins	Brenda Vaccaro, Louise Latham, Bert Kramer, Albert Stratton	230,000
60 Minutes	. Sun	7:00	60	CBS News	EP: Don Hewitt SP: Palmer Williams D: Arthur Bloom	Mike Wallace, Morley Safer, Dan Rather, Shana Alexander, James J. Kilpatrick	200,000
Sonny & Cher Show	. Sun	8:00	60	Apis Prods.	P: Nick Vanoff D: Tim Kiley	Sonny & Cher, Chastity Bono	250,000
					NBC-TV		
City of Angels	. Tue	10:00	60	Universal TV-Roy Huggins/Prods. Arts Prods.	EP: Jo Swerling Jr.	Wayne Rogers	·250,000
Cop & The Kid, The	.Thu	8.00	30	Playboy Prods Paramount TV	EP: Jerry Davis P: Art Baer, Ben Joelson	Charles Durning, Tierre Turner, Patsy Kelly, Sharon Spelman, William Pierson, Curtiz Willis, Anthony Charnota	115,000
Dumplings, The	Wed	9:30	30	T.A.T. Communica- tions - NRW Prods.	P: Don Nicholl, Michael Ross, Bernie West D: Don Richardson	James Coco Geraldine Brooks, George S. Ir- ving, Mort Marshall, Marcia Rodd, Jane Connell	115,000
Grady	.Thu	8:30	30	Bud Yorkin Prods.	EP: Saul Turteltaub, Bernie Oren- stein	Whitman Mayo, Carol Cole, Joe Morton, Rosanne Katon, Haywood Nelson, George	115,000
Jigsaw John	Mon	10:00	60	MGM-TV	P: Howard Leeds, Jerry Ross EP: Bruce Geller P: Ronald Austin, James David Buchanan	Dzundza, Alix Elias, Jack Fletcher Jack Warden, Alan Feinstein, Pippa Scott, Marc Singer, James Hong	240,000
NBC Thursday Night At the Movies	.Thu	9:00	120	Various			775,000
Practice, The		8:30	30	Danny Thomas	EP: Paul Junger Witt	Danny Thomas, Dena Dietrich, David	115,000
				ProdsMGM-TV	P: Tony Thomas, Steve Gordon	Spielberg, Shelley Fabares, Barra Grant, Allen Price	113,000
Rich Little Show	Mon	8:00	60	Dudley Enter- prises	EP: Jerry Goldstein P: Rich Eustis, Al Rogers HW: Arnie Kogan, Ray Jessell	Rich Little, Charlotte Rae	250,000

SYMBOLS: EP-Exec Producer; P-Producer; SP-Senior Producer; D-Director; HW-Head Writer; W-Writer

Radio Reviews: Glimpses At Talent	acting are all marked by a lack of restraint and balance." One instance in which the re- One instance in which the re-
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### (Continued from page 107)

smartly presented." Fred Allen kindly. The long-lived "Death made his national radio debut in Valley Days" in May 1931 was dis-1932 and the Variety writer was missed as "monotonous blah-blah" justifiably enthusiastic: "Fred and an "outstanding bit of bore-Allen seems destined for other dom" in which "the dialog sounded comedy sensation honors ... The as if it were being read out of the lines, sure-fire, were a succession Congressional Record." "The of laughs." And the "Lux Radio Cavalcade Of America," first re-Theater" debut ("Seventh Heaven," with John Boles and Miriam Hopkins) was cautiously welcomed tainment with an unfortunate in an October 16, 1934, review: "It looks like Lux has found a program | itial script. And the popular "Court formula with much to recommend Of Human Relations" its chances of building an audience.

Surprisingly, some of the most uary 13, 1934, with a review that durable, best-remembered radio called it "maudlin hoke" in which

viewed in October 1935, was panned as "sombre and dubious" enter-"pulpit-preaching quality" in its inwas lacerated in the Variety of Jan-

dense with fog was in a generally favorable column on Fred Astaire's 1931 radio show. Lamenting the absence of Fred's sister Adele, the reviewer wrote: "When television comes into vogue and if the Astaires are still popular and able as they are now, it will be the easiest thing imaginable for them to double in air work and dance as well as sing. And if Fred doesn't dance for the air now and he doesn't sing again, he can still serve the radio fans by playing the accordion. His playing of that instrument came over effectively.

radio are also fun to pore over for potential customers. In these programs were not treated very "the writing, the directing, and the ther comments on personalities quarters, that froggy undertone of

viewer's crystal ball was truly show out of New York. The Variety reviewer remarked that he had "the same synthetic, high-pressure voice which distinguishes all early-bird cheerer-uppers" but that "his pop songs are well-delivered in a pleasing tenor." And in 1933, Phil Harris had his own radio show ("Let's Listen To Harris") which elicited this comment in a June issue of Variety that year: 'The maker of the Cutex products hasn't gone astray in picking Phil Harris to inveigle femme attention ... There are certain qualities in both his singing and his talking that have the elements of appeal for the The early Variety reviews of class of gal listeners that makes the program brought together

On an entirely different level, the radio series of Mrs. Franklin D. Roosevelt in 1934 (not her first) was warmly received in Variety: "She has the gift of gab, her diction is perfect, her manner persuasive, her logic unassailable, her tact superb.

Of course, the Variety reviews also recorded moments in showbusiness history. The first broadcast of the Academy Award ceremony was reported in Variety's issue of Nov. 22, 1932. With Conrad Nagel as "the chief booster-upper and hander-outer of the awards," many of the leading stars of the

(Continued on page 109)

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Argentine TV

(Continued from page 104) delivered by the distributors when they were refused a readjustment of prices related to inflation.

New Series Bought As for new series for local tubes, Ch. 9 bought "Police Story" and "Barnaby Jones," Ch. 7 "The Six Million Dollar Man' and "The Rookies" and Ch. 13 "San Fran-cisco," "Medical Center" and

#### E '61 V SI ES INC

The following chart of "hit" movies on tv is an update of a similar listed because of the unique capacity of this film classic to earn hit ratings listing that ran in *Variety* on Sept. 18, 1974. The span on the current chart in repeat performances. runs from September 1961 through Nov. 30, 1975, and ranks theatrical and

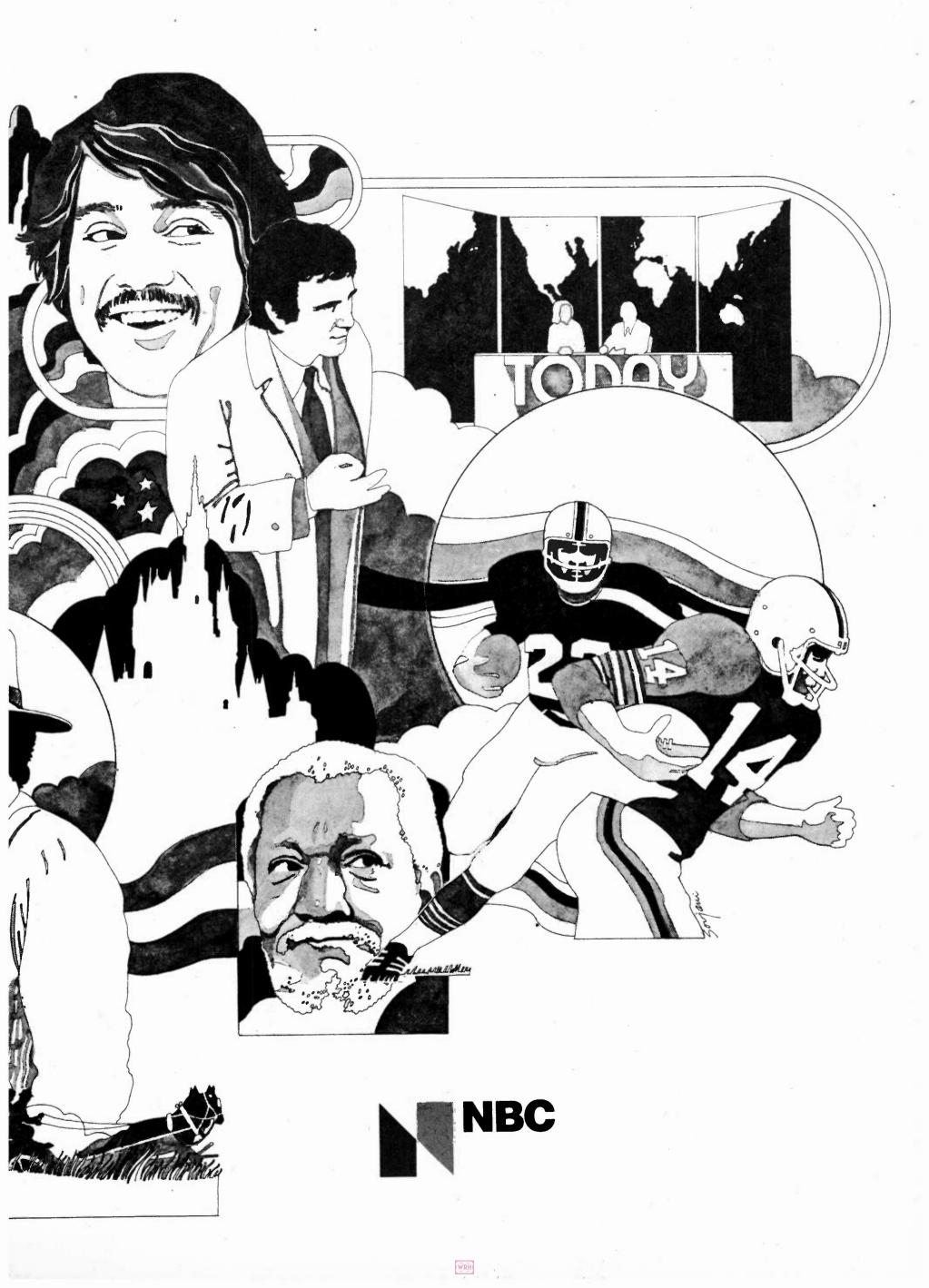
There are 277 different titles making up the 326 entries, 178 of them made-for-tv movies that won a national Nielsen rating of 24.0 or better in that period. The cutoff of a 24.0 rating level was an arbitrary choice, based on the assumption that any title drawing that much of an audience or the cutoff of a 24.0 rating level was an arbitrary choice, based on the assumption that any title drawing that much of an audience or better would uncontestedly be judged a hit. The one exception to the time- made-for-tv longevity champ is "The Homecoming,"-which made the

				migs or w		
lan	ik Title	Web	Day	Date R	tg. Sha	are
1.	Airport	. ABC	Sun	11/11/73	<b>42.3</b>	63
••	Love Story		Sun	10/ 1/72	42.3	62
•						
3.	The Godfather-Pt. 2		Mon	11/18/74	39.4	57
4.	Poseidon Adventure		Sun	10/27/74	39.0	62
5.	True Grit		Sun	11/12/72	38.9	63
	The Birds	. NBC	Sat	1/ 6/68	38.9	59
7.	Patton	. ABC	Sun	11/19/72	38.5	65
8.	Bridge On the River Kwai		Sun	9/25/66	38.3	61
9.	Ben-Hur		Sun	2/14/71	37.1	56
0.	The Godfather-Pt. 1		Sat	11/16/74	37.0	61
1.	Wizard Of Oz (R)		Sun	12/13/59	36.5	58
2.	Wizard Of Oz (R)		Sun	1/26/64	35.9	59
3.	Planet Of The Apes		Fri	9/14/73	35.2	60
4.	Wizard Of Oz (R)	· CBS	Sun	1/17/65	34.7	<b>49</b>
5.	Born Free	. CBS	Sun	2/22/70	34.2	53
6.	Wizard Of Oz	. CBS	Sat	11/ 3/56	33.9	53
7.	The Waltons' Thanksgiving Story		Thu	11/15/73	33.5	51
	Bonnie & Clyde		Thu	9/20/73	33.4	38
8.						
	Ten Commandments		Sun	2/18/73	33.2	54
	Night Stalker*		Tue	1/11/72	33.2	<b>48</b>
	A Case Of Rape*		Wed	2/20/74	33.1	<b>49</b>
2.	Wizard Of Oz (R)	. ,CBS	Sun	12/ 9/62	<b>33.0</b>	55
3.	Brian's Song*	. ABC	Tue	11/30/71	32.9	48
4.	Wizard Of Oz (R)	. CBS	Sun	12/11/60	32.7	52
5.	Beneath The Planet Of The Apes		Fri	10/26/73	<b>32.6</b>	54
6.	Wizard Of Oz (R)		Sun	12/10/61	32.5	53
7.	Women In Chains*		Tue	1/24/72	32.3	<b>48</b>
8.	Cat On A Hot Tin Roof		Thu	9/28/67	32.2	50
9.	Heidi*		Sun	11/17/68	31.8	47
0.	My Sweet Charlie*	· NBC	Tue	1/20/70	31.7	<b>48</b>
1.	Feminist And The Fuzz*	. ABC	Tue	1/26/71	31.6	<b>46</b>
2.	Great Escape-Pt. 2		Fri	9/15/67	31.3	55
3.	McLintock!		Fri	11/ 3/67	31.2	54
4.			Tue	9/16/69	31.1	56
<b>.</b>	Ballad Of Josie			• •		
	Great Escape-Pt. 1		Thu	9/14/67	31.1	51
	Wizard Of Oz (R)		Sun	1/ 9/66	31.1	<b>49</b>
	Goldfinger	· · ABC	Sun	9/17/72	31.1	<b>49</b>
8.	The Robe	· ABC	Sun	3/26/67	31.0	53
	Sarah TPortrait of a Teenage					
	Alcoholic*	. NBC	Tue	2/11/75	31.0	44
0.	Call Her Mom*		Tue	2/15/72	30.9	46
	A Death Of Innocence*					
1.			Fri	11/26/71	30.8	55
	Ten Commandments-Pt. 2 (R)		Mon	2/18/74	30.8	<b>48</b>
	Autobiography Of Miss Jane P					
	man*	. CBS	Thu	1/31/74	30.8	47
	The Graduate	. CBS	Thu	11/ 8/73	30.5	38
	The Dirty Dozen	. CBS	Thu	9/24/70	30.4	53
	Tribes*		Tue	11/10/70	30.4	45
	Yuma*		Tue	3/ 2/71	30.4	44
			Tue	11/21/72	30.4	43
10	Brian's Song (R)*					
<b>19</b> .	Mr. & Mrs. Bo-Jo Jones*		Tue	11/16/71	30.2	45
<b>50</b> .	The War Wagon		Sat	10/31/70	30.0	53
	Lilies Of The Field		Fri	3/24/67	30.0	50
	Airport (R)	. ABC	Sun	2/ 9/75	<b>30</b> .0	42
53.	Melvin Purvis, G-Man*	ABC	Tue	4/ 9/74	<b>29.8</b>	<b>49</b>
54	Your Cheatin' Heart	. CBS	Fri	4/ 5/68	29.7	50
	Gidget Goes Hawaiian		Thu	3/31/66	29.6	49
			Tue	4/ 9/74	29.5	43
	Mrs. Sundance*					
<b>ə</b> 7.	• The Waltons' Easter Story*		Thu	4/19/73	29.4	48
	Maybe I'll Come Home In T					
	Spring*		Tue	2/16/71	29.4	42
	Five Branded Women		Fri	1/ 6/67	29.4	42
60.	Alias Smith And Jones*	ABC	Tue	1/ 5/71	29.3	44
61.			Fri	1/13/67	29.1	50
	Escape From Planet Of The Ape		Fri	11/16/73	29.1	50
	Roustabout		Wed		29.1	48
	Hombre		Sun	1/25/70	<b>29</b> .1	45
65.	Green Berets	NBC	Sat	11/18/72	28.9	45
	West Side Story-Pt. 1	NBC	Tue	3/14/72	<b>28.9</b>	41
67.	Cat Ballou	ABC	Wed	10/ 2/68	<b>28.8</b>	48
68.	Valley Of The Dolls		Fri	9/22/72	28.7	50

cisco," "Medical Center" and	span	limitations is "Wizard Of Oz," the	e earl	ier rat	tings of w	hich v	vere	char	t four times.	nomeco	mining,	- which	made L	ne
"Toma." The greatest film attrac-	Ran	k Title	Web	Day	Date R	tg. Sh	are	Ran	k Title	Web	Day	Date F	Rtg. Sha	are
tion of the year were the Pink Panther cartoons; Ch. 7 airs five of	1.	Airport	ABC	Sun	11/11/73	42.3	63		The Cowboys					
them nightly a 8:30, and, despite the		Love Story						<b>89</b> .	Wizard Of Oz (R)					
endless repetitions, the moppet	3.	The Godfather-Pt. 2 Poseidon Adventure				39.4 39.0			Second Time Around					
audience keeps enjoying them. As a		True Grit				38.9			Sons Of Katie Elder			3/23/71		
result of this, the merchandising of the Pink Panther was also a gold-	0.	The Birds			1/ 6/68	38.9	59	93.	What A Way To Go!			9/16/67		
mine, but not always for United		Patton	ABC	Sun		38.5			The Carpetbaggers	ABC	Sun	2/16/69		
Artists, which had to prosecute		Bridge On the River Kwai			9/25/66	38.3			Cry Rape!*	. CBS	Tue	11/27/73		
many pirates profiting illegally	9.	Ben-Hur The Godfather-Pt. 1	CBS	Sun Sat	2/14/71	37.1 37.0	56 61	07	Wild Women*			10/20/70		
from the television boom.		Wizard Of Oz (R)			12/13/59	36.5		97.	Doomsday Flight* Longest Hundred Miles*			12/13/66 1/21/67		
Devaluation Of Peso Devaluation of the peso has made	1	Wizard Of Oz (R)		Sun	1/26/64	35.9			Run, Simon, Run*	ABC		12/ 1/70		
it impossible to keep buying foreign	13.	Planet Of The Apes	CBS	Fri	9/14/73	35.2			The Red Pony*	. NBC				
features, series and telefilms, since		Wizard Of Oz (R)		Sun	1/17/65	34.7	<b>49</b>	101.	Send Me No Flowers			9/19/67		
suppliers still demand for them as	15.	Born Free		Sun					I Want To Live!		Thu	2/15/68		
many dollars as in 1974, when the		Wizard Of Oz The Waltons' Thanksgiving Story *	CBS	Sat Thu	11/ <b>3/56</b> 11/15/ <b>73</b>	33.9 33.5			Second Chance*		Tue			
Argentine currency was 10 times stronger. As a sort of facesaving —		Bonnie & Clyde		Thu				104.	Blue Hawaii			11/29/66 3/24/71		
to counteract the adverse effect of		Ten Commandments							That's Entertainment			11/18/75	27.3	
so many reruns — Ch. 13 is buying		Night Stalker*	ABC	Tue	1/11/72	33.2		107.	Spencer's Mountain			10/13/67		
"Kojak" and considering "Space		A Case Of Rape*			2/20/74				Battle Of The Bulge-Pt. 2		Fri	2/19/71		
1999."		Wizard Of Oz (R)			12/ 9/62 11/30/71				Hawaii	. CBS				
Chs. 11 and 9 often failed to pay their obligations, so the unions		Brian's Song*			12/11/60				A Taste Of Evil*			10/12/71		
grouping actors, musicians, jour-		Beneath The Planet Of The Apes				<b>32.6</b>			Hardcase*			2/1/72		
nalist and the technical and ad-	26.	Wizard Of Oz (R)	CBS		12/10/61			113	The Victim [*] McLintock! (R)	NBC	Sat	2/27/71		
ministrative staffs declared several		Women In Chains*		Tue				110.	West Side Story-Pt. 2	NBC		3/15/72		42
strikes during the year. There were		Cat On A Hot Tin Roof		Thu	9/28/67				Diary Of A Mad Housewife	. NBC	Mon	1/24/73	27.1	
also some strikes at the other		Heidi*			11/17/68 1/20/70				The Mating Game	. NBC	Mon	10/21/63	27.1	41
stations, some of them to back demands for rises in salaries.		My Sweet Charlie* Feminist And The Fuzz*		Tue	1/20/70				In Harm's Way-Pt. 1	ABC	Sun	1/24/71		
Generally speaking, a lower		Great Escape-Pt.2		Fri	9/15/67			118.	Walking Tall			3/ 1/75	27.0	
quality level, an increasing number		McLintock!			11/ 3/67			120	Girl Who Came Gift-Wrapped* Hot Spell	ABC		1/29/74		
of poor live shows, the scarcity of	34.	Ballad Of Josie		Tue	9/16/69	31.1	56	120.	She Waits*		Fri	3/17/03		
new film attractions and inter-		Great Escape-Pt. 1		Thu	9/14/67			1	African Queen		Thu	3/5/70		
national events, the dullness of		Wizard Of Oz (R)		Sun	1/ 9/66				Crowhaven Farm*	. ABC		11/24/70		
state-controlled newsreels, the lack		Goldfinger The Robe			9/17/72 3/26/67			124.	I'll Take Sweden	. NBC		9/17/68	<b>26.8</b>	47
of biting talkshows (only exception: Bernardo Neustadt and Mariano		Sarah TPortrait of a Teenage	ADU	Sun	3/20/01	31.0	55		Guess Who's Coming To Dinner?		Sun	9/19/71	26.8	/
Grondona's "New Time" on Ch. 11)		Alcoholic*	NBC	Tue	2/11/75	31.0	44		The Last Voyage					
and the absence of banned stars	40.	Call Her Mom*	ABC	Tue	2/15/72				Over-The-Hill Gang*	ABC	Tue	2/ 9/71	26.8 26.8	42 38
such as Tato Bores, Mirtha	41.	A Death Of Innocence*	CBS	Fri	11/26/71	30.8	55	129	Thrill Of It All	NBC	Sat	$\frac{2}{3}/71$	26.7	
Legrand, Aldo Cammarota and		Ten Commandments-Pt. 2 (R)		Mon	2/18/74	30.8	48	1.00.	Fame Is The Name Of The Game	NBC	Sat	11/26/66	26.7	
others, have combined to send the		Autobiography Of Miss Jane Pit-		Thu	1/91/74	20.0	477		Father Goose	NBC	Sat	1/ 4/69	26.7	
once exciting Argentine television into dullsville.		man* The Graduate	CBS		1/31/74 11/ 8/73				The Big Country-Pt. 2 (R)					
into dunsvine.		The Dirty Dozen			9/24/70			133.	Tickle Me					
		Tribes*	ABC		11/10/70			in	The Homecoming (R)*	ABC	r'ri Tuo	12/ 8/72	26.6	
Global Color		Yuma*	·ABC	Tue	3/ 2/71	30.4	44	135.	If Tomorrow Comes*	NBC	Sat	12/ 7/71	26.5 3 26.4	
(Continued from page 104)		Brian's Song (R)*	ABC		11/21/72			130.	Shadow Over Elveron*	NBC	Tue	3/ 5/68	26.4	
Switzerland.	49.	Mr. & Mrs. Bo-Jo Jones*	ABC	Tue	11/16/71			· · ·	Wizard Of Oz (R)	. NBC	Sun	4/ 8/73		
Total world count of all sets — in	50.	The War Wagon Lilies Of The Field	CBS	Sat Fri	10/31/70 3/24/67				House On Greenapple Road*			1/11/70		
146 countries — hovers around		Airport (R)							A Cry In The Wilderness*					
364,000,000, with the U.S. number	53.	Melvin Purvis, G-Man ⁺						141.	Harlow	ABC	Sun	10/15/67	26.3	
one. Of the total black & white sets	54.	Your Cheatin' Heart	CBS	Fri	4/ 5/68		50		From Russia With Love					
264,000,000 there are about a quarter in the U.S. at 63,400,00 (In-	00.	Gidget Goes Hawaiian							Texas Across The River					39
terestingly, there are about a mil-	00.	Mrs. Sundance*						145.	Strange Bedfellows	. NBC	Sat	2/24/68		45
lion fewer black & white sets in use		• The Waltons' Easter Story*		Thu	4/19/73	29.4	48		Shenandoah	. NBC	Sat	9/27/69		
in the U.S. than in the previous		Maybe I'll Come Home In The Spring*	'ABC	Tue	2/16/71	29.4	49		The Big Country-Pt. 1 (R)					
years, as more viewers have con-		Five Branded Women		Fri	1/ 6/67				Naked Jungle					
verted to color.) Second in b&w is	00.	Alias Smith And Jones*	ABC						Horror At 37,000 Ft.*			2/13/73 3/ 9/69		
Russia and then comes West Ger- many with 13,250,000, followed by	18	P.T. 109	CBS	Fri	1/13/67	29.1	50		Firecreek	. NBC	Mon			
Italy, France, England, Brazil,		Escape From Planet Of The Apes.							Yours, Mine & Ours	. NBC	Mon	11/ 5/73	26.2	40
Spain, Japan and Canada.		Roustabout	ABC	Wed	1/3/68			153.	Mysterious Island	CBS	Thu	11/25/65	26.1	50
, New countries to have started	65	Hombre							Man's Favorite Sport	NBC	Sat			
with reception last year include An-		West Side Story-Pt. 1							Little House On The Prairie*			3/30/74		
gola, the Bahamas, Bahrain, Brun-	01.	Cat Ballou	ABC	Wed	10/ 2/68				The Lively Set!	NRC'	Sat	1/23/68 2/14/70		
si, Tschad, Mozambique, Oman, Somalia, South Africa, Sri Lanka,	93 1	Valley Of The Dolls	CBS	Fri	9/22/72	<b>28.7</b>	50		To Sir, With Love					
Tanzania, Egypt and Yemen —		The Homecoming (R)*	CBS						Playmates*					
everything from A to Y.	70.	Wizard Of Oz (R)	CBS		2/12/67				Follow That Dream	. ABC	Sun	1/24/65	26.1	38
	1	Splendor In The Grass	CBS	Thu	10/12/67	28.6	47 46	161.	How The West Was Won					
Dadia Daviawa		Walking Tall (R) The Hospital	ABC	Sun	11/ 9/73	28.6			Delicate Delinquent			1/20/67		
Radio Reviews		In Harm's Way-Pt. 2	ABC	Mon	1/25/71	28.6			Hush, Hush, Sweet Charlotte			1/21/68		
(Continued from page 108)	75.	To Kill A Mockingbird	NBC	Sat	11/ 9/68	28.5	49		A Summer Place Three Faces of Eve			1/12/67 2/ 6/66		
day. The review noted that "each of	E	Gidget Gets Married*	ABC	Tue	1/14/72	28.5	40	166	The Apartment					
the winners said a couple of words	s 77.	The Runaways*	CBS	Tue	4/ 1/75	<b>28.4</b>			Andromeda Strain	. NBC	Sat	2/10/73	25.9	45
of thanks, and Walt Disney did his	5	Dr. Cook's Garden*	ABC	Tue	1/19/71				River of No Return	. NBC	Sat	10/26/62	25.9	44
thanking with a specially prepared	¹ 79.	That Touch Of Mink	NBC	Tue	1/ 9/68				Chisum	. NBC	Sat	10/27/73	25.9	43
little cartoon of Mickey Mouse. Ap- parently the only performer too		Cactus Flower The Last Child*	- NBC	- Sat	9/30/72				Bullitt					
bashful to go up to the mike was		Madame X	NRC	Mor	11/10/11	28.1			The Longest Day	. ABC	Sun	11/14/71	25.9	42
Wallace Beery." The review noted		Oklahoma!	CBS	Thu	11/26/70	27.9			All My Darling Daughters* Along Came A Spider*					
that many people had been wor-	- 84.	North By Northwest	CBS	Fri	9/29/67	27.8	50		Giant - Pt. 2					
ried that a heavy-name broadcast	t	Tora! Tora! Tora!	CBS	Fri	9/21/73			175.	. Sergeants Three					
of this kind might keep the public	2	Servico	ABC	Sun	9/21/75	27.8	47		(Continued on					
out of theatres.	1	Girl Most Likely To*	ABC	Tue	11/ 6/73	27.8	42		( continued on					

WRH .









(Continued from page 102)-

Without such a law, a reporter with a real exclusive runs the risk of finding himself in the slammer if he tries to hide his sources. However, Hill busyness and apparent news media apathy have left the measure on the shelf in the committee room.

#### OTP Or Not To Be

Roy Ash, quondam director of the Office of Management and Budget, urged President Ford to shutter the Office of Telecommunications Policy by moving OTP to the Dept. of Commerce. OTP staffers, seeing the shadow at the sword of Damocles, leaked word of the proposal to friends on Capitol Hill. Sen. Howard Baker (R-Tenn.), ranking minority member of the communications subcommittee, warned Ford that he would push legislation forbidding the Ash proposal. Other members of Congress, including Reps. Bud Brown (R-Ohio), Lionel Van Deerlin (D-Calif.) and Jack Brooks (D-Tex.), told the President not to take any action without first getting a greenlight from Congress. Ford heeded the word and found OTP a place on this team.

Over-the-counter drugs - The Senate Monopoly Subcommittee held hearings on over-the-counter sleeping aids, tranquilizers and stimulants. Chairman Gaylord Nelson (D-Wis.) criticized tv advertising of drug products as pushing a false lifestyle to the public. He objected to "the sense of moral values, the materialism, the conspicuous consumption, the idea that through the use of drugs we are better able to cope with life's normal difficulties" such ads conveyed. This season's lower tv ratings may mean that net programmers have come up with a new approach to Nielsen's problem - driving viewers away from the tube.

#### **Performers' Royalty**

A pet project of Sen. Hugh Scott (R-Pa.) is a bill that would give recording artists and record companies royalty payments for the playing of records over the air. Only writers and publishers currently share the wealth. The Senate Copyright Subcommittee held hearings on th Scott proposal, and in the House Rep. George Danielson (D-Calif.) sponsored a similar measure. The National Assn. of Broadcasters screamed on behalf of radio broadcasters, whose golden ox would be gored to the tune of several million dollars in extra rights payments. Broadcasters say singers and musicians should collect once - at the record store and not get a share of broadcasters' bottom line. Of course, the artists find the payment lovelier the second time around

**Quality Of Regulators** 

total protection of their sources. | the FCC, expires June 30 of this year. For those interested, there are two spots open at the FTC, including the chairman's slot. Send resumes to G. R. Ford, 1600 Pennsylvania Ave., an equal opportunity employer — at least for those GOP members at liberty.

#### **Regulatory Reform**

Ford yearns to cut the size and power of regulatory agencies. White House meetings were held with key Congressional leaders, including Sens. Pastore, Percy, Frank Moss (D-Utah), and James Pearson (R-Kan.), all of whom oversee the administrative agencies. In addition, the commissioners of all agencies were invited for a talk at 1600 Pennsylvania Ave. The message, which was "perfectly clear" even under Ford, is to reduce unneeded regulation. Chairman Wiley and his fellow commissioners have responded by trying to spur the deregulation effort. At this point, however, even holding the line is widely regarded as a victory.

#### Seeing Solons

The prospect may be frightening, but it looks like the day is coming when viewers will be able to see live and in living color their duly elected representatives having at each other on the House floor. The Joint Committee on Congressional Operations, chaired by Sen. Lee Matcalf (D-Mont.) and Rep. Jack Brooks (D-Tex.), studied the problem and urged both houses to experiment with live tv coverage. The House Rules Ad Hoc Subcommittee on Broadcasting under chairman B. F. Sisk (D-Calif.) has moved ahead and adopted a resolution autorizing a six-month trial of live, gavel-to-gavel coverage of floor debates. A similar measure, sponsored by Sen. Metcalf, is pending in the Senate Rules Committee. If the House or Senate give the go-ahead, this may be the year when the House lights will dim and the doorkeeper will intro - "And now, heeeere's ... Carl.'

Sex & violence - Responding largely to Congressional overtures, FCChairman Dick Wiley held some confabs with network chieftains early last year to outline public concerns with what some Hill types had labeled harmful violence in tv programs. The webs each backed something called "family viewing," which was tack-ed on to the NAB Code rules reserving 7-9 p.m. (6-8 Central) for kids' viewing. After the start of the new season, Congressional critics gave mixed reviews, with Pastore endorsing the concept, Macdonald calling the plan a pubrelations stunt, and Rep. Henry Waxman (D-Calif.) terming it the result of overt Government pressure. The Macdonald subcommittee ordered Wiley to produce all papers, memo-

randa, minutes and notes relating filling H. Rex Lee's unexpired stanto the commission's role in pitch- za, FCC member Abbott Washburn ing to the commission's role in was confirmed by the Senate for a pitching the plan to see "whether full seven-year hitch at 1919 M the concept is essentially an Street. His confirmation hearings attempt at self-regulation by the inbefore the Senate Communicadustry or whether it was estabtions Subcommittee probably set a lished primarily in response to inrecord, as the former ambassador formal regulation by the comwas guizzed in less time than it mission." Confusing matters more, takes Howard Cosell to intro a coma group of Hollywood scribes and mercial on "Monday Night Footproducers brought a court suit to ball." rescind the restriction. Until Xtra Dollars For FCC matters are settled, don't expect to see Charlie Brown kiss Peppermint Patty or hit her with a snowball their way up Capitol Hill in the at least not before 9 p.m. Eastern.

ton Government-affairs circuit. Heading the list were the announced retirements of Sens. Pastore, Hart and Scott at the close of their current terms. Also chairman Lou Engman ankled the FTC crying greener political pastures in Michigan. Nick Zapple, a fixture on the D.C. scene for three decades retired as consel to the Senate Communications Subcommittee and was replaced by knowledgeable staffer Joe Fogarty. Also Dick Jencks, Mr. CBS in the capital, announced an early retirement after holding more major titles than any other CBS exec. He has been replaced by the net's veteran news senior executive, Bill Leonard. Note All the above swaps were made without Redskins Coach George Allen trading a single draft choice, which is a major accomplishment in this town.

#### Uniform Reporting

Sen. Metcalf's Joint Committee on Independent Regulatory Agen cies tried to find out if the Government actually knows who controls the various corporations it regulates. FCChairman Wiley responded to the Metcalf initiative by starting a rulemaking proceeding to see if more corporate information might be necessary. The jury, in this case the seven FCC members, is still out on the question, but if past performance is any standard, the empire-building bureaucrats can be counted on to call for more statistics to feed into their computers.

#### Viable Vid For N.J.

**Responding to Congressional** pressure cranked up by Sens. Case and Williams (both D-N.J.), the commission launched a study of the television service available to Jersey viewers. Critics charge that the lack of a commercial V makes New Jersey a second-class state. The broadcasters respond that the mix of big city V's and local UHF vid outlets gives N.J. more tv than any other state. As the fight continues, don't take any bets that you'll be seeing station id's like 'WCBS-TV Hackensack" anytime soon.

Video movies - The Senate Antitrust and Monopoly Subcommittee, prodded by pay-cable interests. looked into charges that the television networks and stations were trying to keep new films off pay-tv. Some cablers charged that tv nets and stations keep movie producers from selling movies to pay systems by threatening to take their business elsewhere, and that they "warehouse" films (putting new flicks on the shelf to keep them off pay-cable). Broadcasters deny such practices, but still want some way to protect the big dollars they put into feature pix licensed by the webs. Witnesses offered little new information, but the subcommittee staffers seem set on pushing a bill to give pay-cable rights to all movies.

#### Washburn Waltzes In

After a year's on-the-job training

done in the inflation push, the com- | would hardly compare with that of mission has already asked for | "The Godfather's" one network \$7,500,000 more for fiscal 1977. But President Ford has ordered a barebones program of "zero growth" for regulatory agencies; so the Wiley administration will be expected to press forward doing more with less.

#### Yearly FCC Hearings

Communications subcommittees of both houses closely scrutinized the operations of the FCC in 1975. Macdonald took a special interest in the industry's family viewing plan and prodded Wiley to open commission meetings to the public. Macdonald told Wiley that reliance on networks' assurances that they'll attempt self-regulation on sex and violence is "like writing a letter to Santa Claus." Pastore held two sets of oversight sessions, using the second to hit hard at the commission's decision to exempt broadcast coverage of candidates' press conferences and debates from equal-time restrictions. Pastore charged that this decision usurped the power of Congress and Wiley strongly disagreed. Macdonald, perhaps eyeing other hearings, garnered all FCC documents and staff memos related to the decision. With increasingly frequent trips to the Hill, Wiley & Co. are finding it harder and harder to oversee what the Congress directs through its oversight.

#### Zinging Zero Fairness

Sen. Bill Proxmire (D-Wis.) and such strange bedfellows as Sen. Roman Hruska (R-Neb.) and Rep. Bob Drinan (D-Mass.) went all-out to obtain repeal of the FCC's socalled Fairness Doctrine. The Senate Communications Subcommittee held five days of hearings on Proxmire's propoasl, but it has gained little support. Pastore is one of many legislators who still find the doctrine a useful way to encourage airing of many shades of opinion. Even broadcasters are split, with ABC and Group W supporting the doctrine and NBC, CBS and NAB calling for its repeal.

#### New Technologies

(Continued from page 105) end of our spectrum. Between the choices of go-out-and-pay-to-see (movie theatres) and stay-homeand-see-without-cost (broadcast television), they want to offer entertainment people will stay home and pay to see.

If the rosier projections of paycable growth come true, this new technology, for one, might be able to afford some excellent entertainment attractions. According to those projections, pay-cable would, 10 years and many billions of dollars from now, command an audience of up to 15,000,000 homes — a fifth of the nation's television homes. With that audience base, it is quite clear that a national paycable network could outbid broadcast television for almost any attraction. But there are three points that must be made to set this state-

television appearance). But what about lesser attractions? We know that theatrical movies currently average only about a 28 share of audience on their first free television appearances. How many people will pay for a movie of less-thanblockbuster stature, or for a football game between two teams that aren't bound for the Super Bowl?

Second, 28% of 15,000.000 homes. if it comes to pass, works out to little more than 4,000,000 homes. Even if our hypothetical cable network were able to sustain those numbers day in and day out, the 70-75,000,000 homes "left" for broadcast television is hardly an audience to be ashamed of.

Third, underlying these last few thoughts is the notion of programs everyone now is offered free being taken away so that 4,000,000 people can pay for them. The notion is inherently unfair, not so much to the broadcasters (who will survive) as to the larger public thus deprived of the free programs it has come to expect and enjoy.

Though the pay-cable industry has told its story effectively, we in broadcasting are confident that this deprivation of the public will not receive a blanket legislative sanction. Both Congress and the Executive branch must recognize that cable cannot provide the universal service broadcasting now provides the public. More than \$200 billion in new capital would be required to wire the nation — an unfeasible economic risk. For a fraction of that cost, cable could wire the affluent urban areas and produce a profit, leaving the less affluent and the remainder of the country unserved, and damaging the broadcasting service in the process. Accordingly, the regulatory thrust and the legislative initiative should be directed toward encouraging cable to develop its own diverse and innovative program service to compete with and supplement the broadcast service.

We can apply the same kind of analysis to such other of the new technologies as video cassettes and videodisks. As with pay-cable, there is a sizable fixed cost at the outset, be it "basic" cable service or a cassette player, followed by added outlays for each program or attraction taken. Will the possible attractions have sufficient allure to persuade people to spend the money? And even if they do, will enough people do so enough of the time to materially affect broadcast television?

With a unique product of their own to market, the new technologies will have no trouble carving out their niche in the spectrum of entertainment alternatives. They will find that product, too - the technologies are too promising for them not to do so - and when they do, they will make a major contribution to the nation's communications media. But duplicating the efforts of broadcast television doesn't appear to be the solution for the long term. Pursuing that course over the short term won't grievious-

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The Senate Government Operations and Commerce Committees and the House Oversight and Investigations Subcommittee jointly conducted a series of hearings and symposia on regulatory reform. A two-day seminar looked at the process of selection and confirmation of regulators. A 1,300-page report on the quality of FCC and FTC appointments prepared by Georgetown U.'s Institute for Public Interest Representation gave most appointees low marks.

Speaking of confirmations, the term of FCCommissioner Glen O. Robinson, typed by cognoscenti as

#### **Transition Time**

The year saw a number of play-

#### ment in context

#### **Non-Blockbusters**

First, the entrepreneurs of paycable make no bones about their intention to offer the same assortment of programs broadcast television offers - movies, sports events, entertainment series. If successful, they would become a fourth network, drawing on the professionals thoroughly conversame pool of attractions as the current three. It is obvious that, given the choice between seeing the Super Once again, FCC members made Bowl, "Jaws" or "All In The Family" on pay-cable or not at all, agency's Government-issue 1972 those attractions would be imgreen Valiant to seek additional mensely successful on pay-cable funds to continue in business. The (though if "Jaws" were played sev-FCC asked for \$49,800,000 and came eral times over a week on cable, its a seasoned and reasonable voice on | er changes on the Washing- away with \$49,500,000. Not to be out- audience for any one performance quality.

ly damage broadcasting, but there will be losers --- the public and, perhaps, the new technologies themselves.

#### **Union Pact Reform** (Continued from page 107) constitute a continuing body of sant with the union agreements, they will be a tappable source of opinion available to the industry, to formal union committees and to arbitration and industry tribunals. They will also become a fluid lowprofile block of intellectual interaction in a industry that sometimes seems squeamish about that



RADIO-TELEVISION

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Token V	Vomen
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(Continued from page 105) the private stock of somebody up in the executive suite, so "Cool it if you | don't want to be waiting in the unemployment line." It took some time to get Julie ready for the air. Although she had done a good deal of modeling, she had never been required to talk. She got so nervous during rehearsals that she forgot those \$20 an hour voice and elocution lessons, lapsing into her natural Texas drawl. Like the time when she told me, "You just right remind me of my daddy. He was a mighty fine man 'cept he liked to go Tomcattin' around at times." Okay - so I'had reached the age of being a father image; well, thank heaven for little girls!

The first time Julie disillusioned me was when I discovered she didn't have the most beautiful violet eyes in the world. One day she turned up with just the ordinary brown variety. It seems she lost her violettinted contact lenses at Arthur's, a new discotheque that was the "in place" at the time. No matter, I have been deceived by cosmetic aids before - during the era of silicone. So like Professor Henry Higgins, I went to work on beautiful Julie, with a three-week cram course in journalism designed to make her an instant correspondent.

But there comes a time in the life of even a beautiful talking head like Julie when she's on her own, like a fighter in the middle of the ring. without his manager there to whisper instructions in his ear. Julie's moment of truth was her first studio interview. It was with a very pompous "reform" politician who wanted to use our station to kick off his campaign for the Senate and promised to name names and all that. The station officials insisted Julie interview him, even though we had more qualified people - for instance, the State Capital correspondent.

#### **Questions Nailed Down**

I wanted Julie to wear one of those tiny microphones in her ear, which could easily be hidden by her long blonde hair, so we could communicate with her while she was on the air. Julie refused, and I did not insist. Julie had a one-track mind, and to give her instructions while on camera, it turned out during a practice run, only confused her. So I gave her a number of basic questions, to be asked in her own way, and only to be referred to when she wanted to get the interview back on track. I told her over and over again, "These are only a guide, honey. Talk with him as you would at a cocktail party, relaxed and informal." I didn't seem to be reaching her, because she was upset about breaking a fingernail a few moments earlier, and she had sent someone to get her kit of "Nailettes" so she could paste one on her finger.

What really made us nervous was that the interview was to be live. Of course, audio tape was available, but the station w save money by not having the technicians pre-tape the interview. So that's how we became locked in on a collision course with disaster. Prescott Brown arrived, a pompous little man shadowed by his ever-faithful public relations man. Prescott Brown turned on his campaign charm, but it didn't help Julie Jordan. She was so nervous that I asked her if she would like a drink. "I daren't," she said. "I just took a whole bunch of tranquilizers." I went up in the producer's booth and had a glass of milk spiked with Scotch. He had a coke, laced with bourbon. The director signaled Julie, the red eye of the camera

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Title	Web	Day Date	Rtg. Share Ran	k Title		Web 1	Day Date	Rtg. Share

-	Rank	Title	Web	Day	Date	Rto	Share		Rank	Title	Web	Day
e		Move Over, Darling		•	10/ 2/6					Killer Bees*		Tue
.		The Stripper		Thu	3/13/6					Fuilty or Innocent: The Sam	ADC	Iuc
1		Patch of Blue			2/13/7				u	Sheppard Murder Case*	NRC	Mon 1
-		Iouse Without A Christmas Tree*		Thu	12/6/7			-	oor D	alm Springs Weekend		Fri 1
s		Man Who Shot Liberty Valance		Fri	9/22/6					he Ghost And Mr. Chicken (R)		Tue
t		Coffee, Tea Or Me?*			9/11/7					Clephant Walk		Wed 1
-		Don't Give Up The Ship	NRC	Sat	2/ 6/6							
1		Guess Who's Corning To Dinner?		Sar	2/ 0/0	0 60	., .,	·	2	abrina	NDC	Sat
n	, i			Thu	10/26/7	2 25	.7 41					Mon
d	-	(R)		Sup				· I		2. J		Sat
v	I T	The Sheepman	CPC	Sun	2/12/6				T	The Scalphunters	NBC	Mon
-		ncredible Mr. Limpet	UD3		1/ 3/6					Iome From The Hill		Tue
0		Secret Ceremony	NDC	Tue Wod	1/12/7					'he Homecoming (R)*		Sun 1
a		Execution of Private Slovik*			3/13/7					n The Heat of The Night		Sat
n		Heaven Knows, Mr. Allison			2/18/6					talag 17		Sat 1
		Over-The-Hill Gang Rides Again*	ADC		11/17/7					over Come Back		Tue 1
d		The California Kid*	ABC	wea	9/25/7			·		unshine*		Fri 1
e		Suddenly Single*	ABC	Tue	10/19/7	1 25	.7 37			furder On Flight 502*		
t	,192.	Whatever Happened To Baby	,							Shane		
-		Jane?	ABC	Sun	10/ 1/6	57 25	.6 4	5		The King And I		Wed
n	1	Rear Window	NBC	Sat	10/ 1/6	6 25	6 4	4		O'Hara: U.S. Treasury*		
-		Story of Pretty Boy Floyd*	ABC	Tue	5/7/7	14 25	6 4	1		The Mating Game (R)		
a	1	Day The Earth Stood Still	NBC	Sat	3/ 3/6	52 25	.6 39	9		The Hustler		
n		Goodbye, Columbus	<b>ABC</b> ¹	Sun	2/ 4/7	73 25	6.6 39	9		ove With The Proper Stranger .		
I	197. (	Chitty Chitty Bang Bang	.CBS	Thu	11/23/7	72 25	<b>5.5</b> 4	5		The Long, Hot Summer		
c		The Brass Bottle	NBC	Sat	12/ 2/0	67 <b>2</b> 5	5.5 4	- 1		The Caretakers		Thu
f	1	Fun In Acapulco	NBC	Tue	9/12/0	67 <b>2</b> 5	5.5 4	3		Man Who Shot Liberty Valance (R		Thu
y		The V.I.P.'s	ABC	Sun	1/15/0	<b>67 25</b>	5.5 <b>4</b>			Glass Bottom Boat (R)		Sat
1		Five Desperate Women*	ABC	Tue	9/28/	71 25	5.5 4	0		t's A Mad, Mad, Mad, Mad World		
n		You're Never Too Young		Sat	1/22/	<b>66 2</b> 5	5.5 3	9		The Ghost And Mr. Chicken		Mon
0		House That Wouldn't Die*			10/27/		5.5 3	8		Congratulations, It's A Boy!*		Tue
-		A Short Walk To Daylight*			10/24/	72 23	5.5 3	7		Evel Knievel		Thu
	205	The Dirty Dozen - Pt 2 (R)	CBS	Fri	10/15/		5.4 4	4	0	Get Christie Love*	. ABC	Tue
e		Days of Wine and Roses	. CBS		11/ 2/	67 2	5.4 4	3	266 (	Cleopatra - Pt. 1	ABC	Sun
e		Nevada Smith	. ABC	Sun	9/28/	69 2	5.4 4	3		McLintock! (R)		Fri
a		Banacek*	. NBC	Mon	3/20/	72 2	5.4 4	3		Good Neighbor Sam (R)		Fri
<u>,</u>		Hud	. ABC	Sun	10/29/	67 2	5.4 4	2		Hustling*		-
0		Sons of Katie Elder (R)			3/1/	70 2	5.4 4	2		Cleopatra - Pt 2		
		A Shot In The Dark	. CBS	Fri	1/12/	68 2	5.4 4	0		Kansas City Bomber		
r		Houdini	. NBC	Sat	1/30/	65 2	5.4 3	9	-	The Russians Are Comin	. СDО п	Ind
а	213.	Ironside (R)*	. NBC	Sat	9/ 2/	67 2	5.3 4	7	272.	Russians Are Coming	5. NRC	' Sat
n		Pleasure of His Company		Thu	2/ 2/	67 2	5.3 4	2		No Man Is An Island		
0		Under The Yum Yum Tree		Sun	10/ 8/	67 2	5.3 4	1		Cool Hand Luke		
e		Cat on A Hot Tin Roof (R)			1/30/	69 2	5.3 4	11		A Catered Affair		
d		The Homecoming*	. CBS	Sun	12/19/	71 2	5.3 3	19		Fantastic Voyage	ARC	Sun
d	218.	White Christmas (R)	. NBC	Sat	12/16/	67 2	5.2 4	3		Duel At Diablo (R)	NRC	Sat
h		The French Connection	. CBS	Thu	10/30/7	75 2	5.2 4	3		The Five-Hundred Pound Jerk*		
r		Born Innocent*		Tue	9/10/7	75 2	5.2 3	9		The Letters*		
-		Hello, Dolly!	. CBS	Thu	2/28/	74 2	5.2 3	8		Where Eagles Dare - Pt 2		
	222.	The Thrill of It All (R)	. NBC	Sat	4/ 6/0	<b>58 2</b>	5.1 4	3		The Rookies*	ABC	Tue
		Girls! Girls! Girls!		Tue	10/10/0	57 2	5.1 4	2		Babe*		
of		Girl Happy		Fri	1/24/0	<b>59 2</b>	5.1 4	11	202.	Ride To Hangman's Tree		
r,		The Glass House*		Fri	2/ 4/	72 2	5.1 4	1		Hatari - Pt 2 (R)		
r		Story of Jacob and Joseph*	. ABC	Sun	4/ 7/	74 2	5.1 4	0		Teacher's Pet		
]-		But I Don't Want To Get Married*	. ABC		10/ 6/	70 2	5.1 3	8		Battle of The Bulge - Pt 1		
n		Death Stalk*	. NBC	Tue	· 1/21/	75 2	5.1 3	17		The Forgotten Man*	AR	C Tue
Dt.	229	The Dirty Dozen-Pt. 1 (R)	. CBS		10/14/	71 2	5.0 4	2		20,000 Leagues Under T		
d,		Ten Commandments-Pt. 2 (R)	. ABC	Sun	3/30/	75 2	5.0 4	Ю		Sea/Beaver Valley		C Sat
n		Daughters of Joshua Cabe*		Wed	9/13/			88		Do Not Fold, Spindle Or Mutilate		
a		The Old Man Who Cried Wolf*	. ABC	Tue	10/13/	70 2	5.0 3	77		The Bravos*	AR	C Sun
I	233.	I'd Rather Be Rich	. NBC	Sat	3/ 2/			2		Murderer's Row		
iC m		Wonder Woman*	. ABC	Tue	3/12/	74 2	4.9 3	38		The Screaming Woman*		
m										Reluctant Heroes*	AB	C Tue
0	maa	nt) and with trembling hands w	hich I	will	reveal	to vo	ou tha	at		A duantunes of Niels Conton*	A D	C Sun

meant) and with trembling hands | which I will reveal to you that Senator Windbag is robbing the she picked up the basic questions I had given her. The part of the intertaxpayers blind. I have affidavits, sworn statements... view I heard went something like

A Born Interviewer ·

this.

Jordan: Where were you born, Mr. Brown?

Brown: I was born in a small town in Kansas, Miss Jordan, just as a cyclone hit the town and destroyed all the houses ...

Jordan: Where did you go to school?

Brown: Wheatsboro grade bartender was watching our chool, you don't remember be-program on tv while he was cause it was before your time. polishing the martini glasses left Some gas collected in the basement over by the dashing commuters. I while we were in class and the whole school blew up.. Jordan: How did you get into politics?

Jordan: Do you have any hobbies, Mr. Brown?

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I don't know what he replied, because by that time I had eased out of the booth, rushed to the elevator going down, and walked over to our local tavern to forget I had ever met the beautiful talking head, Julie Jordan.

The bar was empty. The refused to look at the tv. Instead I ordered my crisis drink, known as a "Baltic Blockbuster" (vodka and Lavatian balsam). When the bartender served me the blockbuster, he said, "Who's the new dame you got on your show?" I told him. "You know," he said, looking back at the tv set, "I like her. She's a good-looking dame. and she ain't like all those know-itall guys with the three ball voices you got on your station. Yeah - I like her.'

fullty or innocent: The Sam	NDO		11 (18 (86	94.0	00
Sheppard Murder Case*	NBC		11/17/75		36
alm Springs Weekend	CBS	Fri	11/10/67	<b>24.8</b>	44
he Ghost And Mr. Chicken (R)	NBC	Tue	9/9/69	24.8	44
lephant Walk		Wed	12/30/64	24.8	42
abrina		Sat	1/14/67		40
hen Came Bronson*	NRC	Mon	3/24/69		40
	NDC				
J		Sat	2/28/70		40
he Scalphunters		Mon	2/25/74		39
lome From The Hill		Tue	3/ 1/66	24.8	38
he Homecoming (R)*	CBS	Sun	12/ 8/74	24.8	37
The Heat of The Night		Sat	9/16/72		45
talag 17		Sat	10/23/65		44
		Tue	10/ 4/66		43
over Come Back					
unshine*		Fri	11/ 9/73		41
Iurder On Flight 502*		Fri	11/21/75		41
hane	ABC	Sun	2/18/68	24.7	40
'he King And I	ABC	Wed	10/25/67	24.7	33
)'Hara: U.S. Treasury*	CBS	Fri	4/ 2/71	24.6	43
The Mating Game (R)	NBC	Sat	9/19/64		41
The Hustler	ABC		1/23/66		41
					41
ove With The Proper Stranger		Wed	10/11/67		
The Long, Hot Summer		Sat	2/16/63	24.6	40
The Caretakers		Thu	2/ 9/67	24.6	40
Aan Who Shot Liberty Valance (R)	CBS	Thu	2/ 8/68	24.6	40
Blass Bottom Boat (R)		Sat	3/ 6/71	24.6	40
t's A Mad, Mad, Mad, Mad World		Sat	10/28/72	24.6	40
The Ghost And Mr. Chicken		Mon	2/24/69	24.6	39
		Tue	2/24/05 9/21/71	24.6	39
Congratulations, It's A Boy!*					
Evel Knievel		Thu	9/13/73		39
Get Christie Love*	ABC	Tue	1/22/74	24.6	35
	ADO	C	0.00.00	04 E	4.4
Cleopatra - Pt. 1		Sun	2/13/72	24.5	44
McLintock! (R)		Fri	3/15/68	24.5	43
Good Neighbor Sam (R)	CBS	Fri	2/10/67	24.5	41
Hustling*	ABC	Sat	2/22/75	24.5	41
Cleopatra - Pt 2				24.5	39
Kansas City Bomber		Thu	2/ 7/74	24.5	36
The Russians Are Coming					
Russians Are Coming			10/17/70		43
No Man Is An Island	. NBC	Sat	1/27/68	24.4	41
Cool Hand Luke	. NBC	Sat	9/22/73	24.4	41
A Catered Affair		We	1 3/10/65	24.4	40
Fantastic Voyage					40
Duel At Diablo (R)					40
					39
The Five-Hundred Pound Jerk* .	. CBS				
The Letters*					38
Where Eagles Dare - Pt 2	. ABC	C Moi		24.4	37
The Rookies*	. ABC	C Tue	3/7/72	24.4	35
Babe*		Thu	ı 10/23/75	24.3	42
Ride To Hangman's Tree		C Sat		24.3	41
Hatari - Pt 2 (R)					41
Teacher's Pet					
Battle of The Bulge - Pt 1			, ,		
The Forgotten Man*		C Tu	e 9/14/71	24.3	39
20,000 Leagues Under Th	ıe				
Sea/Beaver Valley		C Sat	2/23/74	24.3	
Do Not Fold, Spindle Or Mutilate*		C Tue	e 11/19/71	24.3	38
The Bravos*			n 1/ 9/72	24.3	38
Murderer's Row		-			
The Screaming Woman*					
Polystont Useoos*					
Reluctant Heroes*	. ABO				
Adventures of Nick Carter*					
Longstreet*		-			
The Pink Panther					
Viva Las Vegas		5 Fri	10/ 6/67	7 24.2	43
The Nanny			u 10/31/68	3 24.2	42
Prescription: Murder*					
Doctor Zhivago-Pt 1					
Texas Across the River (R)					
The Sex Symbol*	. AB(	C Tu			
Girl Most Likely To (R)*		C We	ed 3/26/75	5 24.2	37
The Couple Takes A Wife*			e 12/ 5/72	24.2	37
Play Misty For Me					
Four For Texas					42
	-				40
El Dorado	. ABO	C Syr	1 2/13//1	<b>2</b> 7.1	TU
Bridge On The River Kwai - Pt					~
(R)			• •		39
The Gun & The Pulpit*	. AB				39
Hombre (R)			1 (01 (77)		00
	. AB	C Sur	n 1/31/73	<b>24.1</b>	38
Battleground	AB NB	C Sur C Sat			38 36
Battleground The Other Man*	NB	C Sat	3/ 6/6	5 24.1	36

Brown: Well, Miss Jordan, I was working in a pet show repainting live goldfish, when a gorilla we had in back got loose, and that's what got me into politics.

Jordan: How did you meet your wife, Mr. Brown?

Brown: We met on top of Mount Everest during a blizzard.

Jordan: Do you think you can win

the Senate seat, Mr. Brown?

Brown: Yes, indeed (holds up went on (even Julie knew what that some papers). Here is the proof the war in Vietnam.

After that report from a grassroots viewer, I volunteered to cover

	The Gun & The Pulpit*	ABC	Wed	4/ 3/74	24.1	39
	Hombre (R)	ABC	Sun	1/31/71	24.1	38
	Battleground			3/ 6/65	24.1	36
	The Other Man*	NBC	Mon	10/19/70	24.1	36
	True Grit (R)		Sun	1/13/74	24.1	36
	Ice Station Zebra - Pt 2		Mon	2/ 7/72	24.1	35
315.	Stagecoach (R)	ABC	Sun	5/ 2/71	24.0	42
••••	Wild Women (R)*		Tue	6/ 1/71	24.0	41
	The Birds (R)		Sat	3/ 8/69	24.0	40
	Back Street		Sat	2/ 4/67	24.0	39
	Rough Night In Jericho		Sun	11.22,70	24.0	39
	Cheyenne Social Club		Thu	10/24/74	24.0	39
	White Lightning		Mon	9/ 8/75	24.0	38
	Hatari-Pt 1 (R)		Thu	2/12/70	24.0	38
				4/18/72	24.0	37
	With Six You Get Eggroll					
	The Great Escape - Pt I (R)	NRC	MON	2/11/74	24.0	37
	The Devil's Daughter*	ABC	Tue	1/ 9/73	24.0	- 36
	The Six Million Dollar Man*			3/ 7/73	24.0	36
	*Movie Made For TV (R)-Rep	eat				





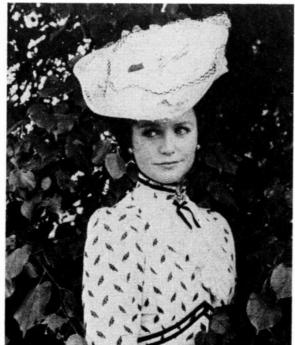


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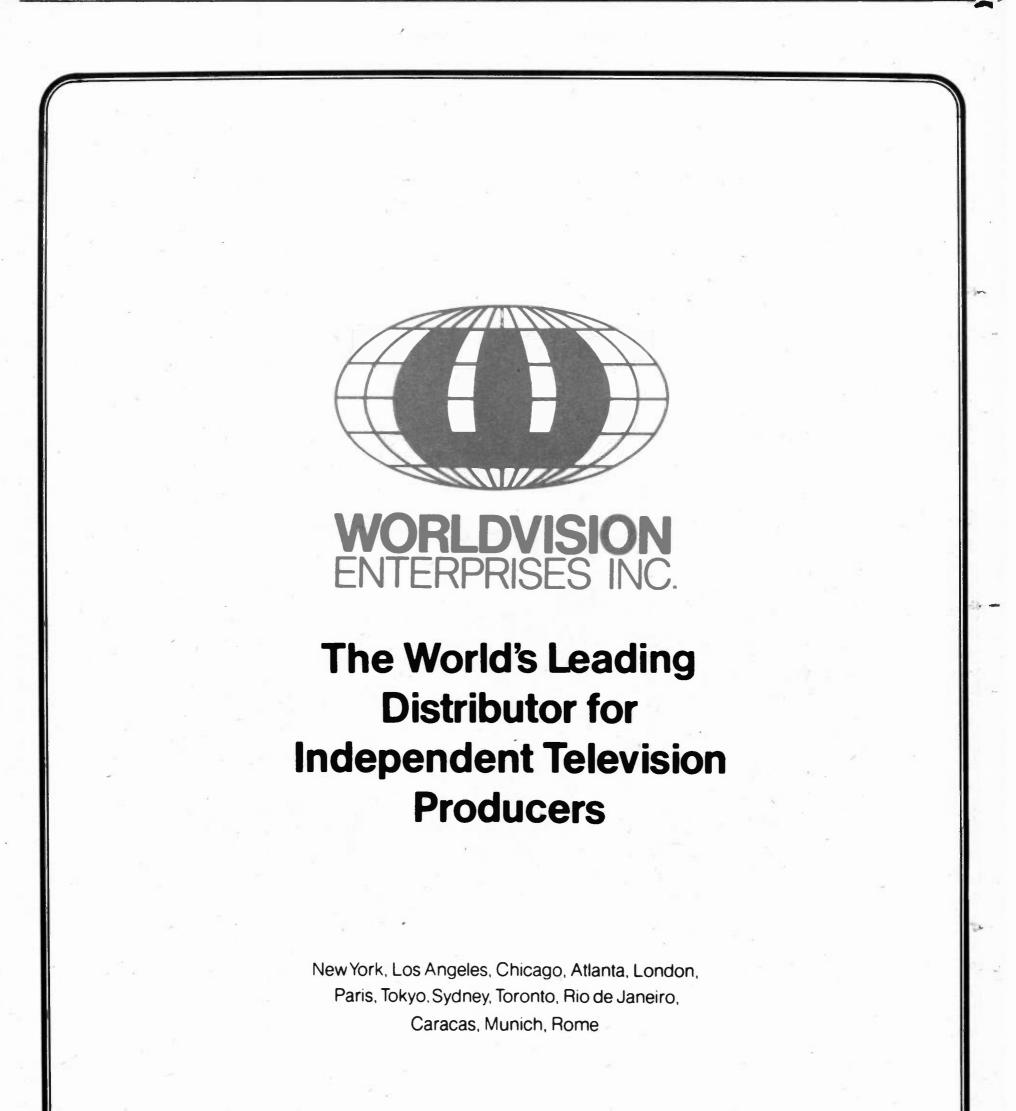
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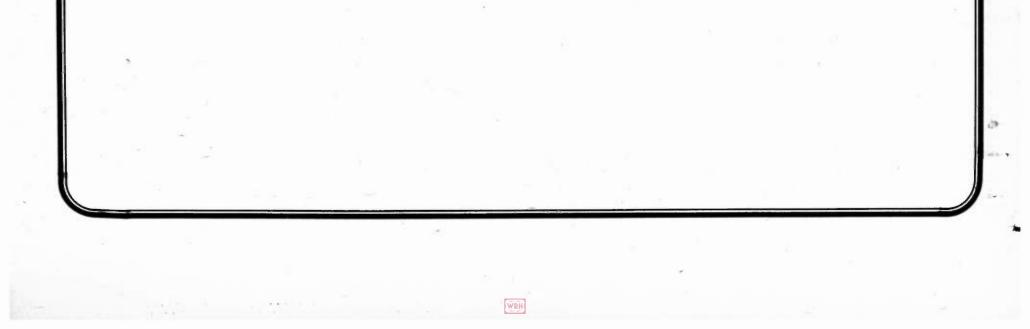
Agents for USA Gottlieb/Taffner Programs Inc., 1370 Avenue of the Americas, New York NY 10019. Telephone: 212 245 4680

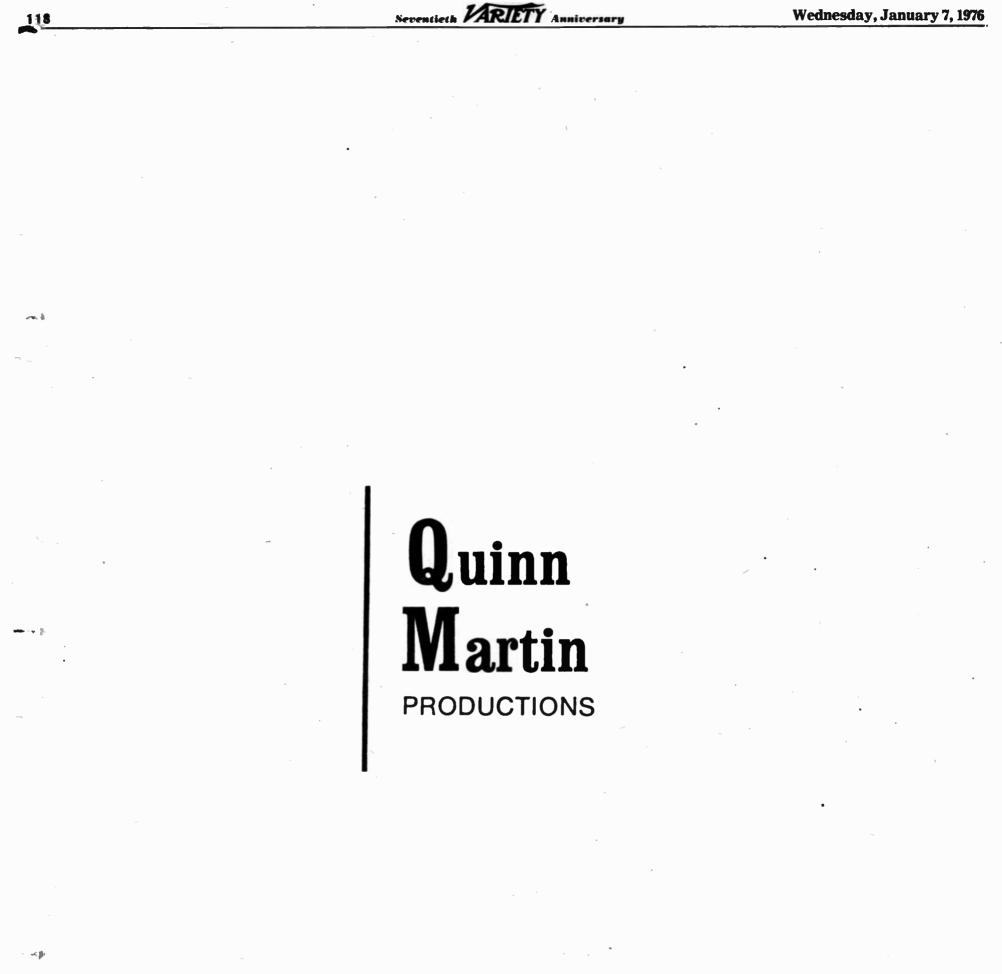




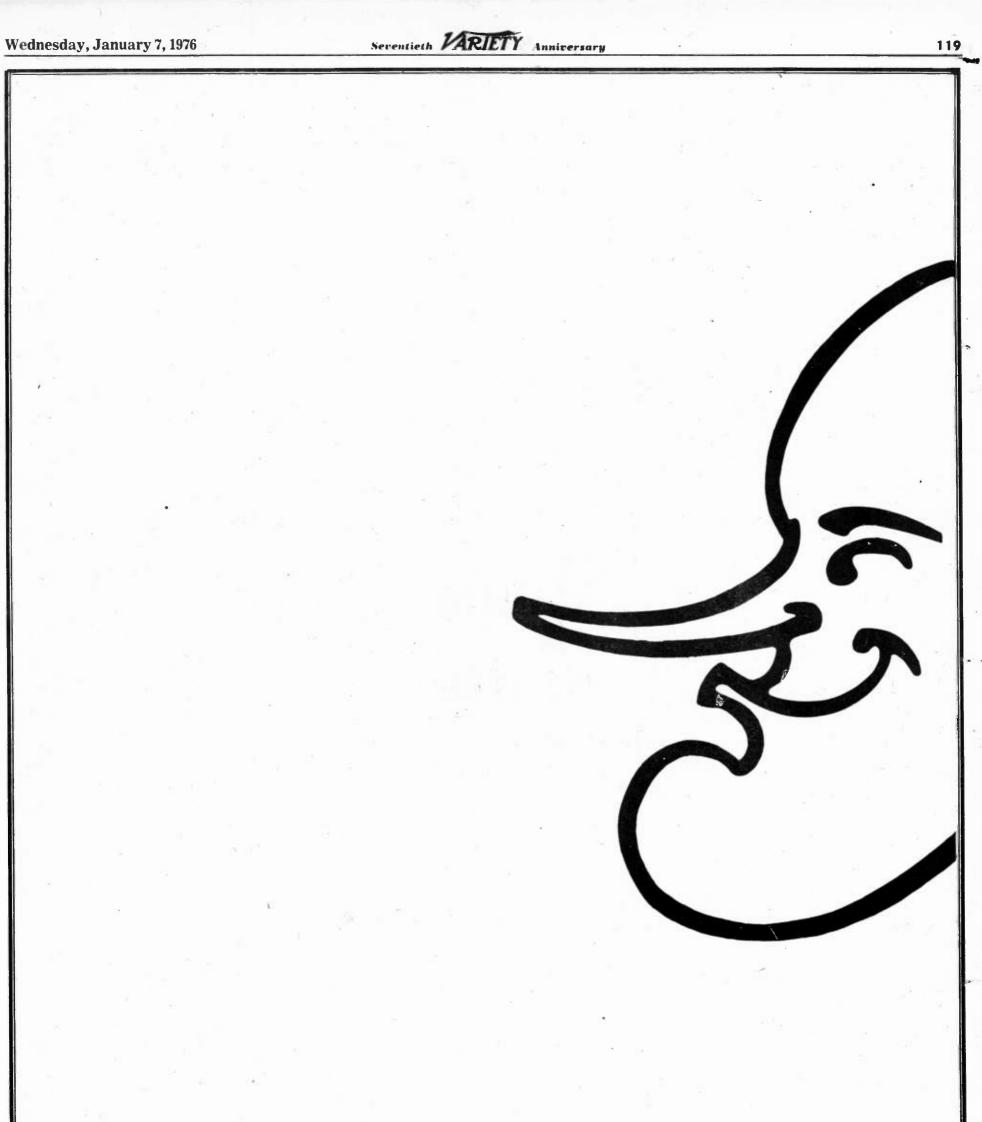
Seventieth VARIETY Anniversary

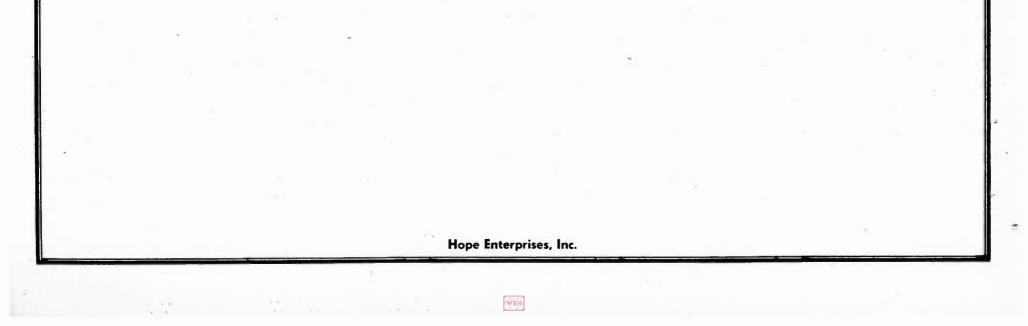
117





118





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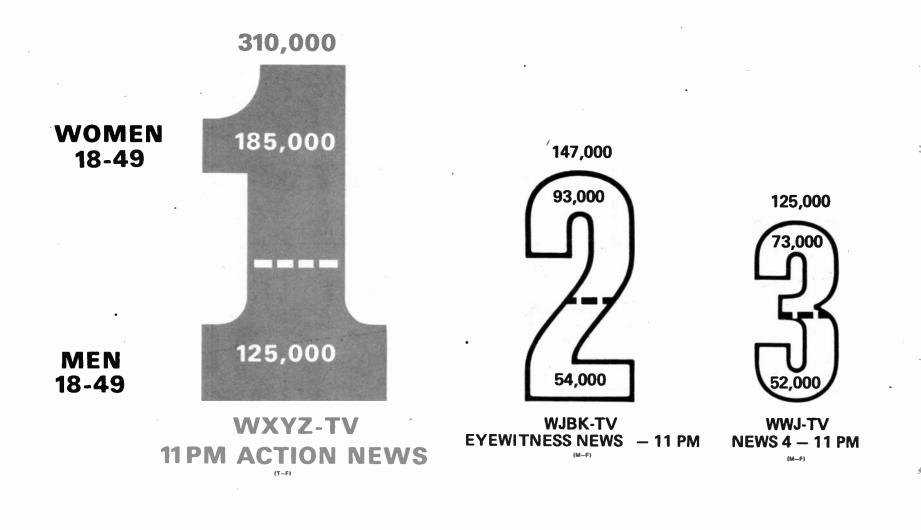
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SOURCE: ARS NOV. '75

"Late News ADI Share Comparisons are Based on a M-F Average for all CBS and NBC Affiliates, as well as ABC Affiliates in the Pacific Time Zene

Ratings data are astimates only, subject to qualifications available on request.

A Tues.-Fri. Average is used for ABC Alfiliates in the Eastern and Central Time Zones.







Recently the Radio-Television News Association of Southern California honored our 11 o'clock news team with its highly respected Golden Mike Award. The citation read... "Best Television News Broadcast." We accepted with humility and pride. Humility because we have some very tough competition and it's a fine award. Pride because our 11 o'clock news team is also our 6 o'clock news team. And it's nice to know we look good to the Southern California Broadcasters.



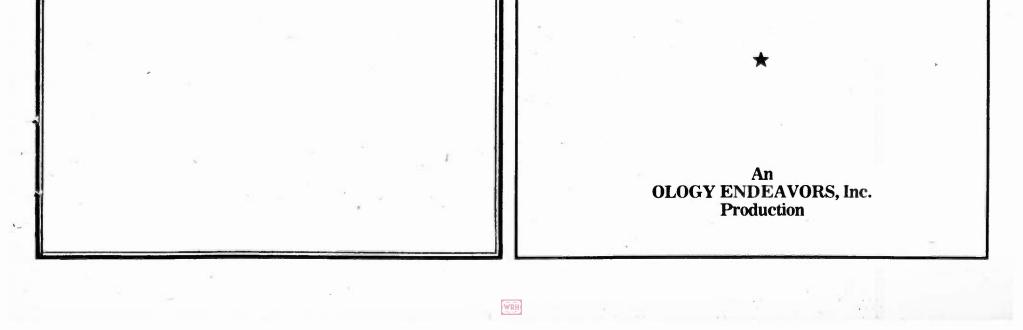
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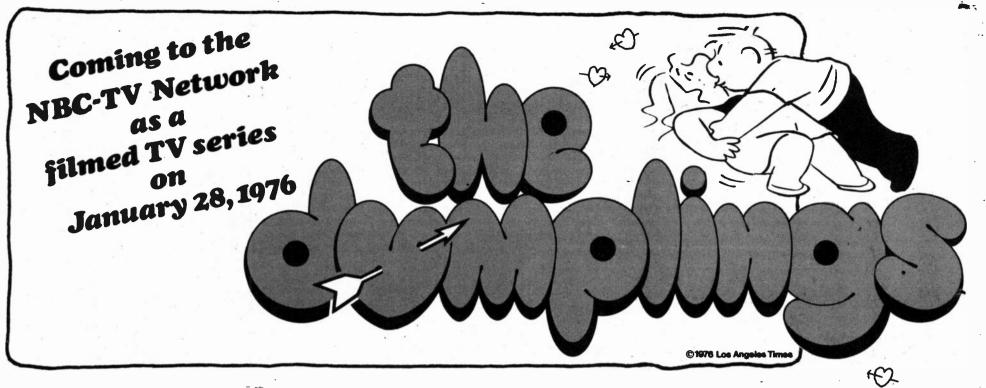
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D



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An emotional comedy by FRED LUCKY, starring Joseph and Angela Dumpling, with a cast of a LOT OF **PEOPLE** all around the City. Produced by the LOS ANGELES TIMES SYNDICATE. Directed by THOMAS & Coco and Geraldine Brooks will star **B. DORSEY.** 

**ONE WEEK after THE DUMP-**LINGS' debut as a newspaper strip, the property was snapped up as a forthcoming NBC-TV Network show to be produced by NORMAN LEAR (of ALL IN THE FAMILY, THE JEF-FERSONS, MAUDE, SANFORD AND SON, ONE DAY AT A TIME, etc.).

52

THE DUMPLINGS is scheduled to be telecast on the NBC-TV Network beginning January 28, 1976. Jimmy as The Dumplings. 42 123

#### We're licensing the comic strip characters. This one MUST be a GIANT! CALL US. YOU WON'T REGRET IT. Not Mizdy, Just Greedy! Howest Ed Justin **COLUMBIA PICTURES LICENSING** Fifth Ave., New York, N.Y. 10022 (212) 751-4400





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Wednesday, January 7, 1976





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"DYNAMIC ... FABULOUS ... FANTASTIC is Jim Nabbie's INK SPOTS. SOLD OUT OVER CAPACITY BUSINESS. They performed four shows Friday and Saturday to accommodate the hundreds of people waiting to see them. Every table SOLD OUT for the engagement. They are truly SUPER STARS. Broke all existing records. Ink Spots will be re-booked for 8 weeks in 1976 in Pittsburgh and Erie. This will mark five consecutive years at Ciro's."

CIRO'S TOP-OF-THE-MALL Pittsburgh and Erie, Pa.

"Every show **FANTASTIC** ... excellent business ... class attraction."

DIAMOND JIM'S, St. Paul, Minn.

"One of the best entertaining shows to appear at Palumbo's ... standing ovations every show ... excellent business." FRANK PALUMBO, Palumbo's, Phil., Pa.

"Ink Spots **BROKE ALL HOUSE RECORDS.** Best show we ever presented ... standing ovations ... We'll keep bringing them back."

**HYATT REGENCY**, Houston, Texas

"THE INK SPOTS ARE SUPER STARS. Broke all existing records. Nine weeks of bookings 1975 GREATEST SHOW EVER TO APPEAR ... Fantastic entertainers ... returning for 10 wks. engagement 1976."

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producer director on-air hosts "All Things Considered" was described by the jurors as "an impressive effort to give proportion and depth to the news. In this program, on the air for 90 minutes five days a week, with half-hour segments on Saturday and Sunday, National Public Radio fulfills the need for putting the day's events into perspective, perhaps more successfully than any broadcaster past or present."

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member stations, write to us: NPR 2025 M St., NW Washington DC 20036

#### This Realm, This England

(Continued from page 105). share with my LWT counterpart | But, by and large, advertisers, Cyril Bennett will testify.

Broadcasting Authority (Britain's end to another FCC) is empowered to approve in advance every company's program schedule. It regulates political balance, and acts as the ultimate censor.

But, most important to the program maker, the IBA issues orders to keep the companies on the breaks in the hour. Program quality line: 14% imported material; seven feature films a week; no bunching of acquired film; no bunching of crime; two current affairs programs in primetime; an arts program at the weekend; drama and documentary regularly in primetime.

IBA officers comment on the draft schedule in the language of polite blackmail. They only suggest changes. But, since the IBA has removed a franchise in its time, suggestions are all that's needed.

are small, efficient bodies geared to the needs of program makers. The special. writer or producer with an idea for a drama series puts it to the head of drama who puts it to the director of programs himself, or herself, an ex-program maker - who says yes or no. Twelve copies of the format are not required. ITV companies chances. have no vice presidents! The boss, who commissions the programs, also schedules them. night's a first night. 5. The Advertisers. Revenue

agencies and salesmen don't meet 3. The IBA. The Independent program makers from one year's

If there's a program which sits ill with adjacent commercials, the commercials move, or are lost altogether.

Advertisers don't sponsor programs, they buy time. And never more than seven minutes, four makers do not feel they fill the space between the ads

#### **Making The Programs**

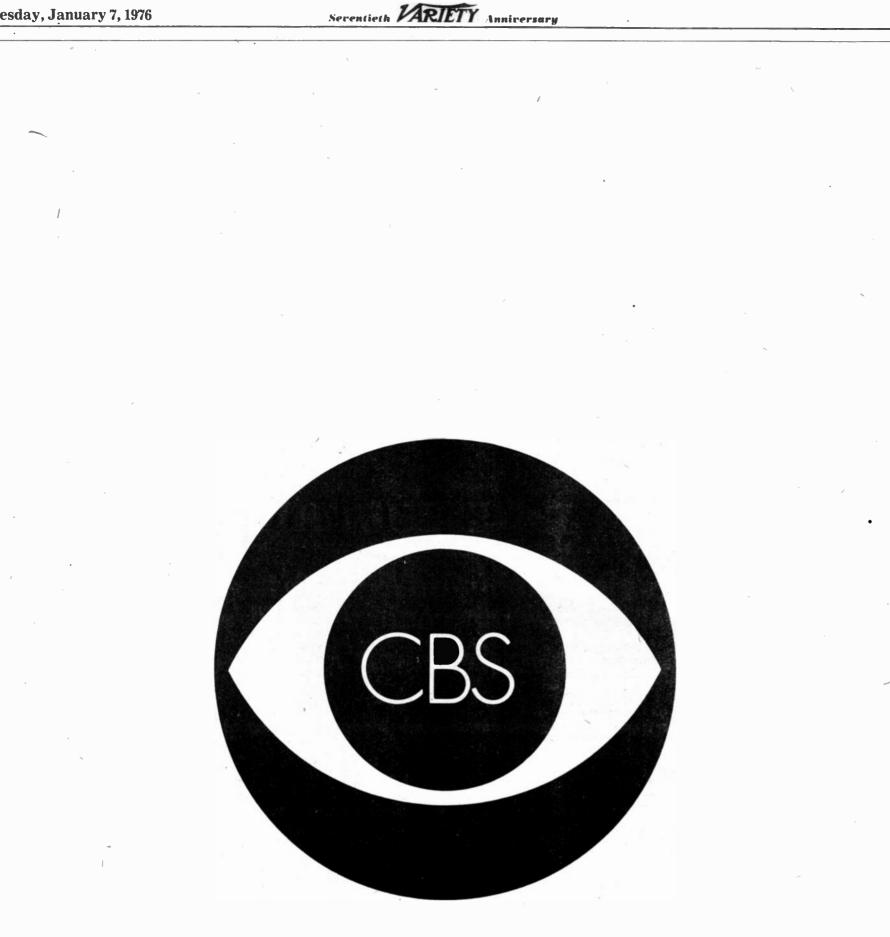
6. The Programs. ITV makes soap operas like the best of them, and the daily newsmagazines run and run. Some old favorites reappear in the schedule every year. Without them, and the shows we import from America, we would not hold the audience share upward of 50% — we need to stay in business.

But much drama and comedy is reinvented each year; six of that, 4. ITV Companies. ITV stations seven of the other, 13 of those, very occasionally 26 of something very If the six are no good, we won't make the other seven. But if the 13 don't quite work, no one chops the series halfway through. So if the series doesn't take off till episode eight, it's still alive, and in with And for author and production team of the one-shot play, every BBC's managing director Huw from advertising keeps ITV going. Wheldon has spoken of the impor-But the Broadcasting Act keeps tance of the English literary advertisers away from program tradition. But it's the system makers. I once met a detergent BBC and ITV - that counts. For a manufacturer after a program system that allows the program about health hazard in his product. maker that security and that The tobacco industry complains challenge, I'll take the climate and about programs on lung cancer. the taxes. California, here I stay.

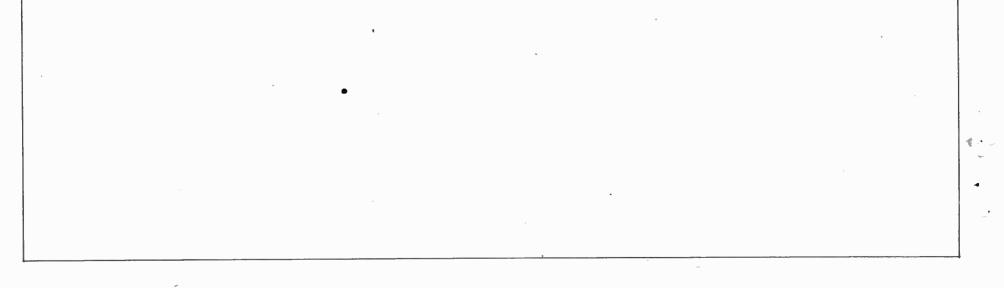
#### DAN INGRAM

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for fourteen years



#### THE SIGN OF GOOD TELEVISION





#### Talk Is Cheap On German TV

#### (Continued from page 103)

chatting, it's no longer a social error to probe into a guest's personal or business life.

128

Germans discovered the talkshows just a couple of years ago, and have been quick to adapt to a German variety of the American tell-alls.

Right now, there's "The Later The Evening ...," which has recently been moderated by political journalist Hans Juergen Rosenbauer, and which will be hosted in 1976 by Reinhard Muenchenhaben for six of the 11 sessions.

German actress Marianne Koch (who played in U.S. films with the name of Marianne Cook) is one of the three hosts for "III After Nine," which started as a regional program on the Third Station of Radio Bremen, and starting in 1976 will be presented by all of the country's regional tv outlets.

Then there's "Cologne Meeting-Place," another talk program that originates from West German TV in Cologne as a regional show set for eight performances during the year, also to be carried by the other regional stations because of its new popularity.

All these are productions of the member stations of the First German TV Net. Second Net, headquartered at Mainz, had been taking a wait-and-see attitude, but after testing its own talk session from the Berlin Radio and TV Show last August, the net is now starting a series of 10 programs with Walter Schmieding as talkmaster for a half dozen.

Schmieding went to the U.S. to study the methods of the most famous talk hosts, such as Johnny Carson, and decided that the mentality of the American moderators and their viewers is considerably different than of those in Germany.

The Germans, he determined, want a more serious approach, with less of the humor and wit that appeal to the American televiewers. German politicians, authors, ac-

tors and actresses - like their American counterparts - are discovering that the talkshow can be a tremendous asset to selling their particular commodities. And so there is no dearth of participants who are willing to tell almost all about themselves.

Hildegard Kneff frankly discussed her cancer operations when interviewed recently about her book "The Judgment," psychosomatist Horst-Eberhard Richter talked about exorcism rites in Holland, and former Nazi painter Paul Mathias Padua discussed political influences in art during the Hitler era and today.

#### **Star Power**

When it's announced in advance that a political or entertainment celebrity is to be on the talk dias, audience tune-in is high - and the German tv stations, which are under pressure to reduce their losses. have found that presenting the talk roundup is one of the best ways to increase the audience and diminish the overhead.

So West German TV of Cologne managed to cut its bugdet to a mere

\$8,000 for a 60-minute show with German actor Dieter Schoenherr as moderator - less than a tenth of what an hour of variety with singers and musicians would have cost.

#### And the First German TV Net estimates that with its talkshows emceed by Rosenbauer and Muenchenhaben, it will save 650 minutes of production time and about \$1,000,000.

#### **U.S. Films Cut**

However, since it's switching from Wednesday night to Saturday evenings in January, it will also save by running the inexpensive talk-roundup instead of the Saturday night movie, usually a Western or a criminal film. (This, incidentally, will mean a loss to the American film distributors who have provided many of the Saturday night films to German tv).

Success breeds imitation, of course. And now that the talkshow is established with German audiences, Germany's famous political cabarets, intimate theatres, and latenight restaurants and cafes are introducing the "talkshow" format.

For a \$4 entry ticket, for instance, the public is invited to attend the talk sessions in Cologne's boulevard theatre "Mustard Pot," and those who pay are allowed to ask the celebrities any questions.

So Beate Uhse, owner of Germany's top sex mailorder house and sex boutiques, told the audience about her first sexual experiences, a doctor totally paralyzed during a minor operation explained that he had contemplated suicide, and filmmaker Rosa von Praunheim asked. "How many of you are homos,too?" There were 20 raised hands in the cabaret.

#### Paris Partners Bet On 'Avengers'

(Continued from page 105)

hearth, has been preserved in Rof- | clusive contract to IDTV.

fi's office. "We made a lot of money out of advertising films and we have invested in this house and other real American director Marco Pauly. estate," says Roffi. He says they have \$2,700,000 readily available to directing assignment from a finance production of the first 13 52minute episodes of the reactivated "The Avengers," and plan to put a total of nearly \$8,000,000 into the 30 programs planned.

#### Eye On U.S. Sale

Coulais and Roffi are distributing the series worldwide and claim that talks are well advanced for a U.S. network sale. They have named Dutch-born Rudi Heimanson, recruited from the Reynolds Tobacco Co., as marketing executive.

The original series had a four season run on ABC-TV in the U.S. and sold to some 120 countries, reportedly more than any other film series. The 83 episodes, made over five years in the 1960s, grossed being offered to cable channels around \$35,000,000.

Roffi says he and Coulais started looking for a tv series to produce when economic gloom began to eat into advertising film budgets back in April 1973. They preferred to jump on a proven winner rather than risk creating a new series as their first venture in the field.

A champagne company, looking for an idea for a filmed commercial, enabled them to approach "The Avengers" team in London. They made a commercial with "The Avengers" hero John Steed and his femme partner (actors Patrick MacNee and Linda Thorson) sipping the bubbly brand while fighting off a band of assassins.

The first feature film coproduction (with Reggane Films, Paris), titled "La Victoire en Chantant," starts shooting on the Ivory Coast early in 1976. Director is Jean-Jacques Annaud, hitherto a commercial film director under ex-

Coulais and Roffi are producing a low-budget (\$225,000) film "Les Conquistadores," directed by Latin Coulais plans his first feature film Georges Conchon script "La Demission," starring French actor Jean Rochefort.

On the distribution side, Roffi paid \$600,000 advance for rights to the 53 films in the Samuel Goldwyn catalog for France, Belgium, Luxembourg, Monaco, Switzerland and French-speaking African nations. TFL, the French tv web with the largest number of viewers, has bought them all, and will start screening them next year.



(Continued from page 105)

throughout the Los Angeles basin via MDS ties. American Home Cinema began operations Nov. 1 in Honolulu, and the Entertainment Network will be feeding New Orleans buildings by March 1.

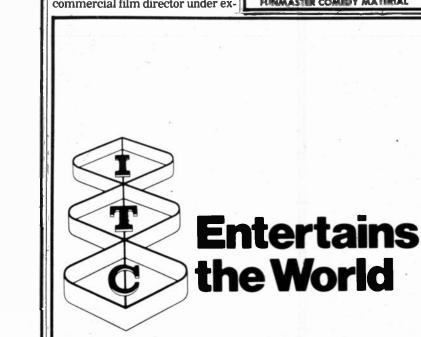
Most of the MDS entrepreneurs are feeding cable systems as well as apartments and hotels, and most acquire their programs, based on movie packages, through Telemation Program Services.

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# ABC Television Network

ABC Television Network ABC Entertainment ABC Sports ABC Owned Television Stations ABC Television Spot Sales

# ABC NEWS







#### Louder, H'wood, D.C. Can't Hear

(Continued from page 103).

Norman Lear and Grant Tinker saying that they were not able to marshal their forces in opposition before rather than after the fact.

130

I believe quite strongly that the Hollywood producers have a good point --- they should have been consulted, and they should have been kept in touch with developments as they happened in Washington, D.C., and in New York. In fact, I am surprised that the networks did not consult them, since it is the Hollywood producers, and presumably not the network executives, that are , left with the often difficult decisions as to what is and what is not suitable for family viewing.

Having said that, however, I wish Having said that, no state pro-to state quite strongly that the pro-mode them. ducers could have made themselves heard. They must have been aware of the almost daily activity regarding family viewing from something like November 1974 until the spring of 1975, when it was finally approved by the NAB. I find it difficult to understand how people who work in communications cannot communicate among themselves

they did not organize themselves cable entrepreneurs and the proand come to Washington or New gram makers. York, or both. Chairman Wiley was of the production community. In fact, I am somewhat surprised that someone representing the Hollywood viewpoint did not attempt to Hollywood were *#see me or my staff. I have expressed my interest in, as well as

producers of the sophistication of | my doubts about, family viewing on many occasions. In order to ensure that something constructive comes out of this in the future, I believe that the program production industry should be continually aware that what Washington is doing and

thinking can have a very serious impact on them. As many of you know, the family viewing concept isn't by any means the first issue that has created some protest among Hollywood producers.

#### **Cable & Access**

The professional staff on the subcommittee is currently studying the issue of cable television, which will be the subject of hearings sometime in the spring of 1976. I regard the views of the Hollywood program production industry as being of critical importance to the future of cable television, and especially of pay cable.

I think that we are all aware that cable television is on the horns of an economic dilemma --- it cannot get product without subscribers, and it cannot get subscribers without product. The study and the hearings by the subcommittee hope to get into some of these gut eco-My question, basically, is why nomic issues that confront both the

Yet another issue that affected saving that he was compelled to act the Hollywood community was the because of "pressures" from the primetime access rule which, in its Congress. I know Chairman Wiley many forms, is still around and and I know that he gladly would supplying the American viewing have seen a delegation from public with a steady diet of game, Hollywood. I, too, would have been quiz, and animal shows every evendelighted to talk to representatives ing from 7:30 to 8 p.m. Again the commission acted, and that was way back in 1971, and it was not until much later that the screams of heard in Washington, D.C.

Perhaps what I am saying here is

that the Hollywood program production industry should be much more aware of what Washington is doing, if it is to resonably expect Washington to be interested in the problems of Hollywood. Producers should be seeking a role of constructive input rather than that of negative reaction. As I have said, I am always ready to see and listen to people representing the interests of Hollywood, just as I am ready to see broadcasters, representatives of the telephone companies, and a host of other people with interests in telecommunications.

In fact, I believe that I have a responsibility to see people representing the interests of Hollywood. I will attempt to keep a close watch on developments affecting the Hollywood production industry so that the mistakes of the past will not be repeated. But the Hollywood program makers also have a responsibility — their responsibility is to keep in touch with me and the members of the subcommittee. There are many issues that compete for our time on Capitol Hill, and I feel that it is incumbent upon the Hollywood program production industry to watch the trade press and then let us know about the issues that concern them. If both sides promise to be more aware of each other's problems in the future, maybe a better relationship and understanding can be developed between Hollywood, Washington, and even New York!

#### Hollywood Gloom

(Continued from page 103) quite a few "soft" series ("The In-visible Man," "Beacon Hill," "Three for the Road"). Virtually every one of them had been axed by midseason, resoundingly rejected by the viewers.

All that research, all those statistics, the testing, none can replace human judgments, and obon those mechanical assists which network levels to understand or are no substitute for decision- perceive it. What is needed at the making. All these and other series top is a determination to honestly failed not because they were soft, seek new ways of programming, but because they did not contain the launch a hunt for truly new ideas, elements of public acceptance, and not refurbished old ones passed off their execution in production left as "new." much to be desired.

when, as the new season began to headed for premature old age. fall apart, the networks rushed out to buy --- guess what? -- cop shows, comedies, variety series. More of the same, but stay away from the software, apparently was the name of the midseason game.

Hollywood has the reputation for zation?' lavishing glowing adjectives on its product, but that wasn't true this season. Leading industryites in the film colony were the first to admit it was a drab, bleak season, one devoid of any new series of distinction.

Conversely, the network executives from N.Y. were the ones still coming up with adjectives praising the semester - a complete switch, although it must be added network brass usually praise any season.

#### **Looking For Answers**

Hollywood, unlike the easterners, was groping for answers to the future. Some execs thought part of it lay in the physical part of it. If networks would firm schedules earlier, it would give them more time and they could prepare quality series, they argued.

That's true, but only to a certain degree. When the same-old-stuff is ordered year after year by the networks, it takes more than additional lead-in time to gloss over the fact that the format is an old one. Shows might be better, but they wouldn't be fresh.

An apparently growing public apathy about what is offered on tv is the key to tomorrow.

If the networks choose to ignore this, as they.have, or if they attribute the fallout in viewing to far-out causes rather than the real reason, then they are headed for more loss in audience with accompanying financial red ink.

That message from the public is loud and clear, but it is doubtful that



Any other course will simply And so it came as no surprise mean the billion-dollar baby is

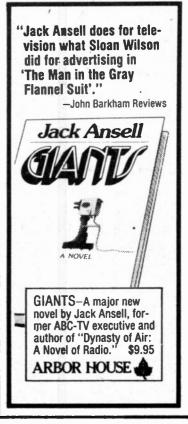
#### 'Near Broke'

(Continued from page 103) _ you want a professional organi-

He said NAPRA is trying to 'clear up old business," but before any new business is started, "I've got to get a better idea of what you want.

But he said the energy crisis that has been plaguing NAPRA "is over, at least for a while.

Position of administrative director is new and, according to Friedman, is designed to "keep NAPRA running smoothly."





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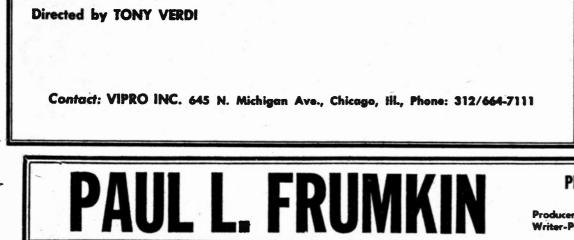
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The class begins January 31-April 3, 1976. The fee for this special 10 week Saturday morning workshop is \$75.00.





#### PRODUCER, "KUP'S SHOW," WMAQ-TV CHICAGO

Kupcinet Productions, Merchandise Mart Plaza, Chicago

Producer, Kup's "AT RANDOM," 1959-62 (WBBM-TV). Writer-Producer MIKE DOÜGLAS' "Hi Ladies," 1953-55 (WGN-TV).



# **CHICAGO'S NO.1 NEWSTEAM SALUTES** VARIETY ON ITS 70TH ANNIVERSARY.

#### Eyewitness News WLS-TV Chicago 0

-

Audience information based on NSI share November 1975 report average for local news audience, Subject to qualifications available upon request. ©1976 American Broadcasting Company. Inc.



#### **Balanced Primetime: Thing Of Past**

(Continued from page 103). sitcoms, one hour of medico drama, one hour of variety and one hour of leading position. movies round out the list) --- and six other hours have cop shows in the runner-up position. If any changes

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tured by cop series (three hours of | occur, they are likely to be new cop shows moving into runner-up or Free Booze

In the present climate of network broadcasting, where the vital consideration is deliverable audience, it is not likely that any web, despite the best of intentions, will feel disposed in March to jettison any cop series that has amassed a respectable ratings track record just to get more balance in its overall sked. The usual rationale of programmers is that a show with decent ratings represents the will of the people ("viewers watch it, that must be what they want"), somewhat akin to offering free booze to an alcoholic or starchy food to a fat man with highblood pressure. It's good for business, but is it responsible social action, especially by an industry that is formally licensed by the Government on the condition that it provide a wide spectrum of programming fare "in the public interest"?

The question is not new. It has ebbed and flowed through the tv industry since its inception, peaking in negative fashion during the quiz scandals of the mid-50's, then subsiding for a while. Its most recent focus has been on Saturday morning kidvid. In primetime, the decision to make the 8 to 9 p.m. hours 'family time" has been the latest recognition of the ever-present need to balance "what they want to see" with "what we're required by license to show them." But despite all the pronouncements from industry brass, when it comes to a showdown, a buck beats out good intentions every time.

For example, regular news documentaries in a permanent primetime slot have all but disappeared from the webs (with the current "60 Minutes" placement in on a pass because "Three for the Road" couldn't get sufficient clearances to be competitive). Musical-variety shows have withered, partly because the genre's form became prosaic, and the western - once a

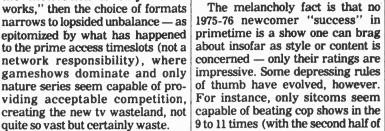
the motivation is only "what works," then the choice of formats narrows to lopsided unbalance - as epitomized by what has happened to the prime access timeslots (not a network responsibility), where gameshows dominate and only nature series seem capable of providing acceptable competition, creating the new ty wasteland, not

#### **Trying Efforts**

It's not that the networks haven't tried, in their respective ways, to insert varied formats into their schedules. They have, although their marks are not so good on choosing replacements when these offbeat efforts have failed. Of the September newcomers cancelled to date, there has been an adult serial ("Beacon Hill"), one variety skein (Howard Cosell's "Saturday Night Live"), two medico dramas ("Doctors Hospital" and "Medical Story"), one tv newsman actiondrama ("Mobile One"), one fan-tasy action-drama ("Invisible Man''), one lady lawyer skein ("Kate McShane"), one pseudowestern ("Barbary Coast"), one family drama ("Family Holvak") and one kidvid outdoor actiondrama ("Three For The Road"). along with sitcoms of varied stripes. A couple were well enough done ("Holvak," "Medical Story") to have deserved a better fate, but all had one thing in common - they were being trounced by the opposition and therefore had to go.

Of the 10 new shows to survive, four were sitcoms in "family time" ("Phyllis," "On The Rocks," "Welcome Back, Kotter," and "Doc"), one a kidvid Sunday night at 7 show ("Swiss Family Robinson"), and the five in 9-to-11 hours were all cop shows ("Joe Forrester," "Switch," "Bronk," "Star-sky & Hutch" and "Ellery Queen" - although the latter will make it into the "second season" as a Sunday night "family time" entry).

CBS' "Beacon Hill" was the greatest disappointment, as well as the greatest loss. And NBC, which in the past year or so has made the most noticeable effort to field a widely balanced sked, is currently faced with the prospect of a pos-



For instance, only sitcoms seem capable of beating cop shows in the 9 to 11 times (with the second half of a movie the only other prospect, and then only in the 10-to-11 period). Another cop show is the best counterprogramming to a dominant cop show, even more so than a movie skein. Family dramas, westerns, variety shows (exception, Carol Burnett) and outdoor non-cop action shows are the province of the "family hour," along with sitcoms - thereby blunting the possibilities of an adult

for its efforts.

The melancholy fact is that no

vehicle from getting the green light from a web for a pilot try. Following a season-to-date that is generally considered the most lacklustre in recent history, with a current schedule that is admittedly lopsided in favor of cop shows as adult fare, one would think that the 1976-77 season sked deliberations would provide an irresistible opportunity for widespread experimentation in search of a breakthrough genre that could essentially change nighttime programming. True, there has been much talk of forays in all directions from web programming depts., and each web's programming chief has indicated he thinks the law-and-order craze "has peaked." But these comments have come in the fall — and the decisions must be made in the spring.

western, variety skein or dramatic

The closeness of the season-todate ratings race for most of the current season may be the primary consideration permeating web September scheduling decisions. The basic merits of hanging on to the bird in hand will be contrasted with the potential benefits to be gained by taking a chance on one in the bush that might break through for hit returns. In short, "balanced programming schedules" will return only if it seems that the more important "balance" requirement that ever-loving network bottom line, dollar-sign ''balance'' figure – so dictates.

also has become almost extinct. If | sible last-place finish as a reward | lookout for new, nonviolent programs, with science angles considered favorite acquisitions. For example, it is now negotiating to telecast the ITC series "Space: 1999." If deal comes through, the show would surely grabe a primetime slot from one of the crime thrillers. However, science, technology and ecology documentaries do not sell soap and even though Television Singapore is a government station, it relies quite heavily on advertisements.

> The alternative is to beef up the entertainment section. Primetime shows such as "World Premiere Feature" are thus very welcome. Rock music shows, however, are no sale because of the "longhair" association, something disdained by the government. Musical variety hours, on the other hand, have very high clearance fees demanded by artists' unions for broadcast in overseas territories, and are thus acquired only occasionally.

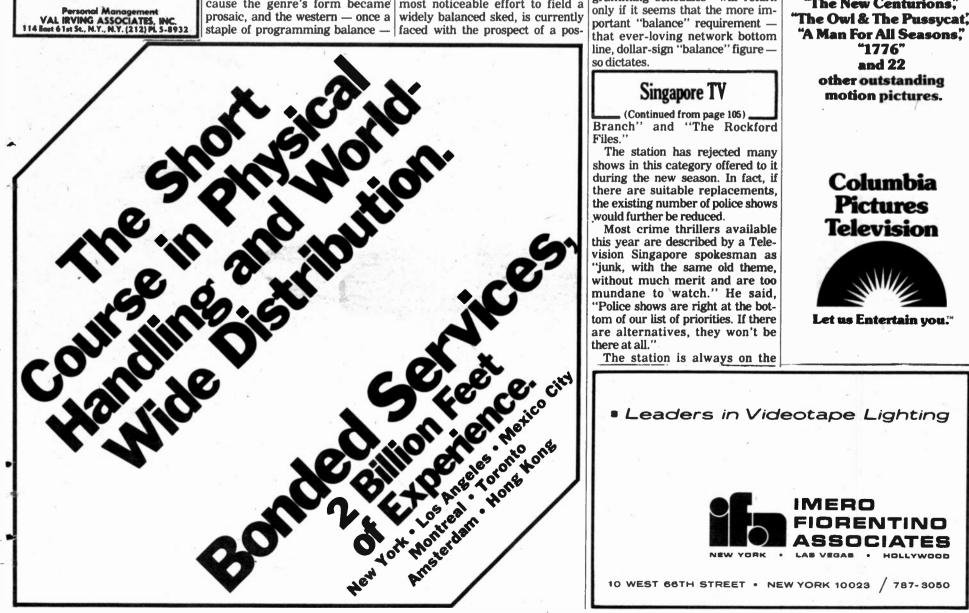
It is always too prohibitive to have such shows cleared for a single territory alone — only when Australian and neighboring stations require them is it possible for Singapore to buy them as well.



Features for the 70's Volume Two -"The Guns of Navarone," 'The New Centurions," "The Owl & The Pussucat." "A Man For All Seasons," "1776" and 22 other outstanding motion pictures.









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**Boycott Violence**?

(Continued from page 101)

a show on illegal aliens and another

#### 1976 — 'Free' Air Vs. Coincables

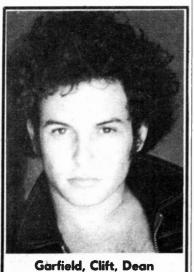
(Continued from page 101)

suggests would be the upshot of unregulated cable. MacAvoy himself that might encourage him to shelve cable reregulation efforts.

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Over on Capitol Hill, Broadcasters are busy making up for lost time ever since they began to and has promised many more realize that they have been losing ground to an aggressive grassroots cable lobbying campaign. Last year they succeeded in persuading lawmakers in both houses to introduce resolutions "reaffirming the belief in a free broadcasting system," although such lingo will obviously never get past either communications subcommittee.

Of more immediate concern to



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business, as one independent study | the industry are possible legislative pursuits affecting cable from the antitrust subcommittees of Sens. admitted that's the kind of tactic Edward Kennedy (D-Mass.) and Philip Hart (D-Mich.). Kennedy held an initial round of gabs late in 1975 on legislation that would free cable from regulatory shackles, rounds this year. Broadcasters can be expected to pull out all of the big guns to curb this initiative.

Hart's subcommittee, meanwhile, is expected early this year to ing verbiage that is to come. formally follow up its extensive antitrust hearings last May when it probed the intricacies of web pic contracts and warehousing practices. Committee staffers emerged from the gabs convinced that the combination of FCC rules and burgeoning feevee industry. "During the three to 10 year part of the FCC rule, if the FCC permits a picture to be shown on pay cable, network contracts disallow it," notes one staffer. "And we feel that's unfair.'

His task will be to convince subcommittee members to accept a report expressing those feelings, or | firms have more than enough propossibly legislation repealing the FCC rules that would have to be referred to the Communications Subcommittee. But the combined might of the broadcast industry is likely to make either course a futile effort.

**Declining Role of Lobbyists** 

One phenomenon likely to occur in Congress this year is a lessening of influence vis-a-vis pay cable by broadcast lobbyists. Lawmakers in both houses are becoming steadily more sophisticated about cable because of its many legislative inroads - copyright, for example -and as a result are rejecting the oligopolistic tv broadcasters (who)

industry has been feeding it for alternate to ad tv.' years. The lawmakers know full well that the Super Bowl will never become the exclusive property of a pay cable entrepreneur, and they speaker's bureau and a defined note that about as many citizens budget, possibly for printing leafgroups are plugging feevee as are opposed to it.

As a result, broadcast spokesmen have abandoned the subtle approach for the heavy hand, and tion on Capitol Hill, since broadhave begun to appeal to Congress' longstanding desire to preserve the pathy while turning over record establishment. "Cable is a malignant tumor," decreed CBS topper Arthur Taylor at last year's Hart that it will. So for now it's fight fire hearings in an example of the flam-

His harangues against the competition are supplemented by the NAB's massive anti-siphoning campaign, and increased strides by the other webs, particularly ABC.

And of course broadcasters can be expected to continue their courtrestrictive network exclusivity ship with the FCC which they conclauses are entirely unfair to the sider has done a yeoman's job in protecting them so far against the evils of cable. The FCC will similarly be encouraged to proceed cautiously on its look-see into exclusivity pacts and warehousing practices. Main task is to persuade the agency's cable bureau that Hart's subcommittee staffers are a bunch of malcontents and that feevee duct without further liberalization of its feevee regs.

#### CATV's Challenge

Also proving to be a scrappy opponent is the cable industry, which has been effective in mobilizing grassroots campaign in support of its causes. Under its new prez Bob Schmidt, the National Cable Television Assn. ended the year with a resolution chastising broadcasters for the "deceitful, misleading and distorted" info being produced in their antifeevee efforts. NCTA vowed to fight "the enormously wealthy, influential, biased and

public interest arguments that the recognize the public's desire for an

The association will bring more organization to its lobbying efforts this year, beginning with a lets blunting NAB's propaganda brochures and advertising.

Cable's financial posture will continue to be an asset for its posicasters find it tough soliciting symprofits. Cable labors under no such handicap, and can't predict the day with fire, and hope like hell the U.S. Court of Appeals sees it their way.



"Mary Hartman, Mary Hartman," a kinky soap at best. If it hits, it could cause some rethinking at the networks, which refused the show. Variety & Sci-fi

'Cosell'' was ill-starred from the beginning, but live variety is possible - and NBC is jubilant about the success of its latenight "Saturday Night." They key may be irreverent satire, never a forte of network television. But a fresh approach to variety shows is definitely needed. There are no longer the big name hosts to carry a show. There has to be a format metamorphosis. More experiments, particularly from the intrigued NBC, seem likely.

'Invisible Man'' might also have been a significant show, though a flop. If there is a trend toward science fiction, it was helping show the way. Independent Television Corp. has had remarkable success with "Space: 1999" — which, like "Hartman," was turned down by the networks — and in its own fashion "\$6 Million Man" might indicate audience receptiveness to the form.

Those seem to be the major format choices available at the moment. But who knows? Maybe when Brenda Vaccaro starts her new second-season series on CBS, she'll start the *really* hot programming trend — feminist westerns.

Greenville, S.C., - Bill Krieger was named programming and production manager of WMRB here. He joined station as announcer three years ago. An ex-Chicagoan, he previously was sports director of WFBC here for eight years and earlier was program director of WSPA-FM Spartanburg.



Mr. Joe Franklin of W.O.R.-TV and radio who has been given honorable mention for bringing the nostalgia revival salutes Dr. • Naomi F. Faust for her "SPEAKING IN VERSE," a book of poems - in acclamation, 87 pages of unforgettable pleasure. Money

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**BICENTENNIAL ISSUE** 

on Washington regulators. The only two "Close-Ups" to carry full sponsorship have both dealt with sports. Otherwise, it is recalled that Procter & Gamble, Big Daddy of tv's small-ticket item promoters,

boycotted the old CBS Smothers Bros. variety show, renowned only for the satirical violence it did to the American political scene and certain sacred institutions.

And then there was Coca-Cola, which sent down orders to Madison Ave. not to buy a CBS sitcom about to premiere. It was titled "All In The Family." When *Variety* asked if Coke's Atlanta execs had seen the show, a Coke agency spokesman said, "No. But they've heard about it.

The real violence here would seem to be the violence inflicted on the truth by tv advertiser boycotts.

Toledo., 0. - For the sixth consecutive year, WTOL-TV will carry basketball games of the U. of Toledo and of nearby Bowling Green State U. Orris Tabner will report the play-by-play.



#### BILL BURRUDOJON EICHSTAEDTODICK HASBROOK

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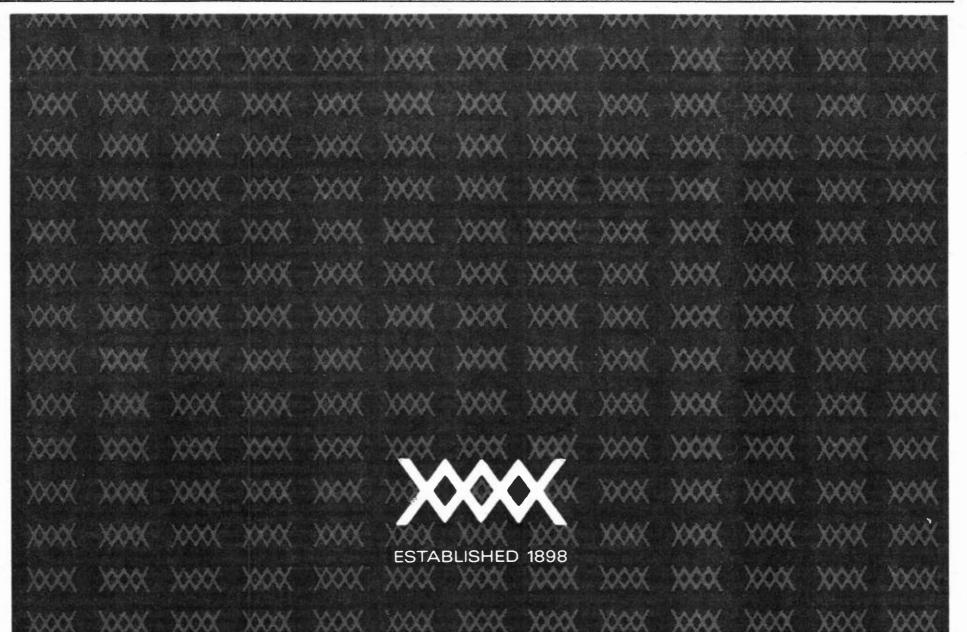
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RCA

Artist

#### Music Biz Kissoff Of New York A Prelude To City's Default; **Call For Modern Tin Pan Alley**

#### **By EDWARD M. CRAMER**

(President, Broadcast Music Inc.).

ultimately default on its obligations. of the larger publishing companies In any case, all of us who live or have their own buildings in this work in New York City are asking area. The music industry had a how this could have reached this sense of civic pride which brought stage. Why didn't we know about it tangible results. What was virtually sooner? Couldn't we have taken a worthless area now brings substeps to prevent it? It may be some stantial revenues to the city beconsolation to think that we have learned some lessons from the city's experience but I am not so sure that those of us in the music business have profited from the example that we have had to face the last few months.

Specifically, what I have in mind is that the music business has time to meet should be an endefaulted in its committment to couraging sign that we do not intend New York City. Historically, this city was - and, in my opinion, still suggestions is the conversion of a is — the cultural center of America, if not the world. At one time virtually the entire music industry in the necessary was that a publisher U.S. was located in Manhattan and a large part of that in one building, the Brill Building. This is no longer the case. There are flourishing centers for music all over the country from such wellknown places as Hollywood. San Francisco, and Nashville, to other important but lesser known music centers such as Memphis, Muscle Shoals, and Austin, to mention just a few.

The proliferation and diversification of the music industry is healthy and, indeed, in a large measure BMI helped to make such a growth possible. The fact that other areas have prospered does not mean that New York City should be abandoned. Unfortunately, it is being abandoned, although perhaps unconciously. In the last several years, two music trade publications have moved their principal offices to the west coast as have several large record companies and publishing companies. We will never be able to return to the days of Tin Pan Alley and the Brill Building, but there exists a need and there is a place for a vital, active music industry center in New York City.

Is there anything that can be **By GARRY SHERMAN** done which can help revitalize New (Composer-conductor-arranger) York City as a major music center? It has been two decades since My answer is yes. New York City is rock 'n roll arrived on the music still the headquarters for the three scene. In the '50s, when raunchy television networks. Large record singers and loud guitar sounds first companies are still located in New captured the hearts of teenagers, York City and I am pleased to note the record world "Rocked Around that two newcomers, Arista Records and Private Stock, have the Clock" with their gold records and the film industry made it "On chosen New York City as their the Beach." But the world of 60 sehome base. Samuel Lefrak, one of cond commercials was slow in its the country's leading real estate acceptance of rock sounds and conowners and builders, is now in the cepts. Even by the end of the first music business with headquarters decade, advertising people reacted in New York City. The country's emotionally against the growing array of electronically distorted leading opera companies - the Metropolitan and City Center - are sounds, and middle of the road pop located here, together with Lincoln sounds and names were only Center, Carnegie Hall, and leading sparingly used. music schools. ASCAP. SESAC. Finally, at the beginning of the AGAC (American Guild of Authors second decade, the Coca-Cola peoand Composers), MPA (Music ple stepped into the rock stream us-Publishers Association), the ing Jay and the Americans, Marvin National Music Council, and the Gaye and Tammy Teurrel, Otis Redding, Aretha Franklin and American Music Center, among other national organizations, make other pop-rock artists. Still, other New York City their home. advertising clients shyed away **Nashville Music Row** from the sound of the fuzz-tone I think we can all look wisely to guitar. the example of Nashville where, a Commercials of the third decade decade ago, in a slum area, people have been undergoing a radical in the music industry got together change. People brought up in the and started to build - first the rock era are now holding executive Country Music Hall of Fame, and positions for important advertising clients and making creative then other office buildings. It has now become an attractive area decisions. Instead of reacting with known as Music Square, with horror to a fuzztone guitar, they reregional offices for BMI, ASCAP, (Continued on page 142)

New York City may or may not | Columbia, Victor, and MCA. Many cause of these new enterprises.

As a first step, I recommend that a conference be called of leading music executives in an attempt to stimulate new activities and to interest prospective organizations in locating in New York City. The mere fact that people will take the to default. One of the more obvious building in mid-town to a music center. Years ago, all that was have a battered piano in his office. Today what is needed is equipment to record and make demos, studio facilities, meeting rooms, auditoria, and screening rooms. Perhaps some of the large companies can afford these facilities, but smaller publishers, record companies and producers can't. If these facilities are available to the tenants of a building, it would attract such tenants and encourage them to remain in, or move to, New York City. Considering the excess commercial space available, the music industry should encourage landlords to make these changes and perhaps certain tax benefits could accrue in order to assist the conversion. I do not propose a specific answer, but I do suggest that the music industry in New York City do something about it now before it is too late.

#### **Jingle Music Finds Hard Sell In Rock Sounds**

# ******

by the Record Industry Assn. of America during 1974 up to Dec. 10. To qualify for an RIAA gold disk, a single record must sell 1,000,000 copies while an

level. Record listings marked with an (S) refer to single disks; all others refer to albums.

(S) John Denver

Label RCA Columbia RCA **RCA** RCA WB Hi Capitol Atlantic Dunhill Dunhill Spring Hi Mercury MCA Bell Capitol Bell A&M Columbia RCA Grunt MGM MCA Bearsville **Bearsville** Dunhill MCA Atlantic Swan Song Scepter Imperial Imperial Polydor Epic Epic Columbia Bell **Private Stock** Epic 20th Century 20th Century Columbia MCA WB Columbia MCA Capitol Wooden Nickel GRC UA Epic Swan Song ABC Columbia MCA ABC/Dot ABC Mercury WB Atlantic Capitol Elektra Phila. Int'l Columbia WB A&M Columbia Phila. Int'l Atlantic

Title **Back Home Again** Butterfly A Legendary Performer, Vol. I Did You Think To Pray (Country) Charley Pride Stormbringer **Explores Your Mind** Angie Baby Average White Band Joy To The World So What **Caught Up** Sha-La-La Fire Lucy In The Sky Mandy Heart Like A Wheel New Ragtime Follies Please Mr. Postman **Blood On The Tracks** An Evening With **Dragon Fly** I'm Leaving It All Up To You Have You Never Been Mellow Something/Anything? Energized **Together For The First Time** Have You Never Been Mellow Pick Up The Pieces **Physical Graffiti** Do It A Touch of Gold Vol. II **Golden Hits** Tommy **Perfect Angel** Lady Marmalade Chicago VIII Tuneweaving My Eyes Adored You Lovin' You White Gold Just Another Way To Say I Love You That's The Way Of The World Phoebe Snow **Black Water** Get Your Wings Philadelphia Freedom **Spirit Of America** Styx II Chevy Van Eldorado Nightbirds **Straight Shooter** Katy Lied Sun Goddess **Captain Fantastic Before The Next Teardrop** Falls Another Somebody Done Somebody Four Wheel Drive Stampede Welcome To My Nightmare Venus & Mars He Don't Love You Survival **Greatest Hits** Hearts Horizon **Shining Star** Live In London Love Won't Let Me Wait Thank God I'm A Country Boy

**Barbra Streisand Elvis Presley Charley Pride Charley Pride** Deep Purple Al Green (S) Helen Reddy Average White Band Three Dog Night Joe Walsh **Millie Jackson** (S) Al Green (S) Ohio Players (S) Elton John (S) Barry Manilow Linda Ronstadt Dawn (S) Carpenters **Bob** Dylan John Denver Jefferson Starship Marie & Donny Osmond Olivia Newton-John **Todd Rundgren** Foghat Bobby Bland/B.B. King **(S) Olivia Newton John (S)** Average White Band Led Zeppelin **B.T. Express Johnny Rivers Johnny Rivers Original Soundtrack Recording** Minnie Riperton **(S)** LaBelle Chicago Tony Orlando & Dawn (S) Frankie Valli (S) Minnie Riperton Love Unlimited Orch **Barry White** Earth, Wind & Fire **Phoebe Snow (S)** The Doobie Bros. Aerosmith **(S)** The Elton John Band The Beach Boys Styx (S) Sammy Johns The Electric Light Orch. Labelle **Bad Company** Steely Dan **Ramsey Lewis** Elton John **Freddy Fender** (S)(S) B.J. Thomas **Bachman-Turner Overdrive** Doobie Bros. Alice Cooper Wings Tony Orlando & Dawn (S) The O'Jays Janis Joplin America Carpenters Earth, Wind & Fire **(S)** The O'Jays (S) Major Harris (S) John Denver

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C	Chocolate Chip
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antic	Cut The Cake
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ma Sutra	Fire On The Mountain
	(Continued on page 142)

(S) Van Mc Coy City Symphony ZZ Top Lynyrd Skynyrd Eagles The Isley Bros. Harold Melvin & The **Blue Notes Featuring Theodore Pendergrass** (S) Captain & Tennille **David Bowie Isaac Hayes Barry Manilow** (S) Michael Murphey **Average White Band** War **Charlie Daniels** 



#### A Misnomer For Radio Plug System - They Repeat On List Of 20

By HERM SCHOENFELD

go by with a sigh of relief. It was a munications Inc. which together Davis is not, of course, a struggling. crucial year that tested the industry's capacity to survive within facturing complex in the U.S., the context of a generally ailing reported net sales of over \$82,000,economy. At year's end, the sales figures indicated that the music biz not only survived, but even expanded in some sectors, thus confirming | growth factor was not large, but it a widely held theory that music is essentially a depression-proof industry.

Although the official industry figures on 1975 will not be available for a few months, it's estimated that 1975 sales will exceed the record 1974 gross of somewhat over \$2,000,000,000. The rate of growth in disk sales has markedly slowed down in recent years but industry execs are delighted, and surprised, that there was any growth at all in a period of high unemployment, particularly among the younger people who are the disk industry's main internationally. constituency.

While the total gross was up, many recording companies found themselves in a bind. Upward spiralling production costs have made each album release a highly speculative venture.

A wrong guess on talent sales potentials can quickly add up to multi-million dollar losses. Companies like Capitol, ABC, United Artists, Motown, Buddah and Polydor were among the labels that | in 1975. did not share in the overall industry prosperity during 1974.

#### **Major Beneficiaries**

Labels like CBS Records, Warner-Elektra-Atlantic, MCA, RCA and Arista were the major beneficiaries of the continuing strength of disk sales. The Warner-Elektra-Atlantic group of com-

The music business watched 1975 | panies, subsids of Warner Com- | felt again in the disk industry. | records form the biggest single disk manu-000 for the third quarter, ending Sept. 30, as against \$78,600,000 for the same period a year before. The was there.

CBS Records, under an administrative team headed by CBS Records Group prexy Walter Yetnikoff and Columbia Records prexy Irwin Segelstein, has also found 1975 to be a very good year. The company, in fact, reversed a trend of sagging domestic sales and sales moved upwards. The company's third quarter report noted 'a strong recovery in the domestic division from the industrywide difficulties experienced in the first half and continued good performance

#### **RCA's Turnaround**

RCA Records, under prexy Ken Glancy, completely turned around in 1975, moving out of a longtime stagnancy into a contending position in the industry with blockbuster hits via such names as John Denver and Elvis Presley and solid entries in the pop, rock, country & western and rhythm blues markets. It's understood that RCA chalked up alltime record sales and profits

Although the disk industry has become concentrated in the hands of a few giant conglomerates, the door has not been shut against the entry of new companies. Clive Davis, who took over Arista Records in a partnership arrangement with Columbia Pictures-Screen Gems, made his presence

independent since he has a wellheeled conglomerate behind him, but he did demonstrate that the market could be cracked with the right combination of talent and promotion.

#### **Retail Sector**

The unevenness of the disk industry's prosperity was reflected in the retail sector where sales may be going up, but profits are going down, sometimes even vanishing altogether. Sam Goody Inc., one of the country's largest retail disk operations, found itself in the red for the nine months of 1975 even though sales climbed from \$25,000,000 during the nine-month period in 1974 to over \$28,000,000 in the same period last year.

The music publishers also are not sharing in the good times. National Music Publishers Assn. estimates that revenues in 1975 dropped about 10% below the previous year and expects a further drop in 1976 by as much as 12-15%.

Lester Sill, president of Screen Gems-Columbia Music, summed up the persistent problems confronting the print music end of the industry as follows: "There are much less tunes being recorded record companies are much more selective. Columbia used to record three recordings per year with Andy Williams. Now they do one. Where there were 12 tunes, now there are 10 - a common practice with Capitol. This cuts down the gross.

"Top 40 stations are misnomers they play 20 records. KCQB in San Diego basically plays 12

"Program directors allow less time for new acts. It takes two to six months to break an act. This costs us extra money. Cost of independent promotion men has risen 25-50%. Cost of promotion records has risen 100%. Record companies are signing fewer artists each year. Single phonograph record sales are down.

#### **Old Standards**

Music publishers with old standard tunes were, however, heartened last year by the comeback of some of the old standard tunes such as "Stardust," "Brazil," "Old Black Magic," "What A Diff'rence a Day Made," "I Only Have Eyes For You," "You're No Good" and "What A Diff'rence a Day "When You're Young And In Love." Comeback is traced to the upswing in dancing among youngsters who are flocking to the discotheques which are mushrooming all over the country.

The discos have grown to the point where they are challenging pop radio stations as hit makers. The discos are being romanced by the disk promoters in the same way as are station program managers and disk jockeys.

By some process of osmosis, a hit on the 3¢ rate. in one disco spreads quickly to other discos and thus can be exposed to an audience of thousands within a relatively short time. The record companies have welcomed the disco phenomenon as an alternative channel of exposing new talent, a necessity in a period when the pop radio stations are cutting back their play lists only to the top hits.

Another indicator of the prosperity of the music business, the bill.

137

revenues derived from performance license fees, were also up in 1975. American Society of Composers, Authors & Publishers reported record revenues for the first eight months of last year. Domestic receipts hit \$49,137,000 for the period. Payouts to writers and publishers totalled \$37,838,000, another record high. Broadcast Music Inc. grosses generally are one-half of those of ASCAP's.

While the disk and publishing ends of the music business are strongly united in their campaign against disk piracy, there is no meeting of their minds on the question of copyright revision. The diskers and the publishers are adversaries on many aspects of the proposed copyright bill which is considered to have a good chance of being voted on in the Congress in the 1976 session.

The music publishers are supporting a proposed hike in the statutory royalty rate to 3¢ per song while the disk industry has been urging Congress to retain the present 2¢ rate. The publishers would prefer a complete end to compulsory licensing and statutory rates, but they are willing to compromise

Another source of division is a proposal to pay a broadcast performance fee to disk talent and the record manufacturers. There is no overt opposition from the music publishers and songwriters to this proposal, but they have not viewed with any enthusiasm a new cut-in on performance fees. It appears, in any case, that the idea of a performance fee disk talent will not be

part of the final copyright revision

#### In 1977 Disks 100 Years Old; **U.S. Music Trade Needs Plan** To Properly Celebrate Event

(Dachs is author of numerous, Association of America, recording music books, a contributor to many companies, talent, talent agencies, periodicals, formerly with Caedmon Records.-Ed)

In 1877, in West Orange, New Jersey, an inspired unmusical tinkerer, Thomas Alva Edison, created the first practical phonograph. Actually, he devised a method to capture sound and words and play them back. Edison's tin foil mittee might issue special hiscylinders had a tinny sound. Our torical articles, publications, disears, used to hi fidelity and stereo cographies in all fields: jazz, pop, and quad, would wince at what rock, country, show music, folk,

ASCAP, BMI, the National Acadamey of Recording Arts and Sciences, the American Guild of Authors and Composers.

(2). A PR (Public Relations) committee ought to be formed to pinpoint themes around which the centennial might focus. The comthose cylinders could reproduce. opera, symphonic works, spoken

by problems: charges of payola, drug-stained pop stars, piracy of hit recordings. These weaknesses cannot be glossed over. However, there's also been a century of spectacular achievement that's worthy of note and celebration. Schwann's tells it all. Look through its microscopic eye-straining print and you can discover the diversity and depth and brilliance wrought by an industry that's grown into a multibilliondollar business and artform since Edison's day.

With all its problems, the world would be a much more impoverished place if there were no recordings (cassettes, tapes). They have become an tremendous cultural and artistic force, crossing all national boundaries and all types of societies, big, small, feudal and modern.

#### **Concert Economic Sense; Risky Pact Services As Folly; Ron Delsener: 'Know Facts'**

IIIII By FRANK MEYER III

ing Stones, et al, continued to do the tors being considered by prokind of smash business expected of moters, agencies and talent as 1976 them. Other performers did well or begins. poorly, depending on packaging, location, area economics, etc. As a number of bookers and promoters this season has been promoting see it, pop concerts are leveling off. heavily at a new site, the Beacon Sharp changes have already occured. More are needed if there is to "The money is still there, but you be a calculated future.

centers and in the boondocks, have Certainly you can lose even when complained that skyrocketing costs you have a capacity crowd, but if - particularly in union expenses you do it's your mistake. and advertising, though talent compensation is also a factor - have slashed profit margins and put properly, you must know your act them in a position of "working for | or acts, and you have to see all the the act" and even, in rare instances, riders and terms of the contract in of seeing little or no reasonable front." Delsener feels many proprofit for an SRO house. One promoter who operates year-round and has booked many acts from almost all the agents, was told by an agency representative

In 1975 most of the superstars, terms, both in payment and in John Denver, Frank Sinatra, Roll- billing? These are among the fac-

According to Ron Delsener, a major producer in New York who Theatre at Broadway and 74th, have to be more careful today. The Some promoters, both in major right packages can bring in profits.

And yet an entertainment colossus word. was created with that toylike "sound machine."

anniversary of the birth of recording. This centennial seems to of electronics, cultural impact. call for a celebration. Years ago, I wrote a syndicated radio show, "Milestones" and this is one of those turning points.

I propose that the world of music and recording get busy to honor the event with a year-long list of activities. Here are a few notes:

(1). A broad committee be established to coordinate the centennial composed of key organizations involved with recordings in-a basic programs on educational TV. way. The Recording Industry

(3). Playlists ought to be worked up to guide radio stations and TV Thus, 1977 will mark the 100th producers covering the history of recordings-the early stars, growth

> (4). Plans ought to be developed for exhibits. Museums should be contacted, particularly those which have shown an interest in musical memorabilia, musical instruments, LP cover art.

(5). TV producers, artists, scriptwriters ought to be prodded to concoct special material-programs, sequences, features-to mark the event. There ought to be special Today's record scene, is plagued

**Diskers Reduce Returns Pressure** 

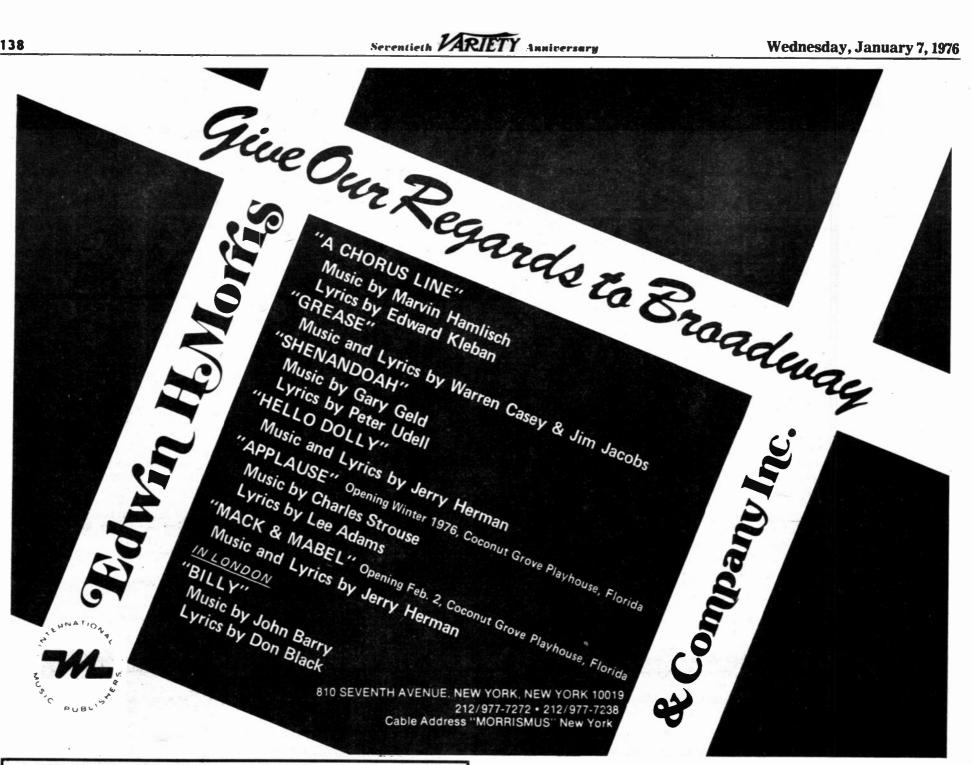
In 1975 the record business felt continuing inflationary pressure as spiraling costs ate away at profits. Many companies took a more conservative posture regarding pressings and shipments to lessen the mountain of returns which had to be digested sooner or later. Some observers felt that disk companies after a particularly successful conwere over-emphasizing the imporcert, "You made too much money." "Why," asks the promoter, "should tance of radio in terms of record sales and there were many who felt I not be allowed to make money as that Top 40 radio was simply another name for grinding hits long as the act is getting what, it asked for?" Why indeed, and are without bringing or exposing new the acts asking for reasonable (Continued on page 142)

#### **Beware Contract 'Riders'**

"You must estimate your costs moters, working on smaller profit margins, have been taken in by what sounded like fine terms on the telephone or in correspondence, only to discover the financial balance can be completely upset when contract riders call for heavy, unexpected expenditures.

In the past, groups have demanded musical instruments which are expensive to rent, like grand pianos

(Continued on page 140)



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BILL BLAME IT ON MY YOUTH BLUE CHRISTMAS BLUE VELVET CANADIAN SUNSET CAN'T HELP LOVIN' DAT MAN CAROUSEL (SCORE) CINCO ROBLES COTTON BLOSSOM DECK OF CARDS ENDLESSLY FINE ROMANCE, A GINNY COME LATELY GOIN' OUT OF MY HEAD GONNA GET ALONG WITH > 8 YA NOW 5 HONEY HURT SO BAD HURTING EACH OTHER I WANT A GIRI WILL WAIT FOR YOU I WON'T DANCE I'M OLD FASHIONED I'M ON THE OUTSIDE LOOKING IN I'VE TOLD EV'RY LITTLE STAR KISS ME KATE (SCORE) LAST TIME I SAW PARIS, THE LITTLE GIRL BLUE 

LITTLE GREEN APPLES LONG AGO AND FAR AWAY LOOK FOR THE SILVER LINING LOVELY WAY LOVELY WAY TO SPEND AN EVENING MAKE BELIEVE MY ROMANCE NEED YOU OL' MAN RIVER POETRY IN MOTION PRETTY BLUE EYES RUNNING BEAR SHUTTERS AND BOARDS SMOKE GETS IN YOUR EYES SO IN LOVE SOMEONE TO GIVE MY LOVE TO SONG IS YOU, THE STROLL, THE SUDDENLY THERE'S A VALLEY TAKE ME BACK THEY DIDN'T BELIEVE ME TO KNOW HIM IS TO LOVE HIM WATCH WHAT HAPPENS WAY YOU LOOK TONIGHT, THE WAYWARD WIND, THE WHEN MY BABY SMILES AT ME WHO WHY WAS I BORN WONDERFUL TIME UP THERE, A YESTERDAYS YOU'LL NEVER WALK ALONE YOU'RE THE REASON

Л S HTS H

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# ...and now you're ready for







LONDON®

#### **Disk Stars Are Born Every** Year Even If Some Are Hypes

•••••••••• By FRED KIRBY

through. From Asbury Park to gether" on RCA records. Meanyear for many new artists who the first click for the Ritchie Family covered a wide range from rock to on 20th Century. The Ritchie Famicountry to the disco sound.

The top new name of 1975 was jans. Asbury Park's Bruce Springsteen although his first Columbia album came out early in 1973. He had experienced young artist, whose become a fave in the New York area by the next year and 1975 saw him break out. His promotion as a new "Messiah of rock" drew charges of hype, but Springsteen, big in 1975. Manchester's hit followknown for his two-hour-plus rock sets, has kept the SRO crowds hap-

ру

Concern about where the next with "Love Will Keep Us To-music stars were coming from gether" on A&M. From Brazil were pretty much allayed last year came singer Morris Albert, who as a host of new disk artists broke came from nowhere with "To-California to Brazil, 1975 was the time the standard "Brazil" proved ly are Philadelphia studio music-

#### **Other Names**

Melissa Manchester was another first big single came last year as "Midnight Blue" brought her firm headline status. She was one of Clive Davis' Arista acts making it ed Barry Manilow's "Mandy," actually carrying over from the prey. Daryl Dragon and Toni Tennille, laws from Tampa, whose album

who also made their first disk sold well and whose performances achieved national breakthrough in built believers. Gil Scott-Heron also 1975 as Captain & Tennille in 1973 has disk success, but his appeal still

is cult limited. The Arista act gaining the biggest buildup last year was Scotland's Bay City Rollers, whose success has come slowly. But the young rockers, appealing to teeneyboppers, finally made it with "One More Saturday Night." Lastest promising entry for Arista is Patti Smith, poet-singer, whose impact should carry over into 1976.

Among British artists scoring last year were 10cc, a veteran combo who had a successful first American headline tour, and Ace, who made it with "How Long" on Anchor. Queen, who had a good U.S. visit early in the year, did not follow up. The same pattern existed for Robin Trower, ex Procol Harum lead guitarist. Kraftwerk, a German group, sold big with 'Autobahn.

Early last year, B.T. Express made it with "Express" on Scepter and the disco unit continued their success through the year. Other new disco successes were Carol Douglas on Midland International, Shirley & Co. on All Platinum and KC & The Sunshine Band, the last a consistent act for TK Productions.

(Continued on page 144)

#### **Concert Economic Sense** (Continued from page 137),

and organs, or limousine service, or | happening, but their hands are tied first class hotels which have been unless they can fight the acts. damaged on occasion, sometimes at cost to the producer, or meals and around the country. Prices are and drinks backsgage which ran coming down to reality. The acts into hundreds of dollars, etc. These terms have been somewhat prices were too high. Another modified by all but the super-problem is that a lot of halls have groups, who often promote their own tours anyway.

Packaging of acts, putting two or more former headliners together to draw, and putting on two shows a In some of them you're just worknight instead of one, is often a curative for the financial ills. Sometimés one act opens the first show and the other opens the second, giving each a chance to p.m. Who gives concerts during "headline" and mollifying somewhat the bruised egos of the performers

#### **Risking a Flop**

"Acts have to be understand-ing," Delsener said. "If they flop once, no one will take them the second time, so they have a better shot as part of a package. I think the talent agencies realize what's care.'

"The business is leveling off here

were getting too high, so ticket weak management, which gives in to automatic increases and a set number of men. To make out in those halls you'll have to add seats. ing for the unions.

#### 8 A.M. Absurdity

"Unions have contracts which say their work day is 8 a.m. to 4 those hours? If you produce at a normal time, you're always paying overtime. The reality of this situation hasn't hit the unions yet.

"Acts, most of them, can be cooperative and will come back with a better package, but the unions don't care. Now they're getting less work and maybe they will

Delsener thinks there's still some problem with the amateur producer, who, "gets a hall no one is using, gives it a name and buys acts for any price. I wind up competing with him for acts, who want that bigger money, and for audience. Suburban venues can hurt the draw of a N.Y. concert, which is perhaps small, but can make the difference between a successful concert and a loser. Most of those promoters go out of business simply because they don't have the audience to draw from.

Like other promoters, Delsener feels much of the business is in a cycle which sees a return to smaller rooms, which are played by acts in hopes they'll do well enough to move to bigger halls.. "The acts know they need, the smaller rooms," he said. "It's a good situation. I'm happy to give them the exposure and hope for more later.

#### **Be Reasonable**

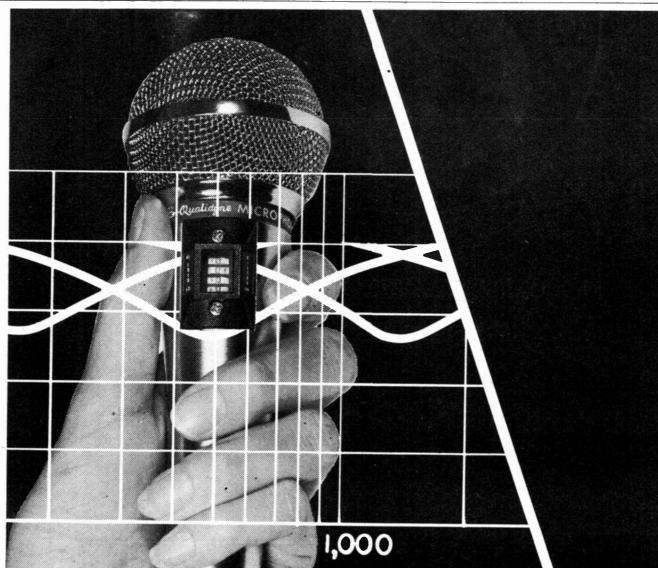
"It'll be healthy if we all sit down and work it out so everyone can make money and split the profits, whether 60-40 or 70-30, I don't care as long as they're reasonable.'

Promoter John Scher, whose heaviest activity is in New Jersey and in upstate N.Y., agreed with Delsener on most points. "We need more reasonable rider requirements and we're getting them. Instead of having to spend \$750 to \$1,000 for a theatre-sized show, we're only spending \$500 or \$600.

"Some of the major managers and some agencies have loosened up about packaging and some will take second billing as long as they're getting the same money. It helps. A lot of us took a bath with people headlining who shouldn't have. They're starting to know better and they'll play as an opener or 'special guest star.' If you're a good, live act, it shouldn't matter if you headline. It only matters how many people will see you and go buv vour records.' Scher pointed to a recent Lynyrd Skynyrd-Leslie West package in which West okayed opening as special guest. "It still left me enough to buy a third act to open," he said. "The '60s boom was done with three or four acts, then it went to two or even one. The kids respond more to a three-act bill. 'There has to be an agency response on money. They have to lean on the groups and be more responsive to the promoter who's booking 100 or more concerts a year, especially when it comes to overhead, which remains the same whether you do two or 10 concerts a month. The entire picture needs reevaluating.

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1975: 5042 participants from 902 companies in 41 countries 1976: More than 1000 companies expected

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#### Seventieth VARIETY Anniversary

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#### **Reduce Returns Pressure**

material to listeners

taking 12.7% of the market, down koff. United Artists Music reshufflfrom 15.3% a year earlier. Re- ed its executive echelon with Mike tailers, too, were also under profit Stewart moving over to the pressure and in the fourth quarter publishing division. Barry Gordy ABC's music division was forced to write-off \$12,000,000, a part of which represented the W.T. Grant bankruptcy loss. Music publishers were none too happy in 1975 either as their business declined 10% from 1974 levels, and a further drop of 15% is anticipated for 1976.

Goddard Lieberson retired as head of the CBS record operation



**Contact: PAUL KALET** 871 Seventh Ave., NYC 10019 212-582-6950

(Continued from page 137), after 36 years with the company Single disks continued to slice and was replaced by Walter Yetni-

×**

1975 Date

Awarded

Aug. 1

Aug. 4

Aug. 7

Aug. 11

Aug. 13

Aug. 14

Aug. 15

Aug. 15

Aug. 18

Aug. 19

Aug. 21

Aug. 22

Aug. 25

Aug. 29

Sept. 5

Sept. 5

Sept. 8

Sept. 10

Sept. 11

Sept. 11

Sept. 11

Sept. 12

Sept. 12

Sept. 15

Sept. 17

Sept. 18

Sept. 18

Sept. 19

Sept. 19

Sept. 29

Sept. 29

Sept. 29

Sept. 30

Oct. 6

Oct. 8

Oct. 8

Oct. 8

**Oct. 8** 

Oct. 15

**Jingle Music** 

(Continued on page 144)

(Continued from page 136) quest funkier sounds and are very aware of pop-rock styles and acts.

Pepsi. McDonalds, Certs, Hertz, Cheerios and dozens of other advertisers have joined Coke in their use of contemporary music. Even the most adult markets have jumped on the bandwagon. The Independence Savings Bank won a number of awards this year for a campaign that superimposed a "Spirit of 76' sound over a rock oriented rhythm section.

Space age electronics and a looser attitude towards life may also have contributed to the commercial world's new attitude toward contemporary music. Whatever, jingles are definitely rocking with the times.

LIVE MUSIC MOVES THE WORLD!

#### THE AMERICAN FEDERATION **OF MUSICIANS** (AFL-CIO)

#### **Gold Records Of 197**

********************** (Continued from page 136) ********************************

Title

Label A&M Scepter **Rolling Stone** Columbia Capitol Capricorn A&M Mercury DeLite UA RSO Grunt Asylum ABC/Dot Capitol Capitol Arista MCA Columbia T-Neck Columbia WB Playboy MCA Columbia ABC/Dot Atlantic RCA **Private Stock** MCA WB Reprise Arista Capricorn Asylum

Asylum

Columbia

Epic

WB

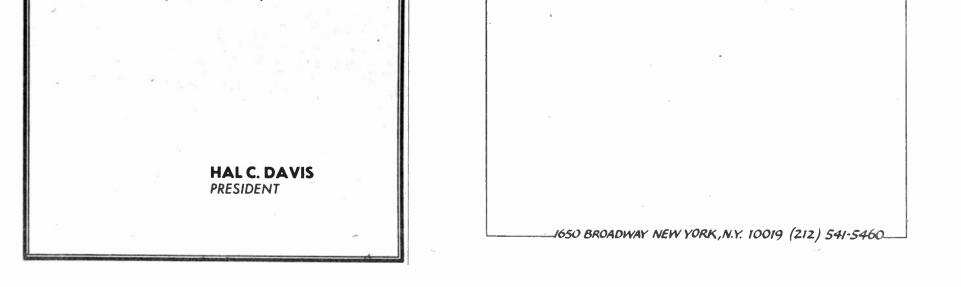
Love Will Keep Us Together Express Made In The Shade **Toys In The Attic** Magic **Marshall Tucker Band** Greatest Hits Honey Lights Of Worlds Why Can't We Be Friends? **Jive Talkin' Red Octopus** Don't Cry Now Before The Next Teardrop Falls Listen To What The Man Said **Rhinestone Cowboy Funny Lady** Someone Saved My Life Tonight Aerosmith **Fight the Power** Between the Lines Gorilla Fallin' In Love **Please Mister Please** Wish You Were Here Wasted Days And Wasted Nights Pick Of The Litter Windsong Mr. Jaws **Clearly Love** I'll Play For You Is It Something I Said? **Dawn's Greatest Hits** Win, Lose or Draw **Prisoner In Disguise** For Every Man **Blow By Blow** Born To Run Ain't No 'Bout-A-Doubt It (Continued on page 144)

Artist

Captain & Tennille **B.T. Express** The Rolling Stones Aerosmith (S) Pilot **Marshall Tucker Band** Cat Stevens **Ohio Players** Kool and the Gang (S) War **Bee Gees Jefferson Starship** Linda Ronstadt **Freddy Fender** (S) Wings (S) Glen Cambell Soundtrack (S) Elton John Aerosmith (S) Isley Bros. Janis Ian James Taylor (S) Hamilton, Joe Frank & Reynolds Olivia Newton-John (S) Pink Floyd (S) Freddy Fender Spinners John Denver (S) Dickie Goodman **Olivia Newton-John** Seals & Crofts **Richard Pryor** Dawn **The Allman Brothers** Linda Ronstadt **Jackson Browne** Jeff Beck Bruce Springsteen **Graham Central Station** 

Gerald Siegal PUBLIC RELATIONS

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#### David Freiberg, Marty Balin, John Barbata, Grace Slick, Paul Kantner, Pete Sears, Craig Chaquico

Seventieth VARIETY Anniversary

# THANK YOU

For making our album platinum, as well as No.1 an unprecedented four times in 1975.*





WRH

*Billboard 9/6, 9/27, 11/1, 11/29 "Red Octopus" includes the two hit singles "Miracles" and "Play On Love"

Larry Cox, Co-Producer

.

**Bill Thompson, Manager** 

#### **GLADYS SHELLEY**

Oct. 17

Oct. 20

Oct. 20

Oct. 21

Oct. 24

Nov. 6

Nov.7

Nov. 7

Nov. 11

Nov. 11

Nov. 11

Nov. 11

Nov. 11

Nov. 13

Nov. 13

Nov. 14

Nov. 17

Nov. 17

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Nov. 18

Nov. 18

Nov. 18

Nov. 19

Nov. 24

Nov. 25

Dec. 1

Dec.2

Dec. 3

Dec. 4

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Dec. 5

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Dec.5

Dec. 5

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Dec. 10

Dec. 10

#### **Returns Pressure Reduced**

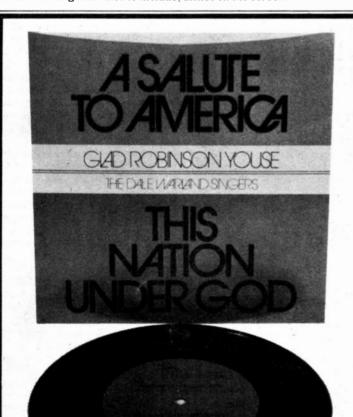
#### -(Continued from page 142)-

directed Diana Ross in Paramount theme parks many of which now Pictures' "Mahogany," but by use talent and musical acts to draw year-end was supervising an exten- evening crowds. ASCAP and BMI operation. Polydor International company's proposal for a per per-Daily News syndicate moved into indicated an appeal will be forththe publishing business, following coming. the example of the N.Y. Times. The Beattle partnership officially broke up during the year, but their Apple Records will continue. Hugo and Luigi took over Avco Recordings from that company which is reducing its show business operations.

President of ASCAP and that makers began using unlicensed organization indicated an expan- music as background scores for the sion of licensing activities to include antics on the screen

sive revamp of the Motown won their suit against CBS and that bought Hill & Range during the formance license arrangement. year and the Chicago Tribune-N.Y. Blanket licenses continue, but CBS

Many states took affirmative action in 1975 against disk and tape pirates. There were numerous raids followed by successful prosecutions, but piracy continued to be a major problem for the industry with no definitive solution in sight. In fact, a new problem arose Stanley Adams was re-elected during the year as prono film-



#### ***

RCA Fame Full Moon A&M A&M Six Wives Of Henry VIII MCA RCA Atco Capricorn **ABC-Atlantic** Bearsville Apple MCA A&M Columbia RCA Chrysalis Atlantic Columbia Phila. Int'l Epic Columbia RCA Elektra Elektra Curtom Rocket ŴΒ History **RCA/Midland Fly Robin Fly** Capitol **Greatest Hits** Casablanca Alive! **Island Girl** MCA Asylum The Hissing of Summer WB **Greatest Hits** Warner-Reprise Fleetwood Mac Columbia Breakaway Columbia Gratitude Columbia **Family Reunion** RCA/Midland Save Me

**Rock Of The Westies Rockey Mountain Christmas** Raunch 'N Roll Where We All Belong Wind on the Water Foghat **Extra Texture** Sedaka's Back **Diamonds and Rust** Piano Man Feelings **Minstrel In The Gallery** They Just Can't Stop It Still Crazy After All **These Years** Do It Anyway You Wanna Blue Sky-Night Thunder Chicago IX I'm Sorry **Sheer Heart Attack** Judith Let's Do It Again Bad Blood

Lawns

By The Numbers

(S) David Bowie Kriss Kristofferson & Rita Coolidge **Rick Wakeman** Elton John John Denver Black Oak Arkansas Marshall Tucker Band David Crosby & Graham Nash Foghat George Harrison Neil Sedaka Joan Baez **Billy Joel** (S) Morris Albert Jethro Tull (S) Spinners Paul Simon (S) Peoples Choice Michael Murphey Chicago (S) John Denver Queen **Judy Collins** (S) The Staple Singers (S) Neil Sedaka America (S) Silver Convention Helen Reddy Kiss (s) Elton John Joni Mitchell Seals & Crofts Fleetwood Mac Art Garfunkel Earth, Wind & Fire O'Jays Silver Convention The Who

#### Smithsonian Slates Fifth Annual Musical Weekend

#### (Continued from page 140) -The German Silver Convention and Consumer Rapport also made it big in the disco record scene as did Chocolate Milk, a British group.

**Disk Stars** 

**MCA** 

Natalie Cole, daughter of Nat (King) Cole, finally broke through on her own with "This Will Be" on Capitol, a success that also spelled increased cafe and tv attention for her. Freddy Fender, a Tex-Mex performer, was the major new country artist to crossover into pop with "Before the Next Teardrop Falls" on Dot, ABC's country label.

Washington. The Smithsonian Institution's Smithsonian Castle followed by a fifth annual Musical Weekend in performance at the Opera House of Washington, a tour of the nation's the John F. Kennedy Center for the capital especially designed for Performing Arts and a reception. music lovers, is scheduled for May 14-16.

Tour will open with a dinner at Among other activities are a concert on historic instruments -

#### A SALUTE TO'76 Released for the American Revolution

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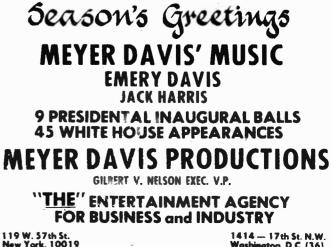
The Dale Warland Singers Present A SALUTE TO AMERICA THIS NATION UNDER GOD

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Phoebe Snow seemed headed for a big year when "Poetry Man" sold on Shelter. Her concert dates also were big. But she switched labels and took a performing histus, which may force her to reach for the top again this year.

A trio of Épic artists, Dan Fogelberg, Minnie Riperton and Michael Murphey, also attained star status for the first time last year although Murphey has yet to develop as a top concert attraction.



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**ARENAS SEARCHING FOR NEW FORMATS** 

# Fla. Hotels Coming In From **Out Of The Cold Tourist Biz By JOHN HUDDY**

Miami. | drive.

time low Miami Beach hotelmen Miami Herald opposes gambling, reported one of the worst summers arguing it will attract organized in the resort community's history, crime figures and legions of with occupancy rates reported hookers Florida Gover Reubin down from 10% to more than 40% Askew recently appeared before a Cuban-exile terrorist bombings, federal fact-finding committee on always a local problem, increased gambling, to voice his opposition to in tempo, rocking police depart- state-controlled Miami Beach ments, justice buildings, boats and casinos. homes and further injuring the area's national reputation.

economic recovery might occur -the National Airlines strike began, and lasted for more than four months.

But surprisingly, once dis-heartened tourist officials approached the new year unworst is over, they contend, and with a break or two, the new winter will be a booming one. Indeed, the comeback of South Florida-Miami Beach tourism was spurned by the year-end cold snap up north.

"We have the paper reservations at all of our hotels," says Morris Lansburgh, president of the Associated Hotel chain that includes the Eden Roc (back in Lansburgh hands) and the Deauville. "We don't have deposits in all the surge emerged: cases and that's because of the transportation situation. Our prosperity in large part depends on Miami Beach, have had their what happens with the air carriers. If all the strikes end, we will be in for a big season.

"I think it'll be a good season," agrees Irv Cowan of the Diplomat. 'People are still being very selective and we're discovering that the most expensive and the least expensive rooms usually go first. Our task now is to sell those in-between rooms.

For all the problems suffered during the horrendous summer of 75 and the strife-ridden fall, Miami's tourist forecast, literally and figuratively, does seem sunny. Stunned by declining occupancy rates, a bad press and shriveled resort tax collections, city fathers held a series of "emergency" meetings on tourism, and pushed to completion the modernistic \$6,000,-000 Performing Arts Center scheduled to open in mid-January. A courtesy "Butter up the Tourist, He's Your Bread and Butter" campaign, widely imitated elsewhere, is also in full swing.

# **A Turning Point**

Zev Bufman, operator of the Parker Playhouse and a successful and popular theatrical producer in these parts, considers the new Arts center a turning point of sorts for the beach. "It is a positive step that no one can deny," Bufman says. "And I believe a new beginning for Miami Beach." After years of talk, the most severe critics of Miami Beach agree, the stylish new theater could be a rallying point for progressive tourist attractions. The new theater and the breadand-butter campaign represent a new "can-do" spirit of leadership and achievement, officials here believe. A well organized, vigorous effort to legalize casino gambling is underway on the beach, with quarterly fund raising dinners (Dick Shawn and Henny Youngman headlined the first two functions) part of the pro-gambling

By the fall of 1975, South Florida tourism seemed to plunge to an all-battle, however. The powerful

Less controversial and more likely are family-styled attractions, And then, just when it seemed similar in format to the Tivoli Gardens in Europe, or the Six Flags parks in the U.S., which would be erected on presently submerged islands in Biscayne Bay.

A proposal for at least one such amusement complex, to be located only five minutes from hotel row on daunted and even cheerful. The Collins Ave., is under study by Miami officials. This year will also find continuing beach restoration work, financed by federal and local agencies, a Miami-Metro country reform of tourist-gouging taxi cab firms, and a Dade County Grand Jury investigation of the bombings.

# **More Reasons**

As the hotel reservations poured in during recent weeks, even during the National-United strikes, other reasons for the anticipated Florida

'The islands, the traditional source of stiff competition for problems in the past few years,' says Lansburgh. "And Mexico made a very serious mistake with their anti-Zionism stand in the United Nations, at least as far as American tourism is concerned. 'It's becoming very obvious to all of us: With our weather as beautiful as it has been, the people up north want to come to Miami Beach-if

they can get here. Not one to sit back and suffer avoidable disaster, Landsburgh proposed one solution to the trans-(Continued on page 162)

see decline of **ROCK CONCERTS By JOE COHEN** 

Although rock remains one of the biggest b.o. entities in the show biz end of arena operations, many operators feel that it is on the way down. They now are scouting around for new ideas to replace rock which has given the largeseaters a great measure of prosperity for many years.

The search for ideas is fairly vigorous. Already some have been tested and proven worthy. Included, for example, is the gigantic discotheque recently at Madison Square Garden, N.Y., which drew more than 14,000. This was a co-promotion by Richard Nader and the Garden, in which the patrons became the performers through various devices including platforms on the floor.

As a result of this promotion, arena operators are now thinking in terms of the audience providing most of their own entertainment. Other ideas are in the blueprint and discussion stages. To the operator, this would be an ideal solution to the waning rock b.o. There could be no better solution than to have wouldbe performers paying their way into the arena.

The search for new ideas started when it was found that some rock outfits were no longer the prime draws they used to be. Some groups were broken up, and other hopefuls failed to ignite. A prime example of the latter is the recent tour by the Bay City Rollers, a top British outfit which has been catching on in Europe, but has failed to date to make it in the U.S.

Doubling up of attractions is another possibility. The doubleheaders are, so far, a dubious entry. Also to be tried on a greater scale is the promotion of festivals and concert series in which a few strong troupes could aid in the sale of the weaker outfits. This has been tried with considerable success in the (Continued on page 164)

# London Palladium, Vaude Mecca, **Brushing Off Traditional Formats** For Bigger B.O. Via Int'l Names

London. ope's best known variety house and seasons, pantomime and familytrade shows, is facing changed tossed out and the place is now which operate live entertainment more. policies.

According to Louis Benjamin, joint managing director of Associated Television, which owns the Stoll-Moss theatre circuit of which the Palladium is the vaude flagship, the "traditional barriers" are down. There are no longer so many hard and fast rules as to who or what plays there; for what period of time; at what season or what terms.

"Consider the routine of summer shows and Christmas Pantomimes and old-format variety bills a thing of the past," said Benjamin.

Prestnely, Benjamin, who started his career as an office boy with Moss Empires and who now has special responsibility for the Palladium and the five provincial Moss theatres among other corporate chores for Sir Lew Grade & Co., is hoping to reestablish the noted London theatre as a premier concert showcase. (It will be recalled that in absence of significant competition from television the Palladium gained international fame as a concert spot during the 1940s-50s when top Yank talent used to make a "sentimental journey" over the pond to billtop the place for prestige points.)

# **New Game Plan**

The game plan now is to use the impact of the SRO Frank Sinatra (with Sarah Vaughan and Count Basie) concerts and the Paul Simon engagements recently to spear-



'This is a word of mouth business," said Benjamin, "and I'm hoping that artists who have been comfortable over here will spread the tidings that the Palladium is back as a playable showcase.

"Frank Sinatra" was merely fantastic for openers."

Benjamin warned that, in terms of payload, a London date will not yield up a "Vegas type" return. Sinatra, however, according to his promoter Harold Davison, went clean with a \$35 top (\$80 on opening night) which gave a potential gross of close to \$650,000 from 10 concerts over eight days.

# **New Flexibility**

As part of the new flexibility in marketing the 2,350-seat West End house, Benjamin is offering artists either a percentage deal, or rental terms, a salary-only deal "if we think its the right thing to do." He claimed to be open to other innovations stating that a deal can be "premised any way an artist wants provided the attraction is considered right for the Palladium.'

Exec is aiming to build up a roster of top concert names over a six to eight month period in order to establish the new direction for the Palladium. If people have gotten back into visiting the vaude hall for concerts — he may begin importing "good artists who are not necessarily well known in Eng-

land." Effectively, the current policy puts the Palladium in competition with the Albert Hall, the Festival Hall, the New Victoria (which Danny O'Donovan just opened as a full time concert situ) and the Rank film hardtops, a couple of which have become established as regular concert venues.

For most the past year Harold Fielding rented the Palladium for his "Hans Andersen" (Tommy Steele) tuner which ran for nearly 11 months and which took care of last year's overhead problem. "That in itself was a change of direction because five years ago the Palladium would not have been considered as suitable for a stage musical," he said.

The vaude theatre has never gone dark in the real sense since the Second World War. That possibility looms now, however, as keeping a losing show open as a face-saving exercise may be just too costly in these days of reduced margins. "You have to consider the math, here," said the Moss cirusit topper. "I have seen certain shows sustaining losses up to \$16,000 a week which have not been closed because the theatre would go dark. We must consider now whether it makes more sense to close down such a show and make the Palladium available for concert bookings. Is the game really up for summer vaude and Christmas panto? Ben-(Continued on page 162)



# **BENNY GOODMAN**

WRH

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Artist Representative: Muriel Zuckerman



# **Ringling's Bicentennial Show** Hits As A Grand Old Flag-Waver That U.S. Needed, Post-Watergate

# **By IRVIN FELD**

for a rousing ovation for the Bicen- | sage of our rich hard-fought history tennial Circus Edition of Ringling and achievements. And yes, Uncle Bros. and Barnum & Bailey Cir- Sam is on hand, wearing his glittercus, it gives me enormous pleasure, ing flag suit, and striding tall on 12in reflection, to think that in the aftermath of Watergate - with all up to. its consequences which have led to waning pride in America --- that our circus has been able to evoke and eling to every corner of the nation, reawaken the spirit of old fashioned offering an exciting brand of family untarnished pride in this country and its heritage.

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The affirmation of the renewed spirit of loyalty inspired by the Bicentennial Edition of Ringling Bros. and Barnum & Bailey Circus has been demonstrated daily, when in city after city, audiences salute the patriotic tribute to the nation's 200th birthday by rising en masse. Their cheering and eagerness to loudly proclaim and voice enthusiasm for the parading of the flag in the arena is that kind of proud spontaneous reaction that has always been characteristic of Americans in the past. The evidence of its revival at Ringling Bros. and Barnum & Bailey Circus is a source of great personal satisfaction to me and my son and coproducer, Kenneth, for it was our aim that the Bicentennial Edition not recreate history, but rather use it to restore pride in it and ourselves as a nation.

Our efforts to bring Americans together, by focusing on the people, places and events of the past illustrating the accomplishment of our two centuries of growth-from George Washington to the astronauts - have brought us recognition by the American Revolution Bicentennial Administration as an official Bicentennial Event. John Warner, the Administrator, presented us with the Official National Bicentenial Flag, and we have received similar citations from Bicentennial organizations in every city where the Circus has played.

### Not Too Sophisticated

Although large metropolitan 'areas have traditionally been judged too "sophisticated" to respond to the old-fashioned appeal of the Stars and Stripes, I must happily refute that theory. The Greatest Show on Earth, in its tour crisscrossing the nation, is delighted to report that the good old American spirit is alive and well and still beating in the hearts of children of all ages - from Venice, Florida to The Big Apple.

In the early days of our country's development, the circus served as a vital means of communication carrying wonders from the entire globe to small towns - bringing exotic animals to amaze an excited populace, exhibiting one of the first automobiles (pulled by an eleiant. gasoline v vas in sl ort supply teven then) on the Main Streets of America, illustrating the wonders of that brand new entertainment medium, motion pictures, and demonstrating an extraordinary invention, the light bulb and the promise of what electricity would mean to rural America. It was the circus, who gave us Uncle Sam, inspired in 1868 by a famous circus clown, Dan Rice, who sported a red, white and blue flag suit that was the impetus for cartoonist Thomas Nast's creation of what is now the worldwide sym-

(President-Producer of Ringling Bros. and Barnum & Bailey Circus) When the crowd rises to its feet | cations chain, relaying the mesfoot stilts, still a figure to be looked

> Long before the lights were lit on Broadway, the circus was traventertainment that is still one of the most popular forms of amusement today. The many other types of entertainment that once reached throughout the countryside - Wild West shows, minstrel shows, showboats, vaudeville - have vanished, but the circus has survived and flourishes, nurtured by 200 years of affection from the American public and their confidence in our dedication to presenting them with the kind of entertainment that bringsevery generation of the family together under one roof for a remarkable experience — an adventure that is ever fresh and exciting.

### **Additional Unit**

It was in response to this reception and my desire to reach larger audiences, that were hungry for Circus, that brought about the creation of an additional unit of Ringling Bros. and Barnum & Bailey Circus in 1969. I had previously established Clown College in 1968 for the express purpose of training young clowns to fill the ranks of this new unit and augment the dwindling supply of veteran fun-makers who were retiring.

Our decision to channel all our efforts towards a spectacular Bicentennial Edition is a way of showing our deep appreciation for 105 years of welcomes in towns and cities across America and reaffirming our belief in the strength at that." and vitality of this nation. In an era of uncertainty and anxiety, plagued Bicentennial goals have been by financial crises, our aim was, through the medium of our circus, to reach people and make them feet to the strains of "America, Amproud to salute the flag and cele- erica, God shed his grace on Thee,' brate being Americans. This show applauding wildly and often tearwas to be our gift to the American fully, at the parading of the Red,

a present of their enduring love and loyalty.

I decided to begin immediately, without delaying Bicentennial plans by requesting subsidies or extraneous funding for our programs. While many organizations talk about their Bicentennial objectives, and some exploit them commercially, RBB&B Circus was the first entertainment entity of its kind to promulgate a full-fledged, all encompassing program.

Not only did we research and produce a star-spangled tribute to the nation presented in three rings, but we broadened our efforts by establishing an educational services division, headed by eminent educator and award winner, Dr. Mildred Sandison Fenner, to provide free materials for study in commemoration of the Bicentennial. This division handles hundreds of requests from schools and libraries every month.

In addition, at every performance of the Circus' 500 yearly performances, 53 children participate directly in the glittering Bicentennial tribute, which adds up to a staggering total of 53,000 young people who will have been directly involved during the duration of the celebration. Thus children, who are traditionally the hope of the future are symbolically linked to our illustrious past, and have their heritage consciousness raised.

I am deeply gratified and filled with humility at the emotional reception that the Bicentennial tribute has elicited. The patriotism and unabashed enthusiasm for the American flag is the kind of healthy sentimentality that is the cornerstone of this country.

My great pride in Ringling Bros. and Barnum & Bailey Circus' Bicentennial contribution was heightened by Dan Sullivan's accolade in The Los Angeles Times: 'The Spirit of '76 parade at the lose of the first act is such a gorgeous display of America first - all our superstars from George Washington to George M. Cohan --that a sensible federal Bicentennial policy would be to buy everyone tickets to the Circus and let it go

I feel our efforts in realizing the returned to me manyfold at the sight of audiences drawn to their public who, for so long, has made us White, and Blue.



# 'Day Of Downtown Club Over'; Night Life Moves To Suburbs By LLOYD SACHS

downtown nitery scene continues for five consecutive nights. From down the road to oblivion, with outward appearances, the jazz fol-Mister Kelly's and the London lowers at Ratso's differ from pa-House joining the ranks of the van- trons of the now closed Jazz Showquished in 1975 and the Empire case of Joe Segal, longtime Chi jazz Room at the Palmer House discontinuing its entertainment policy, many showmen are looking to the Ratso's, topper Bob Briggs at press boite circuit in surrounding parts of time, was on the verge of closing a the city and in the suburbs to pick deal for the nearby Lincoln Ave., up the slack.

caliber, numerous outlying clubs have shown signs of growth. Apparently, nitery operators have recognized the need to bring entertainment to where the people live. Indeed, the demise of Kelly's last nitery, but the demise in Chicago of nitery approach: high covers and ment. minimums, semi-formal surroundings and an entrenched downtown location. The drawing power of an "in" spot to go to week after week has gradually eroded, with patrons no longer willing to deal with traffic, parking and safety fears.

The take-it-to-the-people approach developed as part of suburban sprawl and suburban clubs have come into their own. Leading the way in the Chicago area are the Hyatt Regency O'Hare's Blue Max and the Arlington Park Hilton's Top of the Towers, both of which draw from various suburban communities and from the steadily growing conventioneer traffic spurred by the growth of various convention spots made appealing by close proximity of O'Hare Field airport.

Among the other outlying spots showcasing name stars gaining popularity are the rejuvenated Mangum's Chateau in Lyons, Ill., Field's Supper Club in Oak Lawn, Ill., and the new multi-million dollar club, Condessa del Mar, in the Alsip section of Chicago. The big daddy of all the suburban big name spots, though, is still the Mill Run Theatre, which packs them in for acts like Sammy Davis, Alan King, and Johnny Mathis.

### **Biz Is Good**

'Contrary to what they're saying in the papers about the old houses going under," said Chuck Eddy, veteran talent agent, "the night club business is not in the doldrums. It's going good and it'll be even better next year. There's more money being spent on entertainment now than ever. There are lounges springing up all over the Midwest.

"All it means is the day of the downtown club is over," he continued, "that consumer habits are changing. Thirty years ago they arts centers is set to unfold in Otvere saying how there would never tawa. Jan. 7-10, sponsored by both be a time when dance bands the Associated Councils of the Arts weren't popular. It's a matter of and the Ontario Arts Council, with transition to newer and better forms of entertainment.' In the case of the new city clubs, the formula has been to cater strongly to a younger (21-30), hipper crowd less interested in decor than good music and comfort. High covers have been replaced by more modest arrangements. At Ratso's, which was transformed into an acoustically-sound jazz room early in 1975, the atmosphere is informal and coffeehouse-oriented, and the menu is priced down (meals cost between \$2.50 and \$7) though the direct questions at a panel of arts choice is more limited. Significantly, whereas a Dizzy lowing day.

Chicago. | Gillespie had trouble drawing at the As Chicago's once-thriving London House, he can pack Ratso's impresario.

Riding high on the success of club Kingston Mines, with plans of Though not yet showcasing per- converting it into a posh nightclub formers of Empire Room or Kelly's | featuring bigtime talents like Freddie Prinze and Bette Midler.

If that venture is a success, Chicago could have a new Kelly's-London House-styled axis. As one showman commented, the outlook for the Chicago nitery scene is not September signalled not only the as bleak as some persons are passing of a leading American painting it to be. Some strong answers are due to be provided in what can be called the traditional 1976 as to the accuracy of that com-

# Pennsylvania 10-1 **Over Massachusetts Budget For 1976**

Pennsylvania is going to outspend Massachusetts 10-1 in the Bicentennial tourist battle, it was disclosed here by Frank J. Shaw, director of the Massachusetts bureau of vacation travel.

We're not going to compete with places like Pennsylvania, Virginia, New York and Michigan," he said. 'We've had our budget cut from \$832,000 last year to \$467,000 for fiscal 1976.'

'Compare this to Pennsylvania's \$4.8 million in state and special Bicentennial promotional funds. We should have a year as least as good as 1975 and possibly better," he said, pointing out, "We had a disappointing year in 1975, but that was our Bicentennial kickoff year and everyone was predicting huge crowds.

'That was part of the trouble. Some of those Bicentennial people were predicting huge crowds, particularly in the Boston and Lexington-Concord area, and it scared people away. What we got was brown baggers and day trippers. Not that there's anything wrong with those people, but they are not the ones to fill hotel rooms and buy restaurant meals."

# PAPP TO SPIEL AT CAN. TALKFEST ON ART CTR. PROBLEMS

A symposium on the problems of

bol of this country. Today, The Greatest Show on Earth is once again serving as an integral link in the communi-

JEANNE NAPOLI "I'LL MAKE YOU FORGET THAT GIRL" January 15th Release-VIGOR RECORDS Management: HARRY STEINMAN, (212) PL 1-2156 Agency: ICM

the assistance of the Canadian Conference of the Arts. Discussions, panel and lecture events will spotlight problems areas for large and small facilities, including audience development, private fund raising, and labor negotiations.

Highlighting the four day powwow are producer Joseph Papp who speaks Jan. 8 as well as John Leonard, cultural correspondent for the N.Y. Times, and Jamie Portman, of the Southam New Service in Canada, who are skedded to and government notables the fol-

# 147 A WASTREL, MINDLESS BICENTENNIA

# U.S. Cities, Museums, Corporations Succeeding Where Federal Commission Failed — Foreigners Participate By ALFRED STERN

(Stern has been contributing for many years now to these states thematically limelighting their societal-economic the glaring exception of the film industry, all recognize and Anniversary Editions of Variety. He has acutely detailed the solidarity from Independence to growing interdependence. respect the Bicentennial's restorative significance. monstrous clumsiness in U.S. planning of its 200th Birthday. Present plans include exhibits of future urban and rural A creative consultant, Stern's credits go back to the N.Y. community, cultural, educational, recreational and in-World's Fair of 1939-40.-Ed.)

The great U.S. Bicentennial year is upon us and the nine year boondoggle of the Federally financed American Revolution Bicentennial Administration has and will continue to produce all the excitement and impact of a single



Colonial drummer boy standing under a Niagara Falls of apathy, a torrent of press releases on trivial projects with Carl Byoir & Associates as ARBA's latest of many toutmasters, and a plethora of mostly sleazy "buy-centennial" gimcrack licensed souvenirs inundating the nation.

This is a sorry but not surprising "no show" at a time when the inspirational dynamics inherent in sensitive commemoration of the responsibilities and opportunities of Independence could do much

to galvanize our country's battered psyche.

Yes, on New Year's Eve the Feds heralding the Bicentennial year have moved the Liberty Bell from Independence Hall two blocks north to a new pavilion, an architectural monstrosity resembling a suburban bus station albeit providing increased access for 2,000,000 expected visitors to view and touch that revered cracked angelus of freedom. But inept concepts justifying a lack of both Federal and civic funding have scrubbed most of the festivities pledged by Philadelphia's '76 Committee.

Boston's 200 Corporation has fared far better. Realistically ignoring the Bicentennial bureaucracy the Hub stimulated close to \$15,000,000 in largely private sector support for a number of continuing historical and contemporary exhibits and activities. Now with a nod to the threshold of our third century Boston is organizing a new expo, New England 2026 for its City Hall Plaza next July 30 through Aug. 8. A preview of the next half century with participation by the six Yankee and other communications and entertainment media with pier time.

dustrial developments; a special events center; the premiere of playwright Arthur Kopit's "The American Quest-Lewis & Clark-Lost and Found," an innovative daytime outdoor audience participation spectacle, and perhaps a New England film festival, all under the aegis of producer Jack McQuiggan who hopes to subsequently present Kopit's play in several eastern and southern cities during the Bicentennial era.

### Too Costly, Too Late

In Washington the elaborate sound and light show promised for the Capitol has been jetisoned with the usual "too costly and too late," and the Visitors Orientation Center installation at Union Station is critically behind schedule. Even the Capital District's hopes for a gala July 2-5 holiday weekend of major ceremonies, special events, exhibits and parades are in dire jeopardy.

In concept largely an election year agrandizement of the Ford Administration with a format similar to inaugural festivities, the committees concerned wistfully hoped that V.P. Nelson Rockefeller would spearhead their lagging funding campaign, an unlikely chimera what with Rockefeller's evident disenchantment and growing schism with the White House.

As for New York City's Bicentennial Corporation, charity precludes comment other than to say that 200 years ago under British occupation with William Tryon as Governor this community was in better shape, and perhaps when Queen Elizabeth II comes to pay her Bicentennial respects next July we should petition her to take us back.

Despite ARBA and other politically oriented nonproductive state and municipal commissions, the nation's major cultural institutions, museums, symphonies, nonprofit theatres, book and periodical publishers, the tv networks, especially NET with their superb "Adams Chronicle" series, Arnold." Alas, the bitter winter at Valley Forge was a hap-

# No ARBA Leadership

Without ARBA leadership and support they together with hundreds of smaller communities are dedicated to producing myriad Bicentennial projects of genuine and frequently permanent value. In addition, European nations with their superior skills in applied quasi-governmental showmanship are importing several illustrious events.

To cite a few, the French Committee for the Bicentennial of U.S. Independence under the chairmanship of Herve Alphand, former Ambassador to the U.S., is sending a splendid and continuing "son et lumiere" show to Mount Vernon, and with the endorsement of that Committee France's leading producer of "pyrotheatric" spectacles as presented in as many as 200 French communities on Bastille Day, has organized a U.S. company to produce "Independence" - a fireworks, live action and musical history of the Revolution designed to play major fairs and expositions thematically identifying with our 200th Birthday.

# **English Kings Display**

And the noted English costumier, Bermans & Nathans of London has sent "The Kings & Queens of England - A Royal British Salute to the U.S. Bicentennial," a glittering historical exhibition of more than 60 magnificently costumed life-size figures. Presented by Union Carbide at their Park Avenue, N.Y. Exhibits Center last month, the \$500,000 display will visit leading American cities.

But ARBA with the insurmountable liability of more than half its chaotic existence under the unimaginative Nixon regime has wasted an estimated \$75,000,000 to \$100,000,000 in taxpayers money, a sum far in excess of the total cost incurred by the War for Independence. Bankrupt of ideals and ideas, ARBA has shamefully produced nothing worthy of our unique democracy. As one president Washington wit put it, an evaluation of ARBA's service to the nation confirms that their initials might well stand for "A Return (of) Benedict

# See New Role For Talent Agencies Feld Plans Future Editions **Of 'Greatest Show On Earth' Survival Depends On Pulling Together All Facets of an Idea Into Saleable Package**

The role of the talent agency with script and a list of names in must change if they are to survive. The offices must shift from being a middleman to developers of employment opportunities, according passed. to the current thinking among percenters

Indeed, it's pointed out, if agencies continue on their present path, then they are likely to disappear completely. In the past few years, personal managers have usurped some functions of the agency, even if illegal in certain areas, such as New York and other states where the talent agencies are licensed under the umbrella of employment agencies. Also, top and even medium level performers have found that they can function and prosper without the offices. This is particularly true in Las Vegas, where a nucleus of recognized entertainers have dropped all ment has a sizable hunk of "Jaws" agency affiliation.

By being in the center of the and television activity in Hollywood, this group has eschewed the date diggers and some are even going the route without personal managers. In New York, performers such as Henny Youngman get along with neither agency nor manager, and is working steadily. Will Jordan's postcard campaigns and huge longdistance telephone bills help him overcome the lack of an agent or manager. Sandler & Young have along ago dropped working through an agency, only their personal manager.

their book, nor sit behind the desk and telephone submissions. To many that era has long since

The cue to future activity is being taken from the television and film packaging departments where the agents devise complete shows and submit them to networks. They get an idea, find a star, generally from within its own roster of talent, get the supporting players and underthe-line personnel, figure costs and then sell the entire package at a 10% surcharge for their own-commissions. All the toplined agencies have found this to be a cushion for future revenues and means of utilizing the talent on their books in a most profitable way. In this way the agency also gets residuals. International Creative Managethrough this method.

# Faults

refined to stand up to oldline agency practices, union and legal regulations. The major argument is that method has been the fact that the agency acts as seller and buyer. As a seller, they have to get the maximum for their artists. As a buyer they have to conserve expenses for the producer. This clash people, plus the most dollars. In adhas given the agents more than a few ethical headaches. However, this dilemma is being ner year in New York, you might resolved in some areas. Key in this instance is participation by the seller. Therefore by selling the talent at a reasonable price plus percentages from which the act will (Continued on page 164)

greater successes than in any year since we took over management eight years ago," said Irvin Feld, president and producer of Ringling Bros. and Barnum & Bailey Circus. Seated behind the big desk in the penthouse executive offices of 'The Greatest Show On Earth'' in the nation's capital the showman discoursed at length on many aspects of his circus operations and his plans for the future.

Longer dates with greater attendance and greater dollar returns have become a normal occurrence. Chicago, traditionally_a three-week stand, was played for four weeks in 1975 and probably will be extended to five weeks in 1976. New York's Madison Square Garden, a four-week stand when the present management took over, has gone to five, then seven, than nine weeks.

"We are now talking about 11 greatest sphere of cafe em-ployment, and fairly close to film Admittedly, this modus operandi be effective for 1976 because of the material with us to improvise Democratic national convention." Asked about the geographical nearness of Madison Square Garden and the Nassau County Coliseum which the show plays each fall, he continued: "This was the best year we ever had in the Garden, the best year in volume of dition, this was the best year we've ever had in Nassau. After the banexpect a drop at Nassau but the 1975 date was bigger than the opening year there. And that's something, because when you get a new building you get a whole new group use of mercury vapor lighting. This of people who are curious about the is cold lighting and it's bright. But

# **By TONY CONWAY**

entation being offered."

Noting that the show is now larger than it has ever been in terms of the numbers of performers, Feld stated: "I believe in taking care of these people to the dealing with 175 performers and between 125 and 135 working men on each unit, there is a need for adequate shower space, proper dressing rom facilities, and proper storage of costumes and props. For those performers who choose to travel by house trailer rather than on the show train, provision must be made for parking near the problems presently encountered. building.

# **Dressing Rooms**

He explained that the most important thing is dressing room space. Corridors, storerooms, just about any makeshift arrangement have been used. "We use everything that every building has to makeshift dressing rooms so that we can accommodate everything. He explained that the show has, on occasion, had to have a building install extra shower heads, and that arrangements for hookups for water, electricity, and sewage for trailerites is included in plans for each date. The lighting of the circus presentation is of major importance. 'Where I spend the kind of money I spend on costumes, scenery, and props, I want them displayed well,' noted Feld, "One of the major problems we have in buildings is their

"This past year (1975) gave us building and about the pres-lonce you use it and change to highlighting an act using spotlights, you can't change back to a production number since it takes the mercury 15 minutes to heat up again before it reaches its full strength. This, of course, creates best of my ability. When you're problems in terms of the show's order.

> Feld stated that in 1976 the show would carry more of its own lighting and during the proposed '76 tour will check carefully the lighting of every building played. The '77 season should see the show carrying a "self-contained" lighting system that will overcome the

Getting along with most of the unions presents no problem. "They'll work with you," said Feld, because they realize the major role the circus plays for buildings throughout the country. A singular exception is the musicians. The show is scored for 15 musicians the show carries three AFM musicians and the book provides for 12 from the union local - but many locals set impossible minimums. In addition, they impose charges for vacation pay and other benefits. There are even cases of nonplaying contracts. This is a problem that will have to be faced and remedied, he stated. Contracts for the rail movement of Ringling's two units are made a year in advance. Improved passenger traffic and increased freight movement have reduced the possibility of roadbed problems. Of course, rail costs, along with just about everything else, are increasing. Even with the increasing (Continued on page 166)

Consequently, agencies foresee the day when they can no longer go to theatres, networks, producers



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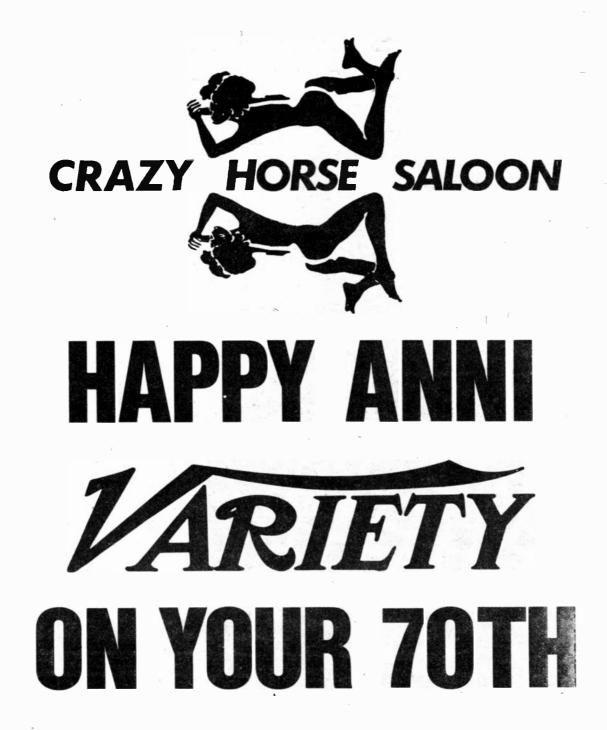
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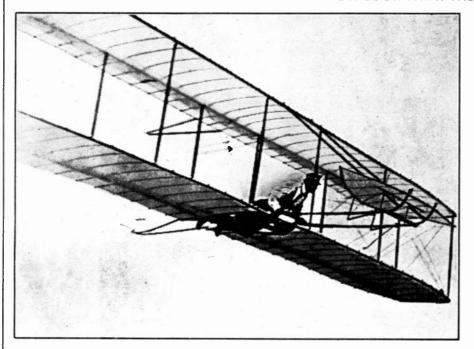
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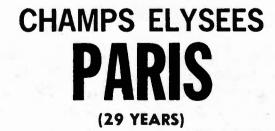
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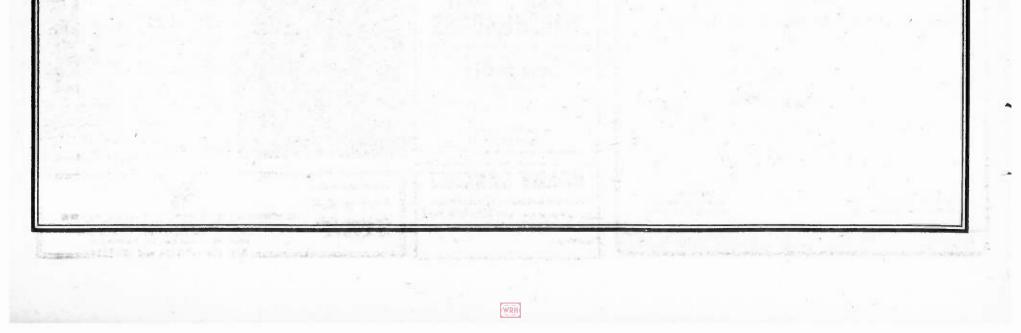
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# Las Vegas' Wide Open Spaces **Turning Into A Concrete Jungle**

# **By ARNOLD SHAW**

(Author, lecturer and onetime N.Y. songplugger)

Las Vegas. Years ago, tourists entering No high rises, except for a few downtown Las Vegas, were met by a giant figure of a cowboy who downtown. And beyond the Strip, towered over Fremont St. and wav- | sky and mountains and large tracts ed you welcome with a sly grin that of land, overgrown with prickly said, "Howdy Podner" but really bushes that the desert wind transmeant "Hello Sucker." It was part of the West's open-ness. At the tip end of Fremont, just about where the Los Angeles & Salt Lake Railroad (later the Union Pacific). founded Vegas in 1905 by auctioning 1,200 lots, trains paused to drop passengers from the midwest and East.

160

1

By the time we settled in Vegas in '68, the sharp-eyed cowboy cutout crossroads (Sahara, Flamingo, was gone, but the oldstyle station | Tropicana) so that at peak hours still sold tickets for a jouncey ride to L.A. in dust-laden coaches that seemed like discards from old Western films. Vegas then had the

No smog. No traffic off the strip. casinotels and business buildings formed into tumbling tumbleweed. For a born-and-bred New Yorker. it was an exhilarating change of milieu.

That was eight short years ago. And now? The Union Pacific Station is gone, replaced by a circular, 20-story hotel. There's smog, though not as much as in L.A. or N.Y. There's traffic even on the you crawl as you once did on Fifth Avenue. And high-rise condominiums, professional buildings and apartment complexes are spring-

mushrooms of aluminum, glass | rose, for the first time, to over a bil- | ranch); also comics Totie Fields, and concrete.

Today, Vegas is no longer a gaming-and-cabaret town but a resort-and-convention city. Off the enrich the Nevada economy was Strip, it is a middle-class suburb. heading for a population peak of 1,000,000 - not counting tourists in 1980.

# Vast Change

the vast change, partly as a result | Riviera, first high-rise casinotel on of watching trucks and trailers cart away the remains of El Rancho commodations with a massive 18-Vegas, the first casinotel, built on storey concrete-and-steel wing of what was then regarded as a desolate patch of desert road (now the new 15-story Marina casinotel, built Strip). Shuttered by an unexplained fire in 1960, it squatted at Aladdin broke ground for a \$50,000,the southerly end of the Strip with 000 enlargement that would include its famed windmill, a reminder of an era when loss-leader lodging, loss-leader dining, and loss-leader shows all made a visit to Vegas a fabulous buy (if you didn't get clobbered at the dice tables).

Two other disparate developments of '75 made one conscious of Vegas' growth. One was dents now include Liberace, Paul New York City's financial crisis. Anka, Sergio Franchi, Jerry Vale, The other: in the year of the country's recession and runaway inflafresh air and feel of a Western town. ing up on the desert like overnight tion, Nevada gaming revenues Wayne Newton (with a 10-acre

lion dollars.

The rush of Americans, also Europeans, Orientals and Arabs, to reflected in the huge number of new hotel rooms that became available in '75. The Las Vegas Hilton opened a 30-story tower to add 620 rooms and outstrip by 23 the gigantic One suddenly became aware of MGM Grand Hotel's 2.000-plus. The the Strip in '55, expanded its ac-300 rooms. The Strip acquired a at a cost of \$28,000,000. And the a 20-story tower and a theatre seating 7,500.

There was still another development. Attracted by Nevada's favorable tax situation - no state income tax and no inheritance tax — entertainers have been settling in Vegas in droves. Resi-Johnny Tillotson, Joe Williams, Peter Lind Hayes & Mary Healy,

Pete Barbutti, Pat Cooper, Phyllis Diller and Buddy Hackett, who owns two homes; and such oldtimers as Louis Prima, Harry Ritz, Harry Mills, Phyllis McGuire and Harry James, among others.

The new wrinkle in Vegas real estate is that performers who come in for a month's stint no longer are content to luxuriate in hotel suites but prefer to rent houses, most of them on the perimeters of Vegas' many golf courses. Some casinotels are, in fact, leasing private homes to accommodate their superstars. As Beverly Hills is still the haven of Hollywood's film colony and Greenwich Village and Manhattan's east side are beehives of the Broadway theatre crowd, so Las Vegas has become the desert nest of the country's high-flying cabaret stars.

As the last lavish outpost of live entertainment and the first booming city of legalized gambling, Vegas has a distinctive personality. But with a population that is more cosmopolitan, more professional and more middle-class, it has become a town in search of character.

The University of Nevada is striving manfully to make up for the lack of theatre, concert music, ballet and other cultural accoutrements. So are other groups like the Nevada State Council on the Arts, Las Vegas Music Teachers Association, Nevada Dance Theatre (where casino dancers moonlight in classical ballet on a Federal grant).

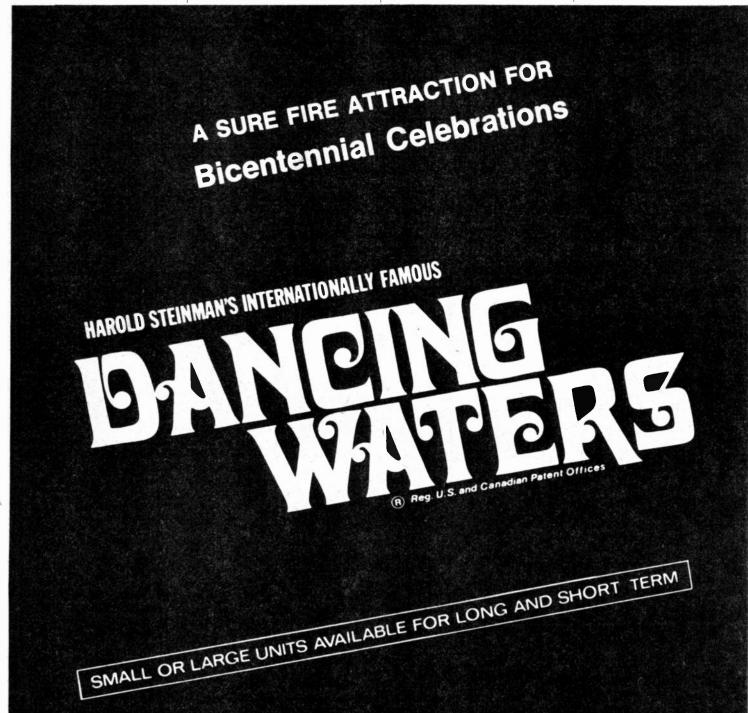
But in this year of N.Y.C.'s economic travail, it is_becoming clear that Vegas is not escaping the more-and-bigger virus that attacks all metropolises. "Biggest showroom," the Las Vegas Hilton boasts, "for the biggest stars." And as it grows and has more traffic, more crime and more conflict of interest, one has the uneasy feeling that if it happened to New York, can Vegas be far behind.

# Iowa Fair's Talent Des Moines.

Year-end results for the Iowa State Fair reveal the outlet paid \$411,370 for acts during 1975, up \$52,-529 over the previous year. An audit by the state indicates both payout and gross for the following acts:

Mac Davis cost \$36,930, grossed \$54,344; Beach Boys cost \$105.717. grossed \$133,488; Helen Reddy cost \$26,204, grossed \$27,300; Tanya Tucker-Ronnie Milsap cost \$17,325, grossed \$19,389; Crash Craddock-Freddie Hart cost \$10,550, grossed \$9,434; Olivia Newton John-George Kirby cost \$51,657, grossed \$76,931; The Osmonds cost \$38,302, grossed \$56.423: and Chicago cost \$41,783, grossed \$58,511.





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Thanks for another great year! Love, Helen Reday and Jeff Wald





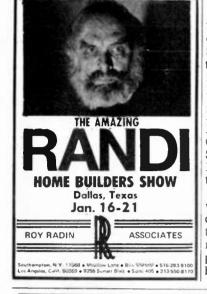


# Florida Hotels In From Cold (Continued from page 145)

portation complication in a series of | during the 1975-76 winter season?

calls to rival hotel owners: A joint effort by Collins Ave. property Bufman plans a schedule of "Mack owners to charter big jets and fly in and Mabel," Feb. 10-14, with the guests themselves, as part of a Tommy Tune and Desi Arnez Jr. package deal. And at least one hotel, the Konover Beach (formerly Playboy Plaza) listened carefully to the Lansburgh proposal.

The weather has been excellent. What else will South Florida offer



BRGTARS

At the Performing Arts theater, "Applause," March 2-6, starring Alexis Smith, and "Same Time Next Year" and "Panama Hattie" later in the winter.

Nightelub activity, in a sharp state of decline throughout the 1970s, leveled off this winter to three major hotels: Diplomat, Fontainebleau and Deauville. The cabaret season began well with The Spinners, Blood, Sweat and Tears, the Pointer Sisters, Gabriel Kaplan, Hank Garcia, Barbara Eden, Jimmie Walker, Ben Vereen, Bob Hope, Aliza Kashi, David Frye, Ike and Tina Turner, Erica Trevor Marilyn Sokol, Nina Simone, Irwin Corey, the Curtis Brothers, Mongo Santamaria and Los Chavales De Espana playing the area the final two weeks of December.

During the remainder of the winter, the accent appears on quality, though not volume of entertainment. Super-Bowl week, in the middle of January, looms as perhaps the most active show business period in recent memory.

: U L

Raquel Welch, making her nightclub debut in South Florida, plays the La Ronde theater of the Fontainebleau Jan. 15-25. Sergio Franchi, Dana Valery and Pat Cooper launch the Star Theater season at the Deauville, appearing Jan. 17-24. And the Diplomat offers one of its heavyweight packages in the Jan. 15-24 period: Burt Bacharach and Anthony Newley.

A CBS 90-minute special, "Super Night at the Super Bowl" is also planned on the football weekend. Burt Reynolds, Dinah Shore, Bob Newhart, O. J. Simpson, Joe Namath and Andy Williams are slotted in the variety program, to be done live at the Miami Beach **Convention Center** 

Other beach bookings include: Helen Reddy, Jan. 30-Feb. 8; Ann-Margret, Feb. 12-21; Shecky Greene, Feb. 26-March 6; Freddie Prinze and Jack Albertson, March 25-April 3, and Frank Sinatra April 17-25, all at the Fontainebleau.

At the Diplomat: Joel Grey, Jan. 29-Feb. 7; Telly Savalas, Feb. 12-21; Tony Bennett and Lena Horne, Feb. 26-March 6; Dionne Warwicke and Marvin Hamlisch, March 11-17. and David Brenner, April 16-24. The Deauville Star Theatre plans Sammy Davis Jr. Feb. 10-20; Bobby Vinton and Myron Cohen,

March 8-14, and John Davidson-Joan Rivers, March 15-21.

# London Palladium Eyes Names

(Continued from page 145) jamin said: "There is evidence that | migraine in many respects is the inthe summer season (variety) ability of more than a handful of doesn't work in the West End any more. These days people want to see a top performer, and mebbe one or two other acts, preferrably also known (witness the Sinatra package with Vaughan and Basie)

'The problem with pantomime is that they cost as much to mount (\$400,000) as a fullscale musical but can't, by their seasonal nature, run more than 12-14 weeks. A musical may be able to amortize that cost over a run of a year or more, but it's almost impossible to make money on a pantomime's limited run.'

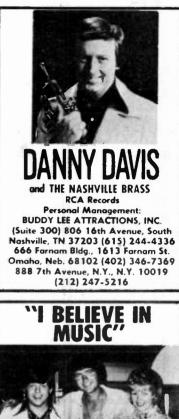
Benjamin figures he cannot "go cheap" with a Palladium panto because its lavishness is part of the big sell. Even that is changing, however. Some so-called spectacular musicals without strong marquee names aboard have not made the grade in London in the past few months.

By and large, according to the Palladium boss, hyper-inflation in regard to costs of pre-production, rehearsals, overtime, costumes, scenery and advertising has not been reflected in ticket prices.

Palladium operates a \$6 top (five years ago it was \$3) for its own presentations, as compared with an \$8-\$10 norm for best concert seats elsewhere. Lowish Palladium tab, per the management, is to "keep faith" with its family trade.

Margins are eroding in other ways, too. "Where formerly a week's (i.e. six days) engagement meant 12 shows, thus giving 12 time house capacity as potential for recoupment, headliners recently are tending to do only one show a night plus a couple of matinees on Friday and Saturday. It follows that the house has merely two-thirds its former ability to recoup from admissions, bar sales and ancillary merchandising.

local acts to fill a house. One answer, according to Benjamin, is to twin, or triple native attractions on one bill - "as they do in Las Vegas.





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# Wednesday, January 7, 1976

# **Arenas Search For New Formats**

concert halls. Whether it will work | made many operators lazy. All they in the large showshops remains to had to do was tell one deejay that a be seen.

The search for ideas and new shows have led several operators into looking into the possibility of with rock caused some operators to producing their own shows, such as forget how to sell a show. It's now was the case some years ago when time, they say, to revive these lost a group of arena owners started "Ice Capades." The Spectrum, Philadelphia, had been blueprinting one show.

# **Initial Costs**

However, initial costs exceeding \$1,000,000 plus an auxiliary bankroll to tide them over until a show catches on, makes any prospect of a new large production unit unlikely at this time

Arena operators point out that the need for new ideas and different types of show are becoming urgent. They felt that they should have known it was coming, when cheek-to-cheek dancing came back into vogue. They also should have known that to be the case when former rock adherents, now grown up and in the busness world, complained about the loudness of the music. They also should have known of the new state of affairs when they found that there are less industry coming from the decline of groups who will sell out with one announcement.

(Continued from page 145)_ certain group was about to arrive

and there were lines around the block. The ease on getting huge b.o.

Some feel that renewed vigor in selling could bring back some groups to life in some situations. However, the same amount of energy, if applied to new shows and to new ideas, could be of greater aid to the industry. In fact, many have resumed thinking in terms of family shows. These have the knack of staying around for a long time. The Ringling Bros. and Barnum & Bailey Circus, more than 100 years old, is perhaps the greatest example of longevity in the arena field, even though it was primarily a tent show for many years. The ice shows, in vogue since the 1930s, have also been a staple in the arena industry. The operators would like to latch onto another idea of that nature.

### **One Benefit**

There is one benefit to the arena rock in the big halls. Some of the rockers, who wouldn't go near an



# stamp of approval

in the small halls. Some will now schema - or even extinction. take dates in halls seating 6,000 or extend their career.

As a result some of the smaller places are now getting some of the groups considered prime b.o. a comparatively short time ago. The smallies can get a good name to fill up the spot, and some may even play for more than one night in a particular situation. In former years, these showspots were used as stations on the way to the bigtime and the big money. Their playdates at these stops are of a different nature now.

Since the operators of the large spots now have to think in terms of maintaining income, they are listening more intently to outside promoters. Many of the private arenas will co-promote on any likely prospect and there is now a greater chance of new type of attractions hitting the boards. However, it's gotta be backed by the scarcest of all commodities - a good idea.



(Continued from page 147) get an income for a long time to come, they'll be able to resolve this situation.

Today's agents feel that this is the way toward the salvation of the The prosperous days of rock auditorium of less than 15,000 seats, percenteries, or else face a minor

now find themselves being booked | role in the entertainment industry | museum piece. Today, these same

The percenters also feel that in less. Some of them can still fill this manner, they will have to auditoriums of that size and thus become an even more creative force in the industry. They will have to be able to start from scratch see the potential of a raw talent or a point.

To many this would be not only an improvement from present concerned, but would expand the talent roster of the industry. Agencies today, because of various factors have to concentrate on names. To meet the huge expenses of an office, an agent has to book at the greatest price available, and cannot the industry sufficient talent and devote much time to fledglings.

### **Arena Field**

This is not altogether true in the more democratic society. arena field, where the talent has been developed mainly through disks and through exposure with recognized groups. However, the lack of a longrange plan for talent development is seen as soon causing a decline in the field.

However, under the new agency formats being considered, show business would become a more democratic sphere in which the earnings would be more equitably distributed and for longer periods of time to all participants in a project.

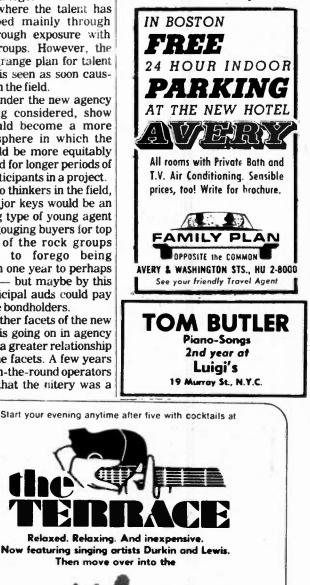
According to thinkers in the field. one of the major keys would be an understanding type of young agent not intent on gouging buyers for top price. Some of the rock groups would have to forego being millionaires in one year to perhaps three or four - but maybe by this method, municipal auds could pay off some of the bondholders.

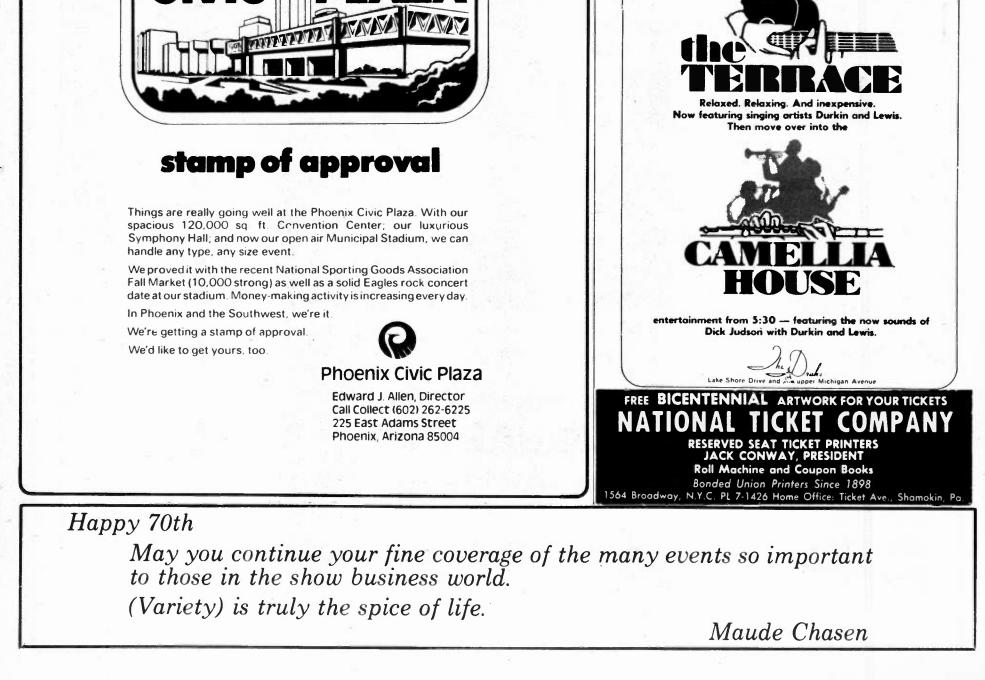
There are other facets of the new thinking that is going on in agency minds. One is a greater relationship between all the facets. A few years ago, theatre-in-the-round operators were saying that the nitery was a

entrepreneurs are wondering where to get the new talent that used to be developed in the clubs.

Arenas used to feel that theatresin-the-round were obsolete when they could make as much in one night in an arena as they did in a raw script and develop from that theatre. Today, they wonder why boxoffice biggies are sparse. In television, which has had one of its worst artistic seasons in years, they practice so far as newcomers are miss the performers that used to come from the variety and legit fields. In films, b.o. names are equally as scarce.

The talent agents feel that they will have to pull all these forces together - give every segment of activity to get along, create new headliners, and make show biz a





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* Pooroning in Paris

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# **Feld's Plans For Circus**

(Continued from page 147) = mileage costs, the show some-|quate, we'll set things up a little times does choose between two rail closer together, we'll improvise. the 1976 season. Obtaining sufficient siding space for an entire circus train can be a problem. Sometimes, the sleeping cars and the animal and equipment cars are parked miles apart. Where there is a choice, the better siding is chosen and Barnum & Bailey'. for the sleepers.

Irvin Feld sometimes speaks of himself as "the caretaker of an American institution." It is in this context that he enters negotiations with arena managers. Many new taxes and levies are placed on new facilities and these have a real effect on the economy of family shows. A major point is the approximately \$1,300,000 it costs to turn out a new production of "The Greatest Show On Earth.

As an example, Feld compares another spectacle show grossing \$150,000 as a maximum with Ringling's \$400,000 for the same week. If a building wants 15% that will produce \$22,500 from the other show and \$60,000 from Ringling-Barnum. This, says Feld, "is very unfair.

"My show costs infinitely more money, so, consequently, I cannot and will not pay that 15%. So I sit down and say I'll give you 10%. If I do \$400,000, you will take out \$40,000 from your end, which is almost twice as much as the other spectacle show.'

"I'll pay anything within reason to get lower percentages. If a building asks me for \$1,500 a performance and we're doing 10 or 12 performances — which is \$18,000 — that's great. The minimum never frightens me.'

The continuing trend toward additional available arenas and loner dates in major cities means, obviously, that towns played in previous years are now being left off the Ringling route. Feld stated: 'With the longer dates and newer buildings that are coming along, I would say by 1977 or '78, at the outside, we should have another unit. Wherever we can, the show will be convertible. It will be a lot more flexible than what we presently have. Where the arenas we presently play, with some exceptions, have minimum seating of from 7,-500 to 8,000 persons, the third unit will permit picking up buildings with minimums of 6,000 to 6,500 seating.

routes, selecting a longer, hence There will be no compromise on more costly, route so as to obtain quality, the caliber of acts will be as the one with the better roadbed. good as at the present, though there Both units will have over 35 cars for might be fewer acts. Production values and costuming will be first rate. This will be a rail show. I don't know what the title might be --- we own a lot of titles — but if we use something else it will always have no it 'produced by Ringling Bros.

### **New Ventures**

Also planned for the future, Irvin Feld revealed, are an international unit, a version of the "Greatest Show On Earth" framed specifically for a foreign tour, and another type of family show, a new spectacle production. "I've had offers from all over the world," said Feld concerning the overseas unit, and I think we need that to round out our operations." He added that this might be accomplished by sending certain basic components abroad and adding the required acts at that time.

The showman noted that a lot of time is going into thinking and working on the new arena presentation with several different concepts under consideration. The timing of the new spectacle production depends upon the earlier debuts of the third U.S. unit and the foreign version of the circus. If the new circus units are a fact by 1978, the new-type arena show sould follow in 1979. "I never want to overexpand," added Feld, "since we spend our personal time with each unit and we have to allow for this growth.'

"Circus World has a great future," noted Feld, speaking of the Ringling-owned theme park 16 minutes from Walt Disney World in Haines City, Florida. "Unfortunately, we can't spend the whole amount of money needed to complete the park at one time. We've appointed Mike Downs, former general manager of Opryland U.S.A., as general manager and we've closed down for a five-month renovation and expansion program costing \$3,000,000.

Feld stated emphatically: "For the record, neither Ringling Bros. and Barnum & Bailey nor Circus World is for sale. Mattel made that announcement to the Securities & Exchange Commission some time ago. Ringling is no longer listed as a discontinued operation. We are going ahead with our longrange plans. Our Bicentennial Edition has been "Where floor space is inade- received beyond our expectations.

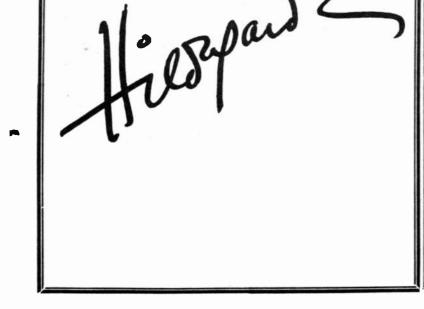


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TAX-FREE, NONPROFIT U.S. ARTS 'PROSPER'

Broadway Theatres, Names: CITE EXPANSION Why Not Honor More Greats? ALL OVER LA

o By HOBE MORRISON It's about time for another round of name changes for Broadway theatres. There are too many houses with theatrically irrelevant names and not enough with the aura of great stage personalities.

There was theatrical significance in the redesignating the old Fulton Theatre as the Helen Hayes. The same was true of changing the old Globe to the Lunt-Fontanne, the Coronet to the Eugene O'Neill and the former Mansfield to the Brooks Atkinson. The houses have more color and sense of tradition under the new names.

Some of the present names are meaningless, at least in theatrical terms. There is little or no significance, for instance, in such designations as Ambassador, Biltmore, Imperial, Longacre, Majestic, Plymouth, Royale and St. James.

On the other hand, there should be a Cole Porter Theatre. The late composer-lyricist's catalogue of unforgettable shows deserves it. Moreover, a Cole Porter Theatre would per se have its own personality and suggest a great tradition. Similarly, there should be a Gershwin Theatre honoring both Britain Repertory tradition. Similarly, there should be of the composer and lyricist brothers, George and Ira.

There should be an Irving Berlin Theatre, and it should be so designated during his lifetime. The celebrated composer-lyricist built and owns a Broadway house, the Music Box, in partnership with the Shubert Foundation, but he might not object to a musical-size theatre named for him.

There also ought to be a Jerome Kern Theatre and a Rodgers-Hammerstein or perhaps Rodgers-Hart, or possibly a Richard Rodgers. There have already been several Hammerstein houses, most lately the recently renamed Ed Sullivan. But the Hammerstein properties were built by the elder Oscar Hammerstein, uncle of Oscar 2d, the lyricist-librettist.

### **A Family Expletive**

Incidentally, the latter might have been reluctant to have his name on a theatre. As he once explained, his uncle's losses on theatre building and operation were so heavy that therm theatre-owner was an expletive in the Hammers tein family.

There are already four Broadway theatres named for actors (Ethel Barrymore, Edwin Booth, Helen Hayes and Alfred Lunt and Lynn Fontanne) and two others were renamed (the Richard Mansfield became the Brooks Atkinson and the Edwin Forrest, subsequently the Coronet, became the

# **A SOVIET DEFECTOR** REPLACES ANOTHER

Mikhail Baryshnikov, identified as a principal with the American Ballet Theatre, is contracted to play the visiting star role with the National Ballet of Canada for its spring season. As one Soviet defector, he thus replaces another, namely Rudolf Nureyev, who has been Mr. Boxoffice for the Toronto-based troupe for two years.

Baryshnikov begins rehearsals in Toronto at the end of January, will appear in 11 works of the company's repertory. He had previously danced in three performances for National last fall while it played Montreal.

First date will have the Russian partner Nadia Potts in "Swan Lake" on Feb. 12, a benefit for Hebrew U. of Jerusalem staged at the O'Keefe Center in Toronto.

Danish dancer-choreographer Erik Bruhn from American Ballet Theatre also doubles with the Torontonians.

# Due For 3 Auds, Name 1 'Olivier'

London.

London's newest theatre, muchdelayed by inflation, material shortages, etc., but now set to open in March, will be a three-auditorium complex, the principal stage named the Olivier, at the service of Britain's National Theatre repertory company. Formed in 1963 under Lord Laurence Olivier's artistic stewardship, the company has since been housed in the historic Old Vic theatre located in south London limbo near Waterloo station.

The new site, a few blocks north of the Vic, abuts on the river Thames and represents an extension of the south bank culture complex dating from 1951's Festival of Britain, which was designed to shake off the postwar austerity of British life. That artsy conglomeration includes a major and two lesser concert halls plus the Heyward art gallery and the National Film Theatre, flagship of the British Film Institute. The new National Theatre structure thus extends the riverfront renewal, with its sweeping promenade and panoramic view of the London skyline and river traffic.

succeeded Olivier last year), the Endowment helped fund four tour-National troupe is scheduled to shift ing dance companies for a total of to the new digs by mid-March. eight weeks in two states. Moving with them will be a number of shows in current repertory rotation including the Hall-directed un-cut "Hamlet" with Albert Finney, also Angela Lansbury in her Shakespearean bow playing Gertrude. The troupe's prime showcase. named for founder Olivier, will be an open stage affair seating 1,160. Number two auditorium, called the Lyttleton, is a proscenium house seating 890. Smallest of the troika is the 400-seat Cottesloe, conceived primarily as a studio workshop and for small visiting presentations. Land on which the complex rests (Continued on page 168)

ALL OVER LAND By NANCY HANKS

(Chairman, National Endowment For The Arts) Washington.

To measure movement of the arts in 1975 we really should have had a seismograph.

The moving and shaking was simply colossal.

First, it was an

extraordinarily good year for bigcity arts. Second, it was also a year that

saw the arts literally bursting out all across America. The first activ

ity gratifies me. When attendance records are soaring and the arts are positively as warm in the hives of big-city culture, then I feel things are as they should be. The second activity, however, excites and delights me. For it indicates that as America comes of age, the arts are also coming of age - all over.

**On Bicentennial Eve** 

Keep in mind that New York and the other big cities did enjoy a banner year in the arts. And then consider what else happened on this Bicentennial eve.

- In 1975 United Airlines was pushing a travel-art package that would allow the passenger to see the Western Hemisphere's only complete production of Wagner's "Der Ring der Nibelungen." This event (done in German and English, too) came off in a place once described by Sir Thomas Beecham as a "cultural dustbin," namely, Seattle.

The Massachusetts Council on the Arts and Humanities funded a project in 1975 that allowed five filmmakers to create works depicting aspects of life and art in the Bay State. The films (from 45 seconds to eight minutes long) were good. This good: Ben Sack, who then headed the largest commercial theatre chain in the Boston area, opted to show these films along with regular releases.

# **Utah's Dance Theatre**

Pittsburgh, Topeka, Amarillo, Denver, and more than one dozen other cities, from Tempe, Arizona, to Fairbanks, Alaska, enjoyed full concert tour performances by one of the very fine dance companies in the country today, the Repertory Dance Theatre of Utah. The Utah company is one of 94 dance companies now touring with Endowment assistance. In the 1975-76 season they will tour 430 weeks in Now headed by Peter Hall (who all 50 states. Eight years ago the

# SADNESS PREVAILS, **AP DROPS CRITIC**

1975 Strike, Default Clouds;

**Big Legit Need: 'Cooperation'** 

With New York dailies reduced to three and television publicity barely filling the slack for concert, opera, ballet and cultural entertainments generally there is much dismay here at the decision of the Associated Press to take Mary Campbell off such reviews and reassign her to office routine. Though the AP says hard news will be handled the loss is keenly felt. Norman Singer representing the League For New York Music has circularized media in protest of the AP decision.

Singer fears that typical wire service reporters will mistake Nilsson for a rock star, Joan Sutherland for Donald Sutherland, Swan Lake for a tourist resort.

# Legit In Mexico A Surprise Click; **Theatre Shortage**

Mexico City.

From being a country that never had a theater tradition, Mexico is developing into a nation of theatergoers. So much so that there's a shortage of houses and a lineup of plays waiting for a date.

Biggest attractions of all are still musicals like "Sugar," which ran 500 performances, "Jesus Christ Superstar," "The Magic Show," "Gigi," etc. Dramatic plays like "Medea" or "Design for Living" and "Private Lives," among others, have also been finding goodsized audiences. And what's also important, they're beginning to tour the provinces and turning a profit.

Diskeries which were hit by a material shortage during '74 are in full swing and for the music biz it's been a good year with trophies in three pop tune fests - Puerto Rico, Tokyo and the OTI (organization of Iberoamerican Television) during Nov.

Television was subject to some tougher legislation which meant cancelling imported (and local) shows considered too violent or containing too much sex. On the credit side, tv cameras covered the twoweek long Panamerican Games with all channels pooling their resources. Then too, Televisa entered into its first coproduction venture - a Perry Como Special with Bob Banner Productions.

Topliners imported for brief stints (Liza Minnelli, Tom Jones, Engelbert Humperdinck, Panovs, Chicago, Roberta Flack) of New York Theatres & Producdid great biz with Minnelli, the biggest lure of all.

Theatre faces a ground-holding operation in the months and years to come because of the continuing crisis of New York City itself. The problem is how to retain intact the full array of theatrical services and activity and not let the weaker and more vulnerable groups be picked off.

By full array I mean not only Broadway and the big institutional theatres such as the Shakespeare Festival, the Chelsea, the Manhattan Theatre Club, and the Phoenix, in the broadest extension of their separate operations, but also the universe of Off Off Broadway groups and, below them. the subworld of little known action units such as Theatre for the Forgotten and Cell Block Theatre, and the programs of the American Theatre Wing, with which I am connected, in extending the live theatre experience into a culturally deprived and disenfranchised community.

# Crises of 1975

Already this season, on two occasions, a strong instinct for selfpreservation, and an acute sense of theatre's precarious position within a city in crisis, have made their impact. The first, last summer, was the passionate resistance Equity's rank-and-file displayed in the face of their leadership's unilaterally proposed and highly restrictive Showcase Code governing employment in Off Off Broadway.

Another, this fall, was the near unanimity of the craft unions in refusing to support the musicians' strike - a protest directed not so much toward the merits of the musicians' demands (live music is important to preserve, too) as to the effects a prolonged strike might have on their own livelihoods and on 🚽 the health of a theatre then thought to be making a tenuous recovery.

The legitimate is the defenseless victim of all the economic forces loose in the society. In common with the stock market it is inclined to shrink on nothing more substantial than a bad headline, especially if the news seems to herald an interruption of the theatre-going habit.

### Wages Lost

Aside from the real damage caused by the musicians' strike the loss, for example, of an estimated \$1.8 million in wages of theatre workers, exclusive of musicians, during the 25 days of idleness - must be added the psychological dent.

On the hopeful side, one must count a coalescing of theatre forces to assist the weaker strike-affected musicials to come back after the the strike interruption. Both the League ers and the Theatre Development Fund combined to make quick financial reserves available to assist those shows back on their feet. This was but one sign of the kind of cooperative action within the body of the theatre that holds out some hope and means of riding out the crisis. Among others are the plans of the city's Cultural Affairs Commission under the leadership of Martin E. Segal; the allocation of the League of New York Theatres & Producers under the presidency of Richard Barr of some of its resources to improve the environ-(Continued on page 179)

Eugene O'Neill).

There should, however, be theatres named for John Drew, Otis Skinner, Laurette Taylor, Ina Claire, Katharine Cornell, George M. Cohan, Marilyn Miller, Ethel Merman and, if she continues to return regularly to the stage, Katharine Hepburn. Dramatists who deserve similar recognition and whose names would bring distinction to houses with meaningless designations include George Kaufman-Moss Hart, Robert E. Sherwood, Thornton Wilder, Edna Ferber, Neil Simon (who owns the O'Neill, but isn't likely to name a theatre for himself), Arthur Miller, Tennessee Williams and Lillian (Continued on page 179)

- A total of 13 symphony orchestras in 1975 received National

Endowment grants to commission, for this Bicentennial, original works by American composers. Each of the orchestras (which included those from Cleveland, St. Louis, and Cincinnati as well as the New York Philharmonic) will play all the works commissioned by

orchestras in its grant group. After that the works will be heard coastto-coast by other orchestras and, eventually, will reach an even wider audience through a grant to

National Public Radio. Over 50 nonprofit professional

(Continued on page 176)

Nightspots are in the doldrums. Although tourism was reportedly up about 14% visitors weren't

spending as freely as in previous years. Partially, this is attributed to the 15% tax on spots serving alcoholic beverages (although tourists are exempt on presentation of a tourist card or passport). Pressures are on for the government to rescind the law.

Unemployment in the entertainment industry has been rampant and the Mexican Actors Guild (ANDA) reported that it's been

(Continued on page 168)

WRH





(The old minstrel shows, with their daily parades, included many a male fashion plate. So, too, the Broadway musicals of yesteryear. As an alumnus of many such shows Earl Behham graduated into the most famous New York theatrical custom tailor of his time. He continued always his interest in show business, serving as Trustee and board member of the Actors Fund of America and as President of the Percy Williams Home at Islip, Long Island. - Ed)

When I saw Walter Reade chase Morris Gest around a parked car in entertainment in their lives - and front of Oscar Hammerstein's Victoria theatre (42nd Street and 7th Avenue, now the Rialto,) I recognized the artistry of ticket speculation. Gest had diverted a prospective buyer from Reade.

Such sidwalk hustlers worked with the cooperation of Willie Hammerstein (son of the original Oscar and father of our great lyricist, the late Oscar Hammerstein 2d). Willie was manager of his father's theatre. Morris Gest later became the producer of many spectacular theatrical productions, brought the great German director Max Reinhardt to America to direct "The Miracle" at the Century theatre; also produced "Chou Chin Chow" a musical spectacle, also a Russian importation, "Chauveand married David Souris," Belasco's daughter, Renee.

Walter Reade later leased the Astor theatre and built a chain of film theatres in New York and New Jersey that now bear his name.

During 1903 I remember haunting the original "Tin Pan Alley" (28th Street between Broadway and Sixth Avenue) in search of new songs to sing at social functions in Brooklyn for the Elks, Knights of Columbus, and various political clubs that paid me, and a lady pianist, \$10.

### **Von Tilzer Recalled**

Harry Von Tilzer, then a publisher and song writer, provided me with his latest hit song (and he wrote many), "Wait Till the Sun Shines Nellie." That same year he produced and wrote the score for an elaborate musical production, "The Fisher Maiden" which played Hammerstein's theatre. I was engaged to appear in this show. Harry Von Tilzer had put me in show business. We opened in Philadelphia, played six weeks in New York the show was a fast failure!

One of the last of the renowned minstrel men was George Primrose, "King of the Soft Shoe." I was a member of his company as a ballad singer (seasons 1907-08). We toured to the Coast and back playing one, two and three night stands - in the big cities we played a full week. We were the first show to play San Francisco following the earthquake and fire of 1906. One of the theatres (I believe the Geary) had not been entirely destroyed and had been repaired. We paraded daily (as did all minstrel shows) and thereby witnessed the great devastation caused by the disaster. George Primrose was indeed a beautiful dancer and at this time was 60 years of age. He was a fairly small man and like our beloved Fred Astaire never lost his boyish figure. He died in 1919, a rich man.

as they were often called. They, would have to have diversion and how could it come to them had they failed to provide a theatre for the traveling troupes that would soon be on the way?

Primrose Minstrels played many of these theatres and it is interesting to note how well they were constructed and designed; each contained a fly gallery, full sized orchestra pit, dressing rooms, etc. Every town we played seemed to provide something new and interesting and Bisbee, Arizona a mining town, was no exception. A visiting show had not been there for several weeks so Primrose Minstrels were especially welcome. When we paraded that day many of the town folks paraded with us. People came from miles around, some walked, many by horse and wagon, others on horseback: three men on a horse was not an uncommon sight. Henry Ford's "Lizzie" was not to reach these outposts for another 20 years. The theatre was, of course, sold out, many people turned away. However, a thoughtful house manager ordered that all doors to the theatre remain open so that those outside could at least hear the performance. My two seasons with Primrose were exciting, eventful and educational.

# **Rise Of Henry W.**

Around the turn of the century a real estate dealer Henry W. Savage in Boston held a mortgage on a theatre where a stock company was playing; payments were overdue, and he found it necessary to foreclose. With a theatre in his possession he considered himself in show business and indeed he was, and went on to become a successful and prominent producer. Savage it was

who imported Franz Lehar's "Merry Widow" from Vienna to (Amsterdam theatre, America (Amsterdam theatre, New York). He also produced "Chocolate Soldier," "Prince of Pil-sen," "Madame X" and other successes. Having worked for him in one of his musicals I of course remember him. He was a rather large man, fairly well along in years at that time, a bit careless in appearance, wore a large Westerntype hat, in need of blocking. Soft vici-kid shoes, gave one the impression you could brush a little hay from his shoulders. It was rumored that in negotiating salary with actors, he would suggest tossing a coin for the difference in dispute; if this were agreed upon he would then take a coin from his pocket, call 'heads'' and toss. His consistency in winning made him suspect.

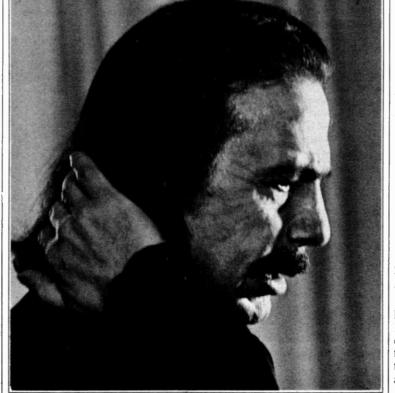
My sister-in-law, Flora Zabelle (Mrs. Raymond Hitchcock) worked for Savage in "Have A Heart" (an early Jerome Kern musical). I asked her if she believed there could be any truth in this rumor. She replied Yes, I really do because of my experience in negotiating with him. We had agreed on salary and I was insisting that he pay Madame Frances (Spingold) for three dresses I was to wear in the production. To settle this he suggested the toss of a coin - I agreed and lost!

### Accent On Wardrobe

Following my minstrel years I appeared in musicals produced by Florenz Ziegfeld, Cohan & Harris, and Charles B. Dillingham. My wardrobe for these shows was made by a tailor I had known from Brooklyn. He was an excellent designer, his garments were of distinguished style and craftsmanship, his work was admired and many of my friends patronized him.' He was desirous of moving his business to New York; in this I encouraged him. In fact, I recognized a business opportunity. We drew up partnership agreement and together opened a business in New York. The prospects of this venture were so promising and exciting I decided to devote all my time and energy to its success.

However, my talented tailor got into serious trouble with the law,

# (Continued on page 178)



# **Despite All, Legit Big**

Both Broadway and the road | Hurok veep George Perper moved posted record grosses for the 1974- to France.

1975 season, which ended May 31. Total Broadway grosses were \$57,000,000 and the road \$51.000.000 for a total of \$108,000,000 or 17.85% ahead of the previous season. The higher grosses were even more encouraging because they reflected more productions, more playing weeks, and were not simply a product of ticket inflation.

The new season, which Variety reckons as beginning June 1, got off to an excellent start. The road, which had been pacing the legit scene for the past couple of seasons, suffered from increased costs of touring productions as well as a lesser number of shows on the road. At the same time, Los Angeles passed Chicago as the number two touring city and San Francisco dropped well down the list of towns supporting touring legit attractions

In the fall, Broadway was stunned by the musicians strike against musical shows (only) which effectively eliminated the largest grossing productions. Coming immediately after the summer which had seen a 21% spurt in Broadway business, the strike, which lasted 25 days and caused many lingering resentments, did not hinder the ongoing Broadway momentum once the new contract was signed.

The Shubert interests were prominently in the 1975 spotlight as Irving Goldman, president of the controlling foundation, was suspended by the Shubert board following indictment on corruption and kickback charges filed by the New York State special prosecutor. Maurice Nadiari. Goldman also resigned as New York City's Cultural Affairs Commissioner, and although several of the indictments have since been thrown out, his exact status vis-a-vis the Shubert Organization remains clouded. Martin Segal was named Cultural Affairs Commissioner replacing Goldman.

Inflation plagued legit as it did every other media in 1975, but more encouraging was the 16% hike in business that Broadway managed by year's end, even including the strike period. Inflation caught up landers acquired the Alvin Theatre with the London theatre, as ticket in New York for \$100,000 cash over prices soared to \$9.25 for the top a \$1,000,000 mortgage. shows. In Washington, the John F. Kennedy Center for the Performing Arts, managed to play to 80% capacity during the year, but still posted a deficit. The JFK Center also managed to get backing from Xerox which agreed to underwrite 10 plays to be produced at the Center.

At year's end, the League of New year period. York Theatres, approved a volun-Also during this past year, the tary assessment on productions entertainment industry broke its which could raise about \$570,000 per relations with Spain when the year. These funds would be used to government ruptured all comadvertise and promote the legitimunications with the Franco mate theatre and the plan received government. The effects have not general support. There were conbeen seriously felt and with tinuing statements on the efforts by relations probably to be resumed in politicians and groups to the near future there has been no 'clean up Times Squares'' which serious damage except for a few had become so routine that most personal appearance contracts Broadway-ites ignore the thought cancelled. completely. Perhaps the advent of the Democratic National Convention in 1976 will produce the spurt of **British Rep** activity, but seeing is believing. (Continued from page 167) The Lambs Club finally threw in the towel in 1975, and the clubhouse was donated by the city of London. was sold for \$350,000 to the Church with an ad hoc corporation created of the Nazarene. Lambs is using to finance the project. Besides Lotus Club privileges. Blaine- liberal corridor-foyer space, Thompson, the ad agency, went amenities at the site include seven through a 1975 reorganization and bars, a restaurant, two self-service General Electric as part of its pull- buffets and parking for 415 autos. In back from entertainment invest- terms of technical versatility, ments, sold the Sol Hurok to a group rehearsal and kindred production calling itself the American Man- facilities, the place is touted as the agement Corp. of Massachusetts. last word. Natch.

Neil Simon moved to the Coast in 1975, and apparently is devoting his creative efforts to films. At the same time. 20th Century-Fox used established movie-selling techniques to make "The Wiz" an SRO legit event. Vincent Sardi gave up his association with a dinner theatre in Franklin Square, Long Island, and is concentrating on his thriving 44th Street eatery.

Some notable overseas events of the year included an actors strike in Madrid, which effectively shuttered stage productions for several week, but ended with the performers gaining little in terms of results.

The Theatre of Nations resumed in Warsaw after a three year absence and the Italian government, it turned out owed the La Scala Opera House in Milan more than \$30,000,000. The "Rocky Horror Show" and "Godspell" both posted good grosses in Madrid, which is something of a Ripley, since U.S. musicals normally don't travel well.

A Bolshoi Opera Troupe numbering some 600 individuals visited New York and Washington and needed \$450,000 per week just to cover the nut. London legit suffered a summer-time slump which was blamed on inflation and a marked decrease in the number of tourists from abroad. At the end of the year, the West End also had four black shows on the boards, a record number for Britain.

Some other interesting '75 events included the Equity membership over-ruling the union's leadership on the Off-Off-Broadway Showcase contract. A strike was threatened, but never materialized. Tony Award procedures came under some criticism, and a new nominating set-up has been evolved. The American Theatre Wing wanted more of a say in the operation which culminates in the tv presentation which has been un-

der Alexander H. Cohen's aegis since 1967. Cohen also has been signed to book the Mechanic Theatre in Baltimore and in a theatre ownership change the Neder-

# Mexican

(Continued from page 167) . operating in the red by \$80,000 dollars a month for the past year. It has been forced to drop hundreds of members who have not paid dues or worked for a consecutive two-

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**Theatre Building Boom** 

In these years (1907-08) the opening of the West was still going on. Railroads were snaking their way into new territories; towns were being born. The first building to be erected would be a railroad station, then came a hotel (usually opposite the station). Having seen much of this during our travels I am convinced that the rugged pioneers who made it all possible then decided that the next and most important building to be erected had to be a theatre, or opera house

# **MICHAEL A. DEL MEDICO** as 'M. GORKY : A PORTRAIT,' — "BRAVO .... MICHAEL!'' — Y. Kornilov, Tass

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# Seventieth VARIETY Anniversary

Perfs

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# Shows On Broadway, 1975

	-			
			Review	
	Category	Opening	Date	Closing
1. Member of the Wedding	P (Rev) (Rep)	1/2/75	1/15/75	1/11/75
(New Phoenix Repertory Co.)				
2. The Hashish Club	P	1/3/75	1/15/75	1/11/75
3. The Wiz	Μ	1/5/75	1/15/75	
4. The Black Picture Show	Р	1/6/75	1/15/75	2/9/75
5. Shenandoah	Μ	1/7/75	1/15/75	
6. The Ritz	Р	1/20/75	1/22/75	
7. Dance With Me	M	1/23/75	1/29/75	
8. Seascape	P	1/26/75	1/29/75	3/22/75
9. Man on the Moon	Μ	1/29/75	2/5/75	2/1/75
10. Private Lives	P (Rev)	2/6/75	2/12/75	4/26/75
11. Hughie & Duet	P (Rev)	2/11/75	2/19/75	3/8/75
12. The Night That Made	M	2/26/75	3/5/75	4/5/75
America Famous		2,20,10	0,0,10	1,0,10
13. Goodtime Charley	М	3/3/75	3/5/75	5/31/75
14. Clarence Darrow (Reopened)	P (Rev) (solo)	3/3/75	0/0/10	3/22/75
15. A Doll's House	P (Rev) (3010)	3/5/75	3/12/75	
16. The Lieutenant	M			4/20/75
	M	3/9/75	3/12/75	3/16/75
17. The Rocky Horror Show		3/10/75	3/12/75	4/6/75
18. The Misanthrope	P (Rev)	3/12/75	3/19/75	5/31/75
19. Same Time, Next Year	P	3/13/75	3/19/75	
20. Don't Call Back	Р	3/18/75	3/26/75	3/18/75
21. Doctor Jazz	Μ	3/19/75	3/26/75	3/22/75
22. All God's Chillun	P (Rev)	3/20/75	3/26/75	5/4/75
Got Wings				
23. A Letter To Queen	Μ	3/22/75	3/26/75	4/5/75
Victoria				
24. Marcel Marceau	Panto (solo)	3/25/75	4/2/75	4/13/75
25. We Interrupt This	Р	4/1/75	4/9/75	4/5/75
Program		-, -,	_, _,	-,-,-
26. P.S. Your Cat Is Dead	Р	4/7/75	4/9/75	4/20/75
27. The Constant Wife	P (Rev)	4/14/75	4/16/75	5/10/75
28. Little Black Sheep	P	5/7/75	5/14/75	6/1/75
	M			
29. Rodgers and Hart		5/13/75	5/21/75	8/16/75
30. Chicago	M	6/3/75	6/11/75	
31. The First Breeze Of	P (OB)	6/10/75 ·	6/18/75	7/20/75
Summer		0.00.000		0.004.000
32. Death of a Salesman	P (Rev)	6/26/75	7/2/75	8/24/75
33. A Chorus Line	M (OB)	7/25/75	8/20/75	
34. The Skin of Our Teeth	P (Rev)	9/9/75	9/17/75	9/13/75
35. Ah Wilderness	P (Rev)	9/18/75	9/24/75	11/23/75
36. The Robber Bridegroom	M (Rep)	10/7/75	10/15/75	10/18/75
(Acting Co.)				
37. Trelawny of the 'Wells'	P (Rev)	10/15/75	10/22/75	11/23/75
38. Lamppost Reunion	P	10/16/75	10/22/75	12/21/75
39. The Leaf People	Р	10/20/75	10/22/75	10/26/75
40. Treemonisha	M	10/21/75	10/29/75	12/14/75
41. Edward II	P (Rev) (Rep)	10/21/75	10/29/75	10/25/75
(Acting Co.)	- (1007) (100p)	10/21/10	10/20/10	10/20/10
42. Me And Bessie	Μ	10/22/75	10/29/75	
43. Yentl	P	10/23/75	10/29/75	
44. Summer Brave	P (Rev)			11/0/75
		10/26/75	10/29/75	11/8/75
45. The Time Of Your Life	P (Rev) (Rep)	10/28/75	11/5/75	11/1/75
(Acting Co.)	5	-		
46. Travesties	P	10/30/75	11/5/75	
47. Kennedy's Children	P	11/3/75	11/5/75	,
48. The Three Sisters	P (Rev) (Rep)	11/4/75	11/12/75	11/8/75
(Acting Co.)				
49. Hello, Dolly	M (Rev)	11/6/75	11/12/75	12/21/75
50. A Musical Jubilee	M	11/13/75	11/19/75	
51. Boccaccio	Μ	11/24/75	11/26/75	11/30/75
52. Habeas Corpus	Р	11/25/75	12/3/75	
53. The Norman Conquests	Р	12/7/75	12/10/75	
54. Hamlet	P (Rev)	12/17/75	12/24/75	
55. The Glass Menagerie	P (Rev)	12/18/75	12/24/75	
56. Very Good Eddie	M (Rev)	12/21/75	12/24/75	
57. Angel Street	P (Rev)	12/26/75	12/31/75	
58. Murder Among Friends	P	12/28/75	12/31/75	
59. Sweet Bird of Youth	r P (Rev)	12/28/75	12/31/75	(From B'klyn)
60. The Royal Family				(From B'klyn)
	P (Rev)	12/30/75	12/24/75	
P-Play M-Musical (Rev) - I	Revival (Rep) - Re	epertory (OB)	- Moveover F	rom off-Broadway

# REMEMBRANCE OF SIR NOEL

# **By MAX GORDON**

When I was aged 12 (I am now | as the play's producer. Why? | current difficulty - I was broke. past 83) by brother, Cliff Gordon, Because we had met in London and How many times was I broke along population, and house manager, who was a monologist, took me to because we had had a con- the course of my career? More than each town. Can give good Reper- panies sometimes furnish a study in

	222222222222222222222222222222222222222	
	Museum Of Dem	ortaine Duana
	Museum Of Rep	ertoire brows
rfs		
12	s inrough Exti	nct Trade Pap
		LSCHAFFNER
11	Mt. Pleasant, Iowa. Here at the Museum of Reper-	Theatrical Exchange, Chic der able management
40	toire Americana, we have copies of	Johnstone, uses as a slogar
	three "Forgotten" (or never widely	ing Reliable People for
	known) trade papers which servic- ed the tent and theatre repertory	Managers." Reports on Repertoir
63	troupes before and after the turn of	panies — Frank Ackl
5 92	this century. These venerable and highly selective journals survived	organized a two a week sto pany for Sayre, Pa. Openin
31	briefly and today are scarcely	be "The Frameup."
45	known, even to theatrical scholar-	The Ed Williams Stock C
104	ship. The three were, respectively: <b>1. Opera House Reporter.</b> ori-	have the distinction of b first stock company to inc
18	ginated in Estherville, Iowa, pub-	famous Cherry Sisters, to
54 9	lished from 1898 to 1906. 2. The Theatrical Review, pub-	the footlights, and appe
45	lished in Muskogee, Oklahoma.	dramatic production. Nee say the SRO sign has bee
94	Founded in 1917. Duration of survi-	week.
1	val unknown. 3. Bill Bruno's Bulletin. Published	THE THEATRICAL R
5	at Kansas City, Mo. Reported tent	Dedicated to His Majest Showman." In issue date
53	show "reps" throughout 1920s.	17th, 1917. News Flashes
18	Herewith, for the edification of latterday entertainment pro-	Emerson's Comedian
94	fessionals, I extract from our	Sunday in Muskogee on the Durant, Oklahoma, whe
24 7	archives these miscellaneous historic recalls:	play the coming week. Rep
	Opera House Reporter (James S.	business in Oklahoma and Review of Surrounding
16 32	Cox & Co., publisher) in its issue	18 Cities listed, naming
33	Vol IV, No. 32 dated Oct. 1, 1901 listed 39 opera houses (i.e. theatres)	current bills, comments. I
108	in Iowa. In all nine states were	— Kansas City, Grand House, Madame Sherry
48	reported. Examples:	Good.
-10	Britt, Iowa — 2,000. Daylor & Stubbins, Managers. Londale	Dallas, Opera House Maude in "Grumpy." Gr
71	Theatre Co. 10 people. Sept. 16-21 to	duction.
7	SRO. Good company, gave good satisfaction. Special scenery, good	Review of Tabloids
85	paper, prices 15, 25, 35.	Jackson and His Girls of T very well balanced Tab, an
14	Wisconsin, Marshfield Opera	satisfaction wherever the
47	House, Phil Adler, Mgr. W.H. Har-	booked. More of this style
76	tigan in his unequalled portrayal of Dr. Jekyl and Mr. Hyde, on the	are needed. Route of Tabloids Week of
8 64	24th. Played to good business, and	18, 1917. (17 listed)
7	gave a fine production. His com- pany is excellent.	Route of Stock and Re Companies. (18 Listed)
	Wm. Owen in Romeo and Juliet,	TENT REP
	Oct. 2nd.	Described as "Little
17	The Opera House Reporter. Oct.	Business that has ente
7	12th, 1906. Eastern Address RM 1, 1358 Broadway, N.Y. Copies can be	hundreds of people, in hun little towns, for a hundred
	found at Revere House News Stand,	Sometime referred to as
_	Chicago. Reports on opera houses	Opry." My favorite descrip
7	- 14 States Listed, and the Indian Teritory. Latter reads - Bartles-	day, a little world of can grease paint, but at night,
42	ville — 6,000 — Jno. Flinn, Mgr.	as big as the imagination,"
7	Robert Sherman's "My Friend	Lynes) Bill Bruno's Bulletin, a
7	From Arkansas'' drew a capacity house, Sept. 24th. A.C. Allen's	dated April 26, 1928 cover
	Minstrels, under canvas, drew big	Rep in the 20s.
	crowds. Coming Two Merry Tramps Oct. 9, Cowboy and the Girl	THE BRUNK SHOW -
	12, Ikey and Abey, 15, Oct. 22 open,	Brunk's Comedians opene boro, Texas, March 19. Play
	Josh Spruceby 31st. Bus. always	Laff That Off, Come Or
	good here.	Gossip, Why Girls Walk Ho

Repertoire Companies Wanted Her Unborn Child. for - Sherman's Great Northwest Circuit. Embracing 23 houses on the Canadian Pacific, between ment Wm. J. Kelly, will open the Winnepeg and Nelson, British new season under canvas at St. Columbia. W.B. Sherman, Calgary, Charles, Michigan, May 2nd. Northwest Territory.

Walker's Northwestern Theatri-32, Brookings, S.D. Lists 55 towns, cast is 100% Equity

cago, unof O.H. n "Book-Reliable

re Comley has ock coming bill to

Company being the nduce the return to ear in a edless to en out all

REVIEW. sty, "The ed March

ns spent eir wav to ere they port good Texas.

Cities --theatres. Example d Opera ry. Very

e, Cyril reat pro-

- Bert Today. A nd giving they are e of Tabs

of March

epertoire

le Show ertained ndreds of d years. a "Rag ption ''By nvas and a world (Russell

weekly, red Tent

 Fred G. ed Hillsys listed, n Mary ossip, Why Girls Walk Home, and

Kelly's Roster. The Kelly's Brothers company, under manage-Several Harrison plays, one by E.L. Paul and two Century Play Co. cal Circuit. H.L. Walker, Mgr. Box releases are in the Repertoire. The

Programs from Repertoire Comsee most of the shows on Broadway. versation about Coward's "Private If I have any taste or theatrical Lives." a few times considering I produced something like 50 legitimate stage stands, from ten to twenty weeks Boyd. B. Trousdale Co. playing

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**H**rs

judgment, I owe it to him. We all were then in awe of Charles Frohman, the patriarch of the legitimate, but we viewed everything, native and imported, good and bad, legit, vaude or burlesque.

In my own subsequent show business experiences, many greats of the profession stand out. Very much do I remember and cherish Noel Coward. Let me tell you why.

To start with when I read that "Design For Living" would present Lunt and Fontanne with Coward in the leads I had commented to Sam Harris that the play had to be the biggest thing since Barnum. Imagine my dumbfoundment when

I had told him I enjoyed the play but Coward's quick response had been, "I see you don't." He then demanded candor.

### **Forced Farce**

Well, I pulled no punches then and told him his second act was wrong because he turned a comedy into a farce trying to get laughs that weren't there. He jumped up and yelled, "These Americans put their fingers on things." He agreed that I was so right.

He called a rehearsal and made the changes. Which was the beginning of an understanding that I could buy into future productions of his. As it turned out when the first I learned that Coward wanted me chance came later there was one

attractions. Of those who loaned me funds when desperately needed Louis Lotito is the only one still alive.

**Happy Recall** Enough that thanks to my friendly relationship with Coward, and his keeping his word, I was ultimately involved in "Tonight at 8:30" and "Blithe Spirit." Each yielded me a profit of \$100,000. Against which I can't forget that my film production of "Abe Lincoln In Illinois" lost \$200,000 of my own money. Was there ever a picture so praised by the critics and so neglected by the public? After Al Lewis and I dissolved

(Continued on page 178)

specialties.

Scenery - Full page ad. Diamond Dye Scenery for road attractions. Oil Scenery for Tent Shows. The Cox Scenic Co. Estimerville, Iowa.

The Opera House Reporter. June 28th, 1918. (New Owner and Location at Des Moines)

Chicago Breezes by Will Reed Dunroy. Jo Seveling (Swerling?) co-author with Jack Lait of "One Of Us," a play that has gone over at the Morosco Theatre. Los Angeles. is press agent for the Great Northern Hippodrome Players. Familiar Faces — Picture of O.H. Johnstone. The American

excellent business. Must have good Billings, Montana, Dec. 28, 1934 carried this - NOTICE TO CUSTOMERS - "Men and Women in the audience will kindly refrain from cracking peanuts during the performance. Gentlemen and Ladies do not need to be thus cautioned.'

"Babes in arms neither admitted nor accepted in check room.'

FROM the scrapbook of a Repertoire Performer, these words -We are heirs of an ancient house. and with it goes tradition. A very serious, and fine tradition, for the preservation of which we are responsible." (A quotation all actors should keep in mind).

Will H. Locke.



# **Actors Fund Of America**

# **Entente Cordial Brings Its Englewood Home A New** Wing Replacing Percy Williams Residence At Islip

# By LOUIS M. SIMON

report is the longtime Director of and others, were still living in the Public Relations for the Actors servants quarters of the old estate Fund and in the past a familiar legit advance man. -Ed)

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Actors' Fund of America activities were problems of ventilation, airfor 1975 centers on its Englewood (N.J.) Home for retired theatre people. The focus is particularly on an addition to the determined to add a new wing to its building that substantially increases its capacity and how certain problems affecting both the ing space for the staff while the Actors' Fund and the Percy Williams Home were mutually resolved by its construction.

Inasmuch as the Percy Williams Home is far younger than the Actors' Fund and never seeks funds from the public (it is entirely the Percy Williams Home stepped financed by monies left by the late forward with an offer to pay the vaudeville showman Percy Williams) it is perhaps not as widely known as the Actors' Fund. Briefly, the background is this. Percy Williams, having acquired a substantial fortune as a major entrepreneur first in medicine shows, later as a rival of B.F. Keith vaudeville in the early years of the century, died in 1923. He left his sumptuous Long Island mansion, surrounded by 64 acres of water-front property, as a home for aged vaudevillians. He also willed that one half of his large fortune be used the Actors' Fund, with appropriate for operating expense. The other half of his estate went to his son, in trust, and upon the son's death would be added to the sum which supports the Home.

Furthermore, his will specifically directs that the Board of Directors of the Percy Williams Home be elected, half by the Trustees of the Actors' Fund and half by the Directors of the Lambs Club. Thus, the Percy Williams Home is sort of a Siamese twin of both the Actors' Fund and the Lambs.

# **Tough State Laws**

In the late 1960s and early '70s the Percy Williams establishment at East Islip, L.I. began to encounter difficulties in the area of strict compliance with the updated laws and building code requirement, for nursing care facilities were — and are — very strict in-deed. Estimates on costs of bringing the establishment into compliance with current law and regulations were prohibitive. So were a number of alternatives that were investigated - such as selling off part, or all, of the excessive acreage and either building anew from scratch or acquiring a suitable building nearer to the city which could be adapted.

Simultaneously, the trustees of the Actors Fund were facing problems in Englewood, albeit of far less magnitude. The original wooden structure used for a residence for retirees had been designed by Stanonce belonged to the legendary woman financier Hetty Green who is reputed to have spent only one night in it as she found the isolation and quietude unbearable and so she scurried back to the hustle and bustle of her town house in Hoboken. This house had become obsolete in the 1950's and the Actors' Fund had replaced it with a modern building code standards required by New Jersey for domiciliary homes. However, when it was designed provision for housing the staff -

(The writer of the following made in the new building. The cook, which were located over the wooden carriage house. Of course there was no way to fireproof these This year's report to Variety on aprtments adequately and there conditioning and the like.

# **Housing The Staff**

So the Actors' Fund trustees modern structure, the lower floor of which could be used as proper livupper floor would contain rooms on the same level as those in the main house and would increase the guest capacity by approximately 50%. As the building of the new wing was construction costs if the Actors' Fund would undertake to house its clients who, by now, were scattered in various retirement homes and nursing homes on Long Island.

Since the Actors' Fund had pressing need only for the space for the staff, agreement was' worked out with the Percy Williams directors to absorb the elderly for which they were responsible and who did not require nursing care. It was determined that the operation of the joint facility would be under financial contribution to be made by the Percy Williams Home.

In the summer of 1975 the new wing, which is known as the Percy Williams Wing was completed, furnishings installed and is now partially occupied. Thus, by working



Teacher of voice specializing in opera, has been appointed Music Director of Music Internation-al, New York. She continues teaching privately. Following four years at Juilliard, Mme. Yu studied voice with Vera Murray Covert. She created the role of Genevieve in The Long Christ-mas Dinner, Thornton Wilder's

only opera.

cooperatively the two institutions have arrived at a practical solution to their common problem. In fact, the solution might be considered ideal except for the fact that in the process the theatrical community lost the only nursing care facility it had under its own control here in the East.

# **A Fine Hospital**

The Motion Picture Relief Fund has its own hospital, on the grounds of the Home in Woodland Hills, California. Granted that the nursing wing at East Islip had become obsolete, and therefore had to be abandoned, it provided many advantages over the present system whereby anyone at the Englewood home who requires nursing care (Continued on page 176)

# Supermarkets Killed Twofers **By MAX GENDEL NO ROOM ON THE CHECKOUT**

The first nail on the coffin of the twofer show was the advent of the super-market. A midwest showman, who made a million dollars trouping 'Good Night Ladies'' and "Maid of the Ozarks," recalls his success. "I would get into a town ahead of the show and cover the town by street car. I would visit every mom-and-dad grocery store and leave a pile of twofers on the counter which the customers would pick up. Along comes the super-market with their assembly line checkout system, and there is no room to laydown the twofers. That started to put us out of business. Further, with the 13¢ two cent postage stamp forget about doing a mailing.

(Incidentally, he says "we knew how to troupe. We carried our backdrop rolled in a shopping bag. We used the sofa from the ladies room for center, a desk and chairs from the manager's office for the decor. None of this new fangled modern lighting which require 16 switchboards and eight men to keep the stage dark.")

# MIKE TODD ON BANKRUPTCY

Mike Todd was trying to go into bankruptcy but the Judge couldn't believe him. "Mr. Todd, you sit here and tell me you are broke, and yet I keep on reading in the papers what a success you are and how well your shows are doing at the boxoffice." To which the showman replied, "Very simple, Your Honor. All I can say is that every one of my departments is functioning smoothly and efficiently. My accountant was doing what he is supposed to do, and my press agent is doing his job."

# DONT STIR UP ENVY

Lee Shubert was strongly against giving out grosses - even inflated English for worldwide release, ac- the display and Josephine Baker's figures. He was even reluctant about publicity reference to sellout houses. ford White and was built before the He reasoned, plausibly, that this would make his friends and fellow turn of the century on six acres of producers envious, would excite the unions to ask for more money and a hilly and wooded property. It had share of the windfall. Mr. Lee knew how to cut the mustard one way, his.

# PERSPECTIVE ON CRITICS

"America today is a paradise for critics, there is so much to be done. Everything which is created in this country immediately becomes the subject of a critical report. Music, books, plays, movies, art -- these must all be analyzed, praised and damned in the press; also women's underclothes, wines, architecture, sportsman wall papers, motor cars, dozens of things. The accepted American journalistic practice is to present a critical estimate of a work of art five or ten minutes after it has been completed, before the paint is dry, before the last act curtain has descended. In the 19th Century the critics believed that a work of art should age for a few days, or years, before being passed upon.

- E.B. White.

### **Remembered Quips**

A few classics of the drama critics talent as practiced in the U.S. are recalled, to wit:

When John Barrymore appeared in a nothing play, "Claire de Lune," by his then wife, Michael Strange, the Chicago Tribune captioned the notice: "For The Love Of Mike.

Sir Herbert Beerbohm Tree offered "The Merchant Of Venice." A critic jibed, "Shylock as Mr. Tree."

Shortly after the Civil War a production of "The Rivals" cast Joseph Jefferson as Bob Acres. Punning the author's name, Richard Brinsley Sheridan, and the Union cavalry general, Phil Sheridan, the critic's putdown was "Sheridan 20 miles away."

When the poet Eugene Field was critic of the Denver Post he dismissed one actor's try at Shakespeare: "He played 'Hamlet' last night at the Tabor Opera House. He played it until one O'clock."

In like vein another critic in reference to another actor, said: "He played the king (Lear) as though under constant fear that someone else was about to play the ace.'

These further examples are provided by Paul Myer, Curator of the Theatre Collection at Lincoln Center:

Dorothy Parker (New Yorker), reviewing "The Lake" wrote that Katharine Hepburn "runs the gamut of emotion from A to B." Dorothy Parker (New Yorker): " 'The House Beautiful' is the play

lousy." Incidentally, that was Channing Pollock's last produced work.

John Mason Brown (N.Y. Post): reviewing a revival of "Antony and Cleopatra," reported, "Tallulah Bankhead sailed down the Nile last night and sank.

Walter Kerr (Herald Tribune): "It's flops like 'Hook and Ladder' than give failure a bad name."

Kerr (also in the HT), reviewing a play called "Buy Me Blue Ribbons," said that Jay Robinson "has delusions of adequacy.

Brooks Atkinson (N.Y. Times): "When Crane Wilbur calls his play Half-Way to Hell' he underestimates the distance.'

Don Herold (publication not indicated), in a review of "Uncle Tom's Cabin,'' wrote that "The dogs were poorly supported by the cast.'

John Mason Brown (The Stage): described the performance of Tyrone Power (Sr.) as Cassius in "Julius Caesar" as "a set of vocal cords wrapped up in a toga."

Brown (N.Y. Post): "Excuse me for mentioning it, but a play called 'Are You Decent?' opened last night.'' George Jean Nathan (Judge) — " 'If Booth Had Missed' misses so

completely that even the ushers failed to show up on the third night."

Nathan (Judge): "I've seen French Camilles, English Camilles and German Camilles, but I never knew until I saw Eva Le Gallienne that what Camille died of was not tuberculosis but catarrh.'

Nathan (same publication) : His entire review of a play called "Tonight or Never'' was "Very well then, I say Never." Robert Benchley (New Yorker): " 'Perfectly Scandalous' was one of

those plays in which all of the actors unfortunately enunciated very clearly."

# **Small Postscript**

Not generally remembered to have been critics prior to attaining fame in other pursuits: Edgar Allan Poe, Walt Whitman, Elihu Root, Charles Dickens, Richard Harding Davis, G. Bernard Shaw, Max Beerbohm.

Land

# Jacob Adler's Yiddish **Female Archie Bunker** May Reach Broadway By DON CARLE GILLETTE

The voluminous literary works of he late Jacob Adler, Yiddish humorist who wrote under the more than 30,000 humorous articles,

# Met Museum **On Early Glam:** Irene Castle No. 1

**By ROBERT BARAL** 

Considerable Broadway glamor name of B. Kovner, turning out filters through the new costume exhibit at the Metropolitan Museum a dozen books, 18,000 poems and of Art. Irene Castle's handsome numerous plays, songs and re- dance frocks which she wore in miniscences, now are in the pro- Irving Berlin's ragtime revue cess of being translated into "Watch Your Step" (1914) lead off cording to his daughter. Bertha rainbow plumage winds it up "American Women of Style" is the theme of this new show organized with marked skill by Diana Vreeland, fashion consultant for the MMOA. Apparently the point behind this particular exhibit is that a lady the 10 American women selected all had that certain stamp and made show staged by Mrs. Vreeland with

# AND OF THE CASTING COUCH

One technological improvement has done away with an oldtime theatrical 1 ) th (or fact?) - the casting couch. Sometimes the couch itself was a souraged relic from the producers last flop, deflected from Cain's Warehouse. Sordid breach of promise suits; paternity suits; love triangles were all end products from these office sofas. A producer "announces" a play today and what does he get? Not young maidens beating their little fists on the producer's chest. Instead the postman dropping yellow and brown 8x10 envelopes. The producer opens them up and finds off-set photos (\$5 a hundred turned out by many little studios in the Times Square area). On the back of the photos are the ingenues stapled credits - dinner theatre productions in MacDonalds and Burger Kings; seasons in Drama Festivals in Corn Flakes, Idaho and Wheatena, Nebraska. Voice overs upon request. TV commercials. Against this kind of comother than the manager - was not petition, Sir Beerbohm Tree would never make it.

Klausner, who has been a New York literary agent for more than 40 years.

One of the characters popularized in Adler's writings was Yente Telebende, a Yiddish female equivalent of television's Archie Bunker, and this character is must have one supreme asset in her planned as the basis of a Broadway favor, that is -- originality. Well, musical comedy.

As the female Archie Bunker of her day — in the decades following history. This is the fourth fashion the turn of the century - Yente was eagerly read and talked about in all Stella Blum, curator and it may Jewish households. She was a prove to be the best one yet. It's a feisty, vitriolic, vituperative virago, winner. liberated and domineering, with an inexhaustible vocabulary of invec-(Continued on page 176)

Irene Castle fox-trotted in Lucille's chiffons; Josy Baker jazz-(Continued on page 178)



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# **Chester Morris, True Old Pro: A Young Actor's Fond Recall**

# By THEODORE BRITTON

(The author of this appreciation continue.

of the yesteryear stage and screen "trouper" has himself become an actor. -Ed.)

It was the summer of '68. My mother, Barbara Britton, was to do a tour of "What Did We Do Wrong?". Her leading man would be Chester Morris. Finding myself between my Junior and Senior years at college, with nothing to do for the summer, I asked the director if I could travel along with the show. The answer-was yes.

I was quite in awe of Mr. Morris. Although his son Kenton and I had been classmates, I had never gotten to know him personally. At the first day of rehearsals, I was distressed to learn that he was not well. Even so, he was always the model of courtesy and professionalism. He arrived at every rehearsal wearing a snappy sportscoat and a kerchief around his throat. He worked very hard, doing a job that would have been gruelling if his health had been twice as good.

What made it even more amazing, was that he was doing a comedy. It's hard enough to do a serious piece when you're sick; to be funny in spite of it all, is really stretching the fiber of human endurance. From the very beginning, 'Chet'' was funny.

I took to calling him Chet, only after he'd told me to several times. I was very reserved, and to me older actors were always Mister and Miss. Chet liked this, holding the more familiar name as a privilege which he could extend or withhold at will. He was not amused when a younger person, hardly dry behind the ears in a professional sense, took it upon himself to use the more familiar name without leave. It seemed to him that many of the modern theatre schools were leaving a lot out of their training not the least of which was the instilling of a traditional respect for more experienced players.

### **Hard Going**

Sadly, Chet was having great difficulty with the lines. This was the fault of his illness, compounded by the fact that so much of the first act is quite similar to so much of the second. It was agony for him to keep them straight, although he stayed up every night while his wife Lili patiently cued him over and over again.

Our first week was at the Pocono Playhouse. I don't suppose anyone in the company will ever forget that week. On opening night I was in the house. The curtain rises on a wet bar - only momentarily, for Chester Morris makes the first entrance up center, pausing just long enough to let the audience identify him and start the applause going. (He once showed me a very funny bit, in which the actor walks onstage with his hands hidden behind his back, and starts the clapping himself; he was very objective about his every movement, in a way which was wryly humorous when you least expected i?. This objectivity is the reason he could be funny, even when he didn't feel like it.) Almost right away, Chet had to give the obligatory exposition over the obligatory telephone. And weeks the personality of Chester it was this device which threw him on opening night. After an eternity, he hung up. My mother made her entrance. While I had gone white. His reflex cross to the top and had no illusions about the sofa looked like an old, old man. what it took to stay there. But it was I was sure the curtain would have to also a fund of sharp memories. be rung down. He was just too ill to | memories that were either good or

A lot of lip-service is paid in our business, to unselfishness and trust between performers. Actual examples of this are few and far between, or at best one-sided. But that night I saw the genuine article. I will always remember my mother's total openness, as she fixed Chet's eyes with a gaze which said, "We are old campaigners, you and I - we draw strength from one another. You can do it!" And Chet's instant trust in her, which fairly leaped from his eyes to fix on hers, as he slowly, stammeringly, replied to each cue ... until, bit by bit, the replies came more smoothly ... and his color returned ... and the

went on. After that evening, I had a new job - to sit in the wings and prompt.

trembling went away. The Show

He asked me to be his dresser. Kenton had always been his father's dresser in the past; but this year Kent had landed a job with a Chicago radio station. Chester Morris needed someone to be in his dressing room every night; to have his clothes packed and unpacked properly, cleaned and pressed and set ready for each act; to know all his habits and to anticipate his needs; to keep his ice-water changed and his second-act hippie wig curled: to listen to his stories and reminiscences before the show, and to shield his illness and exhaustion from the public afterwards; to be in all which concerned his career and his art, his confidant and aide.

Of course, he did not couch it in such romantic terms; but that hardly mattered, since to my mind that's what it all meant. My hesitation in answering, was due solely to my fear that I might not be equal to such an important responsibility. It was in this pause that Chet said he'd pay me for my help. My mouth must have fallen open; this was like paying a cow to eat grass.

# **That Wig**

The rest of that week was full of bustle and a manic determination on my part, to learn my new duties as quickly and as well as possible. I became an assiduous dresser. Chet showed me how to help him into his suit trousers without spoiling the crease or letting them touch the floor; little tricks picked up through years of learning how to preserve a costume's freshness for night after night of a run. He was never without a cigarette (though he was forced to give them up a year later). I had to have cartons ready in his suitcase so I could slip a pack into his stage trousers, and another into his dressing robe, and yet another into his street clothes. I'll never forget those red packs with the white letters, nor the gold have the training for was the wig: but I kept it curled and sprayed as shooting. "Listen, Goddammit," he best I might. Fortunately, it was supposed to look unreal; so the increasingly gummy ends served to make it more and more ludicrous. After the Poconos, we played the Paramus; then Falmouth; and finally, Skowhegan. And in those Morris seeped into my consciousness like a strong dye, and soon became indelible. It was a tough personality; the iron will of a bantam applauded her, I watched Chet. He rooster who had fought his way to

bad depending on the people who had engendered them; one never got the impression that Chet's ideas of people were distorted in any way by his own prejudices. He had prejudices and strong opinions; but his pictures of individuals seemed to be as objective as a camera lens. "Romantic" is not a word which would describe him well. But curiously enough, "heroic" is.

# Liked Vic, Not Wally

Many of his stories concerned the movies. He had acted with large men, like Wallace Beery and Victor McLaglen; and since everything about Chet himself was big except his size — Hollywood made the whole country believe that he was over six feet tall. Actually Chet was somewhere around five-eight; but by standing on a box he could have a fist fight with McLaglen that looked evenly-matched.

Only it wasn't so evenly matched for real. Chet recalled McLaglen saying, "Don't worry, Chet, I won't hurt ye; but don't be afraid to punch me about a little. Go on, I can take it. Hit me; hit me!" and then blocking every one of Chet's attempts with the built-in reflexes of a prize fighter, and "tapping" Chet back so hard that his ears began to ring. Chet got madder and madder, and swung harder, but never seemed to get any closer. But it obviously made for a very exciting scene.

Nonetheless, Chet always said what a warm man McLaglen was, in contrast to the behind-the-scenes Wallace Beery. This disappointed me, for Beery had always been on my Most Lovable list. But Chet was infuriated at the success of Beery's image, which according to him was a total fabrication. Witness the (typical) day when they were supposed to shoot a scene in a tank of water; the idea being that Beery falls overboard from a battleship and Chet dives in and saves his life. When Chet got on the set, everything had ground to a halt ... the reason being that Beery was in a sulk about having to get wet. No one had been able to talk him into it, and sarcasm was filling the air behind his back. So Chet, never known to win people by flattery, went over to try his luck. Beery was sitting by himself. Chet opened up with a businesslike, "Okay, Wally, what's the problem?" and Beery decided to confide in him.

He drawled, "I'm not going to get my ass wet for Jack Warner. Are you goin' in there?" Chet assured him that he was. Beery still wouldn't. So Chet put it to him straight.

'Okay, Wally, that's fine. Don't go in. We'll do the scene with your double. You know how it's going to be, don't you? I'll have my arm around the double's neck, and all the while the cameras will be shooting my face and the back of the double's head. That's fine with

me." Beery made an astoundingly fast reversal and decided to do the scene. But Chet's victory was not pure; for Beery was not so concerned with getting his face on lighter and the gold ring on the hand camera, that he kept pushing Chet which held it. The only thing I didn't under the water. Finally Chet blew and yelled f or them to shouted at Beery, "You're the one who's drowning. I'm the one who's rescuing!"

# ****** **Ballet, Chamber Music Boom;** 'Debut Recitals' As Racket; **Op, Symph: Joy-In-Anguish**

in New York City and across the nation, some significant points at year-end-year start:

(1) Umpteen companies of "The Nutcracker" in many an urban center have just completed a transfer of boxoffice bullion to the banks. The American middle class is simply ga-ga for sentimental Christmas party tradition borrowed from the Russian monied families of 150 years ago. "The Nutcracker" remains one of the sturdy built-in come-ons, involving theatre parties of a dozen kids at \$10.95 a head, a boom within the nation's ballet boom.

(2) About 3,000 symphonies exist in the U.S., though many are small in size, number of scheduled annual concerts, and financial support to offset deficits. Still they exist, they have a community following and musicians and conductors acquire experience and income. The recent Las Vegas Symphony, under Arthur Lief, was remarkable in that the symphonic sidemen were recruited from the big floor shows and hotel rooms of the Strip. These musicians welcomed the chance to play the classical repertory.

(3) The big city symphonies are trapped in the inflation. The American Federation of Musicians locals demand reduced hiatus. heightened income. They think in terms of about \$20,000 per man per year, while symphony boards groan. Meanwhile the great international name conductors are increasingly jet-happy, live in hotels and share the podium with four, five, six guest conductors.

### **Chamber Music Hurrah**

(4) Most astonishing surge of popularity is that of chamber music, tiny ensembles specializing in obscure works not long ago regarded as a hard sell on the concert tours, a few high brow enclaves and campuses excepted. Chamber music has turned the "music gourmets" into a multitude. One Manhattan night club, Brothers and Sisters, presents a Sunday Chamber Music concert.

(5) Contrasting with the new joy in chamber music is the fading away of the platform soloist. A handful of supreme virtuosi remain immune; otherwise it's rough sledding for instrumentalists or vocalists appearing alone with a desperately earnest accompaniest. **Debut! For Whom?** 

(6) Given the fact cited immediately above, namely the lack of probable career, the New York 'recital debut'' system often emits a reek of racket. How many hundreds of would-be virtuosi come hopefully to town every season intending to crash the concert profession? And what does it cost them

Concerning the performing arts | was about to pay \$1,200 more. And for what? A recital at 5 p.m. of a Saturday afternoon at Town Hall. Oh, yes, the lady singer contemplating her fee-paying Manhattan debut was now aged 46. The Bible remarks, "Vanity, vanity, all is vanity."

> (7) As these paragraphs are written for the Anniversary Edition there is the possibility that the balance of the present Met Opera season may be cancelled because of the pit orchestra's resistance to a curtailed year of work and, with it, of income. Should the Met close, skeptics ask, "will it ever re-open?" Suffice that the situation exemplifies the present ghastly institutional paradox of high prices in the midst of unemployment.

> (8) The Met's nimble-witted neighbor, the New York City Opera, once the pet of the unions in the long ago, has felt the whiplash of demands in recent years. But the really sad occurrence of 1975 was the death of Norman Treigle, the company's operatic answer to Lord Olivier.

### **Gutting Philharmonic**

(9) Consider, too, the start come April of the third job of acoustical engineering of Philharmonic Hall, the original edifice of Lincoln Center. This will be truly "Avery Fisher" hall, since his donation of \$3,000,000 for the revision of the premises may well (skeptics again) run to \$10,000,000. While the Philharmonic is sanguine that it will miss only one season, the fact remains that the structure is being gutted by Cyril Harris and Philip Johnson down to the skeleton of the travertine marble. The present tendency is to blame the original foul-ups of acoustics upon "chums of the Rockefellers," but that's regarded as a tactless comment. Interestingly, why are the new music halls in Canada so acoustically successful?

(10) With Avery Fisher Hall torn apart and completely re-designed. re-seated and at the mercy of labor delays and over-runs, the King of Carnegie Hall, namely Julius Bloom, is going to have a year or two of fairly absolute sovereignty over up to a dozen visiting orchestras, while also providing temporary room for the Carlso Moseley men from the Lincoln Center.

(11) There remains much curiosity in the performing arts world about the future of the Sol Hurok Organization, now that the venerable impresario has moved on to the divine halls. Nobody, but nobody, at the Hurok entourage is saying anything. Meanwhile last summer with the Bolshoi Opera as well as the Bolshoi Ballet and other grand scale bookings, the Hurok org was perhaps at its all-time eak. Hurok reps continue their Moscow visits. So do reps of the master of ceremonies. Ronald A. Wilford.

### **Someone To Admire**

Chet was, for me, the symbol of a John Drew in East Hampton; then tradition which no longer exists, and without which the modern actor is seriously handicapped. In an age where we can no longer develop our skills in our early years by treading the boards of some little professional theatre; and in which the Star system of Hollywood and its fantastic program of nurturing performers and keeping them employed, is only a sweet piece of history; today's actor can only hope (Continued on page 176)

or their families out of pocket? They pay for the hall, the ushers, the tickets, the flyers, a pianist, Columbia Artists Management often a piano-tuner. Anywhere from \$1,500 to \$4,000 is the cost of a

single self-promoted affair. How many of these "debuts" draw a stick or two of criticism, with the press shrunken to three dailies? The once traditionally crucial "New York notices" has become a myth. Neither critics nor bookings materialize, often no more than a quarter-full house. During 1975 a telltale long distance call to Variety from Detroit told of a lady singer there who expected to transport herself and a retinue of rooters to Manhattan. She had already made an advance payment of \$800 and

# Love Those Terpers

Rudolf Nureyev's in-(12)numerable guestings with ballet and other dance companies and his second session (for Hurok) at the Uris was one of the excitements of the past season.

(13) Possibly the greatest excitement of all in the ballet field this season has been generated by the long trek (since 1940) of Lucia Chase and Oliver Smith, namely the American Ballet Theatre. Over the decades this venture has had (Continued on page 176)



# **Australian Legit Battles For** Survival; New Writers Emerge

# By NORMAN KESSEL

Sydney. ia, the national showbiz scene during 1975 was a year of contrasts.

Commercial theatre has been disastrous; subsidized theatre mediocre; local playwriting more encouraging than ever; and theatre restaurants strong. Both the Australian Opera and the Australlian Ballet have enjoyed sell-out seasons

J.C. Williamson Theatres Ltd., Australia's oldest and biggest commercial company, is battling for survival in its present form. Its only money-spinner was the musical "Irene," which ran for more than a year, playing in all state capitals. Its followup musical, "Gypsy," is doing well in Sydney, but managing director Alastair Mitchell at one stage predicted a loss of at least \$30,000 because of poor seasons in capitals other than Melbourne and Sydney.

It is because of this that JCW has announced it will not in future tour any of its musicals outside Melbourne and Sydney unless it finds another blockbuster like "Irene." In that show, incidentally, the company made a star out of an attractive and talented, but comparatively unknown club singer of no stage experience, Julie Anthony.

The gamble paid off and a new Australian musical comedy star was born - but where does she go from here? Look what happened in two similar cases. Jill Perryman, one of Australia's best-loved performers, has settled into domesticity in Western Australia, with occasional club and tv appearances in Perth. Nancye Hayes, a brilliant all-rounder, now gets the occasional supporting role.

# **Subsidy Hopes**

Williamson's is campaigning strongly for a government subsidy, but its hopes in the present economic climate are decidedly slim. There is already enough criticism of government handouts to the arts generally to discourage any marked increase in dispersal of taxpayers' money. To give any to a purely commercial company would invite a storm of protest.

On the other hand, Mitchell says that without government assistance the company must think seriously of disposing of its real estate, then continuing simply as an entrepreneur. The danger there is that as most of its theatres stand on potentially valuable city sites many of them would fall to developers' bulldozers.

The company has been equally unfortuante in the nonmusical field. It imported London's Young Vic director Frank Dunlop to recreate his production of "Scapino" and engaged Barry Crocker and a strong cast. The show failed in Melbourne, where it opened, and was unable to tour elsewhere.

It was also associated with David Frost's Australian company, Para- Him Die? dine's unhappy first venture into New Zealand tour, died in Sydney. fullscale theatrical production. The show was "The Jockey Club Stakes," starring Wilfrid Hyde White and Robert Coote. It flopped in Adelaide and died in Melbourne, so bookings for Canberra, Newcastle and Sydney had to be cancelled. Undaunted, however, Paradine followed up with "Joseph And His Amazing Technicolor Raincoat," first fullscale stage production into Sydney's new threetheatre complex, The Seymour Centre.

Derek Nimmo in "Why Don't You In this eastern corner of Austral- Stay To Breakfast?". Nimmo had to return to England to meet other commitments, so the show is meantime on the shelf, but he will return early in 1976 to continue the tour

> Another show which did not manage to get out of Melbourne was Michael Edgley and Kenn Brodziak's local version of "The Magic Show." Edgley has otherwise confined his activities for 1975 to such imports as "A Russian Spectacular" and the London Festival Ballet

# Harry M. Miller

Harry M. Miller, for a long time our most ebullient commercial operator, is now content with lowkey activity, still persisting that he is opting out of show business. He had a long run with "The Rocky Horror Show" in Sydney and has now transferred it to Melbourne, where critical appraisal was, predictably, somewhat less enthusiastic than in Sydney.

He has also revived his spec-tacularly successful "Jesus Christ Superstar," which after a profitable New Zealand tour is now playing the Australian capitals which have not yet seen it. Return seasons in Melbourne and Sydney are also mooted.

A newly established commercial company, Encore (principals are Danny O'Donovan and Cyril Smith) socred with Edward Woodward and Michele Dotrice in "The Male Of The Species," followed by a Woodward concert tour, but this was offset by a disastrous Marlene Dietrich tour that had to be cancelled when she fell and broke a leg on stage.

Another successful entrepreneur is Eric Dare, longtime film distributor and silent partner in ventures like the Music Loft theatre restaurant at the seaside suburb of Manly (and planning another at the opposite end of Sydney's seaboard, Cronulla). He refurbished a longclosed cinema at the outer suburb of Balmain, then experimented with a one-man show, "The Betty Blokk Buster Follies," starring Sydney entertainer Reg Livermore. This proved a sensational longrunning smash hit and there has been talk of a London season to

follow. More recently Dare imported Lindsay Kemp and his mime company in "Flowers." Early indications are that this will be another boxoffice success. General reaction has been to applaud the company's talent while questioning the value of the show. It is being staged in the same rundown inner-suburban cinema, another of Dare's interests, that housed Harry M Miller's "The Rocky Horror Show."

A very short-lived new company was Stewart Macpherson's Stetson Productions, which brought out Stratford Johns to star in "Who Saw , a shockingly cheap dine Paterson Pty Ltd in Para- jack production that, after a short Another new and, at the time of writing, untried commercial undertaking is Dinara Productions Pty Ltd. (Jon Elv and Allen Leonard). which has brought in Eve Arden to star in "Applause." It opened Dec. 2 in what for some years has been a Metro film house, but was built originally as the Minerva Theatre at Sydney's famous Bohemian centre, Kings Cross. It is now known as the Metro Theatre.

Ginger Rogers, and "Follies" have been projected for next year. Obviously, however, much depends on the applause for "Applause.

Two major events in Sydney for 1975 have been the completion of the Seymour Centre and the new Theatre Royal. The Seymour Centre was built with a \$4,000,000 bequest by a former Sydney business man, Everest York Seymour, who directed that the money be used for 'the purchase or construction of a building as a centre for the culti-

(Continued on page 174)

# Six Tryouts In **Philly Prove** B.O. Smashes

Philadelphia. The Philadelphia story alternated between bright and dark in 1975 legit. Attractions were relatively sparse, but several did sensational business, with six tryouts — "A Matter of Gravity," "Chicago," "Odyssey," "Clams on the Half Shell," "Bubbling Brown Sugar" and "Yentl" especially potent.

"Gravity" was a phenom, setting and breaking Forrest house records during each of three weeks, exceeding six figures each time (\$100,618; \$105,918; \$110,857), the only straight drama in manager Lex Carlin's memory to draw musical-type numbers.

It was a testimonial to Katharine Hepburn's star power, as was the SRO stand of the Liv Ullmann "A Doll's House" at the Zellerbach.

Several Moe Septee presentations flourished. "Bubbling Brown Sugar," returning Dec. 26 after additional profitable preand Chicago, built to SRO at the Walnut, as did "Yentl," now at New York's Eugene O'Neill Theatre.

Septee also financed major overhauling of Erlanger, so that Harry Jay Katz could reopen the venerable house for "Odyssey." That opus and showcases for Bette Midler ("Clams") and Labelle were strong draws, but paucity of subsequent attractions caused the Erlanger's reshuttering.

The Shubert, acquired by the Philadelphia Musical Academy, closed down Dec. 31, 1974, for extensive overhaul of stage, auditorium and lobby. Although reopening target date was Nov. 16, labor and building problems caused postponement to next Feb. 7.

a dive.

atre.

The Shubert will continue to present legit attractions, but not exclusively. It's going the performing arts center route, a la the adjacent Academy of Music and the Walnut St. Theatre. Al Stites succeeded Richard Duprey as director of the Walnut, a nonprofit complex, in February and accelerated dramamusic-film-dance activity. The Walnut is also home base for the Drama Guild, resident rep company with guest stars, which this season, its second under artistic director Douglas Seale, is upping large number of them were not Antonopoulos and Lily Papayanni entries from four to five and performances from 96 to 120. Joseph Papp's decision to stress revivals at Lincoln Center, obviating the need for out-of-town testing, plus the U. of Pennsylvania's reluctance to subsidize costly Zellerbach attractions threatened eclipse of that campus outlet for pro productions, but although managing director Richard Kirschner resigned - it's been tenanted by imports from the Shaw Festival and the John F. Kennedy Center for the Performing Arts.

# '75 Tony Award Winners

The following are the winners in the 29th annual Antoinette Perry Awards for the Broadway season from March 25, 1974, through last March 23. The awards are sponsored by the American Theatre Wing and the League of N.Y. Theatres & Producers.

**BEST PLAY** 

"Equus," by Peter Shaffer: producer, Kermit Bloomgarden & Doris Cole Abrahams.

**BEST MUSICAL** 

"The Wiz," with book by William F. Brown; score by Charlie Smalls; producer, Ken Harper

# **BEST MUSICAL BOOK**

"Shenandoah," with book by James Lee Barrett, Peter Udell and Philip Rose: producer, Philip Rose

**BEST MUSICAL SCORE** 

- "The Wiz," with score by Charlie Smalls.
  - **BEST ACTOR IN A PLAY**

John Kani and Winston Ntshona, in "Sizwe Banzi Is Dead" and "The Island. **BEST ACTRESS IN A PLAY** 

- Ellen Burstyn, in "Same Time, Next Year." **BEST ACTOR IN A MUSICAL**
- John Cullum, in "Shenandoah."

**BEST ACTRESS IN A MUSICAL** 

Angela Lansbury, in "Gypsy.

**BEST SUPPORTING ACTOR IN A PLAY** Frank Langella, in "Seascape.

**BEST SUPPORTING ACTRESS IN A PLAY** Rita Moreno, in "The Ritz."

- **BEST SUPPORTING ACTOR IN A MUSICAL** Ted Ross, in "The Wiz."
- **BEST SUPPORTING ACTRESS IN A MUSICAL** Dee Dee Bridgewater, in "The Wiz."

**BEST DIRECTOR OF A PLAY** 

John Dexter, for "Equus." **BEST DIRECTOR OF A MUSICAL** 

Geoffrey Holder, for "The Wiz."

- **BEST CHOREOGRAPHER**
- George Faison, for "The Wiz." **BEST SCENIC DESIGNER**
- Carl Toms, for "Sherlock Holmes."

BEST COSTUME DESIGNER Geoffrey Holder, for "The Wiz.

**BEST LIGHTING DESIGNER** 

Neil Peter Jampolis, for "Sherlock Holmes. SPECIAL TONY AWARD

Neil Simon, playwright.

SPECIAL THEATRE WORLD AWARD Al Hirschfeld, cartoonist.

# after additional profitable pre-Broadway tuning in Washington and Chicago, built to SBO at the **But Boxoffice Reports Poor**

# **By RENA VELISSARIOU**

Athens.

Jules Dassin directed the "Three The peak business surge that Penny Opera'' Bertold Brecht's legit theatres had known soon after modern left of John Gay's ''Begthe political change in Greece was gar's Opera" which Nicos Kourfollowed by a moderate winter koulos presents at his Kappa. The period. (1974-1975). However last cast includes Melina Mercouri and summer the legit business went into Nicos Kourkoulos.

Aliki Vouyouklaki, popular stage Certain stage producers seeing that the public was fed up with the political theme plays turned to ty" by Neil Simon and Cy Coleanother novelty: Sex and nudity man. The play was staged by Michalis Bouhlis and the cast includes also Christos Politis and Vassilis Tsivilicas.

Demetris Myrat and Voula Zouboulaki (man and wife) continue performing at the theatre 'Athenon'' last year's hit "Goodby Spring" by Henry Bataille.

Another last year's hit is continued this year also. It is the Rosenbergs Must Not Die" by A. Decaux. The second play in the program of this group is the "Kidnapped Pope.

The play that did the best last were distributed to employees and year' is the "Marriage Go Round" v Leslie Stevens which Angelos continue presenting at the theatre National Theatre opened this Vrettania. It is staged by Andreas Filippides and in the cast are also Heleni Eremou and Andreas Filippides Michael Cacoyannis directed the Costas Moussoris staged and play "Miss Marguerite" by Alberto Altaida in which Elli Lambetti stars alone at the Dionyssia Theatre. Costas Karras and Niki Triantafyllidi staged at the Alambra "The Taming of the Shrew" by Shakespeare, directed by Stavros Toufexis.

### Well-Funded

The extent of pre-production ac-Williamson's had more success tivity and of the advertising sug-

with a return season of Sid James in gest the company is well-funded "The Mating Season" and also and productions of "Coco," with Papp's final "originals" — "Mert

(Continued on page 178)

workers, but strangely enough a used last year.

combined with humor. But neither

comedy, sex or nudity helped their

business. Naturally enough patrons

once inside the theatre found that

the sex scenes on stage were not as

At present the legit theatres face

the ones ballyhooed outside the the-

a crisis. About 35 houses are open in

Athens but all complain. On the

other hand Government's subsidy

of 500,000 admissions which in the

past years were allocated to all the-

atres has 'not been granted as at the

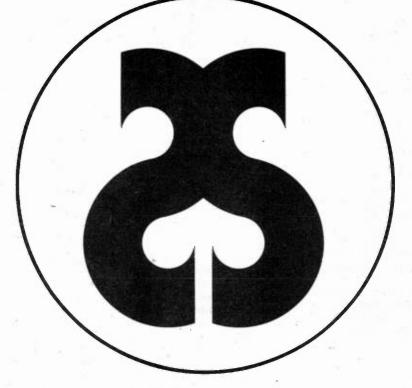
time of writing. These admissions

season with "Don Carlos" by Schiller. The second play in the program is the "Twelfth Night" by William Shakespeare.

directed at his theatre the play "Mister Mazure" by Claude Magner with Jenny Roussea, George Moutsios and Stavros Xenides in the main roles.

Costas Regopoulos and Kakia Analyti (man and wife) are presenting at their theatre the French play, "Nina," by Andre Rossin, directed by Lefteris Vournas, who has a leading role also.

Erevna Theatre present "E-quus" by Peter Schaffer and directed by Dem. Potamitis.



Seventieth VARIETY Anniversary

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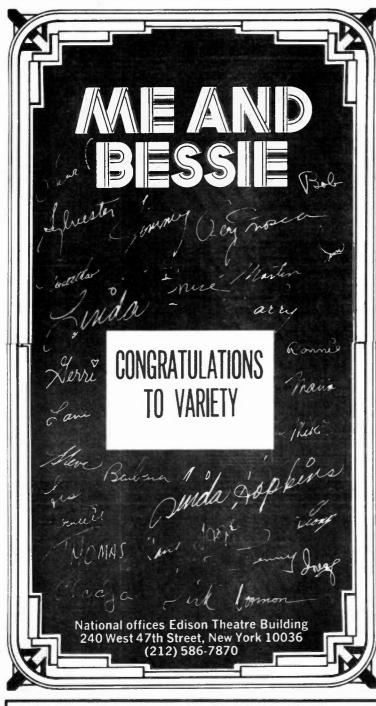
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# THE NEW YORK TIMES

YOUTHFUL BULLSEYE There can't be anything seri- mini-musical in town. ously wrong with show business, not with six young performers like Gail Johnston, Maureen Maloney, Nancy Reddon, Don Bradford, Tom Hastings and Michael David Laibson and a composer-lyricist-director like Joyce Stoner. This 28-year-old blonde, abetted by William Boswell, has devised a "stage struck revue" titled "I'll Die If I Can't Live Forever," whose tonic effect is marvelous. Fresh as a daisy, sharp as a tack and as funny as it is fast,

this 90-minute show is the best The six personable singers march in wearing evening garb. They then become auditioners for a show-within-a show, simulating two theater innocents, a couple of roommates and an unlucky married couple. Before the show ends, they and Miss Stoner have merrily satirized the aches, pains and dreams of young theater hopefuls, sidelined love and sex and the everyday theater of life in

New York, and more. HOWARD THOMPSON

"DESERVES TO RUN LONG!" -- Variety "BRIGHT AND BREEZY" -Saturday Revi 'A BRIGHT AND KALEIDOSCOPICALLY FUNNY REVUE ..." - After Dork

"CHARMING AND THOROUGHLY GOOD NATURED ... CLEVER AND UNPRETENTIOUS!" -Daily News "DEFINITELY WORTH A VISIT!" -wwD

# Australian Legit's Survival (Continued from page 172).

vation, education and performance of the musical and dramatic arts befitting the City of Sydney.

After legal evaulation, the money was vested in the University of Svdney, which built the centre on university land. Of the three theatres, the 783-seat York is primarily for drama, the 605-seat Everest for chamber orchestras, but convertible to a proscenium arch stage for musicals or cinema, and the 200seat open space, Downstairs at the Seymour, is adaptable to any use. Since opening, the centre has presented opera, ballet, chamber music, a jazz festival, a rock opera, drama, films and several exhibitions and is heavily booked with attractions for 1976. Catering as it does for entertainments needing slightly smaller arenas it meets a widespread need and in so doing will complement, certainly not compete with, Sydney's fine Opera House.

The new Theatre Royal is part of the huge MLC Centre, a dévelopment complex being built by the Lend Lease Corp. It replaces the old Theatre Royal, for which the developer paid \$7,250,000, and which was demolished along with the famous old Hotel Australia and surrounding buildings to clear the site for the new centre.

The theatre has 1,060 seats - 683 in the stalls and 377 in the circle compared with the old theatre's 1,-249 seats. Its proscenium is 38 feet wide and 23 feet high. The stage is 85 feet wide from wall to wall. In the foyer, hanging from the centre of a circular structural ceiling of precast concrete is a modern sculpture of gold rods, the work of American sculptor Charles Perry.

The Royal was to have opened with "The Jockey Club Stakes," but failure of this show in Melbourne upset plans and at the time of writing no firm opening date had been announced. Opening of these new venues has signalled the abandonment of others. The Australian Elizabethan Theatre Trust has relinquished its tenure of the Elizabethan Theatre in the inner suburb of Newtown and its existence as a legitimate theatre appears to have ended. Also, the Regent and the Capitol cinemas, in the city, which were used occasionally as stop-gap venues during Sydney's theatre drought, are inadequately equipped for the purpose and not likely to have many live show tenants in future, although the Regent has been named for Tom O'Horgan's production of "Sergeant Pepper's Lonely Hearts Club Band" in February. This theatre, however, has already been sold to a developer and may well come down when Hoyts new multicinema complex being built a few doors away is completed.

# Frederick Gibson

Administrator of the new Theatre Royal is Frederick J. Gibson, who before taking up that post ventured briefly into entrepreneuring. With Triumph Theatre Productions, of London, he brought out the Royal Shakespeare Co. production of Glenda Jackson in "Hedda Gabler" and Michael Redgrave in "The Hollow Crown" the first very good, the latter very bad, but overall the tour was profitable. Less so was a tour by David Kossoff in his one-man show. Sydney's heaviest subsidized drama company, The Old Tote Theatre Co., had a mediocre year which included deplorable productions of "The Importance Of Being Earnest" and "Ivanoff." Best of a poor lot were "Hobson's Choice' and "Home."

theatre, the Nimrod, also had a have also had one of their best poor year until it scored with a tour de force by actor Peter Carroll in 1920s, with 22 films completed. Best Ron Blair's one-man piece, "The Christian Brothers" and ended the year with a smash-hit Shakespearean double of "Much Ado About Nothing" and "Richard III" played in repertoire.

Most successful new venture is a cooperative, The Actors Co., which hit the headlines with a brilliant mission; Crawford Productions, production of "The Golden Path- with its cops and robbers series and way Annual," by John Harding and John Burrows, then followed with Woody Allen's "Play It Again, Sam.

# Playwrights

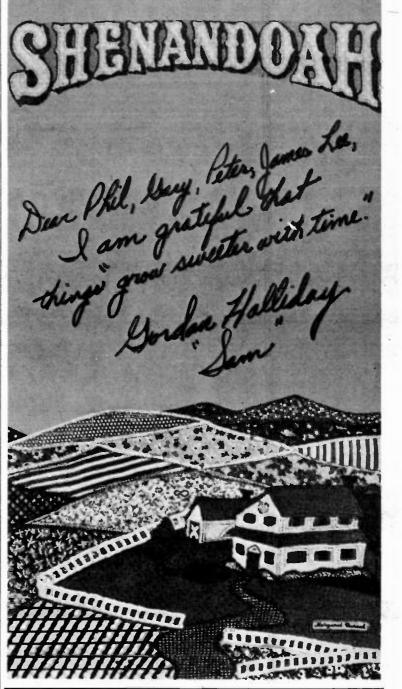
an outstanding year, with 26 new plays and one revival given fullscale production. Best of these were David Williamson's "The Department," Ann Brooksbank and Bob

Australian feature film makers tain Women."

years since the halcyon days of the of these are "Sunday Too Far Away," "The Man From Hong Away," "The Man From Hong Kong," "Picnic At Hanging Rock" and "Scobie Malone."

Australian television production at the moment depends almost solely on three sources - the Australian Broadcasting Comwith its cops and robbers series and the sex and sin series, "The Box," and Cash-Harmon Productions with its even longer-running sex series, "No. 96."

The ABC's biggest success this Australian playwrights have had year has been the now-running 'Ben Hall," a fact and fiction tale of a notorious bushranger. The 13-part series was made in association with the BBC and 20th-Century Fox. The ABC also makes the perennial Ellis' "Down Under," and John Romeril's "A Floating World." soap-opera series "Bellbird," a tale of life in a small town, and "Cer-



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CLAUDIO ARRAU VLADIMIR ASHKENAZY EMANUEL AX GINA BACHAUER DANIEL BARENBOIM VAN CLIBURN VASSO DEVETZI MISHA DICHTER PHILIPPE ENTREMONT JANINA FIALKOWSKAt PETER FRANKL ANDREI GAVRILOVT ELENA GILELS 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 **GRIGORY SOKOLOV** VLADIMIR VIARDO ILSE VON ALPENHEIM **RALPH VOTAPEK** ALEXIS WEISSENBERG

# CELLISTS

YO.YO MA LEONARD ROSE JEFFREY SOLOW CHRISTINE WALEVSKA

# VIOLINISTS

BORIS BELKIN† KAREN ELEY† CHRISTIAN FERRAS DANIEL HEIFETZ LEONID KOGAN PAVEL KOGAN GIDON KREMER† SERGIU LUCA NATHAN MILSTEIN SHLOMO MINTZ† IGOR OISTRAKH ITZHAK PERLMAN ISAAC STERN HENRYK SZERYNG PINCHAS ZUKERMAN

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MICHAEL LORIMER ANDRES SEGOVIA

DUO GUITARISTS EVANGELOS AND LIZA

**FLUTE** EUGENIA ZUKERMAN

TRUMPET MAURICE ANDRE

FLAMENCO GUITARIST PACO DE LUCIA



### SOPRANOS

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### MEZZO SOPRANOS

JANET BAKER CLAUDINE CARLSON BARBARA CONRAD JUDITH FORST SUSANNE MARSEE ELENA OBRAZTSOVA ANNA REYNOLDS SHIRLEY VERRETT

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TOM KRAUSE DOUGLAS LAWRENCE MATTEO MANUGUERRA LOUIS QUILICO ANGELO ROMERO SERGIO DE SALAS† GUILLERMO SARABIA

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MARIO BERTOLINO JEROME HINES JOSEPH ROULEAU JOHN WEST WILLARD WHITE

STAGE DIRECTORS JAMES LUCAS PETER SYMCOXt

CONDUCTORS

ii.

MAURICE ABRAVANEL THEO ALCANTARA† ANTONIO DE ALMEIDA MOSHE ATZMON ERICH BERGEL SERGIU COMISSIONAT JAMES DE PRIEST JACQUES DELACOTE ANTAL DORATI SERGE FOURNIER RAFAEL FRÜHBECK DE BURGOS JOHN GREEN ANTON GUADAGNO MICHI INOUE MILTON KATIMS KIRIL KONDRASHIN ALEKSANDR LAZAREV ERICH LEINSDORF ARTHUR LIEF ALAIN LOMBARD PETER MAAG LORIN MAAZEL JEAN MARTINON EDUARDO MATA JORGE MESTER CARLOS PIANTINIT JULIUS RUDEL MAX RUDOLF KENNETH SCHERMERHORN GEORG SEMKOW JOSE SEREBRIER ALFREDO SILIPIGNI STANISLAW SKROWACZEWSKI MICHAEL TILSON THOMAS ANDRE VANDERNOOT

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Artists are listed alphabetically under each category. †First Hurok tour *Not available for 1976-77

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# Nancy 'Endowment' Hanks (Continued from page 167).

new works done by experimental at Washington's Arena Stage. groups. Some of these plays are going to Broadway.

As the year closed, Broadway theatre goers could see "The Ritz," produced originally at the Yale Repertory Theater and "Shenandoah," which premiered at the tana's public radio and television. **Goodspeed Opera House in East** Haddam, Connecticut. "A Chorus Line" developed under the auspices of Joe Papp's New York Shakespeare Festival, promises to provide continuing income for that organization's developmental work lights. They are not isolated inwith new playwrights.

Broadway patrons seemed to enjoy Scott Joplin's folk opera "Treemonisha" quite as much as Texans did when that production of the Houston Grand Opera premiered in Houston's Hermann Park. In the spring, New York will see a trilogy

theatre companies in 35 cities, all | Theatre Center and now slated for funded by the National En- Washington's Kennedy Center. The dowment, produced more than 200 best known of the three, "The Last new plays during the 1974-75 Meeting of the Knights of the White season, not to mention another 250 Magnolia," was produced last year **Poet On Montana Air** 

> – The works of a poet who served a three-month residency in Glendive, Montana in 1975, will, in 1976, reach a third of the people in that state through a grant ot Mon-

> - The Endowment, which three years ago was providing some assistance to six regional development media centers, found itself in 1975 helping nearly 40.

These are some of the highstances but rather the tip of a vast and refreshing iceberg of arts that is surfacing with astonishing speed as the country approaches its 200th birthday.

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than 40% increase over the attendance recorded for 1973-74. And, what is happening is happening all over. In 1972 the Omaha Opera Company sold 13,000 tickets for the main season. In 1974 20,800 tickets were sold. In 1973 the San Diego Opera sold 44,175 main season tickets, in 1974 more than 57,000.

In 1975 New Mexico State Arts Council director Bernard Lopez put out a request for local filmmakers to offer proposals on doing a Bicentennial-related film on some aspect of New Mexico culture. To his amazement, 28 filmmakers replied. Lopez had had no idea there were so many local, capable people there, waiting.

A recent survey of 100 professional theater companies showed that in the 1974-75 season they performed before a total of 7,-000,000 people. The Acting Company, a professional theatre of distinguished alumni of the Juilliard Drama Division gave productions in 53 cities in 26 states.

**Cultural Resources** 

Arts administrators around the of plays developed at the Dallas season more than 4,500,000 people United States in 1975 began to see

attended performances of profes-|undeniable evidence that they had sional opera companies, a more at their doorsteps a vast, barely tapped natural resource of artists in a huge multiplicity of disciplines.

The year 1975 also saw a resolution adopted in September by the National Governors Conference, which read in part:

"State governments should recognize the arts as requirements for increasing the quality of life in America and work to provide all their citizens with additional artistic and cultural experiences.'

That resolution followed one in support of the individual artist, adopted in January by the U.S. Conference of Mayors.

It was a year that saw the National Endowment, acting in its role as the Federal Government's arts advocate, attempting to nurture an incredible variety of creative endeavors. As an agency budget, our \$75 million for 1975 was relatively small. Still, through a policy of matching and rematching grants, we tried to use this as seed money to pull in additional funds from other sources.

# **Crosby Axiom**

It was a year when John Crosby of the Santa Fe Opera said at a meeting of Opera America:

"People born to dance and sing and play are going to do it. You can't stop them. The problem is are they going to do it on the street corner, or are they going to do it on the street corner and in the theatre, the concert hall, and the opera house?'

It was a year when Congress heard pollster Louis Harris, testifying in his role as chairman of the Associated Councils of the Arts. say

"It is also significant that Americans not only see the arts as vital to the quality of life, but also as an integral component of a healthy economic environment. Eighty percent of the public in 1973 felt that it was important to the business and economy of the community to have available facilities like museums, theaters and concert halls, and that proportion rose even higher to 85% in the survey just completed.'

And: "The arts are an employment-intensive industry. As an industry they also create a ripple effect in additional expenditures. For example, it is estimated in New York State that every dollar spent on admission to an arts event generates an additional dollar and a half in related expenditures for restaurants, parking, transportation, etc."

It was, in short, a year when more Americans in more places became more aware that the arts create - throughout the entire spectrum of human life — a profit.

CineMedia will shoot a western 'The Gilded Man'' next August in Yucatan and California. Andre Faro directs from script by William Powell. Robert Jenkins is producer.

BRYANT FRASER

# **Chester Morris**

(Continued from page 171) that he will somehow meet an older player, who can tell him what those days were like. There are many fakes in the world; and if we haven't met the real thing, how will we be able to distinguish? What's more vital, how will we know which sort we are becoming? There are many actors today who call in sick when they have a cold. There are still some, like Chester Morris, who continue to work to the very end: because to Act is a verb which implies movement, and life, and the refusal to become inactive. And because that is what an Actor does.

# **Ballet, Chamber Boom**

# (Continued from page 171).

peaks and letdowns but nothing finer than at present with the likes of Gelsey Kirkland and Mikhail Baryshnikov.

(14) Finally a reference to the gruesomely competitive contest for space in the N.Y. Times. The promotion of musical personalities and contracted engagements was never so arduous, since the market is reduced to three dailies, with a few outlying periodical possibilities. Arthur Gelb, metropolitan editor, is the most influential arbiter of publicity breaks because mention in the Times is the ultimate payoff. There is, however, one compensating fantasy of New York's music press agents - the possibility of one of the local television stations, perhaps Channels 2, 4, 5, 7, 9, taking notice of a performing arts event, possibly attending a rehearsal, interviewing the client. Even so, the printer's ink of the Times continues culture-happy gold.

# Jacob Adler

(Continued from page 170) -

tive.

Her hapless husband Mendel was her "dingbat," and he also had plenty of other problems to cope with - such as the shop where he worked, the boss, the landlord, a multi-ethnic neighborhood, several obstreperous youngsters - but most of all his overreactive spouse.

It was the patient and longsuffering Mendel who bore the brunt of Yente's colorful and perverse profanity and jibes. She was anti-hero long before the present generation. She attacked politicians, tradesmen, the Establishment and assorted institutions. As one indicator of her popularity and influence, it was not uncommon for a storekeeper to tell a difficult female customer, "Mrs. Pincus, if you want to be a Yente Telebende, that's your business. But don't come to me.

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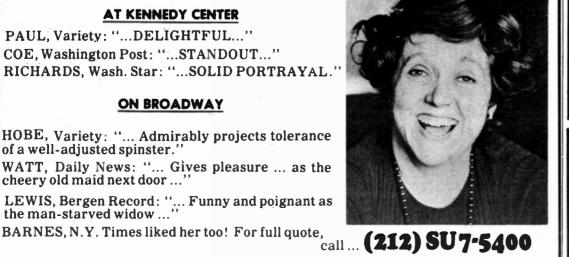
PAUL, Variety: "...DELIGHTFUL..." COE, Washington Post: "...STANDOUT ... " RICHARDS, Wash. Star: "...SOLID PORTRAYAL."

# ON BROADWAY

HOBE, Variety: "... Admirably projects tolerance of a well-adjusted spinster."

WATT, Daily News: "... Gives pleasure ... as the cheery old maid next door ....

LEWIS, Bergen Record: "... Funny and poignant as the man-starved widow ..."





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# SEASON'S GREETINGS

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DICK GAFFIELD

Wednesday, January 7, 1976



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178

# Earl Benham's Recall (Continued from page 168)

season; at the termination of same I the tailors. invested my savings in a tailoring business, this time alone. My decision caused Ed Wynn to remark, tailor.

### **Capone A Client**

abled me to compile an enviable list at the Folies Bergere, the opof prominent names. Were I to portunity of meeting him was exbe the infamous Al Capone.

one "Klein" (an alias) made their way to Philadelphia where they were picked up in the lobby of a picture theatre. As both were carrying concealed weapons, they were sentenced to one year in jail. One of my clients, who was a friend of Capone's, telephoned me and explained --- "These fellows will be released within a few months and will go to Miami. In the meantime, they both wish to order a complete and Phil," "Black Picture Show" wardrobe." He assured me it would and "Little Black Sheep" - were be a very substantial order. Could I arrange to send my tailors over? Arrangements were made, my men were instructed to go directly to the Warden's office, and there they found Capone and Klein there was talk of converting the suggested that the Naples-born

and while awaiting trial decided to awaiting their arrival. Three trips jump bail - he fled back to Italy. were required to complete the This event put me back on the order and on the last trip I sent my boards in an Ed Wynn revue ("The bookkeeper with the bill. He was Carnival," Amsterdam theatre). paid by Capone in cash and was We enjoyed a long and prosperous given a tip of \$100 as were each of

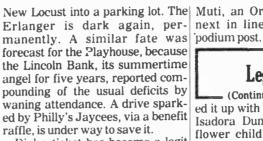
# **Chevalier's Doubts**

Maurice Chevalier was brought to America by Paramount Pic-"I know a lot of tailors who want to tures in the 30's. At that time, be actors but Benham is the only Sidney Kent was President of Paraactor I know who insists on being a mount. He advised me by telephone that he was sending Chevalier to my shop and would I Having spent many years in the please make him a dinner suit and theatre I naturally catered to the bill same to Paramount Pictures theatrical profession. This proved Inc. He also added, "while you have to be quite an advantage as men of Mr. Chevalier there, see if you can note were displaying my product. interest him in some sport outfits This brought many new clients which he may need in the picture. from all fields of endeavor and en- Having seen him perform in Paris select from this list one person citing. After completing the dinner probably better known than all suit sale, I hesitatingly approached others it would not be a famous the idea of purchasing sport clothes. citizen such as a Rockefeller, nor He quickly responded, "Oh, no, no, I would it be Clark Gable - it would cannot buy anything. I do not know if the American people will like me. Capone and his burly bodyguard I am not like Al Jolson!" Further conversation made it evident he expected the comparison and what an unfounded fear! How could such a thought enter the mind of this most versatile artist who captivated all audiences including those who did not understand French.

# **Philly Tryouts**

(Continued from page 172) audience turnoffs here as they were in New York.

The Zellerbach had money problems. So did the Erlanger and the Playhouse in the Park, and designation, never before used, Princess Grace of Monaco.



Dial-a-ticket has become a legit way of life here, with the Forrest the last major holdout. But even the Forrest weakened, post-"Gravity," okaying credit-card box-office buys.

# **Opera And Ballet**

Business boomed in 1975 for resident opera and ballet troupes. The Pennsylvania Ballet nearly doubled its paid-in-advance patrons, and a substantial increase was posted by the new Opera Co. of Philadelphia. The Philadelphia Orchestra, which celebrated its 75th anniversary Nov. 16 — with 76-year-old Eugene Ormandy on the podium for a 40th season, remains a hot ticket.

Meanwhile, construction continues on Robin Hood Dell West, the city's second al fresco concert hall, with Friends of the Dell contributing \$200 a pair for next summer's tickets (up from \$150) for 21 performances (up from 15).

Big 1975 news locally was the March 24 blending of two rival operatic troupes, the Lyric and the Grand, to form the Opera Co. of Philadelphia. The new organization inherited a major project, presentation of a specially-commissioned Gian-Carlo Menotti Bicentennial opera, "The Hero."

Music June 1, 1976.

Orchestra announced appointment of Riccardo Muti, 34, as "principal benefit of the Red Cross of Monaco guest conductor" for two months with the patronage of His Seren during the 1977-78 season. The Highness Prince Rainier and

New Locust into a parking lot. The| Muti, an Ormandy protege, was|noticed a good play grossed over Erlanger is dark again, per- next in line for the permanent \$70,000 last week and only in its se-

# Legit Glamour

(Continued from page 170) _ ed it up with her girdle of bananas: Isadora Duncan was the original flower child and Rita De Acosta Lydig had a mania for shoes (she had over 300 pairs in her closet).

**Gertrude Whitney** 

The others included are: Elsie De Wolf (Lady Mendl) : Mrs. Charles Dana Gibson (the Gibson Girl) ; Consuelo, Duchess of Marlborough; Gertrude Vanerfilt Whitney (she sported pants long before World War 1); Millicent Rogers (she liked fancy peasant garb) and Mrs. John Garrett of Baltimore. Each one had their own unique way of dolling up. They also had the money to achieve their special brand of individuality no matter the cost. Exhibitionism too might be another word for it.

One thing about these fashion exhibits at the Met. is the excellent musical background which is piped in. Steven Paley, Michael Mastrangelo, Gerry Frankel and David Geffen handled this part of the presentation. Irving Berlin's syncopation sets off the Castle wardrobe which includes not only her creations for "Watch Your Step," but also her novel accents such as her D tch lace cap and headache band. She really bristled with style. And Josy Baker's theme 'J'ai Deux Amours'' compliments "The Hero," with guest and home performers, will have its world premiere at the Academy of "Folies Bergere," the Casino de Paris, Carnegie Hall here in N.Y. On Nov. 24 the Philadelphia and her biggest splash in 1974 at the Monte Carlo Sporting Club for the benefit of the Red Cross of Monaco

# Actors Fund Of Am.

(Continued from page 170) must be transferred either to a privately run nursing home, most of which are hideously expensive and not exceptionally good - or to the Englewood Hospital, which fortunately is very good and most cooperative with the Actors' Fund which has had an amicable relationship with this remarkably good institution for a half centry.

But some day, the theatrical community will have to address itself to the question of how it can best care for its elderly members who are both indigent and also in need of nursing care which is not presently obtainable except in the profitmaking, and largely profiteering, private nursing homes which abound in the metropolitan area.

# Max Gordon

(Continued from page 169), our partnership, my first five productions were musicals. "Three's a Free Crowd" with Libby Holman and Fred Allen; 'Roberta'' with Bob haircolor Hope (his first chance as the lead in a musical show); "The Cat and the haircare Fiddle;" "The Bandwagon" with We are a Top Company and are looking for pretty women 18-30, who will help Fred and Adele Astaire; and "The Great Waltz." us with a promotional event in exchange for FREE haircolor, conditioning, and body The cost of these shows were unerm services. believably modest compared to the For full information and to see if you musical costs these days. "The qualify for this program, come to ... 345 Park Avenue (at 52nd Street) 2nd Floor. Great Waltz'' cost \$247,000. You Monday, (January 12th) 12:15 or 5:15 Wednesday, (January 14th) 12:15 or couldn't produce "The Waltz" now for less than \$2,000,000. 5:15 Friday, (January 16th) 12:15 "The Great Waltz" made a profit after getting back the \$247.000 it cost. The great Center Theatre in "IT'S BEEN A GREAT YEAR!... Rockefeller Center was torn down THANKS TO "RAISIN." for lack of attractions and the commercial building that took its place ALYCE E. WEBB made and is still making a fortune. But enough of the past. The (212) JU 2-4240 - UN 5-5236 public has become show hungry. I

cond week. I assume it will play to over \$100,000 from now on. Now they run through the summer with air cooling, something we never had in any theatre 40 years ago.

I emphasize the great losses of the U.S. musical theatre Jerome Kern, Oscar Hammerstein 2d, George Gershwin, Cole Porter, Frank Loesser and Vincent Youmans and Coward.

### 'Might-Have' Dream

If I had the five musicals mentioned above now they would have made millions for me and my investors and make the government happier.

Now the plays are rough and the language startles no one. What theatre really needs are more good playwrights and composers. It will take patience and as Shakespeare said, "There are none so poor as those that have no patience.

We do have great singers and dancers today.

Getting back to Noel Coward. When we made our deal in his suite at the Waldorf-Astoria I ran into the bedroom to phone my wife the news. Noel thought I was phoning the press. When he learned the true reason, he was very touched.

He gave me, in his will, a pair of cuff buttons. You say you've seen them? Sure. I'm apt to be wearing them and showing them off.



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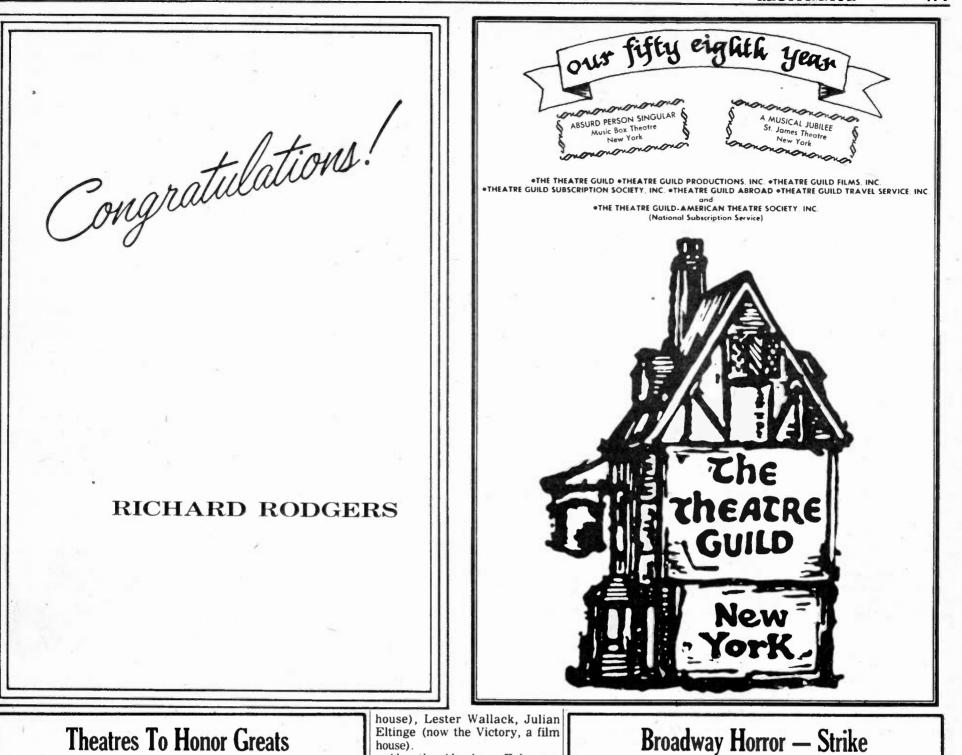
**O'KEEFE CENTRE** 



Wednesday, January 7, 1976



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(Continued from page 167)

# Hellman.

ly familiar name to justify a house younger brother of Lee and J. J. in his memory, though it was Shubert. But although the first characteristic of him to give the name in that case is infrequently theatre that designation on his own. | mentioned, the house remains the However, only stage lore buffs are likely to know who Oliver Morosco properties. Moreover, the Shubert and John Cort were, and a whole name, perhaps more than at any generation would be unaware of the time in stage history, now has identity of John Golden, Martin respectable, positive connotations. Beck and even Billy Rose.

### For Sam S. Shubert

Alfred Aarons and Vinton Freedley (Alvin Theatre) and Mark Hell- demolished or are now used for film inger and Vivian Beaumont. The are other purposes. They include names of the Minkoff and Uris the George Abbott, Cohan, Sam H. theatres are logical enough-those Harris, Cohan & Harris, Lew families put up the office buildings Fields, Weber & Fields, Nora in which they're located

The Shubert Theatre was named David Belasco is still a sufficient- for Sam S. (for nothing) Shubert, kingpin of the Shubert theatrical

# Hailed 'n' Forgotten

A number of famous names used The same goes, only more so, for to denote other Broadway theatres, but the houses have long been Bayes, Ziegfeld (rebuilt as a film Also the Abraham Erlanger,

Marc Klaw, Klaw & Erlanger, David Garrick, Al Jolson, Maxine Elliott, Arch and Edgar Selwyn (now a film house) and Arnold Daly's.

# 'Great White Hope' Aids **Black Theatre Company** Minneapolis.

The Theatre in the Round's benefit performance of "Great White Hope" last week netted \$725 toward the start of a new black drama group here. The unit will be Alliance.

The organization is seeking additional funds and its own playhouse where it will stage works related to the black experience. About 150 black persons are active in local theatrical enterprises.

# (Continued from page 167). ment for theatre, and the existence | of Fact, Inc., under the presidency tinuing center of concern to express elements of the live theatre.

For Support?

theatre is crucial to the survival plan. They make the best guides and advocates in the approach to known as the Black Theatre Federal agencies, whose assistance becomes more significant as the crisis in the state and in the city threaten to shrink their formerly large support capabilities, and to the foundations and corporations to whom many theatre groups must now turn for their very survival.

It is hard to get across the message of theatre, hard to chamof T. Edward Hambleton, as a con- pion the legitimate for its gifts of the spirit when "essential" city serthe interest of all levels and vices are in jeopardy. Yet it is incontrovertible that this New York of ours is diminished when the Where can the legitimate turn to playhouses go dark and that the loss find its sources of support? The of any part of the legitimate, down leadership of these self-help groups to the smallest Off Off Broadway working in the interests of the whole group, diminishes us all. All this bespeaks tolerance and understanding, each part of the theatre for the other, and calls for an unprecedented unity of action in the days ahead.

> Spectromedia Inc. plans to make "Three Dreams Ago," from an original screenplay by William B. Hillman, who will also direct. Robin Clark produces.

# Victor Borge

# Necrology Of 1975

CANNONBALL ADDERLEY PAUL B. AFFELDER HARDIE ALBRIGHT LEROY ANDERSON LINDA N. ANDERSON MINTA DURFEE ARBUCKLE LORD GEORGE ARCHIBALD SIG ARNO WADE ARNOLD **INGRAM ASH** SIR NOEL ASHBRIDGE ANN GEILUS ASTAIRE JOSEPHINE BAKER DON BARCLAY FORTUNAT BARONAT MORGAN BEATTY JOSEPH BENTONELLI VICTORIA S. BERGER ERNEST BETTS JOHN SHAW BILLINGS SAMUEL BISCHOFF SIR ARTHUR BLISS LAWRENCE BLOCHMAN **BEN BLUE** LARRY BLYDEN **EVELYN BRENT** PAMELA BROWN SIDNEY BUCHMAN TIM BUCKLEY FRANK CARRINGTON FANNIE CAVANAUGH LYDIA CHALIAPIN LUIGI CHIARINI **ROBERT L. COE BOB CONSIDINE RICHARD CONTE** JOHN CORIGLIANO **INEZ COURTNEY** LARRY CROSBY MILTON CROSS WELLINGTON CROSS DAN DAILEY 3D CASS DALEY SIR PETER DAUBENY NED E. DEPINET LENNY DITSON MADELYN DIXON PAUL DIXON DOLORES MARQUESS OF DONEGALL PHILIP DORN ROBERT DOWNING **GORDON DUFF** JOSEPH DUNNINGER **CLIFFORD DURR** ROBERT C. EUNSON EDWARD L. FABIAN LOUIS FACTOR **EDGAR FAIRCHILD** JENNIE M. FELD WALTER FELSENSTEIN LARRY FINE **CARL FISHER** THORNTON FISHER MICHAEL FLANDERS HARRY FLANNERY HAROLD FLENDER **CEDRIC FOSTER** PIERRE FRESNAY WALTER FRIED LEFTY FRIZZELL **CHARLES GAYNOR** HAVEN GILLESPIE **BARNEY GLAZER RALPH J. GLEASON** DAGMAR GODOWSKY MAURICE GORHAM DAVID GOULD **FERNANDO GRAHAL ALAN GREEN BERNARD GREEN** MARTYN GREEN JOHN GREGSON **ETHEL GRIFFIES GEORGE GRUSKIN** WILLIAM HARTNELL JACK HAYS SUSAN HAYWARD **GEORGE HELFER ROBERT P. HELLER GLADYS HELLMAN BERNARD HERRMANN MOE HOWARD** HERMAN ILLMER **MAURICE JACQUIN KENNETH H. JAMES BESS JOHNSON** THOR JOHNSON **CLINT JOHNSTON** LOUIS JORDAN **ARTHUR JUDSON** 

JAMES ROBERTSON JUSTICE | CHARLES SPAAK UM KALTHOUM JACOB KALICH SHERWIN A. KANE NAN KELLER ANNETTE KELLERMAN NICK KENNY WALTER KINSELLA JOHN KNIGHT 3d **ARTHUR KOBER** HYMAN KRAFT JOHN KRIZA HARRY LACHMAN **GUS LAMPE** FRANCINE LARRIMORE NIELS LARSEN **ROWLAND V. LEE** HARRY LEEDY ARNOLD VAN LEER **AL LETTIERI** LEON RALPH LEVY ISAAC D. LEVY MAURICE LEVY LAWRENCE LIPTON VINCENT LOPEZ TILLY LOSCH PHILLIPS H. LORD MAX LORENZ MABEL NUGENT LOVE WILLIAM LUNDIGAN **MOYNA MacGILL** JOHN McGIVER MOMS MABLEY SANDY MACPHERSON MARJORIE MAIN FREDRIC MARCH FELIX MARIASSY GEORGE MARSHALL **MUIR MATHIESON RUTH MATTESON** MARTY MAY DR. EDGAR MAYER HUGO VON MENDELSSOHN DAVID MENDOZA DORO MERANDE JEAN MOREL HARRY SWIFTY MORGAN **CLIVE MORTON** NICOLA MOSCONA CHARLIE MOSCONI CHARLES C. MOSKOWITZ MORAYMA MUNOZ HARMON O. NELSON JR. **OLIVER NELSON** OZZIE NELSON JIMMY NERVO MIKE NIDORF GERTRUDE NIESEN THEODORE I. OBERFELDER DONALD M. OENSLAGER **GERTRUDE OLMSTED** HONORA ORNSTEIN **GUY PALMERTON** LARRY PARKS PIER PAOLO PASOLINI ALBERT R. PERKINS MARY PHILIPS PAUL A. PORTER JACOB PRIES FRANK PUGLIA MALCOLM B. REISS CHARLES H. REVSON **GLENN E. RIGGS ARCHIE ROBBINS ROY ROBERTS** MARIE RODELL **BUDD ROGERS** DAVID ROSS SHIRLEY ROSS NAT RUDICH SHEILA RYAN LEAH SALISBURY ALFREDO SALMAGGI **FELICIA SANDERS** JULIA SANDERSON JACK SCHACHTEL STANLEY SCHNEIDER MILTON SCHUSTER **ROD SERLING** VINCENT SHEEAN **ROBERT C. SHERRIFF ROY SHIPSTAD** DIMITRI SHOSTAKOVICH **HATTIE SILVERMAN** MICHEL SIMON **ZUTTY SINGLETON** SAMY SIRITZKY NOBEL SISSLE ASHER SIZEMORE LAWRENCE MEREDITH **CLEMSON SMITH** 

SAMMY SPEAR HERMAN STEINBRUCH HAROLD STEINMAN GEORGE STEVENS SR. ROBERT STOLZ **GEORGE B. STORER REX STOUT ROBERT STRAUSS** FRANK SULLY **BOB SYLVESTER** CAESAR TAMAGNO **ROBERT S. TAPLINGER** LEONARD TARCHER WALTER TETLEY NORMAN TREIGLE JOHN LATHAM TOOHEY **ARTHUR TREACHER** JOHN SCOTT TROTTER **RICHARD TUCKER** S. GEORGE ULLMAN WILLIAM HAZLETT UPSON FRANCES UPTON MARY URE **RELANGI VENKATARAMAYA** PAUL VERHOEVEN PAVEL VIRSKY JACK VAN VOLKENBURG JR. HELEN HOWES VOSOFF PER WAHLOO LILLIAN WALKER AARON (T-Bone) WALKER SAM WALLACE **BILL WALSH RICHARD WATTIS CHARLES WEIDMAN** LAWRENCE WEINGARTEN WILLIAM A. WELLMAN GENE WESSON BILLY WEST SIDNEY WHIPPLE AL B. WHITE THORNTON WILDER LEE WILEY AUDREY WILLIAMS FESS WILLIAMS JOSEPH E. WINTERS P.G. WODEHOUSE MAX WYLIE LEONID YAKOBSON GLADYS YOUNG JAMES L. YOUNG **STANLEY YOUNG** HUGO ZACCHINI EPHRAIM ZAHL AL ZIMBALIST OBITUARY **ROUVAUN** Rouvaun, 36, nitery and recording star whose real name was

James Haun, died Dec. 29 at Valley Hospital, Las Vegas, from massive internal bleeding. He was admitted Sunday after being in and out of the hospital for past several months. Rouvaun stepped into the spot-

light in 1967 when he was cast as

# **JOE E. LEWIS**

In cherished and ever loving memory on the Birthday of one of the country's great entertainers.

Remembered and missed by

took him to the Cocoanut Grove. L.A., and Century Plaza's Westside Room, later in such spots as the Palmer House, Chicago, New Orleans' Roosevelt Hotel, Tahoe's Sahara-Tahoe, and return engage-ments at the Grove and Westside Room.

Surviving are his wife, three children and mother.

**MAURICE DAVIN-POWER** Maurice Davin-Power, 66, playwright, died Dec. 16 in Dublin.

A medical doctor by profession, Davin-Power twice won the O.Z. Whitehead Drama Award. Apart from plays, including "The General's Watch," staged at the Abbey he created several pageants in-cluding "Strongbow" for the 1974 Dublin International Drama Fest. and "Mister Handel's Visit to Dublin."

His wife and daughter survive.

# **DONAL NELIGAN**

Donal Neligan, 27, actor, died suddenly Dec. 14, in Dublin.

Player worked at the Abbey Theatre and made several appearances on London stage. He had just finished a role in Eugene McCabe's 'Siege'' for Irish TV.

# **MICHAEL DURSO**

Michael Durso, 70, theatrical music director for more than 50 years, died Dec. 25 at his home in Bolton Landing, N.Y.

Durso began his musical career at 15 with the late Vincent Lopez.

Marshall Diskin, 62, retired ABC-TV director, died Dec. 5 in Pompano, Fla. Diskin started in radio in 1933 and was a pioneer tv cameraman with that web's experimental unit in 1939, later becoming a director. He joined ABC-TV in 1948 as a director and retired in 1973.

John J. (Jimmy) Troy, 56, a comedy aerialist, died Nov. 31 in a fall at the end of his act at the Old Chicago shopping center in Bolingbrooke, Ill. Troy worked without a net, and his routine involved several fake falls. His wife, Cheri, also an aerialist, survives.

Terese Kaye Canaan, 42, a poet, died Nov. 28 in N.Y., after a long illness. She is survived by her husband, Lee Canaan, former theatrical director, who is the owner of Applause, a Gotham restaurant and supper club, two sons, her parents and cousin, Danny Kaye.

Helen Jones, 82, doctor of osteopathy at MGM from 1937 to 1958, died Dec. 21 at Motion Picture House and Hospital, Woodland Hills, Calif., of pneumonia. She was a member of Motion Picture First Aid Employees, Local 767. Survived by brother.

Bebe Mandel, 50, theatrical booking agent, died Nov. 29 in Chicago after a long illness. She booked the Illinois State Fair and was primarily a midwest club date booker. Surived by her husband and three n.

barked upon a nitery career that | radio stations, died Dec. 2. An announcer for 17 years and program director for four years with WCSC. Charleston, he subsequently was with WTMA, Charleston, three vears.

> Blanche Seigal, 58, wife of Walter (Izzy) Seigal, director of the CBS-TV photography dept., died Dec. 27, in New York, after a long illness. In addition to her husband, she is survived by two children.

Charles Harmon Jr., 69, brother of Lewis Harmon, Broadway publicist, died Dec. 17 in North Miami, Fla. He is also survived by his wife, two sons and another brother.

# **ITALO MUSIC BIZ OUTLOOK BRIGHT IF UNIONS DEAL**

## **By GIUSEPPE GIANNINI** (Gen. Manager, CBS-Sugar) Milan.

As a basic commercial premise and despite Italy's uncertain economy, there appears to be no danger of a crisis in the record industry. And even though the record is a non-essential commodity, it is not a luxury item and is accessible to all purses.

There is general agreement that 1974 was a year of expansion for long play records, cartridges and other tapes at the expense of the 4t rpm singles. But today, the success of a 45, even a medium success, is the locomotive drawing with it a considerable sale of LPs and cartridges.

Any prediction of market trends in 1976 or possible public pre-ference in musical genres is risky at best. Nonetheless, I expect big inroads for Brazilian music - not the classical variety, but for samba rock tunes. Another likelihood is a strong throwback to songs of the past - judging by the grip of nostalgia on the world of enter-tainment. Many old standards wil come out of mothballs - either with original or modern talent.

More a wish than a guess, I would like to see Italian pop music make a breakthrough to achieve an identity and development that would give it third rank behind America and England in the world of pop We have a personal interest in expressing such a hope, since our artists are probably the best knowr abroad.

On the promotional front, the music-record industry is looking forward to a grassroots boom of big potential from the expansion and consolidation or private community radio broadcasting now mushrooming throughout Italy. Freedom of broadcasting in towns and cities, limited in radius and audience, offers new opportunities for marketing. It could also bring in its wake an increase in talent and tunes to revitalize the business. And the local radio station could become the site to launch a new song into a national hit, as we have seen it happen in America.

Another development favoring record sales is the expansion of discotheques all around the country. It is already serving to launch new disks. Recent birth of the Assn. of Miami Beach, Florida. She Disk Jockeys is a sign of the times and has our full endorsement. In our stress on promotion, we are giving more autonomy to our label managers to take on promotional activity in addition to their other responsibilities. The one trouble spot the whole industry faces is the problem of reaching agreement with the unions on a new national labor pact Without an agreement we will have to give ground as we did during the Raymond Keels, 44, who holidays as a result of walkouts and

all his friends and	children
JANUARY 12 THE FAMILY	June North I
lead singer in the Casino De Paris spec at the Dunes Hotel and was an overnight success. RCA im- mediately signed him to a re- cording pact.	was en people a perform
Born in Bingham, Utah, he began singing at age of five and appeared locally there both on radio and tv. Touring the Far East in the U.S. Army's special services division, he went to Hollywood where he sang with the L.A. Conservatory of	Josep who had years i turning in Malta
Music and Beverly Hills Opera Co. Following his Dunes' debut, he em-	Cecil

Astor, 53, died recently in ngaged in helping retarded and helped raise monies in ning at numerous benefits. ed by husband, Jack, a thelawyer and former judge.

ph Callega, 78, Maltese actor ad worked for a number of in Hollywood before rehome in 1960, died recently а.

4 years with Charleston, S.C. | strikes.

Q

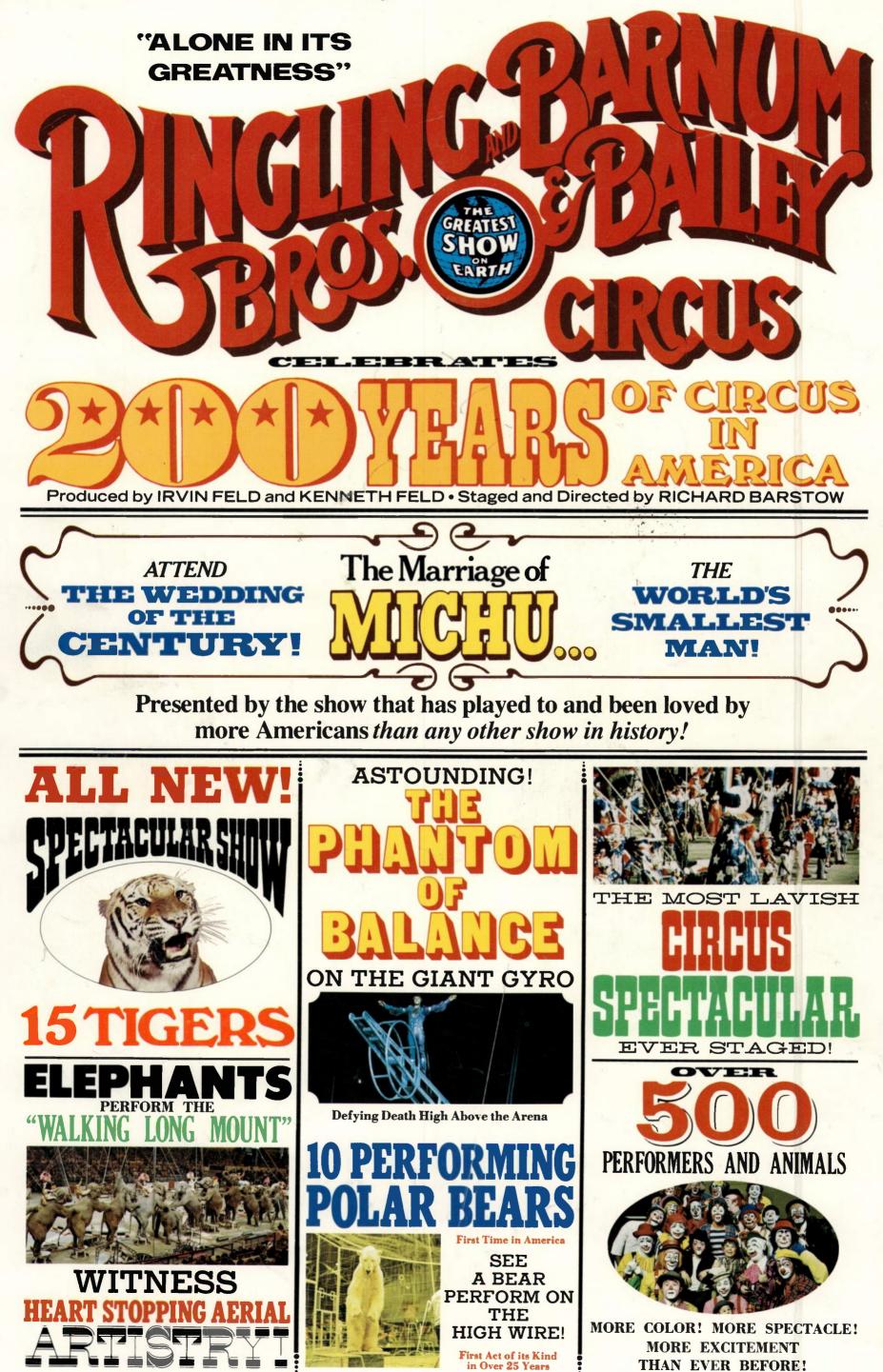
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