

**71st ANNIVERSARY EDITION**

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Staged and Directed by RICHARD BARSTOW



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**PRESIDENT ELECT  
JIMMY CARTER**

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



**OSCAR DE LA RENTA**

The Circus is a dream of childhood that never grows up. It belongs in the fantasy world which is becoming more and more precious as the real world closes in around us.

I have been a circus buff as long as I can remember, and when RINGLING BROS. AND BARNUM & BAILEY CIRCUS comes to town, it's a major event for me.



**ROBERT MORSE**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS gives the wonder of childhood to all adults. The sawdust shines with magic. Hordes of clowns pile endlessly from a little car, bears waltz, elephants pirouette, tigers salute and aerialists do mid-air miracles. And more than anything in the world, it's just a lot of fun to be a kid again.



**LIZ SMITH**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS knocks all its world competition right out of the box this time. Wherever you are, don't miss triple-threat show-stopper Elvin Bale, the Phantom of Balance, on his giant gyroscope. Also, the delightful "marriage" of Michu, the world's smallest man, to Juliana is pure "Barnum" at every performance!

New York Daily News



**SARA MILES**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS is superb! The Circus artists perform miracles in all three rings, and display astonishing talent in mid-air, on horseback and atop elephants. And those marvelous animal performers—bears, tigers and horses—are all that a child's—or an adult's—fantasy could ever imagine!



**DAVID STERRITT**

Year after year, RINGLING BROS. AND BARNUM & BAILEY CIRCUS remains an amazingly sure thing for all-family entertainment. The human towers and pyramids seem higher than ever; the clowns and elephants more high-spirited. Seasons come and go, entertainment fashions change almost overnight, but the durable Circus format stays lively!

Christian Science Monitor



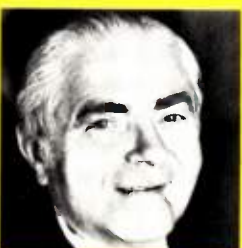
**JUNE HAVOC**

As a life-long member of the "Ooh and Ahh!" fan club, I am enthralled with the 106th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS, the most thrilling of any I can remember—glorious, beautiful, exhilarating, and the best "Ooh and Ahh!" yet!



**PETULA CLARK**

There's nothing to compare with the three rings full of sparkle that you find at RINGLING BROS. AND BARNUM & BAILEY CIRCUS. It's feast for the eyes that keeps you on the edge of your seat, and wondering if seeing really is believing! Every year I look forward to the new enchantment that The Greatest Show on Earth brings.



**MAYOR  
ABRAHAM D. BEAME**

On behalf of all New Yorkers, I would like to welcome RINGLING BROS. AND BARNUM & BAILEY CIRCUS to our city once again. The Greatest Show on Earth has been a faithful visitor here for 106 consecutive years, and is the traditional harbinger of spring for New Yorkers and continues to bring joy and laughter to people of all ages.

Mayor of New York City



**NORTON MOCKRIDGE**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS gets better and better every year, and this year's extravaganza—with its salute to 200 years of America and 200 years of the Circus in America—is the best yet! Each year I say "I don't know how they're going to improve it," and each year they do!

United Features Syndicate/Scripps  
Howard Newspapers



**STANLEY  
EICHELBAUM**

It goes without saying that RINGLING BROS. AND BARNUM & BAILEY CIRCUS is the greatest, and 106th Edition provides an orgy of fun and excitement. The spectacular show has to be the best entertainment value around. I don't see how it can fail to surfeit kids and grownups alike with its rich, colorful, amazing array of top-notch acts.

San Francisco Examiner



**JAY MAEDER**

The 106th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is an extravaganza at which there is much to gaze and gog. The finale of the first half of the spectacular show is an opulent production that ranks high on the list of most dazzling spectacles. Two hundred years of American circuses gone by, this is still The Greatest Show on Earth.

Miami Herald



**BOB SALMAGGI**

Oh, Boy! The 106th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is a mind-boggler! Superhuman performers do the impossible with the greatest of ease; the animal artists—bears, horses, tigers and elephants—are simply amazing. This grand and glittering celebration of Circus magic is unquestionably The Greatest Show on Earth.

WINS Radio  
New York City



**RINGLING BROS. AND  
BARNUM & BAILEY  
CIRCUS**

The new 106th Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS has some wonderful "first-time-in-America" acts as well as old favorites. There's more star-bangled glitter this year than ever before, with red, white and blue sequins, from the elephants to the smallest clown canines, making 1,776 reasons not to miss The Greatest Show on Earth.

William A. Raidy  
Newhouse Newspapers



**DON SHULA**

I have always enjoyed RINGLING BROS. AND BARNUM & BAILEY CIRCUS, both as a growing child, and now, as a parent. The recent performance of The Greatest Show on Earth which I attended with three of my five children was, again, very satisfying. It gave me a chance to get to know my children better in a happy atmosphere.

Head Coach  
Miami Dolphins



**EARL WILSON**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS at Madison Square Garden is the greatest show ever! There's action in all three rings with fabulous performers, animal acts, and aerialists that defy the laws of gravity. Filled with show stoppers and spine-tingling chills, this production is first class entertainment from beginning to end.

New York Post



**CHRISTINE WINTER**

This Edition of RINGLING BROS. AND BARNUM & BAILEY CIRCUS is full of firsts. A parade of floats, animals and sequined performers recreate the glory of Circus shows gone by and there's no doubt that the spirit of P.T. Barnum still lives! The elephants turn a display of patriotism into a foot-stomping gala, and the Whirling Wheel of Death will surely leave even the most thrill-immune Circus observer gasping.

Chicago Tribune



**RINGLING BROS. AND  
BARNUM & BAILEY  
CIRCUS**

RINGLING BROS. AND BARNUM & BAILEY CIRCUS leaves the head spinning. It is so grand an accomplishment and such an inspiring display of human endeavor that one feels ridiculous in hunting for adjectives. The action is continuous and eye-boggling—a wondrous hallucination of color and feats. There are truly thrilling and suspenseful moments that will surprise and delight the hardest cynic.

Dana Gurnee  
Hollywood Reporter



**MORTON GOTTLIEB**

Whenever I see a performance of RINGLING BROS. AND BARNUM & BAILEY CIRCUS, I know I'm watching one of the most exciting forms of theatre—the theatre of reality. The Circus presents thrills and beauty combined with danger and spontaneity. The Greatest Show on Earth is timeless entertainment, always new, fresh and appealing.

Producer  
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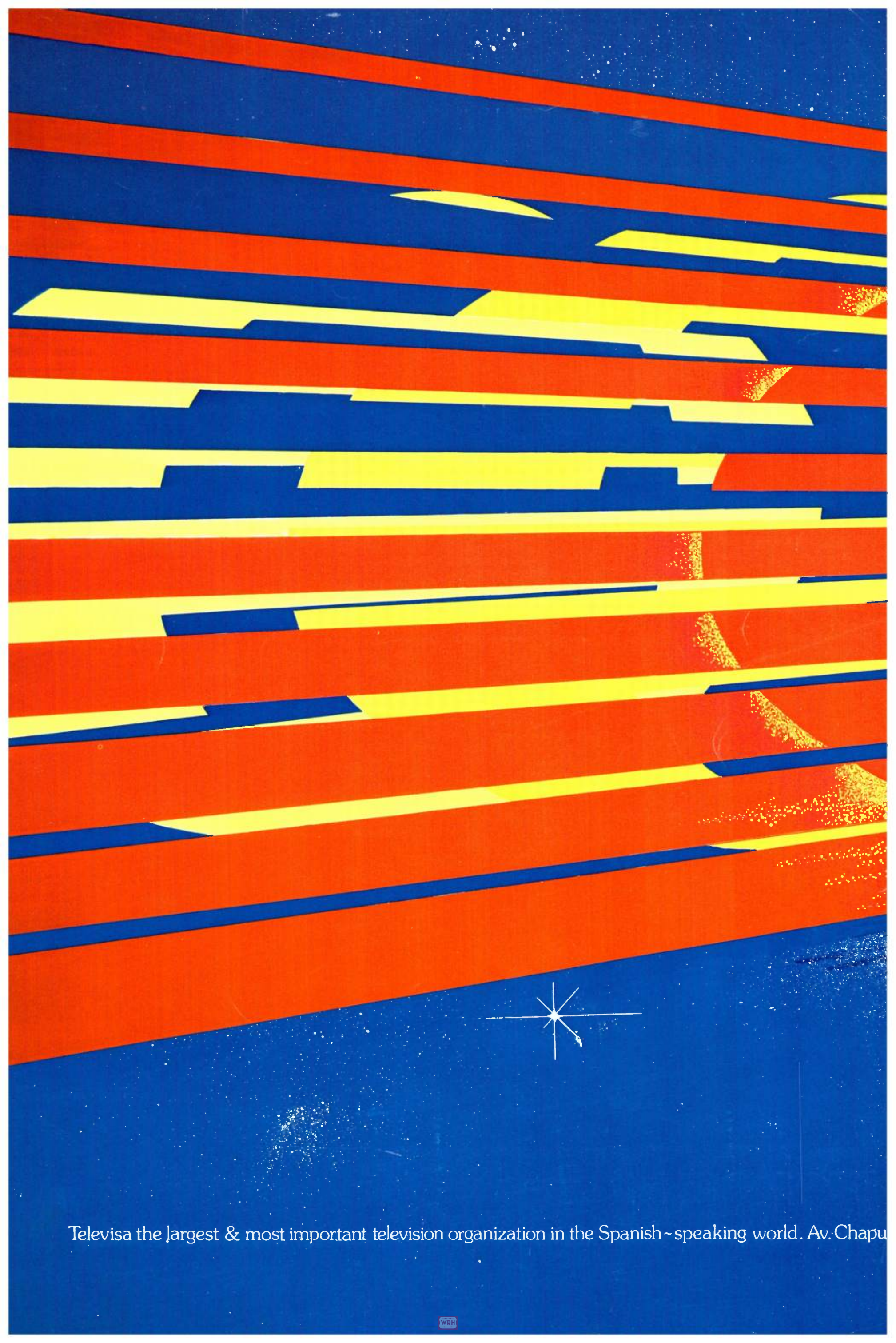
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166 PAGES

## '76: FROM KING GEORGE TO 'KING KONG'

### So What's New In Hollywood? Only A Crisis

By THOMAS M. PRYOR  
Hollywood.

Given a year without a crisis, would Hollywood ever be the same? No fear, however, of that ever happening. Take the past 12 months; not the worst in memory, nor the best either. There were the usual anxieties, such as jobs sliding out from under VIP's, an erratic box-office (mostly on the downside), a break out from the production price controls of recent years without any improvement in quality of films (actually the reverse was true) and, most threatening of all, growing

(Continued on page 78)

### Liz Ray, Earl Butz Raise Level Of '76 Bad Taste Awards

By BOB THOMAS  
Washington.

The second annual awards of the National Endowment for the Arts & Insanities were bestowed under the Cherry trees at the Tidal Basin today, with former Secretary of Agriculture Earl Butz making appropriate remarks.

"This ... is the worst ... I have ever ...," said Butz to an audience that included John Dean, Pat Boone and other devotees of the arts. The onetime cabinet officer was presented an award for his contributions to American humor and interracial understanding.

The 1976 Good Taste award was given to Shirley MacLaine for her opening night comment at the N.Y.

(Continued on page 72)

### Europe's Cable TV In Chaotic Boom

By TED CLARK

Paris. European television networks are spilling all over the map, and the result is advertising bedlam.

More chaos is to come, as cables and satellites lift the lids of the neat national containers that used to hold tv within the confines of political frontiers, except for fringe border areas.

Belgium and Italy have been the

(Continued on page 68)

### SHOW BIZ COMES THROUGH BICENT. STRONGLY

By SYD SILVERMAN

The U.S. celebrated its 200th Anniversary in 1776, elected a new President, changed administrations, and endured a more reasonable rate of inflation.

The Bicentennial was really a celebration of small town America, and the commercial hypo so dear to the hearts of show biz promoters, was largely lacking. While the Freedom Train toured the country and attracted about 7,000,000 visitors, East Coast tourism was lackluster with Boston enjoying only a 1% increase over its 1975 visitor volume.

The Democrats won a narrow victory in November, after a yawn prone campaign in which enthusiasm was largely lacking on both sides. Whether the new administration will be good for the entertainment industry is still an unknown, but it's likely that the tax reform bill of 1976 will have a greater impact on individuals and businesses than will a change in cabinet secretaries.

All show biz was interested in the election outcome in New Jersey, since legalized gambling in Atlantic City was on the ballot in the form

of a referendum. It passed in '76 after having been previously defeated and it is now anticipated that casinos will be in operation on the Jersey shore in 1978. Enabling legislation is presently being prepared and there is no doubt that other states in the East are eagerly watching New Jersey's progress since they, too, would like to get into the gambling business as soon as possible. Connecticut, for example, legalized Jai-Alai, and the fronton in Hartford netted \$2,800,000 in its first six months of operation. It's

(Continued on page 58)

### L.V. Nightmare: America As One Big Crap Game

By BILL WILLARD  
Las Vegas.

Headline grabber of the year, other than the demise of Howard Hughes, was the New Jersey vote to allow Atlantic City to transform itself into Las Vegas East.

It becomes inevitable that other branches of Las Vegas will arise in the future all over the land. Gambling is the New American Dream, a legal, respectable way to get something for almost nothing.

Fifteen members of the Commission on the Review of the National Policy Toward Gambling

(Continued on page 70)

### Pix Code Passes Test Of Time As Parental Guide

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

The motion picture industry's voluntary rating system, with three founding and continuing partners — the Motion Picture Association, the National Association of Theatre Owners, and the International Film Importers & Distributors of America — reached its eighth birthday Nov. 1, 1976.

In reviewing and looking ahead, what can be said of a project — a service to parents — which of the American communication-entertainment media was alone undertaken by those who produce, distribute and exhibit films in the theatres of our country? The program

(Continued on page 77)

### Violence Is Oldest Twist In Show Biz

By JAMES HARWOOD  
Hollywood.

With new hubbub over violence in films and tv, the crazy bidding for Gary Gilmore's death story, plus all the other contracts signed with killers recently, it might seem that showbiz had suddenly sunk to unprecedented depths of degradation in a desperate search for a buck. Indeed, some commentators are say-

(Continued on page 70)



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## Remember Philly? The Home Of Bicent. & Legionnaire's Disease

By HARRY HARRIS

Philadelphia.

For Philadelphia, the Bicentennial City, the Bicent. Year was the Bicarb Year. Nothing seemed to go right. The red, white and blue celebration was accompanied by red ink, whitening hair and the blues.

First the bad news...

What was supposed to be a record influx of tourists, eager to celebrate the nation's 200th birthday at its birthplace, didn't materialize.

Hotels that anticipated turn-away crowds found themselves with empty rooms even on July 4. One reason cited was too much "make your reservation early or else" propaganda. Another, Mayor Frank Rizzo's consternation-causing call for troops to deal with pessimistically-anticipated protests.

Bicent.-linked attractions were plentiful. Patrons weren't. A Valley Forge Music Fair extravaganza, "Forge of Freedom," quickly folded. A production of "1776" in a tent within audience sight of Independence Hall was able to keep going for a while only when low-tab was replaced by no-tab.

A mammoth all-star "Celebration '76" slated for July 4 weekend at the John F. Kennedy Stadium was cancelled when the producers failed to produce signed contracts with

(Continued on page 70)

## Irish Now Doubt Tax-Exempting Of 637 'Artists'

Dublin.

Tax concessions to writers, artists and composers is costing the Irish government about \$800,000 a year, according to Minister for Finance Richie Ryan. The concessions, which mean the group pays no taxes on earnings from their art, currently apply to 637 people.

There is political pressure from the Opposition party in the Dail (Congress), which originally introduced the scheme, for its withdrawal. If the Minister bows to the pressures and his hunt for more revenue, it will probably mean the departure of a number of writers who have been enjoying the tax haven for several years.

### Early Press Day

Because of the size of the 71st Anniversary Number, this edition went to press early.

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

## 'Voyage Of Damned' And 'Entebbe' Pix: Despair And Delight

By HERBERT G. LUFT

Beverly Hills.

Lord Lew Grade's motion picture, "The Voyage of the Damned," dealing with the odyssey of 937 passengers on board the SS "St. Louis" bound from Hamburg to Havana in May of 1939, brought to my mind my own bitter experience long buried in the subconsciousness. There for the Grace of God go I.

In May 1939, I was in Berlin when by sheer luck I overheard a telephone conversation revealing to me that the Jew-laden ship had been refused the right to disembark its passengers at Havana. I had been about to purchase a ticket for the next ship bound for Cuba, not on a journey of my own choice, but just to get out of Germany after I had spent a winter at Dachau. My confinement in a concentration camp, like the imprisonment of thousands of others, constituted an illegal pressure by the Nazis for forced emigration of a minority made stateless and penniless by governmental decree. But time was running out!

My financial resources outside of Germany (we were allowed only to take with us the equivalent of \$2.50) consisted of \$300 deposited for my passage, made in Paris by my

(Continued on page 79)



**RINGLING BROS. AND BARNUM & BAILEY CIRCUS**

embarks on its 107th season of delighting Children of All Ages across the nation. This incredible new Edition staged and directed by Richard Barstow, features a kaleidoscope of unparalleled Circus superlatives, spectacular production extravaganzas and sensational new performers which we have travelled worldwide to find and bring to the American public. We are proud to present the world's most extraordinary and exciting act in keeping with Greatest Show on Earth's illustrious tradition as the longest running hit in show business.

IRVIN FELD AND KENNETH FELD PRODUCERS

## NEW COPYRIGHT LAW STILL IN EVOLUTION

By IRWIN KARP

(Counsel, Authors League of America)

Passage of the Copyright Revision Bill obviously was the highlight of 1976 for the Authors League of America and other organizations that participated in the 10 year legislative struggle. The new Act does not, however, mark the end of

(Continued on page 68)

## Einstein, Heifetz Legend

London.

Most will recall the late Albert Einstein as a genius mathematician who evolved the theory of relativity. Few may know he was also an accomplished violinist. Upon which hangs an anecdote, possibly apocryphal, that goes back to a day when he was wolfing down pasta in a Soho restaurant.

He was interrupted by a harried woman who asked if he would be free to accompany Jascha Heifetz, the great concert fiddler, who in a weak moment had consented to perform a short piece at a charity ball. Would Einstein also agree? He would.

The piece was the "Czardas," and they played it unerringly together until Einstein came in a bit late on the climactic cadenza. Afterward, an irritated Heifetz demanded, "What's the matter, can't you count?" To which Einstein replied, "Well, all things are relative, you know."

## TOWARD ARTS SELF RELIANCE

By NANCY HANKS

(Chairman, National Endowment For The Arts)

### Gershunoff Vs. Panovs

#### Court Bout Dismissed

The New York Supreme Court has dismissed a two-year old suit against the Russian emigre dancers Valery & Galina Panov by their former manager Maxim Gershunoff. Court also dismissed the Panov's counter suit for punitive damages. Justice Samuel Rosenberg, however, ruled that the dancers

(Continued on page 70)

## Perils To Films All Too Realistic; Re-Think Needed

By MAURICE BESSY

(Director, Cannes Film Festival) Paris.

The cries of alarm I have been emitting these last few months are not from gratuitous pessimism. Reality confirms my fears each day; right now the world film industry is facing its most perilous adventure in its history, a coming trial on which its very survival depends.

The cost of a film is rising vertiginously, in France the cost has doubled the last two years; and the attendance is persistently falling.

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Bicentennial '76 was a year for applause — and accounting. The American arts bloomed in unparalleled variety and profusion. And around them bloomed certain persistent problems that threatened — and still threaten — to blight our cultural life.

To nurture the first growth and choke off the second, the Arts Endowment has initiated something new. This is the record of those events. It might be called: "The Good, the Bad, and the Lord Helps Those Who Help Themselves." The Centennial celebration of 1876 focused on technology and, as it happened, ushered in an age of incredible industrial growth. Do we now stand on the threshold of great cultural growth? Perhaps — for the focus on our 200th birthday was definitely through the endless prisms of the arts. The Endowment spend more than \$39,000,000, in the three years ending in 1976 to help support more than 1,600 Bicentennial-related projects. And this was only a

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# A FAR, FAR DIFFERENT KIND OF MGM, AT 51

## Moguls Extinct In Film Biz; Today No One More Decisive Than Makers Of Talent Deals

By EMANUEL L. WOLF

(President & Chairman Allied Pictures Corp.)

As one reads the trade press and laments the dismal results of pictures that couldn't miss, and marvels at the success of those that never had a chance, I fear that too often the tendency is to focus on the method of product selection to the exclusion of the people involved in the process.

It is easy to become totally immersed in, even overwhelmed at times, by the problems that face our industry and our individual companies. These problems change from year to year and affect each of us in different ways and varying degrees.

In the past, the major issues may have related to changes in the structure of the industry as when the studio system gave way to the independent producer, which is to say, when the methods of doing business changed following the Consent Decree. Much of this change coincided with the emergence of "television."

Today, many of us are confronted with the loss, following recent tax legislation, of major sources of financing; with the challenge of new opportunities such as pay tv and the videodisc; and with the perpetual problems of escalating costs and talent demands.

Tomorrow, who knows what, except that we can be sure there will be new problems, new opportunities, new threats and new challenges.

### Product Selection

Yet, as we take a moment to look back, and as we anticipate the future, the one challenge that transcends all others, that is timeless, and that is foremost in our minds is the problem of product selection. This is the problem that has intrigued the public and has confounded and preoccupied industry executives since the hand-crank era.

The reason is simple. To paraphrase the old adage, "there's nothing wrong that a good picture can't cure." How does one choose from among the myriad of subjects and projects to decide which picture will be made?

Is the problem of product selection any different today than it was 50 years ago? Is the solution? Sometimes the insistent demands of other problems may make it seem so, but in truth, probably not. The industry has seen equally difficult economic periods, and equally cataclysmic social changes. Yet, nothing has deterred the search, like that for the Holy Grail, for the formula for successful pictures.

If the task wasn't any easier in other times, it is interesting to consider some of the different approaches that have been taken and to see what lessons have been learned.

One can't help but look back wistfully to the pioneer days of the industry when the likes of Louis B. Mayer, Irving Thalberg, Adolph



## BUT FILMS STILL EMIT MIGHTY ROAR

By FRANK E. ROSENFELT  
(President and Chief Executive  
Officer Metro-Goldwyn-Mayer)

Culver City.

For 50 years MGM has been a preeminent name, recognized everywhere in the world as a leader in the entertainment industry. The world is not the same today as it was during those 50 years ago. Neither is MGM. As the world has changed, so have we. Market conditions are vastly different now. Tastes in leisure time activities have evolved and become more sophisticated.

And to meet those changes, MGM has become a very different company than it was in 1925, or even in 1972. But one thing has not changed, and will not. MGM continues to be known throughout the world as a leader in the entertainment industry.

Three years ago, in a vigorous and dramatic response to the changing times and market conditions, MGM's management undertook the task of building a strong earnings base by achieving a balanced diversification within those various areas of the leisure-entertainment industry which we felt offered the highest possible profit potential.

That effort has paid off handsomely.

### Records At 51

As dramatic evidence of how well our work has been done, MGM marked fiscal 1976 — our 51st year — by recording the highest net income and gross revenues in the company's history. And fiscal 1976 was the third consecutive year that we reached such all-time results.

That accomplishment has not

(Continued on page 46)

## Lord Grade, EMI, Rank Org. Spark New Hope For Pix Biz In UK Via Bigtime Features

By ROGER WATKINS

London.

Crisis may spring eternal in the British film biz, but this time around it's tempered with real hope, too. That's because there's a pronounced movement toward big-time film production from at least three important sources.

Main standard bearer is Lord Lew Grade, latterly Britain's premier tv program exporter and now its champion-elect film producer.

Grade has bankrolled a line of big budget product which has his ITC Entertainment company committed to some \$50,000,000 in up front production coin, some of which is now beginning flow back to England's ennobled filmmaker from the advances and guarantees on pix such as "Voyage Of The Damned," "The Cassandra Crossing," "The Eagle Has Landed," "March Or Die" and others.

Sir Lew has also completed "The Pink Panther Strikes Again" for United Artists. This the followup to the clicko Peter Sellers "Panther" starrer which yielded ITC a mighty dollar profit and enhanced Grade's interest in theatrical film.

The Britisher also clicked with a "Farewell My Lovely" remake at approximately the same time, an event which (a) gave him a high hits-to-losses ratio (b) jacked up his credibility in film and finance circles and (c) sparked an ambitious program of feature production which earned him the title of an "instant major."

What remains to be seen, how-

ever, is whether ITC can maintain its bright start. Insiders figure they will know the answer by June next when the judgements on the first four Grade-funded features will be in.

If he gets 50% or more hits, a major expansion of the bantam's operation is mooted and he will roll with the dozen or so properties that various of his favored producers have optioned over the past six months.

### General Cinema

The British baron is perhaps unique in the film biz as it seems everyone is willing him to succeed, not least Boston's General Cinema Corp. which is associated with Grade in whomping up a flow of up-percase features. But the goodwill extends even to competitors for, it's felt, Lew's gain will be everybody's gain.

Grade is rapidly slipping into legend hereabouts and is cast by observers as "Britain's Sam Goldwyn." Mebbe so, but what's for sure is that he is making gutfeel decisions (and fast, at that) which would take several weeks to filter through the corporate layers of any major company not similarly dominated by its chairman-chief executive.

Such showmanly instinct can be costly, however, as per his bank-rolling of Julie Andrews and Shirley Maclaine tv series which didn't make it in the U.S. ratings.

But as Grade says: "In television there's a ceiling on the amount of money you can earn. In the film business there's no such limitation."

### EMI

Britain's other, more senior prominent source of feature production is EMI, the pic-making division of which is helmed by Nat Cohen with the latterday addition of Michael Deeley and Barry Spikings who came with EMI's acquisition of British Lion Films last summer.

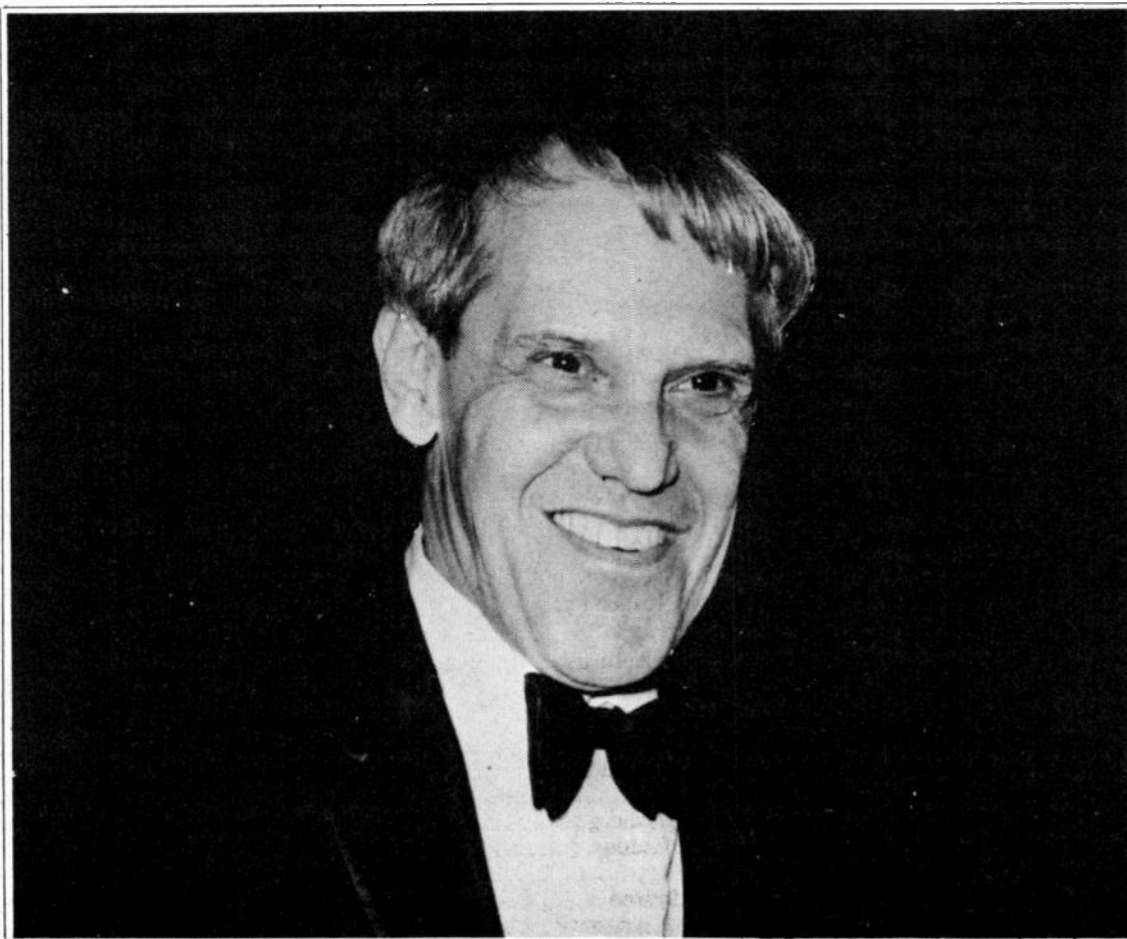
As a producer, EMI has been dominant in Britain over the past few years with output restricted mainly to lowkey footage. Low risk ventures, in other words, which served to feed EMI's theatre circuit. Such pix would usually turn a modest profit from Commonwealth territorial sales or, if they didn't, they would lose so little as not to be noticed.

Cohen, like Grade, scored heavily with his first bigbudgeter, however, and the massive returns for "Murder On The Orient Express" in global playoff, cued a new direction of thinking at the British major.

Cohen, Deeley and Spikings are now putting the company into partnership with American majors and noted indie producers as a means of generating up-percase boxoffice attractions while taking on only part of the risk. But important, too, is the confidence "Orient Express" gave the British company to fully fund ambitious projects (albeit with territorial presales where possible).

Thus it is that EMI is planning to make this year two more Agatha Christie Inspector Poirot mysteries, "Murder On The Nile" and "Evil Under The Sun," as back-to-back productions. It's been a long

(Continued on page 48)



## RICHARD BARSTOW

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GEORGE ANDERSON  
(Post Gazette-Pittsburgh, Pa.)



## French Film Industry Eyeing Yank B.O. Via More Co-Prod.; Also Seek Student Exchanges

By GENE MOSKOWITZ

Paris.

The French governmental liaison arm, the Centre Du Cinema, is having a love affair with the U.S. It started during last summer's official French Film Delegation trip stateside that cleared up some misconceptions about U.S. chances for French films but still left CDC chief Pierre Viot bullish.

Other '76 breaks were the rise, fall and rise of porno pix on the scene and burgeoning grosses for Yanks. Viot, of the CDC, found that the U.S. was ready to receive French pix that had appeal for that market. However it was realized these were limited and the much touted university circuit was a mirage for they mainly wanted pix that had already scored in the keys. But there was a place for more offbeat French pix in the U.S.

Viot felt it wise to encourage co-production with the U.S. to the extent that pix made here, even with Yank stars and a director and in English, would get French nationality and aid benefits. But only if the script called for this. It could spring-board local names and also lead to a cross-fertilization of French pix with more foreign appeal sans losing their intrinsic French candor.

Also broached were exchanges of students with the French sending promising ones to U.S. film schools. The U.S. market was judged prone to accept pix of such directors as Francois Truffaut, Claude Chabrol, Louis Malle, Eric Rohmer and some others, but, on the whole, the French film remained more specialized than general. The pix of the aforementioned directors did well but not as big as hoped.

True, such pix as "And God Created Woman," "A Man and a Woman," "Z," and now "Cousin, Cousine," had grossed millions of dollars but they were still considered freak hits despite the weight given their directors there, to wit, Roger Vadim ("God"), Constantin Costa Gavras ("Z") and Claude Lelouch ("Man"). In fact, all are due to make pix stateside next year.

### Porno Big

Porno made its big dent in '75-'76 when growing permissiveness and government liberalism suddenly led to opening screens to hardcore years before most expected it. Usually playing in specialized houses, they overran regular hard-tops and helped the industry during a bad period. But public backlash and political sensitivity, led to the creation of an X label to penalize porno.

Ironically, they were beginning to slip, and solid new local and U.S. product replaced them. They were back in porno parlors when all the attention was focused on them. Some better-made pix with leading directors benefited from the new liberalism, such as Pier Paolo Pasolini's "Salo or the 120 Days of Sodom" (UA) and the Japanese-French "In the Realm of the Senses" of Nagisa Oshima.

Previous Culture chief Guy passed them sans an X but held them to smaller houses. Porno became a genre doing fair despite the X tag which hit hard with double taxes, 20% of the take and no film aid. Porno perked polemically again as a Paris court seized a French film and ordered it burned.

French judge insisted that new ratings did not give the government a moral say in judicial areas. It could be a danger if adhered to, with other cities seizing pix not liked

by pressure groups that could also affect serious pix.

New Culture Secretary Francoise Giroud also backed the banning of local showing as well as export of "Exhibition 2" which meant the government was also cracking down again on porno after it seemed a settled affair.

### Tax Shelter

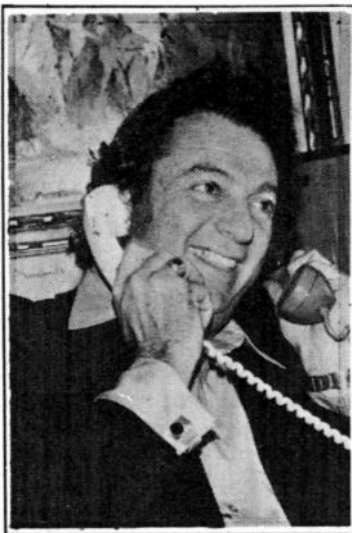
Tax shelter beating stateside also cut out the rising sales to the U.S. But "Cousin, Cousine" hit, for a medium budget pic, and hopes rose again. On the local scene the U.S. grosses went up due to good product and youthful attendance. France still held about 50% of its own mart. But big local films took the dough while medium pix faded faster.

Unifrance Film, the outfit to hypo French pix abroad, headed by Yonnick Flot, was making an attempt to get bigger inroads abroad with more film weeks, a monthly mag of news and invites to U.S. and foreign press. Flot would also like to create a French Film Fest in the U.S., a la the Deauville American Film Fest here.

This past year Yank figures may be swelled by more recent openings of such highly potential pix as "The Omen" (20th), "The Marathon Man" (CIC), the French "A Woman At Her Window" and "Baracco" and the awaited Dino De Laurentiis opus "King Kong" (Prodis).

Toppers in '76 were two Yank hits "Jaws" (CIC), with over \$3,000,000 in Paris firstruns alone, and ditto "One Flew Over the Cuckoo's Nest" (UA). U.S. pix that hit over \$1,000,000 in Paris which accounts for 30% of the gross were "Taxi Driver" (WB-Col), "Barry Lyndon" (WB-Col), in only five houses at three shows a day and only in its 12th week, and the French-Italo "The Last Woman" (WB-Col) plus Francois Truffaut's "Small Change" (UA).

Other Yank hits from \$600,000 to over \$1,000,000 were Walt Disney animated "The Sword and the Stone" (BV), "20,000 Leagues Under the Sea" (BV), still on the marquee, and "Fantasia" plus live



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opus "The Enchanted Mountain," Italo "1900," part one, (UA), reissue of "Gone With the Wind" (CIC), "All the President's Men" (WB-Col) and rerun of "A Clockwork Orange" (WB-Col).

From \$300,000 to \$600,000 add "Dog Day Afternoon" (WB-Col), "Farewell My Lovely," revival of "2001, A Space Odyssey" (CIC), "Bug" (CIC), "Walt Disney Masterpieces" (BV), a compilation of Oscar winning animated shorts, "The Smarter Younger Brother of Sherlock Holmes" (20th) and "Woman Under the Influence" of John Cassavetes.

### French Hits

French hits were a sleeper about youthful sex shenanigans in the '50s, "Let's Get the Little English Girls," a comedy about middleaged men "An Elephant Can be Enormously Deceptive," a Louis De Funes starrer, with over \$1,300,000 in only two weeks; a comedy about a middleaged couple, "Run After Me Until I Catch You;" and a weepie concerning a femme doctor "Doctor Francoise Gailland."

As usual, most pix were commercial except for a few more demanding dramas. Italians showed better with a pasta oater produced by Sergio Leone, "A Genius and Two Partners," Dino Risi's "White Telephone" and Francesco Rossi's "Exquisite Cadavers." Spain made it with Carlos Saura's "Raise Crows" and

(Continued on page 48)



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## Socialists Out, But Not Schein Of Swedish Film Institute

By J.R. KEITH KELLER

Stockholm.

The recent defeat of Oluf Palme and his long-termed Social Democrats will not hurt either the freedom of Swedish film life, as such, nor the firm Government attitude towards letting the State Film Institute function without any political interference.

The changing of the guard from Palme & Co. to the Center Party of Thorbjørn Faelldin & Co., including Cultural Affairs Minister Jan-Erik Wickstroem of the (liberal) People's Party is expected to confirm socialist Harry Schein in his job as Film Institute chairman when the entire board is up for reconsideration next year.

Schein has, however, been obliged to resign from his additional job as advisor in mass media questions to the Education Ministry since that job was 100% political.

### Easier Censorship?

Feature film censorship, still strict in Sweden (more in relation to violence than sex), may even be softened under the new government. Cultural Affairs Minister, formerly a publisher of religious books, has reassuringly declared himself solidly against any kind of censorship in the arts.

Institute production initiative for 1977 have a proud look. Jan Troell, next to Ingmar Bergman Sweden's

most internationally respected film maker, has his new feature "Bang" (produced by the Institute along with Swedish Film AB) in the editing stage. After "Bang's" release, Troell will go to Svalbard (Spitsbergen) along with producer Bengt Forslund of the Film Institute, production designer P.A. Lundgren and cinematographer Georg Odner to do research before Troell's "The Air Voyage Of Engineer Andre" goes before the cameras on the Arctic isle in late 1977.

### "The Air Voyage"

"The Air Voyage," the story of an ill-fated North Pole expedition in 1930, was given novel form by Per Oluf Sundman. The novel has been turned in to a film script by Troell. Author Sundman, incidentally, is a Center Party member of the present Swedish government AND a member of Sweden's The Eighteen Academy.

In 1977 the Film Institute will also sponsor a second feature by Lars Telestam ("The Gangster Movie") who has based a script on Bo Andersson's novel "Hempen's Bar." And a Lasse Forsberg feature, "Mondays With Fanny," based on Per Gunnar Evander's novel and starring Thommy Johnsson and Maria Selding, is soon to be released (through Svensk Film AB) as is Vilgot Sjoman's "Tabu."

## Chile: Many Films, Few Hits

Censorship Of Ad Copy Complicates Showmanship — Local TV Very Costly

By HANS EHRMANN

Santiago.

Although a considerable improvement of 1975, Chile's film biz hasn't yet recovered and, in spite of less furrowed brows, happy smiles are few. Volume of almost 300 features unreleased represented an increase of preceding year, but only 16 of these 300 drew over 100,000 spectators at their Santiago opening dates. Top dozen were as follows:

Jaws (CIC)	592,074
Towering Inferno (WB)	351,251
Cinderella (CIC)	247,066
Papillon (Fox-Col)	220,000
Earthquake (CIC)	219,600
One Flew Over The Cuckoo's Nest (UA)	214,950
Gone with the Wind (CIC)	171,116
Airport 75 (CIC)	169,314
Shampoo (Fox-Col)	150,000
Midway (CIC; first 12 weeks)	143,000
Godfather, Part II (CIC)	134,702
Dog Day Afternoon (WB)	125,213

The most unusual aspect of the above is the two reissues ("Wind," "Cinderella") were so successful. The only indie release to pass the 100,000 attendance line was Luis Gana's Action Films with "Love Variations" and "How Funny Can Sex Be?" but both were several thousand spectators short of inclusion in the top dozen.

Cinema International, which distributes Paramount, Universal, MGM and Disney has the widest range of product among U.S. majors, which partly explains its excellent showing of seven among the leading dozen. Fox-Columbia continue under joint distribution while UA and Warner's are on their own.

Indies had 44% of the market in quantity of product but nowhere near that percentage of totals grossed during the year, as most of their imports were exploitation pix of little staying power. Says Luis Gana: "Lots of films but mediocre re-

sults. One major problem is that the Censorship Board now also has to pass publicity material. When, out of a set of 15 stills they approve five, little can be done in the way of publicity. Due to this, investment practically had to be doubled as more pix were needed."

Exhibitor-distributor Jose Daire stresses other aspects of publicity: "Advertisements in newspapers are no longer sufficient and tv here is prohibitively expensive. On top of that, recent municipal regulations no longer allow us to place large displays above the theatres' marquees."

Cono Sur manager Humberto Giaverini runs a company that is a subsidiary of the Bank Employees' Pension Fund and also controls several cinemas. The exhib-distrib combination, he says, is vital in two respects: it allows him to support films with potential such as "Profumo di donna" (an Oscar nominee) which, after a weak beginning, went on to 12 weeks. He feels that, if playing at another company's theatre, pic would have been out in a fortnight. "Besides," he explains, "playing our films at our own houses saves us the 20% tax on the amounts invoiced by distributors to exhibitor." The saving of this 20% is the reason why practically all exhibitors import a few pix of their own each year.

For Anibal Codebo, manager of Fox-Columbia, the major problem is the lack of an "over 14" censorship rating. This practically eliminates the large audience of youngsters from 14 to 18. At present they can view the usually unrestricted Disney pix and little else. Then they have to wait until they are old enough for the "over 18" films. What this will do to the cinema go-

(Continued on page 40)



# Screen Musicals Killed Conductors, And Replaced Them With Engineers

By HARRY SOSNIK

In the heyday of the Hollywood screen musicals all the film studios, and MGM in particular, developed the method of recording their orchestras on film using a number of separate tracks in order to be able to control and mix the various soloists and sections of the orchestras. At that time and for many years this was done only in the film studios since radio was "live" and all of the commercial studio recording was done on wax with but a single microphone.

After the war and with the invention of audio-tape, which was a followup to recording on transcription disks, the early audio-tapes grew from one to four tracks and as is detailed later in this article, the electronic technology fairly exploded into what we have available today to produce electric musical sounds.

The profession and fine art of molding a body of musicians into a single unit that thinks and breathes as one with all the warmth, emotion and feeling for the interpretation of the man on the podium has slowly but surely been disappearing in all but a few areas of the musical world.

The conductor must have the necessary intimate knowledge of the inner workings of scores of music as well as the stick techniques of cueing entrances, bringing out inner voices, shading and balancing, blending and molding all parts and, in doing so, inspire a group of musicians to project the concept he has conceived and hears in his mind and the result of years and years of study and experience.

He must also have the qualities that make him a leader of men; to command the respect and co-operation of each man who performs under him. This profession, sad to say, only remains in the classic fields of symphonic music, ballet music, operatic music and the limited musical comedy theatre.

## Engineer As Maestro

It is safe to say that this decline is the direct result of technology, the explosion of the electronic development of making musical sounds with no human emotions involved. The recording engineer with his 24 track boards, innumerable microphones, electronic metronomes and echo chambers is the conductor of today.

In addition to the importance of the recording engineer (and I will get back later to his contributions) we have an untold number of electrically amplified instruments as well as many newly invented electronic key board instruments with totally new sounds.

For example; a pianist who would ordinarily be required to have the knowledge of also performing on an organ, a celeste and possibly a harpsichord now will also be asked to be familiar with the following new keyboard instruments. The Moog synthesizer on which the sound is pre-set ala computer to the desired combination of sounds, the Melotron which has pre-recorded tapes of various instruments (brass, strings etc.) which can be combined and when played

can sound like the complete brass or string section of an orchestra. There are a number of others, each with a different sound, such as the Arp, the Clavinet, the Ondioline and the electric harpsichord. In addition, by use of auxiliary attachments such as the fuzz-box, the wa-wa pedal and the echo-plex, these instrumental sounds can still further be distorted. The possibilities are unlimited.

## Electronic Rhythm

There is also an electronic rhythm section box that can be pre-set for any tempo of style and rhythm (Latin, rock etc) and will simulate an entire percussion section. Today everyone is trumpets and saxophones as used by the rock groups and some jazz groups. Even the avant-garde composers in the classic field are experimenting with these electronic and tape sounds; which leads me back to my first and primary statement about the conductor of today-the recording engineer.

First we must understand that with the exception of a few talk shows on television, which do have small groups of musicians and of course the field of classic, *every piece of music heard on radio and television is prerecorded and the sound is manufactured in a recording studio by a recording engineer.*

When audio tape was first in its infancy as a single monaural track a single microphone was all that was required. Even echo chambers were a rarity. However through the years technology has advanced to the point where there can be as

many as twenty four tracks on a single tape. The engineer can use a separate microphone for each instrument or section in the orchestra with a separate track left open for a vocalist if so desired.

There is no need for orchestral balance or blend in the studio, each man plays his part into his microphone. The blending/mixing will be done later after the musicians are gone. To his mix the engineer (conductor) will add echo as he feels it is required as well as bringing out the instrumental voices that he deems important and when he has completed his work we have instant manufactured musical sound off the assembly line.

## Metronome The Killer

The final blow contributing to making the conductor dispensable in the studio, is the electronic metronome. This can be set to any tempo, and with individual head sets given to each musician there is practically no need for a conductor on the podium. All of these technological inventions have created a situation where anyone can be a so called conductor and in most cases generally is.

To achieve even greater technically-perfect sound, sections can be taken out of different recorded "takes" and edited together to make the perfect mechanical performance.

There is no question but that the final sound is perfect from a technical point of view-but all the warmth of human expression in music is missing. What we have is packaged computerized music.

I did mention the live/video taped

talk shows hosted by Carson, Grif-fin, Douglas and Dinah Shore which have small live orchestras. Even on these shows recording artists, when guesting, will bring his or her recorded studio track in order to retain the manufactured sound that was created in the recording studio which cannot be duplicated in a totally live performance. Sometimes they will lip-synch to the complete track or sing with the instrumental portion of the track. This approach is also being used in the Broadway Musical Theatre but to a lesser degree: the conductor is still necessary.

## Classics Sustain

Fortunately the profession of conductor is kept alive largely in the field of the classics and theatre although it is a relatively small field in comparison to the entire overall musical entertainment picture.

We are in an age of pre-packaged frozen and tasteless foods as well as tasteless music and an entire generation has grown up in this era never having known the taste of fresh foods or having heard live music.

The important super-stars in the recording field are being created, not by their talent as were singers like Sinatra and Crosby, but by the recording engineers and recording producers and then after record exploitation are packaged and sent out in public appearances. Their box-office appeal lasts as long as their record is high on the chart and meanwhile they work frantically to conceive a follow-up record to maintain their popularity with the public.

In addition to the requisites necessary for a conductor which I have previously enumerated, the conductor has mastered the art of accompanying a singer, solo instrumentalist or backgrounding a dramatic sequence with the proper nuances. He maintains the proper relationship between the soloist or drama and the orchestra and helps create the final complete picture.

I have often used a relative comparison by saying that the correct accompaniment sets off a soloist or dramatic sequence in the same way that the proper setting will make a gem stand out in a ring. The reverse is true if it is tasteless. The ability is a great art in itself.

Today in the case of dramatic films or television programs, the performance is filmed or taped. Then the sequences are shown in a projection room and timed. The music is composed and recorded in a recording studio and laid into the film or tape by a music editor after being mixed down by the recording engineer. The human emotions, the warmth that can be created by an intelligent and experienced conductor is no longer a part of the music track. It is all manufactured and packaged computer music.

Nevertheless it is good to know, and I hope we never lose it, that we can continue to hear great musicians such as Sir Georg Solti, Herbert von Karajan, Eugene Ormandy, Leonard Bernstein and others conducting live performances in symphonic, operatic and ballet music. Each man, in conducting, for example, the same composition puts his own interpretation or stamp on the performance.

I hope that we never lose this stronghold of music being performed as it is intended to be performed; with warmth, emotion from the heart and a personal conceptual involvement that makes music come alive. This is our last bulwark against the "robot conductor."

## Redford, Pollack Sue Columbia, Stark For Cut Of 'Way We Were'

Hollywood.

Robert Redford and director Sydney Pollack are suing Columbia Pictures and Ray Stark's Raystar Productions here over accounting of their percentages of Rastar's "The Way We Were," released by Col in 1973 and toplining Redford and Barbra Streisand. Pollack directed.

Suit filed in Los Angeles Superior Court, alleges Col and Rastar charged off against Redford's and Pollack's slices of the pic's proceeds projects not related to the production. Also alleged is Col's and Rastar's failure to report "substantial amounts" of income earned by the pic worldwide.

Suit charges both Rastar and Col with, among other things, fraud and breach of contract and seeks general damages of \$300,000 and punitive damages of \$5,000,000 plus a complete accounting of monies earned by "The Way We Were." Redford and Pollack are represented in the action through their respective production companies, Wildwood Enterprises Inc. and Sanfor Productions.



SHIRLEY MacLAINE



## In Austria Films (And Opera) Come Alive; New Showmanship

By ERNIE REED

Vienna. "Revival" of an Austrian film production industry and the (b) new zest at Vienna's State Opera House due to a new managing director were two principal entertainment developments in 1976. Vienna likes to believe that "culture" often takes precedence over political happenings.

Not since the 1950s and early '60s has this Austrian capital seen so much international film activity, and with names. The long silence film-wise was many-reasoned—more studios, craftsman, conveniences and tax breaks in other European countries.

Recent come-alive traces to the persistent efforts of a former free lance tv cameraman, the 35-year-old Heinz Lazek, who once had aspirations to become a boxer since his father was a former European light-heavyweight champ. Lazek was knocked out in his first bout so he switched to photography. Lazek a year or so ago managed to sell the idea that Vienna should be restored to film production, thus to the Socialist finance minister Hannes Androsch. Thus the Austrian government, and the taxpayers, are currently subsidizing the upsurge which in 1976 spent more than \$20,000,000 on film projects. Lazek stresses that 85% of this outlay remains in Austria to aid the domestic economy.

After spending a year or so in Hollywood working as a production manager with various independent companies to gain necessary experience, Lazek returned and managed to wrangle enough money from the government to modernize the city's two main film studios and also to revitalize the Sascha-Wien Film groups that had for several years been interested mostly in small budget features limited to the German-speaking market.

There is now a schedule of six well-capitalized international films that are to be made in the coming months. The first was "A Little Night Music," directed by Hal Prince from New York legit and with Elizabeth Taylor, Diana Rigg and Len Cariou. The five others, including "Behind The Iron Mask," currently in shooting here with Rex Harrison, Lloyd Bridges, Sylvia Kristel, Ursula Andress, Cornel Wilde, Jose Ferrer and Olivia De Havilland in the cast. Ken Annakin is directing the latter film.

In addition to these two Sascha-Wien films, a television program was shot here in Vienna and other parts of the country. The unique special, "Perry Como's Christmas in Austria," sponsored by GTE and also partly subsidized by the Austrian government, was telecast on NBC Dec. 13. The Austrian tourist office believes that it will create and lure more travelers here. Como show explored tradition and picturesque holiday customs of Vienna, Salzburg, Arnsdorf and Dienten.

Meanwhile, back to the Statoper — now under homebred Egon Seefehlner, the opera has been revitalized. Rooted out have been ho-hum singers and conductors. Seefehlner's two premieres, "The Trojans," and "Ariadne auf Naxos," and a revival of the little played "Arabella" won both critics and fans alike.

Seefehlner is bringing back conductor Herbert von Karajan who when he quit here in 1964 following bitter disputes with government administrative officials had vowed never again to set foot on the State

Opera House podium. Karajan will be conducting an entire week's program this season. The operas will include Mozart's "Marriage of Figaro," Wagner's "Die Meistersinger," "The Troubadour," and "La Boheme."

### POPCORN FREAKS SPEND \$1,440,000 AT GI CINEMAS

Frankfurt.

Popcorn freaks — the amount of their munching depends on the length of the film — are notable at American GI film halls. There is the legend of the popcorn lover who nearly died of sun, sand, salt and dehydration during three hours of "Lawrence of Arabia."

Popcorn is bringing in about \$1,440,000 a year to the PX in Europe, since the Army and Air Force Exchange Service-Europe moved into the GI cinema scene.

The PX not only took over the Yank Garrison theatre operations a year ago, but it took over almost all the popcorn stands, too.

Last year, for instance, popcorn lovers munched and crunched their way through 360,000 large bags of corn at a thrifty 30¢, plus 140,000 small bags of 20¢ each. PX speaks of its popcorn as contained rustle-proof sacks to lessen complaints for those who don't swallow along with the films.

GIs going to the American-run cinemas get another bargain, too, in the low ticket prices, usually 75¢ for adults and 35¢ for kids. Special films like a re-release of "Tom Jones" and Part II of "The Godfather" move up to \$1.



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## A Film Museum For East Germany

East Berlin.

The East Germans are going to have it better than the West Germans in at least one respect in the film industry — an ambitious project is in the works for an East German Film Museum. The historic Marstall Building is being restored by Polish experts, and by 1980 it's planned to open it as a complete film center.

The archives will contain the complete collection of East German films plus the productions and information supplied by the state-run DEFA organization which produces and distributes films in this country.

A cinema will also be opened in the Museum, where classics and new films can be played and discussions held.



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## Creaky Myths (Or Partly Real), Re-Appear As 'Literature'

By DON CARLE GILLETTE

Hollywood.

Perhaps the most frank and explicit divulger of the private lives of prominent filmdom figures was columnist Jim Bacon in his book "Hollywood Is A Four-Letter Town." His unsavory revelations, though presented in a tone without malice and apparently with the consent of some of the personalities, couldn't avoid creating the impression that Hollywood is mainly preoccupied with sex and booze — a generalization that creates an ugly public image based on the behavior of a small minority.

Defamatory books, mostly paperbacks, about Marilyn Monroe keep coming out with almost assembly-line regularity. Nearly all are rehashes of familiar gossip, though they pretend to have some sensational new disclosure — which usually has no basis in fact but is just something dreamed up by a hack writer. Judy Garland also is getting the same routine.

Novels with Hollywood backgrounds and characters that might fill the shoes of real celebrities also are on the increase and getting bolder, many aping the highly successful technique of "Valley Of The Dolls" and the late Jacqueline Susann's other books.

Sidney Sheldon's big-seller, "A Stranger In The Mirror," was an incredible novel about an immoral and ruthless singer who rode rough-

shod on a sex-wagon to a position of enormous power in broadcasting while Marvin Werlin's "Shadow Play" was a bizarre book about a wealthy retired filmmaker who went in for orgiastic diversions on a fortified hideaway estate along the California coast. Harold Robbins' "Lonely Lady" also was rough on Hollywood.

Irving Durtman, in the personal friends he considered "Good Company," delved into the bad sides — the scandalous, immoral and disagreeable behavior — of Tallulah Bankhead, Alexander Woolcott, Oscar Levant, Polly Adler and Spivy. Then there were books recently on Charles Laughton, Earl Carroll and others. Some even took potshots at our cherished Yankee Doodle Boy, George M. Coahn, citing his mean side.

A curious twist was the increase in books by celebrities who didn't mind baring all about themselves and their sex lives. Gossip merchant Rona Barrett, who spreads scandal in fan magazines, columns and broadcasts, didn't spare herself — or was it bragging? — in her autobiography. Lilli Palmer showed restraint in her memoirs, but Doris Day, after a long and profitable career as a clean-living ideal American Girl, then told her "real story" in a book picturing herself otherwise. "Wholesome" wasn't chic?

## White Flaws In Red Indian Plots; Tribes' Military Geniuses Cited

Vicksburg, Miss.

Recently "The Return of a Man Called Horse," has been playing to highly favorable reviews in film theatres across the country. While this film certainly goes to some pains to be pro-Indian and to achieve a great deal of authenticity of detail, it misses having much of what might be called Indianess. Part of this is certainly caused by the whites, Chicanos, and a very few Indians from the Southwest.

Another aspect is that the protagonist and military strategist who saves the "hopeless" Indian band is an Anglo, Lord Morgan. Perhaps there is such a legend among the Sioux somewhere (although I doubt it, from the rousing denunciation the Sioux nation gave the original "Man Called Horse," which used Mandan, not Sioux, ceremonies), but the fact remains that the outstanding innovative military strategists among the Sioux were Red Cloud and Crazy Horse of the Oglala band.

It might be well to mention here such military geniuses as Pushmataha of the Choctaw (without whom Andrew Jackson would have lost the Battle of New Orleans), Geronimo of the Chirichua Apache, Chief Joseph of the Nez Percés, Osceola of the Seminole, and Captain Jack of the Modoc. We might also remember that much credit for our victory in the American Revolution is due to guerrilla warfare adopted from the Native Americans by the colonials.

Perhaps the most disturbing part of the film is the portrayal of the most sacred of Plains Indian ceremonies with great emphasis on the gory details. Almost all religions involve a great sacrifice, often of some human nature. It is always a mistake for such ceremonies to be witnessed by those who have not

understood and in some part internalized the spiritual meaning therein. Perhaps this is why the film-going public has never witnessed any more of the excruciating agony, gore, and spasmodic asphyxiation of Our Lord's crucifixion than lashes, the thud of the cross, and the off-camera ring of the hammers.

I feel the viewing public should be aware of the discrepancies and inadequacies of this new movie, that they may enjoy it for its straightforward plot and the beauty of its cinematography, without judging Native Americans by it.

## New Challenges For Aussie Pix Biz

By ERIC DAVIS

(Chairman, Motion Picture Distributors Assn.)

Sydney.

The 12 months just passed have not been particularly happy ones — in fact they have been worrying and disturbing times for all. With crippling strikes and an economic recession affecting the entire nation, is it any wonder that our industry in particular has felt the effect.

In addition, the impact of color tv has most recently played a major role in the falling away of theatre attendances.

Our industry each year is subjected to many challenges but as long as we all continue to work for the sake of the industry as a whole, these challenges, whatever they may be, will be overcome. My colleagues and I believe that 1977 will be one of our greatest years — if not our greatest.



# Risks In Studios, Labs, Arenas; Fear Is Of Expense, Not Injury

By DR. RANDALL DAVIDSON

(The writer is National Commissioner of Safety Codes and Standards, U.S. Institute For Theatre Technology; President, International Safety Institute, Inc.)

Safety is a difficult subject to get people exercised about. Especially as they fear expense. One hears again and again, "we can't afford it." What price human life?

I have sounded off in *Variety*, and elsewhere, about the hazards lurking in the shops, labs and studios of showbusiness. On the spectator front, it's the same, wherever audiences gather, not forgetting churches. Unfortunately it seems all too commonplace in this land that only a catastrophe will pierce the evasions much in the way it took the Iroquois Theatre fire of Chicago on Christmas eve, 1903, and its death toll of over 600, to bring the first wave of fire inspection laws and — more to the point always — their enforcement.

I visited California in the early fall. It is a large state and to administer every safety rule is not easy. Granted all that. Here I recall some of my impressions from the visit.

## Dangerous Grids

Some of the grids that are present in the film industry on the coast are unsafe. Although there have been no accidents or deaths, the hazard remains. The grid openings are 12½ square feet. My conversations with film personnel indicated that many safety improvements were coming, and soon. They have safety personnel and are in touch with many government safety officials.

Members of unions are greatly interested and meetings are held and actions are taken for the membership. The problems that seem to arise come from increased production, lack of knowledge and training on the part of many workers, and sometimes little interest in management to spend money for educating workers.

Money is a key item. For years there has been a need for reform in some of the practices in filming and television work, but rush of production sidesteps these needs. I spoke with the union that recently had litigation with a major developing corporation. It has fought the problem for a long time and only recently received any attention.

The occupational hazards are legion. I spoke with IATSE personnel of many different trades. Noise and fatigue came up again and again. Certainly there are rules, but with IATSE personnel trying to make a living, I found many of them doing two and three jobs. This is a practice that is rampant in the entertainment industry, and one that has made vast inroads into standard practices and procedures and one that contributes to stress, fatigue, pollutants, secondary effects of chemicals, heat, noise, etc., it is little wonder that the physical and mental systems of these workers are taxed to the utmost.

Economics and a lifestyle seem to rule this situation. Perhaps like asbestos and insecticide and dyes we will not see

the genetic and mental damage until some years later. It seems to be that human engineering is at the stage where it must be interfaced with these jobs and talented workers. I have seen the toll being taken on minds and bodies in the name of entertainment.

## Catastrophe Feared

Prevention is necessary, but planning with the technology we have is even more important. With the new toys of technology being used with greater and greater frequency, we are having more and more accidents and injuries. It is my fear that they will increase until we have some major catastrophe.

I have found in my frequent visits across this country, in speaking with every type of person involved in the performing arts and in entertainment, a la public assembly, in this country, that we have only begun to discover the horrendous situations that exist. There are great performing edifices in this country, new and old, that are violating every electrical wiring code on the books. Some say they will have to close if they must come up to new code wiring.

I am speaking here of every level of the entertainment and public assembly field. I attended, recently, a tri meeting of professional safety engineers, industrial safety nurses, and a local safety council. It was held in banquet style at a local club. It was unbelievable. The wiring was spliced from hell to breakfast without any tape, open wiring, broken fixtures, lack of exits, flammable plastics and materials, etc. This is the rule of thumb that I am seeing across the country.

## Must Make Print

Thousands of incidents pour in each week, from every source: *Variety*, Time, daily newspapers, newsletters, radio and tv, health and labor conferences, news bulletins, private letters, phone calls and personal reports. People are prone not to believe the reports until they are in printer's ink, but the accidents, injuries and deaths go on.

It is the unreported data that I find hard to get my hands on. Theatres that do burn, falls from stages, hotels that allow noise levels above the human tolerance level, the application of odd and injurious makeup for all types of children's performances. The fires and falls, the multimillion dollar repairs to new buildings. I find these catastrophes in their own right. Because of the vast rip-off to the taxpayer and all due to poor supervision by architects and theatre consultants. Case after case comes across my desk, and I am privy to seeing these horrendous facilities with my own naked eye.

## Arenas

More and more the arenas and convention centers of the country are turning to rock concerts to support the rest of the arts. We are finding more and more vandalism and veritable army of security funds being siphoned from the public funds to support this deadly, deaf producing sound. Accidents, deaths, fires, vandalism to centers and local establishments, as well. All in the name of art. Millions of dollars this past year for this kind of injury and personal damage. Lives are lost too. Stadiums, which house the sound debacles are poor, as well. Rusted, slippery from their steel and concrete surfaces, poor railings, and potential bombs with the propane

tanks and other chemicals they house in their innards. The list goes on and on. We have little attention paid to these public assembly areas and the millions of fans that frequent them each week all year around.

I am pleased that a few lighting companies do cable and chain their instruments to the pipes, and some companies are working with flame retardant plastics and paints, but these are but a small, small percentage of the total. I have been privy to some information for some time now concerning an organization that produces and installs rigging that are specified as steel but indeed turn out to be cast iron. In the industry this is tantamount to near-suicide for those who use these rigging devices. Indeed accidents have occurred, and they are not minor. But little action.

I have inspected some stage manufacturing plants and find to my amazement other hazardous problems. Where will it end? In death and injury to performers and technicians, by the score. I have argued with those who I consider professionals and find little support about high risk situations. The main fear is of expense, not of injury. Fear of image, not of accident: fear of exposure, not of death.

I had one well known technician in the United States relate to me how he was able to stand in front of a hazardous electrical installation while the inspector was in his plant, and so conceal this situation.

## Amusement Parks

The amusement parks have had their share of injuries, one in which at a most famous park, a six year old child now has a lead pellet lodged in his brain, from one of the carnival type guns used in that game area. Some bleachers have collapsed a rock artist has fallen and broken his arm from a rock concert stage, fire at Opryland in the light booth, fires in an Anaheim installation, Ginger Rogers cancelled an engagement due to burns from a curling iron and subsequent infection so she could not put her makeup on.

Dr. Arnheim from Long Beach State College, California, tells of horrible pain and torture through dance injuries, and studios that teach dance to small tots, and the injury done to hundreds of thousands of children in the name of dance and performance. And if gymnastics can be considered in the realm of entertainment, and I truly believe it has reached that level.

Speaking of supervision, I have spoken to a dozen or more technicians in California, and on the community college level, they are appalled at the lack of supervision and regulations concerning safety at that level. Unbelievable and they want to get out and not come back to those situations.

The personnel on the West coast, — especially at ABC and CBS were very thoughtful and I was allowed to make a tour through some of the old and new sections of ABC and sections of CBS. I was pleased with many of the fire prevention features I saw and the attention given to most safety aspects in the studios. Both tours were VIP, so perhaps there were areas that I was not allowed to see. On the game show sets, I was disconcerted by some of the wiring and connections.

The new ABC studios were steeped in safety devices, sprinklers, etc.

## Small Exhibs In Aussie Put Into An Economic Box

By DAVID JOEL

(Chairman, Motion Picture Exhibitors Assn.)

Sydney.

The coming year will present startling changes in the motion picture industry. New vast theatre complexes sponsored by the major circuits are opening Australia wide. Congratulations to them.

However in retrospect, on the other side of the coin, small theatres facing intense licensed club opposition in New South Wales and 16m opposition Australia wide have closed just as rapidly, notwithstanding a great many are family operated.

Obviously, there must be a formula or an answer to this problem.

The independent Australian exhibitor, the "grass roots" man of our industry, has been hit almost to a point of no return. He does not have the capital for major schemes or the continuous supply of good product available. These two ingredients are essential to combat colour tv,

(Continued on page 50)

## 'Jaws,' 'Cuckoo's,' Disney's 'Jungle' Top British B.O.

London.

Given some reticence as to figures, apparently the top three United Kingdom b.o. releases in a generally lacklustre year were "One Flew Over the Cuckoo's Nest" (UA), "Jaws" (U-CIC), and Disney's reissued "Jungle Book." Not necessarily in that order, since distrib CIC is coy re Universal's "Jaws," though undoubted is that biz was huge.

"Cuckoo's Nest," Oscar-wreathed UA pic, yielded a distrib share of 1,250,000 pounds (\$2,087,500), while Disney claims its cut from "Jungle Book" came to 1,100,000 pounds (or \$1,837,000). Other most lucrative pix of the year, in alphabetical distrib order, follow:

CIC — "Slipper and the Rose" (no figure vouchsafed).

Columbia — "Confessions of a Driving Instructor" (no figure given).

EMI — "It Shouldn't Happen to a Vet" (\$709,750 distrib gross).

MGM — "Gone With the Wind"

(Continued on page 50)





## Egypt Dominates Islam Pics; Admits Best Is Second-Best By West Criteria; Hopes Rise

Cairo. While the western film world still doesn't pay much attention to film-making in the Arab world, there is considerable activity. Egypt, with more than 60 features a year, is the fifth largest producer of motion pictures in the world. Not too many are reviewed by international film critics, yet rarely is one a financial flop and a handful, such as Chaadi Abdel Salam's "The Night of Counting The Years," Youseef Chahine's "The Sparrow" and Henry Barak's "I Want A Solution," have done well at several international film fests.

One champion of Egyptian film-making and the widest-read and the most influential film critic in the Arab world is Kamal Malakh, the colorful and articulate critic of Cairo's Al Ahram. He said not long ago that "when looking at the Arab world alone, it is difficult to deny that Egypt's cinema industry is a giant among dwarfs. Where else can we look? Certainly not Lebanon. Syria and Kuwait turn out nothing of significance. They do not have large audiences of their own and their heavy Arabic dialect restricts them to an extremely small audience."

### Not Yet First Rate

"Egyptian films are admittedly, at best only second best. We just do not make first-rate films. When I say Egyptian films are just second best, I mean actually only one-fourth of any year's output is really even second-rate by international standards. The rest of our production is just useless stuff."

However, there is an air of optimism today in top Egyptian film circles that the situation is about to change. Hussein Fahmy, one of the country's top actors, said that the feeling of optimism is due to the new blood coming into the film industry. "Our biggest handicap is scripts. We are still circling around ourselves with very narrow ideas. The equipment we work with is extremely old but new directors have new ideas and if we would just have more of them, we'd be getting on the right track."

When studios were nationalized under former president Nasser they had to make only political propaganda films but many of the ideas that were forbidden then can now emerge. If there's a concentration on one style of subject, Malakh says that "Egyptians enjoy melodrama because it is in our blood. Indeed, melodrama is a tradition throughout the Mediterranean. Look at the French, the Italians and the Turks. But the real issue is not melodrama but the quality of the presentation. We Egyptians are emotional, it's our history. Besides, 'Z' was a melodrama, but a good one."

### 1975 Production

In 1975 Egypt made 70 films with Arabic soundtracks. Some 980 prints in 35mm were exported to such countries as Syria (109 prints), Yemen (88), North Africa (80) and Jordan and Iraq (72). Prints to non-Arabic countries included West Germany (11), the U.S.S.R. (six), Switzerland and the U.S. (two each).

Films imported by Egypt totaled 411 — 207 came from the U.S., 38 from Italy, 30 from Great Britain, 26 from France, 21 from the U.S.S.R., among others. A total of 2,650,000 seats were sold in Egyptian theatres and more than 57,000,000 in the entire country.

Egyptian film technicians include

60 directors, 48 production managers, 45 cameramen, 35 screenwriters, 21 set decorators and 15 sound engineers. Local films have, since 1940, been entered in more than 80 international film festivals.

The Egyptian film industry is optimistic.

## Common Market Film Biz Meeting At Brussels Fest

By TED CLARK

Brussels.

Brussels will become the capital of the European cinema this month during the city's international film festival (Jan. 13-23).

The festival itself, a non-competitive event designed to boost city boxoffice receipts by publicizing forthcoming attractions, may have small claim to a starring role in European cinematographic affairs. But a series of meetings scheduled for the Belgian capital during the festival will bring together leaders of the film industries and government officials from the nine member nations of the European Economic Community, better known as the Common Market.

The assemblies get under way with a debate on independent production, which will be attended by producers and directors from Italy, the Netherlands, France, Belgium, Britain and Germany.

Then come Franco-Belgian talks on protection of film distributors from cable retransmissions of television channels from neighbouring countries, a subject of considerable consequence to the concept of European cooperation, as it concerns the willingness of governments to take action to curtail the carrying by cable of their country's tv programs into adjoining nations.

The European Distributors Club has organized a meeting. This will be followed by an assembly of FIAD, the International Federation of Film Distributors Assns.

Officials of the industry division of the EEC have set up an assembly that will include national film office chiefs, industry leaders and government representatives from departments involved with the cinema, from each of the nine member nations of the Common Market.

The following day will bring a meeting of CICCE, the Common Market cinema industry committee, which will be followed by a joint reunion of CICCE members with delegates to the preceeding EEC assembly.

These Common Market meetings will be concerned with co-financing, codistribution, harmonization of film aid systems, tax laws and censorship.

Another event to be held in Brussels during its film festival will be a discussion organized by CICAIE, the International Confederation of Art and Experimental Cinemas. About 35 delegates from 20 countries are expected.

Jennifer Warren joining cast of "Another Man, Another Woman," Claude Lelouch first American-made film. Film topbills James Caan and Genevieve Bujold and will be a United Artists release.



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## Stallone Reasons Why His 'Rocky' Should Fly Up There With 'Cuckoo'

Chicago.

Sylvester Stallone, star and scripter of United Artist's "Rocky," predicts his film will gross more than \$100,000,000.

"I think we can match 'Cuckoo's Nest' dollar for dollar," he told *Variety* during a recent interview. "One Flew Over the Cuckoo's Nest," another UA item, was the 1976 top grosser.

Asked why he thinks his film looms so strong at the b.o., Stallone said it's because "Rocky" returns to an old Hollywood formula.

"Any film that has heart, energy and humor is a definite winner," he said. "This combination isn't new, it's not unique, it's just been forgotten."

Audiences, said Stallone, are tired of cerebral films and pics which realistically depict gory violence.

"Too Many film makers today are putting their ulcers up on the screen," he said. "People don't want to go to the movies to think, and they don't want to go to see realism. They can see realism every day on the street for nothing."

What moviegoers do want to see, Stallone contends, and what he says he has delivered, is schmaltzy fantasy.

Stallone, who said "Rocky" is part one of trilogy about Rocky Balboa, the Itallion Stallion, plans to incorporate the same formula — heart, energy, and humor — plus an upbeat ending, in parts two and three.

While he would like to have more than the \$960,000 and 28 days he had for "Rocky," he said the remainder of the trilogy will be low budget, under \$3,000,000. And, he said, to capture the same flavor and pacing, they would have to be helmed by John Avildsen, who directed "Rocky."

They will also be written by Stallone.

"I think one of the keys to good film making is having the writer tailor the character so only that person can play it perfectly," said Stallone, who describes himself as a physically mobile writer.

## Why My Hair Is A Mess

By ELEANOR PERRY

They had it all wrong in that movie "Shampoo." These days hair dressers are passionate indeed, but not about getting into bed — about getting into movies. Maybe this is a reflection on me — but something very unsexy has been happening in the Hair World. For some mysterious reason it all seems to have started about three years ago.

Suddenly, when a hair dresser saw one approaching his chair, a whole new kind of glitter came into his eyes. He was no longer looking for a sensuous beauty or a frustrated matron. What he was really looking for was Joan Silver or Julia Phillips or Jay Presson Allen. Since Joan Silver does her own hair and Julia Phillips is usually away on location and Jay Presson Allen lives in Connecticut, all the New York hair dressers ganged up on me.

Admittedly, I'm not a great prize — I mean Mrs. Bobby Evans would have a lot more razzle-dazzle if there were a Mrs. Bobby Evans — but I'm pretty much all they had for the moment. As a result I suffer from split ends, weak hair shafts and damaged inner layer protein fibers. Hell hath no fury like a hair dresser intent on deserting scalps for cinema.

### Film School Hopefuls

Mr. Eric for instance. Mr. Eric had written a film script for his writing teacher at film school. The story was, Mr. Eric assured me, exactly right for Faye Dunaway. Once I got it to her he would insist that the deal include me to do the "polish" since he was already at work on his second script — exactly right for Liza Minnelli. A smarter woman would have pretended to consider it — at least until her hair was set. I laughed — quite merrily, I'm afraid. Mr. Eric narrowed his eyes at me in the mirror. I thought he was appraising my hair.

"Very loose and simple," I said, "no teasing, no spray." When I left his salon I could have gone straight to work on that new skyscraper they're building on Fifth Avenue. My hair had turned into a construction worker's helmet — as bubble-domed and just as hard.

Then there was Mr. Claude. Mr. Claude volunteered that he had shot a twelve and a half minute "personal" film at his film school. All he needed now was Sue Mengers telephone number. A smarter woman would have given him a fake number. What I did was point out that it would take a bigger credit to interest Miss Mengers. Mr. Claude refused to set my hair at all. He shoved me dripping under a heat lamp for the "au naturel" look. It turned out natural all right — if one's name is Medusa.

### No Coffee Gofer, He

Mr. Sidney spurned film schools. He intended to learn by doing. What he wanted was a little job like assistant director on a production. Dumb and earnest as ever, I gave him a run-down of all the reasons why this was impossible. The bottom line was that he couldn't even "go fer" coffee on a set unless he belonged to a union.

"Me! Go for coffee?" Mr. Sidney gazed contemptuously down at my curls. He reached into a jar and plastered my head with an evil-smelling sulphurous straightening cream, an hour later I walked up the street looking like a terrorized porcupine — every hair standing on end. The aroma lasted for weeks which was hell on my love life.

Mr. Bruno came to the point immediately. "I want you to write a script for me to direct," he said. "I'm not available" I said, "Just a trim please."

Mr. Bruno snatched a fistful of my hair and clipped off six inches. "Hey!" I said.

"I'm still studying directing at film school," Mr. Bruno said. "I can wait."

### On Spec

"My fee is rather high," I said. Mr. Bruno's scissors flashed over my bangs. Suddenly my brow was bare. "You write for nothing. I'll direct for nothing. The picture will gross a fortune and we'll both be rich."

"How can you know what a picture will gross?" I said. I felt his scissors at the back of my head, against my scalp. "Hey, watch it!" I shouted. "It'll gross fifty million" Mr. Bruno said; "because my idea is fantastically commercial."

I looked at the floor. It was covered with long locks of hair. Mine. "What's the idea?" I asked.

"Oh ho!" Mr. Bruno gave me a sly grin, "not until my lawyer draws up the papers!"

"What paper?" I asked. "A guarantee that you won't steal my idea. You will sign it at your next appointment." Mr. Bruno grabbed his clippers.

"I'll sign it!" I shouted. "I'll sign it in blood!"

It was too late. I escaped from Mr. Bruno looking like a cross between Otto Preminger and a Captain in the marines — which is why I haven't been seen at Elaine's recently or even at a McDonald's.

If anyone ever asks me what it's like to be a woman working in film there's only one hideous disadvantage I can think of. You simply can't get your hair done.

### 'American Review' Ends

American Review, biannual paperback magazine of new writing (and longest-running paperback magazine), will cease publication with release of its September, 1977, issue, per editor Theodore Solotaroff and Oscar Dystel, president of Bantam Books, which publishes the mag.

Solotaroff, who founded the mag (as New American Review) in 1967, said it had lost much of its editorial momentum and had become outdated.

### Inconsistent Censors

Madras.

K. Rajagopal Chetty, president of the South Indian Film Chamber of Commerce, has complained that dual standards are followed in censoring Hindi films and regional language films.

He declared that while regional language film producers adhered to the guidelines, violence and vulgarity continued to exist in Hindi films, which put the regional language films at a disadvantage.



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# PSYCHO, NIXON TALES LEAD WAY

## 'Cuckoo' Golden Nest Egg; 'President's Men' Big 29M; Missing: 'Jaws' Big Bite

By ROBERT B. FREDERICK

There was no sharp-toothed shark dominating the screen in 1976, nor had that non-singing ape named "Kong" really appeared on the scene (he looked in only on Dec. 17), so the year had to make do with a scattering of miscellaneous fare. With the singular exception of "Jaws," 1976 looked a great deal like 1975 in its division of popular film fare. One biggie, dealing with life in an Oregon nut house, dominated the year followed by a nice assortment of product in the \$20,000,000-plus area and an even bigger selection hovering around the \$10,000,000-plus figure.

"One Flew Over The Cuckoo's Nest" had the catbird seat for the year, racking up a salubrious \$56,500,000. It was followed by crooked politics ("All The President's Men"), the devil, always a popular type at the boxoffice ("The Omen"), Little League baseball with major league dialog ("The Bad News Bears") slapstick ("Silent Movie"), that annual war epic ("Midway"), the tragi-comedy bank holdup ("Dog Day Afternoon"), an all-star mystery ("Murder By Death") and even Bruce stayed around for a \$16,000,000 bite of the year's business.

The rest of the year was a matter of expensive duds ("Lucky Lady"), healthy reissues ("Blazing Saddles" and "The Exorcist"), violence in New York and out West ("Taxi Driver" and "Outlaw Josey Wales"), the usual Disney comedies ("No Deposit, No Return" and "Gus"), and sleeper fare ("Ode To Billy Joe").

### 'Survive' Does That

There were only a couple of minor surprises during the year — the biggest possibly being the adaptation of a mediocre Mexican film into a highly-popular audience grabber, as in "Survive," and selling Japanese violence as English sex ("The Sailor Who Fell From Grace With the Sea"). The public loved both to sizable degrees.

Promising for next year's biggie list is "King Kong," of course, and "Marathon Man" with almost \$9,000,000 in its first few months. More of a disappointment was the ballyhooed but dull "Missouri Breaks" proving that neither fabulously-salaried Marlon Brando nor Jack Nicholson can help a so-so movie.

An expensive scenically stunning, but dullish item was Stanley Kubrick's "Barry Lyndon" which appears to be finding audiences in Europe that it couldn't in the U.S. "Gable and Lombard" also did not live up to its promotion.

### Disney Perpetuals

The reissues, as always, were dominated by the Disney films. "Love Bug," "Peter Pan," "Blackbeard's Ghost," "Follow Me Boys," "Fantasia" and "Dumbo" all added extra dollars to the Buena Vista larder. The newer product didn't fare as well, but can build in the future.

It really was a year of variety — a variety of violence ("Hustle," "Marathon Man," "Family Plot," "Survive," "The Gumball Rally," "Food of the Gods," "Eat My Dust," "Gator," "Futureworld," "Killer Elite," "Obsession," "Tidal Wave," "Carrie," "J.D.'s Re-

venge," "Drum," "Giant Spider Invasion," "Crazy Mama," "Jackson County Jail," "St. Ives," "Breakheart Pass," "The Stranger and the Gunfighter" and many others); and a variety of comedy ("Adventures of Sherlock Holmes' Smarter Brother," "The Sunshine Boys," "Mother, Jugs and Speed," "Hawmps," "Monty Python and the Holy Grail," "Bingo Long," "Let's Do It Again," "Harry and Walter," "Car Wash," "Great Scout and Cathouse Thursday," "Norman... Is That You," "The Ritz," and others).

If there was a shortage of anything, it was the musical film — only "Harry and Walter," "That's Entertainment, Part 2" (which was really a compilation of oldies), "Sparkle" and "The Song Remains The Same" could be classified as such. None of them were remarkably successful. "A Star Is Born" is on the horizon, however.

## Guide To London Top B.O. Cinemas

London.

Rule of thumb in the British film trade is that London accounts for 60% of the domestic boxoffice, of which some 20% is generated by the downtown West End deluxers. The central area boasts more than 40 exhibitor sites (including fleapit porn grinders), with the biggest concentration in Leicester Sq., geographic heart of the capitol's rialto belt.

Clustered around the square are no less than nine situations with a total of 17 screens, of which four houses and seven screens are American-controlled. Herewith a guide to what might be called, on the basis of their prime impulse-traffic locations, the "golden circle." In b.o. terms they constitute the heart of the business.

Warner West End — Four screens with total of 1,700 seats. Prime, though not exclusive, showcase for first-run WB product.

Empire (1,300 seats) — Cinema International Corp. situation (acquired from MGM), hence a first-run showcase for Universal, Paramount and Metro pix. (CIC is foreign distrib for all three.)

Ritz (390 seats) — Adjacent the Empire and also CIC owned, playing first and moveover runs from U, Par and MGM.

Rialto (583 seats) — 20th-Fox o&o almost exclusively on a diet of major's own fare, but often a lean diet because 20th's uppercase releases are usually booked into bigger houses (such as its West End flag, the Carlton).

Odeon Leicester Sq. (1,990 seats) — Rank circuit's flag house, booked from a variety of suppliers but most commonly UA, 20th and Columbia. Site of the annual Royal Film Performance graced by Queen Elizabeth II.

Leicester Sq. (1,400 seats) — Also Rank, and likewise supplied by various distribs, both major and minor.

Prince Charles (630 seats) — Star chain's flag, in more recent times a

(Continued on page 50)

## BIG RENTAL FILMS OF 1976

(U.S.-Canada Market Only)

Below is Variety's Anniversary Edition regular annual checklist on the big pictures of the year just ended as reflecting their domestic (United States and Canada) rentals accruing to the distributors (not total receipts taken in at all the theatres such film play).

To repeat our standard explanation given (and necessary) every year, some pictures go into release to late in the calendar year and cannot be computed for inclusion. Thus, certain of the October-December openings of 1976 were on the market too sketchily for significance here. These must wait for next year's compilation. ("Big" rental rule-for-admittance to the Variety list is a film domestically earning "rentals" of at least \$1,000,000 during the calendar year reported.)

There are some exceptions to the "too late in" rule of thumb, namely films that made such fast impact on the boxoffice, such as the ever-increasing mass showcase, that the minimum \$1,000,000 rentals are reached in a shorter period.

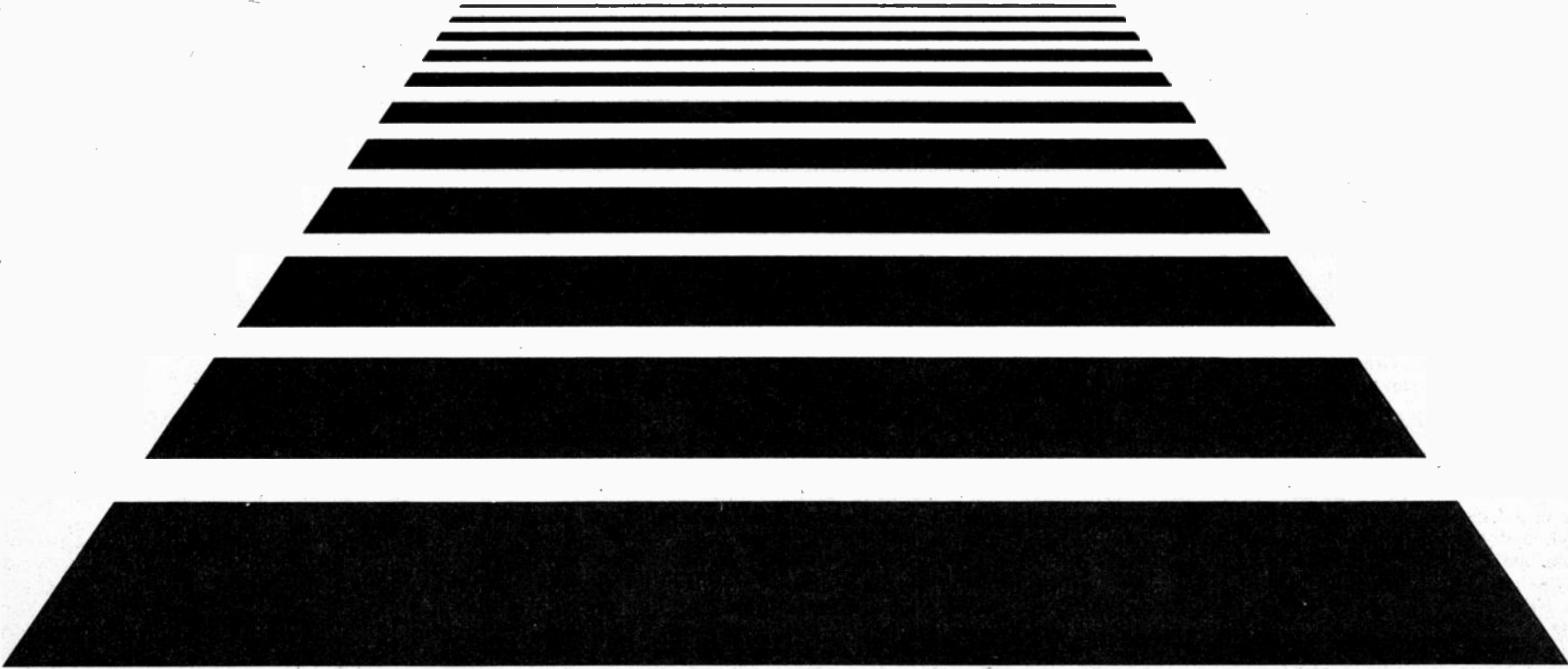
It will be noted that a number of late 1975 releases which were not included in the last Anniversary Edition compilation are picked up herewith.

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

One Flew Over The Cuckoo's Nest (M. Forman; S. Zaentz/M. Douglas; United Artists; Nov. 1975)	\$56,500,000
All The President's Men (A.J. Pakula; Walter Coblenz; WB; April)	29,000,000
The Omen (R. Donner; H. Bernhard; 20th; July)	27,851,000
The Bad News Bears (M. Ritchie; S. Jaffe; Par; April)	22,266,517
Silent Movie (M. Brooks; M. Hertzberg; 20th; July)	20,311,000
Midway (J. Smight; W. Mirisch; Universal; June)	20,300,000
Dog Day Afternoon (S. Lumet; M. Bregman/M. Elfand; WB; Aug. 75)	19,800,000
Murder By Death (R. Moore; R. Stark; Columbia; June)	18,800,000
Jaws (reissue)	16,077,000
Blazing Saddles (reissue)	13,850,000
Lucky Lady (S. Donen; M. Gruskoff; 20th; January)	12,107,000
Taxi Driver (M. Scorsese; M. & J. Phillips; Columbia; Feb.)	11,600,000
Outlaw Josey Wales (C. Eastwood; R. Daley; WB; July)	10,600,000
No Deposit, No Return (V. McEveety; R. Miller; BV; January)	10,500,000
Ode to Billy Joe (M. Baer; M. Baer/R. Corman; WB; June)	10,400,000
The Exorcist (reissue)	10,300,000
Hustle (R. Aldrich; Paramount; Dec. 75)	9,958,738
Barry Lyndon (S. Kubrick; WB; Dec. 75)	9,100,000
Gus (V. McEveety; R. Miller; BV; June)	9,000,000
Marathon Man (J. Schlesinger; R. Evans/S. Beckerman; Par; Oct.)	8,886,753
Logan's Run (M. Anderson; S. David; MGM-UA; June)	8,700,000
Adventures of Sherlock Holmes' Smarter Brother (G. Wilder; R.A. Roth; 20th; January)	8,635,000
Other Side of the Mountain (reissue)	8,333,000
The Sunshine Boys (H. Ross; R. Stark; MGM-UA; Nov., 75)	7,000,000
The Sailor Who Fell From Grace With The Sea (L.J. Carolino; M. Poll; Avco Embassy; April)	7,000,000
Family Plot (A. Hitchcock; Universal; March)	6,825,000
Missouri Breaks (A. Penn; E. Kastner/R. Sherman; UA; May)	6,752,000
Mother, Jugs & Speed (P. Yates; T. Mankiewicz; 20th; June)	6,546,000
Grizzly (W.B. Girdler; D. Sheldon/H. Flaxman; Film Ventures International; May)	6,272,000
Survive (R. Cardona; R. Stigwood/A. Carr; Par; August)	6,176,925
The Gumball Rally (C. Ball; WB; August)	5,800,000
Gable and Lombard (S. Furie; M. Korshak; Universal; January)	5,800,000
Love Bug (reissue)	5,500,000
Two-Minute Warning (L. Pearce; E. Feldman; Universal; Mov.)	5,385,000
Hawmps (J. Camp; J. Camp/B. Vaughn; Mulberry Sq.; April)	5,350,000
Peter Pan (reissue)	5,250,000
Monty Python and the Holy Grail (reissue)	5,170,000
Food of the Gods (B.I. Grodon; AIP; June)	5,000,000
Bingo Long (J. Badham; R. Cohen; Universal; May)	4,825,000
Eat My Dust (C. Griffith; R. Corman; New World; April)	4,800,000
Alice In Wonderland (B. Townsend; W. Osco; General Nat'l; April)	4,800,000
Gator (B. Reynolds J. Levy/A. Gardner; UA; May)	4,602,000
Let's Do It Again (S. Poitier; M. Tucker; WB; Oct., 75)	4,600,000
Harry and Walter Go To New York (M. Rydell; Devlin/Gittes; Columbia; June)	4,600,000
Blackbeard's Ghost (reissue)	4,500,000
Pom Pom Girls (J. Ruben; M.J. Tenser; Crown; March)	4,300,000
Futureworld (R.T. Heffron; P. Lazarus 3d/J. Aubrey Jr.; AIP; July)	4,200,000
Tunnelvision (B. Swirloff; J. Roth; World Wide; April)	4,200,000
Car Wash (M. Schultz; Linson/Stromberg; Universal; August)	4,190,000
The Shootist (D. Siegel; M.J. Frankovich/W. Self; Par; August)	4,185,497
Lipstick (L. Johnson; F. Fields; Par; April)	4,181,874
The Duchess and the Dirtwater Fox (M. Frank; 20th; April)	4,116,000
The Killer Elite (S. Peckinpah; M. Baum/A. Lewis; UA; Dec. 75)	4,000,000
Obsession (B. de Palma; Litto/Blum; Columbia; September)	4,000,000
Treasure of Matecumbe (V. McEveety; B. Anderson/R. Miller; BV; July)	4,000,000
Robin and Marian (R. Lester; Stark/Shepherd; Col; March)	4,000,000
Drive-In (R. Amateau; Rose/Ausseyev; Columbia; May)	3,800,000
Tidal Wave (A. Meyer; M. Youngstein; New World; Dec 75)	3,700,000
Greatest Scout and Cathouse Thursday (D. Taylor; J. Buck/D. Korda; AIP; August)	3,600,000
The Blue Bird (G. Cukor; P. Maslansky; 20th; June)	3,500,000
The Front (Martin Ritt; Columbia; September)	3,500,000
A Small Town In Texas (J. Starrett; J. Solomon; AIP; June)	3,200,000
At The Earth's Core (K. Conner; J. Dark; AIP; July)	3,000,000
Norman... Is That You? (G. Schlatter; MGM-UA; September)	2,800,000
Swashbuckler (J. Goldstone; J. Lang; Universal; July)	2,750,000
Lifeguard (D. Petrie; R. Silverman; Par; March)	2,583,607
Carrie (B. de Palma; P. Monash; UA; November)	2,581,000
The Man Who Fell To Earth (N. Roeg; Deeley/Spikings; Cinea 5; March)	2,568,000
The Ritz (R. Lester; D.O'Dell; WB; October)	2,500,000
J.D.'s Revenge (A. Marks; AIP; June)	2,400,000
Drum (S. Carver; R. Serpe; UA; July)	2,395,000
Seven Alone (E. Bellamy; L. Dayton; Doty-Dayton; Dec. 75)	2,391,446
Giant Spider Invasion (B. Rebane; R. Huff; Group I; January)	2,347,000
Grazzy Mama (J. Demme; J. Corman; New World; July)	2,300,000
Jackson County Jail (M. Miller; Jeff Begun; New World; April)	2,300,000
St. Ives (J.L. Thompson; P. Kohner/S. Canter; WB; July)	2,300,000
Against A Crooked Sky (E. Bellamy; L. Dayton; Doty-Dayton; Dec 75)	2,273,000

(Continued on page 44)







# ALL-TIME FILM RENTAL CHAMPS

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

Herewith *Variety* again presents its annually updated compilation of All-Time Boxoffice Champion Films. Note particularly that this list repeats, unchanged, many (1) figures as previously published here for long-ago releases and not since altered by reissue while (2) some figures are revised upward or downward from earlier annual compilations. Experience has informed this publication that the All-Time list is most carefully studied by readers, film historians and buffs (and is quoted by many encyclopedias and almanacs) who look in vain for films they believe ought surely to be included but are not. Therefore, these reminders are once again reiterated, with one major revision.

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

(b) Of special emphasis to film scholars is the decision now made with regard to D.W. Griffith's fabled 1915 film, "The Birth of A Nation." In the past *Variety* had referred to, but never listed, a figure of \$50,000,000. That was trade legend, which *Variety* always reported had no verification. The legend has since taken on the quality of a whopper myth. Diligent research since the 70th Anni Edition suggests that \$5,000,000 is closer to the mark. *Variety* itself (Sept. 5, 1928) published a chart of Griffith films to that date. D.W. himself then mentioned \$10,000,000, but that was world-wide, not domestic U.S.-Canada.

*Variety*, in its June 21, 1932 issue, in another survey, again lists \$10,000,000. On the basis of other figures this survey is a mixture of domestic and world-wide figures. The 1934-35 Motion Picture Almanac lists "Nation" as \$3,500,000. *Variety*, in its Jan. 3, 1940 issue, says that the screen rights to "Nation" were \$1,250,000 to Thomas Dixon, which was 25% of the

net profit, with \$5,000,000 given as the world-wide net profit. If the \$10,000,000 world-wide film rental is accepted and say that it had a 50/50 ratio, "Nation" would have \$5,000,000 domestic film rental. If any higher figures, the Atkins would not have lost their company by 1918 and Griffith would not have had to take years to pay off the debts of "Intolerance." Starting this year, "Nation" will be listed as \$5,000,000 rental unless other figures and proof are forthcoming.

## U.S. - Canada Alone

(c) Figures, as given below, signify the rentals received by the distributors from the U.S.-Canada market and omit foreign market rentals. The latter sometimes equal, or slightly surpass, the domestic playoff and it has been suggested that world data should be given. However, such a changeover would blur comparisons with yesteryears.

A sizable contingent of past releases is round-figure estimated at \$4,000,000 or close enough, thereto, though more exact data would be distinctly preferable. There is an emphatic reluctance on the part of all film companies to revise figures (with the possible exception of Buena Vista) once they have passed their first flush of success (with the exception of a few successful reissues) although many of the films have stayed in circulation for years, have been reissued sporadically, and have added some income over the years. In the current age of nostalgia, particularly, some of the older films have had considerable income, but it is almost never reported.

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 distrib in case of some foreign-made films; year of release; and total rentals received to date.)

Title	Director-Producer	Distributor	Total Rental
Jaws (S. Spielberg; Zanuck/Brown; Universal; 1975)			\$118,727,000
The Godfather (F.F. Coppola; A. Ruddy; Paramount; 1972)			85,747,184
The Exorcist (W. Friedkin; W.P. Blatty; WB; 1973)			82,015,000
The Sound of Music (R. Wise; 20th; 1965)			78,400,000
Gone With The Wind (V. Fleming; D. Selznick; MGM-UA; 1939)			76,700,000
The Sting (G.R. Hill; T. Bill/M. & J. Phillips; Universal; 1973)			72,160,000
One Flew Over The Cuckoo's Nest (M. Forman; S. Zaentz/M. Douglas; UA 1975)			56,500,000
Towering Inferno (J. Guillermin; I. Allen; 20th; 1975)			55,000,000
Love Story (A. Hiller; H. Minsky; Par; 1970)			50,000,000
The Graduate (M. Nichols; L. Turman; Avco Embassy; 1968)			49,978,000
American Graffiti (G. Lucas; F.F. Coppola; Universal; 1973)			47,308,000
Doctor Zhivago (D. Lean; C. Ponti; MGM-UA; 1965)			46,550,000
Butch Cassidy and the Sundance Kid (G.R. Hill; J. Foreman; 20th; 1969)			45,830,000
Airport (G. Seaton; R. Hunter; Universal; 1970)			45,300,000
The Ten Commandments (C.B. DeMille; Par; 1956)			43,000,000
The Poseidon Adventure (R. Neame; I. Allen; 20th; 1972)			42,500,000
Mary Poppins (R. Stevenson; W. Disney; BV; 1964)			42,250,000
Mash (R. Altman; I. Preminger; 20th; 1970)			40,850,000
Ben-Hur (W. Wyler; S. Zimbalist; MGM-UA; 1959)			36,650,000
Earthquake (M. Robson; Universal; 1974)			36,094,000
Blazing Saddles (M. Brooks; M. Hertzberg; WB; 1974)			35,183,000
Fiddler on the Roof (N. Jewison; UA; 1971)			34,010,000
Billy Jack (T. Frank; M. Solti; WB; 1971)			32,500,000
Young Frankenstein (M. Brooks; M. Gruskoff; 20th; 1975)			30,000,000
All The President's Men (A. Pakula; W. Coblenz; WB; 1976)			29,000,000
Godfather Part II (F.F. Coppola; Coppola/Fredrickson/Roos; Par; 1974)			28,900,000
Thunderball (T. Young; Eon; UA; 1965)			28,530,000
Trial of Billy Jack (F. Laughlin; J. Cramer; T-1/WB; 1974)			28,516,000
Patton (F. Schaffner; F. McCarthy; 20th; 1970)			28,100,000
What's Up Doc? (P. Bogdanovich; WB; 1972)			28,000,000
The Omen (R. Donner; H. Bernhard; 20th; 1976)			27,851,000
The French Connection (W. Friedkin; D'Antoni/Schine/Moore; 20th; 1971)			27,500,000
Snow White (animated); W. Disney; RKO-BV; 1937)			26,500,000
Funny Girl (W. Wyler; R. Stark; Columbia; 1968)			26,325,000
Cleopatra (J. Mankiewicz; W. Wanger; 20th; 1963)			26,000,000
Airport 1975 (J. Smight; W. Fry; Universal; 1974)			25,743,000
Guess Who's Coming To Dinner (S. Kramer; Columbia; 1968)			25,500,000
The Way We Were (S. Pollack; R. Stark; Columbia; 1973)			25,000,000
2001: A Space Odyssey (S. Kubrick; MGM-UA; 1968)			23,700,000
Around The World in 80 Days (M. Anderson; M. Todd; UA; 1956)			23,120,000
Goldfinger (G. Hamilton; Eon; UA; 1964)			22,860,000
Bonnie and Clyde (A. Penn; W. Beatty; WB; 1967)			22,700,000
Papillon (F.J. Schaffner; R. Dorfmann; AA; 1973)			22,500,000
Deliverance (J. Boorman; WB; 1972)			22,400,000
The Longest Yard (R. Aldrich; A. Ruddy; Par; 1974)			22,342,073
Dog Day Afternoon (S. Lumet; M. Bregman/M. Elfand; WB; 1975)			22,300,000
The Bad News Bears (M. Ritchie; S. Jaffe; Par; 1976)			22,266,517
Shampoo (H. Ashby; W. Beatty; Col; 1975)			22,000,000
Jeremiah Johnson (S. Pollack; J. Wizan; WB; 1972)			21,600,000
The Love Bug (R. Stevenson; W. Walsh; BV; 1969)			21,000,000
It's A Mad, Mad, Mad World (S. Kramer; UA; 1963)			20,800,000
Summer of '42 (R. Mulligan; R. Roth; WB; 1971)			20,500,000
Midnight Cowboy (J. Schlesinger; J. Hellman; UA; 1969)			20,325,000
Silent Movie (M. Brooks; M. Hertzberg; 20th; 1976)			20,311,000

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Title	Director-Producer	Distributor	Total Rental
The Dirty Dozen (R. Aldrich; K. Hyman; MGM-UA; 1967)			20,300,000
Midway (J. Smith; W. Mirisch; Universal; 1976)			20,300,000
Cabaret (B. Fosse; C. Feuer; AA; 1972)			20,250,000
Magnum Force (T. Post; R. Daley; WB; 1973)			20,100,000
The Valley of the Dolls (M. Robson; D. Weisbart; 20th; 1967)			20,000,000
The Odd Couple (G. Saks; H. Koch; Par; 1968)			20,000,000
Diamonds Are Forever (G. Hamilton; Eon; UA; 1971)			19,620,000
West Side Story (R. Wise; J. Robbins; Mirisch/7Arts; UA; 1961)			19,450,000
You Only Live Twice (L. Gilbert; Eon; UA; 1967)			19,400,000
Return of the Pink Panther; (B. Edwards; UA; 1975)			19,400,000
To Sir With Love (J. Clavell; Columbia; 1967)			19,100,000
Easy Rider (D. Hopper; Pando/Raybart; Columbia; 1969)			19,100,000
Three Days of the Condor (S. Pollack; S. Schneider; Par; 1975)			19,051,501
Swiss Family Robinson (K. Annakin; W. Disney; BV; 1960)			19,000,000
Bullitt (P. Yates; P. D'Antoni; WB; 1969)			19,000,000
Funny Lady (H. Ross; R. Stark; Columbia; 1975)			19,000,000
Murder By Death (R. Moore; R. Stark; Columbia; 1976)			18,800,000
Murder on the Orient Express (S. Lumet; J. Brabourne/R. Goodwin; Par; 1974)			18,669,210
The Getaway (S. Peckinpah; D. Foster/M. Brower; WB; 1972)			18,100,000
Dirty Harry (D. Siegel; WB; 1971)			17,831,000
Bambi (animated); W. Disney; RKO-BV; 1942)			17,800,000
The Longest Day (K. Annakin/A. Marton/B. Wicki; D. Zanuck; 20th; 1962)			17,600,000
The Robe (H. Koster; F. Ross; 20th; 1953)			17,500,000
South Pacific (J. Logan; Magna/B. Adler; 20th; 1958)			17,500,000
Herbie Rides Again (R. Stevenson; W. Walsh; BV; 1974)			17,500,000
Romeo & Juliet (D. Zeffirelli; A. Havelock-Allan/D. Brabourne; Par; 1968)			17,473,000
Bridge on the River Kwai (D. Lean; S. Spiegel; Col; 1957)			17,195,000
Walking Tall (P. Karlson; M. Briskin; CRC-AIP; 1973)			17,000,000
Tom Jones (T. Richardson; UA; 1963)			16,950,000
Oliver (C. Reed; J. Woolf; Col; 1969)			16,800,000
Lawrence of Arabia (D. Lean; S. Spiegel; Col; 1962)			16,700,000
Paper Moon (P. Bogdanovich; Par; 1973)			16,559,000
The Other Side of the Mountain (L. Peerce; E. Feldman; Universal; 1975)			16,533,000
Apple Dumpling Gang (N. Tokar; B. Anderson; BV; 1975)			16,500,000
Peter Pan (animated); W. Disney; RKO-BV; 1953)			16,000,000
Thoroughly Modern Millie (G. R. Hill; R. Hunter; Universal; 1967)			16,000,000
Tommy (K. Russell; R. Stigwood; Col; 1975)			16,000,000
Last Tango in Paris (B. Bertolucci; A. Grimaldi; UA; 1973)			15,850,000
Live and Let Die (G. Hamilton; Eon; UA; 1973)			15,850,000
Hawaii (G. R. Hill; Mirisch; UA; 1966)			15,550,000
The Carpetbaggers (E. Dmytryk; J. Levine; Par; 1964)			15,500,000
This Is Cinerama (L. Thomas; M. C. Cooper; CRC; 1952)			15,400,000
Woodstock (M. Wadleigh; B. Maurice; WB; 1970)			15,400,000
Hello, Dolly G. Kelly; Lehman; 20th; 1970)			15,200,000
The Bible (J. Huston; D. DeLaurentiis; 20th; 1966)			15,000,000
Planet of the Apes (F. J. Schaffner; A. P. Jacobs; 20th; 1968)			15,000,000
Rosemary's Baby (R. Polanski; W. Castle; Par; 1968)			15,000,000
Little Big Man (A. Penn; S. Millar/A. Penn; NGP-WB; 1970)			15,000,000
A Clockwork Orange (S. Kubrick; WB; 1971)			15,000,000
Dirty Mary, Crazy Larry (J. Hough; N.T. Herman; 20th; 1974)			14,700,000
Ryan's Daughter (D. Lean; A. Havelock-Allan; MGM-UA; 1970)			14,641,000
Spartacus (S. Kubrick; Bryna/E. Lewis; Universal; 1960)			14,600,000
Bob and Carol and Ted and Alice (P. Mazursky; L. Tucker; Col; 1969)			14,600,000
Serpico (S. Lumet; M. Bregman; Par; 1974)			14,600,000

WRH

## Echeverria Exit; His Film Reforms Open Up Mexico

By SAM ASKINAZY

Mexico City.

Although the recent devaluation of the peso dominated the headlines, a couple of showbiz items merited top notice during the past year. First off, as Rodolfo Echeverria nears the end of his six-year term as head of the National Film Bank, he leaves a mark on Mexico's motion picture industry. In 1976, Mexico came up with a finalist in the U.S. Oscarcade under "best foreign pic," namely, — "Letters from Marusia," also a bronze bear at the Berlin Festival for "Canoa." The former signalled a different kind of change (acceptance of foreigners in the Mexican film industry) since a Chilean director, Miguel Littin, and an Italian actor, Gianmaria Volonte, were involved. (Echeverria was replaced in December by Hiram Garcia Borja — Ed.).

Under Echeverria's administration, censorship has been eased to the point where, for the first time, social and political criticism were permitted ("Canoa" is an example). Even long-opposed "Children of Sanchez" has been finally approved with U.S. producer-director Hall Bartlett expecting to roll this January as a joint venture with Conacine.

Productionwise, the trend is still towards social and political content as evidenced in the bulk of the 30 pix produced during 1976. The three state film production companies (Conacine, headed by Max Vega Tato, Conacite I under Fernando Macotela and Conacite II directed by Ruben Broido) spent one hundred and sixty million pesos (about \$7,500,000) this past year.

The local industry's big super-production made in 1975 with Arturo Ripstein directing Peter O'Toole, Charlotte Rampling and Max von Sydow in "Foxrot" unfortunately did poorly at the boxoffice when released in 1976. But the money success of features like Rene Cardona's "Survivors of the Andes" both here and abroad prompted certain Mexican filmmakers. (The Cardona film was picked up by Allan Carr and released as "Survive" in the U.S. and Europe — Ed.).

Film industry-revamping included taking over the privately-owned America Studios at a negotiated price and merging two distrib agencies (Películas Mexicanas and Cimex) for product handling abroad. This meant film theatre expansion abroad (purchase or rental) and a heavier promotion of product via "Mexican Film Weeks" in other countries with a reciprocal arrangement here. And the National Film Bank reports increased sales in all markets.

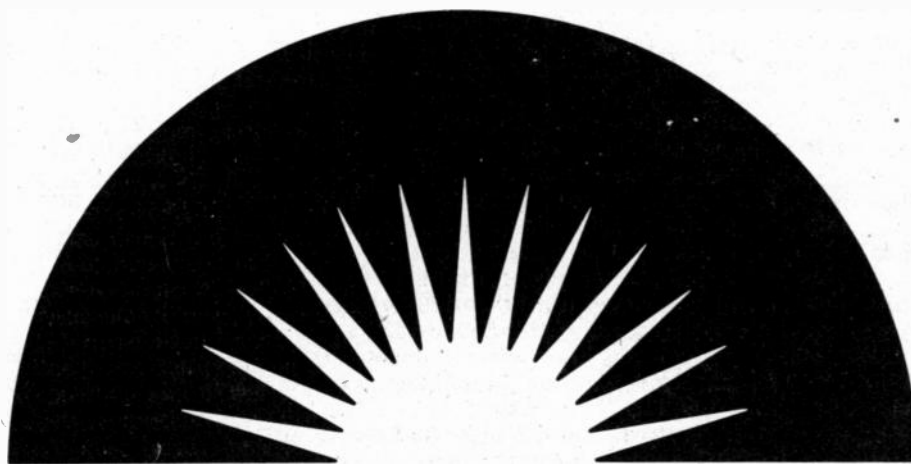
Mexican screen product received more acceptance thanks to exposure at New York's prestigious Museum of Modern Art. (with a second round planned for this month — Ed.).

More theaters were added by Operadora de Teatros — the officially managed circuit — as well as independent chains and locally produced product is finding more programming dates and wider acceptance (for the most part) as improved product appeals to home-grown audiences.

The local film industry has also been strengthening its relations with other nations in a pitch for more coproductions (thus far, actual projects have been undertaken with Italy, France, Spain, and the

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**Columbia Pictures**



# New Tax Law Hits Higher Income Earners

By STANLEY HAGENDORF, Esq.

(Partner Hagendorf & Schlesinger, Esqs., New York, Professor of Law, U. of Miami Law School)

On October 4, 1976, the President signed a new tax law which made important changes affecting every taxpayer in the United States. Although the law was coupled with "tax cuts," the higher income earners were particularly hard hit. The new law not only changed the income tax law, but also the estate and gift tax law, thereby imposing more severe estate and gift taxes on the higher estates. Some of the more important changes are as follows:

## Tax Rate Cuts

The tax rate cuts do not generally effect the higher bracketed individual. The new law provides for \$35 for each personal exemption as a credit against tax. In the alternative, an individual can claim 2% of the first \$9,000 of taxable income as the credit.

The standard deduction remains 16% of adjusted gross income with a maximum of \$2,400 for single individuals, and \$2,800 for married individuals filing a joint return. The minimum standard deduction for single individuals is \$1,700, and \$2,100 for a joint return. In addition, there is a special earned income credit against taxes due up to 10% on the first \$4,000 of earnings. The credit is eliminated as adjusted gross income rises to \$8,000.

As is obvious, none of the above provisions are of help to the higher income earners.

The two major areas which do effect the higher bracketed taxpayers does not decrease the taxes payable, but rather increases the tax bite.

## Earned Income Maximum

The maximum tax which can be imposed on "earned income" is and has been 50%. This was a relief provision which was previously put into the tax law to reduce the taxes on earned income from the maximum tax bracket of 70%, to a lower bracket of 50%. The actual computation of the maximum tax base can be fairly complex. Of prime importance was that the maximum tax base ("earned income") was offset by tax preference items (such as part of the capital gain, certain depreciation taken, etc.). Formerly, there was a \$30,000 exemption from the tax preference offset. This exemption has now been removed.

In addition, the minimum tax on tax preference income has been increased from 10% to 15% resulting in a higher tax.

Taxpayers had been allowed an exemption from the minimum tax of \$30,000 and the regular taxes paid (plus a 7 year carryover if unused paid taxes). The new law reduces this exemption to the greater of \$10,000 or one half the regular tax liability. The carryover of unused taxes has been eliminated. There also have been additions to tax preference items such as itemized deductions (other than medical and casualty losses) in excess of 60% of adjusted gross income.

## Tax Shelters and Films

An individual who earns a substantial amount of income could always look to a "tax shelter" in order to minimize his taxes. Although economically, many of these individuals ended up with a net economic loss because they made a bad investment (being blinded by the immediate tax write off), the tax shelter was always available.

The key to a tax shelter was the ability of a taxpayer to make a limited investment in a venture and deduct from his income amounts greater than his investment. The new law limits the deduction to the investors actual investments in four general areas (1) holding, producing, or distributing motion picture film or video tapes, (2) certain types of farming, (3) equipment leasing and (4) exploring for or exploiting oil and gas resources. These rules generally apply to tax years beginning after 1975 but there are special transitional rules such as for film purchase shelters.

These provisions, however, do not affect real estate. Real estate is subject to a different series of special rules. For example, investors in commercial realty can only deduct one half of their construction period interest and taxes. The other half has to be capitalized and subsequently amortized.

## Business Write-Off of Home Rental of Vacation Homes

If an individual used part of his home in connection with his trade or business, he could deduct from his income an allocable portion of his home expenses such as rent, depreciation, phone, etc. The new law severely limits these write offs generally to where a portion of the home is used exclusively as the principal place of business, or a place for meeting customers or clients.

The deduction of expenses for vacation homes which are rented for part of the year is also limited. If a person uses his vacation home in excess of the greater of 14 days, or 10% of the number of days the home is rented, no deduction in excess of rental income is allowed (other than those for interest, taxes, etc. which are deductible in any event).

One of the most radical changes in the law was in the area of estate and gift taxes. Smaller estates have been eliminated from taxation but larger estates are subject to heavier taxes. The mechanics of the estate tax law have been changed.

The estate tax is levied, as in the past on the "taxable estate." The taxable estate is computed by starting with the gross estate which generally is the fair market value of all assets owned by a person who died (also included are other items such as certain trusts, certain joint bank accounts, insurance, etc.). Expenses, debts and losses are subtracted from the gross estate to arrive at the adjusted gross estate. The estate is then allowed a marital deduction for amounts passing to a spouse (subject to limitation), charitable deductions, and a \$60,000 exemption. The tax is then levied on the net amount left.

Under the new law, the \$60,000 exemption is eliminated and the tax is computed on the net amount above, without the \$60,000 exemption. A

"unified credit" is then allowed against the computed tax as an offset. The credit ranges from \$30,000 in 1977, (equivalent to a \$120,000 additional deduction or exemption) to \$47,000 in 1981 (equivalent to an additional deduction or exemption of \$175,625).

One way of avoiding estate taxes was to give away property since the payment of gift taxes (after a \$30,000 exemption, and \$3,000 yearly exclusion) was far less than the estate tax in the event of death.

## Capital Gains and Losses

One small tax break enacted by the new law is in the area of capital losses. As in the past, taxpayers can deduct their capital losses up to the amount of their capital gains plus \$1,000. However, for those individuals who are "lucky enough" to have more capital losses than gains, starting in 1977, they will be able to deduct \$2,000 excess losses against capital gains (up from \$1,000) and after 1977, the amount will be raised to \$3,000.

On the other hand, the holding period for long term capital gain (and loss) has been increased. For 1977, the holding period is more than nine months, up from over six months, and for 1978 and later, the holding period is over one year. This means that capital assets, such as stock, will have to be held for over one year to be eligible for the more favorable capital gains treatment.

## Gift Benefits

The tax benefits of giving away property has been greatly reduced. The new law unifies the estate and gift taxes so that all gifts made after December 31, 1976 (over the \$3,000 yearly exclusion) are added to the gross estate in order to determine the amount of estate taxes. The unified credit discussed previously is allowed only once, either against the gift tax when the gift is made, or against the estate tax. Gift taxes paid after December 31, 1976, are also allowed as a credit against estate taxes since the amount of the gift is added to the estate.

The unified rate of tax now ranges from 18% to 70%, and because of the new credit effectively starts at the 30% bracket.

Another key change was the elimination of the "stepped-up" basis. When a person died, his assets were valued at their fair market value for estate tax purposes. The fair market value also became the new tax basis for the property. Thus, if an heir sold the property immediately after inheriting the property, he would pay no income tax since he had a new "stepped-up" basis equal to the fair market value of the property at the date of death from the person he inherited it from.

Under the new law, this stepped up basis is eliminated. The heir now keeps the same tax basis (cost) as the person from whom he inherited the property (even though the estate pays an estate tax on the fair market value). The basis is increased, however, for appreciation in value attributable to the period the decedent held the property prior to January 1, 1977. Thus the "fresh start" rule above generally makes the tax basis of property its fair market value on December 31, 1976. The determination of value on December 31, 1976 is spelled out in the new law. The income tax basis is also increased for federal and state estate taxes attributable to appreciated property. The executor of the estate is responsible for furnishing information as to basis both to the Internal Revenue Service and the heirs, a not too simple matter in many instances.

## Conclusion

The new tax law is extremely complicated and hits the higher income earner with the prospect of larger tax bills. In addition, past estate planning and wills should be reviewed in light of the new law. However, as in the past, the adage that there is "more than one way to skin a cat" still remains, and there are still many areas for tax planning, depending upon the circumstances involved.

# Theatrical Trade Orgs

Here are some numbers for 1976 pertaining to organizations of U.S. show business.

ORGANIZATION	MEMBERSHIP
International Alliance of Theatrical Stage Employees (about 1,500 in New York local)	60,000
American Federation of Musicians (perhaps 26,000 in N.Y. Local 802)	300,000
American Guild of Musical Artists	4,400
American Federation of TV & Radio Artists (about one-third in New York local)	31,500
Actors Equity Assn. (half of membership in N.Y.)	20,000
Screen Actors Guild (one-third in New York City)	29,000
Directors Guild of America (half of membership in N.Y.)	4,000
United Scenic Artists	850
Society of Stage Directors & Choreographers	480
Assn. Of Theatrical Press Agents & Managers	480
Authors Guild	4,600
Authors League of America	7,150
—Authors Guild	4,600
—Dramatists Guild (1,960 associates)	2,700
American Society of Composers, Authors & Publishers	16,000
Broadcast Music Inc.	35,000

## Three Virgin Isles Separate Environment Film Festival Tie

St. Thomas.

The U.S. Virgin Islands Film Commission, in the Dept. of Commerce, was the brainchild of ex-actor-producers Win deLugo and Eric Matthews, who wrote the original legislation that created the office. The bill was approved by the Virgin Islands Legislature on September 1, 1972, and the office opened for business on July 13, 1976.

DeLugo became director of the office and Matthews assistant director, with Binnie Waugh filling out the staff as production coordinator-executive secretary.

After studying the Israeli Film Center, as well as Governor Cargo's New Mexico Film Commission, the principals were convinced that since the U.S. Virgin Islands were in fact the only English-speaking islands under the American flag in the entire Caribbean, these islands could possibly become the filming center of the Antilles chain.

The project seemed ideal, since the three major Virgin Islands are so different from each other:

**St. Thomas** — Capital of the Virgin Islands; resembles the Riviera and has a spectacular harbor.

**St. John** — Primitive and untouched, very mountainous; two-thirds of the island is national park.

**St. Croix** — Largest of the three, with industrial areas, arid plains, rain forests, and one of the world's finest underwater national parks.

This American territory has been a duty-free port since 1917 and boasts a stable government; multi-racial population; no need for customs bonds, shooting permit red tape, visas or work permits; U.S. currency; standard Stateside 115-volt electricity; hotels that can accommodate the largest productions (with special commercial rates); catering services; set building facilities, etc.; and the Film Promotion Office will do all your preproduction scouting and logistical work for free. They are available 24 hours a day, seven days a week.

Since opening its doors three years ago, the Film Promotion Office has doubled the money put into circulation by film and television commercial outfits every year! Prior to the creation of this office, filming activity in these Islands was virtually zero.

With the aim of making the Virgins a true film center, the Atlanta Film Festival was brought here to become the Virgin Islands International Film Festival. This past November such industry luminaries as William Wyler, George Stevens Jr., Roger Corman, Robert Radnitz, Joshua Logan, Samuel Bronston, Carl Foreman and Universal V.P. Frank O'Connor all came together at the festival.

The Sandy Howard \$4,500,000 production of the H. G. Wells classic "The Island of Dr. Moreau" is filming at least 90% on the island of St. Croix with Burt Lancaster, Michael York, Ian Bannen, Richard Basehart and Barbara Carrera. American International will distribute.

With an eye to the future, Win deLugo and Eric Matthews were instrumental in the establishment of a film course at the College of the Virgin Islands, as part of a concerted effort to develop qualified filmmakers capable of working with professional film companies coming to the Virgin Islands with the aim of eventually producing quality Virgin Islands films.

Their next objective is to take steps to enhance the already attractive tax structure of the Virgin Islands in order to make it specifically geared to the needs of filmmakers.







# Italy's Film 'Crisis' Of Fall Already Exorcised

By HANK WERBA

Rome.

One of the characteristics of the contemporary scene in Europe is the state of fluctuation in many aspects of life, including cinema, and Italy, is no exception to this phenomenon. Because of constant fluctuation, what looks like tragedy one day can appear far less dramatic a week or a month later.

In the fall of 1976, evidence seemed irrefutable that Italian cinema had lost its orbit and was heading for doom. Now, so soon, even the alarmists within the industry are changing their tune. Within a grave situation, the film industry in recent weeks has again acquired a noticeably improved complexion.

One of the principle reasons for the partial emotional turnaround is the rather impressive market comeback. Boxoffice figures for the triple All Saint's Day holiday weekend (Oct. 30-Nov. 1) for preem release in 16 cities, according to trade statistics, were higher than those for the same holiday period in 1975 and what was assumed to be a drastic drop in admissions for the first three months of the new season has now been pinpointed as only a minor contraction of 1.9% as compared to the same period a season ago.

Says Ferrau

Italy's trade analyst Alessandro Ferrau goes one step further to show that of 202 films from all sources entered in release between August and end October, 89 Italian films (compared to 96 a year ago) had actually increased gross returns by 5.7% and that the average take per film was up from 128,000,000 lire (\$150,000) to 145,000,000 lire (\$175,000).

Equally encouraging for the Italian market was the belated action by authorities in the telecommunications ministry to eliminate a sudden influx of film programs from foreign tv border stations in Monte Carlo, Lugano (Switzerland) and Capo D'Istria (Yugo-

slavia). A two-year old law legislated on the heels of a constitutional court decision, opened Italy's air space to foreign TV transmission and a host of relay towers were soon set in place to give foreign programming nationwide coverage in this country. The law, however, specifically excluded commercials. Foreign broadcasters disregarded the exclusion clause and bombarded Italo tv viewers with films, news and blurbs — until Italians, for the first time could stay at home and leisurely select one or two motion pictures every night of the week.

## State-Enforced Friendship

In a country where the film market had worked out its delicate balance with public tv for the past 20 years in a spirit of state-enforced cooperation limiting each of Italy's two channels to a single film all week — foreign tv competition, with its primary emphasis on film programs financed by illegal commercials, hit Italian cinema hard, below the belt.

The Minister of Post Office and Telecommunications sat on his hands, pretending technical means were not available to prevent tube advertising. A stiff outcry of public opinion, legal action by film industry leaders and an indignant, rebellious mood of thousands employed by the Italian Broadcasting Corp. (RAI-TV) brought swift action. In a matter of days, RAI-TV came up with the technique to black out commercials and in past weeks, foreign broadcasting suddenly lost interest in Italian audiences.

Having won a major battle, the film industry next huddled to establish a tight policy of withholding Italian films from the 30 to 50 regional or local television stations (a detailed picture of how many and how much cannot be ascertained) authorized by the Constitutional Court ruling to do business independently of RAI-TV. In this move

Italian cinema is also getting the cooperation of the Motion Picture Export Assn.

## Yanks Resistive

Yank companies have agreed to resist private tv offers for product unless such product has first been exposed on RAI-TV and including reruns. If Italian producers and the Yanks Motion Picture Export Assn. hold the line, trade leaders are convinced the Italian market will retain supremacy in Europe and maintain status as one of the most lucrative worldwide.

If the crisis has lifted sufficiently to nurture such trade titles as "Cinema Is Not Dead" or "Not The Beginning Of The End," the industry is still grappling with enormous problems recently detailed in this paper (Oct. 20). But even the grappling by producers, distributors, exhibitors and filmmakers is now going forward without crisis re-priming under the aegis of the film board within the Ministry of Entertainment. A committee appointed by the board and representing all division of Italian cinema has been a work during the past month to hammer out a series of proposals offering an economic modus vivendi within the government's policy of drastic economic austerity. The goal is a new film law to replace outdated measures passed in 1965 and no longer compatible with inflated reality.

Now needed, trade leaders insist is adequate credit at sane interest rates, and abolition of the weird double jeopardy censor situation. The full weight of the crisis as reported last month had the entire industry in a state of shock. That has now been replaced by a unified urge to survive and perhaps the meeting of minds from all factions of Italian cinema on the big requirements to surface and stay afloat, is the most promising evidence that Italy might take still another film crisis in its stride.

# It's Murder At B.O. In Midwest; Blame Product, Drought, Election

By ROBERT REES

Minneapolis.

Climate-wise the northern tier of states from Montana to Wisconsin is the nation's icebox. Last fall and this winter a deep freeze has also gripped the territory's film boxoffices. Bottom has virtually dropped out of the business barometer.

Midwestern exhibitors, like exhibitors elsewhere, are fond of griping. They beef about the lack of product, painful rental terms, escalating costs and, endlessly, about the weather which frequently clobbers their trade. In the past four months their howls have been getting louder. Midwest film biz has been in

a depression. If other regions are similarly affected, repercussions could be felt in Hollywood and New York.

"We're going through the worst slump I've ever seen around here," says Jerry Carisch, president of NATO's North Central unit. "Between Labor Day and mid November, our business was down 40% below last year. That's pretty typical of what other exhibitors are experiencing." Carisch who operates theatres throughout the frigid area wasn't optimistic about future prospects, noting that some

(Continued on page 44)

# Coffee, Brandy & Cigars

By HERMAN G. WEINBERG

So What's Wrong With Films?

It seemed the most ominous remark of the year 1976 when Cannes Festival chief Maurice Bessy was quoted (*Variety*, Oct. 20) as saying that motion pictures were "a dying art form," this attributed to him from San Francisco. But in the Nov. 9 issue, from Paris, Bessy amended that. He meant that festival-worthy selections were, as he travelled about, of moribund quality. A bit different that.

Bessy in Frisco said, "I've heard for the last 30 or 40 years that there's a motion picture crisis. But now there is no crisis. The motion picture is dying. Like other art forms throughout history, it will simply die out. There are fewer and fewer movies being made now. In France we lost half our film audience (from 160 million to 80 million in the last 15 years). And it's the same in Britain, Italy and Germany. Television is not the only problem that has caused this. It's the problem of civilization. We are living out the real tragedy of the motion picture art. I don't know what to do about it. But there must be something we can do."

To which one could reply, "Sure — make better pictures and win back the lost audience." Obviously, pornographic films weren't the answer, being dirtier, not better. And flirting with pornography, as so many non-pornographic films do, is apparently also not the answer.

What is?

If one said, "An exquisite film like the Spanish 'Spirit of the Beehive,'" perhaps, one would be reminded that it came and went like a wraith and caused not the slightest flurry, being completely overlooked by some key reviewers, and even reviled by one.

If one said films about the human condition, like "The Memory of Justice" and "Harlan County, U.S.A.," one would again be reminded that both films were reviled by at least two key reviewers in New York — and that "messages" were for Western Union, not films (only we don't even have Western Union anymore, either — at least not the way it used to be).

I'm afraid M. Bessy has an essential point that remains unanswered.

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## A Memorial Bit, 1976

In "The Memory of Justice" during the court-room scenes, the supreme commander of the Nazi armed forces, Keitel, is seen in the prisoners' dock during a recital by one of the witnesses of the all but unspeakable atrocities committed by the Nazi hirelings in their concentration camps, crimes so vile that one listens in utter disbelief that such things were possible, and what do you suppose Keitel is doing during all this? He is admiring his manicured finger-nails from all angles, like a cocotte.

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## As To Frontal Nudity

It is all but compulsory for every new film to have scenes of what euphemistically is called love-making; explicit, but only up to a point (such as so-called "frontal nudity"), so that they cannot be accused of pornography. Being thus circumscribed, they are neither art nor pornography. Even almost half a century ago, in 1932, "Ecstasy" Gustav Machaty's film that introduced Hedy Lamarr (then Kiesler) to the world, was so sure of itself as a work of art, which it was, that it did not hesitate to show scenes of frontal nudity where the heroine was concerned. "The Last Tycoon," Scott Fitzgerald or no Scott Fitzgerald, is not so sure and balks at it, whatever rake-hell its hero, Monroe Stahr, is or thinks he is. Movies used to know what they were and acted accordingly.

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## One About Sarah "Barnum"

About Sarah Bernhardt, now on screen as the Sarah (Glenda Jackson in the title role), I am reminded of an anecdote about her which Ben Hecht told of Bernhardt and her lover, Jean Richepin, the French playwright and African big game hunter, "a powerful heller of a man," as Hecht put it. Hecht was interviewing her in Chicago, during one of her American tours. "Her face was lavender, her hair was orange and a white tulle scarf billowed around her neck," he said. "She had a wooden leg. She had just finished a matinee at the Majestic Theatre playing the seventeen year old boy, L'Aiglon."

Then ... "Is it true?" Hecht asked, "that Jean Richepin, playing opposite you in the play, 'Miarka the Bear,' tried to consummate sex during the love scene at the end of Act Two so that they had to quickly ring the curtain down?"

"The one-legged old lady in the wheelchair listened to the translation of my question and then stared at me. Tears filled her eyes. She reached her arms up and embraced my neck. And a voice shaking with tears and chuckles spoke in my ear. 'Yes, yes, it is true! It is true! It is true! I loved the big Richepin. I loved many people, many things. But all I can remember now is that I loved the stage. Write of me only that, please, young reporter, that I loved the stage.'"

# TRIVIA U.S.-1976

By DAN CARLINSKY And EDWIN GOODGOLD

(Carlinsky and Goodgold have collaborated on two paperbacks, "The Compleat Beatles Quiz Book" and "The World's Greatest Monster Quiz" and various other things.)

It's tough to be in the Trivia business. Not only do you have to master the Trivia of the past, but you have to work like Tillie the Toiler at cataloging the present, so that when the future rolls around you'll still be in business.

Here, for instance, are some of the areas of the New Trivia we've been studying lately:

Fast-Food Franchise Trivia: How old is Ronald McDonald and who does his hair?

Discotheque Trivia: Name the Sexotettes.

X-Rated Movie Trivia: Which porno classic features pole vaulting?

Marijuana Trivia: Fill in the appropriate color: Panama \_\_\_\_\_, Acapulco \_\_\_\_\_.

Mary Tyler Moore Trivia: Give the call letters and channel number of Mary's tv station.

Richard M. Nixon Trivia: How many words per minute could Rose Mary Woods type? How many words per minute could she erase?

But enough of our problems. For present entertainment, here's some Down Home Trivia — 20 tough, tan-

talizing connoisseur's questions about show business of the past, taken from our book, "Trivia and More Trivia" (Castle Books — Book Sales), now in its seventh hardcover printing and probably never to be a major motion picture.

Warning: This one is for experts only. Scoring is as follows:

13 or more — Your mind is cluttered, but you can be proud.

8 through 12 — Some studying is called for.

Less than 8 — What are you doing reading *Variety*?

1. Name Milton Berle's mother.
2. Who starred in Alfred Hitchcock's original production of *Thirty-Nine Steps*?
3. What is the name of Edgar Bergen's only female puppet?
4. What was Superman's name on the planet Krypton?
5. What was the name of the character portrayed by Broderick Crawford in *All the King's Men*?
6. Who portrayed The Old Ranger on *Death Valley Days*?

7. What group sang the hit version of "Goodnight, Irene"?
8. Who was the bald, sourpuss comedian who appeared in most Laurel and Hardy movies?
9. What wrestler was known as

"the little flower"?

10. Who, in comic literature, owns the biggest ball of string in the world?
11. What television series featured Mitzi Green, Gordon Jones, Jimmy Lydon and Virginia Gibson?
12. In *High Sierra*, what was the name of the dog Ida Lupino and Humphrey Bogart became attached to?
13. What was the name of Captain Midnight's airplane?
14. Give the radio and original television casts of *Gunsmoke*.
15. What were the first names of Mama and her sisters?
16. At what school did Our Miss Brooks teach?
17. What kind of people-eater did Sheb Wooley sing about?
18. Who moderated *Quiz Kids*?
19. What was the title of Bishop Fulton J. Sheen's television show?
20. Who is Humphrey Pennyworth?

(ANSWERS ON PAGE 52)


Author Peter Benchley will intro a segment of location lensing of Columbia's "The Deep" to be aired Jan. 2 over ABC-TV's "American Sportsman." Seg was lensed off the Great Barrier Reef.



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# Sports No Longer Poison; 30 Game-Related Pics

By JOSEPH McBRIDE

Hollywood. Another film industry shibboleth pretty much was rubbed out in 1976, the idea that sports-themed films are boxoffice poison. Instead they were being made in numbers following the success of Paramount's "The Bad News Bears." Two boxing pix, "Rocky" and "The Greatest," are receiving heavy publicity, and about 30 other sports-related features are either in release or in preparation.

In much the way that "All The President's Men" broke down the traditional Hollywood resistance against serious political subject matter, "The Bad News Bears" proved that there's nothing inherently deficit prone about a film having a baseball background. Interesting characters, lifelike situations, and skillful entertainment values transcend any aboos laid down by nervous studio execs.

The last major spate of Hollywood sports pix came in the late 1940s and early 1950s, with biopics of such personalities as Babe Ruth, Monty Stratton, Jackie Robinson, and Jim Thorpe. Boxing pix — "Body & Soul," "Champion," "The Harder They Fall," "Somebody Up There Likes Me" — continued through the 1950s but then seemed to run out of steam.

## Ali Is The Champ

Probably the popularity of Muhammad Ali can be credited with helping rekindle interest in boxing, and the champ is currently playing himself in Columbia's "The Greatest." Sylvester Stallone plays what used to be called a "great white hope" character in United Artists' "Rocky," battling with black champion Carl Weathers.

Also in the works on boxing are "Raging Bull," Martin Scorsese's upcoming Jake La Motta biopic with Robert De Niro, and "Knockout," an MGM comedy being produced by Renee Missel and Howard Rosenman on the subject of romance between a pug and a fashion designer.

Basketball is the background of Varner Bros.' "Catch A Falling Star," now lensing with Robby Benson playing a college star. Benson wrote the script as a vehicle for himself, as Stallone did with "Rocky." Universal has "Slapshot," a hockey pic with Paul Newman, readying for February release; Disney released "Gus," a football comedy, this summer; UA is prepping "Semi-Tough," a pro football pic with Burt Reynolds, directed by Michael Ritchie, who made "The Bad News Bears"; WB has "Greased Lightning," about a lack race-car driver, in the can, and will also release "Bobby Deerfield," starring Al Pacino as a racer, in tandem with Col.

Two b.o. disappointments earlier this year were U's "The Bingo Long Travelling All-Stars & Motor Kings," about black barnstorming baseball players in the 1930s, and UA's "Stay Hungry," about weightlifters. Both received some highly favorable reviews but failed to make much dent with the public.

Horse racing hasn't been treated much in films, though Frank Capra's "Broadway Bill" lingers in the memory and Stanley Kubrick's "The Killing" was a top-flight heist pic set at a race track. Now there are several horse pix upcoming, including Col's "Casey's Shadow," with Walter Matthau and some kids, like "Bad News Bears"; "The Thoroughbreds," an indie pic star-

ring Vera Miles as a wealthy racing devotee; and another Col project, "Horseplay," a caper pic in the "Killing" vein.

Skateboarding is quite a fad among kids today, and two indie pix, "Go For It" and "Free-wheelin'," have already appeared to capitalize on the trend. Bill Lancaster, who wrote "Bad News Bears," is writing "Skateboard" for Par.

Aquatic sports being covered in films include surfboarding in John Milius' WB project "Big Wednesday," scuba diving in Col's "The Deep," and deep-sea fishing in Par's "Islands In The Stream," based on the book by Ernest Hemingway. Sexual frolics on the beach, a staple in the early 60s, were revived in Par's "Lifeguard."

Somewhat peripheral to the trend, but still indicative of studio eagerness to exploit sports backgrounds, are U's "Two-Minute Warning" and Par's "Black Sunday," two thrillers with football stadium settings, and Par's "Marathon Man," with Dustin Hoffman as a long-distance runner. The Filmways telepic "21 Days At Munich," set at the 1972 Munich Olympic games, also used sports as a backdrop for violence.

Car chase pix, which have dominated the exploitation film scene for the last couple of years, don't always qualify as sports pix, but both WB's "The Gumball Rally" and New World's "Cannonball" dealt with illegal cross-country races. New World is now prepping a David Carradine futuristic pic, "Deathsport 2020," in which criminals play a deadly gladiatorial game, and Sandy Howard is planning "Circus Maximus," about gladiators amusing jaded

audiences in ancient Rome.

U's "Rollercoaster," AIP's "Futureworld," and WB's "Viva Knievel" are three other pix which use dangerous sports or amusements for the delectation of today's thrill-seeking spectators, who perhaps aren't that different from the audiences in the Roman Colosseum.

## 'Babe' A Hit

On tv, "Babe" was a big scorer, with Susan Clark playing the legendary femme athlete Babe Didrikson Zaharias, but "Ball Four," a series based on Jim Bouton's book about baseball, did a quick fold. Upcoming on tv are "Aspen," from a book about the swanky ski resort, and a telepic about baseball player Lou Gehrig, whose fight against a fatal illness also inspired the memorable 1939 Gary Cooper film, "The Pride Of The Yankees." Telepic on Joe Louis, Satchel Paige, and the 1919 Black Sox baseball scandal are also being planned.

An amusing footnote to film history illustrates the unpredictable nature of studio thinking on sports films. Ronald Reagan coveted the lead role in the 1949 MGM film "The Stratton Story," about a baseball pitcher who lost a leg in a hunting accident, but Jack Warner refused to loan Reagan out for the pic, telling him it would destroy his career because "there are two things movie audiences aren't interested in — baseball and cripples."

James Stewart got the part, and it was one of the highlights of his career. WB then decided to put Reagan into a baseball suit for "The Winning Team" in 1952, but the role made little impact. Looking back over his film career recently, Reagan speculated that if he had played Stratton, he might never have become a politician.

# Librarian Cites Best Reference Books On Films; Cost Is \$1,300

By JAMES L. LIMBACHER

(Audio-Visual Centennial Library, Dearborn, Michigan)

## Dearborn.

Until the 1960's, trying to find film information was a chancey and exhausting task. Now that the movies have been recognized as an art form which almost everyone is interested in, film reference books have been multiplying like the proverbial rabbit. And we are all the better for it.

Now producers, librarians, writers and almost anyone else connected with motion pictures can get the information they need by acquiring a minimum of 20 books or sets of books. Granted, these books are costly, but they are indispensable for keeping up with the movies today.

When anyone asks me what basic film information books they should buy (and whether you ask me or not, I'm going to tell you), I reply with the following:

An Alphabetical Guide to Motion Picture, Television and Videotape Production (McGraw-Hill).

American Film Institute Catalog (Bowker),

The American Movies Reference Book (Prentice-Hall),

A Biographical Dictionary of Film (Morrow),

The British Film Catalog (McGraw-Hill),

Catalog of Copyright Entries (Library of Congress); Cinema Sourcebook (Cinema Sourcebook); Feature Films on 8mm and 16mm

(Bowker); FilmFacts (University of Southern California); Filmgoer's Handbook (Hill & Wang); The Focal Encyclopaedia of Film and Television (Focal); 40 Years of Screen Credits-20 Years of Silents (Scarecrow); International Encyclopedia of Film (Crown); New York Times Film Reviews (Arno); Media Review Digest (Pierian); The Oxford Companion to Film (Oxford); Retrospective Index to Film Periodicals (Bowker); Screen World (Crown); Who Was Who on Screen (Bowker); World Encyclopedia of the Film (World).

With these books on your shelf, you'll become the information expert in your group for only \$1,300. Yes, that's the approximate cost of the above books, and well worth it.

## Nippon Fest In Aussie

Tokyo.

A Japanese film festival will be held Feb. 16-26, by Motion Picture Producers Assn. of Japan in Sydney, Melbourne and Canberra in Australia.

Shiro Kido, chairman of MPPAJ, Nagamasa Kawakita, chairman of Toho-Towa and Foreign Film Importer Distributor Assn. of Japan; Toshihiro Minami, director of Toho International Business; and Nobuhiro Yanase, manager of Toei Hong Kong branch are to attend the festival.

## BOOKS REVIEWED BY 'VARIETY', 1976

Title	Author	Date
"A Book" .....	Desi Arnaz .....	Feb. 25
"A Loving Gentleman" .....	Meta Carpenter Wilde, Orin Borsten .....	Dec. 22
"A Very Young Dancer" .....	Jill Krementz .....	Dec. 1
"Alexander Korda" .....	Karol Kulik .....	May 26
"All Together Now" .....	Harry Castleman, Walter J. Podrazik .....	May 12
"American Dance Band Discography 1917-42" .....	Brian Rust .....	Feb. 4
"American Film Index 1908-1915" .....	Einar Lauritzen, Gunnar Lindquist .....	Dec. 1
"The Art of Alfred Hitchcock" .....	Donald Spoto .....	Sept. 29
"Australian Stage Album" .....	Brian Carroll .....	April 7
"The Best of Buster" .....	Richard J. Anobile .....	Dec. 1
"Between Friends - Entre Amis" .....	Natl. Film Bd. of Canada .....	Aug. 11
"Beverly Hills - Inside The Golden Ghetto" .....	Walter Wagner .....	Nov. 3
"Bing" .....	Charles Thompson .....	June 16
"The Body Merchant" .....	Ken Murray .....	July 21
"The Boys From Brazil" .....	Ira Levin .....	April 21
"Breaking It Up" .....	Ross Firestone .....	Feb. 11
"Broadway and Hollywood" .....	Irene Sharaff .....	Dec. 1
"Cadenza" .....	Erich Leinsdorf .....	June 2
"Cagney By Cagney" .....	James Cagney .....	March 3
"Candide" .....	Hugh Wheeler .....	June 16
"Captain Kangaroo's Whole World Catalog" .....	Jim Kray .....	Oct. 6
"Celebrating The Duke" .....	Ralph J. Gleason .....	Feb. 4
"Charles Laughton" .....	Charles Higham .....	May 26
"Children of the Sun" .....	Martin Green .....	April 7
"The Cinema of Cruelty" .....	Francois Truffaut .....	Feb. 4
"Coal Miner's Daughter" .....	Loretta Lynn, George Vecsey .....	April 14
"The Critics" .....	Lehman Engel .....	Dec. 1
"Crossfire" .....	Jennifer Compton .....	Nov. 24
"Crowned Heads" .....	Tom Tryon .....	Sept. 29
"The Culture Barons" .....	Faye Levine .....	Nov. 3
"De Meyer" .....	Robert Brandau .....	Aug. 11
"The Devil Finds Work" .....	James Baldwin .....	June 9
"Dictionnaire de L'Audio-Visuel" .....	Guitta Pessis-Pasternak .....	April 14
"Directing The Film" .....	Eric Sherman .....	Oct. 13
"Don't Get Me Wrong - I Love Hollywood" .....	Sidney Skolsky .....	Jan. 28
"Encyclopedia of the Musical Theatre" .....	Stanley Green .....	Dec. 8
"Everything You've Always Wanted To Know About Energy But Were Too Weak To Ask" .....	Naura Hayden .....	Nov. 10
"Fairbanks Album" .....	Richard Schickel .....	March 3
"Famous Actors of the American Stage" .....	William C. Young .....	Feb. 11
"Films of the Fifties" .....	Douglas Brode .....	Aug. 11
"Forever Hold Your Banner High" .....	Jerry Bowles .....	Dec. 1
"For Valour" .....	Rick Throssell .....	Nov. 24
"The Frank Muir Book" .....	Frank Muir .....	Aug. 18
"From Hollywood" .....	DeWitt Bodeen .....	June 23
"Frontiers of Dance: The Life of Martha Graham" .....	Walter Terry .....	Feb. 11
"Fun and Games With 'Jesse James'" .....	Don Walker .....	Aug. 18
"The Giraffe Who Sounded Like Ol' Blue Eyes" .....	Martin Carnin .....	Aug. 18
"The Gods of Antenna" .....	Bruce Herschensohn .....	Feb. 18
"Goldwyn" .....	Arthur Marx .....	April 7
"The Good Guys, The Bad Guys & The First Amendment" .....	Fred W. Friendly .....	June 9
"The Grand Experience" .....	Toni Young .....	Dec. 15
"The Great Villains" .....	Janet Pate .....	Dec. 1
"Growing Up In Hollywood" .....	Robert Parrish .....	Sept. 15
"Harold Lloyd" .....	Richard Schickel .....	Dec. 1
"Heartland" .....	Mort Sahl .....	Oct. 27
"Her Own Story" .....	Doris Day .....	April 7
"Here's Ed" .....	Ed McMahon, Carroll Carroll .....	June 23
"Hollywood Costume Design" .....	David Chierichetti .....	Nov. 17
"Hollywood Costume: Glamour, Glitter, Romance" .....	Dale McConathy, Diana Vreeland .....	Nov. 17
"The Hollywood Exiles" .....	John Baxter .....	Dec. 22
"Hollywood Is A Four-Letter Word" .....	James Bacon .....	June 2
"Hollywood: Other Women" .....	Alex Barris .....	Feb. 11
"How I Write The Songs - Why You Can" .....	Tom T. Hall .....	June 2
"The Immortals" .....	Nancy Freedman .....	May 26
"Index To Film Literature" .....	Marietta Chicorel .....	June 30
"Indian Films 1975" .....	B. V. Dharap .....	July 14
"Intermission" .....	Arne Baxter .....	Nov. 10
"International Film Guide 1977" .....	Peter Cowie .....	Dec. 1
"Interview With A Vampire" .....	Anne Rice .....	Mar. 31
"Investigation: Hollywood" .....	Fred Otash .....	Oct. 13
"The It Girl" .....	Joe Morella, Edward Z. Epstein .....	May 5
"Jack Benny" .....	Irving Fein .....	April 14
"The John Ford Movie Mystery" .....	Andrew Sarris .....	May 5

(Continued on page 42)







# Month-By-Month Average Share Of U.S. Key Marts

By A.D. MURPHY

Theatrical boxoffice performance in key U.S. cities (foreign, too) have always been part of *Variety's* stock in trade back to the 1920s and founder Sime Silverman. This coverage in recent years has been substantially augmented by the computerized domestic key city b.o. sample printout, appearing each week; also by the monthly comparative analysis of results, including the *Variety* Boxoffice Index (VBI) which was introduced just a year ago. Nine years of computerized data now show clearly the month-by-month breakdown, per the accompanying pie-shaped chart.

In the chart, each month appears as a segment, along with an approximate minimum and maximum range of that month's average percentage of the full year's total key city sample results. For example, January typically accounts for between 8 1/4-8 3/4% of a full year's key city sample results.

For the benefit of those who might wonder how strict comparability between monthly periods has been achieved, herewith some background principles used in defining the various periods of the calendar year.

## Holiday Week

First of all, certain months include the holiday week which often ends that month. Thus, May includes Decoration Day business; November encompasses Thanksgiving; December is defined to run through the New Year's b.o. climax. Also, the Labor Day b.o. blowoff is logically linked to the August (end of summer) period, as is Independ-

ence Day with the end of June.

Then, having staked out those critical holiday periods, the April period has been defined so as to always include, regardless of which year, all variations of Passover-Easter and spring school vacations. As a result, the April period in all key city b.o. surveys actually straddles the late-March through end-April period.

Next, January has been simply defined as the first four weeks of the year, after the week which included New Year's Day. Similarly, September is the first four weeks after the week which included Labor Day. In both cases, the idea is to measure a full month's worth of business following the end of a major boxoffice period.

Finally, the relatively slack and/or interim seasonal periods are fitted in to round out the year.

## Differences

With these cardinal principles applied, the months of January, August, September and November always cover four weeks; the months of April, May and December always span a five-week period; the broadened measure of April leaves March as a three-week period; this leaves four months of the year which can have two possible lengths.

For example, depending on the day of the week on which Jan. 1 falls, also the defined lengths of January and March, as well as that year's Easter-Passover-spring vacation schedules, the month of February can in a given year run either three or four weeks; in all cases, however, it reflects the

Washington Birthday b.o. upturn.

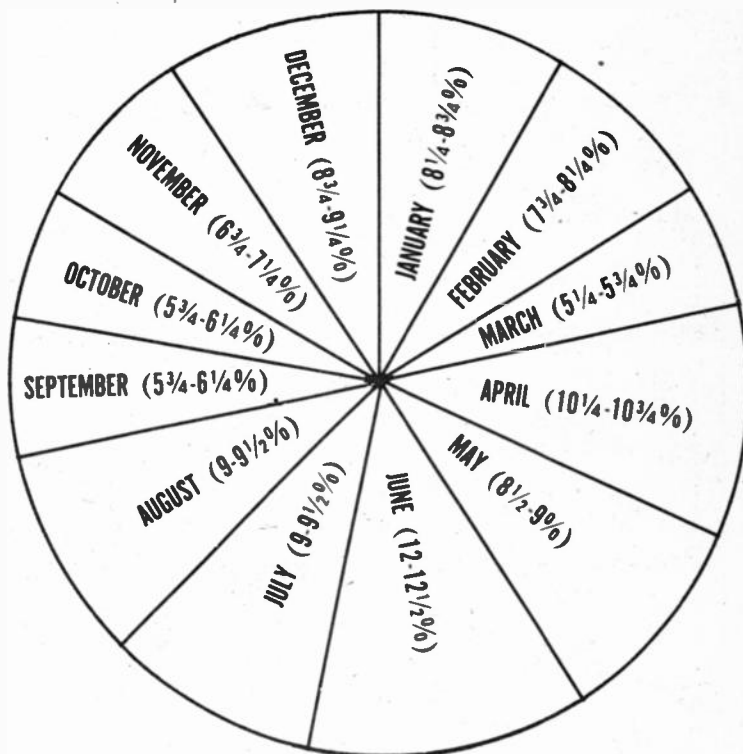
Similarly, the fixed location of Decoration Day vis-a-vis the floating nature of Independence Day can result in the June period running either five or six weeks. Also, the floating nature of Labor Day and the defined August period can vary July between four and five weeks. Finally, October can run four or five weeks, always however reflecting the semi-holiday periods in that month.

Whenever variable months occur in a given year, data are adjusted, so that strict comparisons can be made between corresponding months of any period of years under survey.

While each of the 12 months in a year represents a reasonably constant proportion of the full year's key city b.o. sample results, one must not simply extrapolate one month to any annualized period. Months are not isolated points of time. The motion picture business runs on a momentum — some strong Christmas releases will add strength to January and February (and some weak year-end releases can drop dead Jan. 2 just as easily). Hence, the statistical methods used by *Variety* in the VBI seasonal adjustments and computations are not based on monthly percentage relationships.

Therefore, this presentation of "typical" monthly contributions to annual results is meant only to provide a very coarse, but simple, graphic depiction of a "typical" year. As anyone knows, the real world of motion pictures is never "typical."

## Annual U.S. Key City Boxoffice (Month-by-month average share)



## When San Francisco Primed Film Showmen For Subsequent Fame

By CHARLES E. KURTZMAN

(Charles E. Kurtzman's final prominent years in the film exhibition trade was in Boston as head man for Loews and a close contact of the late Cardinal Cushing. Later in New York he was theatre operating chief of the whole Loews circuit, as then was. But the present recall is of Kurtzman's years in San Francisco. Little appreciated by today's generation of showmen, the California metropolis (once more important than Los Angeles) yielded an abundant crop of subsequently celebrated film showmen. Kurtzman's name-drop, which follows, is a bona fide segment of U.S. film showmanship, of which Kurtzman, too, was a prime exemplar — Ed.)

Hollywood, Fla.

I'm writing this in Florida retirement but remembering myself as a newspaper reporter for the Hearst dailies in my native San Francisco. I was also correspondent for *Variety*. There was neither union nor guild so it was the period of very low pay for reporters but the *Variety* connection brought extra funds enabling a young fellow to get his laundry out of hock and whoop it up occasionally while covering night clubs or theatres cuff for *Variety*. Vaudeville was the dominant form of live entertainment and silent films were the screen fare to organ or piano accompaniment. There was the two-a-day Orpheum managed by even-mannered Cliff Work who was fated to become general manager of production at Universal's Hollywood studios. The Pantages vaudeville circuit had a big downtown house in continuous policy as did Bert Levy, booker for small vaudeville theatres of which his own Princess was the most successful. The night clubs flourished and top name acts often headlined these San Francisco spots.

As a youngster, I sat in the upper gallery of the Orpheum when Benny Leonard, then world's lightweight boxing champion, was the star attraction. During his act, next to closing spot, some character in the gallery tossed a wicked line of boisterous remarks at the champ who though really an intelligent fellow, made the sad mistake of challenging the apparently drunken culprit to come on stage and repeat his remarks. A near riot was avoided but the police had their hands full.

At the New York home office of *Variety* in those days sat Sime Silverman, founder-publisher-editor. A shrewd, knowledgeable and fearless editor, Sime could telephone, telegraph (no air-mail then) an assignment with a deadline of TODAY and usually predicted what the re-

sult would be. Whether it was a follow-through of a hunch or a tip on a corporation or an individual, Sime usually sent you off for your story in the proper direction.

## Detour To Warners

It was because of the *Variety* connection that I landed my first full time job outside the reportorial field. It was Jack Warner's offer to become publicity director of the new Warner studios at Sunset and Gower in Hollywood. Under the company title of "Warner Bros. Classics of the Screen" the company was growing. Elaborate sound experimentation was in the work though the Al Jolson epic was still a long way off. Jack and brother Sam were coproducers on the Warner lot, Jack handling most of the artistic and front office activities while Sam was, until his untimely death, the highly capable and respected task master on the lot, whose word was law.

Brother Harry, the president, was just changing his address from New York to Hollywood, while brother Major Albert remained in New York to handle distribution. On the Warner roster were such stars as leading man Monte Blue, sexy Marie Prevost, child actor Wesley Barry, and his permanent director Bill Beaudine, Harry Rapf, earlier an excellent independent producer and then with his own productions for the Warners. Rapf made the original Rin Tin Tin pictures and had the aid of Lee Oswald, Rin's owner.

There was "Where the North Begins," which title we chose for the dog star's biggest picture to that date, so as to get a flock of co-op business tie-ups during the summer season when the film was to be released. The advertising campaign was centered around "Keep as Cool as Where the North Begins", etc., etc., and the idea produced (Continued on page 83)

## Film Schools, U.S. & Abroad

By RENE L. ASH

In the last decade "higher" education has become a lucrative business, 11,000,000 people enrolling each fall at 2,700 institutions, and 2,000,000 entering for the first time, of which most come directly from high school. Not just parents urge their children to enter college, but the institutions themselves conduct recruits by offering something for every interest. One allurements — the study of film — has struck campuses throughout the U.K. like a bolt of lightning.

In the last 10 years, film schools have mushroomed to the proportion of 3,000 campuses — consisting of 2,700 schools of higher education and 300 other types of institutions which includes high schools. Approximately 13,000 courses pertaining to film and other forms of audio visual technology are offered and are attended by 80,000 students — with 4,500 graduating annually.

The curriculum ranges from motion picture history and its effects upon society, to the cultural backlash, and the study of motion picture production. There are also schools which strictly concern themselves with television and any type of audio visual production.

In interviews I have held with film students in the past seven years, one amazing factor appeared evident, that he or she were not even aware that more than 20 crafts are needed in the creation of a motion picture. This basic factor cannot be blamed on the student, since the instructor who in many cases prior to teaching a certain film course was engaged in an entirely different course of study.

Except for a small number of schools, the majority of colleges and

universities do not have a complete curriculum that will ably give the student a well rounded and complete course on the making of a film.

## So, California, Rah!

I am not promoting a particular film school, but would like to point out in the case of the University of Southern California, the expanded curriculum ranges from the Techniques of Motion Picture Production; Motion Picture Camera; Motion Picture Editing; Sound Recording; Documentary Film; Film Directing, to name a few, to lesser courses as Censorship in the Cinema; Analysis of Contemporary Cinema; Film Literature; Film Criticism; and Historical and Critical Research Methods.

After having spent a large amount of time in class the first year, the student will in his second or third year begin to work with equipment in the making of 8m, Super 8m, and 16m films.

In my further discussions with students I found that he or she desire to visit location sites, which film schools in smaller communities cannot offer, due to lack of film production in those areas, while in metropolitan cities location sites are more accessible. Students expressed this to be highly stimulating in their film studies.

Another failing is the student's lack of knowledge pertaining to the operation of a film studio. Class projects call for the production of a film which usually consists of exterior shots, while interior work is photographed in someone's apartment or any available interior.

## Jobs 'Unmentionable'

The imaginative student will certainly reach beyond the text book

and class studies. All too often the student is not made aware of job possibilities, and of the existing unemployment in the industry. The student assumes the entertainment industry awaits them with open arms, learns to his or her surprise that the job market presently is very tight.

It is difficult for a student to grasp a film course under the prevailing conditions. To add to the injury, are the schools offering summer film courses, ranging from three to six weeks. What sweetens and attracts "would-be filmmakers" are lec-

(Continued on page 84)

## Rich's 10 Best

Frank Rich, film critic for the N.Y. Post, has chosen the following as the 10 best pix of 1976:

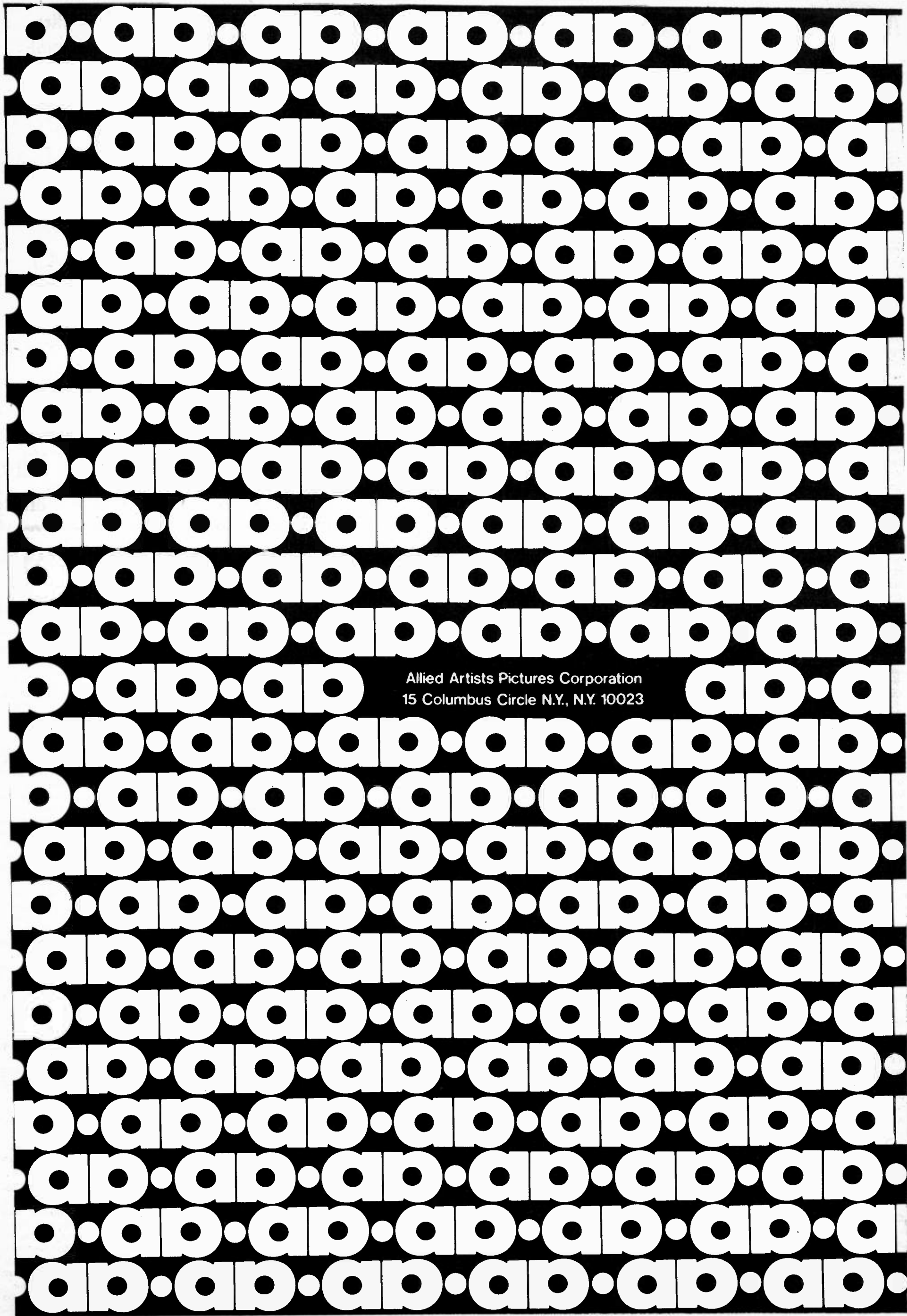
"Taxi Driver" (Col), "The Memory of Justice" (Par), "All the President's Men" (WB), "Seven Beauties" (Cinema 5), "Small Change" (New World), "Obsession" (Col), "The Last Tycoon" (Par), "Carrie" (UA), "Buffalo Bill and the Indians" (UA), "Robin and Marian" (Col).

## New Kid Stuff Label

New record label, Kid Stuff Records, has been formed by tv personality Bob McAllister and music business executives Artie Kaplan and Dick Mullen, to be distributed by A.A./Wonderland Records.

Initial album, "Oh Gee! It's Great To Be a Kid," was written by McAllister, of "Wonderama" kidvid opus, and Kaplan, and contains "Harmony," by Kaplan and Norman Simon.





Allied Artists Pictures Corporation  
15 Columbus Circle N.Y., N.Y. 10023



## Yank Pix Gain Bigger Share Of French Market

Paris.

Using Paris and its suburbs as a yardstick, for first-run pic b.o. for '76, denotes that the Yank majors keep increasing their local pull due to solid product while France is still taking over 50% of its own market. Paris area gets over 30% of the gross.

The two top pix were both American and yielded over \$3,000,000 each with, to wit, "Jaws" (CIC) and "One Flew Over the Cuckoo's Nest" (UA). From \$1,200,000 to \$1,500,000 came French "Small Change" (UA) of Francois Truffaut handled by a major, "Taxi Driver" (WB-Col), "Barry Lyndon" (WB-Col) still in first-run and doing the opposite of Yank and British biz, and French Claude Lelouch melo "If It Were to Do Over Again" (UA).

From \$600,000 to \$1,200,000 came Italo politico thriller "Magnificent Cadavers" (UA), "Silent Movie" (20th) of Mel Brooks, still on, Walt Disney revival of "20,000 Leagues Under the Sea" (BV) and Disney reissue animated pic "The Sword and the Stone." Also, Alfred Hitchcock's "Family Plot" (CIC), Bernardo Bertolucci's Italo two part epic "1900" (UA), released separately, Disney again with oldie "Fantasia."

Add Frenchie "Judge and Assassin" (Fox/Lira), re-release of "Gone With the Wind" (CIC), "All the President's Men" (WB-Col), "That's Entertainment, Part Two" (CIC), French-Italo "The Last Woman" (WB-Col), "The Omen" (20th), French occupation drama of Joseph Losey "Mr. Klein" (Fox/Lira), Kubrick's "A Clockwork Orange" (WB-Col), Disney "The Enchanted Mountain" (BV).

Among the pix snaring from \$395,000 to \$600,000 figured the Swedish "Face to Face" (CIC) of Ingmar Bergman, "Dog Day Afternoon" (WB-Col), reissue of "A Handful of Dollars" (UA), "Farewell My Lovely" handled by AMLF locally, reprise of "2001, A Space Odyssey" (CIC), "Walt Disney Masterpieces" (BV) made up of Oscar winning animated shorts, "Bug" (CIC), "The Adventures of Sherlock Holmes' Smarter Brother" (20th), "The Missouri Breaks" (UA) and John Cassavettes' "A Woman Under the Influence" (UA).

Some of the French leaders were a sleeper, "Let's Get the Little English Girls," "An Elephant Can Be Enormously Deceptive," "Run After Me Until I Catch You" and a weepie, "Doctor Françoise Gailand."

There was also a British sleeper "The Land that Time Forgot" (SND) and a Sergio Leone-produced western "A Genius and Two Partners."

Gate was a bit under last year, overall, but still holding in the 180,000,000 attendance range.

Some holdovers might be mentioned as the French erotic softie "Emmanuelle" in its 127th week in Paris first-run with over \$6,000,000 in and Yank sleeper "Harold and Maude" (CIC) with over \$1,200,000 in its second year at one Left Bank house.

### Joe Bellfort, Veep

Joseph Bellfort has been appointed vice president of the Motion Picture Export Assn. of America, succeeding George Viether, who retires at the end of January.

Bellfort is currently senior v.p. of Twentieth Century-Fox International, a post he's vacated March 1.

# SHORT TAKES FOR A U.S. FILM HISTORY: WWII TO 1976

By ROBERT J. LANDRY

## WORLD WAR II

This was the peak of film industry prosperity. People were amusement-starved, had no gas to travel. Mediocre features did big biz. There was no television. All urban downtowns crowded. Film theatres adjacent to war factories ran 24 hours. Antitrust laws were in abeyance.

## DIVORCEMENT

Shortly after the war's end, came the trade's new 12-letter dirty word. Studios had to divest themselves of their theatre circuits. The longtime fraternal relationship between the majors took on government-dictated fratricidal feud aspects.

## TELEVISION

Almost coincident with divorcement, came television, circa 1950, compounding the stay-at-home inducements of radio and disks, about which U.S. theatremen had long complained.

## DRIFT

During the 1950s there was a whole series of career terminations of onetime film studio nabobs. Notably of Louis B. Mayer. The flaw in his genius was that he pooh-poohed the threat of television. At first mildly, then more loudly, exhibitors began to complain of "product shortage" and "irregular flow."

## CONGLOMERATES

A film phenomenon of the 1960s were the acquisitions by conglomerates of film entities, per Gulf & Western (Paramount); Avco (Embassy); Transamerica (United Artists). There was constant conversation and tradepaper reports centered on such novelties as the value of film libraries, vaulties, cassettes to come, various forms of toll-

vision, the growth of "leisure" calculations forecasting a 30-hour week, 20 official annual holidays, and all that kind of avoidance of the old American work ethic.

## DIVERSIFICATION

Another new "code" word, born of conglomerates.

## MERCHANDIZING

Films were no longer "publicized" or "exploited." Rather they had a merchandizing campaign. Not at first understood by experienced film press agents, their old skills were in hazard of obsolescence, like Louis B. Mayer's selectivity in a television competition age.

## NEW TOY FUN PHASE

Nobody knows how many "straight" business executives became smitten with the business there is none like, namely show biz. Curious were the investments in film companies of industrial manufacturing corporations, as exemplified by General Electric (Tomorrow Entertainment); Bristol-Myers (Palomar) Faberge Perfumes (Brut); Mattel (Robert Radnitz) Even an Indian tribe got in the act, financed a film.

## TELEVISION CROSS-OVER

Following example of the manufacturers, television corporations ventured, in what proved to be drastic risks, upon theatrical film production, and entirely forgetting RCA's old mildewed romance with RKO Pictures. One recalls Westinghouse (Group W Films); the various ABC and CBS ventures, too numerous for abbreviated recitation here. Other video names came along, some doing well, per Cox Broadcasting (Bing Crosby Productions).

## PERSONNEL

There was a big transfer from television to various theatrical production companies of executives, directors, fiscal wizardry types, literary scouts.

## OVERSEAS REVENUE

For years the foreign markets and the dollar remittance factors had loomed large to the U.S. majors. Presently overseas loomed ever larger, often reputed 50-55% of grosses annually. At the same time, and for a variety of economic motivations, Hollywood began suffering from, and complaining about, "runaway" productions. Today some of the once "cheap" nations are no longer particularly so for U.S. producers.

## UNRELEASED FEATURES

With the U.S. studios no longer controlling their own U.S. theatre circuits, the number of completed but never marketed films became a distinct, if somewhat reticent, loss factor. No history of the film biz can overlook this.

## EXHIBITOR GRIEVANCE

Theatre complaints forced "divorcement," but theatremen by 1970 were not sure they had done themselves a good deed. The economics of almost mindless theatre construction "boom" at the very moment of "shortage" propaganda, and/or the strange inability of France, for one, to penetrate the U.S. market comprise mysterious aspects of U.S. film history.

## H'WOOD UNION QUARRELS

Who's got that much space in an Anniversary Edition for any detailing?

# Grand-Scale Iran Pix Tied To Co-Partnership

Teheran.

Iran appears to be entering the era of big international coproductions. Initial projects recently completed or starting next year should add a global dimension to this country's cultural image at not too big a writeoff, or could even yield a profit.

First project completed is "Desert Of The Tartars" — a four-nation coproduction directed by Valerio Zurlini for Reggane-Fildebroc-FR3-Filme De L'Astrophore — all of Paris, Cinema Due of Rome, Film Produktion Janus of Frankfurt and Film Industry Development Co. of Iran. In this project, latter put up 20% of the coin but its participation was vital to the film as a whole in hosting the big unit and European cast (Max Von Sydow, Vittorio Gassman, Philippe Noiret, Jacques Perrin, Giuliano Gemma, Francisco Rabal, Fernando Rey, Jean Louis Trintignant and Laurent Terzieff) for location filming in some of Iran's more fabulous sites — including a castle of such colorful proportion that it becomes the single dominant factor in the passive, psychological study of war and warriors.

## Persian Actors To Fore

From another point of view, the contribution of outstanding Persian actors and technicians to "Desert" is regarded here as a positive factor

for even larger scale investment in the future.

Now coming out of production is an Iranian-British coproduction of much greater logistical scope — "Crossroads Of Civilization" — a series of eight one-hour specials tracing the peak historical periods of Persia's 2,500 year old past. This project was conceived at the Ministry of Culture and Fine Arts and offered to David Frost (British producer and tv talk ace) this time last year. Participants in the venture are David Paradine Productions Limited of London with worldwide release rights, executive producer David Frost, producer-director Tony Mayer in coproduction with Empyrian Inc. of Iran headed by U.S. trained production topper Mehrdad Azarmi — repping the Ministry of Culture. One of Iran's biggest banking institutions, the Melli Bank financed "Crossroads" to the tune of \$2,500,000 as a lump sum act to celebrate the 50th anniversary of the Pahlavi Dynasty — the regime today exemplified by the Shah of Iran. There is also a loose commercial tie-in with Iran Air based on the airline's contribution of \$155,000 to the series.

## Four Separate Units

To film this project on the scale agreed upon, four separate units were organized. One was turned over to David Frost for his talks

with men of state, historians and cultural leaders at home and abroad. Another unit brought to life the great moments of Persia preserved on tapestries, paintings, miniatures and in ancient manuscripts. This unit worked with thousands of costumed extras liberally provided by Iran's armed forces to show the great battles and events of the past, rather than just talk about them in eight hours of film.

## Persia's Culture

A third unit concentrated on capturing the arts, the secondary heritage for the eight segs while the fourth filming unit divided its activity between aerial and ground photography.

Of interest for the future is the separate investment made by the Ministry of Culture in acquiring and providing all of the equipment to achieve the series. This equipment will be pooled with another inventory, almost as large, belonging to FIDCI and incorporated in a single company for the purpose of assuring full filming mobility — regardless of climate or terrain.

## Some 'Puff'

While "Crossroads Of Civilization" is partially promoting Persia project sources stressed acceptability of the series as information-entertainment fare of high quality. (Continued on page 54)

## Italo Film Prod. Uptrend In '76; Fear Hard Times

Rome.

The Italian Motion Picture Assn. (ANICA) called attention to a spectacular production decrease of 60 films during the last quarter of 1976 as compared with the same period one year before, but official figures released by ANICA point to a sharp increase in production for the current year.

In 1975 Italian companies produced or coproduced 179 films — the lowest output in a decade. Figures for 1976, on the other hand, put production and coproduction at 208 pix — despite a year long crisis in the national economy.

Compared to 1975, when the industry turned out only 132 totally national pix, the industry shot back to a high of 175 all-Italian films since the beginning of 1976. There was a slight increase in coproduction, including Italy as a minority partner, from 12 to 16 and a more emphatic drop of Italian majority coproductions from 20 to 11. Threeway coproductions suffered most this year with the 1975 total of 15 scaled down to a mere 6.

Composite advance from 179 films last year to 208 is not in contradiction with the dramatic nature of the cinema crisis in Italy. Basic reasons for hard times in the trade have been present ever since the oil crisis of 1973. The slump in all its strength, according to industry sources, set in with the austerity measures adapted by government and Parliament last Aug. to stave off economic collapse. Inflation at the boxoffice and a sudden flood of films on tv from foreign border outlets with the inexplicable complacency of the Ministry of Post Office and Telecommunications, did the rest.

Trade chiefs at the close of the year are now demanding immediate and largescale dispositions to make credit available at interest rates well below the stiff 25% now being charged by banks and credit institutions.

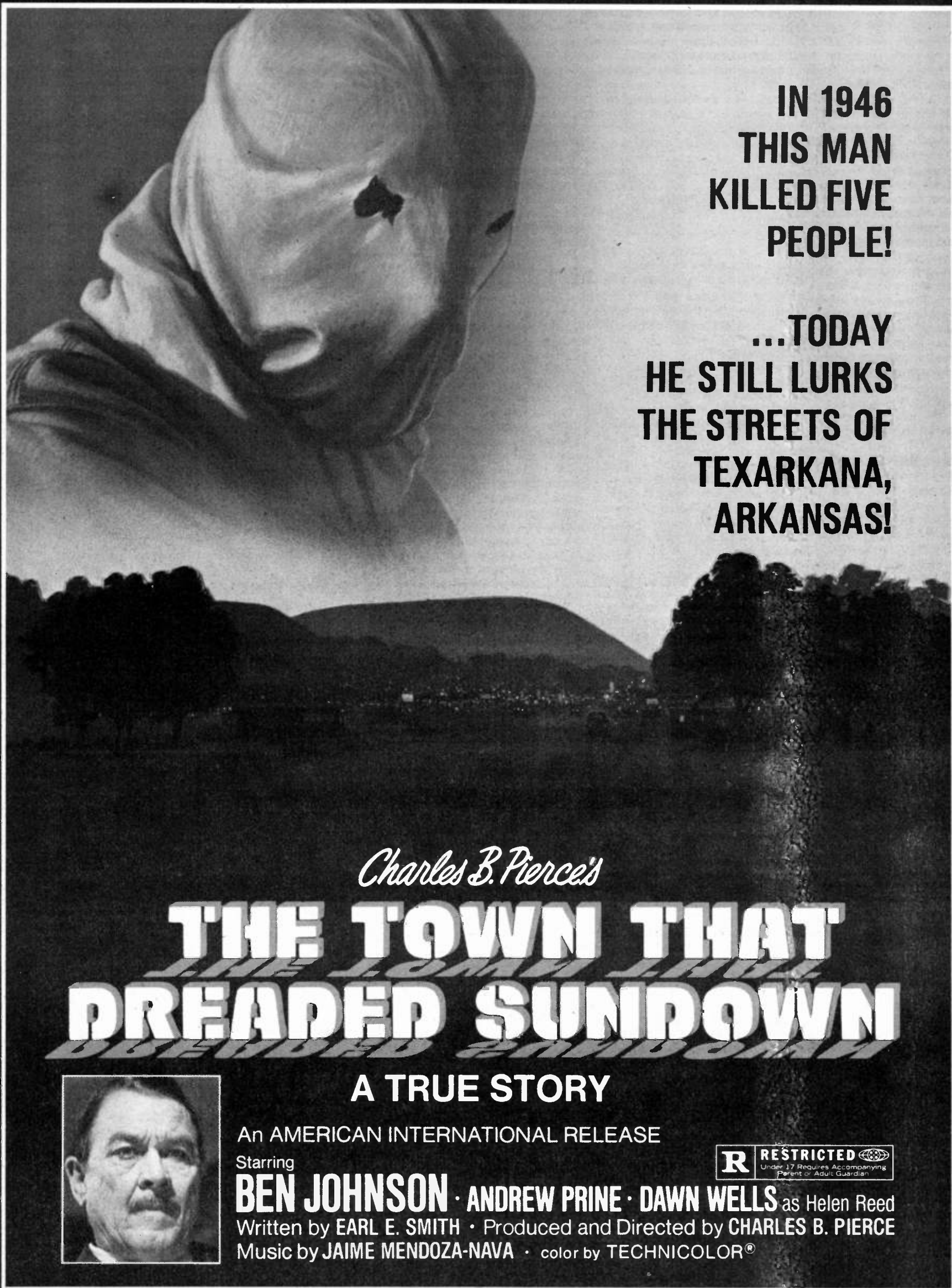
At a meeting last week called by the entertainment unions with the participation of groups and organizations covering a wide area of Italian cinema — but without the participation of ANICA or the exhibitors in AGIS an audience of 1,000 filmmites united around final resolution for a new film law. Accent was placed on heavy state film financing to maintain decent, if not normal occupational levels; reliance on public rather than private filmmaking to wash away the bad taste of most entries marquee during 1976; strengthening of public exhibition circuit to encourage the growth of a mass audience for films of quality, artistic effort, social comment and experimentation.

Meeting insisted on a total cutoff of foreign tv commercials as a logical step to deactivate foreign tv competition — particularly the transmission of free film programs. The meeting was not just another public rally but an assembly of film industry dependents. Many prominent film directors, writers, performers, technicians, film critics and labor leaders took the floor to help cement a program of proposals the government will buy in a hurry either outright or in modified form.

There is little holiday spirit in Rome's big film community this year and the mood won't change next month or beyond — until the government intervenes with a big film credit allocation at low interest rates. There is no other way to start a reversal of this multi-angled crisis.



**AMERICAN INTERNATIONAL PICTURES PROUDLY ANNOUNCES:  
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# \*\*\*\*\* \* Many States And Cities \* \* Lure Film Locationing \* \*\*\*\*\*

Many of the states comprising the United States actively "pitch the woo" to film producers on a come-thither-we've-got-everything contention. This relates to the latterday practice of shooting films "on locations," of seeking out exceptional scenic values. States with swamps and jungle-like environments (Florida, Georgia) or with mountains, plateaus, snow altitudes and so on (Colorado, Montana, Washington, etc.) duly extol their utility for stories calling for these backgrounds. As for early Federal or Down-Folksy locales New England and other parts of the Atlantic Seaboard promote their charms.

Nearly all states with location-stimulating film commissions accept it as an article of faith that a production crew drops a lot of cash into the local economy. Hence the eagerness to play host. (There are occasional complaints of rude crews and prank-prone actors annoying the residents.)

Here are the states with a film development council, commission, division, coordination group, special project section or (as to Virgin Islands) film promotion office: California, Massachusetts, Illinois, New Mexico, Ohio, Arizona, Colorado, Florida, Georgia, Louisiana, Mississippi, Montana, Nevada, Oklahoma, Oregon, South Carolina, Texas, Utah, Virginia, Washington, Maine.

Various cities have film promotional entities, notably, New York, Los Angeles, San Francisco, Seattle. In a number of instances there is an attempt to avoid, by organizing, redtape so that a producer of a film can take care of all his licenses and permissions at one stop.

Follows various datelined stories relating to location allurements:

## Tucson Fears Teamster Manipulation Of 'Extras' Would Hurt Locationing

Tucson.

Teamster Union attempts to organize Arizona extras have been denounced by the owner of Arizona's largest location facilities as a ploy to stuff the union ballot box and insure the re-election of William McCollum, president of catchall International Brotherhood of Teamsters Local 310 in Tucson.

McCollum's motives were challenged over the Thanksgiving holiday by Robert Shelton, operator of a 2,400-acre location spread in Mesquite on the east side of Tucson, and the 320-acre Old Tucson Studio on a 2900-acre part on the west side of the city.

"He's having a hot race (for re-election) and by taking in a couple of hundred people and calling them extras ... he's got a couple of hundred votes that might get him over," Shelton charged. "We know without any question of doubt that that's his whole motive, and that's what upsets us."

"He's just wrenching the industry around to further his own career. If it was a general need and made sense, then okay. But it doesn't. It's just that he's trying to perpetuate his presidency of the local teamsters union, and even his own drivers know that, and they're really up in arms about it. He just keeps running roughshod over them. And it's got a lot of people up in arms. The governor (Raoul Castro) is upset about it. Everyone is upset about it."

Shelton joined with Jack N. Young, president of Young Productions and Casting Service, in expressing alarm that higher rates proposed by McCollum for Arizona extras would discourage the state's booming film location business and siphon millions annually from the Arizona economy.

While Young projected a possible 30% loss in location filming if increased costs in hiring extras are effectuated, Shelton declined to deal in percentages, but voiced concern that Arizona faced a sharp diversion of location shooting to such competitive states as New Mexico, Utah, Colorado and Texas.

Shelton endorsed a highly critical analysis by Young of the impli-

cations of unionizing extras. McCollum proposed a scale only half of that called for in the Screen Extras Guild contract with Hollywood producers, but it would hike substantially the non-union pay levels now in force.

Young disputes claims by McCollum that Arizona extras have been earning an average of \$17 a day without overtime. He insists the prevailing pay is \$20 for an eight-hour day, plus time and a half for overtime. He also asserts that stand-ins receive \$30 for each eight hour day, and time and a half for overtime after a 40 hour week.

In addition, he says, there is a sliding scale of bonus payments ranging from \$5 for special chores, such as riding, to Screen Actors Guild day player minimum — \$172.50 — for stunts.

Young charges that the proposed Local 310 rates would add \$30,000 to the budget of a major studio film which he has been trying to bring to Arizona. He bases his projection on the picture's requirement for 3,000 man days of extras.

"They have indicated they may not come to Tucson," Young commented.

He scoffs at the necessity for union representation on the basis of a two year check of his records which he says establish that the average Arizona extra works only 7.3 days a year in that field.

Shelton joined Young in that observation, noting that inexpensive availability of extras has been one of the chief inducements for locationing in Arizona.

"The whole philosophy of it (unionizing extras) is kind of crazy because we don't have any professional extras over here," Shelton said. "We have a bunch of housewives, students and a handful of people who do extra work when shows are around, so nobody makes a living on it. They don't have that much business."

According to Young, his company acts as an employment representative for 400 extras in the state. Numerous other Arizona casting agencies also furnish extras.

The Screen Extras Guild has not been available for comment on the Arizona teamster attempt to unionize Arizona extras, but, according to a reliable SEG source, national executive secretary H. O'Neil Shanks made several trips to the state earlier this year to explore the feasibility of an SEG membership push there.

"In no way," states Young, "are we trying to suppress anyone from earning a decent wage. However, the extras fees are one of the major factors ... that bring film companies to Tucson."

"Each year we have averaged between \$20,000,000 and \$25,000,000

in total movie budgets, of which approximately 40% is left in Tucson. If this new attempt should cause even 30% of our movie business to go elsewhere, then it hurts everyone — even the local teamster drivers and wranglers."

Both Young and Shelton denied any animus towards unions per se, albeit Arizona is a right to work state.

"Please understand," Shelton urged, "that we're not anti-union because we have a wonderful working relationship with the teamsters as far as wranglers and drivers are concerned. We have a fine relationship with the IA (International Alliance of Theatrical Stage Employees), and every other phase of the film industry that's unionized. But the problem with this guy is he's trying to get himself re-elected for another term."

## North Carolina's Foremost Self-Tout, 'Preacherman,' Reports \$6.5-Mil Gross

Greensboro, N.C.

North Carolina is now claiming potential as a "foremost film producing state" in the nation. Here may be found all the ingredients necessary for filmmaking — good climate, diversity of landscape, a large pool of technical personnel and actors, plus good communication and transportation services.

An estimated 25 to 30 films have been made here in the last five years, and at least 15 more will be filmed this year. Most are low-budget, costing anywhere from \$50,000 to \$200,000. Others yet to come have budgets as high as \$1,500,000.

North Carolina does not have an association or formal organization of film producers. Neither does it have a film commission or other such agency to promote filmmaking.

With major studios making no more than 125 major films per year, the way is open for independent film producers who can make good quality films at low cost to move into the market, independents are saying privately. They add that a successful film can be made for less than \$500,000 with a good story line, good acting to virtually assure success, if properly promoted and distributed.

A successful film in the low-budget genre is "Preacherman," made in the Charlotte area for the previously unheard of amount of \$65,000. It has reportedly grossed \$6,500,000. "It just struck a chord with the public," Robert W. McClure, president of Preacherman Corp., says.

The largest independent film producer in the state is Earl Owensby, president of EO Corp. in Shelby. He started in November of 1973 with no training or experience. His firm now has a full sound stage plus camera and technical facilities. He reports EO Corp. makes an average of six or seven films each year. He declines to discuss how much his average film costs.

Larry Lambeth, head of Greensboro's Easy Productions, is currently involved in a film titled "The Hockmann Cross," financed by investors in Greensboro and Raleigh. It is budgeted at less than \$500,000. Lambeth, who will direct the film says he hopes to make two or three films each year thereafter.

Lambeth feels North Carolina has the potential to be one of the top

film-producing states in the Southeast. What is holding it back, he says, is the absence of a state film commission or private clearinghouse where potential investors and producers can get together.

Mike Cecil, of Bouvier-Cecil Associates Inc. of Greensboro, is a local filmmaker now seeking financing for a dramatic film "In Memory of Amy."

Ervin Melton, president of Car-Mel Productions Inc. of Charlotte, says he believes there is a large, untapped market for regional films. Boots Bruner, president of Talent Unlimited in Raleigh, is sanguine as to "talent."

Sid Rancer, a Durham actor is attempting to promote \$3,000,000 to finance a film titled "Meyer Lansky."

## Las Vegas Contractors Of Screen, Tube Service

Las Vegas.

Production Service Contractors Assn. of Las Vegas was recently formed by several operators here in film and video production. Ultimate purpose is to create a more visible and active production community in Southern Nevada.

Barney Rawlings, exec director of Contractors Assn., said that many states have become aware of benefits evolving from screen and tube location companies. Goal of the new group is to encourage components of the industry to adhere to practices and standards that enhance prestige of all concerned; work for public understanding of filming as a civic advantage.

Other officers of Contractors Assn. are Bill Jamison of Global Productions, prez; Tom Curl of Las Vegas Scenery Studios, v.p.; Hugh Van Gorder of Design Concepts, secretary and Jim Brennan of Cinema Services, treasurer.

## Alps, Hills, Prairies, Ghost Towns, Steam Engines In Montana

Helena, Mont.

Montana, "the big sky country," where Marlon Brando and Jack Nicholson recently appeared in "Missouri Breaks" for United Artists is a truly "western" state, before and since "Yellow Curly" Custer's time. There are American Alps in abundance, hills with every manner of contour, flat prairies, ghost towns, mining layouts, even a steam-operated railway still in use.

Information supplied producers includes the run of essentials, average temperature by month, rainfall, motels, accessibility of services. The state will undertake to match photographs to scenes, or to guide location scouts.

Features made in Montana have included "Rancho DeLuxe," "Winterhawk," "Damnation Alley," "The Winds of Autumn," "Thunderbolt and Lightfoot," "Potato Fritz," "Pony Express Rider," "Little Big Man," "Beartooth." Add lots of western-angles for tv blurbs.

## Topography, Sunshine, Catering, Local Actors Compilation For Texas

Austin.

Texas has been used by film producers for many a decade. Its Film Commission dates from 1971. An elaborate film production manual is published with geographic gazetteer detailing, guidance as to pre-shooting location scouting with the usual stress on state liaison and coordination with film showmen.

An obviously handy catalog is provided for filmic specialists, actors and so on for residents in Texas, also catering, medical, transport and assorted services available to

film parties that come to Texas.

The topography of Texas, its temperatures, sunshine belts and similar insights are compiled in charts.

## Missouri Counts Up Its Advantages From Three Recent Filmings There

Jefferson City, Mo.

A newcomer to active solicitation of film production party visits is the State of Missouri. Planned for 1977 is a campaign of come-on addressed to Hollywood companies, and others. Tourism Director James L. Pasley speaks of the spreading U.S. phenomena of location shooting. This is hardly new, but is as regards the investigation of states not too much recognized or used by directors in the past.

Missouri recalls with appreciation, and points with hope of emulation, to "Tom Sawyer," "Paper Moon" and "Friendly Persuasion" which were created in whole or in part here. Respecting "Sawyer," Pasley remarks:

"When Hollywood came to central Missouri in 1972 to film "Tom Sawyer," the nationwide publicity that resulted was only a side benefit. Early in the production, it was estimated that the moviemakers would spend \$300,000 in the Arrow Rock area while transforming the historic town into 19th century Hannibal. Missouri tradesmen and construction firms did the preparatory work and local residents appeared in the film as "extras." The money spent there and elsewhere in Missouri during the filming was especially beneficial. It represented "fresh" money brought into the state's economy — money and tax revenue that otherwise would have been absent.

"Likewise, when "Friendly Persuasion" was filmed in the Kansas City area last season by ABC-TV, area residents benefitted. The production company spent money in the area and the film was a publicity bonanza for Jackson County's "Missouri Town 1855," where much of the action was filmed."

## Restored Religious, Canal, Villages; Ohio Has Wide Range Of Locations

Columbus.

You might say that Columbia Pictures discovered Ohio and helped the state get its start in the movies. Ohio's premiere was in the motion picture, "Harry and Walter Go To New York," when Columbia Pictures found that we had one of the few 1800's stone prisons in the country.

The Ohio Film Bureau has helped more than 50 film companies find sites for future films, from an early 1900's \$26,000,000 estate to coal towns.

The bureau handles arrangements such as free location transportation and scouting, providing lists of local lodging and catering accommodations for the cast and crew, assisting with the purchase and rental of equipment and props, obtaining permits from local and Federal regulatory agencies and rounding up scores of "extras."

In an effort to arrange filming schedules that are least disruptive of community activities, the bureau also works as a liaison with local chambers of commerce and private businesses.

You probably don't think of Ohio as a seaport. And yet Lake Erie can look like the ocean or the sea and weather is more predictable. Ohio has not one but three islands and we have wilderness that contains 113,000 acres of national forest, (watch for "Robin Hood") acres of

(Continued on page 30)



*1976 has been a great year and  
1977 will be even greater.*



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# Hawaii As Film 'Location'

(1913 TO PRESENT)

Honolulu.

Hawaii drew feature film location parties out from Hollywood as early as 1913. It should be recalled that in the years immediately before World War I there was a fad in vaudeville and cabarets for Hula-Boola songs, delivered to the accompaniment of the ukelele, an instrument of vast popularity, though hardly recognized by the American Federation of Musicians. It's penultimate exponent was none other than radio's Arthur Godfrey, an alumnus of the Hawaiian fad and of the U.S. Navy.

The following listing of films, silent and sound track, was dug out of the archives by the State of Hawaii Dept. of Planning & Economic Development.

## From 1913 To 1943

**Hawaiian Love and The Shark God.** World's Fair Stock Co.-Universal, 1913. Director, John Wray, with Virginia Brissac and James Dillon. Filmed on Oahu.

**The Nation's Peril.** McRae-Vitagraph., 1914. With John Wise and other Honolulu residents. Filmed in Honolulu.

**Kaolulolani.** Aloha Film Co., 1916. With Ned Steel and Helen Holmes. Locally produced.

**The Hidden Pearls.** Paramount, 1918. With Sessue Hayakawa. Filmed in part at Kalapana and Kilauea Crater.

**Passion Fruit.** Hawaiian Motion Picture Co., 1921. With Doraldina. Filmed on Oahu.

**The Black Lily.** Hawaiian Motion Picture Co., 1921. Director, William F. Aldrich, with Peggy Aldrich. Filmed in Honolulu.

**Oahu And Its Pineapple Fields.** Prizma Color, 1921. First natural color movie made in the Pacific.

**The Shark Master.** Universal, 1921. With Frank Mayo. Part of the setting in Hawaii.

**The Bonded Woman.** Paramount, 1922. With Betty Compson, John Bowers, and Richard Dix. Director, Philip Rosen. Filmed in part in Honolulu.

**The White Flower.** Famous Players-Lasky, 1923. Director, Julia C. Ivers with Betty Compson, Edmund Lowe, and Lilly Phillips. Filmed in Honolulu and at Kilauea Crater.

**Vengeance Of The Deep.** Selznick, 1923. Director, A.B. Barringer with Ralph Lewis and Virginia Brown Faire. Filmed in Honolulu, Haleiwa, Kaneohe, and Kailua.

**Dangerous Innocence.** Universal, 1925. Director, William Seiter with Laura LaPlante and Eugene O'Brien. Filmed on the S.S. *Calawai* en route from Los Angeles to Honolulu.

**A Trip To The Hawaiian Islands.** Honolulu, 1925. Produced locally by William Aldrich. Travelogue filmed entirely in Hawaii.

**The Chinese Parrot.** Universal, 1928. With Marian Nixon, Hobart Bosworth, Anna May Wong, and Kamiyama Sojin. Filmed in part in Honolulu.

**His Captive Woman.** First National, 1929. Director, George Fitzmaurice with Milton Sills and Dorothy Mackaill. Filmed in part on the island of Hawaii, apparently at Kalapana.

**The Kamaaina.** Junior League of Honolulu, 1929. Director, Earl Schenck with Kinau Wilder McVay, Jack Walker and Harold Dillingham. Locally produced and filmed.

**Hell Below.** MGM, 1933. Director, John Conway, with Robert Montgomery, Walter Huston, Madge Evans and Jimmy Durante. Filmed in part at Pearl Harbor.

**Four Frightened People.** Paramount, 1923. Director, C.B.

DeMille with Claudette Colbert, William Gargan, Herbert Marshall and Mary Boland. Filmed aboard the S.S. *Humuula* and on the island of Hawaii.

**White Heat.** Seven Seas, 1934. Director Lois Weber with Virginia Cherrill, Mona Maris, Hardie Albright and David Newell. Filmed on Kauai in 1933.

**Navy Wife.** 20th Century-Fox, 1935. With Claire Trevor, Ralph Bellamy, Ben Lyon. Many scenes filmed in Honolulu and at Pearl Harbor.

**Charlie Chain's Secret.** Fox, 1936. With Warner Oland. Mystery with Honolulu locale.

**China Clipper.** First National, 1936. With Pat O'Brien, Ross Alexander, Humphrey Bogart. Views of clipper flying over Honolulu and landing at Pearl City.

**Waikiki Wedding.** Paramount, 1937. With Bing Crosby, Bob Burns, Shirley Ross, Martha Raye. Background shots made on Oahu.

**Lovers In Hawaii's Paradise.** 1937. With Hoshi Reiko, Sugi Kyoji. Shima Koji. First Japanese talkie filmed in Hawaii.

**Hawaiian Buckaroo.** 20th Century-Fox, 1938. With Smith Ballew and Evalyn Knapp. Backgrounds filmed on the Parker Ranch.

**Hawaii Calls.** RKO-Radio, 1938. With Bobby Breen, Ned Sparks, Pua Lani, Mamo Clark. Filmed on Oahu and Maui.

**Trade Winds.** Walter Wanger-United Artists, 1939. With Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern. Filmed in part in Honolulu.

**Hawaiian Nights.** Universal, 1939. With Johnny Downs, Mary Carlisle, Constance Moore, Sol Hoopii. Some Waikiki backgrounds.

**It's A Date.** Universal, 1940. Director, William A. Seiter with Deanna Durbin, Kay Frances, Walter Pidgeon, Eugene Pallette, Harry Owens. Some Hawaiian background shots.

**Karayo.** M.G. Gorospe, 1940. Director, C.R. Gorospe with Katy Evangelio and Faustino Cambra. Filmed entirely on Oahu with a local cast.

**Linglingay.** Madolora and Cabalora, 1940. With Max Velasco, Felisa Cabalona, Rose Labrador. First island-made Filipino musical with all-local cast.

**South Of Pago Pago.** United Artists, 1940. Director, Alfred Green with Victor McLaglen, Jon Hall, Frances Farmer, Olympe Bradna. Background shots were made at Kalapana and the Kona Coast.

**Song Of The Islands.** 20th Century-Fox, 1942. With Betty Grable, Victor Mature, Jack Oakie, Hilo Hattie, Harry Owens. Scenes of the black sand beach at Kalapana and cattle loading in Kona.

## From 1943 To Present

**Million Dollar Weekend.** Nov. 1948. Eagle-Lyon. Gene Raymond.

**Damien.** 1950. Locally produced. Russell Collins. (This movie, directed by John Kneubuhl, was described as the first full length.)

**Pagan Love Song.** Dec. 29, 1950. MGM. Esther Williams and Howard Keel.

**Bird Of Paradise.** March 1951. 20th Century-Fox. Jeff Chandler and Debra Paget.

**Big Jim McLain.** Aug. 30, 1952. Warner Brothers. John Wayne.

**From Here To Eternity.** Sept. 1953. Columbia. Montgomery Clift, Frank Sinatra, Burt Lancaster, Deborah Kerr.

**Hawaii No Yoru.** Shintocho. 1953. In Japanese.

**Miss Sadie Thompson.** Feb. 1954. Columbia. Rita Hayworth and Jose Ferrer.

**Beachhead.** Feb. 1954. United

Artists. Tony Curtis and Frank Lovejoy.

**Hell's Half Acre.** June 1, 1954. Republic. Weldell Corey and Evelyn Keyes.

**The Caine Mutiny.** Sept. 1954. Columbia. Humphrey Bogart and Van Johnson.

**The High And The Mighty.** July 3, 1954. Warner Brothers. John Wayne.

**Hawaii Chindochu.** 1954. Sadao Sugihara. In Japanese.

**Underwater.** Feb. 9, 1955. RKO-Radio. Jane Russell.

**The Sea Chase.** June 4, 1955. Warner Brothers. John Wayne and Lana Turner.

**Mr. Roberts.** June 30, 1955. Warner Brothers. Henry Fonda and James Cagney.

**The Revolt Of Mamie Stover.** April 1956. 20th Century-Fox. Jane Russell and Richard Egan.

**Between Heaven And Hell.** Oct. 1956. 20th Century-Fox. Robert Wagner and Terry Moore.

**Naked Paradise.** Jan. 1957. American International. Richard Denning and Beverly Garland.

**Voodoo Island.** Feb. 1957. United Artists. Boris Karloff.

**Jungle Heat.** Aug. 1957. United Artists. Lex Barker and Mari Blanchard.

**The Enemy Below.** Dec. 1957. 20th Century-Fox. Robert Mitchum and Curt Jurgens.

**South Pacific.** March 1958. 20th Century-Fox. Rossano Brazzi and Mitzi Gaynor.

**South Seas Adventure.** July 16, 1958. Stanley Warner Cinema. Travelogue.

**She Gods Of Shark Reef.** Aug. 1958. American International. Don Durant and Lisa Montell.

**Twilight For The Gods.** Aug. 1958. Universal. Rock Hudson and Cyd Charisse.

**Ghost Of The China Sea.** Sept. 1958. Columbia. David Brian.

**The Old Man And The Sea.** Oct. 1958. Warner Brothers. Spencer Tracy.

**Forbidden Island.** March 1959. Columbia. John Hall.

**Wackiest Ship In The Army.** Dec. 1960. Columbia. Jack Lemmon.

**Gidget Goes Hawaiian.** June 1961. Columbia. James Darren.

**Devil At Four O'Clock.** Oct. 1961. Columbia. Spencer Tracy and Frank Sinatra.

**Seven Women From Hell.** Act. 1961. 20th Century-Fox. Patricia Owens and Denise Darcel.

**Blue Hawaii.** Nov. 1961. Paramount. Elvis Presley.

**Sanga Ari.** April 1962. Shochiku. Hideko Takamine. In Japanese.

**Girls! Girls! Girls!** Nov. 1962. Paramount. Elvis Presley.

**Diamond Head.** Jan. 1963. Columbia. Charlton Heston.

**Donovan's Reef.** July 1963. Paramount. John Wayne.

**Rampage.** Oct. 1963. Warner Brothers. Robert Mitchum.

**None But The Brave.** Feb. 1965. Warner Brothers. Frank Sinatra and Clint Walker.

**In Harm's Way.** April 1965. Paramount. John Wayne and Kirk Douglas.

**Aloha.** 1965. Lea Productions. Amalia Fuentes and Romeo Vasquez. In Tagalog.

**Lt. Robin Crusoe, U.S.N.** May 19, 1966. Buena Vista. Dick Van Dyke and Nancy Kwan.

**The Endless Summer.** July 1966. Bruce Brown. Documentary.

**Tiko And The Shark.** Summer 1966. MGM. Marlene Aronson and Al Kauwe. Filmed by a Italian crew, mostly on Raiatea but with a few Hawaii scenes; original title, "Tikoyo e il Suo Pescecane."

**Hawaii.** Oct. 1966. United Artists.

Julie Andrews and Max von Sydow. Kona Coast. May 1968. Warner Brothers-7 Arts. Richard Boone and Vera Miles.

**Yo Ake No Futari (Rainbow Over The Pacific).** 1968. Shochiku. Yukio Hashi. In Japanese.

**The Hawaiians.** July 1970. United Artists. Charlton Heston.

**Tora! Tora! Tora!** Sept. 1970. 20th Century-Fox. Jason Robards and Martin Balsam.

**Castaway Cowboy.** 1974. Buena Vista. James Garner and Vera Miles.

**Aloha Means Goodbye.** 1975. James Franciscus and Sally Struthers.

**He Is My Brother.** Date not available. Cinema Financial of America. Kathy Paulo and Bobby Sherman.

**Islands In The Stream.** Forthcoming. Connaught-Paramount. George C. Scott.

## Locationing

(Continued from page 28)

remote and rugged terrain with wild animals and traces of our Indian heritage and miles of rapids for kayaking (how about "Deliverance II"?). We can't leave out our four castles, ("Frankenstein" where were you?) elegant estates and mansions, (remember us next time "Gatsby" and "Gone with the Wind") and, of course, blimps ("Black Sunday").

Ohio has 21 restored villages ranging from 1700's to present. Some of the buildings are replicas, but most have been restored from the originals.

You don't have to take the time or money to build: Zoar Village, a religious settlement; Roscoe Village, a restored canal town; German Village, a quaint area with cobbled streets, iron gates and old brick buildings; Ohio Village, a composite construction of an early mid-western town; Schoenbrunn Village, cabins, church and schoolhouse as they looked when the rest of Ohio was still unsettled; and Dayton Street, an area in Cincinnati with 26 townhouses built in the 1880's that had the reputation of being a "Millionaires Row."

Don't think we're just all restored antiquity — Ohio is modern, very cosmopolitan with eight major metropolitan areas which could look like Los Angeles, New York City or Chicago at half the price.

## Colorado Calculation:

**\$230,701 Of State Coin  
Drew \$23,367,000 Biz**

Denver.

Colorado set up a Motion Picture and Television Commission in 1969. It was a legislative first in the nation, and probably one of the most cost-effective statutes in the history of the mile-high Centennial State.

Simply stated, Colorado has spent \$230,701 in seven years to garner \$23,367,000 in production of motion pictures, television films and commercials. With the lion's share going for in-state transportation, it is interesting to see the benefit impact of each key area of the total production budgets.

\$6,075,420	Transportation
4,439,730	Location Rentals & Construction
	Lodging
2,570,370	Catering
934,680	Security
701,010	Casting
116,835	Extras
1,285,185	Crew Expenses
1,168,350	Local Crew Salaries
4,907,070	Contingencies
1,168,350	Total
\$23,367,000	

A significant part of this achievement comes from a motion picture heritage now 60 years old. In the early days of movies, a soon-to-be-

famous cowboy came to Colorado to film early-day gallopers. His name was Tom Mix.

It was the Selig-Polyscope Company and its location was in Colorado's fabulous Royal Gorge at Canon City. That pioneering party valued sunshine, scenery, climate, cost-effective local conditions, and endless location variety that includes nearly everything from lowlands to towering Rocky Mountains over 14,000 feet high.

Those early films were financially successful, but tripped on a technical void. "Doubles" as we

## Colorado Style, 1916

Denver.

Colorado Motion Picture & Television Commission is the handiwork of State Senator Harold L. McCormick. It passed the state legislature here in 1969.

McCormick is the son of an exhibitor who began operating a grind situation in Florence, Colorado in 1916 with a single projector. Recalls the senator: "We did not even have a take-up reel. The film went into a barrel through a hole in the floor, and was re-wound from there, while the audience watched."

Family continues in exhibition, now 60 years later.

know them were not used, and the stars did every take. One of Tom Mix's leading ladies was drowned in the filming of a river crossing.

Decades later film makers were still coming to Colorado for occasional pictures such as "Sand," "Around The World In 80 Days" and the 1965 remake of "Stagecoach." It crystallized the need for technical, legal and physical assistance to the would-be producer. The great financial success of "Cat Ballou" was the final spur to achievement of a movie-tv commission.

Commission executives Karol W. Smith and Sue Anderson are the only paid members of the all-volunteer commission that is appointed by the governor. One member is named from each of the states five congressional districts, plus one member at large.

## Oklahoma: Producers

**Get Precise Terms Of  
Free And Paid Work**

Oklahoma City.

The Oklahoma Tourism & Recreation Dept. (Tom Gray, manager of Special Projects here in Oklahoma City) began seven years ago. It operates under a set policy regarding motion picture production to support on location work on motion picture and television productions, staff of the Tourism and Recreation Department will provide these services:

(1) From the script, suggest areas of the state which would provide the desired topographic setting as well as logistical advantages.

(2) Provide air and ground transportation, within the state, for location scouts.

(3) Serve as a general clearing house, with assistance in obtaining suitable casts and crew accommodations; contacting local talent sources; finding major props, etc.

(4) Coordinate activities with state and municipal agencies, law enforcement officials, etc., to assist in cutting red tape; providing liaison people to the producer as needed.

(5) Offer promotional and publicity support (if desired) during scouting, during filming, and on release of the finished project to Oklahoma theatres or television

(Continued on page 76)



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## Pent-Up Creative Forces In Spanish Pix Biz Taking Over After Decades Of Repression

By PETER BESAS

Madrid. More progress has been made in Spain concerning matters of filmic freedom of expression over the past year than in the previous 30. The liberalization (a direct result of the phasing out of the dictatorial structures that had been the hallmark of General Franco's rule) has been evident in all spheres of life. This does not mean that freedom in Spain is yet comparable to that in the more advanced democracies. But the differences between now and a year ago are so striking that, barring a sudden rightist coup, the future for the Spanish film industry looks more promising than it perhaps ever has before.

Many woes endemic to the industry here must still be ironed out. The Board of Censors must be replaced, the Directorate General of Cinematography restructured, unions liberalized, producers and more aware of foreign sales possibilities, studios reopened and local talent developed; but these will largely be the adjuncts of a larger, more sweeping evolution the keystone of which is freedom of expression. This will enable scripters, directors, producers and thespians to finally come to grips with the reality of their country after 40 years of repression during which their creative urges were emasculated.

Spanish filmmakers have been evolving quicker than anyone expected. The "family" audience, as elsewhere in the world, is becoming an ever more tenuous sector, while the "under 30" crowds fill the new mini theatres that have been opening all over Barcelona and Madrid. Significantly, there has been an increasing interest in local pix, as these start touching on formerly taboo areas to which audiences can relate directly.

### 'Poachers'

A film like "Poachers," released in September 1975, grossed over \$3,000,000 at Spanish wickets in a run that lasted almost a year. Its success was largely due to pic's political overtones. Other local films like "Cria Cuervos," "La Trastienda," "The Long Vacations of '36," "Family Portrait," "The Disenchantment," "Pascual Duarte" and "The Burned City," almost all of them relating to the political scene in Spain, have been the most successful Spanish films of the year. Another pic that must be added to the list is "Songs For After a War," banned for five years, and finally released in the fall.

### Open Foreign Markets

Spanish films have also started to make the first fledgling steps towards opening foreign markets. Heretofore the only pix sold had been an occasional Carlos Saura or Manuel Summers item, horror exploitationers or, once in a while, co-productions or Spanish films relying heavily on foreign actors. Now there are signs that with increased prestige and quality, Spanish production may start getting a foot in foreign doors.

The best example in 1976 was "Who Can Kill a Child?" which netted its producer \$300,000 for foreign sales right via Cinespana and the Mexican Film Bank. Elias Querejeta product is reportedly doing well in Argentina and in France, and to some extent in England. Other producers have started to sell abroad as well.

The future looks frankly encouraging. Already numerous pro-

jects are under way. Manuel Salvador is prepping a followup to "Who Can Kill a Child?"; Enrique Gutierrez is in postproduction for the Antonio Isasi-helmed "The Dog"; Rafael Moreno Alba is prepping a major production of "Mariana Pineda" and producers like Jose Frade, Elias Querejeta, Jose Vicuna, Jose Luis Borau and others are launching into increasingly ambitious and ever more controversial (for Spain) films.

Most importantly, the government, via its official distrib arm Cinespana, is expected to inject major sums of coin to promote the industry. Spearheaded by an able and prestigious director, Joaquin Agusti, and backed by board members of such expertise as Felix Fernandez Shaw and members of the National Credit Bank, Cinespana, after years of lacklustre non-activity under previous directors, has acquired more vitality and push in the past two years under its new administration than in all its dismal past.

Thanks to Cinespana's links with the major production, distrib and finance centres in Europe and Latin America, its role in the Spanish film picture is bound to become ever more important and beneficial as it paves the way internationally for meritorious projects. Along with the present process of liberalization and her eagerness for closer contacts with Europe and the rest of the free world, and given her filmic expertise in technical matters and her large cine infrastructure, Spain is probably a good country to keep one's eye on for the future.

## Aussie Devaluation Hits Remittances Of Overseas Distrib Cos.

Sydney.

Overseas-owned distributors will be remitting lower film rentals in '77 than last year because of the November devaluation of the Aussie dollar. Though the Aussie buck dipped 17.5% when all the ramifications are taken into consideration, it looks more like 20-22%.

Yank distribs account for the major share of the Australian box-office receipts, and while in 1976 a droop in returns was discernible — due mainly to the penetration of color television — grosses were still pretty good compared with other countries.

With local boxoffice prices (\$3.50-\$4) as high as they are, Australians are paying more per capita to go to film than any other nationality. The exhibitors are attempting to halt the upward creep of seat prices, but industrial pressure on any number of fronts for more wages, more benefits, will inevitably have its effect.

Australia is one of the most unionized countries in the world — it would certainly be among the leaders in man-hours lost through strikes — and automation in the projection box is being accepted as labor-saving rather than saving in labor costs. It's a vexed question and one which will probably never be solved entirely without stabilized prices and incomes policy that works. And that is somewhere over the rainbow.

### Louisville Raid

Louisville.

Scores of FBI Agents throughout the Commonwealth of Kentucky launched simultaneous raids last week on more than 150 retailers of pirate eight-track stereo tapes. These raids netted more than 33,000 of the pirate stereo tapes.

## 'Peace' Optimism Has Since Gone Sour

By ROBERT REINHART

Montgomery, N.Y.

Aspirations for world peace, perennial hope of mankind, have of course frequently been expressed by show-biz personalities. Herewith some quotes culled from several autobiographies containing sentiments arresting in retrospect some 50-75 years later.

In the following excerpt Colleen Moore in "Silent Star" her 1968 autobiography describes the idealistic thinking of some of her 1920 contemporaries on this subject.

"There was an innocence then even among adults. I remember hearing my parents say there'd never be another war because people were too civilized. With communications like the telegraph, people would understand and settle their differences quickly, and with the movies now showing one half of the world what the other half was like, war was impossible. It was not knowing enough about each other that caused wars. Mary Pickford was worth a dozen ambassadors. Charlie Chaplin was rocking the world with laughter.

"Listening to them talk, I was overwhelmed with visions of my future. It was going to be even more than I had dreamed of fame, being an actress, and now stopping wars single handed. What a life!"

D.W.'s Faith

Lillian Gish in her 1969 book "The Movies, Mr. Griffith and Me" commenting on his film "Intolerance" recalls his words:

"We have gone beyond Babel, beyond words. We have found a universal language, a power that can make men brothers and end war forever. Remember that! Remember that when you stand in front of a camera!"

The late Lawrence Langner, patent attorney and founder of the Theatre Guild, in his autobiographical memoir "The Magic Curtain" mentions questioning Orville Wright, co-inventor with his brother of the flying machine, as to "Whether he or his brother had realized, at the time when they invented the airplane, how many hundreds of thousands of people would be killed in war as a result. He replied that he and his brother had often talked it over, and had come to the conclusion that 'the airplane would make war impossible, because you could not carry it on without killing women and children.' From the point of view of 1903, when the airplane was successfully tested, this was correct. Our ideas of civilized warfare" Langner concluded "have slipped pretty far back since then."

There was, as Miss Moore said in above quoted excerpt: "An innocence then even among adults."

## Reward Film Scriptwriter First, Rather Than Producer Afterward

By RONALD HOLLOWAY

Berlin.

Although the Project Commission of the Film Aid Office (FFA) in West Germany is under heavy fire these days, its policy of "supporting films from the front instead of the back" — that is, giving federal money to scripts beforehand instead of rewarding producers for doing well at the boxoffice with a percentage of the take — appears to be paying off dividends in the long run by developing talent.

On the FFA's Project Commission are two tv-play producers, First Channel's Guenther Rohrbach (Cologne's WDR) and Klaus Bruene of Second Channel (ZDF) in Wiesbaden-Mainz, who represent the general interests that German television have in the "big picture" — a potential b.o. hit backed in advance by a tv station on condition that it will not be aired before pic completes a two-year round of the cinemas. Other possible backers of a pic "up front" are the West German government itself, which awards prizes for film scripts, and the different states, who dip into a cultural fund to back the Kuratorium of Young German Film.

The "common interest" has produced a psychological effect on the entire German film industry, as well as prompting a keen spirit of competition among young filmmakers elbowing for a share of the loot on the flimsiest shred of talent. In short, it's discouragingly hard to keep up with every new name that pops monthly into view on the broad landscape of New German Cinema.

### Original TV Play

A look at the statistics on the "original tv play" is sobering. The ARD First Channel web, West Germany's oldest tv chain, produces approximately 100 original productions annually; ditto for the ZDF Second Channel. In addition, some 60 pix are made directly for the cinema that may be intended also for tv exposure, depending for the most part on the thematic content. Should a tv producer feel very hot about a project, he will invest more funds than normal and becomes in fact a pic's prime backer — with state financing.

Under this system, certain tv producers (he's called a "Redakteur" in the trade) become recognized as "experts" in certain genres or at least as having certain tastes. The young filmmakers rush to the tv producer with a bent for their type of material. Often it works — but just as often a cliché mentality or a worn-out actor's face (the director's favorite) is the net result of this one-way creativity.

### Competition

Competition between the two channels has helped considerably to further the cause of NGC. Material today is much more progressive than a decade ago; themes have a richer psychological or historical depth. Another healthy factor is the loose tieup of stations in the ARD net of nine cities, the biggest being Cologne, which allows for regional showings and reruns of audience favorites. The ARD also breaks down the nine stations into a Third Channel, "educational" chain of five nets to serve different areas with different cultural and entertainment tastes. This decentralization clear across the German tv board does away with many of the headaches of a top heavy bureaucracy, which tends to stifle talent.

How to find and foster talent is the full-time job of some tv producers. Talks with some of the leading tv play producers who support "cin-

ema" projects reveal fear of losing a gifted director to another station or channel. "We tend to keep our lines open to certain directors and writers and like to have on-going talks," says WDR's Wolf-Dietrich Bruecker. "When we get an idea, we want to talk it out, but Cologne is not the easiest place to do it in."

ZDF's Christoph Holch zeroed in on a problem in Mainz: "We tend to overspecialize on a producer-director basis. No one likes to break up a team or take somebody else's discovery away from him." Berlin's Hans Kwiet summarized the situation in SFB: "We support directors but not writers. There's only a good dozen creative writers, and they're underpaid and overworked."

### Schools Of Filming

Certain "schools" of tv filming have emerged of late in the key cities of Hamburg, Cologne, Munich, and Berlin in the First Channel net and Wiesbaden-Mainz in the Second Channel complex near Frankfurt. The Hamburg school is perhaps the most famous — Egon Monk, Eberhard Fechner, Dieter Meichsner, Peter Schulze-Rohr, Dieter Wedel, Wolf Haedrich, Klaus Wildenhahn, Ruprecht Essberger, Max Rehbein, Ottokar Runze, and Eberhard Pieper — because this is a large city of international proportions, the "tv capital" as Munich is the "film capital."

An elasticity has developed of late among the five connected channels in the Third Program web, allowing in the past year for series to be produced that run at different times in different cities. It means that when a guaranteed number of reruns are in the works, more money can be invested in testing an original idea. Lothar Kompatski of Berlin's SFB Third Channel risked a 13-part series based on police files, "Direktion City," a "flesh-and-blood approach to crime that might counteract the Kojak and Cannon stereotype." It did not reach the standards set for it, but the interest in social problems may pay off in the end with a more discriminating audience.

### Upcoming In 1977

On the horizon for 1977 are historical documents, some in fiction form, to weight the German past with critical eyes or analyze the world political scene. Joachim Fest is just completing a "Hitler" project, based on his bestselling book. Egon Monk's portrait of the Weimar Republic promises to be a landmark in historical fiction, as thorough a job as his five-part dramatization of Hans Falada's interregnum novel, "Farmers, Big-Wigs, and Bombs," two seasons ago.

Eberhard Fechner's "The Comedien Harmonists," to be aired at Christmas on NDR's Third Channel, is the last of his four docu-forming "a panorama of German society in the first half of this century" — portraits of the proletariat, the average middle class, the rich upper class, and the entertainer. Dr. Dieter Wedel's "Afternoon on the Red Square" will deal with the Soviet dissidents who protested the 1968 Prague occupation.

Possibly the most interesting tv pix for the foreign market are those that treat the Nazi years. Reinhard Hauff's WDR production, "Fuses," told a compelling story of children in the industrial Ruhr Valley working in a small sabotage unit among socialist factory workers.



**16 Years Ago**

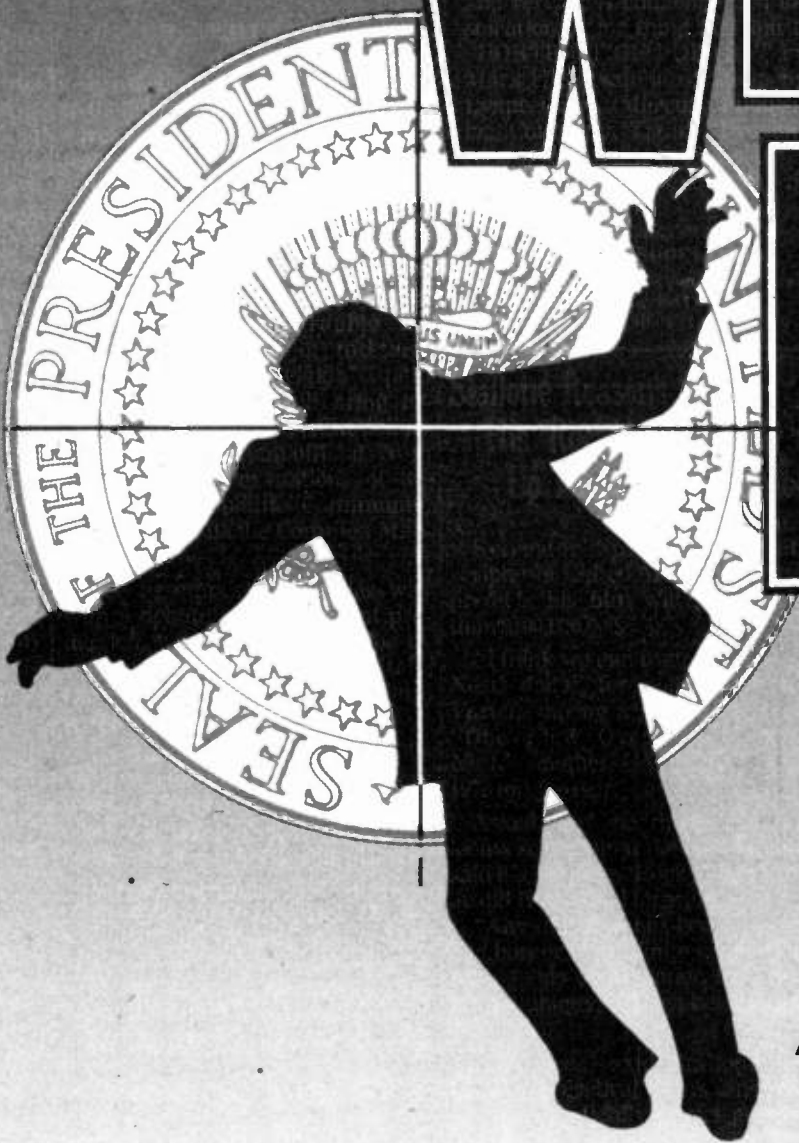
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# Italian Production

(Films recently completed, now in production or starting in January.)

## A-Esse

**TENTACLES**  
(Tentacoli)  
(Shooting recently completed)  
Producer: Ovidio Assonitis  
Director: Oliver Hellman, Nestore Ungaro  
Cast: Henry Fonda, Shelley Winters, John Houston, Bo Hopkins, Sherry Buchanan  
Distrib: Euro-Italy, AIP-USA

## Ama

**EVERYONE DEAD BUT THE DEAD**  
(Tutti Defunti Tranne I morti)  
(Nov. 15 start)  
Producer: Gianni Minervini, Antonio Avati  
Director: Pupi Avati  
Cast: Gianni Cavina, Francesca Marciano, Carlo Delle Piane  
Distrib: Euro International

## Antea

**THE LAST THREE DAYS**  
(Gli Ultimi Tre Giorni)  
(Jan. 10 start)  
Director: Giancarlo Mingozzi  
Cast: Claudio Cassinelli

## ATA Cine TV

**READY FOR ANYTHING**  
(Disposte A Tutto)  
(Shooting recently completed)  
Director: Giorgio Stegani  
Cast: Eleanora Giorgi, Bekim Fehmiu  
Distrib: Stefano

## Auro

**AN AVERAGE LITTLE MAN**  
(Un Borghese Piccolo Piccolo)  
(Oct. 4 start) — Recently completed)  
Producer: Luigi De Laurentiis  
Director: Mario Monicelli  
Cast: Alberto Sordi, Shelley Winters, Vincenzo Crocitti  
Distrib: Cineriz

## Boxer

**SEALED LOVE**  
(Un Amore Chiuso)  
(Dec. 13 start)  
Producer: Pino Tosini  
Director: Pino Tosini  
Cast: Senta Berger, Enrico Maria Salerno, Gabrielle Ferzetti, Rena Niehaus, Duilio Del Prete, Bruno Valenti  
Distrib: Interfilm

## Champion

**A SPECIAL DAY**  
(Una Giornata Particolare)  
(Dec. 13 start)  
Producer: Carlo Ponti  
Director: Ettore Scola  
Cast: Marcello Mastroianni, Sofia Loren

## Cinecompany

**SEVEN NOTES IN BLACK**  
(Sette Note In Nero)  
(Shooting recently completed)  
Producer: Luciano Ercoli and Alberto Pugliese  
Director: Lucio Fulci  
Cast: Jennifer O'Neill, Marc Porel, Gabrielle Ferzetti  
Distrib: Cineriz

## Cinema

**FATHER-BOSS**  
(Padre-padrone)  
(Nov. 22 start)  
Producer: Coprod with RAI  
Director: Paolo and Vittorio Taviani  
Cast: Omero Antonutti, Saverio Marconi, Michela Michelangeli

## Cinemondial

**THE CRYSTAL MAN**  
(L'Uomo Di Cristallo)  
(Shooting Just Completed)  
Producer: Enzo Gallo Policreti  
Director: Marcello Aliprandi  
Cast: John Phillip Law, Olga Biserà, Fernando Rey  
Distrib: LIA

## Claudio

**THE SCARLET DAHLIA**  
(La Dahlia Scarlatta)  
(Jan. 15 start in Zagabria)  
Producer: Leonardo Pescarolo  
Director: Maurizio Ponzi  
Cast: Shelley Winters, Marcel Buzzuffi, Capucine, Fernando Rey, Stefania Casini  
Distrib: Arden

## Clesi-Lotar

**BEYOND GOOD AND EVIL**  
(Oltre Il Bene E Il Male)  
(Oct. 4 start)  
Producer: Robert G. Edwards  
Director: Lilliana Cavaní  
Cast: Dominique Sanda, Philippe Leroy, Robert Powell, Virna Lisi  
Distrib: Italoaleggio-Italy

## Comec

**A LATE OCTOBER DAY**  
(Un Giorno Alla Fine Di Ottobre)  
(Nov. 8 start)  
Producer: Bruno Ridolfi  
Director: Paolo Spinola  
Cast: Annie Belle, Al Cliver, Mariangela Giordano  
Distrib: Italoaleggio

## Cooperativa Celemontana

**THE DAY OF ASSUMPTION**  
(Il Giorno Dell'Assunta)  
(Nov. 22 start)  
Director: Nino Russo  
Cast: Leopoldo Trieste, Paolo Turco  
Distrib: Italoaleggio

## Cooperativa Vague UNMENTIONABLE ACTS

(Atti Innomminabili)  
(Dec. 20 start)  
Director: Gianni Carosi  
Cast: Marc Porel, Fabio Gamma, Bruno Valente  
Distrib: Italoaleggio

## Daino

**IMMORAL CHRONICLES**  
(Cronache Immorali)  
(Dec. 20 start)  
Director: Ivan Klossowski  
Distrib: Capitol International

## Dania

**THE LADY TAXI DRIVER**  
(La Tassinara)  
(Mid Nov. start)  
Director: Massimo Tarantini  
Cast: Edwige Fenech, Aldo Maccione, Enzo Cannavale

## THE BOSS LIKES HER BLONDE

(Al Boss Piace Bionda)  
(Dec. 13 start)  
Producer: Luciano Martino  
Director: Michele Massimo Tarantini  
Cast: George Hilton, Edwige Fenech, Aldo Maccione  
Distrib: Titanus

## Ersi Produzione Internazionale

**THE TURN ON**  
(La Bravata)  
(Nov. 27 start)  
Producer: Angelo Faccenna  
Director: Roberto Montero  
Cast: Silvano Tranquilli, Ajita Wilson, Franca Gonnella, Venantini Venantini  
Distrib: Gemelli

## Eterna

**THE BEST IN HEAT**  
(La Bestia In Calore)  
(Shooting recently completed)  
Director: Ivan Katanski  
Cast: John Browne, Macha Magall, Edilio Kim, Sal Boris  
Distrib: Cinestampa

## Finart

**THE KILLERS**  
(Gli Uccisori)  
(Oct. start)  
Director: Fabrizio Taglioni  
Cast: Isarco Ravaioli, Bebe Loncar, Francesco Mule, Gordon Mitchell

## Flora

**KILLER GANG**  
(La Banda Del Trucido)  
(Dec. 15 start)  
Director: Stelvio Massi  
Cast: Tomas Milian, Luc Merenda, Imma Piro  
Distrib: Variety

## Intercontinental

**NENE**  
(Jan. start)  
Producer: Giovanni Bertolucci  
Director: Salvatore Samperi  
Cast: Now casting  
Distrib: Columbia worldwide

## Kronos

**HEALTH'S NOT FOR SALE**  
(La Salute Non Si Vende)  
Director: Giuseppe Ferrara  
Documentary Film

## Leone Int'l

**SWEET MAN**  
(Un Uomo Sporco)  
(Jan. 23 start)  
Producer: Alfred Leone  
Director: Daniele Pettinari  
Cast: Fabio Testi

## Liberty

**A NIGHT FULL OF RAIN**  
(Jan. 3 start in Calabria, Rome and San Francisco)  
Producer: Harry Colombo  
Director: Lina Wertmüller  
Cast: Giancarlo Giannini, Candice Bergen  
Distrib: Warner Bros.

## Lugano

**DEATH BEFORE BIRTH**  
(L'Abortivendolo)  
(Nov. 29 start in Sicily, Switzerland)  
Director: Sergio Nasca  
Cast: Turri Ferro, Valentina Cortese, Enrico Montesano, Adriana Asti, Janet Agren, Duilio Del Prete

**A WOMAN ALONE**  
(Una Donna Sola)  
(Jan. 10 start)  
Director: Florestano Vancini  
Cast: Claudia Cardinale

**THE UNDESIRE**  
(Gli Non Voluti)  
(Dec. start)  
Director: Sergio Nasca  
Cast: Turri Ferro, Monica Guerritore, Magali Noel, Franco Fabrizi

## Marzia

**THE RETURN OF THE CULTS**  
(Ritornano Quelli Della Calibro '38)  
(Dec. 20 start)  
Director: Giuseppe Vari  
Cast: Antonio Sabato, Giampiero Albertini, Max Delyes

## Merope

**THE BISHOP'S BEDROOM**  
(La Stanza Del Vescovo)  
(Oct. 18 start)

Producer: Giovanni Bertolucci For Titanus  
Director: Dino Risi  
Cast: Ugo Tognazzi, Ornella Muti, Patrick Dewaere  
Distrib: Titanus

## Parva

**IL CASOTTO**  
(Jan. start)  
Producer: Mauro Berardi  
Director: Sergio Citti  
Distrib: Parva - Italy, CO.FI.COM worldwide

## P. B. Cinematografica

**BRIEF FLIGHT FOR A LONG NIGHT**  
(Breve Fuga Per Una Lunga Notte)  
(Jan. 3 start)  
Producer: Luciano Perugia  
Director: Carlo Di Carlo  
Cast: Adalberto Maria Merli, Antonia Berkov, Luigi Pistilli, Paolo Bonacelli  
Distrib: Italoaleggio

## Penthouse-Rossellini

**CALIGULA**  
(Caligola)  
(June start at Dear Studios, Rome)  
Exec Producer: Jack H. Silverman  
Producers: Bob Guccione and Franco Rossellini  
Director: Giovanni Tinto Brass  
Cast: Malcolm McDowell, Peter O'Toole, Teresa Ann Savoy, John Gielgud, Helen Mirren  
Distrib: PAC and Don Goetz

## Sara

**THIEF'S FACE**  
(Faccia Da Ladro)  
(Nov. 1 start in Istanbul)  
Director: Guido Zurlì  
Cast: Giorgia Ardisson, Peter Fabian, Karin Well, George Arkin  
Distrib: Manta

## Soat

**ITALY IN PAJAMAS**  
(L'Italia In Pigiama)  
(Shooting recently completed)  
Producer: Nicola De Nora  
Director: Guido Guerrangio  
Cast: Gaetano Cimarosa, Laura Ferraro, Maurizio Esposito

## Tanit

**SHADOW OF A SHADOW**  
(Un Ombra Nell'Ombra)  
(Nov. start)  
Producer: Anis Nohra  
Director: Pier Carpi  
Cast: Anne Heyward, Karin Schubert

## TDL/Angry

**HIT AND RUN**  
(Vai E Colpisce)  
(Shooting recently completed)  
Producer: Vincenzo Salviani  
Director: Alberto Marras  
Cast: Mel Ferrer, Raymond Lovelock, John Steiner, Orazio Orlando, Umberto Orsini  
Distrib: Overseas - Italy, Nuova Alpherat

## 3B

**VENETIAN BLACK**  
(Nero Veneziano)  
(Late Jan. start)  
Producer: Luigi Borghese  
Director: Ugo Liberatore  
Cast: Renato Cestie

## Titanus

**IF PIGS COULD FLY**  
(Porci Con Le Ali)  
(Jan. start)  
Producer: Mario Orfini  
Director: Paolo Pietrangeli  
Cast: Now casting  
Distrib: Titanus

## Tritone

**THE TWO SUPER COPS**  
(I Due Piedi Super Piatti)  
(Nov. 22 start)  
Producer: Salvatore Alabiso  
Director: E. B. Clucher  
Cast: Bud Spencer, Terence Hill  
Distrib: Cidif

## Uranus

**GOODBYE CALIFORNIA**  
(California Addio)  
(Dec. 20 start)  
Producer: Manolo Bolognini  
Director: Michele Lupo  
Cast: Giuliano Gemma

## Rosenfelt

(Continued from page 7)

come easily. As we perceived the many factors that were influencing our industry some years ago, we recognized that we were being affected not only by changing tastes in entertainment, but also by a multitude of economic problems that were having an impact on the entire industry. Escalating costs, talent demands, overseas nationalism, currency fluctuations, the demise of tax shelter financing — all of these factors and others were rapidly altering the way entertainment companies could do business. We knew, while our survival was never in question, that to achieve real growth and long-term economic health, it would be necessary for us to embrace a new concept of what it

meant to be in the leisure/entertainment industry.

## Redesigned Over-All

Accordingly, we totally redesigned our feature film and television programming divisions, and launched a major hotel-casino operation in Nevada.

Our success, to be candid at the possible expense of modesty, has been fantastic.

Since its opening on Dec. 4, 1973, the MGM-Grand Hotel - Las Vegas has become the most profitable hotel-casino in the world. And we are understandably and, I think, justifiably proud of it.

Construction now is in progress for our second hotel-casino the MGM Grand Hotel - Reno which, when completed, will be a 26-story, 1,015 room complex containing the world's largest casino. Opening is scheduled for May of 1978 and — as the MGM Grand Hotel - Las Vegas has been — we expect the new hotel-casino to be a worthy bearer of the magical MGM name and trademark.

## Films Still Crucial

As we have branched into this new area of the leisure-entertainment area, however, we have remained a strong worldwide factor in the production of motion pictures. But our feature film approach is significantly changed too. In September 1973, we began a plan of operation that calls for production of a limited number of films each year, but films to which we would devote extremely careful attention. In short, we adopted a policy that gives us the luxury of producing only quality films, carefully selected, made with the highest level of creativity and expertly marketed.

Our new film, "Network," a co-production with United Artists, is a penetrating behind-the-scenes look at the television industry, and is one of the most talked about motion pictures of the year. Initial boxoffice results are excellent and there is more excitement about this attraction than any other MGM film in recent years. "Network," which features an all-star cast of Fay Dunaway, William Holden, Peter Finch and Robert Duvall, was written by Paddy Chayefsky, directed by Sidney Lumet and produced by Howard Gottfried.

## Other Product

Scheduled for release in March is "Demon Seed," starring Julie Christie in a tale of terror concerning a woman in unprecedented jeopardy. Herb Jaffe is the producer and Donald Cammell is the director. "Sweet Revenge," which was shown at the 1976 Cannes Film Festival, will open in the April-May period. It stars Stockard Channing and Sam Waterston and was produced and directed by Jerry Schatzberg.

In addition, we begin shooting this month on the Don Siegel film, "Telefon," an unconventional spy thriller, starring Charles Bronson and Lee Remick. It is being directed by Don Siegel and produced by James B. Harris.

In February, production will commence on Neil Simon's "The Goodbye Girl," being co-produced with Warner Bros. and starring Richard Dreyfuss and Marsha Mason. As was the case with last year's "The Sunshine Boys," producer Ray Stark and director Herbert Ross will be guiding the Neil Simon screenplay.

## The TV Aspect

Television, too, is a productive and active contributor to our continuing success. We are currently producing "Executive Suite" for CBS-TV; "The Practice," starring Danny Thomas, for NBC-TV; "How The West Was Won," starring James Arness and Eva Marie Saint, for ABC-TV; and "W.O.G. ("Way Out Games"), a unique Saturday morning children's show

for CBS-TV.

In addition to our current tv production activity, we have 18 new projects in development with the three networks planned for 1977-78 including Neil Simon's "The Sunshine Boys," starring Red Buttons and Lionel Stander, now being developed for NBC-TV.

It undoubtedly is evident here that we are proud of our accomplishments. So we are. But it also is fair to say that we are not complacent. As the leisure-entertainment field has changed, so it is continuing to change. We cannot say today what MGM will be 50 years from now, or even with total certainty what MGM will be in five years.

One thing, however, can be said with assurance. We will remain cognizant of the significance and tradition of the MGM name and trademark, of the glamour and creativity and achievement represented by Leo the Lion. And wherever our continuing diversification takes us in the everchanging world of leisure and entertainment, we are also cognizant of our great responsibility to see to it that the MGM name and trademark remain synonymous with dedication and quality.

# Knighthoods And Other Honors On Liz Showbiz List

London.

Among the latest to make the British knighthood via the Queen's annual New Year's honors list are retired drama critic Harold Hobson, West End producer and theatre-owner Donald Albery, and concert pianist Clifford Curzon. Also, Norman Hartnell, the Queen's dress designer, whom the sovereign personally designated for the honor.

Comedian Frankie Howerd received the Order of The British Empire (OBE), as did Pamela Lyndon Travers, author of the "Mary Poppins" books for children on which the Disney feature with Julie Andrews was based. Another winner this year was BBC exec Gerard Mansell, rewarded with the title Commander of British Empire (CBE). He's chief of BBC's off-shore radio operations.

Albery, who owns several West End legit showplaces, is presenter of the current London revival of "Very Good Eddie." Hobson, until his retirement last summer, was first-string drama critic for the London Sunday Times, and for many years also covered the London stage for the Christian Science Monitor.

Curzon for years has been Britain's top piano virtuoso on the international concert circuit and is particularly admired for his interpretations of Beethoven and Mozart.

## Enjoin Disk Distributors

Sydney.

The State Supreme Court has acted to crack down on alleged copyright infringement by granting an injunction sought by United Artists Music here and Festival Records against a downtown record outlet.

Together with 10 overseas plaintiffs, the two local disk distributors asked that Morgan John Ryan and Abraham Gilbert Saffron be restrained from selling Quincy Jones' "I Heard That"; "Sparks Big Beat"; and Earl Klugh's "Living Inside Your Love" at Peaches Record Store, of which Ryan and Saffron are the registered owners. Saffron is a prominent local businessman with interests in a wide number of fields.



Thee outrageous comedy coming from Brut.

# "NASTY HABITS"



BRUT PRODUCTIONS PRESENTS A GEORGE BARRIE—ROBERT ENDERS PRODUCTION

**GLENDIA JACKSON MELINA MERCOURI GERALDINE PAGE SANDY DENNIS  
ANNE JACKSON ANNE MEARA SUSAN PENHALIGON** in "NASTY HABITS"

also starring **EDITH EVANS** as Hildegard **JERRY STILLER** as P.R. Priest **RIP TORN** as Maximilian **ELI WALLACH** as Monsignor

Music by **JOHN CAMERON** Executive Producer **GEORGE BARRIE** adapted from "The Abbess of Crewe" by **MURIEL SPARK**

**PG PARENTAL GUIDANCE SUGGESTED**  
SOME MATERIAL MAY BE INAPPROPRIATE FOR PRE-TEENAGE CHILDREN

Written and Produced by **ROBERT ENDERS** Directed by **MICHAEL LINDSAY-HOGG** Color by Technicolor



**WORLD PREMIERE ENGAGEMENT EARLY 1977 CINEMA II NEW YORK**

ALSO READY FOR RELEASE

"CRY FOR ME BILLY"  
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SHOOTING IN FEBRUARY

"FINGERS"  
STARRING HARVEY KEITEL

IN PREPARATION

"DEPARTMENT STORE"  
"POWER OF THE DOGS"



# Authors League: Weary Warrior, But Grateful

By JOHN HERSEY

(President, Authors League of America)

On Sept. 30, last, an event took place which received scant attention in the press or on television, but which will have profound long range effects on American culture — and will closely touch the life of every American writer. After 20 years of groundwork, Congress at last enacted the Copyright Revision Bill, and it will take effect Jan. 1, 1978.

For two decades The Authors League of America has been working on this prime instrument and safeguard of our livelihood, and virtually every provision is not perfect; it has seen fighting and its body shows some scars. But on the whole — thanks in many instances to our hard work in the face of immensely powerful lobbies of interests inimical to our own — it is a good Bill. We have won some hard fights.

It is of the utmost importance that every writer be well informed on the new copyright law. Here the writer's selfish interests and the larger ends of the League happily coincide. The text that follows gives a brief historical account of the part the League has played in helping to shape the new Act, and it describes some of the key provisions. The text gives credit to some of our members who have worked in this cause.

The Authors League owes thanks, as well, to some public servants who have given extraordinary amounts of time to this piece of legislation. Foremost among these is Congressman Robert W. Kastenmeier, Chairman of the House Subcommittee that nursed this Bill for eleven years. His patience and care in what often must have seemed totally thankless work have been quite remarkable. In the present Congress, the members of his Subcommittee — Congressmen George E. Danielson, Robert F. Drinan, Herman Badillo, Edward W. Pattison, Tom Railsback, Charles E. Wiggins — and its Counsel — Herbert Fuchs, Bruce Lehman, Thomas E. Mooney — all amply earned the thanks we now give them. On the Senate side, Senator John L. McClellan, Chairman of the concerned Subcommittee, and his Counsel, Thomas C. Brennan, were especially scrupulous and helpful; we are deeply grateful to them. And all along the way, Barbara Ringer, the Register of Copyrights, has done a superb job of informing the legislators. Valuable work also was done by her Counsel, Jon Baumgarten, and her predecessor, Abraham Kaminstein.

Members of the League should also be aware of the vigilance, persistence, inventiveness, and endless patient labor on this Bill of its own Counsel, Irwin Karp. A search of the 20 year record of the Copyright Revision Bill will show Irwin Karp's fingerprints all over it. We thank him, too.

The work is not finished. Numerous matters — such as the vital one of library photocopying — are only tentatively settled in the present Act.

Meanwhile, below is a historic summation of copyright revision clauses, as prepared by this League, representing 4,600 Authors Guild Members with 2,700 Dramatists Guild Members:

The League was the spokesman for American authors and dramatists in Congress, submitting their case in oral testimony and written statements in many hearings and in discussions with Committee members and their staffs. Testimony was presented by John Hersey

(current president), former presidents Rex Stout and Jerome Weidman, Elizabeth Janeway (then Authors Guild president), John Dos Passos and Irwin Karp (League Counsel). The League represented authors in the Copyright Office hearings which preceded introduction of the 1964 Revision Bill and determined many fundamental provisions. The Authors League also was the sole spokesman for authors of books, plays and other literary works in the many meetings with educators, librarians and public broadcasters (held at the request of the House and Senate Committees) which finally resolved crucial problems in the last phase of Revision.

The Authors League presented detailed recommendations on many provisions. These are some of its major contributions to the Revision Bill:

**1. Term of Copyright.** The League's advocacy of the "life-plus-50-year" copyright term during the Copyright Office proceedings helped persuade the Office, which preferred a fixed term from publication, to write "life-plus-50" into the Revision Bill for new works. Major opposition came from librarians' and educational organizations, and the League rebutted their arguments in several presentations to House and Senate Committees. The Authors League made strong efforts to assure that extension of renewal copyrights would take effect on enactment of the Bill.

**2. Termination of Long-Term Assignments.** The League championed the "Termination Clause" permitting authors to cancel transfers of copyrights after 35 years, and negotiated acceptance of this provision by user groups which had opposed it.

**3. Public Broadcasting Compulsory Licensing.** The Authors League led opposition to compulsory licensing of nondramatic literary works for public broadcasting. It testified for authors and publishers at the 1975 House Hearings; it rejected proposals that authors accepted compulsory licensing with a "veto" provision; and it prepared the final statements to the House Subcommittee in June/July 1976 which were accompanied by letters from John Hersey strongly affirming the League's determination to continue fighting compulsory licensing in the courts, the Tribunal and on other fronts even if Congress adopted it. Because of the League's opposition, the House excluded nondramatic literary works from compulsory licensing under its Bill, although they were included in the Senate Bill. After the House acted, public broadcasting representatives met with John Hersey, Herman Wouk and Irwin Karp, and representatives of AAP, and reached mutual understanding on elements of a voluntary licensing system for an agreement to be negotiated only if Congress adopted the House Sec. 118. Public broadcasting withdrew its opposition to that version, which was adopted. Nondramatic literary works are not subject to compulsory licensing for public broadcasting.

**4. Educational Photocopying.** Early negotiations between The Authors League, publishers and educators produced tacit understandings on fair use in educational photocopying which were reflected in the House reports on its 1966 and 1967 Bills. With the Williams & Wilkins decisions, educational

groups renewed demands for an exemption allowing multiple copies of excerpts and entire short literary works. Witnesses for the 39 educational organizations in the Ad Hoc Committee pressed for this exemption in the 1975 House hearings. The Authors League testified in opposition. Following these hearings, representatives of The Authors League, Ad Hoc Committee, and publishers met and formulated fair-use guidelines for classroom copying. The Ad Hoc Committee withdrew its demand for an educational copying exemption.

**5. Library Photocopying.** Sec. 108, granting libraries limited photocopying privileges, caused prolonged controversy in several Congressional hearings, and many meetings between the parties. Sec. 108 is a compromise. However, in the 1975 House hearings, librarians pressed for deletion of subsection 108(g) (2) which limits the library's privilege of making single copies of journal articles, contributions and small portions of other works. Sec. (g) (2) prohibits systematic copying of such material. The League and publishers groups opposed that change. The House Subcommittee retained Clause (g) (2) and added a new proviso on interlibrary arrangements. The Commission on New Technological Uses of Copyrighted Works (CONTU) asked the parties to submit proposals for guidelines on the new proviso. A joint Authors League-publisher's submission and library proposal were followed by a Commission draft containing acceptable and unacceptable elements. Further League-publisher submissions, and intensive and effective efforts by CONTU commissioner John Hersey, produced a set of equitable guidelines which were accepted by the League, publishers and library groups and included in the House-Senate Conference Report on the final Revision Bill.

**6. Multiple Registrations.** The Revision Bill permits authors to register some or all renewal (and original) copyrights in magazine or newspaper contributions falling due in a 12-month period in one application, for a single fee. The reform will save many authors substantial sums in renewing copyrights on articles, cartoons, stories, etc.; presently each one requires a separate registration fee. The League sponsored this new section.

**7. Manufacturing Clause.** Revision Bills from 1964-1975 modified the "manufacturing clause" but denied U.S. authors protection for domestic publishing rights if more than 2,000 foreign copies of a book were distributed here. In the final 1975 House hearings, The Authors League alone urged that the manufacturing clause be phased out of the Act by 1982; the 1976 Revision Bill will phase the clause out on July 1, 1982. The Authors League also proposed an exemption removing the import restrictions (and penalty) on works of American authors which were only published abroad. Congress added that exemption and this liberates most U.S. authors from the manufacturing clause until it expires.

**8. Broadcasts for the Blind.** Over the League's opposition, the Revision Bill exempts broadcasts of nondramatic literary works on non-commercial programs designed and directed to blind audiences. The Senate version included dramatic works. At the League's urging, the House Subcommittee excluded dra-

matic works from the exemption, and the House defeated an amendment to add them. However, on September 28, Senate Conferees insisted on their version, preventing the House Conferees from signing the Report essential to passage. Under the pressure of time, the House and Senate Conferees compromised by granting a limited exemption for broadcasts of dramatic works for the blind.

**9. Protecting Foreign Authors.** A provision proposed by the League prevents foreign government from expropriating their author's U.S. copyrights.

The following general summary covers some provisions of the Revision Bill. A detailed explanation of these and other sections will be made before the Bill takes effect on January 1, 1978, 14 months from now. Until then, the present Copyright Act continues in force and copyrights still must be obtained under existing law. Moreover all copyrights in existence on January 1, 1978 thereafter will continue under the present two-term renewal system.

## 1. Duration of Copyright.

(a) Existing Copyrights and Renewal Copyrights. (Sec. 304)

(i) All existing copyrights and those secured up to Dec. 31, 1977 continue under the present renewal system. The original copyright lasts

28 years. It must be renewed to obtain a second term of protection. However, a renewal copyright will last for 47 years instead of the present 28 years (a two-term total of 75 years).

(ii) Under Sec. 304(b), which takes effect when the Bill is signed this month, existing renewal copyrights are automatically extended to endure until 75 years from the date copyright was originally secured, including renewal copyright kept alive by prior extensions.

(b) Works Created On or After Jan. 1, 1978. (Sec. 302)

(1) Copyright commences on the work's creation and continues for the author's life and fifty years after death. Copyright in a joint work will last until fifty years after the last surviving co-author dies.

(ii) Copyrights in anonymous, pseudonymous works, and works made for hire, last 75 years from first publication or 100 years from creation, whichever expires first. If, before then, the author's identity is revealed in a Copyright Registration or recorded statement then copyright in anonymous and pseudonymous works will last for life and 50 years.

(c) Works Created But Not Published or Copyrighted Before Jan. 1, 1978. (Sec. 303)

If not in the public domain, copy-

(Continued on page 80)

## \*\*\*\*\* \* Slants On Swiss Film Business \* \* Some See Cheese, Others Holes \* \*\*\*\*\*

Zurich.

Since 1964, a peak year in Switzerland, the number of theatres has decreased from 646, with 233,044 seats, to 506, with 185,451 seats, in 1975. This represents 21.6% fewer cinemas with 20.4% less eating capacity.

On the other hand, net receipts between 1966 and 1975 rose from \$47,148,000 to \$53,785,000, about 14%. Considering an inflation rate of 65% during the same period, however, real receipts in 1975 were, in fact, only \$32,600,000, or 31% less than nine years before.

In Zurich, the biggest Swiss city, 1960 was the peak year as to number of theatres (45), seating capacity (24,000), number of patrons (7,500,000) and grosses (\$7,080,000). In 1975, there were houses with 15,500 seats, 3,300,000 customers putting down \$8,800,000. Average ticket prices, of course, have almost tripled since then, so the result looks somewhat different in real money.

Yet, signs of optimism in the future of the industry are undeniable. For example, while 16 Zurich hardtops closed since 1960, for various reasons, 13 of the remaining houses have been more or less extensively renovated, four new ones (with seating capacities ranging from 482 down to 49) have opened and another four are either ready or projected. In addition, an existing theatre plans switching to a triplex operation next summer, the first in Switzerland.

What better remedy to cheer up exhibitors than a high-grossing film packing 'em in? In that respect, there were more than just a few happy surprises in 1976.

First, there was "Jaws" (CIC). Though not quite up to its phenomenal success story in the U.S., it nevertheless grossed a towering \$1,540,000 in its first nine weeks of release alone at 17 theatres in 15 cities and broke the first-week house record.

Maybe the most unexpected money-maker was Ingmar Bergman's "Magic Flute" (Majestic Films, Lausanne), grossing \$630,000 in the five key cities of Zurich,

Berne, Basle, Geneva and Lausanne and doubling the highest grossing Bergman film in Switzerland till then, "Scenes from a Marriage."

Then came "One Flew Over the Cuckoo's Nest" (UA), a real eye-opener. With a fantastic 106 weeks' total running time in the five key cities and grossing a staggering \$516,000 in Zurich and Geneva alone, it figures as one of the most successful films here in years. "Cuckoo's Nest" did just as well as in middle-size and smaller situations, a factor not be underestimated for such a special theme.

"Emmanuelle, the Joys of a Woman" (Majestic) grossed about 70% of the first "Emmanuelle." This looms as quite a proud figure considering that the latter had been the Swiss top moneymaker of the 1974-75 season.

Last year may also have served as a lesson to exhibitors as well as distributors to disbelieve their own predictions. If a film's b.o. performance betters their own hopes, so much the better. But the contrary, as everyone in the trade will confirm, happens more often than not. Such was the case, for example, with Alfred Hitchcock's "Family Plot" (CIC) and Bernardo Bertolucci's "1900" (UA), both good, but not sensational grossers. "Missouri Breaks" (UA), thanks to a hardsell promo campaign, did well in initial weeks at the Apollo-Cinerama in Zurich, but failed to display much stamina in consecutive weeks.

On the bright side was "Barry Lyndon" (WB) which, proportionally, did infinitely better than in the U.S. or England and looks to develop into one of the season's top grossers, same as in France or Germany. "All the President's Men," also from Warner Bros., was deemed iffy at first because of its political and strongly American-slanted theme. However, the Dustin Hoffman-Robert Redford starrer has already passed 20 weeks of total running time in the five key cities.

Add to these cheery items such

(Continued on page 40)



BEST WISHES



Irving Berlin



# Screen 'Rubbish' Of 1976: Public Taste Unimproved?

By GERALD PRATLEY

Will 1976 be known as the "Year of the Rubbish?" Surely there has never previously been such a barren year? Film after film has come and gone, seen by few, remembered by no one. They do well in the drive-ins, in the small towns, we are told, but what consolation is this to the theatre owners, unless the circuit owns the drive-ins, too.

But the exhibitors aren't suffering any financial loss, according to visiting producers. Does this mean then, that the audiences who pay to see the rubbish are even less discriminating than audiences fed on the old Hollywood production belt system? With everyone today it seems going to colleges and universities, we are given to believe that public taste is much higher than in the Hollywood heydays. But is it?

Cinema has always been a contradiction in terms, which is one of the aspects lending a constant fascination to the medium. But the gap between what is apparent failure to the individual moviegoer and what the production companies claim to be successful, grows wider every week.

How can it be that certain films — other than "The Omen" and a few more — can be said to be racking up great grosses as claimed in advertisements in *Variety* when the cinemas showing them are empty is a continuing mystery.

Allowing for the fact that fewer people are paying more money to see films which play forever and a day, there will certainly come about the bursting of the proverbial bubble when it will no longer be economically sound to keep cinemas open seven days a week, afternoon and evening.

## No Matinees

Already, most first-runs in the big cities have only evening performances. More and more, exhibitors must depend on the expected winners to come along at holiday weekends and keep them going until the next holiday weekend. Thus, the Christmas films, which had better be 'big,' are expected to hold on until Easter.

The Easter movies must last until the beginning of summer. The summer will bring its mixed bag of "dead certs," of which the only certain thing about them is that most

are dead, and a few might be sleepers," which wake up to public acclaim and unexpected cash at the box-office.

## Cycle Of Jitters

Then comes Labor Day, and its 'biggies' must carry on strongly until Thanksgiving. This holiday's orgy of new films is expected to last until Christmas, when the entire nerve-racking cycle starts over again. In between the holidays, those films which haven't the staying power are replaced by the minor rubbish which comes and goes with a bewildering sameness, most of which seems to consist of nothing more than prolonged car chases and horrendous smash-ups.

Surely, for this age of advanced technology, the system is ludicrous. And the more frantic and uncertain it becomes, the closer we are to the next mass means of public entertainment: large screen pay tv in the home. Here at least, the scramble will be confined to the main centres of transmission!

In the meantime, to our colleagues about to prepare their lists of "The 10 Best," well, good luck! The ten best of what, from where, seen where?

# Film Press Conferences: Information Or Indignation

By DORA ALBERT

Van Nuys, Calif.

While every writer prefers to get exclusive interviews or dreams of unusual scoops, we often have to settle — sometimes unhappily — for the press conference. This can be a great bore or a very illuminating experience, depending on the questions asked and the mood of the person answering them. Too often conferences are held just to release some bit of information that would be more appropriate for a press agent's handout — therefore, in such cases, a waste of everybody's time.

Then there are the general press conferences, such as were given by Muhammad Ali after he signed to make his film, Jean Peters when she was about to appear in a tv drama, or by Sonny and Cher when Sonny agreed to reunite professionally with his former wife. Almost all legitimate representatives of newspapers, trade papers and magazines are invited to these general press conferences. The frustrating part of the meetings is that while almost anyone can ask a question or two, no one can really pursue any given angle.

However, such press conferences can usually yield a few good quotes. Take Ali, for instance: "I tricked the whole world. They thought I really went after Joe Frazier on television. I had to make it look like a real fight. We had the worst tussle on tv. He called me ignorant and I grabbed him and threw him down, acting, because I never set out to fight. He was serious but I had to act." Or Ali again: "My movie will be the first black movie that's really done right."

Sonny and Cher were fairly frank. They told how their new loves reacted to their professional reunion.

Jean Peters was very shrewd. She made it obvious that she knew that everyone at the press conference wanted to know about her relationship with Howard Hughes. She also made it clear she wouldn't answer such questions, no matter how adroitly phrased, and she didn't.

Startling things sometimes happen at press conferences when the interviewed celebrities get really angry. Burt Lancaster got furious one day when someone had the audacity to ask if all actors were homosexuals.

Some of the best press conferences are given for the Hollywood Foreign Press Assn. — which only members are allowed to attend. Dustin Hoffman not only answered the questions asked by members, but also performed on the piano for them. Henry Winkler said he'd answer all questions except how much money he makes — and he lived up to that promise. John Wayne, promoting "The Shootist," talked about his experiences with the big C.

News sometimes breaks for the first time at these exclusive conferences. Lindsay Wagner, asked if she believed marriage was an outmoded institution today, said that thought was so far from her mind that she was planning to get married in December. She wouldn't give the exact date, but her future bridegroom, Michael Brandon, was introduced to members at a luncheon. Twiggy also made news by announcing her forthcoming nuptials to her lover, Michael Whitley.

The fact that members of the Hollywood Foreign Press Assn. can award Golden Globes to their favorite performers undoubtedly

has something to do with the cooperativeness most stars exhibit in agreeing to these conferences. Jeff Bridges did fail to show up at one scheduled conference, but he sent a letter of apology afterwards. He'd forgotten the exact time of the conference. He made up for it later by appearing at another date, where he was extremely friendly, apologized again for having been absent-minded, and posed for photographs with all the members who were present. This is a normal procedure after press conferences with foreign correspondents, as many foreign newspapers like to publish photographs of their writers with the stars.

## Overseas Crucial

Another reason the foreign press gets some of the choicest press conferences is the fact that Hollywood derives a hefty percentage of its grosses from abroad — estimated around 50%.

Most of the stars appear to promote a particular movie or TV show, but are usually amiable even when asked personal questions. A few refuse to answer anything more personal than "Why did you choose this particular role?" Sean Connery avoids all discussion of his personal life, and James Caan acted irritated when asked personal questions. Though Twiggy was happy to talk about how much she wanted to have children and to explain that was why she was so eager to get married, she drew the line at answering why she was attracted to her fiancé and she also flatly refused to give her bust measurement.

Some stars are surprisingly frank about their intimate lives. When Peter Falk was promoting "Woman Under the Influence," in which he slapped Gena Rowlands, as the script called for him to do, he admitted that in real life he had once slapped his wife before they got married. It was all the result of jealousy. (Since then they've been divorced, but not because of that ancient slap.)

When the HFPA arranges a press conference, it's really kept exclusive. One writer for "Playboy," unable to get an interview with Robert de Niro, tried to get permission to sit in on a foreign press conference with him, and was turned down; he then tried to bribe a member to ask certain embarrassing questions and turn the tape over to him, and was again turned down.

No one ever really knows ahead of time what questions will be asked or how they will be answered. Only one actor — Yul Brynner — made very definite demands before giving a press conference — they included a demand that no one leave the room in the middle of the conference.

## Option 'Unbusinesslike'

Bombay.

Under the new standard contract form for film exports starting this week, the Indian Motion Pictures Export Corp. has been given the option to take any picture registered with the Joint Chief Controller of Imports and Exports for the same contractual amount within one month.

Rajendra Singh, president of the Indian Film Exporters' Assn. has characterized this provision in the contract as one-sided and "unbusinesslike." Singh has pointed out that once a film was contracted and its price fixed by the registration committee the IMPEC could not have any right to the picture since the rights belonged to the overseas buyer.

# An Imaginary Lateshow Plot: John Wayne Meets Mae West

By HARRY PURVIS

Hamilton, Ont.

Of in the still night, as I sit and watch Astaire and Rogers, Tracy and Hepburn, Garland and Rooney, Gable and Harlow, MacDonald and Eddy, Powell and Loy and other great screen teams on the Late Show, I ponder on the sad fact that Hollywood never got around to pairing certain other players who, to my thinking, were made for each other, boxoffice-wise, that is.

I mean who wouldn't want to see Groucho with Garbo, or W.C. Fields with Shirley Temple? And what about Greer Garson and Johnny Weissmuller, Ronald Colman and Martha Raye, Clara Bow and George Arliss, Bette Davis and Wallace Beery, or Clifton Webb and Marjorie Main? Oh, I tell you, the possibilities are, or were, endless.

But perhaps my greatest regret is that the short-sighted movie moguls of yesteryear never saw fit to team John Wayne with the one and only Mae West. (The one good thought here is that it's still possible). Can you imagine the dialogue between these two? I can. Or at least I think I can. Yes, I'd like to believe that the first film meeting of these two living legends would go something like this:

The time, the early West. The scene, the Red Dog Saloon. The new Sheriff, (John Wayne), enters, and ambles, in his unique way, over to the bar, where he proceeds to order a sarsaparilla. On spotting the rugged newcomer, the saloon proprietress, Lulu Belle, (Mae West), leaves her poker game and ambles over to the bar, in her unique style she addresses the handsome stranger thusly:

Lulu Belle: "Hm-mm-mm. Hullo, tall, dark, and holstered — where have you been all my life?"

Sheriff: "Howdy, ma'm. I reckon as to how you must be the schoolmarm."

Lulu Belle: "Well, I've taught a few things in my day — but school wasn't one of them. However, if you

promise to be a real bad boy, I'll keep you in after hours, and see what I can do about furtherin' your education."

Sheriff: "I reckon as how maybe you aren't the schoolmarm."

Lulu Belle: "Hm-mm-mm — bright boy. Are you always this fast on the uptake, or have I just caught you on a good day?"

Sheriff: "I reckon, ma'm, you've sorta' caught me with my gun belt down. I ain't had much time for wimmin, what with havin' to clean up Dodge and Abilene and Tombstone."

Lulu Belle: "Hm-mm-mm — when seems we have somethin' in common. I cleaned up in those towns too."

Sheriff: "I just knew a pretty little filly like you couldn't be all bad."

Lulu Belle: "Hm-mm-mm — when I'm good I'm verrrry verrrry good — but when I'm bad I'm even better."

Sheriff: "You don't fool me none, ma'm. I've run into your kind in every saloon in the west — bad girls with hearts of gold."

Lulu Belle: "Hm-mm-mm — yuh interest me. Tell me more about your love life."

Sheriff: "Ain't much to tell I reckon. Oh, there was that cute little redhead in Wichita who took a bullet that was meant for me. Then there was that Mexican gal below the border who stepped into the way of a knife that was aimed at me. Then there was that Frenchie gal in—"

Lulu Belle: "Hm-mm-mm — that's enough. I get the picture. You're a sort of walkin' cemetery for women. Hm-mm-mm — let's take a little stroll and see if we can do somethin' about breakin' that jinx."

Sheriff: "I'd be mighty proud to be seen ridin' double with you, ma'm."

Lulu Belle: "You're not so hard to take yourself, big boy. In fact, I noticed you the minute you walked into the jernit. Hm-mm-mm — do you

always walk that way?"

Sheriff: "Reckon so, ma'm. Why?"

Lulu Belle: "Hm-mm-mm. I thought I had a sexy way of gettin' around, but that amble of yours is enough to get the jernit raided."

Sheriff: "Reckon as how you're just joshin' me, ma'm — but if you wouldn't mind me gettin' serious for a minute, there's one question I've been dyin' to ask you ever since I strayed into your corral."

Lulu Belle: "Hm-mm-mm, this is gettin' interestin'. What have you got on your mind — as if I didn't know?"

Sheriff: "Well, ma'm, if it isn't too personal, would you mind tellin' me if you've ever — I mean would you mind tellin' me how you feel about — Aw, shucks, ma'm, I might as well come right out and ask it — How good are you at killin' Apaches?"

"The End."

## CUSTER SURVIVED AND TRIED BY ARMY

General Custer, "Old Yellow Curls" the most thoroughly defeated commander ever of U.S. Cavalry has remained, since his extermination with all his troops in 1876, a figure of unending dispute. His literature is perhaps as numerous as that of Billy The Kid, another colorful loser of the West. Some portion of the Custer books are very much against him as a showoff, careerist, a selfishly inconsiderate and politically-motivated military leader.

Meanwhile Douglas C. Jones has invented the idea that Custer alone survived and was brought to justice. Hence "The Court-Martial of George Armstrong Custer" (Scribner; \$8.95) is a novelistic projection of that. It is a pretty good read.

The fault for the film that is supposedly going to be made of the book (he is found innocent) is that Custer himself sits there in a state of trauma, says nothing, almost literally from start to finish. He only reacts nervously, flushes, glares. In short the screen writer has got to bring him alive. The book's witnesses are "alive" but Custer is just static the cynosure of a debate in which he himself is mute. —Land.



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# Missouri



## Weekend Serials Of Silent Era: Loved Brawls, Not Sex 'Mush'; Recall Nat Levine, Sam Bischoff

By BILL SLATER

The action-crowded weekend film serials of yesteryear comprise an integral part of film history, though little noticed nowadays by film archivists. I refer back to 1925-26 when I was employed as publicity and eastern biz rep of Nat Levine, just at the time he was beginning his career as a producer and distributor of serials in partnership with Sam Bischoff. Ten years later each partner had made it; Levine as the head of Republic Studios under Herbert J. Yates; Bischoff as exec producer at Columbia Pictures, then under lease to Harry Cohn.

We shared a two-room office, at 1650 Broadway, in New York, with a lawyer who was investing in a Levine serial, his first. I tended to publicity, trade paper contacts, dealing with suppliers of press books (at 6¢ each), lithographs (at 9¢ each), lobby display cards, 11x14 and 22x28 (at 40¢ each) and slides and trailers and such. It was a one-man show for me and about the same for Levine, traipsing as he did around the country's 40-odd film exchanges. Demonic in his work, he was as a man possessed, hurrying and scurrying about in railroad sleepers and day coaches. Out of that came a tidal wave of letters, Western Union and Postal Telegraph wires, most of which, addressed to me wound up in my keister and stayed put, in the intervening decades, in a steamer trunk I never discarded for some reason. It was while I was in a rummaging mood that I came upon the files holding this memorabilia.

### Serial Economics

Levine's forays into the key city exchanges — had him setting up deals on State Right basis, territorial franchises in effect, for the two or three serials and a feature or two that he took on for national outlets while vamping 'til ready for his own. If I can recall correctly, a State Right franchise fetched anywhere from \$1,500 to \$20,000, give and take all the variables involved, such as potential playdates in the area, circuit bookings, demographics, seating capacity, etc.

The 12-chapter serial that Levine and Bischoff had on tap was "The Silent Flyer" — a dog epic which they brought in at \$70,000 and sold outright to Universal at \$135,000. I will attempt to sort out typical letters and wires that often reflected the doubts and uncertainties that were besetting us all. You can say this, for Levine and Bischoff they had the good taste and fortune to stay clear of the Gower Street Boys.

Here's a wire: Western Union, October 25, 1925, Hollywood "money definitely set commencing lining up story, cast director will be unable shooting until November Fifteenth account story takes two weeks. Ask Hoffberg what he thinks of William Russell or William Desmond for male lead. Also Louise Lorraine, Grace Darmond, Grace Conard, Eva Novak female. Regards Nat Levine.

J.H. Hoffberg, aforementioned, was his foreign distributor. A letter read in part:

"I will be back in New York during early part of December. I have lined up several features of merit and I believe I can place one or two with Hoffberg. Get in touch with Milt Collins and head off a deal elsewhere. You re-

member, we saw it at a screening and though it was a steal on "The Gorilla," just, Nat.

Four days later, a letter cautioning me:

"... don't go to the trades with anything in connection with the serial... I will write you soon outlining a campaign. Just keep it under your hat but there is a possibility of making a deal straight-off with Universal. Don't let the word out, we will talk about it when I see you, just, Nat"

In the meantime, there's a money crisis:

Postal telegraph telegram Hollywood Calif. Nov. 13 William Slater Bischoff Inc 1650 Bway NY. "Why don't you wire fifth. Doesn't Hoffberg believe I mailed him receipted note. Please wire it immediately. Need it badly. Stop final papers to be signed in morning whereby money will be turned over for production. Cannot personally take any of this am writing Hoffberg in detail explaining reason delay on cast story. Rush railroad ticket money. Regards. Nat Levine.

A letter from the studio dated Sunday morning:

"Just got your wire. I don't have to keep Hoffberg sold on the serial. If he cannot appreciate its possibilities then I have made a mistake in my choice of foreign distributor. I know we are going to turn out a damn good serial — and I am satisfied that at the opportune time he will go out and get us some real dough, just, Nat.

Another crisis, money, money, money...

Postal telegraph, Hollywood Calif. Nov. 7, 1925. William Slater, Bischoff Inc 1650 Broadway New York. Mailed you my railroad ticket be redeemed believe you will get ninety dollars keep fifty wire me rest. Writing you detail about future money. Regards. Nat Levine.

Just one more memo and that will do. Levine wrote me outlining some suggestions for publicity releases and one of them referred to an actor he was considering, Hugh Mack, for the comedy relief and Levine mentioned that Mack just returned from Nice, France, where he worked for Rex Ingram in "Mare Nostrum." See Marie Nostrum as soon as you can and let me know."

Yes, I wrote Levine, I loved Marie, hated Nostrum.

### Check-Kiting?

When things were looking up for Levine and Bischoff, a \$3,000 advance came through from the lab (secondary financing) for distribution expenses. If Levine was having his problems with production we were compounding them at 1650 Broadway, riding herd on the press book printer, the lithographer, the lobby display people and the slide makers. I was hurling threats and imprecations about service and unmet deadlines and they, in turn, dwelt on fiscal matters and accounts past due that were equally lapsing and delinquent. Levine would forward \$2,000 of that lab advance and we would manage to toss it around, in proportion, and succeeded in holding the hounds at bay. And start the charade all over again.

It was proposed that I come to the West Coast to be in on the early shooting of "Silent Flyer." It was

Levine's suggestion that I tap my aunt for \$500 for the expense, a loan guaranteed on Levine's note. When I came to Hollywood in January, 1926, it was by way of the Twentieth Century and the Santa Fe Chief, a bedroom, round trip, which added up to about \$200. I haven't looked lately, but the same trip today must be triple! I stayed at the Hollywood Plaza Hotel on Vine Street, down the street from Hollywood Boulevard. Last I checked, in 1968, it was still in business. In the serial era I paid \$4 a day. And by the way, tante Ida got her \$500 back!

I learned about serial-making at first hand. We h.q'd at the Universal Studio and occupied an office in one of those two-storied bungalows which served as Executive Offices. The back lot was used for some exteriors and the few interiors, on one of the Stages. Levine was notoriously near with a dollar and a budget was sacrosanct. He had an adding machine mind (please, to observe I did not say Computer).

### No Wasted 'Art' Slants

I can remember his insistence on no-nonsense shooting time, cautioning his director, Harry Webb to have the cast thoroughly rehearsed in their bits and shtick before the camera rolled, and when it ground, 50 "takes" in a 16-hour work-day would be marked: "print that!" At that rate a twelve-chapter serial could be in the can in six weeks. I remember our locations were such as Big Pine in the "San Berdo" Mountains, Truckee, Mount Baldy, The Laurel and Benedict Canyons, Mulholland Drive and the Hollywood Hills. It was there for the taking for most quickie producers. Incidentally, serial queen, Ruth Roland made millions buying up every bit of shrub scrub and mesquite acreage, unencumbered by today's Spanish stucco and Royal Tudor and Georgian architecture, which clutter the landscape.

The bare minimum rule applied when the crew gypsied it. A trailer for the three cameras, one an Akely for the chase sequences, lighting equipment and sundry props, a few touring cars for transporting cast and crew and the ubiquitous portable privies.

### Sat, Sun, Matinees

Levine calculated long before he started in 1925 that there was an easy dollar to be made in serials. For example, there were, in that year about 6,500 theatres (out of 14,000!) who were potential buyers of cliffhangers. The Saturday and Sunday Kid Mats fetched rentals ranging from \$5 to \$25, considering those variables again. The admissions ranged from 10¢ to 25¢. A serial with 12 Chapters and with the cards played right, could hook a teenage addict into dropping his nickels and dimes at the Bijou b.o. for those twelve episodes. Levine insisted that the chapters must be so carefully crafted that the ending forms a "pull-back" desire. A situation of sufficient import had to prevail to bring 'em back next week — to feel that life would not be worth the living if that kid should miss an episode. If a chapter lacked that element the serial had no purpose for the exhib.

### Pearl Never Went West

I don't think that appraisal was original with Levine. Long before, in 1913, Colonel William Selig, of Selig Polyscope, produced the "Adventures of Kathlyn," starring Kathlyn Williams and he was approached by the William Randolph Hearst people in Chicago, then in a circulation turmoil with the mighty Chicago Tribune. The Trib got wind of the negotiations and countered with a topping offer to Selig, who grabbed it. The "Kathlyn" serial proved such a great circulation booster for the Tribune and an unexpected bonanza for Selig. This was war. The Hearst-McCormick

forces were at it shooting from the hip with checkbooks. In quick succession came Edison Films with "Dolly of the Dailies," Universal with "Lucille Love," co-starring Francis Ford and Grace Cunard; Pathe Freres with that paragon of all cliffhangers, "Perils of Pauline," starring Pearl White, featuring Crane Wilbur and Paul Planzer.

This one was lensed at Fort Lee, New Jersey — none of it in Hollywood. Pearl White never set foot on the West Coast. "A Million Dollar Mystery," was a big one in the early 1900's and I can identify with it because living on New York's east side I attended the nickelodeon on Houston Street and Avenue B. I believe that was one of three East side theatres that were owned by Billy and Brandt. I was the kid with the three cents — admission then was "two for five." "Million Dollar" brought stardom for James Cruze and paved the way for those exploitation spectacles by Harry Reichenbach. You may recall that it was he who checked into New York's Chalfonte Hotel on 66th Street and Broadway, registering as "T.R. Zan, with a packing case that hid a mangy pussycat of a lion. "Exploits of Elaine," "The Iron Claw," and the "Fatal Ring" came off the Fort Lee lot. Milton Berle, at four, made his debut in "Elaine."

Levine produced "The Golden Stallion" in 1926 and sold it on a State Right basis. Summarily, I can recall that the negative costs came to \$65,000 and starred Yale footballer Maurice "Lefty" Flynn, featuring Molly Malone and black-hat strongman, Joe Bonomo. Selling expenses came to about \$20,000 and after all indie contracts were consummated and the foreign distribution figures were in, the total gross was close to \$180,000. Profits were sliced somewhat by heavy print costs, inasmuch as serial footage (two reels per chapter, 1000-foot per reel) is twice that of a competitive feature.

### Snubbed, But Badly

Which jogs my recall a bit to tell about the denigrated state of all creatures connected with serial making. They were treated with icy disdain by the artistically inclined of Hollywood. The serial credits bore names of many of the industry's more famous stars, directors and scripters. The serials succeeded in keeping some studios open when others were having "the shorts." Good times or bad serials rarely ever ran to red ink on the ledgers and that was something that could not be said of features.

A final observation. Serial plots were as barren of romance as a George Alfred Henty novel because the teenagers got turned off if sex reared its head. A clinch or the slightest hint of a pass at the heroine caused kids to make appropriate deprecatory, inelegant noises and to moan and groan at the sissy stuff on the screen. Roy Rogers and others got to kiss their hosses and that went down fine. Most of the budget money on a serial was allocated to special effects, scenery, stunt men and actors. Very little for costumes. Nor were the makers too finicky about details (authenticity). The plots? They were still retelling the old allegory about good vs. evil. The good guys always won out in the end. Somebody always got hurt in a serial; namby-pamby, faked encounters were a waste of time when the boys roughed it up in a saloon or on the range. The alterations had to look good or the young 'uns got restless.

The growing sophistication of juve filmgoers and the introduction of sound area 1929 put out-of-doors excitements out of film fashion for a time and then gave up altogether. But the serials were fun while they lasted.

If *Variety* will allow a personal note: If Nat Levine is alive and well

and living in Los Angeles County: Stay Well.

WILL NOT BE CONTINUED NEXT ISSUE.

## Catchphrase Test

By MILT TATELMAN  
(Advertising Consultant)

Test your Movie-Ad IQ simply by matching a dozen print and trailer lines with the films that I wrote them for. Then check with the answers below and grade yourself accordingly. (Remember: you are now being put on the West Point honor system.)

(1) He's the guy all the girls wanted. She's the girl who wanted all the guys.

(a) Romeo and Juliet; (b) Bonnie and Clyde; (c) Dirty Mary, Crazy Larry; (d) Buster and Billie; (e) Harry and Tonto.

(2) The deadliest jaws on land belong to...

(a) Benji; (b) Grizzly; (c) King Kong; (d) Capone; (e) Mrs. Miniver.

(3) They live to serve... and they serve to destroy!

(a) The Maids; (b) The Professionals; (c) The Adventurers; (d) The Stewardesses; (e) The Dolly Sisters.

(4) You'll get a charge out of it!

(a) The Tangler; (b) The Sex Machine; (c) The Love Machine; (d) White Lightning; (e) Chitty Chitty Bang Bang.

(5) The ultimate trip.

(a) Return to Peyton Place; (b) Silver Streak; (c) From Here to Eternity; (d) Mr. Smith Goes to Washington; (e) 2001: A Space Odyssey.

(6) Who dares to bleed the bloodthirsty?

(a) Mary Poppins; (b) The Fearless Vampire Killers; (c) Dracula Has Risen from the Grave; (d) Captain Kronos, Vampire Hunter; (e) The New Interns.

(7) What the song didn't tell you — the movie will show you.

(a) Three Coins in the Fountain; (b) Song of Bernadette; (c) Love Is a Many Splendored Thing; (d) What's New, Pussycat?; (e) Ode to Billy Joe.

(8) Years and years from now — you'll still remember the first time you saw it.

(a) At Long Last Love; (b) Man of La Mancha; (c) Bambi; (d) Dr. Dolittle; (e) Hurry Sundown.

(9) X has finally come of age.

(a) Linda Lovelace for President; (b) Emmanuelle; (c) Mannequin; (d) Fritz the Cat; (e) The Shaggy D.A.

(10) It's enough to drive you out of your mind — and into your grave!

(a) A Matter of Time; (b) Carnal Knowledge; (c) Asylum; (d) Tales That Witness Madness; (e) There's No Business Like Show Business.

(11) Some highly classified information — about love.

(a) The Ipcress File; (b) The Odessa File; (c) The Tamarind Seed; (d) Once Is Not Enough; (e) I Am Curious (Yellow).

(12) There's some of him... in all of us.

(a) Rosemary's Baby; (b) Joe; (c) The Apprenticeship of Duddy Kravitz; (d) Shaft; (e) The Christine Jorgensen Story.

(Answers on Page 9)

## Zurich B.O.

(Continued from page 36)

entries as "Taxi Driver" (20th), with a Zurich-plus-Geneva gross of \$204,000 in 26 weeks; "Nashville" (Par, released here by Starfilm Zurich), with a combined 35 weeks; and the first two weeks of "Battle of Midway" (CIC) at the Apollo-Cinerama in Zurich, with a \$85,000 gross.

"The Omen," "Silent Movie" and "Marathon Man" do not figure in this report.



# Hoyts Australia opens world's largest cinema complex.

On December 16th 1976 Hoyts opened the largest cinema complex in the world. Costing 14 million dollars the Hoyts Entertainment Centre has taken two years to build and stands on the site of the old Trocadero Ballroom in George Street. The Centre contains 7 modern cinemas ranging in capacity from 355 to 950 — all fitted with the latest projection equipment, comfortable seating, carpets and airconditioning. Total seating capacity for the entire centre is 4,382. Not just a cinema complex but a total entertainment centre, facilities also include a New York style delicatessen, two liquor bars, three candy bars, a snack bar and coffee lounge and provision for a tavern restaurant.

In addition the foyer which covers a mammoth area of 1/3 acre will be developed as a source of continuous but changing entertainment ranging from exhibitions of movie props and costumes, stalls selling products associated with the movies including books, records and t-shirts, video trailers of forthcoming movies and arts and crafts activities and products.

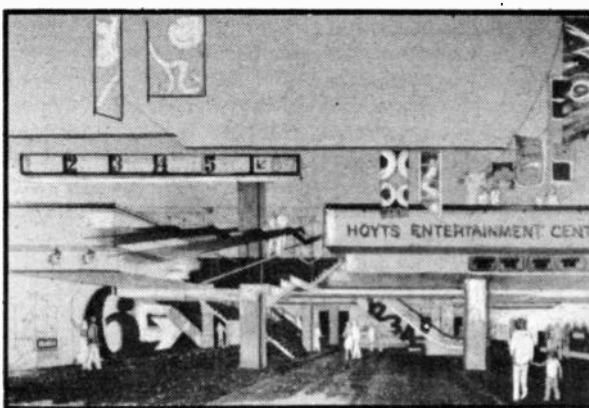
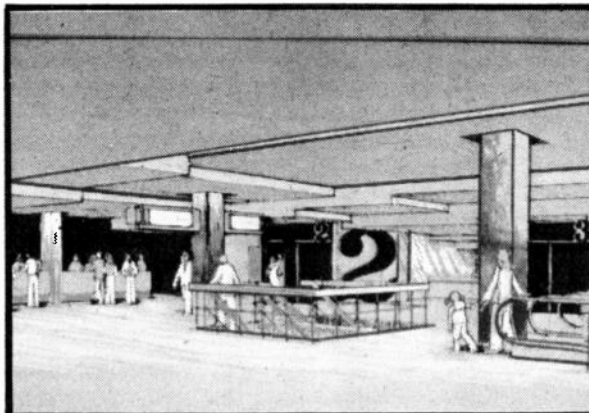
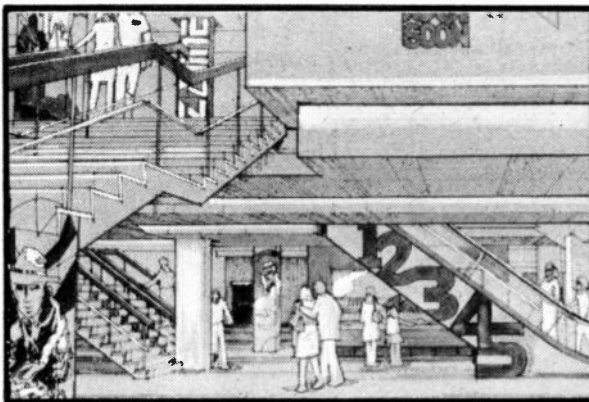
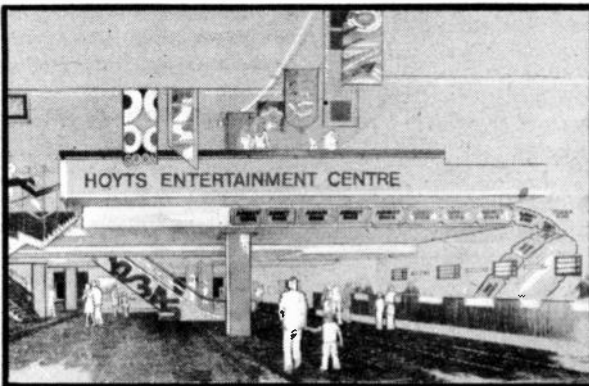
## A month of celebrations.

When the Hoyts Entertainment Centre opened its doors on December 16 it was the signal for a week of gala charity premieres in full Hollywood style, which commenced the month long celebrations for the opening of the Centre. Six of the seven films playing in the Centre received their Gala premieres on consecutive nights during the week of December 16.

First off, on the night of the 16th was the Australian film — **MRS. ELIZA FRASER**. In the presence of its stars, Susannah York, John Waters and Noel Ferrier, ELIZA FRASER received not only a gala opening, but its worldwide premiere.

ELIZA FRASER was followed by the Twentieth Century Fox smash hit **SILENT MOVIE** — where the only dialogue spoken is by Marcel Marceau, then Filmways World War II thriller, **THE EAGLE HAS LANDED** with Michael Caine, Anthony Quayle and Donald Sutherland.

After a rest for the partygoers on the Sunday night, Columbia's world premiere of the Australian Film **BARNEY** was held



on Monday December 20. **BARNEY** was followed the next evening by a night of pink champagne, pink flowers, pink dresses when under the aegis of United Artists, **THE PINK PANTHER STRIKES AGAIN!** The week of premieres concluded on Wednesday December 22 with full gala trimmings to celebrate the season of **COUSIN, COUSINE**.

Each gala premiere was followed by supper and dancing and attended by media and showbusiness personalities. Guests treated the week like a film festival and stocked up on sleep before it began.

## Official gala opening.

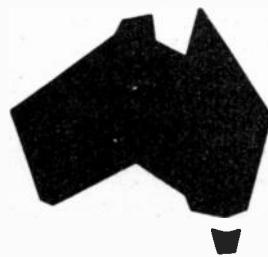
The highlight of the celebrations surrounding the opening of the Hoyts Entertainment Centre will occur on January 8, 1977 when the Official Gala Opening of the Centre itself will take place. The day will herald a colourful Hollywood style spectacle, beginning with a mammoth movieland parade through the streets of Sydney.

A magnificent release of thousands of balloons will signal the official opening ceremony, to be attended by His Excellency the Governor of N.S.W., Sir Roden Cutler. The Prime Minister, Mr. Fraser has been invited to attend the opening, along with other leading political figures and showbusiness personalities. A grand opening like this is not complete without the stars — at this stage Hoyts are saying that there will be some real surprises in store with the personalities who have been invited.

Twentieth Century Fox's worldwide box office hit, **THE OMEN** starring Gregory Peck and Lee Remick, has been especially selected for a gala screening immediately following the official opening.

And for the rest of the night it's going to be carnival time, with champagne and great food till breakfast. Dancing and entertainment for a "cast" of over 1,000 partygoers will really bring "The Magnificent Seven" to life. The grand opening will be telecast live on Channel 9. A major 6 week TV, radio and press campaign will ensure that the opening of the Hoyts Entertainment Centre is the talk of Sydney this Christmas.

# HOYTS





# Film & TV Fests, Markets, 1977

(Note: Festivals listed below in boldface type have in the past been approved by the International Federation of Film Producers Assn. Some dates are tentative).

DATE	EVENT	LOCATION
Jan. 3-16	New Dehli	India
Jan. 13-23	Brussels	Belgium
Jan. 19-23	Avoriaz (fantastic films)	France
Jan. 21-27	Cannes MIDEF Music Market	France
Jan.	Solothurn (Days of Swiss Film)	Switzerland
Jan.	Utrecht Cinemanifestatie	Holland
Feb. 4-12	<b>Belgrade Film Festival</b>	Yugoslavia
Feb. 6-19	Thames Film Fest	Gt. Britain
Feb. 7-9	San Antonio Hemisfilm	U.S.
Feb. 8-19	Monte Carlo TV Festival	Monte Carlo
Feb. 17-20	Tampere Film Festival	Finland
Feb. 28-Mar. 6	Cortina at St. Vincent (sports)	Italy
Feb.	NATPE Conv. (T.V. Program execs)	U.S.
March 1-5	Chamrousse (humour)	France
March 10-19	Rotterdam/Antwerp (Film Int'l)	Holland
March 15-31	<b>Los Angeles (Filmex)</b>	U.S.
March 16-22	Strasbourg (Rights of Man)	France
March 18-27	Dallas (U.S.A. Festival)	U.S.
March 24-Apr. 1	<b>Vienna (humor in film)</b>	Austria
March 25-31	Bergamo at San Remo (authors)	Italy
March 27-Apr. 2	Berlin TV (Prix Futura)	W. Germany
March	Cartagena Film Festival	Colombia
March	NAB Convention	U.S.
March-April	Huesca (shorts)	Spain
March-April	Rheims (sport films)	France
April 16-23	Milan MIFED (pic and tv mart)	Italy
April 22-28	Cannes MIP-TV market	France
April 25-30	Oberhausen (shorts)	Germany
April	Paris Audiovisual Show	France
April	Paris Sci-Fi & Fantastic Films	France
April	Milan (maritime docs)	Italy
April	Valladolid (human values)	Spain
April	<b>Belgrade (Science &amp; Technology)</b>	Yugoslavia
April	Toulon	France
April-May	Philadelphia	U.S.A.
April-May	Montreux TV Festival	Switzerland
May 12-26	<b>Cannes Film Festival</b>	France
May 22-28	Trento (Mountain films)	Italy
May 23-28	American Film Fest (New York)	U.S.
May 29-June 13	<b>Sydney</b>	Australia
May 31-June 5	Cracow (shorts)	Poland
May	Beaune (historical films)	France
May	Tashkent (Afro-Asian)	U.S.S.R.
May	Asolo (art and printing)	Italy
June 3-18	Melbourne	Australia
June 4-11	Cork	Ireland
June 16-25	Varna (Health)	Bulgaria
June 13-19	Ischia	Italy
June 14-18	Annecy (animation)	France
June 24-July 6	<b>Berlin</b>	W. Germany
June	Long Island (Mineola N.Y.)	U.S.
June	Brussels	Belgium
June	Poruba (environment)	Czechoslovakia
June	Prague Television Festival	Czechoslovakia
June	Grenoble (shorts)	France
June	Munich (youth prize-tv)	Germany
June	Montreal (environment)	Canada
June-July	Auckland	New Zealand
July 3-9	Gijon (children)	Spain
July 11-	Brisbane	Australia
July 11-15	Film '77 London	Gt. Britain
July 7-21	<b>Moscow Film Festival</b>	U.S.S.R.
July 21-30	Taormina (Fest of Nations)	Italy
July	Trieste (science fiction)	Italy
July	Adelaide (new cinema)	Australia
July	Pula (national)	Yugoslavia
July-Aug.	Avignon	France
Aug. 4-14	<b>Ottawa</b>	Canada
Aug. 21-Sept. 10	Edinburgh	Scotland
Aug. 27-Sept. 3	La Coruna (comedy)	Italy
Aug.	Locarno	Switzerland
Aug.	Montreux (new form)	France
Aug.-Sept.	Venice	Italy
Sept. 4-10	Deauville (U.S. Films)	France
Sept. 10-21	<b>San Sebastian</b>	Spain
Sept. 15-25	Prix-Italia (TV) Venice	Italy
Sept. 23-Oct. 9	<b>New York Film Festival</b>	U.S.
Sept. 24-Oct. 2	<b>Thessaloniki</b>	Greece
Sept. 25-Oct. 1	<b>Arnhem</b>	Holland
Sept.	Stratford, Ontario	Canada
Sept.	Sorrento/Naples	Italy
Sept.	Ouistreham (environmental)	France
Sept.	Pesaro (new cinema)	Italy
Oct. 12-23	<b>San Francisco</b>	U.S.
Oct. 15-19	14th EBU screenings (MIFED) Milan	Italy
Oct. 19-23	MIFED Film and TV Market, Milan	Italy
Oct. 20-24	East-West Film Market (MIFED) Milan	Italy
Oct. 25-29	6th MIFED Indian Summer Film Market, Milan	Italy
Oct.	Barcelona (color)	Spain
Oct.	Sitges (horror)	Spain
Oct.	Mannheim	Germany
Oct.	Nyon (shorts)	Switzerland
Oct.	Oberhausen Sports Festival	W. Germany
Oct.	Asian Film Festival (place not set)	
Oct.-Nov.	Lucca (animation)	Italy
Nov. 6-12	Padua (sci-educational)	Italy
Nov. 7-20	<b>Cairo</b>	Egypt

Nov. 14-Dec. 1.	<b>London Film Festival</b>	England
Nov. 14-28	<b>Teheran/Isfahan Film Festival</b>	Iran
Nov.	Teheran (children)	Iran
Nov.	Virgin Island (film test)	U.S.
Nov.	Chicago	U.S.
Nov.	Cartagena (sea themes)	Spain
Nov.	Namur (nat'l films)	Belgium
Nov.	Paris Film Festival	France
Nov.	Porretta Terme	Italy
Nov.	Leipzig	E. Germany
Dec.	<b>Istanbul Film Festival</b>	Turkey
Dec.	Florence Festival dei Popoli	Italy

## BOOKS REVIEWED BY 'VARIETY', 1976

(Continued from page 22)

Title	Author	Date
"Josh"	Joshua Logan	May 26
"The Kissinger Noodles or Westward Mr. Ho"	Max Wilk	June 16
"La Nostalgia N'Est Plus Ce Qu'elle Etais"	Simone Signoret	Dec. 22
"Launching Children to Stardom"	John B. Shallenberger	Sept. 29
"Leni Riefenstahl"	Glenn B. Infield	Nov. 10
"Let The Chips Fall"	Rudy Vallee	April 14
"The Literature of the Film"	Gale Research	June 9
"Living It Up"	George Burns	Dec. 1
"Lucy & Ricky & Fred & Ethel"	Bart Andrews	Nov. 24
"Magic"	William Goldman	Sept. 22
"Mayer and Thalberg"	Samuel Marx	March 3
"Me Alice"	Alice Cooper	
"Media Sexploitation"	Steven Gaines	May 26
"The Milos Forman Stories"	Wilson Bryan Key	Nov. 10
"My Heart Belongs"	Antonin J. Liehm	April 21
"My Side"	Mary Martin	April 21
"The Natural History of the Chorus Girl"	Ruth Gordon	Dec. 1
"The New Wave"	Derek and Julia Parker	March 17
New York Notes: A Journal Of Jazz in the Seventies	James Monaco	June 23
"Nyet"	Whitney Balliet	April 7
"On With The Show"	Thomas Gambini	Oct. 27
"The Only Game in Town"	Robert C. Toll	Oct. 20
"The Real F. Scott Fitzgerald"	Hank Messick	Dec. 8
"Record Collectors Price Guide"	Burt Boldblatt	Dec. 8
"Restaurant Guide to New York"	Sheilah Graham	Aug. 11
"The Robert Morley Bedside Reader"	Jerry Osborne	May 12
"Rodgers & Hart"	Myro Waldo	May 26
"Sarah Bernhardt"	Robert Morley	May 26
"Satellite Spies"	Samuel Marx, Jan Clayton	Dec. 8
"Sawed-Off Justice"	William Emboden	Feb. 4
"The Search For Sam Goldwyn"	Sandra Hochman	Aug. 4
"The Secret Word is Groucho"	Lynn Franklin	
"Smart Aleck"	Maury Green	Nov. 3
"Some Time in the Sun"	Carol Easton	Feb. 11
"Tanglewood"	Groucho Marx, Hector Arce	July 28
"Tell It On the Mountain"	Howard Teichmann	June 30
"Theatre Management in America"	Tom Dardis	Aug. 11
"The Theatre of Garcia Lorca"	Herbert Kupferberg	Dec. 8
"Their Words are Music"	William Lasky	Aug. 18
"They Went Thataway"	Stephen Langley	June 16
"Third Time Lucky"	Carlos Rincon	Sept. 1
"Three Classic Silent Screen Comedies Starring Harold Lloyd"	Lehman Engel	Feb. 11
"30 Years of British Cinema"	James Horwitz	Dec. 29
"This Old Man Comes Rolling Home"	Yolande Donlan	April 21
"Thou Swell, Thou Witty"	Donald W. McCaffrey	Dec. 1
"Tiger Tiger: My 25 Years With The Big Cats"	Raymond Lefevre, Roland Labourbe	Sept. 22
"The Times We Had"	Dorothy Hewett	Nov. 24
"Tom Mix Died For Your Sins"	Dorothy Hart	Dec. 8
"Tune In Yesterday"	Charley Baumann, Leonard A. Stevens	Feb. 4
"The Users"	Pamela Pfau, Kenneth S. Marx	Jan. 14
"The Vaudevillians"	Darryl Ponicsan	March 24
"Vinegar Puss"	John Dunning	Nov. 10
"Washington Is Leaking"	Joyce Haber	Nov. 3
"Western Lexikon"	Bill Smith	May 19
"Western Shores"	S.J. Perelman	Aug. 4
"The Westmores of Hollywood"	Art Buchwald	Dec. 22
"The Whisper of the Axe"	Joe Hembus	Aug. 4
"World of Our Fathers"	Ted Spiegel	April 7
"World Records Markets"	Frank Westmore, Muriel Davidson	May 5
	Richard Condon	April 7
	Irving Howe	Feb. 11
	EMI	Oct. 6

## 500 Pix on Tube, Ticket Sales Off In East Germany

Leipzig.

East Germans have never before seen so many films — and gone so rarely to the cinemas. Paradoxical situation is that the number of free films over the East German tv screens has been stepped up to an all-time high of over 500 full-length features yearly, via the two East German channels. And a fifth of the films are premiering on TV. Partially as a result, the number of cinema tickets has taken another nose-dive. It's likely that the 1976 count will be even lower, while the number of tickets sold dropped down in 1975 to 76,973,000 — almost 3,000,000 less than in 1974.

Highest number of cinema tickets were sold during the period between 1955 and 1957, when there were more than 300,000,000 patrons per year — almost four times the current number.

Fine films are cropping up on the East German tv screens, but almost all of them are in black-and-white. Only about one home in 50 owns an expensive color set. Nonetheless, there are some recent films being played, including Federico Fellini's "La Dolce Vita."

But it's not only the competition from tv that's keeping the folks in Dresden and East Berlin and Leipzig out of the cinemas. Even the most enthusiastic Socialists admit that the heavy toll of propaganda-slanted films from the Russian satellites fails to inspire interest in the cinema-goers.

## AUTHORS LEAGUE ON 'TERMINATION' RISK: BEWARE FATAL SLIP

Authors League of America has advised the U.S. Copyright Office, and all writers, agents, literary lawyers and estates, of various dangers inherent in the revised copyright statutes. "Termination notices" on ongoing copyrights which can represent "a completely new property right" must be zealously guarded lest they fall to connivers and at the expense of the primary author of a work, "the fundamental beneficiary of copyright under the constitution."

League is anxious lest a "fatal slip" or oversight sabotage rights of the creator, and/or his or her family or heirs. League counsel Irwin Karp has reminded Register of Copyrights Barbara Ringer at the Library of Congress of the late Justice Cardozo's classic comment:

"The law has outgrown its primitive stages of formalism when the precise word was the sovereign talisman, and every slip was fatal."

## MASS. CRACKS DOWN ON PHONY SHOW BIZ GET-RICH SCHEMES

Boston.

A crackdown on fraudulent show biz schemes will start Jan. 1, under the arm of state Attorney General Francis X. Belotti's consumer protection division, which with local police departments will attack phony beauty contests, baby tv contests, song publishing, etc.

The police and consumer protection division officials will for the first time pool their knowledge about fraud complaints on a daily basis. Paula Gold, chief of the consumer protection division, met with nearly 200 chiefs of police from throughout the commonwealth to explain the need for pooling info on fraud cases.





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# German Directors Flop, Americans Get Blame

By HAZEL GUILD

Frankfurt.

American film producers and distributors in West Germany are being blamed for the German film woes. They are faulted for excessive rental terms on hit U.S. films, separately for "ruining" the native German sex film market by bringing in U.S. hardcore.

Considerable distortion of the facts fails to take into account that it's the big American hit pictures, films like "Jaws," "One Flew Over the Cuckoo's Nest," "Barry Lyndon," "Silent Movie" and "The Godfather, Part II" which shored up the entire German playoff market, during the desperate months of 1976.

## Biz Drops Off

The year 1976 was really bad news in the German cinema industry, where business dropped off a disastrous 10% during the first half year, contributing to existing slump, on young since 1957.

At outset of 1976 the Winter Olympics lured millions to their television tubes. (However, the extremely bad Olympic coverage by German TV, with faulty camera work, dead spots when the sound failed to function, mistaken identification of sports personalities was so apparent that at one point of the Olympics, a television re-run of "Mutiny on the Bounty" drew a better rating than the Olympics live coverage on tv).

Following the Olympics came a nationwide newspaper strike which paralyzed the cinemas — houses were afraid to introduce new films without newspaper ballyhoo. Key houses opened films for an audience of a half-dozen patrons.

When press paralysis got straightened out, Europeans suffered through the hottest summer in a century, and even the few houses with adequate air conditioning could not cope with the cool competition of swimming pools and beaches.

## Subsidized Films

An appalling fact that almost no one wanted to face up to was that even the subsidized German films, some of which had received financial grants from the German Film Subsidy Plan, others of which had been co-financed by German networks under terms of the Subsidy Plan allowing the pics to have first run in the cinemas, were simply not appealing to the German public.

In fact, in a study of 47 films which received slightly over \$10,000,000 of aid from the Subsidy Plan, only five, including "Berlinger," "The Lost Honor of Katharina Blum" and "Face of a Clown," were able to pay back their production and distribution costs and earn a profit.

Catastrophical situation of the German film industry is not being blamed on the young German filmmakers, plausible villains who are failing to make films that attract audiences. More conveniently on the successful Americans.

"Real culprits are the major distributors, particularly the Americans, who have a firm hold on the West German market," charged one leading film writer. "Last year they increased their share of West German film business to more than 40% compared to only 26% in 1974. The film giants totally control a large number of cinema chain proprietors and dictate."

Michael Kamen's score for Allied Artists' "The Next Man" will be published by Buddah Records, per Allied Artists Music president Carl Prager.

## Minneapolis Down Slide

(Continued from page 20)

relief was expected at Christmas "but not what we've had in the past."

Leroy Smith, head of Associated Film Distributors, Minneapolis independent booker, agrees with Carisch. "To say business is bad is an understatement," Smith says. "Everybody I talk to in the theatres says business is way down. More than a few theatre owners are running to the banks, borrowing money."

Dismal situation applies to both large cities and small towns, but rural exhibs have been feeling the pinch more than their urban counterparts. According to Carisch, there are an increasing number of films "that perform okay in metro areas but die in rural markets." An example he cited was "Silent Movie" which was a bust in hamlets despite hefty grosses in larger population centers.

Besides the usual drawbacks which bedevil film exhibition, there were several new backbreakers in late '76. Forrest Myers, veteran branch manager here for Paramount, ticks off the national election, severe farm drought, baseball world series on evening television for the first time and blockbuster films on tv as film trade bugbears.

## Presidential Campaign

Presidential campaign gave filmhouses a kick in the pants in Minnesota, a state which had the highest percentage turnout of voters in the nation. Myers notes that exhibition seems to suffer every four years when there's a presidential election, but the Carter-Ford race attracted more interest than usual here with Minnesota Sen. Walter

Mondale on the Democratic ticket. Domino effect of crop losses put the whammy on boxoffices, too, throughout this predominantly agricultural area.

Carisch also thinks growing practice of national tv buys by major distributors has hurt grosses hereabout. Such promotion, he feels, isn't as effective as having the local exhib dealing directly with the media in his own community.

All these problems contributed to the current slump, but the most depressing factor remains lack of potent product. Exhibs scrounged for decent coin-getters through the year's last quarter, but they failed to come up with a sleeper such as Howco's "Winterhawk" which helped get many of them over the hump in October '74.

Frustrated exhibitors believe that major studios are to blame for extending the post Labor Day slump. Bob Ross, president of Cinema Entertainment Corp. in St. Cloud, Minn., says October used to be one of his circuit's best months. Carisch claims that the only really slow months for film exhibition in these parts are September, December and May and that a loosening of the product flow in October and November would produce dividends for both distribs and exhibs.

With few releases of consequence in October and November, theatre operators write off the four months between Labor Day and Christmas as losers. If the remaining months were consistently profitable, theatre owners could probably stand the red ink. But in this territory business fades after Easter and stays dormant until the last half of June.

## Sex Brings Frown, Mayhem Not; Philippines To Have Ethics Code

By AARON PINES

Manila.

we have today.

The recent scandal over screen pornography in the Philippines, which resulted in the resignation of the Board of Censors, invited a new round of serious discussions here about censorship. The government has said that a code of ethics will soon be issued to set forth rules that will guide filmmakers but such a code should be arrived at only after a rigorous study has been made of the Filipino way of life.

Sex and violence are definitely moral issues and to formulate hard and fast rules that are not backed up by detailed research and convincing data will make the Code less credible, to say nothing of verity and adequacy. In the early 1970s the so-called "bomba" (i.e. seexplicit) films proliferated to the point where in 1974 they ventured close to hardcore. One of these, "Uhaw na Bulaklak," was so blatant that it brought about a public demand for change with its combination of nudity and obscene language.

While sex is a favorite target of censors, violence seldom gets their attention. Filipino filmmakers have copied the unrestrained mayhem of Sam Peckinpah's "Wild Bunch" and Arthur Penn's "Bonnie and Clyde." Fernando Poe and Ramon Revilla both specialize in this genre. It is easy to say that films do not really influence people, but this haphazard conclusion is easily disproven when one sees children imitating the karate chops and kicks of Bruce Lee and others.

## Logic of Good, Bad

If one denies the power of film to do evil, then one denies the power of film to do good, to give meaningful insights that may help viewers change their lives. In effect, one denies the power of the film, which is unanimously hailed as the most forceful medium of communication

If filmmakers are goaded solely by profit, then use of sex and violence is plainly uncalled for, with regard to taste in handling delicate scenes. Local films have carried this to the point of overkill in use of expletives, nudity, sex and violence. The problem boils down to a definition of obscenity and violence.

When is a film obscene or violent enough to merit censorship? One way of answering this is by taking into account film's prevailing approach and dominant theme. Does it appeal solely to a prurient interest in sex? Are the violent scenes necessary to project the film's message? Is the material totally offensive to society's moral standards? Is it utterly bereft of any redeeming social value?

## Parts Of Problem

As reminders to the new Board and to those who will formulate our local code, some pertinent thoughts:

(1) Sex and obscenity are by no means synonymous and the portrayal of sex in art is not itself sufficient reason to deny any material the constitutional protection of freedom of speech and the press. Sex has been a subject of absorbing interest to mankind through the ages and its focus on art should be allowed as long as filmmakers do not solely intend to arouse shameful and lustful desires. Sex becomes obscenity only when it is used in purely commercial exploitation.

(2) The new code should also embrace other media like television, radio and the printed word, nightclub acts and the production of advertisements.

(3) There's the matter of implementation. If some civil libertarians believe that it would be wrong to keep pornography from adults who want it, there should be a study for the feasibility of putting up social places for such shows.

(4) The effects of violence, towards which we tend to be too tolerant, is something more easily apparent than obscenity. Children who watch action films readily pick up the reckless antics of their heroes. The film industry should be made more conscious of the influence of the medium as a value maker.

## Ad IQ Test

(QUIZ FOUND ON PG. 40)

ANSWERS: (1) d (2) b (3) a (4) b (5) e (6) d (7) e (8) b (9) c (10) d (11) c (12) c.

## IQ KEY

12 correct: Boffo! (You're either very important in showbiz — or you cheated!)

10-11 correct: Slick! (You're on your way to becoming either very important in showbiz — or a very good cheater.)

8-9 correct: Sluggish. (You're probably a vice-president of something.)

7 or below: Nixville. (Are you sure you should be reading Variety?)

## Form Hat Band Label

Charlie Daniels and Joseph E. Sullivan have formed Hat Band Music, with initial catalog consisting of songs by Daniels and his band, including unrecorded and previously unpublished songs.

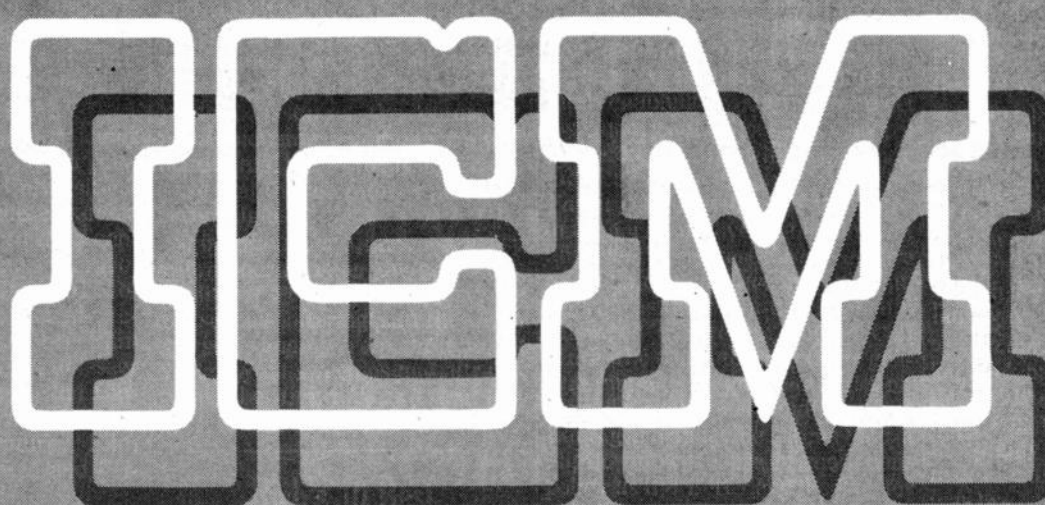
Sullivan, who manages Daniels, will be aided at Hat Band by Pat Halverson, executive administrator, and Ron Huntsman, professional manager.

## BIG RENTAL FILMS OF 1976

(Continued from page 14)

Shadow of the Hawk (G. McCowan; J. Kemeny; Col; July)	2,200,000
Breakheart Pass (T. Gries; J. Gershwin/E. Kastner; UA; Feb.)	2,130,000
Hester Street (J.M. Silver; R. Silver; Midwest; Nov. 75)	2,055,497
A Matter of Time (V. Minelli; J.H. Skirball/J.E. Grainer; AIP; October)	2,000,000
Ride A Wild Pony (D. Chaffey; J. Courtland/R. Miller; BV; Dec. 75)	2,000,000
That's Entertainment, Part 2 (S. Chaplin/D. Melnick; MGM-UA; May)	2,000,000
The Big Bus (J. Frawley; F. Freeman/L. Cohen; Par; June)	1,794,680
The Stranger and the Gunfighter (A. Margheriti; Shaw/Ponti/Berne; Columbia; April)	1,850,000
The Rogue (G. Tetzloff; A. Verger; Group I; January)	1,800,000
I Will, I Will, For Now (N. Panama; G. Barrie; 20th; March)	1,737,000
The Skyriders (D. Hickox; T. Morse Jr.; 20th; March)	1,734,000
Baby Blue Marine (J. Hancock; Spelling/Goldberg; Col; April)	1,730,000
Sparkle (S.O'Steen; H. Rosenman; WB; April)	1,700,000
Swept Away (L. Wertmuller; R. Cardarelli; Cinema 5; January)	1,656,717
The Hindenburg (R. Wise; Universal; December, 1975)	1,644,000
Shout at the Devil (P. Hunt; M. Klinger; AIP; November)	1,600,000
Hearts of the West (H. Zieff; T. Bill; MGM-UA; Oct. 75)	1,600,000
Burnt Offerings (D. Curtis; UA; August)	1,561,000
Cannonball (P. Bartel; S. Gelfman; New World; July)	1,500,000
Follow Me Boys (reissue)	1,500,000
Beyond the Door (reissue)	1,390,000
Return of a Man Called Horse (I. Kershner; T. Morse Jr.; UA; Aug.)	1,382,000
Seven Beauties (L. Wertmuller; Cinema 5; January)	1,322,076
Buffalo Bill and the Indians (R. Altman; R. DeLaurentiis; UA; June)	1,287,000
Cousin Cousine (J.C. Tacchella; B. Javal; Libra; July)	1,236,232
Emmanuelle: The Joys of a Woman (F. Giacobetti; Y. Rousset-Rouard; Par; February)	1,248,884
Won Ton Ton, The Dog Who Saved Hollywood (M. Winner; D. Picker/A. Schulman/- M. Winner; Par; May)	1,197,330
Story of Adele H. (F. Truffaut; New World; Dec. 75)	1,100,000
Alice Doesn't Live Here Anymore (reissue)	1,100,000
Trackdown (R. Heffron; B. Schwartz; UA; March)	1,100,000
Alex and the Gypsy (J. Korty; R. Shepherd; 20th; October)	1,062,000
Next Stop Greenwich Village (P. Mazursky; T. Ray; 20th; Feb.)	1,061,000
Girls Who'll Do Anything (S. Avery; S. Marks; Group 1; March)	1,035,000
Face To Face (I. Bergman; Par; April)	1,003,802
Hollywood Boulevard (A. Arkush/J. Dante; J. Davison; New World; March)	1,000,095
The Song Remains the Same (P. Clifton/J. Massot; WB; October)	1,000,000
Fantasia (reissue)	1,000,000
Dumbo (reissue)	1,000,000
Give 'em Hell Harry (reissue)	1,000,000





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# ALL-TIME FILM RENTAL CHAMPS

(Continued from page 16)

Title	Director-Producer	Distributor	Total Rental
Tora Tora Tora (R. Fleischer; E. Williams; 20th; 1970)			14,530,000
Who's Afraid of Virginia Woolf? (M. Nichols; E. Lehman; WB; 1966)			14,500,000
Paint Your Wagon (J. Logan; A. J. Lerner; Par; 1969)			14,500,000
True Grit (H. Hathaway; H. Wallis; Par; 1969)			14,250,000
The Great Gatsby (J. Clayton; D. Merrick; Par; 1974)			14,200,000
101 Dalmatians (animated; W. Disney; BV; 1961)			14,100,000
The Greatest Show on Earth (C. B. DeMille; Par; 1952)			14,000,000
Giant (G. Stevens; G. Stevens/H. Ginsberg; WB; 1956)			14,000,000
Those Magnificent Young Men In Their Flying Machines (K. Annakin; S. Margulies; 20th; 1965)			14,000,000
Camelot (J. Logan; WB/7Arts; WB; 1967)			14,000,000
The Sand Pebbles (R. Wise; 20th; 1967)			13,500,000
Jesus Christ Superstar (N. Jewis; Jewison/Stigwood; Univ; 1973)			13,241,000
The Last Picture Show (P. Bogdanovich; S. J. Friedman; Col; 1972)			13,110,000
Pinocchio (animated; W. Disney; RKO-BV; 1940)			13,000,000
The Guns of Navarone (J. L. Thompson; C. Foreman; Col; 1961)			13,000,000
The Jungle Book (W. Reitherman; W. Disney; BV; 1967)			13,000,000
Freebie and the Bean (R. Rush; WB; 1974)			13,000,000
Song of the South (animated; W. Disney; RKO/BV; 1946)			12,800,000
The Lady and the Tramp (animated; W. Disney; BV; 1955)			12,750,000
A Man For All Seasons (F. Zinnemann; Col; 1966)			12,750,000
Quo Vadis (M. LeRoy; S. Zimbalist; MGM/UA; 1951)			12,500,000
Seven Wonders of World (L. Thomas; CRC; 1956)			12,500,000
That Darn Cat (R. Stevenson; W. Disney; BV; 1965)			12,500,000
Chinatown (R. Polanski; R. Evans; Par; 1974)			12,400,000
Carnal Knowledge (M. Nichols; Avemb; 1971)			12,351,000
The Shaggy Dog (C. Barton; W. Disney; BV; 1959)			12,250,000
Catch-22 (M. Nichols; J. Calley; Par; 1970)			12,250,000
From Here To Eternity (F. Zinnemann; Col; 1953)			12,200,000
How The West Was Won (J. Ford/H. Hathaway, G. Marshall; Smith/CRC; CRC-MGM-UA; 1962)			12,150,000
Lucky Lady (S. Donen; M. Gruskoff; 20th; 1975)			12,107,000
That's Entertainment (J. Haley Jr.; MGM-UA; 1974)			12,020,000
White Christmas (M. Curtiz; Doland/Berlin; Par; 1954)			12,000,000
Cinerama Holiday (L. DeRochemont; CRC; 1955)			12,000,000
El Cid (A. Mann; S. Bronston; AA; 1961)			12,000,000
My Fair Lady (G. Cukor; J. Warner; WB; 1964)			12,000,000
Born Losers (T. C. Frank; D. Henderson; AIP; 1967)			12,000,000
Benji (J. Camp; Mulberry Square; 1974)			12,000,000
Irma La Douce (B. Wilder; Wilder/Mirsch; UA; 1963)			11,910,000
Cactus Flower (G. Saks; M. J. Frankovich; Col; 1969)			11,850,000
The Owl and the Pussycat (H. Ross; R. Stark; Col; 1970)			11,645,000
Yours, Mine and Ours (M. Shavelson; R. Blumofe; UA; 1968)			11,610,000
The World's Greatest Athlete (R. Scheerer; B. Walsh; BV; 1973)			11,600,000
Taxi Driver (M. Scorsese; M. & J. Phillips; Col; 1976)			11,600,000
Fantasia (animated; W. Disney; RKO-BV; 1940)			11,500,000
Samson and Delilah (C. B. DeMille; Par; 1949)			11,500,000
Cinderella (W. Jackson; W. Disney; RKO-BV; 1949)			11,500,000
Peyton Place (M. Robson; J. Wald; 20th; 1957)			11,500,000
Lenny (B. Fosse; Worth/Picker; UA; 1974)			11,425,000
The Aristocats (W. Reitherman; W. Hibler; BV; 1970)			11,400,000
Duel in the Sun (K. Vidor; D. Selznick; SRO; 1946)			11,300,000
Best Years of Our Lives (W. Wyler; S. Goldwyn; RKO; 1946)			11,300,000
The Parent Trap (D. Swift; W. Disney; BV; 1961)			11,300,000
Psycho (A. Hitchcock; Par/Univ; 1960)			11,200,000
Absent-Minded Professor (R. Stevenson; W. Disney; BV; 1961)			11,100,000
20,000 Leagues Under the Sea (R. Fleischer; W. Disney; BV; 1954)			11,000,000
Great Race (B. Edwards; WB; 1965)			11,000,000
For Pete's Sake (P. Yates; M. Erlichman/S. Shapiro; Col; 1974)			11,000,000
Part 2 Walking Tall (E. Bellamy; C. Pratt; CRC-AIP; 1975)			11,000,000
In The Heat of the Night (N. Jewison; Mirisch; UA; 1967)			10,910,000
The Three Musketeers (R. Lester; A. & I. Salkind; 20th; 1974)			10,740,000
The Outlaw Josey Wales (C. Eastwood; R. Daley; WB; 1976)			10,600,000
Let's Do It Again (S. Poitier; M. Tucker; WB; 1975)			10,600,000
Goodbye Columbus (L. Peerce; S. R. Jaffe; Par; 1969)			10,500,000
Sayonara (J. Logan; W. Goetz; WB; 1957)			10,500,000
No Deposit, No Return (V. McEveety; R. Miller; BV; 1976)			10,500,000
Ode to Billy Joe (M. Baer; Baer/Corman; WB; 1976)			10,400,000
Casino Royale (J. Huston, K. Hughes, V. Guest, R. Parrish, J. McGrath; Feldman/Bresler; Col; 1967)			10,200,000
Island at the Top of the World (R. Stevenson; W. Hibler; BV; 1974)			10,200,000
The Great Waldo Pepper (G. R. Hill; Universal; 1975)			10,050,000
Lt. Robin Crusoe, USN (B. Paul; W. Disney; BV; 1966)			10,000,000
Macon County Line (R. Compton; M. Baer; AIP; 1974)			10,000,000
Hustle (R. Aldrich; Paramount 1976)			9,058,738
From Russia With Love (T. Young; Eon; UA; 1964)			9,820,000
Mutiny On the Bounty (L. Milestone; A. Rosenberg; MGM-UA; 1962)			9,800,000
Cat on a Hot Tin Roof (R. Brooks; Avon; MGM; 1958)			9,750,000
The Green Berets (J. Wayne/R. Kellogg; Batjac; WB; 1968)			9,750,000
Lady Sings The Blues (S.J. Furie; J. Weston/J. White; Par 1972)			9,666,000
Old Yeller (R. Stevenson; W. Disney; BV; 1957)			9,600,000
Robin Hood (W. Reitherman; BV; 1973)			9,600,000
Operation Petticoat (B. Edwards; Granart; Univ; 1959)			9,500,000
Grand Prix (J. Frankenheimer; Douglas/Lewis; MGM-UA; 1967)			9,500,000

(Continued on page 48)

## Emanuel Wolf

(Continued from page 7)

the President.

### Moguls Extinct

If these two approaches are the extremes, it is clear that neither was the panacea. The moguls have become extinct. The committee approach was short-lived and without notable success. Variations and combinations of these approaches have been tried through the years and abound today in infinite variety. It is clear that the infallible system has not yet been discovered.

What then is the answer? Should the quest be abandoned? Have we learned nothing from all this experimentation to help us reduce the risk in selecting pictures? Can product selection be anything more than a haphazard, hit or miss decision?

I think that the answer is no. In reviewing the exhaustive attempts to "quantify" the process, the one element that has proven to be critical to success through the years has been individuals with vision and with an unyielding commitment to that vision. It is the one element, for instance, that has enabled companies such as Allied Artists to compete successfully with companies many times its size. In fact, at times Allied has found itself an industry leader with milestone films such as "A Man and a Woman," "Last Summer" and "Belle De Jour." In recent years, pictures such as "Cabaret," "Papillon" and "The Man Who Would Be King" were products not of any esoteric methodology, but succeeded on the basis of their special entertainment qualities. These ingredients can not be manufactured, they are not acquired through imitation, and they are not produced by any magical formula. They are discovered and developed by people.

In these difficult times, when the tendency may be to look for simplistic solutions, I would urge us to realize that success rests with the visionary executives, producers and creative talent in our business. The real challenge for us today, as it has been in the past, is to seek out and provide opportunities for these people on whom we must depend for the continued prosperity of the movie industry.

## Chilean Film Biz

(Continued from page 8)

ing habits for the present 14 to 18 generation is anyone's guess.

Jorge Cohn of Star Films considers that biz was bad, particularly during the second semester, because in spite of low admissions (approximately \$1) there was little in the way of major product to attract audiences, while people were getting tired of the run-of-the-mill sexy pix.

Given the general censorship situation, the softcore films that are exhibited in Chile obviously have little core and therefore tend to disappoint the sex brigade. This is one reason why a new trend is making itself felt among indie distributors who are buying more European quality product for 1977.

Biz during the year was best at suburban houses, which also charge higher admissions, but there are only a few of these and no new ones are being built in the shopping centers that are cropping up all over the suburbs. As business is not good, none has up to now dared to invest in new houses; and, without a few more cinemas in these districts where they are really needed, biz is unlikely to really improve. This is one of the major problems awaiting a solution in 1977.

Shreeram Bohra has been elected President of the Indian Motion Picture Producers Assn. for the fifth time.



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# ALL-TIME FILM RENTAL CHAMPS

(Continued from page 46)

Title	Director-Producer	Distributor	Total Rental
The Four Musketeers (R. Lester; Salkinds; 20th; 1975)			7,500,000
Breakout (T. Gries; Chartoff/Winkler; Col; 1975)			7,500,000
The New Centurions (R. Fleischer; Chartoff/Winkler; Col; 1972)			7,450,000
The Cowboys (M. Rydell; WB; 1972)			7,400,000
Candy (C. Marquand; R. Haggia; CRC/AIP; 1968)			7,370,000
The Silencers (P. Karlson; I. Allen; Col; 1966)			7,350,000
How To Marry A Millionaire (J. Negulesco; N. Johnson; 20th; 1953)			7,300,000
Gigi (V. Minnelli; A. Freed; MGM-UA; 1958)			7,300,000
Trapeze (C. Reed; Hecht/Hill/Lancaster; UA; 1956)			7,275,000
The Blue Max (J. Guillermin; Ferry/Williams; 20th; 1966)			7,275,000
Charly (R. Nelson; CRC/AIP; 1968)			7,260,000
The Out-Of-Towners (A. Hiller; P. Nathan; Par; 1970)			7,250,000
To Kill a Mockingbird (R. Mulligan; A. Pakula; Univ; 1962)			7,200,000
Our Man Flint (D. Mann; S. David; 20th; 1966)			7,200,000
Cool Hand Luke (S. Rosenberg; Jalem; WB; 1967)			7,200,000
Uptown Saturday Night (S. Poitier; M. Tucker; NGP-WB; 1974)			7,200,000
The Eiger Sanction (C. Eastwood; R. Daley; Univ.; 1975)			7,155,000
Where Eagles Dare B.G. Hutton; Gershwin/Kastner; MGM-UA; 1969)			7,150,000
For Whom The Bell Tolls (S. Wood; Par; 1973)			7,100,000
Oklahoma (F. Zinnemann; Hornblow/Magna; Magna; 1955)			7,100,000
Z. (Costa-Gavras; Reggane/ONCIC; Cinema 5; 1969)			7,100,000
Chitty Chitty Bang Bang (K. Hughes; A. Broccoli; UA; 1968)			7,075,000
Beyond The Door (O. Hellmann; O.G. Assonitis; Film Ventures; 1975)			7,023,000
Hatari (H. Hawks; Paramount; 1962)			7,000,000
The Sandpiper (V. Minnelli; M. Ransohoff; MGM-UA; 1965)			7,000,000
Follow Me Boys (N. Tokar; W. Hibler; BV; 1966)			7,000,000
Class of '44 (P. Bogart; WB; 1973)			7,000,000
Westworld (M. Crichton; P.N. Lazarus 3d; MGM-UA; 1973)			7,000,000
Superdad (V. McEveety; R. Anderson; BV; 1974)			7,000,000
Reincarnation of Peter Proud (J.L. Thompson; R. Rosenberg; CRC-AIP; 1975)			7,000,000
The Sunshine Boys (H. Ross; R. Stark; MGM-UA; 1975)			7,000,000
Sailor Who Fell From Grace With The Sea (L.J. Carlino; M. Poll; Avco Embassy; 1976)			7,000,000
Nicholas and Alexandra (F.J. Schaffner; S. Spiegel; Col; 1971)			6,990,000
The Greatest Story Ever Told (G. Stevens; UA; 1965)			6,930,000
Mahogany (B. Gordy; R. Cohen/J. Ballard; Par; 1975)			6,917,776
The Stewardesses (A. Silliphant Jr.; L. Sher; Sherpix; 1970)			6,878,450
Guys and Dolls (J. Mankiewicz; S. Goldwyn; MGM-UA; 1955)			6,875,000
Love and Death (W. Allen; Rollins/Joffe; UA; 1975)			6,875,000
Family Plot (A. Hitchcock; Universal; 1976)			6,825,000
Beyond the Valley of the Dolls (R. Meyer; 20th; 1970)			6,800,000
A Patch of Blue (G. Green; Pandro Bergman; MGM-UA; 1966)			6,792,000
Butterflies Are Free (M. Katselas; M.J. Frankovich; Col; 1972)			6,770,000
The Missouri Breaks (A. Penn; E. Kastner/R. Sherman; UA; 1976)			6,752,000
Lovers and Other Strangers (C. Howard; D. Susskind; CRC-Col; 1970)			6,750,000
Skyjacked (J. Guillermin; W. Seltzer; MGM-UA; 1972)			6,750,000
Hang 'em High (T. Post; L. Freeman; UA; 1968)			6,710,000
A Shot In The Dark (B. Edwards; Mirisch; UA; 1964)			6,660,000
The Apartment (B. Wilder; Mirisch; UA; 1960)			6,650,000
Winning (J. Goldstone; J. Foreman; Univ.; 1969)			6,600,000
The Boatniks (N. Tokar; R. Miller; BV; 1970)			6,600,000
Strongest Man in the World (V. McEveety; B. Anderson; BV; 1975)			6,600,000
Mother, Jugs and Speed (P. Yates; T. Mankiewicz; 20th; 1976)			6,546,000
King of Kings (N. Ray; S. Bronston; MGM-UA; 1961)			6,512,000
Going My Way (L. McCarey; Paramount; 1944)			6,500,000
Snows of Killmanjaro (Henry King; Zanuck; 20th — 1952)			6,500,000
Country Girl (George Seaton; Perlberg-Seaton; Par — 1954)			6,500,000
Imitation of Life (Douglas Sirk; Hunter; U — 1959)			6,500,000
Come September (Robert Mulligan; Arthur; U — 1961)			6,500,000
Sword in the Stone (W. Reitherman; W. Disney; BV; 1963)			6,500,000
The Wild Angels (R. Corman; AIP; 1966)			6,500,000
Torn Curtain (A. Hitchcock; Universal; 1966)			6,500,000
The Detective (G. Douglas; A. Rosenberg; 20th; 1968)			6,500,000
A Man Called Horse (E. Silverstein; S. Howard; NGP-WB; 1970)			6,500,000
Frenzy (A. Hitchcock; Universal; 1972)			6,500,000
Mame (G. Saks; R. Fryer/J. Cresson; WB; 1974)			6,500,000
North By Northwest (A. Hitchcock; MGM-UA; 1959)			6,450,000
The Sterile Cuckoo (A.J. Pakula; Paramount; 1969)			6,400,000
Suddenly Last Summer (J. Mankiewicz; S. Spiegel; Col; 1959)			6,375,000
Dr. No (T. Young; Eon; UA; 1962)			6,350,000
Murderers Row (H. Levin; I. Allen; Columbia; 1966)			6,350,000
Blow-Up (M. Antonioni; C. Ponti; MGM-UA; 1967)			6,350,000
Joe Kidd (J. Sturges; S. Beckerman; Universal; 1972)			6,330,000
Picnic (J. Logan; F. Kohlmar; Col; 1956)			6,300,000
The Vikings (R. Fleischer; Bryna/Bresler; UA; 1958)			6,300,000
A Man And A Woman (C. Lelouch; AA; 1966)			6,300,000
Seven Brides For Seven Brothers (S. Donen; J. Cummings; MGM-UA; 1954)			6,298,000
Alice's Restaurant (A. Penn; H. Elkins/J. Manduke; UA; 1969)			6,275,000
Snowball Express (N. Tokar; R. Miller; BV; 1972)			6,275,000

(Continued on page 50)

Title	Director-Producer	Distributor	Total Rental
Grizzly (W.B. Girdler; Sheldon/Flaxman; Film Ventures; 1976)			6,272,000
Ivanhoe (R. Thorpe; Pandro Berman; MGM-UA; 1952)			6,258,000
Alice In Wonderland (anim.; W. Disney; RKO/BV; 1951)			6,250,000
War and Peace (K. Vidor; Ponti/DeLaurentiis; Par; 1956)			6,250,000
Up the Down Staircase (R. Mulligan; A. Pakula; WB; 1967)			6,250,000
The Thomas Crown Affair (N. Jewison; UA; 1968)			6,250,000
Doctor Dolittle (R. Fleischer; A. Jacobs; 20th; 1967)			6,215,000
Bye Bye Birdie (G. Sidney; Kohlmar/Sidney; Col; 1963)			6,200,000
Super Fly (G. Parks Jr.; S. Shore; WB; 1972)			6,200,000
Not As A Stranger (S. Kramer; UA; 1955)			6,180,000
Survive (R. Cardona; R. Stigwood/A. Carr; Paramount; 1976)			6,176,925
Charade (S. Donen; Univ; 1963)			6,150,000
A Woman Under The Influence (J. Cassavetes; S. Shaw; Faces; 1974)			6,117,812
Sergeant York (H. Hawks; Lasky/Wallis; Warners; 1941)			6,100,000
Welcome Stranger (E. Nugent; Siegel; Par; 1947)			6,100,000
High and the Mighty (W. Wellman; Wayne/Fellows; Warners; 1954)			6,100,000
A Star Is Born (G. Cukor; Transcona; Luft; Warners; 1954)			6,100,000
What A Way To Go (J.L. Thompson; Jacobs; 20th; 1964)			6,100,000
Rachel, Rachel (P. Newman; WB; 1968)			6,100,000
Diary of a Mad Housewife (F. Perry; Universal; 1970)			6,100,000
The Impossible Years (M. Gordon; L. Weingarten; MGM; 1968)			6,059,000
The Good, The Bad and The Ugly (S. Leone; A. Grimaldi; UA; 1967)			6,030,000
Anne of the 1000 Days (C. Jarrott; H. Wallis; Univ; 1970)			6,025,000
I'll Cry Tomorrow (D. Mann; L. Weingarten; MGM; 1955)			6,004,000
Life With Father (Michael Curtiz; Buchner; WB — 1947)			6,000,000
Hans Christian Andersen (Charles Vidor; Goldwyn; RKO — 1953)			6,000,000
Strategic Air Command (Anthony Mann; Briskin; Par — 1955)			6,000,000
Sea Chase (John Farrow; WB — 1955)			6,000,000
Seven Year Itch (Billy Wilder; Feldman; 20th — 1955)			6,000,000
To Hell and Back (John Hibbs; Rosenberg; U — 1955)			6,000,000
Gypsy (M. LeRoy; Warners; 1962)			6,000,000
Come Blow Your Horn (Bud Yorkin; Lear-Yorkin; Par — 1963)			6,000,000
Move Over, Darling (M. Gordon; Rosenberg-Melcher; 20th; 1963)			6,000,000
Father Goose (Ralph Nelson; Arthur; U — 1965)			6,000,000
Sons of Katie Elder (H. Hathaway; H. Wallis; Par; 1965)			6,000,000
Harper (J. Smight; Gershwin-Kastner; WB; 1966)			6,000,000
Ugly Dachshund (N. Tokar; Disney; BV; 1966)			6,000,000
The War Wagon (B. Kennedy; Batjac; Univ; 1967)			6,000,000
El Dorado (H. Hawks; Par; 1967)			6,000,000
In Cold Blood (R. Brooks; Col; 1968)			6,000,000
Three In The Attic (R. Wilson; AIP; 1969)			6,000,000
A Boy Named Charlie Brown (B. Melendez; L. Mendelson-B. Melendez; CCF/NGP; 1970)			6,000,000
Getting Straight (R. Rush; Col; 1970)			6,000,000
Chisum (A.V. McLaglen; A.J. Fenady; WB; 1970)			6,000,000
The Computer Wore Tennis Shoes (R. Butler; W. Anderson; BV; 1970)			6,000,000
The Odessa File (R. Neame; J. Woolf; Col; 1974)			6,000,000
Aloha, Bobby and Rose (F. Mitrux; F. Said; Col; 1975)			6,000,000
Race With The Devil (J. Starrett; Bishop/Maslansky; 20th; 1975)			6,000,000
White Line Fever (J. Kaplan; J. Kemeny; Col; 1975)			6,000,000
They Shoot Horses, Don't They? (S. Pollack; Winkler/Chartoff; Col; 1969)			5,980,000
White Lightning (J. Sargent; Gardner/Levy UA; 1973)			5,975,000
Raintree County (E. Dmytryk; D. Lewis; MGM-UA; 1957)			5,970,000
The Heart Is A Lonely Hunter (R.E. Miller; Ryan/Merson; WB; 1969)			5,900,000
The Pink Panther (B. Edwards; Mirisch; UA; 1964)			5,875,000
The Gumball Rally (C. Ball; Warners; 1976)			5,800,000
Gable and Lombard (S. Furie; H. Korshak; Universal; 1976)			5,800,000
High Society (C. Walters; S.C. Siegel; MGM; 1956)			5,782,000
Play It Again Sam (H. Ross; A.P. Jacobs; Par; 1972)			5,757,000
Rio Bravo (H. Hawks; WB; 1959)			5,750,000
The Nun's Story (F. Zinnemann; WB; 1959)			5,750,000
Teahouse of the August Moon (D. Mann; J. Cummings; MGM-UA; 1956)			5,712,000
How To Murder Your Wife (R. Quine; Murder Inc.; UA; 1965)			5,710,000
Blue Skies (S. Heisler; S. Siegel; Par; 1946)			5,700,000
Rear Window (A. Hitchcock; Paramount; 1954)			5,700,000
A Hard Day's Night (R. Lester; W. Shenson; UA; 1964)			5,655,000
Ocean's 11 (L. Milestone; Warners; 1960)			5,650,000
Hombre (M. Ritt; I. Ravetch; 20th; 1967)			5,610,000
King Solomon's Mines (C. Bennett; S. Zimbalist; MGM-UA; 1950)			5,586,000
Sleuth (J. Mankiewicz; M. Gottlieb; 20th; 1972)			5,570,000
Valley of Decision (T. Garnett; E.H. Knopf; MGM; 1945)			5,560,000
For Love of Ivy (D. Mann; E.J. Scherick; CRC/AIP; 1968)			5,560,000
Escape From Planet of Apes (D. Taylor; A. Jacobs; 20th; 1971)			5,560,000
Showboat (G. Sidney; A. Freed; MGM-UA; 1951)			5,533,000
The Heartbreak Kid (E. May; E. Scherick; 20th; 1972)			5,525,000
The Great Escape (J. Sturges; Mirisch; UA; 1963)			5,520,000
Divorce American Style (B. Yorkin; Tandem; Col; 1967)			5,520,000
Big Parade (King Vidor; MGM — 1925)			5,500,000
Mrs. Miniver (W. Wyler; S. Franklin; MGM; 1942)			5,500,000
Leave Her To Heaven (J. Stahl; Bacher; 20th; 1945)			5,500,000

## Lord Low Grade

(Continued from page 7)

time coming but it remains a gutsy attempt to cash in on the b.o. momentum created by their 1974 Christie train pic.

### Rank Organization

With ITC and EMI both stumping up multi-million dollar appropriations, Britain's sleeping showbiz giant, the Rank Organization, has also stirred. Ed Chilton, its Leisure Services boss, won board approval for a substantial increase in the risk capital ear marked for production. Idea is that, like EMI, Rank should fund fewer-but-larger pictures which have some chance of recoupment from America and other offshore territories.

First inkling of the policy change was last fall when Rank put up an estimated \$8,000,000 investment in four Michael Klinger films which will roll this year and next. Per Chilton, Rank is also seeking American partnerships in its new zest to produce and may be into as many as five or six uppercase films per year.

To no-one's surprise, money is one of the main catalysts in this filmmaking upheaval. The depreciation of the pound sterling against the dollar makes local production economically attractive on the one hand and the dollar returns from U.S. action more valuable on the other.

Offshore film salesmen attest to the increasing value of their pre-sale commitments and/or the foreign coin flowing in from regular sales. But it can work the other way, too. Lew Grade for example, raised much of his investment coin from the First National Bank of Boston, which means that as the pound goes down so the relative value of his interest payable goes up.

Per one course, with the local industry showing more confidence itself in film production, it's now possible that producers such as he will be able to raise loans here rather than abroad.

## French Films

(Continued from page 8)

Sweden with Ingmar Bergman's pic "Face to Face" (CIC).

The bunching of releases was also felt a weakness with too many top pix vying for the dollar at the same time. September to December has most big pix out and current austerity and inflation makes choosing a necessity. A night out may cost \$30 now. February to May sees another batch and then mainly reissues or lesser fare. Attempts to create summer marts have failed till now.

Tv still shows too many pix but has gone down from almost 500 to 400 a year and not at prime weekend filmgoing time. Coprod. coin from tv also helps.

France needs new creative talents, and more international product such as Alexander and Ilya Salkind's Yank hit, "The Three Musketeers." But this is an isolated example and more hits are needed abroad to keep the local industry from losing its footing. There is at the same time, too much production, over 220 last year alone.

Exhib buildup of multiples has been a help but is now felt excessive. It is felt exhibs can now call turns on production and often eliminate producers and distributors. Nabes are practically extinct.

Art circuit of about 600 houses are falling off a bit. Many feel critics too often over-praise these pix leading to public dropoff. Comedies are what auds want. France has the prestige of the mightiest film fest of them all at Cannes and now a Paris Film Fest, non competing, to help focus attention on pix.



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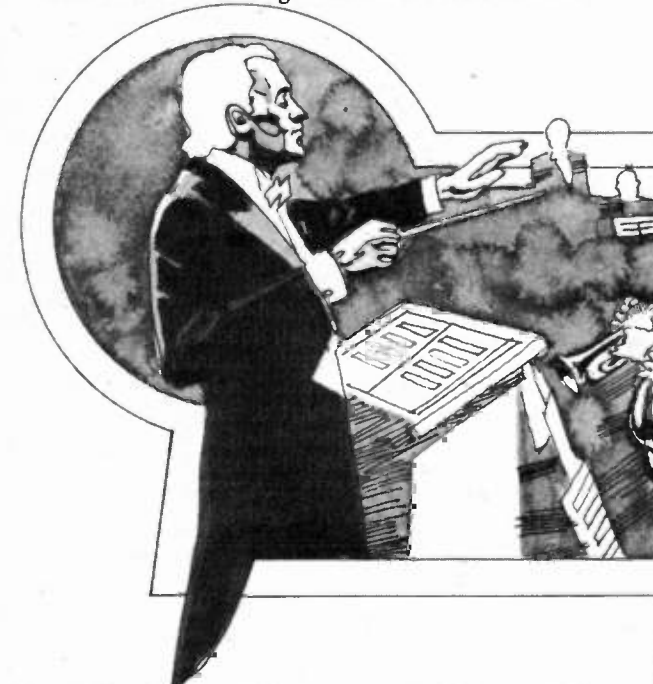
You can shoot 1976 almost anywhere. But when you need authenticity from 1850, Ohio has it all.

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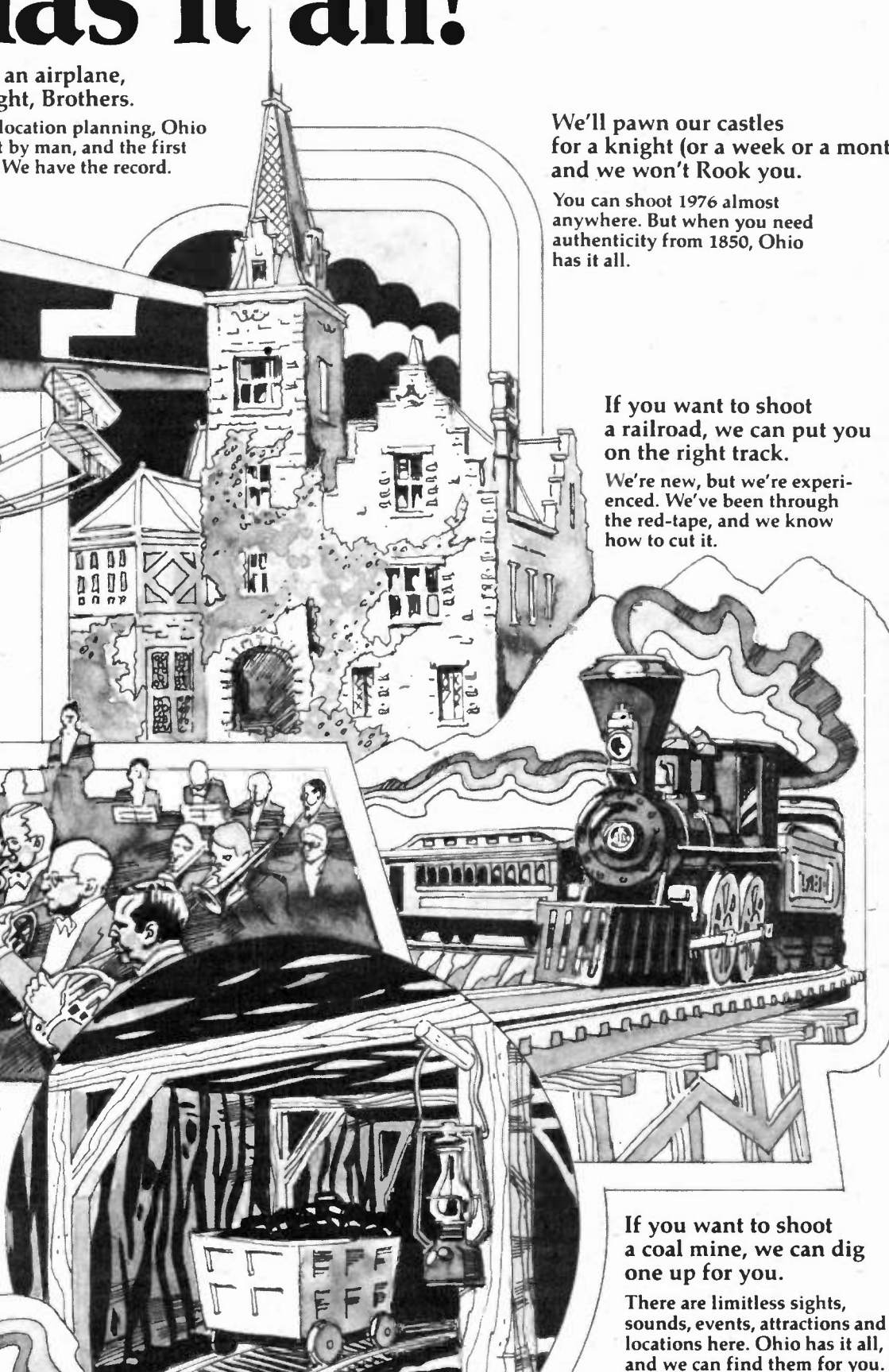
Symphonies and concerts are music to our ears. And so are rock, country, jazz and folk festivals. And each has a setting all its own. Ohio has it all.

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We're new, but we're experienced. We've been through the red-tape, and we know how to cut it.



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**Why not give us a shot**



# ALL-TIME FILM RENTAL CHAMPS

(Continued from page 48)

Title	Director-Producer	Distributor	Total Rental
Egg And I (Charles Erskine; Finkelhoffe; U — 1947) .....			5,500,000
Anatomy of a Murder (Otto Preminger; Carlyle; Col — 1959) .....			5,500,000
Thrill Of It All (Norman Jewison; Hunter-Melcher; U — 1963) .....			5,500,000
Nevada Smith (H. Hathaway; J.E. Levine; Par; 1966) .....			5,500,000
Fantastic Voyage (R. Fleischer; David; 20th; 1966) .....			5,500,000
Guide For the Married Man (G. Kelly; F. McCarthy; 20th; 1967) .....			5,500,000
Bandalero (A.V. McLaglen; R.L. Jacks; 20th; 1968) .....			5,500,000
Barbarella (R. Vadim; D. DeLaurentiis; Paramount; 1968) .....			5,500,000
Le Mans (L. Katzin; N. Reddish; CCF-NGP/WB; 1971) .....			5,500,000
French Connection II (J. Frankenheimer; R. Rosen; 20th; 1975) .....			5,500,000
One Of Our Dinosaurs Is Missing (R. Stevenson; W. Walsh; BV; 1975) .....			5,500,000
The Blackboard Jungle (R. Brooks; P. Berman; MGM; 1955) .....			5,459,000
Play Misty For Me (C. Eastwood; R. Daley; Univ; 1971) ..			5,413,000
Two Minute Warning (L. Peerce; E. Feldman; Univ.; 1976) ..			5,385,000
Kelly's Heroes (B. Hutton; Katzka/Beckerman; MGM-UA; 1970) .....			5,350,000
On A Clear Day You Can See Forever (V. Minnelli; Lerner/Koch; Par; 1970) .....			5,350,000
Hawmps (J. Camp; Camp/Vaughn; Mulberry Sq.; 1976) ..			5,350,000
Help (R. Lester; W. Shenson; UA; 1965) .....			5,335,000
Please Don't Eat The Daisies (C. Walters; J. Pasternak; MGM; 1960) .....			5,308,000
The Eddy Duchin Story (G. Sidney; J. Wald; Col; 1956) .....			5,300,000
The Cardinal (O. Preminger; Col; 1963) .....			5,275,000
Unconquered (C.B. DeMille; Par — 1947) .....			5,250,000
The Wild Bunch (S. Peckinpah; P. Feldman; WB; 1969) .....			5,250,000
The Cheyenne Social Club (G. Kelly; Kelly/Barrett; NGP; 1970) .....			5,250,000
Meet Me in St. Louis (Vincente Minnelli; Freed; MGM — 1944) .....			5,200,000
The Yearling (C. Brown; S. Franklin; MGM; 1946) .....			5,200,000
Magnificent Obsession (Douglas Sirk; Hunter; U — 1954) ..			5,200,000
Solomon and Sheba (K. Vidor; T. Richmond; UA; 1959) .....			5,200,000
From The Terrace (M. Robson; 20th; 1960) .....			5,200,000
Darby O'Gill and the Little People (R. Stevenson; W. Disney; BV; 1959) .....			5,200,000
Return of the Dragon (B. Lee; R. Chow; Bryanston; 1974) ..			5,200,000
Monty Python and the Holy Grail (T. Gilliam; T. Jones; M. Forstater; Cinema 5; 1975) .....			5,170,000
Viva Las Vegas (G. Sidney; J. Cummings; MGM-UA; 1964) ..			5,152,000
Spys (I. Kershner; Winkler/Chartoff; 20th; 1974) .....			5,137,000
Support Your Local Sheriff (B. Kennedy; W. Bowers; UA; 1969) .....			5,135,000
Cotton Comes To Harlem (O. Davis; S. Goldwyn Jr.; UA; 1970) .....			5,125,000
Gentlemen Prefer Blondes (H. Hawks; S. Siegel; 20th; 1953) ..			5,100,000
The Happiest Millionaire (N. Tokar; W. Anderson; BV; 1967) ..			5,100,000
Million Dollar Duck (V. McEveety; B. Anderson; BV; 1971) ..			5,100,000
Death Race 2000 (P. Bartel; R. Corman; New World; 1975) ..			5,100,000
The Outlaw (H. Hughes; RKO; 1950) .....			5,075,000
Battleground (W. Wellman; D. Schary; MGM-UA; 1949) ..			5,060,000
Friendly Persuasion (W. Wyler; AA; 1956) .....			5,050,000
What Do You Say To A Naked Lady? (A. Funt; UA; 1970) ..			5,025,000
Vanishing Point (R. Sarafian; N. Spencer; 20th; 1971) .....			5,004,000
The Birth of a Nation (D.W. Griffith; 1915) .....			5,000,000
King Kong (M. Cooper; E. Schoedsack; RKO; 1933) .....			5,000,000
Song of Bernadette (H. King; W. Perlberg; 20th; 1943) .....			5,000,000
The Razor's Edge (E. Goulding; D. Zanuck; 20th; 1946) .....			5,000,000
Forever Amber (O. Preminger; Zanuck/Seaton; 20th; 1947) ..			5,000,000
Green Dolphin Street (Victor Saville; Wilson; MGM — 1947) ..			5,000,000
Red Shoes (Michael Powell; Pressburger-Rank; EL — 1948) ..			5,000,000
Jolson Sings Again (Henry Levin; Buchman; Col — 1949) ..			5,000,000
The Sands of Iwo Jima (Allen Dwan; Grainger; Rep.; 1950) ..			5,000,000
Three Coins in Fountain (Jean Negulesco; Siegel; 20th — 1954) .....			5,000,000
There's No Business Like Show Business (Walter Lang; Zanuck-Siegel; 20th — 1945) .....			5,000,000
Bridges At Toko-Ri (Mark Robson; Perlberg-Seaton; Par; 1955) .....			5,000,000
East of Eden (Elia Kazan; WB — 1955) .....			5,000,000
Pete Kelly's Blues (Jack Webb; WB — 1955) .....			5,000,000
The Tall Men (R. Walsh; Bacher-Hawks; 20th; 1955) .....			5,000,000
Island In Sun (Robert Rossen; Zanuck; 20th — 1957) .....			5,000,000
Farewell To Arms (Charles Vidor; Selznick; 20th — 1958) ..			5,000,000
North To Alaska (Henry Hathaway; 20th — 1960) .....			5,000,000
Flower Drum Song (Henry Koster; Hunter-Fields; U — 1962) .....			5,000,000
Bon Voyage (James Nielson; Disney; BV — 1962) .....			5,000,000
The Interns (David Swift; Cohn; Col — 1962) .....			5,000,000
The Birds (Alfred Hitchcock; U — 1963) .....			5,000,000
55 Days at Peking (Nicholas Ray; Bronston; AA — 1963) ..			5,000,000
Hud (Martin Ritt; Revetch; Par — 1963) .....			5,000,000
Under Yum-Yum Tree (David Swift; Brisson; Col — 1963) ..			5,000,000
Dr. Strangelove (S. Kubrick; Col; 1964) .....			5,000,000
Becket (Peter Glenville; Wallis; Par — 1964) .....			5,000,000
In Like Flint (G. Douglas; S. David; 20th; 1967) .....			5,000,000
The Gnome-Mobile (R. Stevenson; J. Algar; BV; 1967) .....			5,000,000
The Trip (R. Corman; AIP; 1967) .....			5,000,000
The April Fools (S. Rosenberg; G. Carroll; NGP-WB; 1969) ..			5,000,000
A New Leaf (E. May; H. Koch/H. Elkins; Par; 1971) .....			5,000,000
The Anderson Tapes (S. Lumet; R. Weitman; Col; 1971) .....			5,000,000
The Last Detail (H. Ashby; G. Ayres; Columbia; 1973) .....			5,000,000
The Golden Voyage of Sinbad (G. Hessler; Schnee/Harryhausen; Col; 1974) .....			5,000,000

(Continued on page 52)

Title	Director-Producer	Distributor	Total Rental
California Split (R. Altman; J. Walsh; Col; 1974) .....			5,000,000
Bite The Bullet (R. Brooks; Columbia; 1975) .....			5,000,000
Food of the Gods (B.I. Gordon; AIP; 1976) .....			5,000,000
Cold Turkey (B. Yorkin; N. Lear; UA; 1971) .....			4,975,000
A Hole in the Head (F. Capra; Sincap/Capra; UA; 1959) ..			4,965,000
Good Neighbor Sam (D. Swift; Columbia; 1964) .....			4,950,000
Since You Went Away (J. Cromwell; D. Selznick; UA; 1944) ..			4,925,000
Tom Sawyer (D. Taylor; A.P. Jacobs; UA; 1973) .....			4,925,000
The Searchers (J. Ford; Whitney/Cooper; WB; 1956) .....			4,900,000
Two Mules For Sister Sara (D. Siegel; M. Rackin; Univ; 1970) .....			4,900,000
Spellbound (A. Hitchcock; D. Selznick; UA; 1945) .....			4,890,000
The Knights of the Round Table (R. Thorpe; P. Berman; MGM-UA; 1953) .....			4,864,000
Bingo Long (J. Badham; R. Cohen; Univ; 1976) .....			4,825,000
Yankee Doodle Dandy (Michael Curtiz; Wallis-Cagney; WB — 1942) .....			4,800,000
Notorious (Alfred Hitchcock; RKO — 1946) .....			4,800,000
Streetcar Named Desire (E. Kazan; Feldman; Warners; 1951) .....			4,800,000
Moby Dick (J. Huston; Moulin-Huston; WB; 1956) .....			4,800,000
Pepe (George Sidney; Col — 1961) .....			4,800,000
Legend of Boggy Creek (C.B. Pierce; Pierce/Ledwell; Howco; 1972) .....			4,800,000
The Wind and the Lion (J. Milius; H. Jaffe; MGM-UA; 1975) ..			4,800,000
Eat My Dust (C. Griffith; R. Corman; New World; 1976) ..			4,800,000
Alice In Wonderland (B. Townsend; W. Osco; General Nat'l; 1976) .....			4,800,000
A Man Called Peter (H. Koster; S. Engel; 20th; 1955) .....			4,777,000
Journey to Center of Earth (H. Levin; C. Brackett; 20th; 1959) .....			4,777,000
On The Beach (S. Kramer; UA; 1959) .....			4,775,000
Salome (William Dieterle; Adler; Col — 1953) .....			4,750,000
Dragnet (J. Webb; Mark VII; Warners; 1954) .....			4,750,000
David and Bathsheba (H. King; D. Zanuck; 20th; 1951) .....			4,750,000
Spencer's Mountain (D. Daves; WB; 1963) .....			4,720,000
Gunfight at OK Corral (J. Sturges; H. Wallis; Par; 1957) ..			4,700,000
Pal Joey (George Sidney; Essex; Col — 1957) .....			4,700,000
Hercules (Pietro Francisci; Teti-Levine; WB — 1959) .....			4,700,000
A Summer Place (D. Daves; WB; 1959) .....			4,700,000
Blue Hawaii (N. Taurog; H. Wallis; Par; 1961) .....			4,700,000
The Ambushers (H. Levin; I. Allen; Col; 1968) .....			4,700,000
Fritz The Cat (R. Bakshi; S. Krantz; Cinemation; 1972) .....			4,700,000
Frankenstein (P. Morrissey; C. Ponti; Bryanston; 1974) ..			4,700,000
Mogambo (J. Ford; S. Zimbalist; MGM; 1953) .....			4,688,000
The VIP's (A. Asquith; A. DeGrunwald; MGM; 1963) .....			4,688,000
The Yellow Rolls-Royce (A. Asquith; A. De Grunwald; MGM; 1965) .....			4,668,000
Ice Station Zebra (J. Sturges; M. Ransohoff; MGM; 1968) ..			4,655,000
Annie Get Your Gun (G. Sidney; A. Freed; MGM; 1950) .....			4,650,000
The House of Wax (A. deToth; B. Foy; WB/Sherpix; 1953) ..			4,650,000
Elmer Gantry (R. Brooks; Smith; UA; 1960) .....			4,610,000
Now You See Him, Now You Don't (R. Butler; R. Miller; BV; 1972) .....			4,610,000
Gator (B. Reynolds; J. Levy/A. Gardner; UA; 1976) .....			4,602,000
Boom Town (J. Conway; S. Zimbalist; MGM; 1940) .....			4,600,000
The Green Years (Victor Saville; Gordon; MGM — 1946) ..			4,600,000
Rebel Without A Cause (N. Ray; Weisbart; Warners; 1955) ..			4,600,000
Babes In Toyland (James Donohue; Disney; RKO-BV — 1961) .....			4,600,000
The Glass Bottom Boat (F. Tashlin; M. Melcher; MGM; 1966) .....			4,600,000
Wild in the Streets (B. Shear; B. Topper; AIP; 1968) .....			4,600,000
The Love Machine (J. Haley Jr.; M.J. Frankovich; Col; 1971) .....			4,600,000
Harry and Walter Go To New York (M. Rydell; Devlin/Gittes; Col; 1976) .....			4,600,000
Vera Cruz (R. Aldrich; HHL/J. Hill; UA; 1954) .....			4,565,000
The Great Caruso (R. Thorpe; Lasky/Pasternak; MGM-UA; 1951) .....			4,531,000
McLintock (A.V. McLaglen; J. Wayne; UA; 1963) .....			4,525,000
Random Harvest (Mervyn LeRoy; Franklin; MGM — 1942) ..			4,500,000
Thirty Seconds Over Tokyo (M. LeRoy; S. Zimbalist; MGM; 1944) .....			4,500,000
Anchors Aweigh (George Sidney; Pasternak; MGM — 1945) ..			4,500,000
Road To Utopia (Melvin Frank; Jones; Par — 1945) .....			4,500,000
Thrill of a Romance (Richard Thorpe; Pasternak; MGM — 1945) .....			4,500,000
Easy To Wed (Eddie Buzzell; Cummings; MGM — 1946) ..			4,500,000
Till The Clouds Roll By (Richard Whorf; Freed; MGM — 1946) .....			4,500,000
Bachelor and Bobbysoxer (Irving Reis; 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
Robin And The Seven Hoods (G. Douglas; F. Sinatra; WB; 1964) .....			4,500,000
Send Me No Flowers (Norman Jewison; Keller; U — 1964) ..			4,500,000
I, A Woman (M. Ahlberg; Novaris; Audubon; 1966) .....			4,500,000
Prudence and the Pill (F. Cook; R. Kahn; 20th; 1968) .....			4,500,000
With Six You Get Egg Roll (H. Morris; M. Melcher; CCF-NGP; 1968) .....			4,500,000

## Chicago And Illinois Broad Spectrum For Cameras Of Hollywood

Chicago.

"A skyline that takes your breath away. 29 miles of lakeshore lined with some of the world's most exciting architecture. Sailboats on Lake Michigan and mammoth barges docking on the river right downtown. A city with a fresh, new look on film. Chicago. And that's just the beginning.

Towns named Cairo and Warsaw and Quincy, the main streets lined with original brick store fronts that say on top, "McGivers, established 1892." Towns that look the way small towns looked in the 1880's, 1910's, 1930's. The southern part of the State with antebellum mansions, swamps, rural life, and 240,000 acres of virgin forest ... The Shawnee ... its rugged rock outcroppings, cascading waterfalls.

Even a cave that river pirates once lived in. Massive industrial settings of steel mills along the Lake; the hilly, pristine New England look of Galena. Miles of unbroken fields of black dirt that will in the spring grow soybeans and corn.

### David Joel

(Continued from page 11)

excessive demands, 16m, lack of support of governments, state and federal, and the moral backing of his very supplier.

Film commissions and corporations are opening like swinging doors. State governments are now boosting production but not one thought is being given to keeping the Australian independent exhibitor alive and thriving.

Government members like the glamour of launching films and "promising the world" but if a film is made, it has to be sold. Regrettably, members so far appointed in the main to these commissions are not practitioners, so what chance have exhibitors got of being heard or for that matter understood by the newly initiated to our industry. What this industry needs, I believe, is a Federal Advisory Council manned by knowledgeable practitioners where all matters from production to exhibition can be aired and determined on an economic level.

We sincerely trust that 1977 is not as gloomy as the current "downbeat" talk seems to indicate.

### London B.O. Tops

(Continued from page 14)

class sexpo house per long runs there for UA's "Last Tango in Paris" and currently the original "Emmanuelle," now in third year.

Swiss Scene — Star-owned quartet complex totalling 475 seats. Seemingly wide open to all exhibs, books a mix of first-run and moveovers. Popular house with tourists and insomniacs.

Cinecenta — Owned by circuit of same name, also contains four small-seaters totalling 590 seats. Books from a variety of sources, but especially footsy with UA, which has been known to monopolize all four screens. Plays moveovers almost entirely.

### British

(Continued from page 11)

reissue (no figure).

New Realm — "Emmanuelle" (no figure).

Paramount — "Mahogany" (no figure).

Rank — "Bugsy Malone" (\$327,184 distrib share).

Scotia-Barber — "Happy Hooker" (no figure).

Warner Bros. — "Outlaw Josey Wales" (no figure).





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# ALL-TIME FILM RENTAL CHAMPS

(Continued from page 50)

Title	Director-Producer	Distributor	Total Rental	Title	Director-Producer	Distributor	Total Rental
There's A Girl In My Soup (R. Boulting; M. Frankovich/J. Boulting; Col; 1970)			4,500,000	Snake Pit (Anatole Litvak; Bassler; 20th; 1948)			4,100,000
Conquest of Planet of Apes (J.L. Thompson; A.P. Jacobs; 20th; 1972)			4,500,000	I Was A Male War Bride (Howard Hawks; 20th — 1948)			4,100,000
Harry and Tonto (P. Mazursky; 20th; 1974)			4,500,000	The Moon Is Blue (O. Preminger; Herbert; UA; 1953)			4,100,000
The Young Lions (E. Dmytryk; Lichtman; 20th; 1958)			4,480,000	Hondo (J. Farrow; Wayne/Fellows; WB; 1953)			4,100,000
Red River (H. Hawks; UA; 1948)			4,475,000	The Man With The Golden Arm (O. Preminger; UA-AA; 1955)			4,100,000
Song of Norway (A. Stone; CRC/AIP; 1970)			4,450,000	Bad Seed (Mervyn LeRoy; WB — 1956)			4,100,000
Don't Go Near the Water (C. Walters; Weingarten; MGM; 1957)			4,446,000	Man Who Knew Too Much (Alfred Hitchcock; Par — 1956)			4,100,000
Cheaper By The Dozen (Walter Lang; Trotti; 20th — 1950)			4,425,000	Yesterday, Today and Tomorrow (V. DeSica; C. Ponti; Avemb; 1964)			4,100,000
Two Years Before Mast (John Farrow; Miller; Par — 1946)			4,400,000	Texas Across The River (M. Gordon; H. Keller; Univ; 1966)			4,100,000
Written On The Wind (Douglas Sirk; Zugsmith; U — 1956)			4,400,000	Marriage Italian Style (V. DeSica; C. Ponti; Avemb; 1964)			4,100,000
Inn of Sixth Happiness (Mark Robson; Adler; 20th — 1959)			4,400,000	Last Summer (F. Perry; A. Crown)/S. Beckerman; AA; 1969)			4,100,000
Days of Wine and Roses (B. Edwards; M. Manulis; Warners; 1962)			4,400,000	Monty Python and the Holy Grail (T. Gilliam, T. Jones; M. Forstater; Cinema 5 (US) — Ambassador (Can.); 1975)			4,100,000
Zorba, The Greek (M. Cacoyannis; Int'l Classics; 1964)			4,400,000	McQ (J. Sturges; Batjac/Levy-Gardner; WB; 1974)			4,100,000
How To Steal A Million (W. Wyler, Wyler-Kohlmar; 20th; 1966)			4,400,000	A Guy Named Joe (V. Fleming; R. Riskin; MGM; 1944)			4,070,000
Never A Dull Moment (J. Paris; R. Miller; BV; 1968)			4,400,000	White Cliffs of Dover (C. Brown; S. Franklin; MGM; 1944)			4,050,000
Five Fingers of Death (C.C. Ho; R.R. Shaw; Warners; 1973)			4,400,000	State Fair (W. Lang; Periberg; 20th; 1945)			4,050,000
Some Came Running (V. Minnelli; S. Siegel; MGM; 1958)			4,392,000	National Velvet (C. Brown; MGM; 1945)			4,050,000
Weekend at Waldorf (R. Leonard; A. Hornblow; MGM; 1945)			4,370,000	Cass Timberlane (George Sidney; Hornblow; MGM — 1948)			4,050,000
Harvey Girls (George Sidney; Freed; MGM — 1946)			4,350,000	Homecoming (M. LeRoy; S. Franklin; MGM; 1948)			4,050,000
Hucksters (Jack Conway; Hornblow; MGM — 1947)			4,350,000	Whatever Happened to Baby Jane? (R. Aldrich; Warners; 1962)			4,050,000
Man in Grey Flannel Suit (Nunnally Johnson; Zanuck; 20th — 1956)			4,350,000	Hurry Sundown (O. Preminger; Par; 1967)			4,050,000
Marooned (J. Sturges; M. Frankovich; Col; 1969)			4,350,000	Sweet Charity (B. Fosse; R. Arthur; Universal; 1969)			4,025,000
Stage Door Canteen (F. Borzage; S. Lesser; UA; 1943)			4,340,000	Battle For Planet of Apes (J. Thompson; A. Jacobs; 20th; 1973)			4,025,000
Night of the Iguana (J. Huston; Stark/7 Arts; MGM-UA; 1964)			4,339,000	Ben-Hur (Fred Niblo; MGM — 1926)			4,000,000
Sergeants Three (J. Sturges; E. Small; UA; 1962)			4,325,000	Singing Fool (Lloyd Bacon; WB — 1928)			4,000,000
Anastasia (A. Litvak; B. Adler; 20th; 1956)			4,309,106	San Francisco (W.S. Van Dyke; Emerson-Hyman; MGM; 1936)			4,000,000
Lost Weekend (Billy Wilder; Brackett; Par — 1946)			4,300,000	The Wizard of Oz (V. Fleming; M. LeRoy; MGM; 1939)			4,000,000
Sailor Beware (H. Walker; Wallis; Par — 1952)			4,300,000	Dolly Sisters (Irving Cummings; Jessel; 20th — 1945)			4,000,000
G.I. Blues (Norman Taurog; Wallis; Par — 1960)			4,300,000	Ziegfeld Follies (Vincente Minnelli; Freed; MGM — 1946)			4,000,000
One Eyed Jacks (Marlon Brando; Par — 1961)			4,300,000	Kid From Brooklyn (Norman Z. McLeod; Goldwyn; RKO — 1946)			4,000,000
Monkey's Uncle (R. Stevenson; W. Disney; BV; 1965)			4,300,000	Smoky (Louis King; Bassler; 20th — 1946)			4,000,000
Boy, Did I Get A Wrong Number? (G. Marshall; E. Small; UA; 1966)			4,300,000	Holiday In Mexico (George Sidney; Pasternak; MGM — 1946)			4,000,000
For A Few Dollars More (S. Leone; A. Gonzales; UA; 1967)			4,300,000	Night and Day (Michael Curtiz; Schwartz; WB — 1946)			4,000,000
Myra Breckenridge (M. Sarne; R. Fryer; 20th; 1970)			4,300,000	The Postman Always Rings Twice (T. Garnett; Wilson; MGM; 1946)			4,000,000
Pom Pom Girls (J. Ruben; M.J. Tenser; Crown; 1976)			4,300,000	Emperor Waltz (Billy Wilder; Brackett; Par — 1948)			4,000,000
The Long, Long Trailer (V. Minnelli; P. Berman; MGM 1954)			4,291,000	Reap the Wild Wind (C.B. DeMille; Par — 1948)			4,000,000
Adventure (V. Fleming; S. Zimbalist; MGM; 1945)			4,250,000	The Stratton Story (S. Wood; I. Cummings; MGM; 1949)			4,000,000
Saratoga Trunk (Sam Wood; Wallis; WB — 1946)			4,250,000	Jumping Jacks (Norman Taurog; Wallis; Par — 1952)			4,000,000
Demetrius and Gladiators (Delmer Daves; Ross; 20th — 1954)			4,250,000	Moon Is Blue (Otto Preminger; Herbert; UA — 1953)			4,000,000
The Egyptian (Michael Curtiz; Zanuck; 20th — 1954)			4,250,000	Sabrina (Billy Wilder; Par — 1954)			4,000,000
Living It Up (Norman Taurog; Jones; Par — 1945)			4,250,000	Left Hand of God (Edward Dmytryk; Adler; 20th — 1955)			4,000,000
Bus Stop (Joshua Logan; Adler; 20th — 1956)			4,250,000	Love Is Splendored Thing (Henry King; Adler; 20th — 1955)			4,000,000
Splendor in the Grass (Elia Kazan; WB; 1961)			4,250,000	Seven Little Foys (Melville Shavelson; Rose; Par — 1955)			4,000,000
Sex And The Single Girl (R. Quine; WB; 1964)			4,250,000	Don't Give Up the Ship (Norman Taurog; Wallis; Par — 1959)			4,000,000
In Harm's Way (O. Preminger; Par — 1965)			4,250,000	Mr. Hobbs Takes Vacation (Henry Koster; Wald; 20th 1962)			4,000,000
Dear John (L-M Lindgren; Sandreus; Sigma 3; 1966)			4,250,000	Summer Magic (James Nielson; Disney; BV — 1963)			4,000,000
Five Card Stud (H. Hathaway; H. Wallis; Paramount; 1968)			4,250,000	Misadventures Merlin Jones (Robert Stevenson; Disney; BV — 1964)			4,000,000
Rio Lobo (H. Hawks; CCF-NGP; 1970)			4,250,000	Captain Newman MD (David Miller; Arthur; U — 1964)			4,000,000
Moulin Rouge (J. Huston; Romulus; UA; 1952)			4,230,000	Nutty Professor (Jerry Lewis; Glucksman; Par — 1964)			4,000,000
Hollywood Canteen (Delmer Daves; Gottlieb; WB — 1944)			4,200,000	Agony and the Ecstasy (C. Reed; 20th; 1965)			4,000,000
Three Musketeers (George Sidney; Berman; MGM — 1948)			4,200,000	Stagecoach (G. Douglas; Rackin; 20th; 1966)			4,000,000
On The Waterfront (Elia Kazan; Spiegel; Col — 1954)			4,200,000	Walk, Don't Run (C. Walters; Siegel; Col; 1966)			4,000,000
Rose Tattoo (Daniel Mann; Wallis; Par — 1955)			4,200,000	Arabesque (S. Donen; Univ; 1966)			4,000,000
Love Me Tender (R. Webb; Weisbart; 20th; 1956)			4,200,000	Smoky (G. Sherman; A. Rosenberg; 20th; 1966)			4,000,000
Heaven Knows, Mr. Allison (John Huston; Adler-Frenke; 20th — 1957)			4,200,000	Hellfighters (A. McLaglen; R. Arthur; Univ; 1968)			4,000,000
Can Can (Walter Lang; Cummings; 20th — 1960)			4,200,000	The Undeclared (A.V. McLaglen; R.L. Jacks; 20th; 1969)			4,000,000
Parrish (Delmer Daves; WB — 1961)			4,200,000	Fanny Hill (M. Ahlberg; T. Sjoberg; Cinematron; 1969)			4,000,000
Breakfast at Tiffany's (Blake Edwards; Jurow-Sheppard; Par — 1961)			4,200,000	Wild Country (R. Miller; R. Totten; BV; 1971)			4,000,000
A Fistful of Dollars (B. Robertson; Jolly; UA; 1964)			4,200,000	Plaza Suite (A. Hiller; H. Koch; Par; 1971)			4,000,000
The Trouble With Angels (I. Lupino Frye; Col; 1966)			4,200,000	Evel Knievel (M. Chomsky; Solomon; Hamilton; Fanfare; 1971)			4,000,000
Carmen Baby (R. Metzger; Audubon; 1967)			4,200,000	McCabe and Mrs. Miller (R. Altman; D. Foster/M. Browers; Warners; 1971)			4,000,000
John and Mary (P. Yates; B. Kadish; 20th; 1969)			4,200,000	The Omega Man (B. Sagal; W. Seltzer; Warners; 1971)			4,000,000
Star (R. Wise; S. Chaplin; 20th; 1969)			4,200,000	Straw Dogs (S. Peckinpah; D. Melnick; CRC; 1971)			4,000,000
Scarecrow (J. Schatzberg; R. Sherman; WB; 1973)			4,200,000	Paper Chase (J. Bridges; R. Thompson/R. Paul; 20th; 1973)			4,000,000
The Incredible Journey (F. Markle; J. Algar; BV; 1963)			4,200,000	Cinderella Liberty (M. Rydell; 20th; 1973)			4,000,000
The Bootlegger (C.B. Pierce; Pierce/Ledwell; Howco; 1974)			4,200,000	Dillinger (J. Milius; B. Feitshans; AIP; 1973)			4,000,000
Tunnelvision (B. Swirnmoff; J. Roth; World Wide; 1976)			4,200,000	Coffy (J. Hill; R. Papazian; AIP; 1973)			4,000,000
Futureworld (R.T. Heffron; Lazarus/Aubrey; AIP; 1976)			4,200,000	Cahill (A.V. McLaglen; Batjac; WB; 1973)			4,000,000
Car Wash (M. Schultz; Linson/Stromberg; Universal; 1976)			4,190,000	Lords of Flatbush (S. Verona/M. Davidson; Verona; Col; 1974)			4,000,000
The Shootist (D. Siegel; Frankovich/Self; Par; 1976)			4,185,497	The Bears and I (B. McEvety; W. Hibler; BV; 1974)			4,000,000
Lipstick (L. Johnson; F. Fields; Par; 1976)			4,181,874	Emmanuelle (J. Jaeckin; Claire Duval; Columbia; 1975)			4,000,000
Love Me Or Leave Me (C. Vidor; J. Pasternak; MGM-UA; 1955)			4,153,000	The Stepford Wives (B. Forbes; E. Scherick; Col; 1975)			4,000,000
Father of the Bride (V. Minnelli; P. Berman; MGM-UA; 1950)			4,150,000	Hard Times (W. Hill; L. Gordon; Columbia; 1975)			4,000,000
The African Queen (J. Huston; Horizon/Romulus; UA; 1951)			4,150,000	The Killer Elite (S. Peckinpah; M. Baum/A. Lewis; UA; 1975)			4,000,000
The Seven-Ups (P. D'Antoni; 20th; 1973)			4,124,000	Treasure of Matecumbe (V. McEvety; R. Anderson/W. Miller; BV; 1976)			4,000,000
Sometimes A Great Notion (P. Newman; J. Foreman; Univ; 1971)			4,120,000	Robin and Marian (R. Lester; Stark/Shepherd; Col; 1976)			4,000,000
The Duchess and Dirtwater Fox (M. Frank; 20th; 1976)			4,116,000	Obsession (B. DePalma; Litto/Blum; Col; 1976)			4,000,000
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				

## Tough Censorship Still In Hong Kong

Hong Kong.

Censorship in Hong Kong did not change in 1976. It is still very much administered by the government. The head of the board is the commissioner for television and films. Under him are the secretary, Television Authority; the chief film censor; and the panel of censors, composed of a group of lay persons appointed by the government.

The board acts under the Places of Public Entertainment Ordinance and subsidiary legislation — a strictly defined law virtually ensuring little scope for interpretation. There is no classification or ratings system.

Any child of any age can see any film, but public guidance is given as to which films are considered unsuitable for children. The distributors and censors have to take into account that 98% of the population here is Chinese.

With this background, it is hardly surprising that Hong Kong is such a backward area cinematically that few major distributors take the local market seriously. "Lenny" and "The Clockwork Orange" remain banned.

"Taxi Driver" is still unshown due to soundtrack or dialog problems, while "Night Porter" recently opened but was heavily cut. Even a local production by Tang Shu Shuen, "China Behind," is shelved for fear of creating political repercussions.

## ANSWERS TO TRIVIA, FOUND ON PAGE 20

- Sandra
- Robert Donat and Madeleine Carroll
- Effie Clinker
- Kal-El
- Willie Stark
- Stanley Andrews
- The Weavers
- Jimmy Finlayson
- Benito Gardenia
- Scrooge McDuck
- So This Is Hollywood
- Pard
- The Silver Dart
- Marshal Matt Dillon: William Conrad (radio) and James Arness (television)  
Chester: Parley Baer (radio) and Dennis Weaver (television)  
Doc: Howard McNeer (radio) and Milburn Stone (television)  
Kitty: Georgia Ellis (radio) and Amanda Blake (television)
- Martha ("Marta"), Jenny ("Yenny") and Trina ("Trina")
- Madison High School
- one-eyed, one-horned, flying, purple
- Clifton Fadiman on TV — Joe Kelly on radio
- Life Is Worth Living
- Joe Palooka's plump pal

## La. Superdome To Need \$5.3-Mil In Subsidies

New Orleans.

Louisiana taxpayers will be called on to subsidize Louisiana Superdome for \$5,356,000 next fiscal year, said Commissioner of Administration and Dome operator Charles Roemer.

State subsidy for next fiscal year, which will run from July through June, 1978, is down \$1,000,000 from current level of \$6,356,000. Total budget asked for 1977-78 fiscal year is \$13,886,583.

Stadium hopes to increase earnings on ducats, concessions, rent and parking. From such areas, said Roemer, Dome hopes to generate \$8,530,000, in 1977-78, compared to \$7,760,000 this year.



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# 'Variety's' Film Reviews, 1976

TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE
A Child Is A Wild Thing	Sept. 15	Burnt Offerings	Aug. 25	Divina Creatura (Divine Creature)	July 14	Grizzly	May 26
A Flor Da Pele (Touchy)	Sept. 29	The Bus	Aug. 25	Djungelaeventyret Campa	June 9	The Gumball Rally	July 28
A Kenguru (The Kangaroo)	July 28	Cadaveri Eccellenti (The Con-	March 31	Campa (Jungle Adventure)	June 21	Gus	June 30
A Labor of Love	Feb. 18	text)	April 14	Campa Campa)	July 28	Gusanos De Seda (Silk Worms)	Sept. 29
A Lenda De Ubirajara (The Legend of Ubirajara)	April 7	Caddie	March 31	Dr. Black Mr. Hyde	June 21	Ha Geggion Jozsef (When Joseph Returns)	July 28
A Matter of Time	Oct. 6	The California Reich	March 31	Doctor Judym	July 28	Hadashi No Gen (Barefooted Gen)	July 28
A Nous Les Petites Anglaises (Let's Get Those English Girls)	Jan. 14	Call Him Mr. Shatter	Jan. 14	Dokter Pulder Zaait Papavers (When the Poppies Bloom Again)	July 7	Hallo Baby (Hello Baby)	March 10
A Queen's Ransom	Oct. 13	Calmos (Cool, Calm And Collected)	Feb. 11	Don's Party	Oct. 6	Hamlet	Dec. 1
A Small Town In Texas	June 9	Canoe	July 14	Dopalenie Kam Zakona Za Sachitita Na Darjavata (Amendment To The Law for the Defense of the State)	Nov. 10	Hand of Death	Aug. 25
A Star Is Born	Dec. 22	Cannonball	July 21	The Double Exposure of Holly	Oct. 13	Happy Day	Oct. 27
Aces High	May 26	Cantata De Chile	July 28	Dragonfly	Feb. 18	Harlan County, U.S.A.	Oct. 20
Actas De Marusia (Letters From Marusia)	May 19	Car Wash	Sept. 1	Drive-In	May 26	Harry and Walter Go To New York	June 16
Adios Amigo	Jan. 14	Caro Michele (Dear Michael)	July 14	Droemmen Om Amerika (The American Dream)	Dec. 8	Harvest: 3,000 Years	April 7
The Adventures of the Wilderness Family	Jan. 14	Carrie	Nov. 3	Drug Connection	March 24	Hawmps	May 26
Agaton Sax Och Bykoebings	Dec. 8	Casanova	Dec. 22	Drum	Aug. 4	Her Family Jewels	Jan. 21
Gaestabud (Agaton Sax And The Bykoebing Village Festival)	Dec. 8	Cat Murkil And The Silks	June 16	Du Bout Des Levres (On the Tip of the Tongue)	Jan. 28	Herfra Min Verden Gaar (The Wellspring Of My World)	Feb. 18
Al No Corrida (Corrida of Love)	Feb. 25	Celestina	Aug. 11	The Duchess and the Dirtwater Fox	March 17	Herz Aus Glas (Heart of Glass)	Dec. 1
Al Hayati Al Yawmyyah Fl Qariah Suriyah (Everyday Life In A Syrian Village)	July 7	Cetiri Dana Do Smrti (Four Days To Death)	Aug. 25	Du Cote Des Tennis (By The Tennis Courts)	Nov. 10	Hide And Seek	Sept. 15
Alakdang Gubat (Scorpion Woods)	June 23	The Challenge of Greatness	Sept. 15	Duelle (Women Duelling)	June 2	Hjeter Er Trumf (Hearts High)	April 7
Alex And The Gypsy	Sept. 29	Chantons Sous L'Occupation (Singing During The Occupation)	April 14	Dulsey (A Non-Matrimonial Story)	April 21	Holka Na Zabiti (A Girl Fit To Be Killed)	July 28
Alice In Wonderland	Sept. 8	Chelsia My Love	Sept. 22	Eadward Muybridge, Zooproxographer	Sept. 22	Hollywood Boulevard	April 28
All The President's Men	March 31	Chhatrabhang (The Divine Plan)	July 14	The Eagle Has Landed	Dec. 22	Hollywood On Trial	June 9
All This And World War II	Nov. 17	Chin Chin El Teporocho (Chin Chin, The Drunken Bum)	Aug. 25	Eat My Dust	April 28	Hombre De Puente (Man on the Bridge)	Oct. 13
Allegro Non Troppo	Dec. 8	Chinesisches Roulette (Chinese Roulette)	Dec. 1	Ech Burdijn Domog (Legend of the Oasis)	July 28	Homicides: The Criminals, Part II	Sept. 1
Altars of the World	Jan. 21	Chomana Dudi (Choma's Drum)	July 28	Echoes of a Summer	Feb. 4	Honjin Satsujin Jiken (Death At An Old Mansion)	July 14
Always With Us	Dec. 1	Christian The Lion	Dec. 15	Edinstvennaja (The Only One)	July 14	Hopla Paa Sengekanten (Jumpin' At The Bedside)	Feb. 4
The Amazing Dobermans	Dec. 1	The Clown Murders	Oct. 6	Edvard Munch	April 14	Hot Potato	April 7
America At The Movies	July 14	Colorin, Colorado (And They Lived Happily Ever After)	Sept. 29	Ein Maedchen Aus Zweiter Hand (Second-Hand Girl)	June 2	Hoy Mister Ako Ang Misis Mo (Hey Mister I Am Your Wife)	June 16
American Years	May 26	Comme Un Boomerang (Like A Boomerang)	Sept. 1	800 Heroes (The Heist)	Nov. 10	Hugasan Mo Ang Aking Kasalaman (Wash Out My Faults)	June 23
The Amorous Adventures of Don Quixote and Sancho Panza	April 21	Comment Yukong Deplace Les Montagnes (How Yukong Moved Mountains)	March 17	El Apando (The Heist)	Aug. 25	Hugo The Hippo	July 14
Ang Boyfriend Kung Badoy (The Stupid Boyfriend)	April 7	The Commitment	Feb. 4	El Descanto (The Disenchantment)	Oct. 20	I Loevens Tegn (In the Sign of the Lion)	Aug. 4
Ang Leon At Ang Daga (The Lion and the Rat)	May 5	The Confessions of Amans	Dec. 8	El Gordo de America (America's Fat)	Sept. 15	I Will, I Will ... For Now	Feb. 11
Angels	April 7	Count The Ways	Dec. 15	El Hombre de los Hongos (The Mushroom Eater)	July 28	Idalist	Aug. 18
Angst (Anxious)	Aug. 25	Countdown At Kusini	April 7	El Hombre Que Supo Amar (The Man Who Knew Love)	Sept. 29	Il Garofano Rosso (The Red Carnation)	Sept. 29
Angst Haben Und Angst Machen (To Be Afraid And Make Others Afraid)	Sept. 22	Count of Monte Cristo	June 2	El Ministro y Yo (The Minister and Me)	Aug. 4	Il N'y A Pas D'Oubli (There Is No Forgetting)	Aug. 25
Angst Vor Der Angst (Fear of Fear)	Oct. 20	Cours Apres Moi Que Je T'Attape (Run After Me Until I Catch You)	Sept. 15	Eliza Fraser	Dec. 29	Illuminations	June 16
Anno Domini 1573	March 17	Crazy Sex	Aug. 4	Embryo	May 26	Ilse, Harem Keeper of the Oil Sheiks	Feb. 18
Ansichten eines Clowns (The Clown)	March 17	Cria Cuervos (Raise Ravens)	Feb. 4	Emden Geht Nach USA: Wir Koennen So Viel (Emden Goes to the USA: We Can Do So Much)	Sept. 15	Im Lauf Der Zeit (In the Course of Time)	March 17
APE	Dec. 15	Crime And Passion	Feb. 25	Emily	Dec. 15	The Incredible Sarah	Sept. 8
Aphonya	Aug. 25	Cronica De Un Subersivo Latino Americano (Chronicle of a Latin American Subversive)	Nov. 17	Emma Mae	Dec. 29	Independence Day	Sept. 15
Arvascka (No Man's Daughter)	May 26	Cry For Cindy	May 26	Emmanuelle 2	Jan. 21	Independence	April 7
Assault On Agathon	Oct. 13	Cuore Di Cane (Dog's Heart)	March 17	The Enforcer	Dec. 22	Infra-Man	March 31
Assault On Precinct 13	Nov. 17	Cuore Di Cane (Dog's Heart)	March 17	Eredita' Ferramonti (The Inheritance)	June 9	Inside Marilyn Chambers	Feb. 11
At The Earth's Core	June 23	Cyprus	Oct. 27	Es Herrscht Ruhe Im Land (The Country Is Calm)	June 30	Iracema	May 19
Atentat U Sarajevu (Assassination at Sarajevo)	Aug. 18	Da Svante Forsvandt (When Svante Disappeared)	Jan. 14	Escape From The Dark	June 16	Isang Gabi Sa Buhay Ng Isang Babae (One Night In Life With One Woman)	June 23
Attention Les Yeux (Watch Out For The Eyes)	March 3	Dahana Aranja (The Middleman)	July 28	Exhibition 2	Nov. 10	It Shouldn't Happen To A Vet	April 14
Auf Biegen Oder Brechen (By Hook Or By Crook)	Sept. 1	Daluyong At Habagat (Tidal Wave and West Wind)	June 23	Expose Me Lovely	March 3	It's Showtime	April 7
Awans (Long Live Progress)	Aug. 25	Das Netz (The Net)	April 7	Expropriation (Expropriation)	July 14	Jackson County Jail	May 5
Azonositas (Man Without A Name)	July 14	Dandy, The All-American Girl	May 26	Face To Face	April 7	Jamais Plus Toujours (Never Again Always)	April 7
Babatu	May 26	The Deadly Females	Dec. 1	The Faking of the President 1974	May 19	Jaroslav Dabrowski	July 28
Baby Blue Marine	April 28	Death Play	Sept. 8	False Face	Dec. 15	J. D.'s Revenge	June 30
Baby Rosemary	Aug. 11	Death Weekend	Oct. 6	Familien Gyldenkaal Spranger Banken (The Goldcabbage Family Breaks the Bank)	Dec. 29	Je Suis Pierre Riviere (I Am Pierre Riviere)	Feb. 18
The Bad News Bears	April 7	Deathcheaters	Dec. 22	Family Plot	March 24	Je T'Aime Moi Non Plus (I Love You/Me No Longer)	March 17
Baghe Sangui (The Garden of Stones)	July 14	Deep Jaws	May 5	Fantasm	Aug. 4	Jeden Stribny (One Silver Piece)	Aug. 4
Barocco	Dec. 1	Deep Red (Profondo Rosso)	June 23	The Far Shore	Aug. 18	Jeder Stirbt Fuer Sich Allein (Everyone Dies In His Own Company)	Feb. 4
The Bawdy Adventures of Tom Jones	Sept. 8	Demain Les Momes (Tomorrow's Children)	Nov. 10	Farewell, Scarlet	Feb. 4	Jim, The World's Greatest	Jan. 21
Beethoven-Tage Aus Einem Leben (Beethoven-Days In A Life)	Dec. 15	Den Dobbelte Mand (The Double Man)	April 7	Faux Pas De Deux	Oct. 20	Joe Panther	Nov. 3
Belle Trave (White Grass)	Aug. 25	Den Korte Sommer (That Brief Summer)	Jan. 28	F Comme Fairbanks (F For Fairbanks)	May 5	Johan	July 21
Belay and the Kid	June 23	Der Afrechte Gang (Walking Upright)	June 30	Femmes de Sade	May 5	Jonas-Qui Aura 25 Ans En L'An 2000 (Jonas, Who Will Be 25 in the Year 2000)	Aug. 25
Belyi Parohod (The White Ship)	July 14	Der Fangschuss (Coup de Grace)	Aug. 25	Fiebre (Fever)	Oct. 13	Joshua	Dec. 8
Bergado (Terror of Cavite)	May 5	Der Gehulle (The Handyman)	May 19	Fighting Mad	April 28	The Joy of Letting Go	July 14
Berlinger (The Outsider)	July 14	Der Lieberschuler (Julia)	Jan. 21	The First Nudie Musical	March 10	Julefrokosten (The Office Party)	Dec. 8
Betty Blokk-Buster Follies	Aug. 18	Der Starke Ferdinand (The Strong Ferdinand)	May 26	Flanagan	April 7	Juliette Et L'Air Du Temps (Juliette and the Feel of the Times)	Aug. 25
Big Bad Sis	Oct. 27	Der Summe (The Mute)	Aug. 25	Fogo Morto (The Last Plantation)	July 14	Jumping Ash	Sept. 15
Big Banana Feet	Dec. 8	Deryne, Hol Van? (Mrs. Deryne, Where Are You?)	May 26	Folies Bourgeoises (The Twist)	July 21	Kaddu Beykat (News From the Village)	July 14
The Big Bus	June 23	Des Journees Entieres Dans Les Arbres (Entire Days In the Trees)	Oct. 20	The Food of the Gods	June 9	Kansas City Trucking Co.	Nov. 10
Bim	March 31	Dese Nise (The Eyes)	July 28	Forever Young, Forever Free	Dec. 15	Karl May	March 31
The Bingo Long Traveling All-Stars and Motor Kings	May 19	The Devil's Playground	March 10	Foxtro	March 31	Kassen Stemmer (It All Adds Up)	Aug. 18
Birch Interval	March 24	The Devil Within Her	Feb. 18	Fraiche (Love and Cool Water)	April 21	Katerina A Jeji Deti (Catherina And Her Daughters)	July 28
Bittersweet Love	Oct. 27	The De Yongs	Sept. 22	Freaky Friday	Dec. 22	Keby Som Mai Dievca (If I Had A Girl)	Aug. 25
Black Shampoo	June 2	Diadicassia (Proceedings)	Oct. 27	Freewheelin'	Nov. 17	The Keeper	May 26
Blind Makker (Blind Is Beautiful)	Sept. 15	Die Atlantikschwimmer (The Atlantic Swimmers)	July 7	From Noon Till Three	Aug. 4	Kenny & Co.	Nov. 24
Blondy	Jan. 28	Die Brueder (The Brothers)	Dec. 15	The Front	Sept. 15	Killer Clans	April 7
Blood in the Streets	Jan. 14	Die Leiden des Jungen Werther (The Sorrows of Young Werther)	Dec. 15	Futureworld	July 14	The Killer Inside Me	Oct. 20
Blowdry	Nov. 10	Die Moral Der Banditen (Outlaw Morality)	July 28	Gable and Lombard	Feb. 18	The Killing of a Chinese Bookie	Feb. 18
The Blue Bird	May 12	Die Ploetzliche Einsamkeit Des Konrad Steiner (The Sudden Loneliness of Konrad Steiner)	July 7	Gangsterens Laerling (Gangster's Apprentice)	Aug. 4	King Kong	Dec. 15
Bobbie Jo and the Outlaw	April 7	Die Ploetzliche Einsamkeit Des Konrad Steiner (The Sudden Loneliness of Konrad Steiner)	July 7	Garage Sale	Dec. 8	Konek Gorbunok (The Hump-backed Horse)	July 28
Botschaft Der Goetter (Miracles of the Gods)	May 26	Die Teufelsinsel (Devil's Island)	Sept. 22	Get Charlie Tully	May 12	Kto Odchadza V Dazdi (Who Leaves in the Rain)	Aug. 18
Bou Posleden (The Last Battle)	Nov. 17	Die Wildente (The Wild Duck)	Sept. 8	Getting Together	Nov. 24	Kutong Lupa (Small Inset)	Sept. 22
Bound For Glory	Oct. 27	Dieu Le Veut (God Wills It So)	Dec. 15	Girls For Sale	Oct. 27	La Batalla de Chile, II: El Golpe De Estado (The Battle of Chile, II: Coup D'Etat)	July 14
Bourlive Vino (Stormy Wine)	July 28	Dincolo De Pod (Beyond the Bridge)	June 2	Go For It	July 28	La Bulle (The Bubble)	April 28
Brand-Boerge Rykker Ud (Flamin' Fire Chief)	March 3	Diversions	March 17	God Told Me To	Dec. 1	La Ciudad Cremada (The Burned City)	Oct. 27
Breakheart Pass	Feb. 4			Godzilla vs. Megalon	June 16	La Derniere Femme (The Last Woman)	April 7
Breaking Point	June 2			Goin' Home	Dec. 29		
Breaking With Old Ideas	July 7			Goodbye, Norma Jean	Jan. 28		
Brotherhood	Aug. 18			Gori, Gori, Moja Zvezda (Shine Brightly, My Star)	Dec. 8		
Bruce Lee and I	Jan. 28			Gamma Ston Nazim Hikmet (A Letter of Nazim Hikmet)	Oct. 27		
Brutti, Speech - E True Story	Dec. 8			The Great Scout and Cathouse Thursday	June 16		
Brutti, Sporch E Cattivi (Ugly, Dirty And Bad)	June 2			The Great Texas Dynamite Chase	Aug. 18		
Brutus	May 26			Griffin and Phoenix	Dec. 1		
Buffalo Bill And The Indians	June 30						
Bugay Malone	June 9						
Buhay At Pag-Ibig Ni Boy Zapanta (Life And Love of Boy Zapanta)	Aug. 25						

## Iran Films

(Continued from page 26)

ity and universal interest. From the eight hours, the Ministry of Culture will be entitled to a two hour theatrical feature as a future backup to tv programming though the reduced version will probably be trotted out for special occasion or very special handling outside normal distribution channels.

With the backing of National Iranian Radio-Television, a NIRT subsidiary company Telfilm, is preparing to film the big project of 1977 — "Cyrus The Great." Knowing observers in Iranian cinema say this is one of the Shah's pet film projects and no effort or cost will be spared to bring in a blockbuster biog of Persia's first great Emperor to rival admissions around the world with "Ten Commandments," "Ben Hur" and "Gone With The Wind."

### Producer Reins

Producer reins have been assigned to Vincenzo Labella whose credits on the outsized tv series — "Moses" and Franco Zeffirelli's "Jesus Of Nazareth" (to be released next Easter) make him eminently qualified to produce "Cyrus" on a reported budget of \$10,000,000. Anthony Burgess who scripted "Moses" and "Jesus" for Sir Lew Grade and RAI-TV, has already completed his Persian script from a detailed and knowledgeable treatment by Iranian filmmaker and man of culture Farrokh Gaffary. "Cyrus" is slated to role next fall in Iran with an American director and an international cast including top Hollywood names.

Another big project, this one proposed by Derek Woodward of London to the Ministry of Culture and Fine Arts is "Rostam And Sorab" from an epic Persian poem known to ver mother and child in Iran. Woodward, who wrote the script submitted to culture Minister Mahmed Pahlbod after a year of research in the British Museum and with Iran professors, is proposing an Anglo-American coproduction with the Ministry for filming in Iran with a famous director and cast. Negotiations on this project have only recently opened and it could still be months before a final decision is reached.

### Then Comes 'Caravans'

Groomed to enter production about the same time as "Cyrus The Great" is the big and costly production of "Caravans" based on the novel by James Michener. It currently shapes as an all Iranian coproduction between Ibex of Hollywood and FIDCI of Teheran. The two key men in this project are Mehdi Boushehri, president of Film Industry Development Co. and majority partner with two associates (one Swiss, the other a Swiss-based Iran citizen) in Ibex, and Elmo Williams, also a partner and president of Ibex. He has been prepping "Caravans" for several years and he told *Variety* recently script hangup has finally been solved and production set for next fall.

Here again the dimension is impressive for its size as well as the aim to enlist a top American director and internationally known thesp. Williams has set out the production design, fixed locations around three principal Iranian cities and is talking to talent in both hemispheres.

Achievement of some or all of this tentative program would arm Iran with the kind of confidence that only experience and know how can provide. When this point has been reached, the big coproductions will be composed with far less delay than in recent years. At the same time there will be equally less hesitation to syphon off big film investment from royal or government coffers.





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# 'Variety's' Film Reviews, 1976

(Continued from page 54)

TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE	TITLE	PUBLICATION DATE
La Donna Della Domenica (Sunday Woman)	Jan. 28	Little Orphan Sammy	June 30	Once Upon A Time	May 5	The Slipper and the Rose	June 16
La Fete Sauvage (The Savage Party)	Feb. 18	Logan's Run	June 16	One Night Stand	Aug. 25	Smile Orange	April 14
La Griffie et La Dent (Fang and Claw)	May 26	The Lollipop Girls in Hard Candy	Oct. 20	One of a Kind	May 26	Snaha (The Daughter-in-Law)	March 31
La Hora De Maria y El Pajaro de Oro (The Hour of Mary and the Bird of Gold)	April 7	L'Ombre des Chateaux (Shadow of the Castles)	Dec. 1	The Opening of Misty Beethoven	April 7	The Snake Prince	Dec. 1
La Marge (The Margin)	Sept. 22	Loose Ends	Sept. 15	Operation Daybreak	March 3	Snuff	Sept. 22
La Marquise d'O	May 19	L'Ordinateur des Pompes Funebres (The Undertaker Parlor Computer)	April 21	Oriental Playgirls	March 17	Sodom and Gomorrah	Feb. 25
La Meilleure Facon de Marcher (The Best Way To Get Along)	Feb. 18	Los Adolescentes (The Adolescents)	Feb. 11	Ossuendi Doushi (Doomed Souls)	Jan. 14	Soemaend Paa Sengakanten (Bedside Sailors)	March 3
La Odisea de los Andes (The Andes Odyssey)	Oct. 27	Los Pajaros de Baden-Baden (The Birds of Baden-Baden)	Feb. 25	The Outlaw Josey Wales	June 30	Sola (Alone)	Sept. 29
La Peticion (The Request)	Aug. 25	Los Tres Reyes Magos (The Three Wise Men)	July 14	Oz	Aug. 11	Soledad	July 28
La Premiere Fois (The First Time)	Dec. 1	Love Swindlers	Oct. 20	Paradies (Paradise)	July 14	Sommergaeste (Summer Guests)	Feb. 11
La Querida (The Mistress)	May 26	The Loves and Times of Scaramouche	March 17	Part 2, Sounder	Oct. 13	The Song Remains the Same	Oct. 20
La Spirale	April 14	Loving Cousins	April 14	Partners	Oct. 6	Sparkle	April 7
La Tercera Puerta (The Third Door)	Sept. 29	Lumiere	April 7	Pascal Duarte	May 19	Special Delivery	July 7
La Tete de Normande St-Onge (The Head of Normande St-Onge)	May 19	Maaske Ku' Vi (Could We May Be)	Feb. 25	Pasqualino Settebellezze (Pasqualino: Seven Beauties)	Jan. 14	Spermula	June 23
La Trastienda (Back of the Store)	July 21	Mad Dog	May 5	The Passover Plot	Nov. 3	Spoegelsstoget (Ghost Train)	Aug. 25
La Victorie en Chantant (Black Victory)	Oct. 13	Mado	Nov. 17	Patty	Feb. 18	Squirm	Aug. 11
La Vida Cambia (Life Changes)	Nov. 3	Maenak America (The Pot)	Jan. 14	People of the Wind	Oct. 27	S.T.A.B.	Aug. 25
Labryntus (Labyrinth)	Aug. 25	Maes (May)	Oct. 27	Personel (The Staff)	April 21	Stay Hungry	April 28
L'Acrobate	March 24	Magandang Gabi Sa Inyong Lahat (Good Evening to Everybody)	June 23	Petschki-Lawotschki (Traveling Companions)	Dec. 8	Sternsternhof (The Sternstein Manor)	July 14
L'Affiche Rouge (The Red Poster)	April 28	The Magic Blade	Aug. 4	Piedra Libre (Free For All)	May 5	Storm Boy	Dec. 29
L'Aile et la Cuisse (The Wing and the Thigh)	Nov. 10	Maitresse (Mistress)	Feb. 11	Piger I Troen 2 (Girls At Arms, Part 2)	Oct. 27	The Story of Chinese Gods	May 19
L'Alpagueur (The Predator)	March 31	The Man Who Fell To Earth	March 24	The Pink Panther Strikes Again	Dec. 15	The Story of the Dragon	Oct. 27
L'Anatra All'Arancia (Duck in Orange Sauce)	Jan. 14	Mann Pa Taget (Man on the Roof)	Oct. 27	Pipe Dreams	Nov. 3	Strannye Ljudi (Strange People)	Dec. 1
Langit, Lupa (Pandemonium)	May 5	Mannequin (L'Amour a la Bouche)	Aug. 18	Pleasantville	Aug. 25	Stroemer (Cop)	Nov. 17
Langt Borta Och Naera (Far Away and Close)	Dec. 29	Marathon Man	Sept. 29	Pleasure at Her Majesty's	Nov. 24	The Strongest Karate	May 12
L'Anne Sainte (The Holy Year)	May 5	Marcia Trionfale (Victory March)	April 7	Polare (Buddies)	April 7	Suckalo	Nov. 17
L'Argent de Poche (Spending Money)	March 24	Marco Polo	Feb. 4	Police Python 357	April 7	Summer of Secrets	Dec. 29
Las Largas Vacaciones Del 36 (The Long Vacations of 36)	April 21	Marie-Poupee (Marie- The Doll)	Sept. 15	The Pom Pom Girls	Sept. 15	The Supreme Kid	Aug. 4
Las Vegas Lady	Jan. 28	Massacre at Central High	Nov. 17	Potato Fritz	May 26	Sven Klang Kvintett (Sven Klang Quintet)	Dec. 29
Lasse Og Geir (Lasse and Geir)	Aug. 25	Max Havelaar	Oct. 6	Poznjate Li Pavla Plesa (Do You Know Pavla Plesa?)	Aug. 25	Swashbuckler	July 28
The Last Affair	Oct. 20	Mayakovsky Laughs (Mayakovsky Smejostja)	June 16	Pressure	Dec. 1	Sweet Punkin'	April 7
The Last Hard Men	April 21	Med Strahom In Dolnostjo (Between Fear and Duty)	Aug. 18	Pri Nikogo (With Nobody)	Jan. 14	Tabor Olhodit Webu (Gypsies Go To Heaven)	Dec. 1
The Last Tempest	March 24	Melodrame	May 19	Prin Cenusu Imperiului (Through The Ashes of the Empire)	July 28	Tagebuch (Diary)	April 21
The Last Tycoon	Nov. 17	The Memory of Justice	June 9	Princess Chang Ping	March 10	The Taking of Christina	March 17
Le Bon et Les Mechants (The Good Guys and The Bad Guys)	Feb. 4	The Message	Aug. 18	Proshu Slova (May I Have The Floor)	July 28	Talpak Alati Futylul a Szel (The Wind Blows Under Your Feet)	Sept. 29
Le Choix (The Choice)	Jan. 28	Midnight Desires	April 21	Prostitution	June 16	Taxi Driver	Feb. 4
Le Corps de Mon Ennemi (The Body of My Enemy)	Oct. 27	Midway	June 16	Pure S	May 26	Te Necesito Tanto, A Mor (I Need You so Much, Love)	March 24
Le Desert Des Tartares (Desert of the Tartars)	Dec. 29	Miley and Nicky	Dec. 22	Quien Puede M'Tar a Un Nino? (Who Can Kill A Child?)	May 5	Teci, Teci, Kuza Moj (Hang On, Doggy)	Dec. 15
Le Diable au Coeur (The Devil in the Heart)	June 23	Mina Droemmars Stad (City of My Dreams)	Nov. 24	The Rabbi and the Shkise	June 30	Temptations	June 16
Le Grand Escogriffe (The Big Operator)	Dec. 15	The Missouri Breaks	May 19	Ragazzo di Borgata (Slum Boy)	June 16	That's Entertainment, Part 2	May 5
Le Grand Sotr (The Big Night)	Aug. 25	Mr. Klein	June 2	Relfezelt (Time of Maturity)	April 21	They Came From Within	March 24
Le Graphique de Boscop (The Boscop Diagram)	Dec. 29	Mrs. Teresa Abad Ako Po Si Bing (Mrs. Abad, I Am Ping)	June 23	Renuncia Por Motivos de Salud (Resigned For Reasons of Health)	Oct. 20	Through the Looking Glass	Sept. 15
Le Guepler (The Hornets' Nest)	March 17	Mitgift (Killing Me Softly)	May 26	Requiem For A Village	Nov. 10	Thundercrack	April 7
Le Jardin des Supplices (The Garden of Torture)	Oct. 20	Moi, Tintin (I, Tintin)	Nov. 24	Retrato de Familia (Family Portrait)	Sept. 29	Tiger and Crane Fists	Sept. 22
Le Jeu de Solitaire (The Game of Solitaire)	June 16	Moja Wojna - Moja Milosc (My War - My Love)	June 2	The Return of a Man Called Horse	July 28	To Allo Gramma (The Other Letter)	Oct. 27
Le Jour de Gloire (The Day of Glory)	Dec. 29	The Monkey Hustle	Dec. 29	Revenge of the Cheerleaders	July 14	To The Devil A Daughter	March 10
Le Jouet (The Toy)	Dec. 22	Monsieur Albert	April 7	The Ritz	Aug. 11	Tous A Poil Et Qu'on En Finisse (Once Upon Andrea)	April 7
Le Juge et L'Assassin (The Judge and the Assassin)	March 3	Mords Pas On T'Aime (Don't Bite, We Love You)	May 5	The River Niger	March 31	Trackdown	March 31
Le Lit...Le Bawdy Bed	Jan. 14	Moses	Feb. 25	Robin and Marian	March 10	Tracks	May 19
Le Locataire (The Tenant)	June 2	Mother, Jugs & Speed	May 19	Rocky	Nov. 10	Treasure of Matecumbe	July 7
Le Petit Marcel (Little Marcel)	March 17	Moving Violation	July 28	Roma a Mano Armata (Rome: Armed To The Death)	April 14	The Trespassers	June 9
Le Plein de Super (Fill 'Er Up With Super)	April 7	Mozart - Auf Zeichnungen Einer Jugend (Mozart - A Childhood Chronicle)	July 14	Rousalochka (The Little Mermaid)	July 28	Tsekolout (Cyclops)	Nov. 10
Le Pont de Singe (The Monkey Bridge)	April 28	Murder By Death	June 23	Rue Haute (High Street)	April 28	Tu Me Enloquees (You Make Me Crazy)	Sept. 22
Le Temps de L'Avant (The Time of Before)	May 19	Mustang Country	March 24	Saan Ka Papunta (Where Are You Going?)	March 3	Tunnelvision	April 7
Le Trouble-Fesses (The Groper)	Oct. 13	Mustang: The House That Joe Built	April 14	The Sailor Who Fell From Grace With The Sea	April 14	Two-Minute Warning	Nov. 3
Le Voyage Au Bout Du Monde (The Voyage to the End of the World)	Dec. 8	Mutter Kusters Fahrt Zum Himmel (Mother Kuster's Trip To Heaven)	May 12	Sakada (The Tenants)	July 21	Un Elephant Ca Trompe Enormement (An Elephant Can Be Extremely Deceptive)	Oct. 6
Le Voyage de Noces (The Honeymoon Trip)	May 5	The Mysterious House of Dr. C.	Nov. 3	Salsa	April 7	Un Enfant Dans La Foule (A Child in the Crowd)	June 2
Leadbelly	March 3	The Mysterious Monsters	Aug. 4	Salvo D'Acquisto	July 28	Un Genio, Due Compari, Un Pollo (The Genius)	Jan. 28
Les Ambassadeurs (The Ambassadors)	April 28	Na Samote u Lesa (Seclusion Near A Forest)	July 28	Samodivsko Horo (Fairy Dance)	Nov. 17	Un Type Comme Moi Ne Devrait Jamais Mourir (A Guy Like Me Should Never Die)	Sept. 1
Les Conquistadores	March 17	Najdolgiot Pat (The Longest Journey)	Aug. 25	Santi Veena (Santi And Veena)	Dec. 29	Underground	May 12
Les 12 Travaux d'Asterix (The 12 Labors of Asterix)	Nov. 17	Nasa Lupa Ang Langit At Implyerno (Between Heaven And Hell)	May 5	Sao 5 (The Great Saturday)	Sept. 22	Une Femme a Sa Fenetre (A Woman at Her Window)	Oct. 27
Les Flelles	March 17	Nasty Habits	Oct. 27	Sartre Par Lui-Meme (Sartre By Himself)	Dec. 15	Une Femme Fidele (A Faithful Woman)	Sept. 15
Les Fleurs du Miel (The Honey Flowers)	March 17	Ne Bolit Golowa U Djalta (Woodpeckers Don't Get Headaches)	Sept. 8	Schatten Der Engel (Shadows of Angels)	Nov. 24	Une Fille Unique (An Unusual Girl)	May 19
Les Grands Moyens (Short and Sweet)	Feb. 4	Ne Si Otivai (Don't Go Away)	Nov. 17	Schneeglockchen Bluehn in September (Snowdrops Bloom in September)	May 26	Up	Oct. 27
Les Lolos de Lola (Lola's Lolos)	Jan. 28	Nea	Sept. 1	Seorchy	July 7	Vagon Li (The Sleeping Car)	Aug. 25
Les Mal Partis (The Bad Starters)	Feb. 11	Nedelni Matchove (Sunday Games)	Aug. 25	Sebastian	Oct. 6	Vdovstvo Karoline Zasler (The Widowhood of Karolina Zasler)	Dec. 29
Les Naufrages de L'Ile de la Tortue (The Castaways of Turtle Island)	Sept. 1	Network	Oct. 13	Second Wind	April 14	Vera Romeyke Is Nicht Tragbar (Vera Romeyke Is Not Acceptable)	July 14
Les Oeufs Brouilles (The Scrambled Eggs)	April 7	New Fist of Fury	June 23	The Secret Rivals	July 7	Velorenes Leben (A Lost Life)	April 14
Let The Ballon Go	May 5	The Next Man	Nov. 3	The Sell Out	May 26	Viaje Fantastico En Globo (The Fantastic Balloon Trip)	July 14
Libertad Provisional (Out on Parole)	Sept. 29	Next Stop, Greenwich Village	Feb. 4	Serail	May 26	Victory	March 17
Lieb Vaterland, Magst Ruhig Sein (Dear Fatherland, Be At Peace)	April 7	Nickelodeon	June 2	Seven-Man Army	April 28	Vigilante Force	April 14
Lifeguard	May 26	Ode to Billy Joe	July 9	Seven Nights In Japan	Sept. 22	Villa Zone	Jan. 14
L'Image	Feb. 4	Oily Maniac	Oct. 20	Sex O'Clock U.S.A.	Aug. 4	Virilita (Virility)	Feb. 18
L'Innocente	May 26	Olsen Banden Ser Roedt (The Olsen Gang Sees Red)	Oct. 13	Shadow of the Hawk	July 14	Vizi Privati, Pubbliche Virtu (Private Vices, Public Virtue)	May 26
Lipstick	April 7	The Omen	June 9	The Shaggy D.A.	Dec. 15	Vlak u Snijegu (Train in the Snow)	Aug. 18
		On Aura Tout Vu (We've Seen Everything)	July 21	Shaoiin Avengers	July 21	Voinikat Ot Oboza (The Supply Column Soldier)	Nov. 17
				Shoot	June 2	Voros Rekvium (Requiem For A Revolutionary)	Aug. 25
				The Shootist	July 28	Voyage of the Damned	Dec. 1
				Shout at the Devil	April 14	Vrhov: Zelengore (The Peaks of Zelengore)	Aug. 18
				Shourets v Ouhoto (Cricket in the Ear)	Nov. 17	Waiting For Fidel	Feb. 4
				Sl C'Etat a Refaire (If It Were To Do Over Again)	Nov. 10	Wan Pipel (One People)	Oct. 13
				Silence ... On Tourne (Silence, We're Shooting)	May 5	Wasch Syn I Brat (Your Son and Brother)	Dec. 1
				Silent Movie	June 23	The Way of the Wind	Dec. 22
				Silva Voda (Strong Water)	June 16	W.C. Fields and Me	March 31
				Silver Streak	Dec. 1	Welcome to Britain	Nov. 10
				Sirius	July 14	Welcome to L.A.	Dec. 1
				Six Bears and a Clown	July 14	Welcome to My Nightmare	Jan. 21
				Skas Pro To, Kar Zar Petr Arapa Shenil (How Czar Peter The Great Married Off His Moor)	Dec. 8	Whispering Death	April 21
				Skazany (Condemned)	April 14	Wildwechsl (Game Pass)	June 2
				Sky Riders	March 24	Winifried Wagner Und Die	
				Siedovatellat y Gozato (The Investigator and The Woods)			

## 41st Annual Thessaloniki Int'l Fair Pulled A Record Gate Of 1,000,000, Up 40%

Athens.

The 41st annual Thessaloniki International Fair set new records last September. Although the exhibition's run was trimmed to 15 days from 21 days as in the past, attendance topped 1,000,000 for the first time in the fair's 40-year history. Turnout represented a 40% increase over last year's gate.

Foreign participation rose to 42 countries, with official and private pavilions. China and South Korea were on hand for the first time. Other countries exhibiting were Albania, Algeria, Austria, Brazil, Belgium, Canada, Cyprus, Denmark, Finland, France, East Germany, Britain, Holland, Hungary.

Also the Crown Colony of Hong Kong, Israel, Italy, Japan, Kuwait, Libya, Liechtenstein, Panama, Poland, Portugal, Romania, Scotland, South Africa, Spain, Sweden, Switzerland, United States, Soviet Russia and West Germany. Private exhibitors hit a new high at 2,254. Of this figure, 1,001 were Greek and the rest were foreign concerns.

Thessaloniki has become an international market place. Commercial transactions consummated at the fair were said to total \$70,000,000, one-third of which covers revenue from sale of local products. Top cultural events of the fair were the Song Festival as well as the International and Greek Film Fests.

## Mexico

(Continued from page 16)

U.S.).

The hoped-for foreign projects on Mexican soil didn't jell and the annual additional wages that crews scrambled for was limited to a few weeks on "The Domino Principle" and just as the year rolled to an end, "The Rhinemann Exchange" started shooting.

Industry observers are much more optimistic about Mexico's attraction to foreign producers as a "location" site as a result of the peso devaluation. Although studio union wage boosts were fairly high, production costs are still low enough in terms of foreign currency to make for an alluring filmmakers package.

As usual, there was, in 1976, feuding in labor's ranks. In the Mexican Actors Guild an audit revealed 37-odd million pesos "missing" (about \$1,500,000 U.S.). Technicians and directors hassled when one of the latter (youthful helmer Julian Pastor) openly accused the former of faults in a film he had completed (although he proved his case in a showdown, the guilty parties attacked him for uncomradely bringing the facts out in the open!). In the directors union dispute-generating leader, Rogelio Gonzalez, stepped down and the guild agreed to open its books to "newcomers" in return for higher wage benefits.

An outstanding feature of the past six years under Rodolfo Echeverria has been change and expansion. Garcia Borja should find it much easier to continue what has become the momentum of an established policy whose prime objective is discovering new horizons.

## TITLE PUBLICATION DATE

Geschichte Des Hauses Wahnfried 1914-1975 (The Confessions of Winifred Wagner)	June 2
Winterhawk	Jan. 28
Wolz: Leben Und Verklarung Eines Deutschen Anarchisten (Wolz: Life and Illusion of a German Anarchist)	June 2
Won Ton Ton, The Dog Who Saved Hollywood	May 5
Xica Da Silva	Dec. 1
Zona Roja (Pink Zone)	June 23



# ANNIE CORDY



Starring in

**RUE HAUTE**

**FRANCOPHONE FILM FESTIVAL,  
New Orleans, 1976**



Starring in

**NINI LA CHANCE**

**Theatre Marigny,  
Paris**

**BEST FOREIGN INTERPRETATION PRIZE  
FROM USA FOR "HELLO DOLLY" 1973**

Contact: Jacques Dubigny  
1 Rue Des Feuillantines,  
Paris, 75005  
Tel: 326 97 71



# 25 Years For Krim & Benjamin At U.A.

(Continued from page 5)

believed that a similar fronton in Bridgeport also turned a substantial profit, and since the state is taking a cut on the handle, huge revenues are being produced which no politician can afford to overlook in these days of deficit financing.

## Will Vegas Feel It?

Legalized gambling in the East is bound to have an impact on Las Vegas and Reno, and Nevada interests are obviously concerned about the new competition. Since eastern gambling will be drawing on a substantially larger population base than that which Nevada enjoys, there is no question that an entertainment boom is envisioned in those areas where legalized gambling is allowed.

After years of work and frustration, Congress finally passed a new copyright bill updating the outdated 1909 Act. The new bill takes effect Jan. 1, 1978 and will effectively modify the dealings and costs of those who are concerned with copyrighted material. However, there is a continuing concern on the part of those who worked so hard to promulgate this legislation and that is the composition of the copyright tribunal which will have the responsibility of administering the law and determining its application. It is feared that political appointees may be lame duck hacks, and/or that their lack of experience and ineptness, may vitiate some of the new concepts provided by statute. (The ramifications of the new copyright bill are dealt with extensively in this issue.)

## Films Lag By 7%

Film business was running about 7% behind its 1975 volume last year, but then there wasn't a "Jaws" around. "King Kong" is off and running at the b.o., but it's too early to judge its overall acceptance. Devaluations in Australia, Argentina, Britain, France, Italy, and Mexico also affected the film business more than other entertainment media, but in some cases price increases were able to partially compensate for currency discounts.

Television covered the primaries and the election like a blanket, but the dull nature of the campaign including the debates, lessened the impact for many Americans although the technology is certainly present to cover just about any type of event. One of the television winners of the year, was the July 4th coverage of the nation's 200th birthday with the Tall Ships of Op Sail, making an ideal subject. Regardless of the quality of television shows and coverage, however, the video industry was overwhelmed with advertisers, and the new season was virtually sold out at an average price of \$90,000 per minute.

## Legit Still Hearty

The legitimate theatre also enjoyed a record year, with the '75-'76 season racking up a \$71,000,000 gross, some 24% ahead of the previous year. Broadway set two all-time boxoffice records, during '76, and the road was also ahead of the previous season. Los Angeles was the nation's second city in terms of legitimate theatre, and Washington, D.C., was in third spot.

Additional details on the entertainment industry in 1976 follow:

## Christmas, '75 Slow

As the year drew to a close, it was apparent that 1976 would not equal 1975's record performance at the boxoffice. Through 11 months, *Variety* data indicates that '76 is running about 7% below '75, but of course, there wasn't a "Jaws" in '76, and neither were there strong Christmas films that could carry beyond the holiday season. In '75 big

Christmas pix turned in very strong performances throughout the first quarter, and helped get that year off to a rousing start. Not so in '76.

Despite the slight fall-off in domestic boxoffice volume, the business done by the major companies overseas in terms of net rentals soared to \$1.2-billion in 1975. Figures for 1976 will not be available until mid-summer, but there is reason to expect a similar performance this year. However, all companies with substantial interests overseas, were hit by devaluations in Australia, Argentina, Mexico, Britain, France and Italy. In some

case the devaluations were accompanied by soaring inflation and political instability.

## Films 1985 Dimensions

In the U.S., the Dept. of Commerce was estimating that by 1985, the film business will be a \$5-6 billion industry. Yearly dollar totals have soared since the down period of 1970-1971, and depending on the rate of inflation, it is entirely possible the government estimate might be right on target.

*Variety* introduced a new boxoffice index (VBI), in '76, to provide a monthly comparison between current business and past history.

# Personalities Of 1976

Grosses for top personalities went further into the stratosphere during 1976, with Elton John probably setting an all-time record by taking \$1,232,000 at Madison Square Garden for seven shows ... Diana Ross grossed \$640,000 at the Palace for 24 shows at a \$20 top earlier in the year and Shirley MacLaine also posted a \$280,000 engagement at the Palace. Incredible numbers ... George Burns recorded a milestone in '76 by playing his first Carnegie Hall date at the age of 79 ... Barbara Walters switched from NBC to ABC for a lot of money and a spot on the evening news. Results so far have not been overwhelming.

Francis Ford Coppola folded his San Francisco magazine with a reported loss that could run to \$1,500,000 ... Sir John Davis, Rank Organization Chairman set his own retirement date for next March ... former footballer and broadcaster Tom Harmon was named marketing and sports director for the Hughes Hotels ... Doris Day won a \$22,800,000 judgment against lawyer, James Rosenthal, resulting from her charges of financial mismanagement.

The death of Howard Hughes under bizarre circumstances surrounding his later years resulted in some 32 wills being filed in Nevada all claiming to be authentic. Undoubtedly, the Hughes estate will prove to be an annuity for many lawyers ... Congressman Wayne Hayes resigned after his involvement with Elizabeth Ray blew up into a major scandal. Ray is slated to appear in a forthcoming film production ... Harmonica virtuoso Larry Adler developed an interesting sideline, functioning as a restaurant columnist for Harper and Queen in London ... Ray Heatherton, better known as a commercial spokesman, tried a live comeback in '76 as a bandleader.

Bob Cummings was nabbed on the Coast for using a blue box to beat the telephone company toll charges. Criminal charges were dropped but a \$100,000 civil suit is now pending ... Publicist Robert Yaeger was murdered in his Hollywood home and the culprits were nabbed with the aide of hypnotism when a witness was able to recall a license number.

Author William Peter Blatty, who owned 8% of the Tropicana Hotel in Las Vegas, filed suit to extricate himself from the tangled Tropicana situation ... Bing Crosby was back on the road in '76 appearing in London and New York in a self-contained unit, featuring other members of his family ... Olympic figure-skating champion Dorothy Hamill signed with Jerry Weintraub, and is presently touring the frappe circuit with "Holiday On Ice."

Ingmar Bergman's problems with the Swedish tax authorities were well publicized and after leaving his native country, the director visited the U.S. and is currently shooting a film in Munich. Bergman also won \$20,000, the stipend accompanying the Goethe prize in Germany ... after numerous rejections, Marcel Marceau was finally able to wheedle the French government into providing support for his mime school in Paris ... actor Harry Reems was aided by numerous show biz personalities in his quest to raise \$150,000 to defray legal expenses resulting from his conviction at the "Deep Throat" trial in Memphis. At year's end, he was far shy of the goal ... Tennessee Williams headed the jury at the Cannes Festival in '76, and spoke quite freely of his abhorrence of violence. You guessed it, the jury awarded the Festival's Grand Prize to "Taxi Driver" ... Jose Greco made his fourth U.S. tour since his retirement ... Connie Francis was awarded \$2,500,000 in a negligence suit against the Howard Johnson Motel in which she had been attacked and raped in her room. Howard Johnson's is appealing the verdict ... Louis DeFunes returned to film making in France, following a serious heart attack ... and in California, Frances Goldwyn bequeathed the Goldwyn Studios to the Motion Picture Country House and Hospital in Woodland Hills, Calif. ... the CB radio craze was put to good use by a group of California prostitutes who used the Citizen's Band media to offer their services to passing truck drivers, or other soldiers of fortune with their "ears on" ... porno actress Andrea True became a rock musical act and did good business with disk sales and concert appearances ... the William Morris office signed up Bruce Jenner, the Olympic decathlon champion, for representation in show business ventures ... Merrill Connally, brother of former Treasury Secretary, John Connally, signed for a role in Columbia's, "Close Encounters of a Third Kind" ... Dick Clark celebrating his 25th anniversary of "American Bandstand" next spring, with a two hour ABC special ... singer, Eileen Barton ("If I'd Known You Were Coming, I'd've Baked a Cake"), joined AGVA as a field rep.

The Reverend Sun Myung Moon, bought Manhattan Center for \$2,000,000, after purchasing the old New Yorker Hotel for \$5,000,000 earlier in the year ... heavyweight champion, Muhammed Ali, is going to play himself in his own biopic ... and country singer, Jimmy Dean, returned to the nitery circuit after a very successful foray into the sausage business.

While the accuracy of the index has been good, it also surfaced the fact that October is becoming a much better film going month. Traditionally, October had been lumped into the post-Labor Day doldrums cycle, but for the past three years this has not been true and October has been an up month.

Show biz stocks were generally up throughout the year, with the motion picture category generally outpacing broadcast issues. It was also estimated that more than \$100,000,000 in independent films were made in '76, outside the umbrella of the major companies. It remains to be seen what effect the new tax shelter law will have on indie financing, but the impact is generally thought to be downbeat.

## 12,168 Hardtops In U.S.

The most recent theatre survey for the U.S. indicates there were 12,168 hard-top theatres, and 3,801 drive-ins. Those numbers are up about 10% from those of five to seven years ago, but they do not accurately reflect the total number of screens in the country. New theatre construction, mainly in shopping centers, has probably not outpaced closings of downtown situations. However, many older theatres have been duplexed or triplexed so that the number of screens has multiplied far faster than the theatre census would indicate.

Knowledgeable showmen estimate that there are 20,000 or more screens in the country, and that the average number of seats per screen has declined since the multiplexing began and new theatres were all scaled to 1,000 seats, or less. The tremendous increase in the number of screens is one direct cause of the so-called product shortage, and another result is that costs have increased relative to audience-theatre gross ratios. It costs more to get the same gross out of a 500-seat house than it does out of a 1,000-seater, and this, too, has plagued producers and exhibitors in trying to budget efficiently.

## MCA's \$11 Share Net

Universal posted an all-time motion picture record with net rentals on "Jaws," being pegged at \$289,000,000. Resultedly, parent MCA reported earnings of over \$11 per share for the year, and that, too, is a record for an entertainment company.

Later in the year, MCA diversified by buying 8% of the Sea World theme park, but became involved in a tender battle for control of the company, and MCA wound up losing out to Harcourt Brace Jovanovich.

An accelerating trend in the business focuses on staggered boards for most of the motion picture companies and a switch to Delaware incorporation for those not so registered, with these steps designed to insulate and protect management from outside raids. A staggered board normally has no more than one-third of its directors coming up for re-election in any one year, and the Delaware laws require a 20-day waiting period after the filing of a tender offer which would again give management time to plan counter strategy.

## 25 For Krim, Benjamin

The Arthur Krim-Robert S. Benjamin management regime at United Artists, celebrated its 25th anniversary in '76 and reported the happy fact that "One Flew Over The Cuckoo's Nest," was UA's top grossing picture so far, with \$163,250,000 reported world-wide. Columbia Pictures said it would experiment with production for pay cable systems, and took a major diversification move at year's end

by acquiring the D. Gottlieb Co. of Illinois, a manufacturer of pinball machines and gaming equipment. It was a \$50,000,000 buy for Columbia, and puts that company in a favorable position to cash in on the spread of gambling throughout the country which many foresee as inevitable.

Paramount went to a divisional set-up in '76 with David V. Picker named motion picture division president. Universal and Paramount exited from the Assn. of Motion Picture and Television Producers on the Coast, effectively establishing a second production contract. At year's end, Paramount was very sanguine on the prospects for "King Kong" on which the company was budgeting \$994,000 for promotion. The Paramount marketing division did its usual efficient job with advance tie-in projects, and "King Kong" will undoubtedly appear on anything from Bourbon bottles to T-shirts for most of the year.

## Tax Shelter Films

There was a rush of production to beat the tax shelter deadline, and undoubtedly many films were qualified which will never be completed. Several tax shelter experts were working on deals in Germany to take advantage of that country's more favorable tax laws. Most overseas tax shelter legislation requires substantial production and/or personnel representation on the film in question, so that if this type of financing becomes more popular, it will undoubtedly mean a loss of production activity for U.S. unions and guilds.

Twentieth Century Fox realigned its overseas distribution (split with Rank in Britain), and claimed a \$3,000,000 reduction in overhead. Although retaining some overseas distribution on "1900," Fox gave up the film for the U.S. and Canada, since the producer, Alberto Grimaldi refused to make an 80-minute cut in the film, which Fox required.

## Four-Walling Curb

Earlier in the year, Warner Bros. entered into a consent decree with the Dept. of Justice, effectively limiting its four-walling operations. It was seen by many showmen as a precedential move which the Dept. of Justice would trot out in the future to limit the major companies should they undertake similar activities. An independent four-waller Bill Sargent was foreclosed by his creditors and the film, "Give 'Em Hell, Harry," was taken over.

American International Pictures' Sam Arkoff warned anew about crazy talent costs and said a repeat of the '70-'71 recession would occur if costs were not trimmed. In addition, AIP sold "Wuthering Heights," to China in a unique deal, and certainly one of the first for an American company.

Metro licensed some 200 feature films to RCA for use in its Selectivision videodisk system and that same company inadvertently lost the copyright on "Till The Clouds Roll By" by apparently failing to file for a renewal at the appropriate time.

The Memphis porno trials covered four months of the year with prosecutor, Larry Parrish, pressing the government's case. He obtained a number of convictions and in some cases actors and production personnel as well as exhibitors were convicted of conspiracy, a much more serious charge than obscenity. Most convictions are on appeal, and there is some doubt as to further activity on this front since

(Continued on page 60)



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# U.S. Film Grosses In 7% Lag

(Continued from page 58)

U.S. Solicitor General Robert Bork later indicated that he thought the prosecutions (in another case) were improper and apparently he had no intention of proceeding further along these lines.

Perhaps more effective in the control of porno, was a zoning ordinance passed by the City of Detroit, and upheld by the U.S. Supreme Court, which set specific distances from established enterprises for licensed sexpo theatres, massage parlors, etc. Other cities rushed to adopt variations of the Detroit theme, but the consensus was that these new ordinances would hold up under court tests.

## Porn Hurt Bryanston

One company to be directly effected by the Memphis trials was Bryanston Films which was eventually forced to suspend operations, and go into voluntary bankruptcy. Cinemation also went under in '76, but National Telefilm Associates, (NTA) went back into the feature film business under its new president, Don Havens.

Renewed interest in nostalgia pix necessitated a \$75,000 payment to the AFM for the use of the old scores. Ely Landau, Allen Klein, and Marvin Kratter formed a new company, Trans World Entertainment, and there was a celebration earlier in the year marking the 50th Anniversary of the Vitaphone Sound System.

## Theatres Up, Product Off

Exhibitors continued to cry product shortage throughout the year, but they also went right on with their unprecedented building boom with no pause in sight. U.S. film production dropped 25% in 1975, and there is no doubt that the increased number of screens and a lesser number of films combined to create a shortage of sizable dimension. However, independent producers still found it difficult to get playing time around the country for their films, and there are reportedly a substantial number of unreleased films lingering in laboratories and various other sights awaiting an exhibition booking.

## About That Code

The Motion Picture Assn. of America rating code went into its ninth year, and continues to stir debate about the appropriateness of certain ratings. "All The President's Men" wound up with a PG rating after substantial pressure was applied by Warner Bros. Some four letter expletives were okayed in "Men," which had previously drawn an automatic R, and the easier rating was seen as a precedent-setter, and something that will come back to haunt the Code in the future. "President's Men" went on to do excellent business, breaking the jinx that heretofore had existed for political films. The Catholic Conference again lashed out at the rating system, specifically citing the PG designation as being too liberal and somewhat deceiving. Needless to say the Conference's own rating criteria is considerably stricter than the MPAA Code.

## Limit 'Bel Air Circuit'?

The Assn. is also concerned with piracy, and suggested that all prints be coded as an anti-piracy move. Late in the year the Assn. passed a resolution restricting courtesy screenings (the Bel Air Circuit) severely limiting the circumstances under which courtesy prints were to be provided to company execs, and providing a \$5,000 fine for failure to meet the criteria.

The Cannes Film Festival was again a smash with an estimated 35,000 individuals passing through the 17-day event. Cannes has

become the closest thing to a world convention of the film business there is, and it appeared that there was a significantly smaller porno contingent present this year. The University of Pennsylvania established a seminar to be held at the Cannes Festival with a tuition tab of \$1,000.

J. Hunter Todd talked of moving the Virgin Islands Film Festival to Puerto Rico, but so far nothing has materialized to confirm the move. (He's also eyeing Miami and Houston).

Teheran's Film Festival was marked by some internal organizational miscues, but generally received good marks for the diversity of the product present. There is still a movement afoot to move the festival to Isfahan in '77, although a substantial number of officials in the Iranian government oppose the move.

## U.S. Customs As Star

A highlight of the New York Film Festival was the U.S. Customs seizure of "Realm of the Senses," on obscenity grounds. The seizure cued a heated dispute since the film had entered through the port of Los Angeles where it had been okayed, and was then seized by Customs agents in New York. The film was eventually cleared, and the festival scheduled screenings at a couple of New York theatres even though the fest had officially closed by that time.

There were a rash of Entebbe film and tv projects "announced" within days of the daring Israeli rescue of hostages at the Entebbe airport. Warners apparently had the inside track for official Israeli governmental cooperation, but dropped out of the race later in the fall. Italian leftists set fire to three theatres in Rome which were playing one of the Entebbe rescue pictures claiming they were against Zionism in all forms. Italy also seized "Last Tango in Paris," for being obscene, although the picture was finally cleared for exhibition.

## One-Man Industry

Dino de Laurentiis in his first year in Hollywood proved to be something of a one-man growth industry as he managed to complete six films, and had two others in preparation. His "King Kong" bowed at year's end to big grosses and it was felt by many that "Kong" would be a Christmas picture to carry over through the first quarter hopefully providing some b.o. strength in the post-holiday period.

Francis Ford Coppola sounded off against ridiculous star demands and proposed a longterm contractual basis for performers which would guarantee talent at an adequate more reasonable cost. This plan has apparently not worked out, but Coppola has been more involved with his "Apocalypse Now" feature which has been shooting in the Philippines for some months. A typhoon struck the set during the summer, and delayed the production schedule by at least six weeks.

Tom Laughlin had his problems in '76 as he tried to complete "Billy Jack Goes To Washington," on the one hand, and on the other had severe financial problems which he partially blamed on exhibitor failure to pay up on previous "Billy Jack" films. Laughlin eventually worked out a plan for payments to various creditors and he claims the new film will be ready for spring-time release.

Escalating star salaries produced one rather unique solution by having male feature roles rewritten for female performers, since they could be hired for substan-

tially less money. "Cousin Cousine" was the first French film to hit the U.S. market in some time and its success has certainly sparked hope for the French film industry. An Argentine pick-up under the title of "Snuff" generated beaucoup headlines around the country since it purported to show an actual murder on screen. The whole affair proved to be a hoax.

## Case Of Betamax

Paramount and SONY formed a joint venture to produce software product for SONY's Betamax video cassette player and recorder. But Universal and Disney sued SONY for copyright infringement claiming that Betamax advertisements promoted the fact that copyrighted material could be copied right off the tv screen. SONY denied any encouragement of copyright infringement, but there is no question that such technological capabilities provide a new horizon for potential pirates.

Some 35 feature films and 11 tv pilots were shot in New York during the first-half of '76, and Chicago, too, made a concerted effort to attract film and tv production. More and better cooperation was promised.

Bantam Books indicated that it was commissioning novels based on film treatments, something of a switch from the normal progression of book to film. In Minneapolis, the International Alliance of Theatrical & Stage Employees re-elected Walter Diehl as its president, while on the Coast there was a noticeable drift of laboratory work to the MGM lab with Technicolor reportedly the major loser.

## NATO: Constant Huddles

Industry trade practices were the subject of innumerable NATO meetings and conferences, and the exhibitor association threatened to go to the Dept. of Justice to push its claim that distributors were favoring the circuits and violating certain Federal laws. A move sparked by former president Ted Solomon to set up internal meetings with the various major companies was continued by the new NATO prexy, Marvin Goldman, and talk of asking for governmental assistance diminished by year's end. Expro-dico, the exhibitor-financed production outfit, appeared to be floundering as the necessary coin was not forthcoming from exhibs around the country.

## Lord Grade's Stake

On the other hand, the general cinema tie-in with Lord Grade's ITC Films seemed very strong indeed with ITC committed overall to a \$160,000,000 production budget over the next few years. Tom Patterson formed a new exhibitor organization, the National Independent Theatre Exhibitors Association, (NITE) which allegedly would represent the interests of independent exhibitors in their continuing battle with distribution.

In New York, United Artists Theatres reconciled their differences with Fox, and reestablished a New York track for Fox product. The DeMille, which had long been dark, reopened as a triplex, although ownership of the site is still not clear. The Radio City Music Hall underwent a couple of transformations in '76, as the site was forced to play films on a non-exclusive basis, sharing dates with suburban theatres in many instances. The Music Hall also started to give away N.Y. State Lottery tickets, as a business builder, with undetermined results so far.

The product shortage forced the closing of six Broadway houses in the fall, although each reopened

## Pic Biz Job Changes Of '76

Job turnover in the film business has been a consistent fact of life and 1976 was no exception. Keeping track of the cast and characters has always been a major challenge, and listed below are some of the major switches of the year:

Divisional organization became the darling of some of the major companies, with Alan Ladd Jr. named president of the 20th Century-Fox feature film division. Alan Livingston joined Fox as entertainment group veepee, while veteran international sales manager David Raphael was suddenly dropped by the company and replaced with Emile Buyse, who will be leaving his Paris base as Continental manager for the homeoffice on Pico Blvd.

In a similar move, Ned Tanen, was put in charge of the Universal motion picture division, as Richard Shepherd replaced Dan Melnick as Metro's production chief ... Warner Bros. had its own internal reshuffling with Dave Geffen, named as executive assistant to Chairman Steve Ross, although Ross remains in New York and Geffen continues to function on the Coast. Joan Calley was named vice-chairman, and is back in a line position with WB, while Guy McElwaine left the production spot at Warner's to go to ICM. That agency also hired David Raphael to head up its European production packaging operations from a base in Paris.

At Paramount, Art Ryan moved up to senior veepee earlier in the year, but later resigned to take on the presidency of Technicolor. Mike Eisner departed ABC to join the Paramount production operation on the Coast, and his convergence on the scene was followed shortly thereafter by Richard Sylbert's anklng the Par operation.

Clark Ramsay moved up to a corporate veepee spot at MCA, from his Universal ad-pub post, and Charles Powell moved over from Columbia to fill the Universal spot. Gregg Morrison went to Columbia to replace Powell ... Julian Schlossberg went from the Walter Reade Organization to Paramount, as an appraiser of outside product which Par might like to acquire. Sol Horowitz, a Rugoff buyer, went to Reade to replace Schlossberg.

Ernst Goldschmidt, was named international sales manager for United Artists, replacing Pedro Teitelbaum who had earlier resigned, and later was revealed as the new president of CIC.

Serge Semenenko, longtime financial advisor to Columbia, resigned from the board during the year ... Veteran sales manager Joe Sugar became the president of Leonard Gruenberg's Gamma III, and Joe Friedman moved over to the ad-pub spot at ITC Pictures from his former post with Ely Landau's American Film Theatre ... Ted Solomon resigned as National Assn. of Theatre Owners president after his one-year term in office, and Marvin Goldman was elected to the presidency ... Lina Wertmuller became the darling of the New York film critics, and received reams of favorable publicity, but her pictures still fail to register in France where they were considered rather routine ... An investigation into the operations of a Bahama bank resulted in the questioning of Burt Kanter and Tony Curtis. No charges resulted from the investigation ... Gerald Leider took an indie production deal at Warner's as the company phased out its Rome based overseas production h.q. and Irwin Yablans formed his own distribution company, Turtle Releasing, after departing Billy Jack Enterprises ... Gordon Armstrong anklng Fox to become ad-pub veepee for Dino De Laurentiis ... and Bill O'Hare left Paramount for Columbia, while Mike Hutner departed Columbia to go to Fox.

Former Columbia Pictures' ad-pub veepee, Robert S. Ferguson, left his most recent advertising agency assignment to join producer Sam Spiegel on "The Last Tycoon" ... Arthur Manson was ousted as ad-pub veepee at Warner Bros., and was replaced by Andrew Fogelson, who moved over from Columbia ... the board of Inflight Pictures ousted Dave Flexer from his executive post, but he still retains his seat on the board and substantial stock ownership ... Nat Weiss joined Ray Stark as his ad-pub factotum.

later when suitable product was available. It was apparent that New York exhibs had decided that it was cheaper to close and remain dark, rather than continue with a losing pic.

New York exhibitors also protested the sky-high utility rates from Consolidated Edison, claiming that lighted marquees were just too expensive.

Some real estate operators had obviously outsmarted exhibitors by forcing them to build new sites in shopping centers in order to get key locations at other high traffic locations. Thus, some circuits were forced to build theatres in unwanted areas, in order to secure a beneficial location in a known spot. The real estate people were really playing off one exhibition entity against another and the exhibitors generally lost. Carrols Development sold its theatre operation to UATC in order to concentrate on converting its chain of fast food restaurants to Burger King franchises. On the Coast, the Stein Circuit went into Chapter XI proceedings and the summer drought in the mid-west severely crimped the motion picture boxoffice.

In a sign of the times type move,

General Cinema banned smoking in all 650 theatres under its control. Reaction to the move is unreported at this point, but it would appear to be a potential business deterrent, something exhibitors normally avoid like the plague.

The Will Rogers Hospital in Saranac Lake, New York, was closed over the summer, due to a lack of patients, and the high cost of maintaining the facility. A new Rogers unit will be installed at the Grasslands Medical Center in Valhalla, New York within the next couple of years.

## Troubles In Britain

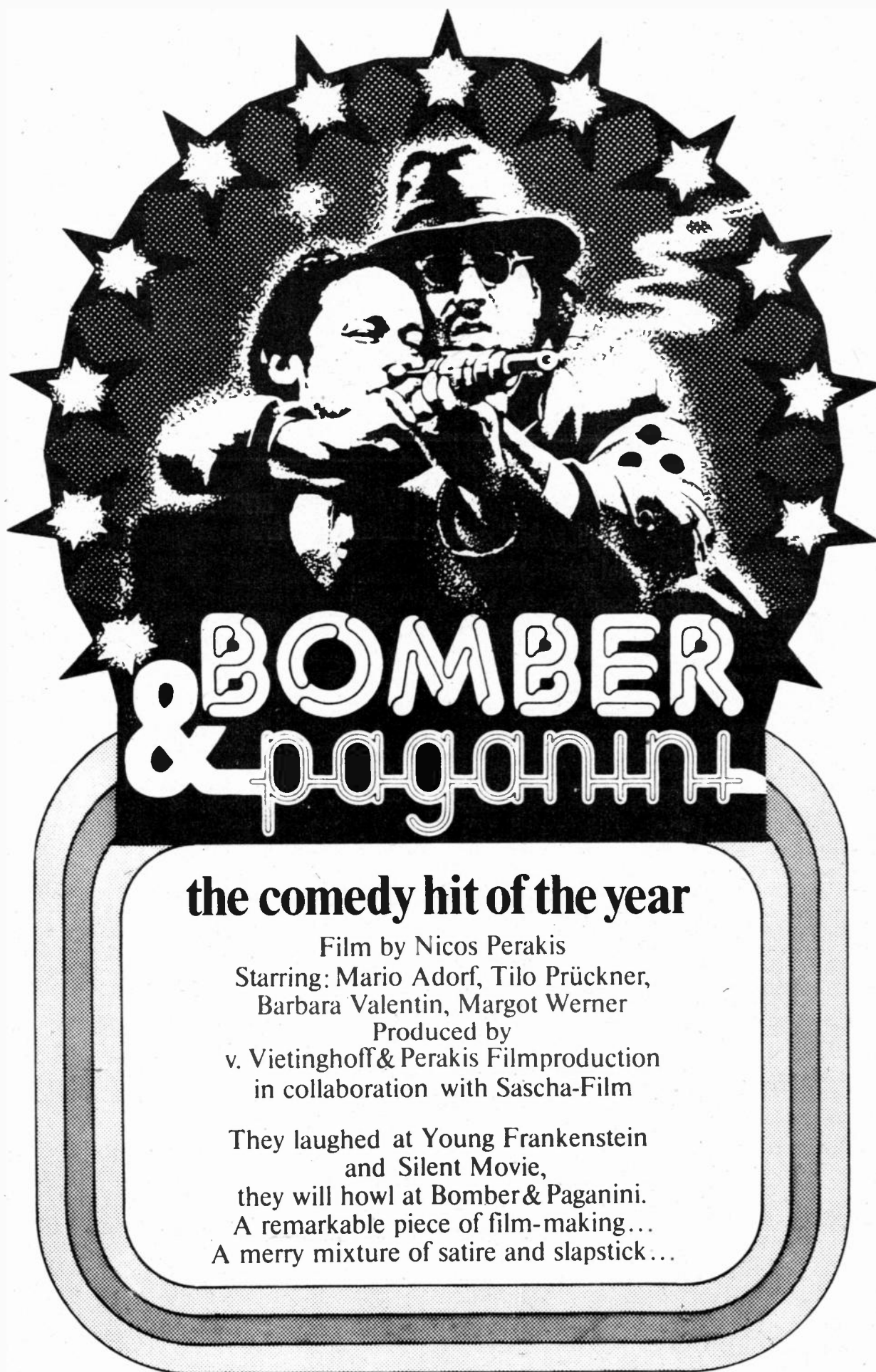
Inflation and devaluation continued to plague Britain. The pound dropped to an all-time low of about \$1.60, and inflation continued to soar at an annual rate of 15% or better. Arab investments in Britain became more noticeable with both the Dorchester and Ritz Hotels being sold to Arab interests.

Retiring Prime Minister Harold Wilson raised Sir Lew Grade and Sir Bernard Delfont to barons prior to leaving office, and the move caused a minor flap in the press. British Lion merged with EMI in '76, and that entertainment conglomerate

(Continued on page 62)



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# Dubious Rush To 'Qualify' For Shelter

(Continued from page 60)

also branched out via a \$2,000,000 investment into a "London Experience," apparently a similar operation to the one in New York owned by Trans-Lux.

The summer long heat wave that plagued most of Europe, wreaked havoc with British boxoffice grosses, since air-conditioning is in notably short supply in England. Twentieth Century Fox and Rank split their joint distribution operation in England, and Michael Klinger embarked on an ambitious sales representation program for other producers.

Cinema International Corp., the overseas distribution operation for Universal and Paramount, got a new president at year's end when Pedro Teitelbaum was elevated to the CIC presidency following his departure from United Artists where he served as international sales manager. Arthur Abeles and Henri Michaud were moved up the hierarchy, but Teitelbaum will be running the show. CIC also bought 11 theatres in Brazil from the Condor chain in '76.

## 40 For Pinewood

Pinewood Studios celebrated its 40th Anni in the fall, but just weeks before suffered the loss of its long-time managing director, Kip Herren. Film censor, Steven Murphy, resigned in '76 to return to the Independent Broadcasting Authority and a delegation of Chinese representatives bought 10 British features, plus a package from BBC in a British shopping expedition.

British exhibitors earned some \$4,000,000 from commercials shown on cinema screens and the film, "The Sex Life of Christ," which had been ousted from Scandinavia, wound up in Britain for a time, although the furor surrounding the project came right along with the producer. British Actors Equity established a boycott on Rhodesia but that country would seem to have more pressing problems at the moment.

## Devalued Italy

Economic and political problems plagued Italy throughout the year, with the lira suffering a 20% devaluation and strict currency export controls being established by the government. General elections in the spring did not provide a clear-cut majority on either side, but the Communists certainly controlled the majority of municipal governments and hold the balance of power on the national level.

Despite its internal problems, Italians still went to the cinema in large numbers and the market share for U.S. films in the country went up 9% to a 31% share of the market. Italian production also zoomed as 116 pictures were in production or completed during the first-half of '76, a 23% increase. At the same time, Italo producers declared they would no longer pay exorbitant up front salaries to so-called "stars" and said they would limit advances to \$50,000 and that the talent would participate in the profits of the film, if there were any. Whether the producers will be able to stick to this manifesto, or not, remains to be seen.

## Those Riots

Riots became a rather common occurrence throughout the country in '76, and there were demonstrations by leftists in various cities for the ostensible purpose of reducing admission prices. Similar violent activity occurred at numerous cultural events and festivals throughout the summer, resulting in the cancellation of some concert dates and personal appearances.

Seizure of films on obscenity

grounds occurred sporadically throughout the year, with the "Salò-120 Days of Sodom," case being the most notable. "1900" was also seized on obscenity grounds but later okayed for general release and, in fact, the film pushed 20th-Fox into the No. 1 distrib spot in Italy due to its popularity. The Haggiag Brothers, Robert and Ever, left Rome for London when the Italian government filed charges against them claiming fraud and tax evasion on business transactions some of which went back 20 years. The brothers maintained their innocence. In the fall, the Vatican issued a pronunciamiento deploring the spate of films glorifying the devil. It's doubtful that the criticism will have much effect.

## Big Mifed

The fall Mifed meetings in Milan drew turnaway attendance, and a growing interest on the part of some television executives to cross over from the earlier European Broadcasting Union meetings to the Indian Summer and East-West feature film markets. Coming just six months after Cannes, MIFED has excellent timing and the development of the event by Dr. Guido Franci, and his staff has made the marketplace a major event of the fall season.

Italian television which has not been noted for the popularity of its programs, came up with a new series "Sandokan," which swept the country, and drew critical raves as well. A number of enterprising companies established repeater antennas to pick up signals from other broadcasting stations in Europe and it was possible to watch television Monte Carlo in many Italian cities. However, the government reacted by banning commercials on these cable transmissions, and that suddenly cooled the ardor of a number of the CATV operators.

France, too, got its dose of inflation and devaluation in '76 with the franc returning to about five to the \$1. Inflation continued at 10% or better and proposed austerity moves by the government provoked numerous street demonstrations around the country protesting any spending cuts.

## Ixnay Français

The government also took a strong position on the corruption of the French language, banning the use of Franglais words in advertisements. At year's end, French actors struck the government television production operation drawing support from other branches of show biz.

A major French delegation under the leadership of Pierre Viot, president of the Centre Du Cinema, toured the U.S. in a combined research and selling effort to broaden the impact of French films in the U.S. Viot stressed that U.S. motion pictures had about 55-60% of the French market, and that this represents a net return to the U.S. of approximately \$50,000,000 per year. Unifrance, also mapped plans for greater promotional efforts in the U.S. with Yonick Flot, Unifrance topper, setting up a month long program of French films at the JFK Center in Washington. The French government took a strong anti-porno stance by imposing booking and economic restrictions on X-rated films, and as a result, grosses declined for this type of product in France.

German cinema seats declined 4.42% throughout the year, apparently reflecting the loss of 20 cinemas in the country. U.S. films continued to do very well in the

market, taking 41.4% of the available dollars.

## Change At Berlin Fest

Wolf Donner was named Berlin Film Festival chief, succeeding Alfred Bauer, who retired after 25 years. Donner proposed a switch in Berlin Festival dates from June to March and incurred the wrath of other festival directors who claimed the change would lessen the impact of Cannes, and would also conflict with the Los Angeles Film Exposition, which occurs at about the same time. Donner agreed to hold the '77 Festival at the normal June time, but wants to switch to March in '78.

Constantin Films, one of Germany's largest distributors was wracked by internal problems, with the company undergoing reorganization as the year drew to a close. German cinema continued to suffer from television competition, especially feature films on the tube, with German television reporting that all commercial availabilities were booked for 1977.

## Changes In Canada

Canada hosted the summer Olympics in Montreal, and wound up with a \$2-billion deficit from the games which will have to be digested by the natives in terms of higher taxes. Canada also changed its tax laws to provide for a 30% write-off for foreign films, but a 100% write-off for pictures that qualified as Canadian. This move was intended to discourage tax shelters outside the country, while boosting internal production. Canada, too, suffered from double-digit inflation in '76, and when the November elections were held, the Separatist Party in the Province of Quebec swept to power, indicating what many considered to be more of a protest vote than a clear statement of political support for Separatism.

There was a running dispute throughout the year, on the subject of U.S. border tv stations and the importation of American programming with commercials to Canadian viewers via cable. The Stratford Film Festival was cancelled in the fall, and a new film fest in Toronto was inaugurated. The U.S. majors were roundly criticized at the festival for non-appearance, and the general lack of interest on the part of American companies for Canada and Canadian product. It would appear the majors would be well advised to heed some of the criticism since the Canadians appear well prepared to enact restrictions of one sort or another if cooperation is not forthcoming.

## Restored Kingdom

Creative elements in Spain reveled in the new liberalized stance of the government in the year following the death of Francisco Franco. This liberalization applied to imports of films, as well as themes, and content. Political rioting marred the San Sebastian Film Festival with some suggesting that the site of the fest be moved to a more stable area within Spain. In a novel move for the Spanish Industry, Cinespana flew over a group of U.S. exhibitors to view Spanish product and become more familiar with the local industry. It was certainly a novel endeavor.

In Latin America, Argentina was wracked by political kidnappings, inflation, horrendous devaluation, and much tougher censorship. The U.S. majors were forced to just about abandon the market for most of the year, but late in the fall indications were that stability was returning and the majors were gathering their forces to again operate in that

country.

In Mexico, elections provided for a change in administrations, and Garcia Borja was named to head the film Bank supplanting Rodolfo Eccheveria, the former president's brother, who was ousted. Brazil's Embrafilme opened a New York office, and director, Glauber Rocha returned to the country after a long exile in Europe. In one of those strange cases of censorship, the government of Chile banned the film, "Fiddler On The Roof," but allowed the legit version to play the country.

The fighting in Beirut forced many acts to flee the country, and the war took a heavy toll in newsmen. There was some speculation that Cairo might take over Beirut's role as the film hub of the Middle East. There was a hassle in Sweden between the U.S. majors and Swedish exhibitors about the percentage of film rental to be paid on pictures. Sweden is the 12th market for U.S. films, returning some \$13,200,000 to the U.S. companies in 1975. The Belgium Culture Minister, shook up a number of local producers by announcing government entrance into production rather than a simple subsidy operation which previously had been the policy. The reason for the change was the lack of success of Belgian films in export markets.

## Unprecedented Prosperity

The television industry, both the networks and affiliates and independent stations, enjoyed an unprecedented prosperity in 1975, with total revenues soaring to just about \$2.5-billion. All indications were that the 1976-'77 season would surpass those totals, since the webs were sold out in the fourth quarter and well into the new year at an average price of about \$90,000 per minute. Because the networks were SRO, the overflow was absorbed by affiliated and independent stations, providing a prosperity previously unknown in the industry.

Estimated program costs for the fall season were up by some 25% to \$875,000,000, an all-time record, but relatively unimportant in view of the SRO nature of the business.

In the fall, a Federal court in Los Angeles threw out the method under which the "family hour" concept was given birth on the tv tubes and issued a lengthy decision largely supporting claims by producers that the family hour concept was unconstitutional. Nevertheless, it appeared unlikely that any substantial change would be made in network programming practices, since it was in the enlightened self-interest of the webs to enforce the decision as the exigencies of the moment necessitated.

## NIS Dies

While the networks were enjoying unprecedented prosperity in '75, the FCC reported non-web-owned and operated station profits were up 14.4% in '75, which made for additional happiness. NBC Radio, on the other hand, was not so happy, as its News & Information Service was declared moribund, stranding some 62 stations. They had largely changed format to adopt the all-news layout. Cutoff date was set for mid-'77.

NBC also entered into a consent decree with the Justice Department on control of primetime programming, and it was thought in the industry that NBC's move would set a precedent the other two networks might have to follow. In a separate move, Group W filed a petition with the FCC to freeze network time and to examine the whole panoply of web operations. Needless to say, the

network response to this move was unanimously negative, but it was also felt that the Group W move was largely in response to several networks brooding about the possibility of going to one-hour news shows in the early evening time, thus further encroaching on the stations' programming options and, more important, the revenue potentials. NBC publicly stated that it was dropping the whole concept of one-hour news programs in response to affiliate pressure.

## ABC's Success

The success story of the year in terms of network supremacy was the sudden ascendancy of ABC into first place in the Nielsen ratings. ABC moved up to the premier spot in January and continued to hold the lead throughout the second season, further consolidating its position in the fall. It led the other two webs throughout the fourth quarter, with NBC holding down second spot and CBS, most surprisingly, trailing by a fairly wide margin.

Some other notable ABC milestones included the network's Olympic coverage, both winter and summer games, which drew first-rate Nielsen ratings, substantial revenues, and generally favorable reviews from critics and sport buffs alike. The network also paid some \$16,000,000 to buy WMAL-AM-FM Washington, D.C., from the parent company of the Washington Star, and while the network had its checkbook opened, it also managed to sign Nancy Walker and Redd Foxx to tv series commitments.

The network also pushed its Monday night sports coverage to broader dimensions by including Monday night baseball, formerly on NBC, as well as football. On the other hand, ABC lost a court action brought by the producers of "Monty Python" when the creators claimed that proposed network cuts in their BBC show would destroy its continuity and therefore its impact. The network had to re-edit the show to conform with the court edict.

## 'GWTW' Scores

Metro-Goldwyn-Mayer's epic "Gone With The Wind" finally played off on NBC and produced a substantial profit for the network, despite numerous miscalculations published in the consumer media about the cost of the film and the profit potential. NBC grossed approximately \$8,500,000 for the two-night performance and paid Metro \$5,000,000 for the one-run license. Motion pictures on tv also served as one of the prime marketing devices to induce retailers into the broadcast medium. Both networks and stations were pushing very hard in this area in '76, with substantial success reported by both segments of the business.

NBC celebrated its 50th anniversary in '76 and capped its celebration with a Waldorf banquet for 1,200. The network also was faced with a bitter strike by its NABET technicians, which saw the network continue operations using executive personnel while it also filed suit against the union, claiming sabotage of broadcast facilities. The suit delayed settlement of the labor action for some weeks. NABET eventually accepted a 9% wage hike and compromised on the issue of ENG (electronic newsgathering) equipment and jurisdiction. The same issue was the subject of labor disputes at many stations around the country in '76. In most instances, compromises were reached, not always to the union's complete satisfaction. NBC was

(Continued on page 64)



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# TV Couldn't Make Dull Election Lively

(Continued from page 62)

also involved in the famous logo incident, where it turned out that the network had spent some \$750,000 to come up with a new corporate symbol to replace the famous peacock, but become involved with the Nebraska Educational Network, which apparently had spent \$100 to design its new logo. A settlement was eventually reached, with NBC paying off the Nebraska outfit to drop its allegations.

## Political Year

The political conventions and the November elections were the subject of much network activity. The Republican Convention in Kansas City at least had some element of suspense and provided some interesting televiewing. On the other hand, the Democratic conclave in New York's Madison Square Garden was a duller, since Jimmy Carter was the shoo-in nominee and was unopposed. The Presidential election provided more interest than either of the conventions and gave the webs a chance to trot out their new technological improvements to lure viewer interest.

Earlier in the year, there were charges that the Central Intelligence Agency had used U.S. newsmen overseas as secret agents with the allegations hotly denied by each of the networks concerned. A fierce battle for control of public broadcasting was still in limbo at year's end, with the Public Broadcasting Service (PBS) fiercely confronting the Corporation for Public Broadcasting (CPB) to determine just who was going to control programming for public television.

Station salaries continued to soar, as industry figures estimated that the average station manager received \$38,603 and the comparable sales manager was at the \$30,612 level.

General Tire & Rubber decided to spin-off its broadcast operations, establishing the RKO Broadcast Division as a separate entity. A generally upbeat stock market and booming sales made the move relatively uncomplicated. And booming sales moved the Chicago radio market up by 32.7% in the year.

## Syndicators & News

Syndicators were generally unhappy about network proposals to expand to one-hour newscasts, since this would obviously limit access time on which the syndicators depend for premium sales. However, any doubts syndicators had as to the strength of the marketplace were substantially eliminated by the runaway prices Paramount TV was able to extract for its "Happy Days" series, with record prices being posted in most markets for the show, which will not even debut locally until 1979. WPIX New York bought the series at \$35,000 per episode with L.A. following suit. In those markets where competition was close, auctions were held to see which station would wind up with the prize.

The networks were also overjoyed with the "Happy Days" success, since it made a good example of how an independent program supplier could reap a veritable whirlwind in the marketplace sans network tie-in.

Earlier in the year, Norman Lear's "Mary Hartman, Mary Hartman" was racking up a substantial sales record independently and by selling itself as a spoof soap opera. The five-a-week series was generally stripped in latenight time slots, as protests often followed early afternoon exposure.

The National Assn. of Television Program Executives conference was again the syndicators' favorite.

It drew substantial industry support not only from programming execs at the networks and stations, but also reached into station management ranks and posted record attendance. On the other hand, the syndicators assiduously avoided the National Assn. of Broadcasters convention, where they had been given the back of the hand by the broadcasting establishment for so many years. The hottest item at this year's NAB convention was the equipment display, where the new minicameras were the subject of great interest, but once again the NAB passed on programming.

## Local Magazine Shows

More worrisome to the syndicators was the move by KPIX San Francisco to drop all access shows in favor of a locally produced magazine entry. It was feared that this concept would spread to all Group

W stations, but at year's end, no such trend had developed. Group W during the year also cut back on its overseas news bureaus and reduced personnel at some of its domestic news bureau locations.

Among other syndicator notes of interest was the replacement of Frank Reel as president of Metro-media Producers Corporation by Lennart Ringquist. This came as something of a surprise to the trade, since it also involved the axing of longtime MPC veepee Ken Joseph, who promptly joined Warner Bros.

Warner Bros. bought out David Wolper's operation for \$1,500,000, which actually marks the second time Wolper has sold his company to a large outfit. Some years ago he sold out to Metromedia, only to buy his own operation back some years later. Two series syndicated by Viacom, "The Rookies" and "Hawaii Five-O," had to be edited

to trim some of the more violent aspects so that nervous stations could play these shows in early viewing time.

Grey Advertising formed its own syndication outfit, Lexington Broadcast Services, at the end of the year, following the example of several other large Madison Avenue outfits. It might well be that syndication will provide the means for advertising agencies to get back into the programming function, something they eliminated years ago.

## Thames In N.Y.

WOR-TV New York tried a novel experiment in the fall, providing a week of programming from Thames Television in London. While Thames was lifting the tab in large part, the exposure of British programming to the U.S. media capital was a bold and imaginative step that reaped substantial good will for the British company.

Cable tv made substantial headway in '76, with total circulation at 9,500,000 homes. Many cable systems signed up for pay-tv services, such as those provided by Home Box Office (a Time Inc. subsidiary), with feature films the major lure. Distribution of these films via satellite was a new wrinkle and a new technology applied to distribution. The networks watched these cable developments with a wary eye, obviously fearing increased competition for their own programs.

## Around The World

There was a year-long fight along the U.S.-Canadian border over the question of cable tv pickups and the importation of U.S. signals into Canada. At one point, Canadian operators were threatening to eliminate all commercials from U.S. programs so imported, and U.S. broadcasters were threatening to install directional transmitters to prevent the signal from beaming north of the border. At year's end, the subject was still being debated with no quick resolution in sight.

South Africa debuted its own television service in '76, using its own brand-new \$85,000,000 broadcast center. While programming was severely restricted in line with the government's strict racial policies, the impact of tv was nevertheless significant on other businesses, namely motion pictures and retail trading. Australian television, which bowed a color service only a year ago, estimated that color set penetration had reached 20% within the first 12 months, which is rather substantial progress. French television was once again hit by a plugola scandal, euphemistically called clandestine publicity in Paris. It really is nothing but surreptitious mentions of products, especially by guests on the interminable talkshows that dominate the government-controlled system.

Some 1,636 people attended the MIP-TV meeting in Cannes last spring, with generally favorable reports on the effectiveness of the marketplace. Later in the fall, the annual European Broadcasting Union meeting at the MIFED conclave in Milan produced considerable interest by broadcast buyers in the feature film operations of the MIFED market, since it was claimed the television fare was of little interest to buyers who were becoming progressively more sophisticated.

In a novel approach to ethnic broadcasting, the Spanish International Network contracted to import some 25 hours of Spanish-language programming per week from Mexico's Televisa Network, for

showing on various U.S. stations around the country.

In Britain, the BBC paid \$445,000 for the broadcast license to "Oliver," a record tab for the U.K. A sadder note was sounded in Lebanon, where the year-old civil war continued to take a heavy toll in civilian casualties and professional newsmen as well. At year's end, the fighting had stopped in the hopes that various peace initiatives would be successful.

The July 4th Bicentennial celebration had to be one of the television highlights of the year. The Bicentennial was really a triumph of smalltown America over urban sophistication and the wideranging tv cameras spotted the subtlety of the equation quite clearly on the 4th. The Tall Ships of "Operation Sail" were truly breathtaking, and made ideal tv subjects. Network coverage of the day's events was excellent, with CBS and Walter Cronkite the class of the field.

A major confrontation within the ranks of the television academy surfaced in '76, with Bob Lewine being ousted from his Hollywood-based presidency and New York announcer John Cannon being installed as the new Academy president. The internecine warfare threatened to tear the tv academy asunder, as the Hollywood brass threatened to resign and boycott the Emmy Awards unless remedial action to their satisfaction was forthcoming.

Television effectively put the arm on baseball and forced all but the opening game of the World Series to be broadcast at night. While a primetime World Series predictably boosted ratings, it hurt nightclub and cafe business, motion picture attendance, and certainly didn't do the players involved any good. Long underwear in heated domed stadiums would seem to be absolutely essential if the same schedule is to be followed next year.

The American Women in Radio and Television organization celebrated its 25th anniversary and paid tribute to its first president, Edythe Meserand. Yet another "Star Trek" convention was held at Madison Square Garden in New York, with attendance reported at 30,000. Also, disclosed during the year were plans for national overnight Nielsen ratings, to debut in 1978.

## Disk Sales Volume

The Recording Industry Assn. of America estimated disk business volume in the U.S. for 1975 reached \$2.36-billion on the retail level with all indicators pointing to an even higher dollar volume in '76. The National Assn. of Record Manufacturers claimed that 72% of the sales volume was accounted for by the larger stores and chains.

ASCAP posted domestic volume of \$75,600,000, an increase of 9 1/4% over 1975, and also said that it tripled its membership over a 14-year span. But while dollar figures were generally bullish for the music business, Wall Street continued to show an apparent disinterest in music dominated companies since their stocks turned in a generally lackluster performance. Columbia Pictures Industries sold off its music subsidiaries to Britain's EMI for \$23,500,000, and Warner Bros. took an important step toward financial clarity by separately reporting results for its music and record division. Most other large companies still do not make divisional breakdowns in their accounting reports.

The new copyright bill (which is (Continued on page 66))

## Broadcast Changes Of '76

Broadcasting business has always been a merry-go-round for personnel changes, and 1976 was certainly no exception. Listed herewith are some of the more notable names and jobs that changed hands during the year:

The board of RCA ousted Robert W. Sarnoff as its chairman and chief executive officer, never making a clear public statement as to the reason why. Sarnoff was replaced by Anthony Conrad, a veteran RCA exec, who in turn suddenly resigned in the fall, reporting a personal failure to file income tax returns in recent years. Conrad has refused all comment since his resignation. The new RCA chairman, Edgar Griffiths, is considered a hard-driving executive who continued to put the corporate heat on NBC to deliver profits to the parent company.

No less surprising was the sudden axing of Arthur Taylor at CBS by chairman William Paley. The question of corporate succession was bruited about as the reason for Taylor's exit, but Paley never commented on the situation, and replaced Taylor with John D. Backe as president of CBS Inc. ... Earlier in the year, Bob Wood resigned as CBS-TV president to go into independent production in Hollywood. Bob Wussler replaced Wood as network president, and soon instituted his own changes with Bud Grant replacing Lee Currin as CBS program veepee ... On the Coast, Perry Lafferty also left the CBS programming precincts to enter indie production, and his righthand development factotum, Frank Barton, also left the network for Universal production pastures.

Earlier in the spring, NBC ousted Marvin Antonowsky as its programming veepee and replaced him with Erwin Segelstein, who segued from Columbia Records, where he was named as president following the departure of Clive Davis. Paul Klein was induced to return to NBC to function in tandem with Segelstein as program strategist, a job he previously held with the same network.

I. Martin Pompadour resigned from ABC suddenly as chief administrative officer immediately below ABC Inc. president Elton Rule ... C. Wrede Petersmeyer surprised the trade by announcing his retirement from Corinthian Broadcasting effective Jan. 31, 1977. Corinthian is the broadcast arm of Whitney Communications. ... Tom Swafford exited as CBS censor, and was replaced by Van Gordon Sauter ... Lowell Thomas retired from CBS Radio after 46 years as a commentator for the network ... Tom Brokaw was named the new host of the "Today" Show, and Jane Pauley won the audition to follow Barbara Walters on the program. Walters became the "million-dollar girl" at ABC.

FCC commissioner Benjamin Hooks is slated to replace Roy Wilkins as chief exec of the NAACP, but it was also rumored at year's end that Hooks might serve as interim chairman of the FCC, pending his own confirmation as Wilkins' successor and President-elect Carter's selection of a new FCC chairman ... Daniel Schorr eventually resigned from CBS News following his deliberate leak of a Congressional report on the CIA to the Village Voice. Schorr's First Amendment defense before a Congressional inquiry committee was generally praised in the media. Schorr is now writing a book and concentrating on the lecture circuit ... Dave Gerber resigned from Columbia Pictures Television and formed his own production company, and Av Westin left ABC as director of news and documentaries.

CBS hired Paul Monash to head up its longform programming operation and Sonny Fox joined NBC as a veepee for children's television ... Industry veteran Thomas J. McDermott left RCA's videodisk operation to go the independent production route in Hollywood, and WMCA suspended Barry Gray for alleged violations of station policy concerning travel plugola. Gray later resigned.

Lawrence Grossman was picked as the new president of Public Broadcasting Service and left his New York-based advertising agency to move to Washington and his new duties ... AFTRA's Claude McCue retired after 32 years with the broadcast union, and writer Frank Gilroy won a \$1,000,000 verdict against ABC, claiming that the network's "Amos Burke" series was based on a Gilroy character.

KDKA-TV Pittsburgh boasted the nation's only father-daughter news team, Bill and Patti Burns, but a little further west in St. Louis, Skip Caray turned down a chance to do sports broadcasting with his father, Harry ... Frank Swertlow resigned at TV Guide to become tv critic for the Chicago Daily News ... and Rod McLeish anklid Group W to join CBS News.



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# Legal Gaming Spread May Hurt Vegas

(Continued from page 64)

discussed in detail elsewhere in this issue), will obviously have a tremendous impact on the music business and initial predictions were that higher fees will cost recording companies \$25,000,000 in the first year.

The Reverend Jesse Jackson did not care a hoot about higher fees to rock singers, as he lashed out at "sex rock," which he claimed was in part responsible for the decline in moral values and the sexual promiscuity so casually accepted by teenagers. At year's end, Jackson even proposed a form of rating organization for records to grade them for content. No doubt the impact would be greatest upon radio stations which are licensed and usually most susceptible to pressure.

In Britain, an act called the Sex Pistols created a furor via a television appearance which offended many Britons because of their foul language and attitude. "Punk rock" was thus in disrepute in Blighty, but record sales for the Pistols soared. A recording company, EMI, blasted the irresponsibility of the TV appearance with the act's longterm longevity somewhat in question at the moment.

## Paul McCartney

Another Briton, ex-Beatle Paul McCartney, bought the Edward H. Morris music interests in the U.S. and Pickwick International bought 49 record discount stores from CBS. RCA Records celebrated its 75th anniversary at a San Francisco Convention.

The concerted anti-piracy drive spearheaded by the RIAA was considered quite effective in '76 with Kansas becoming the 41st state to enact anti-piracy legislation. The RIAA estimated that the concerted campaign had cut the piracy drain by about 50%, thus reducing the loss by \$125,000,000. On the Coast, Richard Taxe, was fined \$700,000 in one of the largest anti-piracy verdicts of the year, and in West Virginia, another pirate agreed to an out-of-court settlement for \$175,000.

Violence marked many rock concerts in '76, especially those catering to soul music. New York City had more than its share of such violence with nine arrests following a soul concert at Shea Stadium. Roving gangs of teenagers harassed the audience on the site, and later ran amok through subway trains on the way back to town. Los Angeles and Detroit also experienced similar incidents at rock concerts.

Some rock promoters claim that violence at concerts was being singled out for major attention while equally violent behavior at sporting events was simply glossed over by the media. Some rock acts broadened their scope during the year by adding various vaude turns to relieve the Johnny one note nature of the presentation. The Beacon Theatre in New York shuttered as a rock presentation house, meaning it couldn't get enough names.

## Formula Radio

Most music oriented radio stations continued to grind the top 20 or top 40 records throughout the year drawing cries of anguish from lotsa record execs that new talent and new records never got a chance at airplay. A novelty "Convoy" by C.W. McCall came out of left field to be a No. 1 single for many weeks, and its utilization of citizen band radio jargon helped further popularize that new form of instant communication. In the future, C.B.'s are going to pose a more serious threat to radio stations ratings as the craze cuts into drivetime audiences and

further divides an already fragmented listenership. A number of radio stations switched format with some giving up the harddriving rock sound for "soft sound" formatting.

## TV Themes Hit

The themes from various TV shows emerged as single hits during the year including "Baretta," "The Theme from S.W.A.T.," "Maude," "Welcome Back," and "Good Times." There was also revived interest in motion picture soundtracks with the score from "A Star Is Born," and "All This and World War II" among the more notable. On the other hand, there was little music industry interest in Broadway musicals with no change in that situation foreseen in the near future.

There was a lot of music industry interest in a city across the river, not Brooklyn, but Newark, where a Federal Grand Jury has been sitting all year investigating music industry practices and personnel. The Chi Lites were found guilty on tax evasion charges, with each member fined \$5,000 and given one year's probation. Four Brunswick execs were also found guilty on similar charges. Former Columbia Records president, Clive Davis, pleaded guilty to minor tax evasion charges, and paid a fine, but he was exonerated from being involved with payola.

## Overseas Disk Biz

In various overseas developments, the German BASF firm scammed the disk business after a five year try while a major scandal broke around the German "Hit Parade," radio and TV shows. It was alleged that a small group was manipulating air plays for its own enrichment. Corruption charges were also leveled at the Filipino disk business where Mafia-type involvement and control was said to be an every day fact of life.

In Britain, a number of Beatles reissues were sold in large quantities and cut into the sales of new releases. There was also something of a rebirth of interest in big bands in Britain, and the U.K. music industry turned out in large numbers to attend the winter Midem conclave in Cannes. About 5,000 attended the Midem meetings with generally high praise for the event, but the Musexpo in New Orleans was given poor marks by many who attended.

A U.S. tour by a Soviet pop group was initiated in '76. Strangely enough the sale of Spanish language records in the U.S., a \$40,000,000 wholesale grosser, was apparently in decline during the year.

Bruce Lundvall became the new Columbia Records president in '76 and Peter Lemongello certainly proved that determination and promotion can do a lot in the music business. *Variety* introduced a Top 50 Singles Chart early in the year, and trade reaction has been very good. A two-page summary of top singles activity will be found in the music section of this issue.

Avery Fisher Hall in New York got yet another acoustical facelift, this time to the tune of \$5,000,000. Reaction has been favorable and it is hoped that it's the last of the aural revamps.

## Convention Biz Boom

While New York hotel rooms have declined by 20% over the past 30 years, the convention business continues to boom in Gotham to the point where it is estimated to represent \$4-billion in overall business to the City's economy. As a result, the proposed New York Convention Center has drawn much interest

from politicians, and city businessmen since it is seen as an additional lure for large groups to come to New York.

Several sites have been mentioned, one being downtown around the World Trade Center and the other in midtown just west of Times Square, or as an alternative in the midtown latitudes, but further west on the Hudson frontage and built out over the River on landfill. A hotel room tax was also bandied about as a means of financing this new development, which is presently in limbo due to protests from affected neighborhoods.

The new convention center would probably make sense for New York, since it would undoubtedly gather a larger share of the U.S. tourism business which is presently estimated at around \$61-billion per year.

A number of small New York niteries folded in '76, due to continued escalating costs, and decreased business. At the same time, several main stem hotels increased their internal security procedures to hopefully eliminate the hookers who literally infested the premises. During the year, the Luxor Baths, just up the street from the *Variety* office, was the scene of extensive renovations, designed to turn it into the largest massage parlor in the city. Prompt and effective action by various municipal departments, resolutely closed down the operation, but when it became known that Seymour Durst was the owner of the premises, an investigation was begun.

Even though Durst claimed he did not know the purposes of the group to which he had leased the building, Mayor Abraham Beame, apparently felt differently about it, and ousted Durst from the City's Advisory Commission on improving the mid-town area.

## Yankee Stadium Bows

A revamped Yankee Stadium opened in the springtime and while most New Yorkers agreed that the alterations were a worthwhile improvement, many questioned the final cost which soared to approximately \$100,000,000 from the estimated \$24,000,000 tab put forth at the beginning of the project. More eyebrows were raised about the whole undertaking when several near-riots developed following sporting events and reports of numerous muggings and robberies regularly followed nighttime events at the site. There were those who felt that the South Bronx has pulled the new Stadium down to its level, rather than the revamped edifice improving its immediate environs.

Theme parks had a generally good year in '76, although several folded for one reason or another. Apparently, these parks have to be close to major metropolitan areas, since their percentage of repeat business is quite low. Without the repeaters, the only substitute is a tremendous potential audience.

## Campus Circuit

On the campus entertainment circuit, vaudeville in one form or another, made something of a comeback. The National Entertainment Conference placed the volume for the campus circuit at \$500,000,000 which, of course, encompasses all forms of entertainment, plying the nation's campuses. At the same time, the International Assn. of Fairs & Expositions meeting in Las Vegas, put the value of entertainment at fairs around the \$50,000,000 mark.

Raquel Welch went on a world tour with a self-contained show and grossed about \$2,300,000. In New

York, the Friar's Club netted about \$200,000 on a roast for Frank Sinatra, and in an unrelated move, Jerry Purcell, was elected the new president of the Conference of Personal Managers.

In New York, the Copacabana was revived as a discotheque, and the Radio City Music Hall threatened to shut down if it could not negotiate better terms with some of its unionized personnel. The Hall managed to arrive at a compromise settlement, but it still shutters for a number of weeks during the year and during the very slow fall season was offering free lottery tickets as an inducement to potential patrons.

## Sea World Control

Harcourt, Brace, Jovanovich, the book publishing giant, challenged MCA in a tenders battle to control Sea World. MCA, which had earlier taken a position in Sea World, gave up the tender battle and thus Harcourt is now in the so-called theme park business. The Hilton Hotel chain bought the Waldorf Astoria Hotel from the Penn Central Railroad for \$35,000,000, and the chain folded its Statler-Hilton hotel in Boston, claiming the expenses were too high for economical operation, especially pinning the rap on sky-high real estate taxes in Bean Town.

Roy Radin's vaude revue with veteran names did pretty good business around the country obviously cashing in on the nostalgia kick. Sheldon Gold left the Hurok operation for International Creative Management, and later in the year, George Perper also exited Hurok, and wound up with Gold at ICM. Gold and Perper had been part of the triumvirate, which had taken over operation of the Hurok agency following the death of the impresario a year or so ago.

Sol Shapiro retired from the William Morris Office after 45 years with that agency, and Tony Ford ankle WM after eight years, to move into production on the Coast. The Fontainebleau Hotel in Miami Beach was the subject of numerous financial maneuvers during the year, being on the precipice of bankruptcy a couple of times. Owner Ben Novack indicated he would like to sell if a proper deal can be arranged. Miami hotels were hit with a strike at Christmas time with the issue unresolved at this writing.

## Las Vegas Strike

Las Vegas suffered through a 16-day strike by the Culinary & Bartenders Union, which effectively closed 12 hotels and was estimated to have cost the various talent concerned, some \$3,000,000. Vegas also apparently lost one of its major sources of financing in '76, as the Teamsters Union Pension Fund pulled back from financing commitments in the area due to a lengthy investigation by the Government. It is unlikely that new loans will be forthcoming from that source in the near future.

Convention business in Las Vegas was up 16% in 1975, but that did not stop many Vegas showroom operators from trying to combat soaring costs by eliminating the dinner at early shows, but resistance was such that they quickly had to revert to the original policy. It was also noted that major hotels were depending upon a smaller and smaller coterie of acts, and that repeats were becoming more frequent. This was thought to limit or perhaps even discourage business, although Wayne Newton alone would seem to discount that theory since he plays Vegas more regularly than almost any other performer, and generally to capacity

business.

Frank Sinatra teamed with John Denver, for a second year at Harrah's in Lake Tahoe, and for the second time the duo did smash business. Sinatra and his attorney, Milton Rudin, also bought 5% of the Del Webb Corp. and the Nevada Gaming Commission took the position that Sinatra and Rudin would have to be licensed by the state since they owned a sizeable chunk of the Webb stock. At year's end, the arguments were still going back and forth, but it's assumed that the investigation will continue.

Caesars World sold the Thunderbird Hotel for \$9,000,000 to a local group headed by E. Parry Thomas of the Valley National Bank in Vegas. This represented a \$5,700,000 loss to Caesars World. A long simmering scandal erupted in Vegas with charges of some hotel talent bookers demanding kickbacks from lounge acts, but no indictments were brought and the situation has apparently quieted down.

The Federal Government has given a tentative okay for a World's Fair to be held in Los Angeles in 1981. Whether it comes off or not is anyone's guess at this point.

Metro has plans to build a new MGM Grand in Reno at a cost of \$115,000,000 with a tentative opening date some-time in 1978, and a new talent union debuted on the Coast with former AGVA exec, Eddie Rio, heading up the new labor organization known as VEGA. After many fights and several suits with AGVA, Rio made an affiliation with the Teamsters Union for VEGA, which may give the new union more muscle.

## Florida Season

Florida had a peak tourist season last winter, with some 27,000,000 visiting the state. New Orleans could have used some of the Florida overflow since the Louisiana Superdome posted a \$4,300,000 deficit for its first year of operation. A number of groups offered bids to take over the Superdome, but Louisiana was still firmly in control at year's end.

Various cities tried special zoning ordinances to control the spread of massage parlors and porno theatres, etc., with Boston and Detroit being the most notable. Boston's combat zone, seemed to be working reasonably well until two Harvard students were stabbed there in the fall, and a report was issued citing the zone as a source of police corruption. Detroit's zoning ordinance limiting porno activities to a specified distance from certain other buildings was deemed more successful, and has proved to be a model for other cities seeking similar protection.

Charles P. Graviss was elected President of the International Assn. of Auditorium Managers. His base of operations is Bakersfield, Calif. Elsewhere in California, the Watts Festival ran out of credit, and attractions, as the post riot operation apparently ran out of support and was cancelled.

## Monaco Expands

Overseas, Monaco was trying hard to lure more convention business with the new Loews Hotel operation being a major facilities attraction. The Olympia Music Hall in Paris had a very good season, and Bruno Coquatrix indicated he would like to get Liza Minnelli and Sammy Davis Jr. as attractions in the new year.

A new casino opened in Hamburg at the Hotel Intercontinental, a first for that German city. And German police responded to violence at

(Continued on page 68)



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# Legitimate (Broadway & Road) Hearty

(Continued from page 66)

many rock concerts, with the use of closed-circuit tv cameras for general surveillance. British concerts were marked by the same sporadic violence, although police response in Britain was generally more limited than it was in Germany.

## Legitimate Grosses

Besides setting an all-time b.o. record for the season, Broadway posted two record weeks; one in early-January, and the other in late-November. For the week of Jan. 4, 1976, Broadway and the road pulled a \$3,233,236, and in early-November, again went over the magic \$3,000,000 figure with a combined total for Broadway and the road of \$3,877,508. There were 190,000 admissions during this latter week on Broadway, indicating less than total capacity for some shows, but reflecting higher ticket prices which now seem to be a trend. There were nine shows which grossed more than \$100,000 each during this record week. It was also estimated that the musicians strike against The League of New York Theatres & Producers cost legit shows about \$3,500,000 in boxoffice receipts.

## Democrats No Help

The Democratic National Convention in New York City did not boost legit grosses during the conventioners stay and part of the problem was attributed to the fact that many delegates failed to show

up in Gotham since Jimmy Carter was a foregone conclusion as the nominee.

The Democratic gathering also cued a rush toward "respectability" in the Times Square area, with the Albany State Legislature going for an anti-loitering bill designed to get many of the prostitutes off the streets. The "Clean-Up Times Square Campaign" was also pushed by The New York League of Theatres and Producers, which came out foursquare for the proposed new City's zoning ordinance to limit massage parlors, peep shows, and the sexpo film houses. The League also adopted an anti-porno resolution, which seemed aimed at "Let My People Come" and "Oh Calcutta." There were protests from some producers that the League was in effect establishing pre-censorship and embarking on a very dangerous course.

## In-And-Out Burton

Richard Burton returned to "Equus" for a 10-week engagement on a 10% of the gross deal. More unusual was Katharine Hepburn's arrangement on "A Matter of Gravity," where the actress agreed to work for scale during the out-of-town tour until the cost was recouped. As a result, the play paid off quickly and then went on to gross \$1,155,126 on Broadway, for which Hepburn received \$144,000 as her cut of the proceeds. Harvey Sabin-

son joined The League of New York Theatres & Producers as its director of special projects.

## Tony Awards Classy

The telecast of the Tony Awards continues to be the class of the field in the kudos handout department. It came as no surprise that "A Chorus Line" swept the awards last spring. Later in the year, a dispute erupted between Alexander H. Cohen, and the American Theatre Wing over the longevity of his contract and the role his wife, Hildy Parks, was to fulfill in future Tony telecasts. The matter was resolved with Parks getting a three-year contract as producer-writer of the show, with Cohen serving as exec producer.

In London, a British version of the Tonys was instituted by the Society of West End Theatre with their awards nicknamed, "Wedgies." Albert Finney emceed the initial presentation ceremony which was well received. The British National Theatre moved to its new home on the banks of the Thames with the site drawing general raves from theatre goers and theatre critics alike.

## New Entertainment Section

The N.Y. Times inaugurated a new entertainment section in the Friday paper, which has been generally well received by the public, but without much enthusiasm by the various entertainment industries. Television critic Kevin Sand-

ers (WABC-TV) was ejected from the opening of "The Oldest Living Graduate" for arriving late, and later in the year was dropped by the station.

Avery Fisher Hall underwent yet another acoustical reformation, this time at a cost of over \$5,000,000 and the results were treated favorably.

New York's High School of the Performing Arts, a neighbor of *Variety* on 46th Street, was and is threatened with extinction due to severe budget cuts instituted by the city's Board of Education. Despite protests from many individuals and organizations in the business, it is still doubtful whether the school can continue, since it requires specially qualified instructors.

## Black Hits

A couple of black revivals generated much favorable comment and substantial grosses during the year. A black version of "Guys and Dolls" posted good business, and the latest production of "Porgy and Bess" not only posted good grosses, but rave reviews for the principals. Ballet grosses continue to zoom in '76, and not surprisingly New York City paced the nation with ticket sales of \$12,500,000. In addition, there were 30 ballet companies outside New York, each with a budget of \$100,000 or more. Out-of-town interest in the arts drew a comment from Nancy Hanks that applications to the National Endowment

for the Arts had risen from 6,000 to 20,000 within the past three years.

## Canada's Stratford

In Canada, the very successful Stratford Festival had another good season, operating on a \$5,200,000 budget with some governmental subsidy. On the other hand, the Australian government refused to aid J. C. Williamson's and the 102-year old firm indicated that it would cease all operations and try to sell off its theatres. Kenn Brodziak took over the reins of the ailing company with some additional activity anticipated.

## Theatre Demolished

Pittsburgh lost its only legit house when The Nixon was demolished. Detroit impresarios opted for a policy of booking fewer shows but for longer runs and this seemed to be paying off for them.

Late in the year, there was talk around Broadway of a real estate venture to turn the old Royal Manhattan Hotel into a residence for entertainment industry people. On another front, a group of Broadway producers filed suit against the set designers claiming the group operated as a monopoly in restraint of trade, rather than as a legitimate union. The case has not yet come to trial.

A new production is in the offing with Sardi's Restaurant as the focal point. It's to feature Sergio Franchi and Anna-Maria Alberghetti.

## Authors League On Copyright

(Continued from page 6)

"copyright revision." Actually, a broader revision process has been at work on the present (1909) Act for 67 years: defining, amplifying and modifying its provisions, adjusting them to new media and specific problem situations. This evolutionary process — an amalgam of judicial decisions, administrative actions and regulations, business practices and amending statutes — is sure to continue after the Revision Bill takes effect on January 1, 1978. The Bill will close one chapter, and open another; just as evolutionary revision entered a new phase when the 1909 Act replaced its predecessor.

During that period, decisions by the federal courts affected and shaped almost every provision of the 1909 Act. Within two years, the Supreme Court had determined that authors' copyrights protected them against unauthorized motion picture uses of their books and plays. Sixty six years later, the process continued; a Court of Appeals for the first time defined a "posthumous work" under the renewal clause. The process has not always been favorable to creators; several decisions restricted their rights.

## Judicial Progress

As an instrument of revision, judicial interpretation often had considerable virtues. Not the least was economy of effort. A burning issue in 1917 was whether business enterprises could perform copyrighted music for their customers without licenses, if no admission was charged. This question was as important to creators and users of music as the disputed uses in the 1965-1976 Revision Bills. At stake was the composer's right to payment for performances of his music in restaurants and night clubs, later on radio and television.

Consider the countless hours of hearings, lobbying visits, letter reading, statement studying, mark-up sessions and report writing Congress was spared by allowing O.W. Holmes to resolve the issue. And he

dispatched it in a page and a half — determining that these performances were infringements. Indeed his analysis and solution required only one-third of that opinion, a single paragraph. It began, "if the rights under the copyright are infringed only by a performance where money is taken in at the door, they are very imperfectly protected." And, it ended, "Whether it (the performance) pays or not, the purpose of employing it is profit, and that is enough." Economy of effort, and style to boot.

Many results of the evolutionary revision process, particularly the judicial decisions, are incorporated in the Revision Bill and Committee Reports. Furthermore, many of the decisions will continue to govern application of the Revision Bill. For example: there is no definition of infringement in the Revision Bill or the 1909 Act. The standards for determining whether a motion picture borrowed too much from a play, or whether one author's book infringed the work of a colleague, will continue to be those set down by Learned Hand, Jerome Frank and other judges in landmark infringement cases. Prior decisions also will influence application of the fair-use, employment for hire and other provisions of the new Act. On the other hand, courts will have to break new ground in applying other provisions: e.g., the cable and juke-box sections, the library photocopying provisions and the Royalty Tribunal Chapter. It is almost impossible to write such sections in a way that defies any "revision" though judicial interpretation. Nor would it be desirable. Legislators cannot anticipate, no less solve, all of the specific copyright problems that arise with changing times and circumstances.

Certainly the Judiciary Committee Reports will help solve some of these problems, and will be a major factor in the continuing process of revision. They are far more detailed and comprehensive than their

1909 counterparts. But even where Reports anticipate issues and indicate solutions, courts have not always accepted their guidance. Some observers believe the Supreme Court flouted the clear intent of the 1909 Report when it denied living authors the protection of the Renewal Clause against assignments in perpetuity.

Copyright Office regulations and administrative procedures will figure prominently in the evolutionary revision of the 1976 statute. Under the 1909 Act, its regulations, application forms, and instructions affected various sections, ranging from the effect of the Manufacturing Clause to the renewal of copyrights in posthumous works. The Office will have an even larger role and burden under the new Act. Indeed, the weight of the burden itself may lead to amendments. The Copyright Office's "Compendium" of Practices is now 1 1/4 inches thick.

The Copyright Royalty Tribunal will be a factor in the ongoing revision process. So, too, will be agreements and arrangements between copyright owner and user groups.

Although the Judiciary Committees have more than satisfied their appetite for copyright legislation, it is likely that there will be further Congressional action long before another 67 years pass. The "performers' right" is waiting in the wings. The Bill and Committee reports call on the Register for reports, and recommendations if additional action is required on various subjects. The Commission on New Technological Uses of Copyrighted Works is supposed to suggest solutions, inevitably legislative, for various issues — e.g. protection of computer programs and coin-operated machine copying. And if we want to join the Berne Copyright Convention other changes may be required in the 1976 statute.

Under these circumstances, it is possible that the Copyright Act may be dealt with in the future as other statutes are — particular sections being amended from time to time as the need arises, without a prolonged omnibus revision effort.

## Cable TV Spreads In Europe

(Continued from page 5)

first countries to feel the effects, both within recent months. Cable tv is legal in Belgium, and operators are making fortunes. Subscribers pay some \$90,000,000 a year for being hooked up to cable networks, which bring into the country French, German, Dutch, Luxembourg and British national television channels.

Snag is that most of these webs carry advertising spots. And the law that permits cable operations in Belgium expressly forbids the CATV webs from carrying advertising.

It took a group of six cinema exhibitors in Brussels to challenge in the courts what they alleged was widespread disregard of this regulation.

## Exhibits Win Court Case

The exhibitors argued in the commercial court of Brussels that chances of selling advertising for showing on their cinema screens were adversely affected, and they won their action against two big CATV companies, Coditel and Radio Public. The defendants immediately appealed the judgment, and the action is awaiting an appeal court decision.

(Also before the appeal court is an action won in the lower court by Brussels distributor Cine Vog against Coditel, which was accused of cable networking a French feature film, via a German tv channel, for which Cine Vog had rights for Belgium.)

The Belgian government, in the form of Jos Chabert, Minister for Communications, whose postoffice lines carry the cable operators' signals, said frankly that it could not enforce the law. It would cost the cable companies too much to black out the ad spots, said Chabert, and, anyway, viewers would feel they were the victims of censorship and would be at a disadvantage to folk who lived near frontiers and who received foreign tv webs transmissions direct via their aerials.

Common Market rules are also

involved in the problem. The Treaty of Rome imposes the free circulation of services between the nine EEC countries. If advertising spots are legally defined as being integral parts of a television channel's service, then they cannot be cut.

Many European countries forbid or limit advertising on state-controlled television (RTB in Belgium is not allowed to carry ads, for example). This is partly to safeguard newspaper revenues, and to protect the interests of small and medium sized businesses which rely on a wide range of printed publications for their advertising, as tv rates are too expensive for them.

The decision last June that broadcasting in Italy was not legally the exclusive preserve of the government led to a proliferation of some 500 radio and 70 local tv stations, and to relay operators who brought in tv channels from Monte Carlo, France, Switzerland and Yugoslavia. These channels carry advertising. And tv advertising in Italy is the exclusive preserve of the state-owned RAI.

## Pressure On Relayers

A month ago, the government brought pressure to bear on the relay operators to cut the ads out of the foreign television channels they retransmit. As in Belgium, blacking out ad spots is a costly, of not impossible, task. Amedeo Piperno, president of ANTRE, the national association of radio and television technicians, reckoned that the government move could herald the end of foreign tv channels in Italy, but others thought that the relay operators would find ways of continuing their operations.

Observers are watching closely the outcome of the two separate sets of events in Belgium and Italy. Whatever happens, the spilling of television across frontiers will provide Europeans with opportunities and enormous problems, both in the fields of advertising and film copyright, in 1977 and in many years to follow.



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CONGRATULATIONS FROM





## Las Vegas Nightmare

(Continued from page 5)

toiled in many vineyards for three years and issued a comment on its findings:

"This report and its recommendations will surprise most Americans and may startle some. But those who are surprised or startled should carefully reflect on the significance of the fact that a pastime indulged in by two-thirds of the American people, and approved of by perhaps 85% ... contributes more than any other single enterprise to police corruption ... and to the well-being of the nation's criminals..."

The commission urged legalization of gambling to compete with all those floating crap games, lotteries, number rackets and general illicit gaming hankypanky that have been part of our life since the Republic was founded. You can't enforce laws against a \$50 billion annual biz the commission found out, another bit of common knowledge generally shared anywhere in the U.S.

Everybody's psychiatrist, the syndicated Dr. Joyce Brothers, warned about compulsive gambling under the mania sweeping the country, introduced a bit of Freud on similarities between gambling and intimate relations and wound up: "The come-ons of the new legal gambling enterprises offer a chance a fame, prizes and possibly a lifetime of happiness. Don't make odds on it."

Headlines blaring in Las Vegas newspapers tell the story without reading the attendant wordage — "Niagara Falls May Be Next Gambling Resort" — "Asbury Park Will Try for Casinos" — "Is New York Next After Atlantic City?" — "Newport Looking at Gambling" — "Is Miami Next Resort to Legalize Gaming?" — "Florida Issue, Casino Lure. Tourists or Underworld?" — "California OTB Move Under Way" — "Locals Eyeing Antilles Gaming Possibilities" — "Chicago Betting Ring Skims \$300G's Daily" — "Bahamas Offers \$500 Junkets" — "Lansky's Pal Eyes NJ Profits" — or — "Phoenix Mayor Doesn't Want Gambling."

Another story headlined "Boardwalk Vs. The Strip: A Battle of the High Rollers" in the Los Angeles Times was divided between two reporters, with Frank Riley asking, "Will the East Coast city with its vastly greater population base — 46,000,000 people within a 300-mile area compared to 13,600,000 for Las Vegas — inexorably reduce its western rival to a No. 2 status, doomed forever simply to try harder?"

Horace Sutton, sharing the same banner head, observed that "Who was voted into the White House in the November elections is not nearly as important a matter of state as The Vote. For in The Vote the people elected to permit gambling in Atlantic City. When the ballots were counted, Phoenix rose out of the ashes rolling a pair of dice."

### New Fodder

Local writers, journalists, columnists and hypesters immediately has new fodder after A.C. Day and they're still hitting the subject with as much voracious pedantry and wit as in November.

Lee Fisher, the pubrel director of the Aladdin Hotel, was handed front page editorial space usually reserved by publisher Hank Greenspun in the Las Vegas Sun. In it he abhorred the new title "Las Vegas East," whacked at the complacency of Las Vegas establishment in allowing the city to yuck up its air with constant smog Red Alerts, louse up Lake Mead from water effluent and permit the "vast expansion of the chemical-spewing

abilities of the Henderson industrial conglomerate."

Fisher's polemic included calling Las Vegas "Atlantic City West" if warnings were not heeded immediately. "Think how cheap it will be to buy land when that happens — when Las Vegas with its air stench, filthy water, impossible traffic and rundown casinos emerges in the early 1980's."

A more altruistic prediction was scribbled by Valley Times pillarist Dick Odessky, who also happens to be a top exec at Hyatt's Four Queens Hotel downtown. He is sure that "one plus for our area will come from the New Jersey casino openings. They will probably attract many of our crossroaders, grifters and out and out cheats. This will be a brand new spot for these parasites to test their talents."

But Frank (Lefty) Rosenthal, one of the nation's top oddsmakers and recently reinstated in his key management post at Argent Corp. after a judge knocked down a gaming law that barred his licensing, wrote in the Valley Times before the New Jersey referendum that A.C. would be the beginning of the "dominoes."

"I have read and heard of the possible effects of competition for Nevada gaming and one generally speaks of gaming sophistication 'only we have it,' it would take many, many years to catch up to Nevada' and 'the effect would be minimal.'"

"Don't you believe it. The effect will be devastating. Kind of a slow death, but surely terminal in time. The dominoes will spread and within a relatively short period of time. The sophistication is available for the right price. Regulations, controls and such can be established."

"Atlantic City and other cities in this country will build the most spectacular facilities imaginable and the balance will follow. Atlantic City is just the beginning and to think otherwise is to be less than objective and highly unrealistic."

"Stay liquid."

No update from Rosenthal has been published, so it could be said that his Cassandra still is operative.

But immediately after the Jersey voters overwhelmingly okayed gambling to perk up a city gone to seed, there were such bravado headlines in the local press — "Atlantic City Casino Success 'No Cinch,' Maybe 3 Lemons" — "N.J. Casinos No Worries Yet" — "Vegas Don't Fear New Jersey" — "Jersey Governor Says LV East Won't Harm Nevada."

But hark! Now the local headlines began to pepper the papers with some doubts. Consider "N.J. Casinos Fret Nevada" — "Atlantic City Now Boom Town" — "Nevada Gaming Monopoly Gone" — "Atlantic City May Become a Real Game of Monopoly" — "Atlantic City Can't Wait to Have Gambling Rolling" — "Jersey Promoters Woo Hilton Chain" and "State Solons Eye N.J. Gaming Bite."

The sheet that feeds the state capitol, the Carson City Nevada Appeal, may have summed up all the fears of people who win their bread via the well established gambling setups in Nevada.

The Appeal thinks that Nevadans have plenty to worry about. The main concern "is the possibility that the Atlantic City folks will foul up by: failing to police the industry and let the mob move in; by turning it into a tacky nickel and dime operation that will sour the casino customer before he gets to the posh resorts of Reno and Las Vegas; or in some way infuriating the Federal government which might in turn pounce upon the nation's entire in-

dustry and sweep away poor little old Nevada who's just minding her own business — along with the Atlantic City miscreants."

What a headline that would inspire! As Nevada is swept away while minding its own biz shaking fists at all the Atlantic City bad guys, the editors bitterly make up the last big gambling headline.

It is Gotterdammerung time — twilight of the gods of the United State of Aleator —

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## Outlaw Deaths

(Continued from page 5)

ing just that.

Thankfully, old Elmer J. McCurdy showed up just in time to remind us it isn't so. If anything, he proves our entertainment tastes have improved considerably in the last 75 years.

McCurdy, of course, is the Oklahoma badman whom the tv crew bumped into recently in a Long Beach amusement park. When the nudge dislodged his arm, they discovered he wasn't the dummy everyone thought; McCurdy was a mummy who'd been hanging around since 1911, when he was shot in a train robbery and his mummified body subsequently sold to a travelling carnival.

That connects to the memory of Louis Sonney, one of the West's earliest filmmakers and exhibitors, largely overlooked by film scholars. In his big hat, western hip-length coat and high boots, Sonney looked a lot like Buffalo Bill without the beard. He was also just a showman — and knew how to make crime pay.

Back around 1921, Sonney was a lawman in Centralia, Washington when one day he spotted a familiar face in town. Turned out to be Roy Gardner, a notorious train robber of the times whom the railroads had made the most wanted man in America. Gardner went to jail and Sonney went into showbiz as a major attraction.

It's hard to imagine what today's critics would have thought of Sonney's original act. After recounting Gardner's capture and other exploits, Sonney would invite some young lad out of the audience and put him in a bulletproof vest.

Then Sonney would shoot him, knocking him across stage to the applause of the audience. Though bruised and shaken, the youngster was usually delighted at the "honor."

Prospering, Sonney acquired an electric chair and an old Clara Bow pic and somehow combined them into a show of his own. Oddly enough, he was personally much opposed to capital punishment and the electric chair in the lobby was employed to argue against the death penalty.

A little later, Sonney freshened the show with his first film production reliving the capture of Gardner. By now, Gardner himself had become a resident of Alcatraz where he recaptured the headlines by beating up Al Capone.

Sonney proceeded to get Gardner a pardon and the pair — the outlaw and his partner — went on tour with the picture.

It was somewhere around this time that Sonney acquired McCurdy as collateral on a \$500 loan to a carney friend. When the loan was not repaid, Sonney's show expanded to include a lawman and two train robbers, one live and one dead.

Lest the point be missed, we are only a few decades past the time when the exhibition of notorious corpses was commonplace in this country, especially in rural areas. Even now, it's rumored, there are two "bodies" of Jesse James that turn up in display in remote areas of the Deep South.

## Remember Philadelphia?

(Continued from page 6)

most of the promised "names." It followed down the Bicent. drain a \$1,500,000 patriotic musical that was to have been housed in a huge tent in front of the Philadelphia Art Museum. President Ford showed up for Independence Hall ceremonies July 4; Frank Sinatra didn't.

Alfred W. Stites resigned as director of the Walnut Street Theatre when the executive committee opted to go out of "the producing business" because of "sizable" (reportedly \$100,000-plus) losses from presentation of the Bicent.-linked "Together Again," a Canadian festival and the annual visit of the Oxford-Cambridge Players Shakespearean troupe.

Dr. Sidney S. Bloom, who founded the all-pro Philadelphia Drama Guild 20 years ago, as an amateur group, resigned as president because of disagreement over policy. The Guild, confronted with a considerable deficit, is soliciting a \$10 contribution from each subscriber.

### Six Gun Territory

Six Gun Territory, an attempt to keep 80-year-old Willow Grove Park going as a theme operation, was shuttered midway in a 10-year lease. A suburban folk-music testing ground, the Main Point, in Bryn Mawr, went broke and had to convert to non-profit status. The Greater Philadelphia Cultural Alliance, composed of 60 local organizations, announced that because of budget problems its fourth annual "festival" would be the last.

Robin Hood Dell West got off to a not entirely triumphal start June 14 with protests about poor sound and poor sight-lines. The city's busiest pop record producers, "Philly Sound" entrepreneurs Kenneth Gamble and Leon Huff, were hailed into court on payroll charges.

An all-star charity bill topped by Sammy Davis Jr., Henry (Fonzie) Winkler and Petula Clark filled only half of 19,000 Spectrum seats, causing the new Philly-based American Pediatric Foundation to end up with a deficit.

### 1976 Portents

Portents of a bad 1976 came early. The controversial moving of the Liberty Bell on New Year's Eve from Independence Hall to a glass showcase in Independence Mall was snafued by cold, dark, high winds, heavy rain and unruly crowds. What was supposed to be a shoo-in as the patriotic musical of the year, the Lerner-Bernstein "1600 Pennsylvania Avenue," quickly converted its Feb. 26 premiere into a wake.

Philadelphia, 1976, was a bad luck town. In many ways, some bizarre. The Phillies almost blew a 15-game lead, recovered, but lost the National League playoff to the Cincinnati Reds 1-2-3. The Flyers failed to make it three Stanley Cups in a row. The 76ers didn't live up to their "team of the year" billing.

The sound failed during the first Ford-Carter Debate at the Walnut Street Theatre Sept. 23, and the President-non-elect and the President-to-be stood staring at tv cameras while technicians tinkered.

### Some Accidents

Clifton Davis broke a finger on stage during opening night of "The Medal of Honor Rag" at the Zellerbach. Shirley Knight conked her head while running onstage at the same house for a bow after the premiere of "A Streetcar Named Desire." Carol Channing and Elliott Reid winced on opening night of "The Bed Before Yesterday" at the New Locust when the sound system interrupted them with an ear-bruising blast. Hildegard winced on the opening night of Cafe Society Upstairs, a new Society Hill supper club, when she learned in midper-

formance that her costly gown was gaping in the back.

Perhaps the most damaging turn of the screw was administered in July by the mysterious outbreak of Legionaire's Disease, which caused 29 still-unexplained deaths and some 129 illnesses and resulted in the closing on Nov. 17 of Philadelphia's regal Bellevue Stratford Hotel, linked without proof to the epidemic. The same week marked the shift from hotel to apartment house of another downtown landmark, the Warwick, a favorite stop-over for entertainers.

But the news wasn't all bad.

House records for a musical were posted at the Forrest by the final week of "1600 Pennsylvania Avenue" and, six months later, the Zero Mostel-starring revival of "Fiddler on the Roof." The New Locust set a new mark for a straight drama with Julie Harris' one-woman "Belle of Amherst." The Drama Guild reported a record \$105,468 for 23 performances of Shaw's "Heartbreak House." No heartbreak there.

Several ethnic projects assembled by busy local entrepreneur Moe Septee prospered here, on the road and on Broadway.

### Solid Local Runs

Although there was no "Jaws" to keep wickets spinning, several films had solid local runs. UHF stations got their first taste of black ink. Restaurants proliferated. Society Hill got its first film theatre. The Locust wasn't converted into a parking lot, as threatened. The Shubert was renovated and became home base for the Pennsylvania Ballet, between Philadelphia Musical Academy concerts and legit bookings. The Philadelphia Orchestra's 77-year-old maestro, Eugene Ormandy, for the first time hinted at a line of podium succession. Electric Factory Concerts continued to fill the Spectrum, the Tower and the Bijou. The Spectrum management diversified, moving into entertainment for cable tv and classical concerts. And Robin Hood Dell West, weathering its growing pains, emerged as an emphatic plus in a city where the plusses, even in this disastrous year, far outnumbered the minuses.

## Cases Dismissed

(Continued from page 6)

were entitled to an accounting of money owed them by the producer-impresario, amount of which will be determined by a special referee to be appointed by the court.

### Judge's Decision

Justice Rosenberg, in his decision noted that Gershunoff had signed the pair as an impresario as well as their manager. However, the decision stated, there is a difference in the function of both. For the debut of the Panovs in 1974 at the Spectrum, Philadelphia, Gershunoff would have received a 20% commission as manager, but had failed to disclose to his clients that he would also get an impresario's fee because of the risks taken in presenting the team.

### Minimal Risk

Court stated that evidence indicated that Gershunoff's exposure to an impresario's risk was "minimal at best and nonexistent in all likelihood." It also ruled that by also seeking an impresario's profit as well as a management fee without full and fair disclosure, Gershunoff had forfeited the right to both.

In rejecting the Panovs claim for damages, court stated that the dancers had failed to prove "evil motive" by Gershunoff, but he had gone along on the theory that he was entitled to all he could get.



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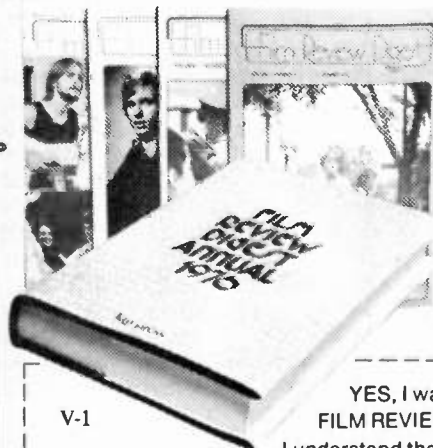
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(Continued from page 5)

Palace that New York was "the Karen Quinlan of cities."

Runnerup for the Good Taste award was the writing staff of "NBC Saturday Night" for its presentation of the "Claudine Longet Ski Tournament," which pictured flying skiers allegedly being shot. The show's writers arrived by Greyhound Bus to accept the honor.

Jilly made a few choice remarks in accepting the Press Friendship award for Frank Sinatra. The singer was cited for his remark that his engagement to the ex-wife of Zeppo Marx was "nobody's god-dam business," following which Sinatra publicists issued details of a planned November wedding (which took place in July).

The American Film Institute took honors for the Longest Hollywood Banquet of the Year. The AFI's salute to William Wyler lasted longer than one of his rough cuts.

The Confidential Magazine Memorial award for candid journalism went to New York and New West magazines for its report on husband-wife show business teams. Among the passages cited: "Cynics in Hollywood still assume that Ann-Margret is Roger Smith's puppet."

Elizabeth Ray, the scintillating star of "Will Success Spoil Rock Hunter?" in a Chicago dinner theatre, was the recipient of the Peaches Browning award for best performance by a headline personality. Last year's winner was Fanne Foxe.

"Won Ton Ton, The Dog Who Saved Hollywood" was selected as the best view of Hollywood by a British director. Michael Winner took the honor previously won by Tony Richardson ("The Loved One") and John Schlesinger ("Day of the Locust").

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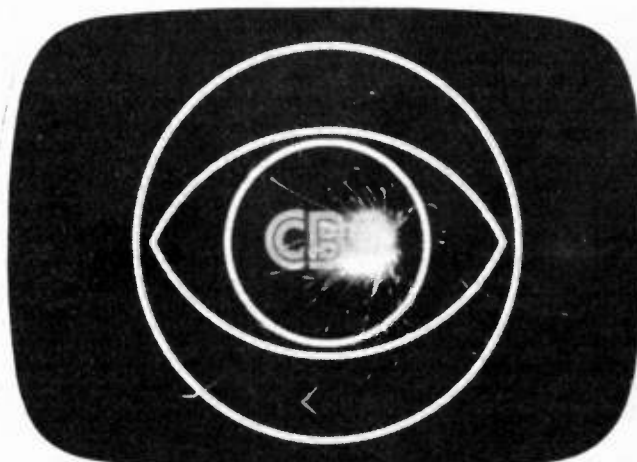
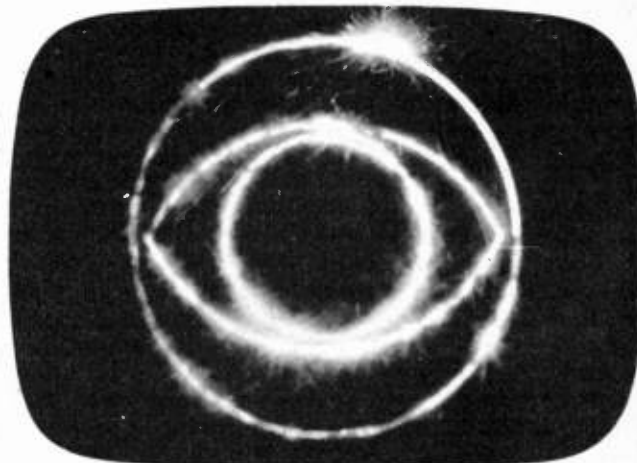
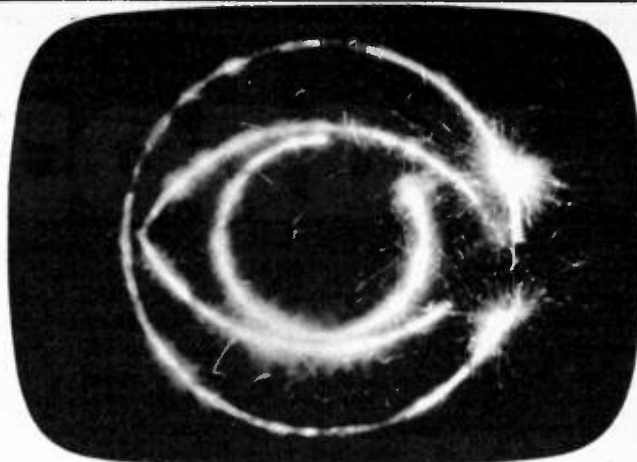
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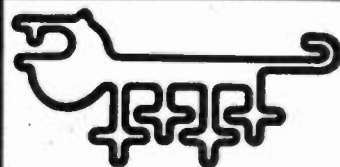
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## Filipino Films, A Profitable Biz Investment, But Many Rules

By AARON PINES

Manila.

The Filipino film marketplace is a profitable source for investments. Of the 65 producers registered with the Securities and Exchange Commission, 35 are members of the Philippines Motion Picture Producers Assn. (to be a member, a production company must have made three films).

In this system, profit is the motivation and the goal. Responsibility and quality are topics for students and frustrated filmmakers. The results are inevitable — first, the theatres are flooded with trashy but profitable films; secondly, responsible filmmakers lose in the competition and eventually join the marketplace; thirdly, only students, amateurs and other frustrated filmmakers dream of making "the best Filipino film."

The solution to this problem is not censorship, which has a very limited purpose. There is a need to change the commercial system for controlled production through a public corporation. Since this is public, it must, necessarily be supported by the government. However, the objectives of this corporation must be entirely different from an agency like the National Media Production Center. It is not a propaganda arm of the government but a public agency which would give direction to the film industry.

The functions of this public corporation are as follows:

First — Approval of film projects. This control may cut down the number of Filipino films, but who cares for 150 trashy films a year except greedy opportunists?

Second — Development of film projects. To invest in projects by producers without sufficient funds. A good screenplay is worthless if it is not put on film. Talent should be encouraged and the best way is by production of worthwhile screenplays. Like any other investment, however, there must be returns so that the corporation survives.

Third — Supportive measures. Film, when completed, must be seen. To ensure this, non-commercial films must be allowed to compete with commercial films by being shown in competitive theatres. The corporation must also control foreign films through quota and taxation. Today, Filipino theatres are flooded with foreign films. In 1975, there were 390 good, bad and indifferent imports.

Fourth — Classification of films. In many countries the trend is away from censorship and towards classification. Categories may be similar to the president classification of American films.

The main objective of this public corporation is the development of Filipino film. In a best sense of the word, the audience will be "victimized" in a new and better direction. The participants in the corporation must be those most affected by the concept — management authorities, producers, distributors, exhibitors and various talents in the industry.

Private business will oppose this concept of a public corporation controlling the film industry. It is understandable. The private sector always wants to be free of government control. But the public wants to be free of trashy films.

### Will They Be Exportable?

Some film producers contend that locally-produced films are acceptable in foreign film markets; others contend otherwise. To date, it would appear that the latter are the informed ones. Director Celso Ad.

Castillo, who has made a recent survey in the U.S. for Filipino films, says that the potential is there but it must be catered to.

Another director, Efren Pinon, believes that the American black filmgoer would accept Filipino films if U.S. black talent is used as boxoffice lure, such as Fred Williamson and D'Urville Martin, but that the scripts must have an universal appeal. He also thinks that more financial support at home would help so that filmmakers could free themselves of the necessity of only using Filipino settings.

## Labor For Studio Work Goes Untrained Under U.K., Rentals

London.

The British film industry can look forward to a serious shortage of skilled labor if steps are not taken to train younger men in such crafts as plastering, and joinery, warns Elstree studio chief Andrew Mitchell.

Under the old system of permanently staffed studios, apprenticeship existed. Now with most of the U.K. studios run as four-wall rental facilities, fresh talent is not entering the industry.

Because film craft work is highly specialized, new recruits cannot be drawn from the normal ranks of British tradesmen. It is essential, therefore, claims Mitchell, that new training schemes are instituted.

He suggests that the answer could lie with the British film schools whose curriculums might be enlarged to include the crafts.

"Certainly independent producers cannot be expected to take on trainee staff, although that is exactly what Greg Smith, the producer of 'Stand Up Virgin Soldiers' (currently lensing at Elstree) did. I believe that the problem should be considered by the British government."

## Best & Worst Of '76

Philadelphia.

Joe Baltake, film reviewer for the Philadelphia Daily News, has selected the following as the year's 10 best films:

1. "Rocky"
2. "Silent Movie"
3. "The Clockmaker"
4. "Face To Face"
5. "Carrie"
6. "The Omen"
7. "The Shootist"
8. "Small Change"
9. "Swashbuckler"
10. "Salut L'Artiste"

And the worst 10 films are:

1. "Pipe Dreams"
2. "The Missouri Breaks"
3. "The Front"
4. "Futureworld"
5. "Inserts"
6. "Gable and Lombard"
7. "Marathon Man"
8. "The Silver Streak"
9. "Network"
10. "The Sailor Who Fell From Grace With The Sea"

### Guggenheim Ups Fee

General admission to the Guggenheim Museum will be upped by 50¢ to \$1.50, effective Jan. 1. Decision was made due to mounting annual deficits which face the museum due to increased operating expenses.

It's the second boost since the museum opened in 1959.

## INDIA'S FILM PROD. HOLDS EVEN AT 470

New Delhi.

Indian producers turned out 470 films last year, just five films short of 1975. It's enough to maintain the status of being the "top" film producer in the world!

The initial uncertainty created by the announcement of a rigorous censor policy appears to have worn out towards the end of the year, though this factor had inhibited largescale production activity in the earlier months.

Official efforts at forcing better films for the common man all over the country have not fared well. Short of bludgeoning the industry into a uniform mold everything has been done to compel producers to conform to vague and utopian socialistic standards. The swing now is for films providing "wholesome entertainment" which can mean anything.

Anyway the word "entertainment" is no longer taboo. Producers can once again go back on their beaten track.

## Standard Excuses For Film Producers

By SAM SHERMAN

(President, Independent International Pictures Corp. N.Y.)

This is my "Producer's Guide to Excuse Making", and it's certainly the absolute standard method of explaining away bad and poor grossing feature films from their inception to the reading through of the final balance sheet. Statements should be made in the order they are listed:

- (1) Upon reading bad screen treatment — "Don't worry, we'll fix those problems in the screenplay."
- (2) Upon reading bad script — "Don't worry, we'll fix it in the shooting."
- (3) Upon seeing poor dailies — "Don't worry, wait till we get it cut together."
- (4) Upon seeing edited version — "Wait till we get the music and effects in. We'll fix it in the mix."
- (5) During the mix of the film in the sound studio — "Wait till we get a good set of main titles on and have the film answer printed."
- (6) Upon seeing answer print — "We'll do a good campaign on this film and really sell it. The public will love it!"
- (7) Upon bad reaction to preview screening — "We've got to pick the right houses for this film and get to our audience."
- (8) Upon getting bad opening day gross — "Opening day figures mean nothing, it's all a weekend business."
- (9) Upon getting bad first week's grosses — "Everything is spotty today. At this budget we've got to make money, including foreign and TV sales."
- (10) Upon getting poor foreign reaction — "They don't understand this kind of picture overseas; it's made for an American market."
- (11) Upon poor reception to attempted tv selling — "This is a theatrical film and can't be watered down for TV."
- (12) Upon seeing final balance sheet on the film in red — "What do you expect, they don't want good pictures today."

Use of the above phrases is not protected by copyright. All are in public domain.

Metro-Goldwyn-Mayer's "Logan's Run" grossed \$123,536 in its first five and four days of engagements in 10 theatres in Australia and New Zealand. Cinema International Corp. is distributing.

## Ireland Film Finance Bill To Spark Production In 1977

Dublin.

### 'Cassandra' Into 400

"The Cassandra Crossing," top-billing Sophia Loren, Richard Harris, O.J. Simpson, Martin Sheen, Burt Lancaster, Ava Gardner, Lee Strasberg, will bow in some 400 theatres nationwide, Feb. 9. Pic is presented by Lord Lew Grade and Carlo Ponti for Associated General Films via ITC Entertainment Films for Avco Embassy.

Pic was directed by George Pan Cosmatos, who will promo on a cross-country tour in mid-January. Also expected to tour are Harris and wife, Anna Turkel, who is featured in the film.

## Simplify Permit To Film On State Sites In California

Hollywood.

One-stop permits for location shooting on state property anywhere in California will be cleared through the Motion Picture Development Council as from Jan. 1, 1977 under the Rosenthal-Robbins bill signed Sept. 30 by Gov. Jerry Brown.

State Sen. Alan Robbins, original mover of the measure, said the office of the Development Council, which he heads, will be clearing hundreds of state sites in cooperation with (a) the State Operating Dept. and (b) the Dept. of General Services to make them ready for use when the law goes into effect.

Roster of approved facilities will be available on requests, and sites not included will be handed on an individual, priority basis. Approved facilities will include state parks, hospitals, highways, beaches, forest camps, office buildings, etc.

The streamlined one-stop method replaces the old procedure which required permission from the operating agency with jurisdiction over a particular site, the person in charge, and a number of other state agencies.

New bill provides an additional \$50,000 for funding the one-stop service. Nominal permit fees will be structured to absorb costs involved.

Robbins predicted the one-stop assistance would help make a dent in the more than \$100,000,000 annual lost to California in runaway production, figures he cited when pushing for legislation in creating the State Motion Picture Development Council.

"The new one-stop permit facility will cut down much of the confusion and red tape irritation which has plagued the industry," he declared. "We strongly feel that this will result in an improvement in the general business climate and for the motion picture industry in particular, and will help stop the flow of film industry dollars out of the state."

### Early Made-In-Hawaii Pix

Aloha Hawaii. Honolulu, 1930. With Lawrence Barber, Libby Keanini, and Winona Love. Locally produced picture with an all-local cast.

Feet First. Paramount, 1930. With Harold Lloyd. A few scenes filmed in Honolulu.

The Black Camel. Fox, 1931. Director, Hamilton MacFadden with Warner Oland, Sally Eilers. Scenes filmed at Waikiki and Kialua Beach.

Bird Of Paradise. RKO-Radio, 1932. With Joel McCrea and Dolores Del Rio. Filmed on Oahu.

Delayed because of the recession, a Film Finance Bill to provide a revolving credit for filmmaking in the Irish Republic is due early this year. Bill was promised shortly after government set up a company to take over and operate the old Ardmore Studios at Bray as the National Film Studios of Ireland, but lack of funds held up project.

Studios were taken over in late 1975 and a company headed by John Boorman with Seamus Smith, a former tv director, as managing director set up to run the project. During the year equipment and facilities have been considerably updated.

Films produced, or partly-produced, at the National Studios during the year include Marty Feldman's "The Last Remake of Beau Geste," post-production work on John Boorman's "The Heretic," the Fred Astaire-Charlotte Rampling starrer "Le Taxi Mauve" for Soso-fracinma which has also been on location in Galway and Kerry. The studios have also handled a number of major tv productions, entertainment and commercials, for Irish and overseas companies.

Only one picture skedded for Ardmore during the year failed to materialize. "Equus" was moved to Canada.

### 1977 Looks Substantial

Sked for 1977 is heavy, starting this month with "At Night all Cats are Grey" for an independent French company, Le Films de Lausanne. Calvin Floyd is to direct "The Inn of the Flying Dragon" for Aspekt Films, Stockholm, in May and Trinity Productions are due to start Leon Uris's "Trinity" in the same month. John Boorman directs "Merlin Lives" in the fall, and others with start dates not set include Brendan Behan's "The Hostage" which Ray Stark is producing for Columbia; Tim Burrell's independent production of Jennifer Johnston's "How Many Miles to Babylon" directed by Bo Widerberg, and Raymond Strick's production of James Joyce's "Portrait of the Artist of a Young Man" for which the studio will be providing backup facilities. It was also involved in the new Sean Connery production "The Next Man."

### Exhibition Decline

While there is promise on the production side, the exhibition biz has taken a fall with more cinemas closing, including the centre-Dublin first-run Ambassador. Closures are claimed mainly due to lack of product and restrictive action by renters. This has led to a row with London-based Kinematograph Renters' Society whose members find themselves tied to English majors which have Irish interests — Associated British Pictures, controlled by EMI, and the Rank Organization.

The Examiner of Restrictive Practices here has been reviewing situation reported by independent exhibitors and moving towards a recommendation for a fullscale public inquiry. Latest visit by KRS biggies has provided a promise of better treatment for the independents, but it is believed that the prospects of a public inquiry will continue to exist until the promise is seen to mean performance.

Small independent operators have been trying to reopen closed nabe houses, but have been hit by the bars imposed by the majors. ABC now has seven cinemas in two houses in the Dublin city centre and the Rank Organization six in three premises in the same area.



## Towards Arts Self-Reliance

(Continued from page 6)

fraction of outstanding art events.

Examples abound. In theatre there was undeniable evidence of a demand by audiences for new and more demanding fare — and a willingness to supply it on the part of the nation's companies. A survey of 45 grantees in the Endowment "Professional Theatre" category showed that in the season past, one-third of their mainstage productions were new works! It was a season that saw the Folger do a wonderful job with Edward Bond's very difficult play, "The Fool," while the Chelsea Theatre gave a fine production of "The Prince of Hamburg," a landmark in dramatic literature — which had never before received a professional production in this country.

The "Dance in America" series, jointly funded by the Corporation for Public Broadcasting, Exxon, and the Endowment, drew a fine critical and public reception. Martha Graham became the first dancer to receive the nation's highest civilian award, the Medal of Freedom. The Endowment's Dance Touring program saw assistance going to 117 companies touring 530 weeks in 52 states and jurisdictions (up from a beginning of four companies touring eight weeks in two states.)

### Music Commissioned

It was a year that saw in music an unheralded number of new commissions for serious music, that in the Endowment's Architecture program was marked by an incredible pressure to secure grants to plan and design cultural facilities.

The list might stretch on ad infinitum, for there are apt examples in the museum field and in the other arts. It is important, however, to note that this year 1976 was not simply an interesting rise on a flat landscape but rather another step in a staircase of arts growth that has been going on for more than a decade.

And yet, as true as the accomplishments of the Bicentennial season and the remarkable decade of arts growth are the problems that persist.

### Inflation And Labor

Inflation, while not on the order experienced by many countries, hits especially hard at the labor-intensive arts industry.

The demand for additional services, a measure of the success reached by outreach efforts on the part of cultural organizations across the nation, escalates daily.

Cities in crisis, desperately seeking areas to cut costs too many times view the arts as a non-essential, a place where the lack of community government funding won't really matter that much.

Finally, the gradual decline of many large-patron portfolios and, hence, donations, which further erodes the support base for many institutions.

To encourage the upward spiral of the arts and simultaneously check these continuing problems will require new money and better management techniques. The approach the Federal government inaugurated in the fall of the year was a new concept entitled challenge grants.

### Matched Dollars

This program, endorsed by the new administration, represents a three-year, \$50,000,000 commitment to producing new and increased sources of arts funding. Each federal dollar must be matched three-to-one, and so the impact on American cultural institutions by 1980 will be a minimum in new funds of \$200,000,000.

That is not an insubstantial amount, but the additional impact is

even more encouraging. Professional fundraisers concur in the belief that a well-organized drive will see some 75% of the initial givers give again in subsequent years.

The challenge grants demand that applicants submit projections of needs and plans for the following three-to-five years. Thus, in the process of simply applying, cultural managers will be required to assess their institutional needs on a long-range basis.

Finally, in writing the legislation that created the challenge grants program, Congress stressed their desire that here be greater audience participation, more involvement.

That is the purpose of the chal-

lenge grants. They are tools with which we can construct for the arts what Emerson called "a creative economy," which, he added, "is the fuel of magnificence." At the end of the nation's second century of independence, the American arts had reached a place of magnificence. We should accept no less as we enter our third century.

## Disco In Film Comedy

Hollywood.

Disco music, which formed the background for much of "Car Wash," gets another shot at the large screen in "Discotheque," an original script written by Barry Armyan Bernstein.

Motown Productions has picked up the comedy, which revolves around a night in a disco. Motown executive v.p. Rob Cohen said a score of original songs, in quadrophonic sound, is being planned.

## Say Censors Work In Secret, Never Justify Their Cuts

London.

The battle is ongoing in Britain to put the quietus on precensorship altogether. In the forefront organizationally is the Defence of Literature and the Arts Society, whose campaign to abolish film censorship includes some notable show business signatories.

The Society notes that prior censorship of the printed word ended in 1695, and of the live stage in 1968. It wants the same benefit to apply to the screen, meaning:

(1.) An end to licensing powers reposing with local town councils which can effectively impose censorship on exhibitors (other-

wise known as "we have ways of closing you down").

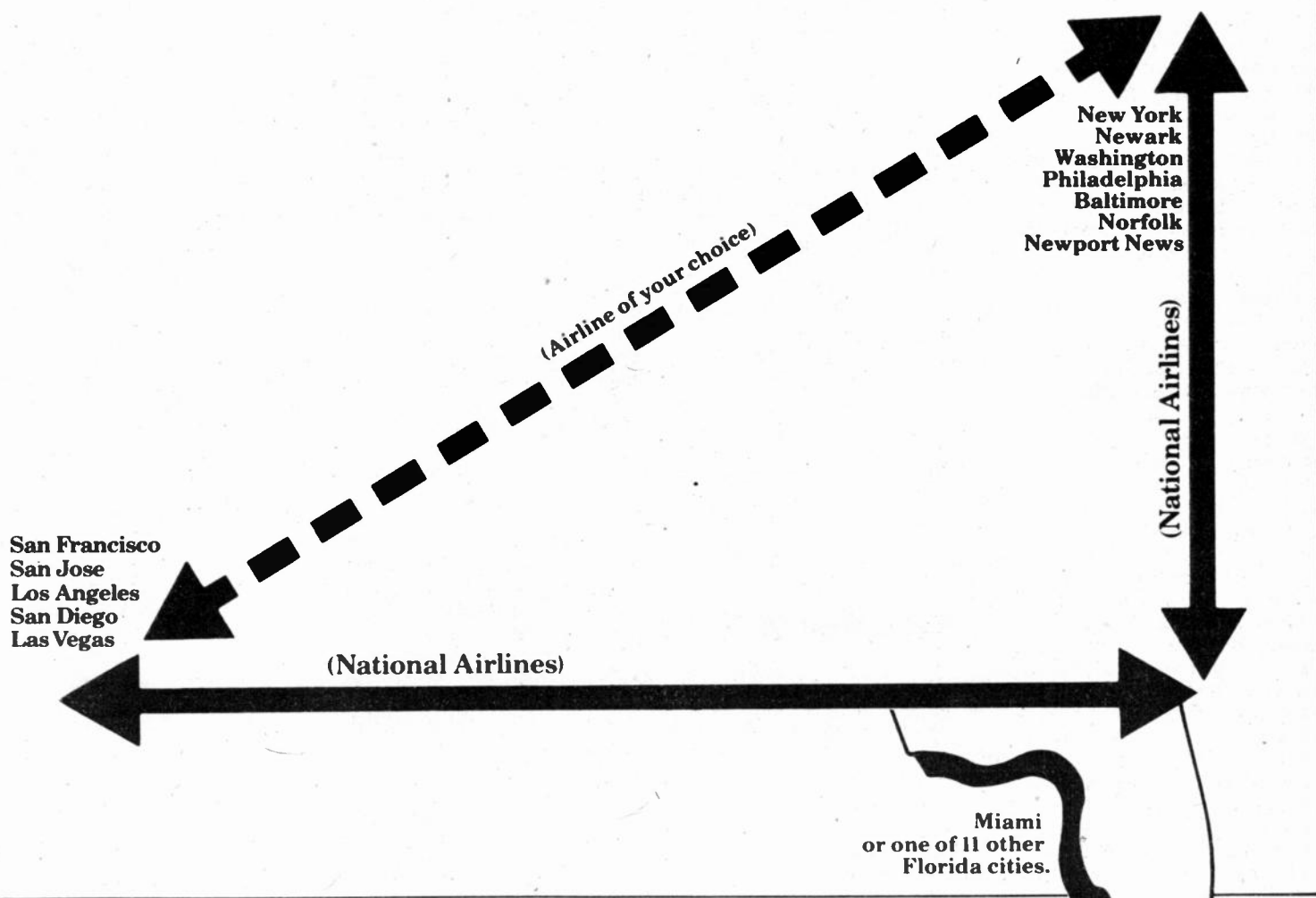
(2.) An end to the power of customs officials to seize and impound imported pix which they deem obscene.

(3.) Removal of films from "indecent" and other archaic charges under English common law.

As is, claims the Society, "the censors operate in secret and never have to justify their cuts and prohibitions." The censors' primary concern, it adds, is to protect the film trade from criticism, "so it responds readily to the pressure brought by the puritan lobby."

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**U.S. Film 'Locations'**

(Continued from page 30)

stations.

The Department provides the following guidelines regarding facilities owned by this agency: All state parks, recreation areas, memorials, lodges, and other properties administered by this commission may be utilized for location filming without cost for access to these facilities. It is the commission's intention to make the access and use of such facilities as simple as possible. However, the commission recognizes its responsibility to the citizens of Oklahoma to provide and maintain recreation areas for public use. Consideration of closing facilities to the public, disruption of normal service, construction of sets, alteration of facilities, etc. shall be addressed by staff and, if necessary, resolved by the

commission.

These statements do not preclude production companies being liable for normal or negotiated payments —

(1) For actual goods or services, i.e., meal charges, room rents, etc; providing that a 15% reduction in published rates will be allowed on rental of all lodging facilities.

(2) For reimbursement due to responsible, calculable loss of business which would have been transacted were it not for disruption of normal service to the public.

(3) For extraordinary costs such as extra security, extra sanitation or unusual restoration costs necessarily incurred by the state due to presence of the production unit and

(4) For goods or services af-

fectured by a third party concession agreement.

### Forests, Lakes, Peaks, Deserts Mark Idaho; Unfenced Open Space

Boise.

The State of Idaho, in recent years, has become extremely interested in attracting film companies, both motion picture and television. Idaho provides still photographs of prospective locations, assistance in scouting sites by experienced staff personnel and a cooperative attitude toward the problems that may arise during filming. Accurate and factual information will be supplied on any area of the state which may fit the criteria required in the production of a film or commercial.

Diversity abounds not only in the face and character of the land but in

the various climatic conditions as well. The state runs from the forested lake filled area of the north to the arid desert-like conditions of the south. Mountain peaks extend to between 10,000 and 12,000 feet in the central portion of the state.

Production companies can use the large vast open spaces with no fences or electric transmission lines to scenes involving a thriving metropolis.

### Vermont Scenic Value Includes Long-Settled Photogenic Villages

Montpelier.

Vermont, one of the most rural of the Eastern states, is widely known for its scenic attractions. Its soft rolling hills, dotted with red barns and white-steepled villages, are a proverbial paradise for photographers. The changing seasons provide a unique variety seldom

matched elsewhere.

Because of these natural attractions the state is used frequently as a location for film groups and more particularly for television commercials and audio-visual presentations. Because of its rural nature and smallness with a number of striking photogenic villages, Vermont portrays to many an era passed.

Through the Information/Travel Division of the Vermont Development Agency, film producers can receive general information on types of locations which may be suitable to satisfy their film needs. From time to time staff support for technical assistance can be provided by the Agency or made available through regional associations within the state. The Agency does not have financial support for this program at the present.

Its proximity to major Eastern cities is also favorable, providing quick access to these rural locations.

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## 9th Year For Code Ratings

(Continued from page 5)

has been copied and emulated but never paralleled. It stands unique.

### The Argument

On the evidence I think these things can with confidence and justice be said:

—The rating program has proved its value as a public service.

—It is useful as reported by parents by substantial majorities.

—It is supported within the industry.

—It has held off government censorship and government intrusion into our business.

—It is a significant demonstration of the effective functioning of democratic self-regulation, a long tradition with us in motion pictures.

The purpose of the rating system is to provide information to parents to assist them in guiding the moviegoing of their children. That is the rating program's only purpose.

I would have no one believe I consider the system perfect, beyond error, beyond improvement. It is flawed. We know that. After all, it is a human institution.

### The Public Response

I hold to my conclusions on the worth and success of the ratings on the hard rock of the surveys of public appraisal conducted in each of the eight years by the Opinion Research Corp. of Princeton, New Jersey, on commission by our Association.

The Opinion Research Corp., in the 1976 survey, as in the past, asked 2,500 scientifically selected persons, including 500 teenagers — a very large sample — to assess whether the ratings as guides to children's attendance were "very useful," "fairly useful," "not very useful," or whether they had not heard of the ratings.

The new appraisal, for 1976, continues to report overwhelming awareness of and parental support for the rating system.

In 1976, awareness of the rating program showed no change from 1975, remaining at virtual saturation of 95% of the total moviegoing public, age 12 and older. Only 2% reported they had not heard of the system, and 3% said they had "no opinion."

The perceived usefulness of the rating system is also at a continuing high level in 1976.

### Steady On

Moviegoers in the total public who rate the system useful have stabilized in the last two years at a level of about three out of five (approximately 60%), with frequent moviegoers (those attending at least once a month) numbering somewhat higher, and teenagers considerably more.

The response among moviegoers who find the ratings "very useful" holds at about one in four (approximately 25%). The "fairly useful" category is stable at almost two in five (about 40%). Those who find the ratings "not very useful" are seldom more than three out of 10 (30%) and usually are fewer. Fewer than 10%, with some subgroup exceptions, report "no opinion."

The surveys thus give the ratings "top rating" with the moviegoing public. This is high tribute, indeed, to the validity of the ratings as determined by the Rating Board, and to the sincerity and steadfastness of the support of the system by the major elements of the industry.

If there is an area that perhaps should be strengthened it would be to provide more information to the parent in the community at the time a decision is being made on attendance of children at the movie theater.

Parents are constantly confronted with a massive array of offerings from which to choose enter-

tainment they would consider suitable for their children. The ratings help to ease that burden for them. Parents see a rating in an advertisement but may not always recall its specific meaning for them at the moment the moviegoing decision is being considered in the home. Many would like to know more.

With this in mind I have communicated, as have members of NATO, with newspapers around the country to suggest an additional service to readers they might wish to consider and adopt. This would be to print at least once a week, a more descriptive Movie Guide for Families that would explain each rating and thereby assist parents in guiding their children's attendance. Here is the general plan:

### Movie Guide For Families

G: "General Audiences." Film contains no material most parents are likely to consider objectionable even for younger children.

PG: "Parental Guidance Suggested." Rating cautions parents

they might consider some material unsuitable for children. It urges parents to inquire about the film before deciding on attendance.

R: "Restricted." Film contains adult-type material and those under 17 years of age are not admitted except in the company of a parent or an adult guardian.

X: This is patently an adult-type film and no one under 17 is admitted. The age limit may be higher in some places.

### Ready Higgins Novel

Columbia Pictures will release the filmization of Jack Higgins' novel, "Storm Warning." Rights to the property were acquired by Peter Guber's Cacablanca Filmworks ad part of its exclusive production deal with Col.

Guber will produce with lensing skedded to commence next fall in Brazil and Great Britain.

### Merrill Forms Disk Co.

Chicago.

Helen Merrill, jazz singer, has formed Spicewood Enterprises, a disk production company here.

Van Walker is Spicewood's general manager.

## Urban Sites Fight For Survival In Albany Area; X-Rated Pix Big

By JANE BARTON

Albany.

The motion picture biz in the Albany - Schenectady - Rensselaer Counties falls into a definite pattern for the 26 or more indoor screens in the area: poor in the cities except for the X films, holding its own in the suburbs and shopping malls for the chain operations, and struggling everywhere for the small independent operators.

Much depends on the quality of product available and these past Thanksgiving and Christmas holidays have offered the best fare in several years. The first run houses don't consider Home Box Office pay tv as a serious threat. The second run houses do, most of them complaining that HBO is showing films too soon after release. HBO penetration in the area is now about 20% and moving rapidly.

The many colleges in the area are good news for some houses, bad

news for others. The good news is mainly for the Fox Colonie on the outskirts of Albany. This Mann Theatre Corp. (L.A.) house opened about eight years ago as a 959-seat single situation, twinned last June with a Theatre I capacity of 576, II with 400. It is the only area theatre that is featuring midnight rock pix every weekend during the college year, most of them SRO. Two others tried the regular concerts (U.A.'s Hellman and Carroll's Cine 7) but dropped them.

G.M. David Lansley reports that his gross has tripled over last year at \$3 a head, \$1.50 for senior citizens, \$1.25 for kids. He is \$175,000 ahead of last year. House-operated concession has increased sales. His X-rated films draw an older crowd and his top gross since twinning was "Alice in Wonderland." However, he joins the cries about poor product, and HBO hurting the second runs played in Theatre II.

## to the Motion Picture and Television Industry...



STATE OF FLORIDA

OFFICE OF GOVERNOR REUBIN O'D. ASKEW

To the Motion Picture and Television Industry:

Once the capital of the silent film industry in the early 1900s, Florida is again emerging as a major production area for this highly desirable industry.

Many producers are rediscovering Florida's assets including excellent weather for shooting and a wide variety of locations such as Old Saint Augustine with its Spanish influence, the plantations of north Florida, the swamps and everglades of south Florida, unmatched sandy beaches and inland waterways, large metropolitan cities and quaint country towns.

As Governor, I would like to extend a personal invitation for you to take advantage of the assets Florida offers and to assure you of the full cooperation of my office and all State agencies. In particular, our Motion Picture and TV Services office in the Florida Department of Commerce is prepared to serve and assist you in every way.

We invite your inquiries and hope you will consider Florida for future productions.

Sincerely,

*Reubin O'D. Askew*  
Governor

ROA/sks

Write:

Joe Hennessy, Director  
Division of Economic Development  
Florida Department of Commerce  
107 W. Gaines Street, Room 878 VA  
Tallahassee, Florida 32304  
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# ROBERT KYA-HILL

Soon to STAR in  
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(Shooting in fall of 1977)

(Shooting in Summer of 1977)

## Usual Hollywood Crisis

(Continued from page 5)

signs of renewed uncertainty about what will turn on the boxoffice.

The last is by far the most portentous, and it is in part a consequence of the fact that too many persons in high production capacities are unqualified for the jobs they hold. While "The Last Tycoon" is far from being the definitive story of the Hollywood of the '30s, no one can argue that there isn't room for another Monroe Stahr, or even a fellow with only half of his savvy.

Practically every company has had its share of expensive mistakes during the past year, and a few experienced more than a fair share — enough, in fact, to change the tide of prosperity which had been rising the past few years. This has given way to an atmosphere of anxiety that was not apparent 15 months ago. Adding to the concern is the sharp rise in production costs.

In this connection, it is interesting that Columbia, embarking on a program to develop new talent, has set a \$2,000,000 budget ceiling for such productions. This is indicative of the inflation that also has hit the film business. A few years ago this was the type picture Hollywood put a ceiling of \$1,000,000 on and, to help bolster faltering production, was able to get cooperation from the un-

ions in relaxing certain contractual work provisions.

While Fitzgerald's studio boss boy wonder brings to mind the late Irving Thalberg, the character is more accurately a composite of a type of extraordinary generation of picturemakers so diverse in personal philosophy as Thalberg, Goldwyn, Zanuck, Wallis, Selznick, Warner and Cohn — to mention only a few at the very top. And there was a rich second layer as well.

They all were giants, men with a creative flair, a feel for pictorial imagery. On a one-to one basis some were not the equal of certain contemporary filmmakers, but they were the pace setters of Hollywood. Not that they didn't make mistakes, but their equal is not to be found today.

They were the star builders, and now Columbia, like virtually every other studio at one time or another, is returning to a basic principle. As production chief Stanley Jaffe put it:

".... We have a responsibility to develop new talent. If the studios don't nurture new talent, there'll be no industry left. Tv is chewing up the new people. We hope to buy new talent, put them under option and have first option on their services."

It remains to be seen how exten-

sive the Columbia project will turn out to be, but hopefully it will be ongoing and not just a passing exercise as has been the case most often over the years. With the proper coordination between the theatrical and tv production arms of companies such as Columbia, Paramount, Universal, 20th-Fox, Warner Bros and MGM, television could serve as a valuable source of on the job training for new talent, just as the B picture of old and the vaud stage. But as long as there is an operational wall between theatrical and tv in the respective studios fresh talent is not likely to be nurtured as it should be. The price would be too high.

While there may not be any shortage of fresh new talent, there certainly is little opportunity for those available to get a hearing. The reality is that there is an artificial scarcity created by people in positions of power who either don't have the ability to recognize new talent or are too scared to take a chance when they can fall back upon a name with a track record. In other words, there is little building for the future.

Established stars naturally cost more than equally competent, if not as well known, performers. Same goes, of course, for writers, directors, producers, cameramen, editors, musicians, etc. There is an elite strata of creators and craftsmen essential for quality filmmaking — beyond them the road to

the top is generally long, erratic and too often strewn with hurdles which prudent management and unions should remove.

Although the boxoffice is the key to Hollywood's recurring euphoria and anxiety, it just might be possible to temper these periods somewhat if more fresh talent was utilized in the production of more reasonably priced pictures, a la the thinking now at Columbia. And what would be wrong if some so-called overnight top talents should emerge and serve immediate notice that they were moving into the high salary district?

There still would be advantages in that new life had been breathed into the mainstream of film production. The one thing Hollywood can't afford above all else is stagnation, and it's been toying with that now for too many years.

## OLDTIME PHOTOS FOR AMUS. PARK BUFFS

Oldtime showmen will be impressed at some of the photos of the good old days in "The Great American Amusement Parks," by Gary Kyriazi (Citadel Press \$14.95). The old showmen, who founded these citadels, had given the industry a firm support for the evolution of the amusement park into modern theme parks.

The old photo illustrations of Coney Island, for example, show Nathan's selling hot dogs and roast beef sandwiches for 5¢ during the great days of the Nickle Empire.

Kyriazi tours the great amusement parks around the country with some new photos as well. He is a park buff, who recalls the years when things were bad in the park domain, and then its World War II comeback accompanied by five years of good weather which resulted in a banner \$100,000,000 in 1946.

Television, however, started keeping people at home, but under the Walt Disney format, the industry made a comeback, and started a new era, the theme park.

Kyriazi lists the major parks, state by state. —Jose.

## Film Peril

(Continued from page 6)

Can this equation be balanced?

More serious still is the fact that most grosses go to a smaller number of films every year, transforming a business that needs a healthy balance, despite its gambling aspects, into an agonizing one.

Production is falling drastically in Europe, projects are held up, everyone is worried while production also goes down in the U.S.A. These symptoms should be sufficient to make some sense to the most ardent non-believers in the present crisis.

I know that any fool can tell the truth but sterling qualities are needed to lie well. Certain people camouflage their preoccupations behind indifference, others insist on having faith and hoping for a last minute miracle. All this is just waste.

Even if I'm called puerile, I think it is time that the principal film professionals of the world, representing all the main facets of filmmaking, should meet to discuss and study the situation and at least try to face up to it. It is past the time of isolated attempts. There are enough figures to find the trouble and also ways of ameliorating the situation if possible.

Expedients, even temporary ones, are called for. Too much money has been swallowed up, footed by countries, and banks in particular, who have been the main victims. Yet how can one imagine the disappearance of a form of expression done with light which has given a prodigious epic to the world about the 20th century and has given to people the needed oxygen of illusion?

No more dice playing, no more gamesmanship.

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## Remembering Real 'Voyage'

(Continued from page 6)

wife's aunt. I switched my reservations to a boat bound for Chile; eventually, this didn't work either and I barely managed to escape to England just before World War II broke out. Had I gone to Cuba, I most likely would have been dead within a few years as were about 600 of those on board the SS "St. Louis" who were caught during the blitz on the European continent.

The story of the "St. Louis" is timeless symbolizing the plight of the homeless, anytime, anywhere. In itself it is a minute segment of an immense tragedy. The Germans never intended to make a test case; they had neither chartered the boat nor given a special permission for the journey (as the motion picture makes us believe). In reality, the "St. Louis" was only one of many refugee boats to leave Europe at that time which were refused entry in the Western hemisphere, at Black Sea harbors, through the Dardanelles and off the coast of Palestine.

After the International Conference on Refugees at Evian-les-Bains, called in mid-1939 by President Franklin D. Roosevelt had failed miserably, even those countries still open till then, closed their doors to the homeless and thus accelerated Germany's final solution to the Jewish problem, a solution which meant genocide. Up to the first half of the 20th century, to grant asylum to the persecuted had been one of the basic principles of civilization. Throughout recorded history, not one case similar to the one of the Jews of Europe under Hitler can be found when millions of men, women and children were threatened with complete annihilation. In World War I, the Armenians in Anatolia were on the verge of extermination by the Turks, but the conscience of the world at large didn't allow that to happen. Ambassador Henry Morgenthau Sr. intervened on behalf of the U.S. and American ships brought hundreds of thousands of survivors to safety on two continents.

In 1939, a modest fraction of the sum spent today on the motion picture could have saved the lives of those on board the "St. Louis." Yet alive, the Jews of Europe were worthless as a commodity in terms of dollars and cents; today, dead, they may rate high at the box office for the entertainment value of their nightmarish trek across the Atlantic.

Perhaps, the late Erich Maria Remarque most accurately assessed the problem of the homeless in his novel, "Arch of Triumph" when commenting that those without a valid passport are better off dead than alive.

If our cinema is a moral institution, as the poet Friedrich von Schiller defined the theatre at large some 150 years ago, then a motion picture such as "The Voyage of the Damned" becomes important far above its dramatic contents and entertainment values.

Today, I look at the past without nostalgia. Yet deep inside, the plight of the homeless has haunted me for 37 years until the news from Uganda broke last July 4th. Entebbe is now being transposed into a series of motion pictures for network television and theatrical release. If those on board the ill-fated Air France flight No. 139 from Tel Aviv to Athens had been without national identity as were the passengers of the SS "St. Louis" after the German authorities had stamped their passports with a "J," there would have been no hope for survival. The forthcoming "Entebbe" movies, in this connection,

not merely deal with the courage and ingenuity of the Israelis, more significantly the events prove the need for a country of origin to back up every human being on the face of the earth.

To me, there is a direct link between the "St. Louis" and events at Entebbe which took place while production of "The Voyage of the Damned" was being completed. Since the screen today is the most potent medium of mass communication, the pictures may open the eyes of those who feel completely secure in their country and position.

We only hope that films as "The Voyage of the Damned" and the forthcoming series of "Entebbe" pictures can be viewed as a fitting contribution to America during our Bicentennial year.

Kenny Hamlin has been named Arista Records' western regional sales manager. Arnold Kaplan becomes the label's royalty accounting director.

## Swamps, Everglades, Dixie Plantations In Florida Inventory

Tallahassee.

In two years, the Division of Economic Development's Motion Picture & Television Services Office has provided services to over \$25,000,000 worth of motion picture and television production. The Florida Department of Commerce estimates total expenditures in Florida at \$40,000,000 annually.

The spinoff from this kind of economic boost; the cash flow, the absence of pollutants and the positive exposure given to the state, all add up to the favorable image of the Division held by the majority of Florida's legislators. During the legislative session last June, the Division received appropriations which tripled the funding of the previous year.

Famous for its sun, fun and sea, Florida has many locations not normally thought of as existing in the Sunshine State. Greek forts, Civil War era beauty such as southern plantations and cotton fields.

## Publisher Runs Film Theatres On Discount Coupon Economics

Copenhagen.

Jorgen Lademann is a book publisher who, as a side-line, took over Preben Philipsen's film enterprises and put young (30) Erik in charge of them. Now, about one year later, the Danish film biz views with some awe and some misgivings the many initiatives and innovations introduced by Lademann and Crone.

Lademann has this Kingdom's largest Book Club. Crone puts coupons in the Union Book Club's mail to subscribers. The coupons are good for half-price tickets at many of 12 theatres with the Lademann chain.

The coupons are put to use. And often films otherwise doomed blossom anew to boxoffice life that continue, at full prices, when all the coupons have been used.

General theatre attendance in Denmark is down to 20% of seating capacity. But the Lademann-Crone

coupons have created an upward trend.

Still, theatre managers and others in film biz look askance at the coupon system.

The Union Book Club has also invested 1,000,000 Kroner (about the cost of a feature film production) on a handsome book distributed to virtually every Danish household extolling both the glories of the Club's book selections but also the current Lademann-distributed (or produced) cinema fare.

A gallant bid to retain some customers for more difficult film fare is a newsprint-sheet called "A Thousand Eyes," written, printed and distributed (very modestly) by a group of young theatre managers such as The Posthus Theatre's Tine Blichmann, Carsten Brandt and Mogens Elkow and Delta Bio's Elsebeth Reingaard and Jesper Hoem.

### THIS TRAIN

Once, many years ago, in a theatre off-Broadway, I tried to give the best performance of my life in a little play about the second coming of Christ. I spared nothing: of myself, the audience or the critics; took every chance and pulled no punches. The New York critics were unanimously brutal in their reaction. The only dissenter was a paper in New Jersey somewhere which called it a fine passion play and the best performance that reviewer had ever seen. The play closed in one night, and I more or less resolved never to give of myself so freely again.

Now, Hal Ashby has given me in "BOUND FOR GLORY" the chance to do exactly as I believe, for once, with no censorship and no opposition; and this time it seems the public is to be allowed to dig it.

Maybe the critics are getting hipper. Maybe I'm getting better. I just want to thank everyone for the second chance to get out there with my real stuff. Now, perhaps, I can finally get on with the work I was cut out for.

This will be my nineteenth year in Show Business, and though there were some sunny seasons, most of it has been empty and cold.

I have the New York stage to thank for my first helping hands, and I hope I can return the favor sometime soon.

I exist up here on this silly silver screen only to serve you, the Audience. And more or less to thumb my nose at the moguls and satyrs who prey on you and me; an almost impossible position to maintain because of the old where-your-bread-is-buttered story, but I try.

For once, this time, everyone involved in this picture show, from the stand-by painter to the head of the studio, gave with all their hearts.

I hope and pray this is a trend for all of us and not just a flash in the sky.

Anyhow, better or worse, thank you for the chance to give, and Merry Christmas to us all.

*David Carradine*

December 8, 1976  
Munich

David Carradine



## Authors League of America

(Continued from page 36)

right shall be as above: life-plus-50-years, or 75 years/100 years. To protect works created long before 1978, copyrights on works subject to this clause shall not expire before Dec. 31, 2002 or, if published before then, not before Dec. 31, 2027. (No work already in the public domain is returned to copyright by the new law.)

(d) Year End Termination. (Sec. 305)

Copyright term under Secs. 302 to 304 run to the end of the year in which they would otherwise expire.

2. Single Copyright System. (Sec. 301) All copyrightable works fixed in some tangible medium of expression will be protected under the new U.S. Copyright Act, whether published or unpublished. However certain state common law and statutory rights or remedies are not eliminated.

3. Termination of Transfers Executed After Jan. 1, 1978. (Sec. 203)

Authors may terminate transfers or licenses of copyright (or rights thereunder) after 35 years. If the author has died, his or her spouse and children or grandchildren can terminate; the right applies only to grants by authors (other than wills). Termination only can take effect in a five year period beginning after 35 years from execution of the grant. For publishing rights, the period begins after 35 years from publication or 40 years from grant whichever is sooner. A written notice specifying a termination date in the 5-year period must be served between 2 and 10 years before the date. It must conform to Copyright Office regulations and a copy-recorded there. Derivative works (e.g. film versions) made before termination can be used thereafter. Other requirements, including those on termination by joint owners of the right, will be described in a later report.

4. Termination of Transfers Executed Before Jan. 1, 1978. (Sec. 304(c))

Substantially the same right of termination is provided for transfers or licenses of renewal copyrights (or rights thereunder) made

before widows/widowers and others securing renewal copyright. The 5-year termination period begins after 56 years from the date copyright was originally secured or Jan. 1, 1978 whichever is later. (The latter date applies to previously intended renewal copyrights.) The Authors League has asked the Copyright Office if notices can be served now in cases where termination dates can be specified 2 to 10 years hence, and also asked when Regulations governing notices will be issued.

5. Contributions to Periodicals. (Sec. 201) Copyright in a contribution to a periodical or other collective work vests initially in the author. Absent an express transfer of the copyright or rights thereunder, the author is presumed to have granted only the privilege of publishing the contribution in that collective work, revisions of it or later works in the same series.

6. Fair Use/Educational Fair Use. (Sec. 107) Fair use for teaching, research, criticism, and other purposes and character of use; nature of the work; amount and substantiality of portion used in relation to entire work; and effect of use on work's potential market or value. Application of these general standards is discussed in the Judiciary Committees' Reports. Moreover, The League, AAP and educators' "Ad Hoc" Committee agreed to minimum standards of educational fair use which are incorporated in the House Report. A copy is attached. (Appendix A) Inter alia, only "brief" works or excerpts may be copied (defined by specified word counts); the copying must be spontaneous — i.e., the individual teacher's decision; cumulative limits on copying are specified; copying cannot be used to create or substitute for anthologies or similar works, or for the purchase of books; and it cannot be directed by higher authority.

7. Reproduction by Libraries or Archives. (Sec. 108) Fair Use applies to library copying. Furthermore, libraries are given certain rights to reproduce (and distrib-

ute) a copy or phonorecord of literary works without permission, when done without commercial advantage. A copy may be reproduced (i) to preserve an unpublished manuscript or place it in another library; (ii) to replace a lost or damaged copy when an unused replacement is unobtainable at fair prices; and (iii) to supply an out-of-print copy — i.e. when not available from trade sources, publishers or authorized reproducing services at fair prices. A library also may make one copy of an article or contribution to periodicals or collective works, or small part of other works ("subsection(d) Material"), or obtain it from another library, for a user; this is the most prevalent type of library photocopying. All library copying rights are limited to "isolated and unrelated reproduction or distribution of a single copy ... of the same material on separate occasions"; and knowing production of multiple copies is prohibited, whether made on one occasion or over a period of time.

Subsection 108(g) (2) also prohibits systematic reproduction of "Subsection(d) Material" with a proviso permitting libraries to enter inter-library arrangement which do not have the purpose or effect of providing requesting libraries with such "aggregate quantities" of copies as to substitute for purchase of subscriptions. The recently issued CONTU Guidelines deal with interlibrary copying of "Subsection(d) Material" under this "aggregate quantities" proviso. A copy is attached. (Appendix B) The first guideline applies to articles published within 5 years. (Libraries believe these account for most copying). A library cannot, in any year, obtain from another library more than 5 copies of articles published by a periodical in that 5-year period. The 5-copy per annum maximum applies to fiction, poetry or other contribution regardless of when the periodical or other work was published. Guidelines for articles more than 5 years old will be developed; and such copying and copying under Par. 2 is subject to the other limitations of Sec. 108 discussed above.

8. Public Broadcasting. (Sec. 118) Public broadcasting may secure

performance rights to published nondramatic musical works and pictorial, graphic and sculptural works, under a compulsory licensing system. Fees and terms will be established by the new Copyright Royalty Tribunal. Dramatic works and motion pictures are not subject to compulsory licensing. Nondramatic literary works also are not subject to compulsory licensing, and an antitrust exemption permits authors', publishers' and public broadcasting organizations to negotiate terms and rates of royalty payments. A mutual understanding has been reached by The Authors League and these other organizations on elements of an agreement for voluntary licensing procedures, and a copy is attached. (Appendix C) This section takes effect on enactment of the Bill.

9. Cable TV. (Sec. 111) Compulsory licensing is established for cable television retransmissions of copyrighted programs, with schedule of royalties based on gross receipts for distant non-network programs. Royalties are paid to the Copyright Office and distributed by the Copyright Royalty Tribunal, which also will review and adjust rates periodically.

10. Compulsory License for Phonograph Records. (Sec. 115) The compulsory license royalty for phonograph records of nondramatic musical works will be the greater of 2½¢ or .5¢ per minute of playing time (or fraction thereof), paid on each record made and distributed. This means a 2½¢ royalty where the playing time is 5 minutes or less. The present rate is 2¢ for each copy made. Royalties will be reviewed and adjusted periodically by the Copyright Royalty Tribunal.

11. Juke Box Performances. (Sec. 116) A compulsory license is established for juke-box performances of nondramatic musical works, with an annual royalty of \$8 per juke box. Fees will be distributed by the Copyright Royalty Tribunal which will review and adjust rates periodically.

12. Exempt Performances. (Section 110) The current general exemption for "not-for-profit" public performances of nondramatic literary and musical works is eliminated. Instead, there are ex-

PLICIT exemptions for various types of "non-profit" uses of these works, including classroom teaching activities, broadcasts regularly part of systematic instructional activities, religious services and nonprofit broadcasts for the blind. Another clause exempts non-profit broadcasts of dramatic works to the blind, but only for a single performance of a play published at least 10 years before, and only by radio sub-carrier authorization (signals received on special set distributed to the blind and not sold commercially); no recording may be made.

Manufacturing Clause. (Sec. 601) The Clause will be eliminated on July 1, 1982. Until then: editions of literary works by American authors manufactured outside the U.S. or Canada obtain full copyright protection but are subject to a 2,000 copy import restriction and penalty: i.e., domestic publishing right are not protected if more foreign copies are distributed here. (Protection is recovered by publishing and American or Canadian manufactured edition.) However, the import restriction does not apply to works first published abroad: if published only by foreign firms, if the author is compensated for U.S. distribution, and if no U.S. edition has been manufactured.

14. Copyright Royalty Tribunal. (Chapter 8) This five member Tribunal, presidentially appointed, will periodically review and adjust royalty rates under compulsory licenses for phonograph records, cable TV, juke box performances and public broadcasting uses of music and graphic works, and distribute fees to copyright owners. The Chapter takes effect on enactment.

15. Notice Registration and Deposit. (Chapter 4) These formalities are retained in the Revision Bill. Despite some amelioration, they place serious limitations on authors' rights and remedies. For example, omission of notice may cause copyright forfeiture; failure to register in time bars statutory damages. A detailed description of these provisions and those governing damages will be provided in the next report. All formalities under present law must be complied with Jan. 1, 1978.

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# You Don't Have To Be Rumanian To Get Arrested In Rumania

By JULES ARCHER

It was my second day in Bucharest. The night before I'd gone to see a Rumanian folklore troupe. My ears were still pulsing with the clumping of staves, the shrill trilling, the wild stamping, the glorious bursts of melody.

In the morning when I passed the theatre again, I noticed that a visiting Yugoslav folklore troupe was about to give a private performance. My face fell when the ticket-taker informed me that admission was by invitation only. Moved by my disappointment, he looked around cautiously, then slipped me an invitation-ticket he'd just collected.

The Yugoslav clumpers, trillers and stampers were also marvelous, especially in a propaganda ballet number depicting Tito's partisans battling the Nazis. The dying was spectacular — tremendous hurtling across the stage with crash landings that must have slipped half a dozen discs.

I left the theatre ambivalent with delight and guilt for my folklore fling. I hadn't come to Rumania in September 1976 to enjoy myself, but to get a taste of what it was like living in a police state for the book I was writing for Harper's, "Police State: Could It Happen Here?" So far, I mused, life for me in this police state had been delicious.

## Speaks To Girl

After an order-it-and-hope lunch in a cafe, I sat down on a bench in a vest pocket park to observe passing boulevardiers. An attractive girl of about 20 sat down at the other end of the bench. I struck up a conversation. She spoke no English, but could punish some school French as badly as I.

Elena was a graduate student in agricultural engineering — at the top of her class, she admitted when pressed. From a small town 50 kilometers out of Bucharest, she was in the city for a day's shopping. We managed to communicate on a rudimentary level as Elena sought to reply to my questions about life in Rumania. She accompanied me to a cafe where, over coffee, I extended the parameters of our conversation by sketching in my notebook to make up for my paucity of vocabulary. We laughed a lot as bafflement gave way to glimmers of light, then comprehension.

## Accosted By Cop

When we left the cafe, I took a photo of Elena, shooting against a distant church steeple. About an hour or two after our meeting, we were suddenly accosted by a policeman and soldier who demanded my passport and Elena's identification paper. We were then ordered to follow them to a local police station.

At the stationhouse Elena was

taken inside while I was detained in the courtyard just outside. Through the glass entrance door I watched a police officer interrogate her angrily.

When another officer emerged, I managed to get through to him in faltering Spanish. Why was I under arrest?

"Because you took a picture of the police station."

When I denied it, he conferred with the soldier who was still guarding me, rifle gripped. Then he amended his explanation: "Well, you took a picture of a church."

"Is that a crime in Rumania?" Then I blew. "Listen, my friend, I'm an American journalist. Do you want me to go back to the United States and warn Americans not to come to Rumania because if they try to speak to Rumanians or take pictures of churches, they're going to be arrested?"

## English-Speaking Chief

That seemed to shake him. He hurried back inside the stationhouse. In a few moments a handsome young officer of about 30, the commander of the precinct, emerged. His manner was cordial and conciliatory, his English flawless.

"I hope," he said, "that your impression of Bucharest and Rumania will not be formed by this unfortunate incident."

"That depends," I replied, "on how unfortunately this incident ends — both for me and that young woman. Would you mind explaining to me why we were arrested?"

He hesitated. "Well ... it is a delicate matter." He strove to find appropriately delicate language. "Some women, you know, go with men for the money..."

"Now, wait a minute! You know damn well she isn't in that category. Your police have been on the phone almost an hour checking up on her. They know she's a graduate engineering student from a good family. Furthermore, she didn't begin our conversation — I did. All we were doing was helping to create some mutual understanding between Americans and Rumanians on a personal level. I thought that was what detente was all about. Don't you Rumanians want that?"

## Please Show Negative

"Oh, yes," he replied hastily. "You can talk to all the Rumanians you want, and photograph all the churches you want. But I must still ask you to expose the negative of the last photograph you took."

I didn't want to miss a side trip to the Soviet Union I was scheduled to take at 3:00 A.M., so I decided to concede the point. I suspected it was simply a red herring to conceal the

real motive for my arrest, and let them save face. I opened the back of my camera, discovering to my horror that the film hadn't caught in the sprocket for winding. So much for all my marvellous shots of the folklore dancing. The precinct commander smiled and seemed satisfied.

"You are now free to leave," he informed me.

"Is that young woman still in trouble?"

"Not much. But it would be better for her if you did not try to talk to her any further."

"If I agree to leave, will she be set free?"

"She will be all right."

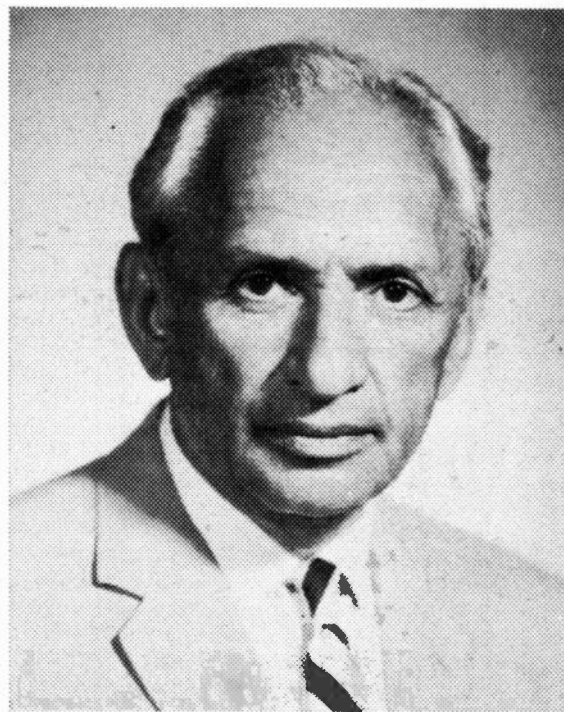
"Then please let me say goodbye to her."

He hesitated, then ordered Elena

brought out.

"Elena," I began in French, "I'm terribly sorry for the difficulty I've caused you. But I've explained to the police that I was the one who began our conversation, and that we were merely learning about each other's country. However, they don't want me to talk with you any more, and have promised that after I leave you will be out of trouble."

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# Impact On Int'l Film Biz Of Double Taxation Convention

By PROF. MASSIMO FERRARA SANTALUCIA

(Professor Ferrara is an expert in motion picture and copyright law. A member of the Permanent Committee for Copyright in Italy since 1955, he is also legal advisor of the International Federation of Film Producers' Assns.)

We would like to give some information about the preliminary draft of the double taxation convention of copyright royalties for which UNESCO will have a meeting next December in Paris.

Most important is the commentary of the experts.

In the past, bilateral agreements provided either that one of the two countries involved in taxation should renounce placing impositions on revenues already taxed by the other country, or the country of residence of the taxpayer would accept deductions from the total amount to be paid those sums already paid in the country of the source of the revenue. Now, OECD has established a principle whereby taxes are to be imposed within the country of the taxpayer.

This latter point may not easily be accepted by the general consensus because of the conditions granted to

the developing nations and a few of the already developed nations such as Spain which already imposes a tax minimum of 5% on the revenues. The developing nations will certainly make greater demands and there will have to be negotiations in order to confine the amount between 15% and 25%.

For us, however, the main point is to be found in the definition contained in Paragraph 1 of the Preliminary Draft which refers to Art. 12 of the OECD draft devoted to royalties, which are thus defined as "payments of any kind received as a consideration for the use of or the right to use any copyright of any literary, artistic or scientific work, including a cinematograph film" as well as any rights, objects, information and know-how in the field of industrial property.

This definition is found in many bilateral treaties, though at certain times with the exclusion of the

phrase "including cinematograph films." The definition covers payment under license and compensation for infringement on the rights and "equitable remuneration" paid to the copyright owner in the application of a compulsory license system set by the International multi-lateral copyright conventions as revised in Paris in 1971.

## Leave Out Phrase

Even Paragraph 1 of the envisaged convention reproduces said definition leaving out the phrase "including cinematograph films," because it considers obvious the fact that the cinematograph films constitute in themselves, or by virtue of their content, copyright works.

That notwithstanding, the OECD experts in their commentary indicated that "in accordance with the prevailing practice in the conventions of OECD Member Countries, cinematograph rentals are also treated as royalties regardless of whether or not they are exhibited in cinema or on tv." They add that in many bilateral negotiations, such rents are often treated as industrial and commercial profits.

Therefore in itself, such rentals are not operations relating purely and simply to copyright.

It is also important to note that the ad hoc group of experts on tax treaties between developing nations and developed nations constituted by the Secretary General of the UN in its third Session on Oct. 25 and Nov. 5, 1971, dealt separately with film rentals and copyright royalties. Their opinion is that from the point of view of industry, a cinematograph film is an industrial product, which as such is not essentially different from tangible manufactured products. The income from leasing a film from a foreign distributor is in the nature of industrial or commercial profits, although as a matter of legal form the distribution contract is usually cast in the form of a license under copyright combined with a lease of the positive print.

## Leasing Of Films

Consequently, the leasing of a film, like any other transfer of a right in a material object, should not, according to the, come under copyright. They admitted, however, that the license, by virtue of which the distributor is authorized to make or give permission to make a public projection of a cinematograph film, is, on the contrary, covered by copyright. The problem is therefore to decide what part of the payment is the rental of the material and what part is the copyright royalty within the purview of the envisaged convention. It is important to remember that in the following Session in December of 1972, said ad hoc group concluded: "the film rentals (a) do not constitute industrial and commercial profits and are not to be assimilated in them; (b) nor constitute copyright royalties strictly speaking, but resemble them; (c) therefore they should receive the same treatment as industrial royalties."

In view of the above and of the fact that in all national laws, the cinematograph film is considered as a work giving rise to a copyright, by implication cinematograph films come within the field of application in the envisaged convention. It is also to be retained that, in said draft, payments like the rental of a cinematograph film include on the one hand payment for the use of the copyright in the cinematograph work and on the other hand the price or rental of the support of the work or of the material making possible the communication of the work to the public. Such payments may not be included in the field of application in the envisaged convention except for that part of them which constitutes a copyright royalty as defined in Paragraph 1 of this draft, while the rest of said payments have

to be treated as industrial royalties.

## Ultimate Recipient

Finally, it is important to retain that the beneficial owner of the copyright royalties is to be the "ultimate recipient" of at least a part of the royalties. For instance the licensor of the distribution rights of the cinematograph film will collect at the same time commercial and industrial royalties and copyright royalties: i.e. the licensor might be the "ultimate recipient" by reason of his commercial fees as a foreign distribution agent and will have to transfer from his country of residence the residual amounts received to the other States, where the producer, director, scriptwriter, composer and author of the novel reside, because they are the "ultimate recipients" of their royalties.

Consequently, the problem of double taxation in the film business is to be seen under a possible multi-lateral relationship between the country of the source of the revenue and one or more countries of residence of the "ultimate recipient" of the royalties.

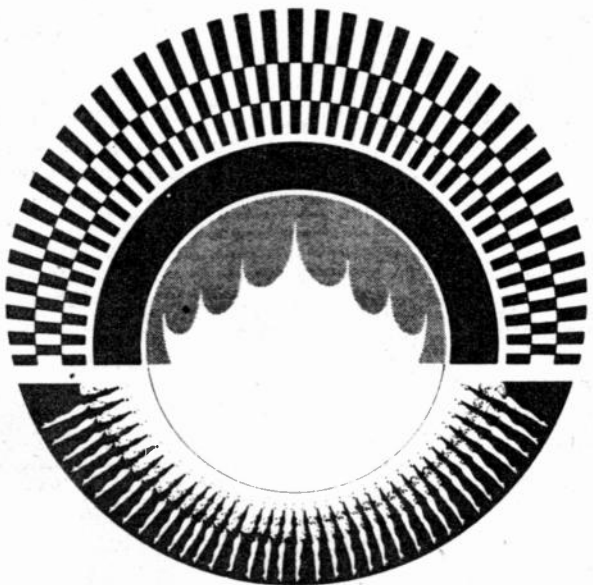
We believe that these are the most important points on which our attention is to be focussed and that a discussion should be opened among the representatives of the film producers' associations about the fundamental question as to whether or not in the national laws a cinematograph film is considered a work which is entitled to a copyright. The result of the reciprocal nature of this condition in the convention draft will have the result

that in the relationship between certain contracting States such payments will, as copyright royalties, come under the convention, whereas they will not in relationship between other countries where these rights are not in fact considered as a copyright.

## Possible Distinctions

Therefore there are two possible distinctions to consider for the examination of the nature of the royalties deriving from the exploitation of a cinematograph film. The first distinction is obvious.

The second and most subtle distinction is inside of this second part of the royalties which directly refers to the exploitation right of the cinematograph work and not to its support. There is a part which without a doubt represents copyright royalties, royalties to be paid to the author of the novel, to the scriptwriter, to the composer and to the director. And there is a part which is to be considered as industrial royalties, because it is the result of the marketing of an industrial product. In fact we cannot deny that the cinematograph work is not only an artistic work but also an industrial product and the proportion of the investment for these two different aspects of the cinematograph work is habitually much more important for the industrial and commercial investment than for the compensation to the beneficial copyright owners of the artistic contribution to the creation of the cinematograph work.




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# Hamburg's 'Mile Of Sin' Feels Inflation, Urban Renewal

By JACK KINDRED

Hamburg. Business in Hamburg's ultra-decadent Sankt Pauli "entertainment" or read "pornographic" district appears to have levelled off in most sectors, but the boom business of the postwar boom is probably gone forever.

Doing well despite the slump over the last three years are the "Big Five" on the "Grosse Freiheit" (Big Freedom) street, an offshoot of the Reeperbahn's "Mile of Sin."

The five leading sexpo sites — Colibri, Safari, Tabu, Regina and Salambo — offer erotic extravaganzas ranging from drag acts and group sex on stage to sophisticated stripping in the style of the Crazy Horse Saloon in Paris.

The niteries' minimum charges is \$10, usually a combination of door fee and one drink, with refills at about \$5 up to \$100 for a bottle of Scotch or Champagne.

## Fewer Yanks, Swedes

While shrinkage of most foreign currencies in relation to the German mark have reduced the numbers of American and Scandinavian tourists, once the mainstay of Grosse Freiheit biz, they have been offset to a great extent by the Japanese.

Japanese tourists usually come over to Europe on package tours and for most, a group visit to the Grosse Freiheit is de rigueur, since such anything-goes shows are banned in Japan.

Vast majority of foreign visitors want mostly to see what one peelerie operator calls "natural" sex. Parisian showman Rene Durand's Salambo recently introduced homosexual performances on stage, which came in for criticism from patrons objecting to the "jaded" aspects of the act.

## Talent Not Needed

Durand, dubbed "Mr. Sex" by the press for his farthest-outest shows (one of his grand finales had six couples copulating in mid-air), recently tried mixing sex with a satirical revue. The revue part was el floppo.

Saturday nights, the tourists, many of whom are a spinoff from Hamburg's giant Congress Centrum, are joined by locals in a sold-out house, refuting the cliché that Hamburg's staid citizens never vis-

it the Reeperbahn.

For those wanting action of another kind, a polyglot floating population of an estimated 5,000 hookers — pros, semipros and amateurs — plies its trade with less than half registered with the authorities.

Business is slack, however, and the 575-bed quarters in the Herbertstrasse, the last of the erstwhile four streets in Hamburg where live harlots perched in display windows, like mannequins are less than 70% occupied.

Despite inflation, prices there and in the "Palais d'Amour" and "Eros Center," which consist of dimly-lit contact courts and adjacent rooms, have remained more or less constant at \$25 up, subject to bargaining.

Many harlots have left Sankt Pauli to set up on their own as "photo models," whose clientele is lured by paid ads in the local erotic press.

## Pimps Hard Times

Bad times have befallen many members of the district's hard-nosed pimp colony, once headquartered in such locales as the "Wunderbar."

The Wunderbar (name has changed) is now a hangout for Turkish workers, while its former hapless pimp habitues have been forced to take jobs, partly because of women's lib.

Hamburg police say that the Hanseatic City has at least 300 female pimps, who linked up with a prostie in a lesbian relationship after the hooker became tired of being exploited by male panderers.

Wide open Sankt Pauli also offers a number of "private" sex clubs (membership \$40 at the door), which feature exhibitions on stage with audience participation encouraged.

## Gyms Go Topless

Several "sport clubs" replete with saunas, gyms and swimming pools, are also popular among well-heeled dudes, not the least because of topless female attendants and nude hostesses.

The Reeperbahn also retains its sleazy cellars with hardcore porno slides, Bavarian beerhalls, cinemas (porno and otherwise), gambling dens (cards and a truncated var-

iation of roulette), transvestite street walkers, his and her gay bars and eateries all the way from fancy Chinese to standup snackbars.

While many aspects of Sankt Pauli life remain the same, change is in the air. City planning calls for a revamping of the district, which will inevitably mean destruction of some venerable Sankt Pauli landmarks including the famed fish market. The district's west end is currently in the throes of road construction and housing projects, part of the city's drive to improve Hamburg's rundown districts, and is expected to be torn up for another two years.

The 1977 budget earmarks \$4,000,000 for urban improvements, part of which will go for new residences, offices, and playgrounds in Sankt Pauli.

Though officials say the entertainment character of the district will remain, some politicians have called for a clamp down on vice there because of related crime and the bad image it gives the city.

## Charlie Kurtzman

(Continued from page 24)

good results.

Wonderful Louise Fazenda, an outstanding comedienne of her time who did drama equally as well, as a mainstay at Warners. Present too was Ernst Lubitsch fresh from his native Germany and about to make the sophisticated "The Marriage Circle." And last but not least was my fellow San Franciscan, Mervyn LeRoy, then a gag writer, a scenario aide and a bit player who soon became a director and producer of countless films.

## Hal Wallis' Start

Hal Wallis beginning in the industry as my assistant and later my successor as publicity director of Warner studios. History already records Hal's boxoffice winners that dated from the day Warner Bros. took over the old First National company and installed him as Production Chief at that studio; after which he formed his own company. He still is very active.

Even in those days Jack Warner had his marvelous sense of humor and creative ability. Brother Harry Warner was busy courting the bankers (successfully so) and pricing real estate all over Los Angeles for possible theatre sites. Money was tight. Several times the salary ghost walked late for some of us. H.M. as he was mostly called was

anxious to create a situation where the banks would get interested in his company and soon he had several bankers on his bandwagon. I had lunch with him away from the studio on many occasions and he would think out loud on a number of subjects. An exhibitors' convention was coming up in Los Angeles. He was to be a speaker. He asked for a punch line that would assure exhibitors he was not going to compete by building theatres. I'll never forget his enthusiastic response to my suggestion, "Let me assure you gentlemen of the exhibition branch of the industry that the Warners are first, last and always, producers of pictures and we will never venture into the field of exhibition in which we do not belong."

## Before Consent

Well, Harry Warner meant exactly that at the time, which was long before the consent decrees put an end to operation in both production and exhibition by the major companies. Warners eventually did enter into exhibition during a period when the major companies like Paramount, Fox, RKO and United Artists were building and acquiring theatres like mad. Yes, Harry Warner, the Youngstown, Ohio graduate, knew his way around the financial world.

It was the time of the WAMPAS (Western Assn. of Motion Picture Advertisers) and several able men headed the publicity-advertising staffs of the studios in Hollywood, Culver City and Universal City. There were Joseph Jackson and Pete Smith at MGM and Howard Strickling soon to take over. There was Arch Reeve at Paramount, Harold Lloyd's Joe Reddy, Malcolm Stuart Boylan, Hal Horne and Art Wenzel of showman Sid Grauman's staff. Quite an array of experts assembled in a highly competitive field. I joined this group much the youngest and least experienced and soon learned that to stay alive the big play was to reach

Edwin Schallert of the Los Angeles Times, Florence Lawrence of the Examiner, Jimmy Starr of the Herald and Louella Parsons for national breaks.

## Return To Sanity

But less than a year later I chucked the studio job to return to San Francisco and take over the publicity department of Paramount's four San Francisco theatres. It was a return to sanity and a farewell to studio pressure. My new associates were able showmen. There was Jack Partington, father of the policy of band on stage and discoverer of Paul Ash who became a legend in San Francisco and later at the oriental in Chicago. He had an "Afro" before they were invented and handed out gumdrops to shrieking teenage girls downfront.

Working closely with Paul Ash until he was put under contract to Balaban & Katz in Chicago was indeed a fun experience for yours truly.

Other alert theatre managers among our group were Nat Holt who became a Hollywood producer and Charlie Pincus still regarded as one of the Bay City's top showman.

The boss man was Herman Wober as big in heart and friendship as his well over six foot frame. For years he was the industry leader in San Francisco and one of the city's top citizens. He was a director of Paramount for years and among other duties was in charge of distribution for everything from Salt Lake City, west. He was so close to Sidney Kent that he left Paramount after more than a quarter of a century.

## NATO Pow In Chi

The exec committee of the National Assn. of Theatre Owners is set to meet in Chicago at the O'Hare Hilton, Jan. 20. The reorganization, dues and resolution committee chairmen will make preliminary reports to the committee.

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## Film Schools Round Globe

(Continued from page 24)

tures of one or two known individuals representing the industry and the production field.

It can be assumed students taking film courses wish to pursue it as their career. Statistically speaking, based on records I have kept over the years, of 10 students, seven have no idea what they will do upon graduation from a film school though six out of seven have the desire to enter the film industry, and one pupil is genuinely determined to enter the field even if he or she must begin their career by sweeping floors.

### Passing Union Portals

The future filmmaker has to connect with the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (IATSE) the union which encompasses over 20 crafts in the creation of a motion picture — Cameramen; Laboratory Technicians; Sound Technicians; Costumers; Make Up Artists and Hair Stylists; Grip; Propertymen — a group that covers explosive experts, special effects technicians; Carpenters; Studio Set Electricians; Art Craftsmen; Script Supervisors; Film Editors; Set Painters; Scenic Artists; Cartoonists; Publicists; Set Designers and Model Makers; Art Directors and Story Analysts.

If a graduate student seeks employment in the writing profession, he or she must join the Writers Guild of America, while in the acting profession it's Actor's Equity or the Screen Actors Guild. When directing a film, the individual must

become a member of the Directors Guild of America.

One of the main reasons for the dim future of an upcoming film student is accessibility to a job. The craftsmen who are members of the unions and guilds, will be awarded the jobs first. Only 3% are continuously working in SAG which has a membership of around 29,000. In the case of the IATSE with a total membership of 61,000 — 28,000 are involved in motion picture production, of that number 19,000 are in Hollywood and 9,000 in New York City. The unemployment averages approximately 45% depending on the season, but when film and television production are placed on a heavy schedule in late spring or early summer, unemployment can go as low as 10-15%.

### Other Corners Of The World

There are countries that have film institutes or schools which are subsidized by their governments. On the average each film class only enrolls a certain number of students, whereby upon their graduation the film industry is able to absorb their graduates.

Australia, Austria, Taiwan, Columbia, Czechoslovakia, Denmark, Finland, Greece, Hungary, Italy, Netherlands, Philippines, Poland, Spain, Switzerland and the Soviet Union each have one film school. Other countries such as Argentina has five institutes; Belgium with eleven; Brazil — six; Canada — thirty-four and operates on a basis similar to the U.S.; France — two; Germany — three; Great Britain — thirteen; India — two; Iran — two;

Japan — two; Mexico — two; Sweden — two; and Yugoslavia — three.

### U.S.S.R.

The National Cinema Institute of the USSR is one of the largest film schools in the world. It has trained in its 50 years of existence over 5,000 professional filmmakers, Sergei Eisenstein, Vsevolod Pudovkin, Alexander Dovzhenko, Lev Kuleshov, Grigory Kozintsev, Igor Savchenko, Mikhail Romm, Ivan Pyriev and Boris Babochkin taught at the institute. According to Vitaly Zhdan — Director of the Institute, "The theory of the school is that it cannot be divorced from real life, from the spirit of the times and its vital problems."

The practice of modern film production demands from the artist interesting and profound ideas. Study of philosophy, aesthetics, history and theory of literature, the theatre, the arts and music, which is obligatory at the institute, expands the students field of vision. The school gives special attention to combining theoretical and practical studies which is a very important condition for the development of artistic talent and for the moulding of the personality of the future artists."

The courses are run at various lengths of times — Writers, Actors, Economists — four years; Cameramen — four and one-half years; Directors — five years; Designers — six years. A cameraman for instance will be able to operate his camera for 320 hours and 110 hours on lighting. The institute has a training studio consisting of four sound stages, and houses every piece of equipment needed for the production of a film.

The Institute consists of five departments (1) Directorial — which has the directing and acting section (2) Photography; (3) Art, this department entails set and costume design; (4) Script Writing and Film History; and (5) Economics which trains people to organize film production.

### AUSTRALIA

This country has been trying to develop its film industry. Hence an Act of Parliament in 1973 made it possible for this country to have opened its "Film and Television School" in August 1975. The three year course focuses on intensive training in production, direction, writing, editing, cinematography, sound recording and production management. A maximum of 25 students are enrolled annually. Australia brought from Poland as chief of the school Jerzy Toeplitz. All students take a common first year introductory course, followed by increased specialization in the second and third years. The courses are designed to qualify students to work in the Aussie film industry or become an educator in the field of film.

### DENMARK

In 1964 the Danish Government passed the "Film Act" and spells out the financial terms to be used in improving the Danish film industry. The first term in the act reads: "For education and training in artistic and technical branches of film production."

In 1973 the Danish Film School was completely reorganized and now offers a series of courses in different aspects of professional filmmaking, with an average enrollment of 30 students.

### INDIA

Some 270 students are enrolled in India's two film schools, which is not very much when taking under consideration that the number one entertainment is motion pictures with an average annual output of 435 films. One of the schools has a production department where film and production facilities are rented to

commercial film producers; this advantage aids the students to gain experience in aspects of actual film production.

### IRAN

About 75 students are enrolled in a four year course. Third and fourth year students produce short films and to be able to graduate, each student has to produce a 15 minute sound film.

### POLAND

A four year course in every phase of film production is being taught in Panstowa Wyzsza Szkola Teatralna Filmowe. An average of 30 students are enrolled. Roman Polanski is a graduate of that school, with numerous other famous Polish filmmakers. Lodz School was particularly famous in the 1950s. Here flourished Jerzy Bossak, affectionately recalled by an extensive alumni of directors.

### SWEDEN

There are 25 students enrolled at the Lund Institute for Cinematic Arts. Courses in directing, production, screenwriting, cinematography and editing are all taught within a two year period. The school also offers a one and a half year course and covers film promotion, continuity and production assistant.

### YUGOSLAVIA

Four year course in directing, production, photography and editing. In this country, film companies provide their facilities for students to gain experience under professional conditions.

You will note that the film schools in most countries enroll an average of 35 pupils annually. This system works with proficiency, whereby graduates are placed on jobs within the industry and meet the demands of their country.

In Yugoslavia, Denmark, Australia and numerous other locations, new imaginative talent is needed for an industry that only produces a small output of films. The schools are of a great assistance in bringing new talent to their industry.



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# Film Production

(As of Dec. 31)

## ALLIED ARTISTS

Starts, This Year ..... 4  
This Date, Last Year ..... 1

## AMERICAN INT'L

Starts, This Year ..... 7  
This Date, Last Year ..... 8

## "THE EMPIRE OF THE ANTS"

Prod.-Dir.-Scr. — Bert I. Gordon  
Joan Collins, John David Carson, Jacqueline Scott, Robert Lansing, Albert Salmi

(Started Nov. 22 in Palm Beach)

## "THE ISLAND OF DR. MOREAU"

(AIP/Sandy Howard/Heritage Ent.)

Prod. — Sandy Howard, Skip Steloff

Dir. — Don Taylor

Scr. — John Sahrer, Al Ramruse, based on H.G. Wells story

Burt Lancaster, Michael York, Barbara Carrera, Ian Bannen, Richard Basehart

(Started Dec. 13 in L.A.)

## AVCO EMBASSY

Starts, This Year ..... 4  
This Date, Last Year ..... 4

## COLUMBIA

Starts, This Year ..... 7  
This Date, Last Year ..... 12

## "THE GREATEST"

Prod. — John Marshall

Dir. — Tom Gries

Scr. — Ring Lardner Jr.

Muhammad Ali, Ernest Borgnine, Roger Mosley, Lloyd Haynes, Lonette McKee, Philip McAlister, James LeRoy Smith, Howard Bingham

(Started Oct. 6 in Miami, Atlanta, Houston, Louisville, Las Vegas)

## "MARCH OR DIE"

(ITC/Richards Films)

Prod. — Dick Richards, Jerry Bruckheimer

Dir. — Dick Richards

Scr. — David Zelag Goodman

Pub. — Al Hix

Gene Hackman, Catherine Deneuve, Terrence Hill, Max von Sydow, Lila Kedrova, Jack O'Halloran

(Started Sept. 6 in Paris, Spain, Morocco)

## WALT DISNEY

Starts, This Year ..... 5  
This Date, Last Year ..... 4

## METRO

Starts, This Year ..... 3  
This Date, Last Year ..... 4

## PARAMOUNT

Starts, This Year ..... 10  
This Date, Last Year ..... 12

## "CITIZENS' BAND"

Prod. — Freddie Field

Dir. — Jonathan Demme

Scr. — Paul Brickman

Paul Le Mat, Candy Clark, Ann Wedgeworth, Marcia Rodd, Charles Napier, Roberts Blossom

(Started Sept. 27 in Sacramento)

## "LOOKING FOR MR. GOODBAR"

Prod. — Freddie Fields

Dir.-Scr. — Richard Brooks

Diane Keaton, Richard Kiley, William Atherton, Tuesday Weld

(Started Nov. 1 in L.A.)

## "THE DUELLISTS"

(Enigma Prods.-Par)

Prod. — David Putnam

Dir. — Ridley Scott

Scr. — Gerald Vaughan-Hughes

Keith Carradine, Harvey Keitel, Edward Fox, Jeremy Kemp, Jenny Runacre, Diana Quick, Cristina Rains, John McEnery, Tom Conti, Alan Webb, Gay Hamilton, Maurice Colbourne, A'n Armstrong, Meg Wynn Owen

## 20th CENTURY FOX

Starts, This Year ..... 12  
This Date, Last Year ..... 11

## "JULIA"

Prod. — Richard Roth

Dir. — Fred Zinnemann

Scr. — Alvin Sargent based on Lillian Hellman book

Jane Fonda, Vanessa Redgrave, Jason Robards, Hal Holbrook, Maximilian Schell

(Started Sept. 7 in England, France,

Austria)

## "THE OTHER SIDE OF MIDNIGHT"

(Frank Yablans/Martin Ransohoff)

Ex. Prod. — Howard W. Koch Jr.

Prod. — Frank Yablans, Martin Ransohoff

Dir. — Charles Jarrott

Scr. — Herman Raucher from novel

John Beck, Marie-France Pisier, Susan Sarandon

(Started Nov. 2 in D.C., Paris, Greece)

## UNITED ARTISTS

Starts, This Year ..... 14  
This Date, Last Year ..... 14

## "VALENTINO"

(Chartoff-Winkler Prods.)

Prod. — Robert Chartoff, Irwin Winkler

Dir. — Ken Russell

Scr. — Ken Russell, Mardek Martin, John Byrum

Rudolph Nureyev, Michelle Phillips, Leslie Caron, Leland Palmer, Anthony Dowell

(Started Aug. 24 in Spain)

## "THE SPY WHO LOVED ME"

Prod. — Albert Broccoli

Dir. — Lewis Gilbert

Roger Moore, Barbara Bach, Richard Keil, Curt Jurgens

(Started Aug. 30 in Europe)

## "EQUUS"

(Persky/Kastner)

Prod. — Elliott Kastner

Dir. — Sidney Lumet

Scr. — Peter Shaffer from own play

Richard Burton, Joan Plowright, Peter Firth, Eileen Atkins, Jenny Agutter, Colin Blakely, John Wyman

(Started Oct. 4 in Ontario)

## "ANOTHER MAN, ANOTHER WOMAN"

(Films 13/Films Ariane)

Prod. — Alexandre Mnouchkine, Claude Lelouch

Dir.-Scr. — Claude Lelouch

James Caan, Genevieve Bujold, Francis Huster, Jennifer Warren, Susan Tyrrell

(Started Dec. 13 in L.A., Tucson)

## UNIVERSAL

Starts, This Year ..... 12  
This Date, Last Year ..... 9

## "SORCERER"

(Film Properties Intl/CIC)

Prod. — David Salven

Dir. — William Friedkin

Scr. — Walon Green

Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou, Ramon Bieri, Friedrich Ledebur, Peter Capell, Karl John, Chico Martinez

(Started April 6 in Paris, Jerusalem, Dominican Rep., Ecuador, N.J.)

## "Mac ARTHUR"

(Richard D. Zanuck/David Brown Prod.)

Prod. — Frank McCarthy

Dir. — Joseph Sargent

Scr. — Hal Barwood, Matthew Robbins, Stanley R. Greenberg

Gregory Peck, Marj Dusay, Nicholas Coster, Sandy Kention, Russell Johnson, Allen Miller, Dick O'Neill, Addison Powell, Kenneth Tobey, Garry Walberg, Ivan Bonar

(Started Aug. 19 at Bremerton, Wash., Fort MacArthur, and other points, Univ. Studios)

## "ROLLERCOASTER"

(Jennings Lang Prod.)

Prod. — Jennings Lang

Dir. — James Goldstone

Scr. — Richard Levinson, William Link, George Segal, Richard Widmark, Timothy Bottoms, Henry Fonda, Harry Guardino, Susan Strasberg

(Started Sept. 15)

## WARNER BROS.

Starts, This Year ..... 11  
This Date, Last Year ..... 11

## "OH, GOD"

Prod. — Jerry Weintraub

Dir.-Scr. — Carl Reiner

George Burns, John Denver, Teri Garr

(Started Dec. 13 in L.A.)

## INDEPENDENT

Starts, This Year ..... 96  
This Date, Last Year ..... 113

## "FREAKED OUT"

(Real Nice Moving Pictures)

Prod. — John DuVal, Ron R. Duck

Dir. — John DuVal

Scr. — John DuVal R. Duck

Pub. — Bernard Peonyats

Gary Cupp, Matt Mitler, Richard Nelson, Chuck Burke, Mario Brooks, Charles Romero, Steve Snyder, Lauri Reilly

(Started July 15 in Denver)

## "CALIGULA"

(Penthouse Films-Franco Rossellini)

Ex. Prod. — Jack H. Silverman

Prod. — Bob Guccione, Franco Rossellini

Dir. — Giovanni Tinto Brass

Scr. — Gore Vidal

Pub. — Walter Alford

Malcolm McDowell, Peter O'Toole, John Gielgud, Helen Mirren

(Started Aug. 2 in Rome)

## "BEYOND GOOD AND EVIL"

(Lotar Films/Clesi Cinematografica/Artenis/Le Production Artistes Production)

Prod. — Robert Gordon Edwards

Dir. — Liliana Cavani

Scr. — Liliana Cavani, Franco Arcalli, Italo Moscati

Dominique Sanda, Robert Powell, Erland Josephson, Virna Lisi, Philippe Leroy, Carmen Scarpita

(Started Oct. 11 in Rome)

## "SIDEWINDER ONE"

(Ibex Prods.)

Prod. — Elmo Williams

Dir. — Earl Bellamy

Scr. — Thomas A. McMahon, Nancy Voyles Crawford

Marjoe Gortner, Michael Parks, Susan Howard, Alex Cord, Charlotte Ray

(Started Oct. 14 in New Mexico)

## "THE FRAME"

(Wenders/Bianco)

Prod.-Dir.-Scr. — Wim Wenders

Dennis Hopper, Bruno Ganz, Lisa Kreuzer, Gerard Blain

(Started Oct. 18 in Munich)

## "TOWING"

(Siblings Prods.)

Prod. — Frederick A. Smith

Dir.-Scr. — Maura Smith

Jennifer Ashley, Sue Lyon, Bobby DiCicco, J.J. Johnston, Gil Sorenson, Mike Francisco, Mike Neusbaum

(Started Oct. 18 in Chicago)

## "THE PURPLE TAXI"

(Sofracima-S.A. Rizzoli)

Prod. — Catherine Winter, Gisele Rebillon

Dir. — Yves Boisset

Pub. — Bill O'Herlihy

Charlotte Rampling, Agostina Belli, Philippe Noiret, Edward Albert, Peter Ustinov, Fred Astaire

(Started Oct. 18 in Ireland)

## "BEHIND THE IRON MASK"

(Sascha Wien Films/Ted Richmond)

Ex. Prod. — Heinz Lazek

Prod. — Ted Richmond

Dir. — Ken Annakin

Scr. — David Ambrose, from Dunas-novel

Beau Bridges, Sylvia Kristel, Ursula Andress, Rex Harrison, Cornel Wilde, Jose Ferrer, Ian McShane, Lloyd Bridges, Alan Hale Jr., Helmut Dan-tine

(Started Oct. 20 in Vienna)

## "WISHBONE CUTTER"

(Fair Winds Prods.)

Ex. Prod. — Barbara Pryor

Prod.-Dir. — Earl E. Smith

Joe Don Baker, Sondra Locke, Ted Neeley, Joy N. Houck, Slim Pickens, Dennis Fimple, John Chandler

(Started Oct. 21 in Bull Shoals, Ark.)

## "DISCO 9000"

(Lone Star Prods.)

Ex. Prod. — Demetrius Johnson, Paul Ross

Prd. — Cassius Weathersby, Al Shephard, D'Urville Martin

Dir. — D'Urville Martin

Scr. — Roland S. Jefferson

John Poole IV, Beverly Anne, Jeanie Bell, Harold Nicholas, Paula Sills, Sidney Bagby

(Started Oct. 24 in L.A.)

## "ANGELA"

(Zev Braun Prods.)

Prod. — Zev Braun, Leland Nolan

Dir. — Boris Sagal

Sophia Loren, Steve Railsback, John Houston, John Vernon

(Started Oct. 25 in Montreal)

## "THE SERPENT'S EGG"

(Dino De Laurentiis-Rialto Films)

Ex. Prod. — Horst Wendlandt

Prod. — Dino De Laurentiis

Dir.-Scr. — Ingmar Bergman

Liv Ullmann, David Carradine, Gert Frobe, James Whitmore

(Started Oct. 27 in Munich)

## "ASSAULT ON PARADISE"

(Sunset Prods./Best Intl-for New World)

Prod. — Jim V. Hart

Dir. — Richard Compton

Scr. — John C. Broderick, Richard Compton, Ron Silkosky

Oliver Reed, Deborah Raffin, Stuart Whitman, Jim Mitchum, William Smith, John Ireland

(Started on Oct. 29 in Arizona)

## "COME PLAY WITH ME"

(Roldvale Prods.)

Prod. — George Harrison Marks, Terry Maher

Dir.-Scr. — Geo. Harrison Marks

Pub. — Bill Batchelor

Irene Handl, Alfie Bass, Ronald Fraser, Rita Webb, Ken Parry, Tommy Godfrey

(Started Nov. 1 in England)

## "JOYRIDE"

(Landers-Roberts Pres. 8 Bruce Cohn Curtis Prod.)

Ex. Prod. — Hal Landers, Bobby Roberts

Prod. — Bruce Cohn Curtis

Dir. — Joseph Ruben

Scr. — Joseph Ruben, Peter Rainer

Robert Carradine, Desi Arnaz Jr.,

Melanie Griffith, Anne Lockhart

(Started Nov. 8 in Seattle, Alaska)

## "FOR THE LOVE OF BENJI"

(Mulberry Square Prods.)

Prod.-Dir.-Scr. — Joe Camp

Patsy Garrett, Cynthia Smith, Allen Fuzat, Adrienne Corri, Peter Bowles, Art Vasil, Ed Nelson

(Started Nov. 8 in Athens)

## "THE VAN"

(Marimark Prods.-Crown Intl)

Prod. — Marilyn Tenser

Dir. — Sam Grossman

Stuart Getz, Harry Moses, Debbie White, Marcie Barkin, Connie Lisa Marie, Bill Adler, Michael Gitomer

(Started Nov. 8 in So. Calif.)

## "WILLIE"

(Bountiful West Prod. Co.)

Ex. Prod. — John Lee, Dick Phillips

Prod. — Bill White

Dir. — John Florea

Henry Darrow, Kate Woodville, Guy Madison, Robert Clarke, Linda Borgeson, John Chandler

(Started Nov. 8 in Texas



Captains & the Kings .....	18.5
Once An Eagle .....	19.4
Sun. Mystery Movie	
Columbo .....	22.6
McCloud .....	15.7
McMillan .....	25.5
Quincy .....	20.5



# STABLE PROSPERITY, UNSTABLE TV EXECS

## Lo, The Poor Docu: The Form Is Mostly Ignored Or Abused

By BILL GREELEY

This is a story that could have been written at any time over the last few years. It's about the decline of the issue-oriented, in-depth television documentary.

It's been a long time since American viewers have seen the likes of a "Selling Of The Pentagon," Peter Davis' splendid expose of the military's tricky and expensive propaganda *modus operandi*. In fact, in the time elapsed viewers have probably seen more electronic journalistic excellence in salutes to the late Ed Murrow than they have from the networks' contemporary efforts at any hard, interesting, important and/or controversial issues.

There was a time when stories abounded in this paper concerning the pressure network news operations suffered from sponsors and the Government. But scatter-buys and high demand for commercial time have somewhat dissipated the power of the bankrollers. And, at least for the nonce, Government harassment has been greatly eased since the ouster of the Nixon Administration and the detailed exposure of all the media hanky-pank that went with it.

Even the ultra-conservative affiliate majority has been silent recently, but that's most likely because there's been nothing worthwhile enough to complain about.

### Ratings & Cash

More pressure now comes from the ever-increasing hysteria of the ratings competition and the hard cash values assessed to the numbers game.

Oddly enough, the documentary hard times are worse at ABC and NBC, the number one and number two networks in the current ratings standings.

Take the case of ABC's "Close-Up" series, launched in the aftermath of the Watergate scandals with high-sounding promises from network top brass. The season premiere, a rather nerveless exploration of divorce in America, didn't see the light of air until December, having to wait while bionic comic-book characters juiced up the primetime numbers for the season's start and the November sweep ratings. The series will pack in a couple of more segs before the bionic number-snatchers and related primetime fiction claptrap returns for the Jan.-Feb. sweep period. "Close-Up" may return for

a fast shot in March or April, but then it's off again for the May sweeps. The season for the show will come to a lame halt during June, July and August.

Likewise, NBC's telementaries have lately been packed into the summer months and the interims between the sweeps. The network is now down to a total of eight planned documentaries, meaning those subjected to longterm, careful production, and four "quickie-cheapies," the kind that can be cranked out in from four to six weeks. NBC had planned to air two three-hour primetime telementaries, the recent extended study of violence being one of them. The other has been cancelled. The same was true last year, and last season a couple of the "quickie-cheapies" were dumped by late-season budget cuts.

### New CBS Cuts

CBS, which has proved over the long haul to be the network most dedicated to journalistic enterprise, had planned more than 20 documentaries for the year. But reports are that the number was recently sliced by Black Rock brass — over very strong protestations from the top execs in the westside news barn.

The good news, of course, is in the success of CBS News' magazine show, "60 Minutes," and the network's decision to go this year with another primetime reality show, "Who's Who." But in the final analysis, "60 Minutes" is really the ultimate electronic substitute for the defunct Life and Look magazines, and hardly a fulltime replacement for the thoughtful, tough-issue telementaries that gave tv some news prestige and promise.

There was a time when public television was looked to by many to provide the news independence and excellence that might set a standard for the industry. Not for long, as the system soon proved to be riddled with faults and fears and well under the heavy hand of the Government. Many of those faults would seem to have been purposely built into the system by competing entities and governmental power interests. There is now some slim hope that Congress (via the Van Derlin subcommittee) will open up the system

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## FURTHER CHANGES COULD BE IN THE WIND

By LARRY MICHIE

Broadcasters are trying not to believe their luck — they're afraid they're going to wake up and find a much harsher reality.

There is increasing evidence that the current overwhelming prosperity of the industry is a more or less permanent condition, however, and not simply an ephemeral blessing. The national economic woes of the 1970's have tested both advertisers and broadcasters, and the results seem clear: As long as there is any kind of economy at all, a lavish portion of its dollar crop must be reinvested in broadcasting.

When hard times come, radio stations and independent television stations may be pressed, of course. Radio now, even FM, is turning a tidy profit. Independent tv outlets in 1976 saw their total revenues climb an estimated 40%. Even the beleaguered UHF portion of the business made significant profit breakthroughs.

But network television is at once the foundation and the apex of the industry's financial structure, and its torrents of black ink aren't likely to be stoppered short of national catastrophe. It has justly been said that the famous situation of three networks in a two-and-a-half network economy has been trans-

formed into three networks in a three-and-a-half network economy.

### Caution & Uncertainty

Partly because of ABC-TV's almost magical ascent to primetime ratings superiority, the network competitive situation has undermined the certainties of 20 years. It had seemed that God determined network rankings about the same time he tossed Adam and Eve out of the Garden.

Now, however, program strategies are in flux and pressures on network executives have increased a hundredfold. And personnel shifts have directly — and overwhelmingly — changed the fortunes of all three networks.

In the fall of 1974, ABC was definitely down in the dumps on the 39th floor. Carefully plotted primetime advances had suddenly reversed, and the network was — per the joke of the time — running fourth in a three-network race.

### The Pierce Turn-Around

Fred Pierce was boosted upstairs to replace Wally Schwartz, and the changes began. ABC has an organizational chart designed by Rube Goldberg, but it works. As president of ABC Television, Pierce hired Fred Silverman away from CBS as president of ABC Enter-

tainment, and the two are the Mr. Inside and Mr. Outside of ABC's program offensive. Pierce now has been given control of tv news and engineering as well as other tv operations (*Variety*, Dec. 29).

The ABC primetime success doesn't simply translate to more prestige at cocktail parties. Consider ABC Inc. chairman Leonard Goldenson, for example, who owns slightly more than 478,000 shares of common stock. After Silverman had been hired and ABC had already made a huge ratings impact — less than a year ago, in fact — ABC stock was still selling at slightly less than \$20 per share. It is now a bit under \$40 a share, and by some reckonings it could go as high as \$60 within the next year. Instead of holding some \$9,500,000 in ABC stock, Goldenson owns about \$19,000,000 worth, and another doubling is possible. Does anyone question whether Silverman is worth \$250,000 a year?

Even ABC had an exec setback, and the drop-out of I. Martin Pompadur from the corporate lineup is still puzzling. He had no job to rise to, however, as Goldenson and ABC president Elton Rule are firmly in

(Continued on page 122)

## Longform Eclipses Sitcom As Program Patterns Alter

At the midway point of the 1976-77 season, it is apparent that commercial network primetime is undergoing a transition that will presumably alter the programming concepts of all three webs for the next five years or so.

The primary fact of the season so far is that ABC-TV is for real, under the programming leadership of Fred Silverman, as the dominant web this year — and as the one to beat in the years to come. Silverman has maintained a season average of 20.9 for the first 13 weeks of the season (dipping under a 20.0 weekly average only twice), and the prognostication is that ABC will hold its present advantage throughout the remainder of the "regular" season. At this juncture of his career, Silverman ranks as the best programming chief in tv history, a man whose singular dedication to his specialty will make him a hard

man to beat for years to come.

But his acknowledged best ability is scheduling, knowing where and when to play a given property to get the most mileage out of it. This season's top newcomer, "Charlie's Angels," is visible proof of that talent. But there have been other transitional forces at work in the fourth quarter just ended, with indications that some alterations in the way primetime schedules are formulated are very definitely in the cards. Call them shifts in previous viewer patterns, or the emergence of new concepts and the fading of others, or a growing viewer susceptibility to change — whatever they are, they have changed (or at least are changing) the conventional wisdom that has dominated primetime programming for the past decade.

If "Angels" is the top new ratings success, NBC's "The Big Event"

must be adjudged the season's top programming coup. Less a series concept than a device, "Event" has succeeded so far in carrying NBC almost single-handedly into a very respectable second place. It can easily be argued that packaging specials such as "Gone With The Wind" and the World Series under an umbrella title is no big thing, as they would have scored mightily with or without the "Event" identification.

But the "Event" designation has worked as a lightning rod for publicity and curiosity for NBC on the heavy sets-in-use Sunday night, giving the web an aura of ingeniousness that was sorely needed, and has managed to produce steady enough rating strength to support the whole weekly lineup — at least to date. More than anything else, it

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## Men (& Women) Who Put The 'Junk' In 'Junketeer'

By ERNEST WEATHERALL

Bonn. During the past year, I have become a press junket addict. Of course, that description is only whispered, because today they are known as "product familiarization conferences" or new media seminars. But being old-fashioned, I will refer to them as press junkets.

The lushest junket I ever had the pleasure of freeloading on was given by one of the most prosperous companies in Europe. Dom Perignon flowed like tap water, chauffeured limosines waited for us. There were double-room hotel suites for each reporter, with a fridge stocked full of liquid goodies. I won't name the company, in case some stockholders may be reading

this. And why kill the golden junket?

The most austere junket was given by the U.S. Army Headquarters in West Germany, where newsmen were assigned four to a room in a military dependents' hotel. We even had to pay for the coffee during the break ... Army coffee that hadn't changed since General Grant had to spike it with whisky to kill the taste.

During my junketeering I managed to observe at least nine types who follow the freeloader trail:

Charley Complainer — He's the guy who always feels the last junket was the best one. Constantly bitching about how the present one is being run, that the food is bad, the hotel

room too small, that nobody will answer his questions, that there is no entertainment planned for the junketeers, or that there should be a color tv set in his room instead of a black-and-white one. Hints he will give the hosts a lousy write-up when he returns, but never does. Charley Complainer is looking forward to the next junket.

Larry Lush — The first in line for free drinks, the last to leave if he doesn't pass out before then. His moods range from being the life of the party to a fighting drunk challenging strangers to a fight. A junior member of the pr staff babysits with him to see he doesn't toss empty Scotch bottles out of the hotel window as he did on one junket. Larry is

no trouble during the day ... he just sleeps through the news briefings.

The Invisible Man — Once a junket arrives, he disappears and is not seen again until the last day. Tells the flacks he has an important news story to do nearby, but is suspected of using the free trip to see friends or relatives. Because his news organization is an important one, the presence of the Invisible Man on the junket list adds class to the trip. This is why flacks have to tolerate him and keep him well supplied with handouts.

Handy Andy — A faded lover who pinches, hugs and squeezes the pr girls, the secretaries and company hostesses, who are warned in advance to be quick on their feet when

he is on the junket list. Always likes to be seen with a girl on the trip, showing his power to attract women. Is not above hiring a working girl to impress his fellow junketeers, but is not fooling the flacks, who know every local hustler working out of the bars of the hotel.

The Gee Whiz Kid — His first junket, because the regular free-loader's ulcers were acting up. The kid can't believe everything is free. He feels that it is all a \$100-a-day misunderstanding and that he will get a bill for everything. Sits and listens wide-eyed to the veteran junketeers recall how "old Jim" ran naked through the hotel lobby on one trip to win a bet. The kid is

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## UK Indie TV Producers Gaining Home Market, Cueing Potential For Sales In Fertile Intl. Arena

By ROGER WATKINS

London.

It's been an uphill struggle for decades, but independent video producers in these Isles have finally won a substantial toehold in the domestic market.

From that long-sought, much-denied vantage point some half-dozen or so freelance program makers are scouting prospects in the international market. It's from that direction the profit is expected to come, the general view being that global television is hungry for new lines of classy English-language product.

And, importantly, where once Britain's non-network program makers tended to confine their activity to lowercase stuff, it is the strength and quality of independently-produced shows that's now being noted here, and elsewhere, as more of them blossom in British skeids.

In the vanguard is "The New Avengers," made on spec (by Brian Clemens and Albert Fennell) for the French-owned IDTV production company.

Series was started at Pinewood studios without an advance commitment from any British station, but the first 13 segments of the filmed hour series was subsequently picked up by the ITV (commercial) network for primetime airing.

### Too Much For Too Few

In itself that's novel — primarily because the 15 ITV stations tend to overproduce for their internal needs and so an abundance of shows chase the limited peaktime berths. In general, the need for outside production from local sources has been slight, at best.

More unusual still — and this is some measure of the new seriousness with which indie production is being taken — is the precedential \$600,000-plus paid for the "New Avengers" pickup. That fee — almost \$47,000 per episode — is around three times larger than the going hourly rate for bought-in American shows.

It's much higher even than the per-hour internal network book-keeping figures which ITV stations ascribe to shows they pick up from each other. As no actual money changes hands, these paper charges are usually about twice what a station will cough up for an outside acquisition where hard cash is needed.

The high fee notwithstanding, pickup of "New Avengers" has been justified by its ratings performance here.

The show — a followup skein to the original Associated British Picture Corp. spoof spy meller which played the American ABC network for four seasons — ranks among the strongest ratings performers in ITV's fall schedule. In most cases, it anchors a whole night for the indie stations, which otherwise are suffering from severe BBC competition.

### Second Series Urged

The formerly self-sufficient commercial network thus finds itself in a position unimagined just a year ago: It is urging an indie producer to go ahead with a second series which, again, will cost the stations plenty.

There is even a suggestion that in absence of a U.S. pickup of "New Avengers" — without which the project is almost certain to be an exercise in deficit financing — the British commercial web should chip in even more toward production

costs to ensure continuance of a show the like of which they cannot themselves produce.

The success of "New Avengers" in the UK augurs well for its chances of top dollar offshore sales, a point not lost on other independent producers who over the years have been eroding British network resistance to out-of-house product.

Successful British playoff of series lends a token of approval which is more or less an automatic door to any overseas market outside America and the Communist bloc, in the view of one distrib.

### The Case of 'Poldark'

Thus it is that a London Films can offer a "Poldark" series or an "I Claudius" at premium prices. Both projects — taken by LF to BBC for joint development — scored in Britain, giving the indie producer world rights to not only quality but proven vidseries.

Such has been the impact of "Poldark," locally and offshore, that LF and BBC are preparing a second series, the global sales for which are foregone.

Another notable independent production upcoming is Tony Palmer's "All You Need Is Love," a series on the history of pop music bankrolled by Hamburg's Polygram, UK's Theatre Projects and RM Productions of Munich. Series, tied in with much merchandising via books, disks, etc., has been scheduled by London Weekend Television here and seems certain of full network playoff.

Again, the venture is looking to foreign sales to get into the black in absence of a home market that can ante up sufficient loot to amortize indie film series. And like "New Avengers," the production company taking the risk is (a) new in the business and (b) aiming at a quality product that stations might find tough to turn down.

### Enter Gerry Anderson

About to reenter the ranks as an indie producer for tv in his own right (Continued on page 114)



JOE FRANKLIN  
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WOR-TV  
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## Irish TV-Radio Facing Multiple Major Problems

By MAXWELL SWEENEY  
Dublin.

Financing a two-channel tv service and a two-channel radio operation with a separate radio setup for Irish-language areas of the west are major problems for Radio Telefis Eireann, the Irish state-sponsored tv and radio service.

Throw in constant sniping by the press and a mixed group of trade unions — it's claimed that about 15 unions are represented on the staff at the Donnybrook headquarters — and that is part of the problem facing Oliver J. Maloney, the organization's director general who formerly headed the personnel division.

Finance is derived from licenses for tv sets, upped to \$64 for color and \$32 for black & white in 1976, and advertising on both tv and radio channels. During the past year revenue improved and Maloney anticipates an operating surplus of around \$500,000.

Competition for viewers is strong on the east coast and the northwest, where there is fringe reception from the BBC's two channels and indie ITV transmitters. Growth of cable relay services has improved this (Continued on page 114)

## Burgeoning Pay-Cable Market Proves Viewers Want Alternative

By GERALD M. LEVIN  
(Chairman, Home Box Office)

What have we learned in four years, one month and 28 days of pay-cable operation?

For one thing, there is a market waiting out there. Significant numbers of American households find their television interests and appetites sufficiently unfulfilled by conventional stations and networks that they are willing to pay for an additional program choice.

Further, we have learned that this new service needs to be perceived as something different from ordinary tv. It is not just another television service, and for that very reason it seems the broadcasting industry's fears of program "siphoning" are vastly overstated.

At present, subscribers to pay-tv services on cable-tv total about 1,000,000 homes. Although that may not seem a fantastic number out of the more than 70,000,000 television homes in this country, what is revealing is that about one out of every six homes to which such an additional service has been offered has signed up for it at monthly charges now generally in the \$8 to \$10 range.

### A Reason To Subscribe

That statistic relates to all homes passed by the participating cable systems. Of those homes already subscribing to basic cable, the acceptance of pay-tv is more likely to be one-fourth to one-third. In many urban areas, in fact, the pay service is turning out to be the reason for subscribers coming onto the cable system itself, a sufficiently attractive proposition to get cable started where it previously did not exist.

Pay-cable subscribers just about doubled in number during 1976. This has been achieved despite virulent opposition from broadcast networks and the National Assn. of Broadcasters, as well as from motion picture theatre operators. Strangely enough, however, both these opposing industries are themselves split asunder by the issue.

Many television and radio station owners are actively involved in cable and pay-cable ownership. Likewise, motion picture pro-

ducers and distributors are convinced that pay-tv is, in reality, a new market — falling neatly between theatre and broadcast sales.

One thing seems very clear to me. If I were a broadcaster, I would not spend effort fighting a rear-guard action against this "threat." Instead I'd be asking myself, "Why?"

Why do so many people feel motivated to spend approximately \$100 a year for pay-tv programming? Why are they disenchanted with commercial tv? Why can't broadcasters find ways to work with, not against, this new medium?

I don't expect very many will ask those questions, or do anything about them. So pay-tv will continue to grow, not as rapidly as it might, but grow, nevertheless, in response to the clear customer demand.

Another thing we've learned, however, is that, as pay-cable grows, some very severe strains are going to be placed on product — particularly feature films. With a large portion of Hollywood's product of a sort not acceptable for a home entertainment medium, the resulting scarcity already is felt, and we at Home Box Office have taken two steps that we hope will be at least partly remedial.

First, we are prepared to stimulate more family-type film production through occasional investment. One such commitment was made to Columbia Pictures last June by HBO's parent company, Time Inc., in the form of a major investment in films to be produced and distributed by Columbia.

At present, we are not at the stage of made-for-pay-tv films, but that obviously is a strong possibility for the future as the pay-tv market continues to grow in size.

### More Original Shows

A different sort of commitment, in the millions of dollars, is being made by HBO in non-motion picture and non-sports product. During 1976, we tested the water with a videotaped production of the Folies Bergeres, a Bette Midler special and a continuing series of "On Location" performances by leading comedians. To our great delight, programming of this type has proven extremely popular, and we will be doing a good deal more of the same in 1977.

Already pencilled in are specials with Sammy Davis, the Smothers Brothers and a burlesque retrospective. There'll be more, a good many more. We don't expect such programs ever to replace feature films as the major ingredient of our program mix, but our viewers have convinced us that a balance of films, specials and sports will keep those subscription payments coming in.

Moving along in its fifth year, pay-cable still is in a very rudimentary stage ... one that certainly will change and improve as better "hardware" becomes available. Until then, however, we believe it is best not to wait but to make do with what we have, both in terms of product and through making the best possible use of communications tools such as domestic satellite transmission, for example, which as of the end of 1976 has enabled HBO to achieve a foothold in 40 states and to gain priceless experience in a new type of networking.

Boston — Dick Glover, who has been exec news producer at WBZ-TV, was named asst. news director, replacing Carolyn Wean who has become news director at KDKA Pittsburgh.

## B'cast Self-Regulation Had A Bumpy Ride In '76

By STOCKTON HELFFRICH

(Director, Code Authority, National Assn. of Broadcasters)

There's no question how broadcasters (and their critics or detractors) marked the Bicentennial year. It was with continued concentration on such assorted social dilemmas as might be affected by the potential impacts of radio and television.

For instances: the country's alcoholism issue; feminist challenges of sexism in the media; the elderlies' bid for their share of dignified treatment; children vis-a-vis broadcast content (programs and advertising); rights-to-advertise pressed upon all media by such professionals as dentists, doctors, lawyers and pharmacists; the greater degree of candor in today's broadcasts, and the amount of violence used to reflect human conflict.

All of these marked areas of give and take, challenge and responsiveness, between assorted advocates and broadcasters.

Television especially grappled in some depth with (1) the escalating phenomenon of advertisers' naming-of-names competitive spree;

and (2) such continuing staples as broadcast advertising and program content reaching the family as a whole or children in particular.

### Changing Mores

Even absent the court order on to the variously named primetime family programming rule, major degrees of concern showed up in efforts to meet conflicting audience expectations on how, even if, to reflect in programs our times' changed and changing mores.

Also, unrelated to that landmark ruling, where to schedule and how to edit commercials, not only for the most traditional of self-mediations (the over-the counter products) but also the proliferation in our culture of so-called personal products.

In brief, should you savor the challenge of some incredibly complex posers in an open society such as ours, join the broadcast self-regulatory corps at stations, networks and the code authority. Take it from me, this frosty hirsute topping of yours truly isn't necessarily

Prematurely gray; could be it's a reflection of very mature dismay!

Seriously, taking '76 (and broadcasting during it) from the top, you'll see in such scattered examples as the following what we mean:

**January:** Further scheduling limitations on certain personal products' tv advertising went into effect. Close scrutiny of the content continued unrelentingly.

Rejection in or adjacent to kids' programs of motion picture trailers if the MPAA ratings of same indicated them to be inappropriate for general family attendance.

U.S. District Judge Thomas B. Griesa dismissed the AFTRA complaint challenging the NAB code for barring the hosts of children's television programs, and primary cartoon characters appearing in such programs, from delivering commercial pitches in or adjacent to such programs.

**March:** Thomas J. Swafford, then CBS vice president of pro-

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# TV'S FAMILY HOUR: ALINGERING MALADY

## TV: Cured Of Family Viewing; Pay-Cable: A Chance For Choice

By RALPH M. BARUCH  
(President, Viacom International)

Nineteen seventy-six will stand out in the annals of television programming as a "red-letter year."

First: Family viewing was ruled unconstitutional and, if affirmed, this decision possibly will result in some semblance of order and thoughtfulness returning to the television programming field. In recent months an ever-increasing



confusion seemed to prevail as to what family viewing really means, since it was never clearly defined. Even the networks don't seem to agree, as evidenced by recent discussions concerning whether "Baa Baa Black Sheep" is suitable for family programming.

Each and every episode is carefully scrutinized by the network censors to make sure that the particular script meets the volatile standards of the new programming concepts. And now a new wave of local censors has sprung up: Local stations have designated themselves as another layer of censorship. While the network blue-pencil mavens ponder over lines of individual episodes, the local station editors deport entire series to the "never-never-to-be-programmed land" of television scheduling.

### Syndicators Edit, Too

The decision declaring an entire series as unsuitable is made, most times, on the most convoluted basis, without consideration of the contents of individual episodes, without rhyme or reason. Yet syndicators have, in fact, through judicious editing made these episodes suitable for the time period.

It also seems that once again the entire television industry is being used as the whipping boy for those who abrogate parental responsibility in the home. Instead of fathers and mother informing themselves as to what youngsters are watching on television, they abandon this supervisory function and delegate it very simply to the television outlets. Without getting into a psychological discourse on the impact of so-called violence on our younger population, it has become obvious that the pendulum has swung too far, and that in the months and years to come some semblance of reason will return to network and local television programming.

### 'GWTW' & Pay-Cable

Second: Recently one of our national networks broadcast a nearly 40-year-old motion picture and in another milestone of television programming this motion picture attracted the highest audiences, highest shares for any feature film broadcast on network television... ever.

More viewers watched "Gone With The Wind" than watched any other motion picture in more than 25 years of television broadcasting. As *Variety* put it, it cost the most to buy, it rated the most, and grossed the most.

As a matter of fact, the national network claimed that "Gone With The Wind" was "the highest-rated television program ever presented on a single network." This record

was achieved despite the fact that nearly 1,000,000 homes were offered "Gone With The Wind" on pay-cable only a few months prior to this record-setting network broadcast. The pay-cable industry has shown that the many opportunities to watch "Gone With The Wind" in the weeks during which it was offered attracted nearly 80% of the pay-cable homes. Pay-cable exhibition did not diminish "Gone With The Wind's" subsequent enormous success on over-the-air television. It just proves once again an oft-stated fact: The more people pay for a motion picture at the box-office, the higher the subsequent ratings when it is eventually presented over the air on conventional television, often edited, with interruptions and commercials.

### Needed: Programming

What does the future hold for the pay-cable industry? Its first effort must be to develop programming concepts that not only sell subscribers, but also hold them, keep them satisfied with the offerings they are obtaining. We at Viacom believe that this requires innovative and unique scheduling methods, which we have begun to implement for our own pay-cable systems, and for others under the title of Showtime. The first results seem to tell us that we have a viable pay-cable scheduling and programming concept that the viewer will accept and retain.

But as the pay-cable industry develops, we think that it is not only possible but also desirable to expand the types of material that can be made available to potential customers. At first this will be demonstrated with a multiplicity of channels that will be developed for pay-cable subscribers, but each of these channels must be different in character and content, not just family viewing on one channel and all the remaining material on the other, nor a smorgasbord of material. Each channel must carry material that will become identified in the eyes of the viewer with a character of its own, each with a different type of audience appeal.

### Per-Program Coming

These developments will eventually lead the pay-cable industry to the per-program concept that is the logical outgrowth of this abundance of individual program channels. A per-program concept also will readily permit producers and owners of software to identify receipts for each specific attraction or event. The per-program pay-cable concept, to me, is one of the most exciting developments for the future of pay-cable.

Despite the fact that pay-cable is now at the 1,000,000 subscriber mark, the near-term future, particularly the year 1977, is being forecast by all sources as another excellent year for the commercial television industry. It is becoming fairly obvious that the two distinct media not only can live side by side, but it is my deepest conviction that they will.

The growth of the pay-cable industry has in no way intruded upon either the viewing patterns of the American public or television's commercial success. New tech-

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## WEBS DON'T SEEM TO HAVE LEARNED

By DAVE KAUFMAN

Hollywood.

Everybody is a loser on the abortive family hour, something that must rank as the most disastrous public relations gesture in the history of broadcasting.

While a Federal Court in Los Angeles last fall ruled that the siring of family hour was illegal, it did not ban the Arthur Taylor-made concept. It didn't have that authority. The judge didn't want to make the same mistake the FCC made when it exceeded its authority on the idea, said the jurist wisely.

What Judge Warren J. Ferguson held was that the FCC, National Assn. of Broadcasters and the tv networks illegally banded together to foist the idea on tv, something they had self-righteously denied.

So while Hollywood guilds, unions and creators won their court fight charging such an unholy alliance was unconstitutional, they are still stuck with family hour.

The networks are also in the position of claiming they like it and it's a

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## Long Before The Family Hour, Network Censors Were Supreme (And Got Outwitted By Comics)

By MILT JOSEFSBERG

(Milt Josefsberg, currently producer-writer-script consultant on "All In The Family," has served multi-year stretches in one or more of those creative capacities with Bob Hope, Jack Benny and Lucille Ball. His book, "The Jack Benny Show — The Life And Times Of An American Entertainer," will be published this spring by Arlington House.

I first began being funny for money in September 1938, when Bob Hope launched his successful radio show, after several short-lived series, and in no time at all began having hassles with the "continuity acceptance" officials. In one of our very first shows we had a joke where Hope was supposed to say, "Fawwing in wove can be wowsy... Gee, it looks like somebody knocked the 'L' out of my typewriter." It was corny, it was simple — and it was never broadcast. NBC's censor informed us in no uncertain terms that "wowsy" was a euphemism for lousy, a word never permitted on the air — and even worse, he knowingly informed us, we couldn't get away with using the letter "L" as a substitute for the word "hell." He

then spied off a list of the network's no-no's, and "hell" was at the head of these forbidden words. More robust four-letter words, which have since been heard on stage and screen, and sometimes on tv, were not even listed. Only a hard-core pornographic writer would be stupid enough to try and sneak one of them into a script.

One of the important taboos was, "Thou shalt not mention a rival network." This caused the caustic comment from Fred Allen, "NBC denies the existence of hell and CBS, though not necessarily in that order."

### A Pin-Up Boomera

In one book Jack Benny show, we were doing a sketch where Jack was a college student. We used the device where Jack would act as the narrator, speaking through the filter mike, to set the scene; then he and the other performers would do their dialog on the regular microphones. Jack was describing his meeting with the "Campus Queen." He said, "Then she came into the room. You could tell she was the Campus Queen because she was wearing 17 fraternity pins... no sweater, just pins."

Now the actress who played the part of the Campus Queen was Veola Vonn, who, to put it mildly, was built. Our censor came screaming into the studio saying that the joke was dirty. Seventeen small fraternity pins couldn't possibly cover all of her frontage. To appease the censor we offered to change the number to 117 fraternity pins. No go. That was still too few to cover the view. How he arrived at his figure we'll never know, but he insisted that we say 350 fraternity pins. We quickly acquiesced because we didn't feel it would affect the line in any way. But it did. It got the biggest, dirtiest laugh of the year. The audience evidently figured we said she was wearing 350 fraternity pins — no sweater, just pins — because we wanted to show how big her bosom was, and only a girl with a build like that could carry all those pins.

We once did a joke where Mary Livingstone was talking to her maid, played by Doris Singleton. On the Benny programs Doris was portrayed as a fun-loving, man-hungry girl. On one show, Mary discussed this with her, and Doris said, "You're right, Miss Livingstone. Do you know what my favorite dream is?" "No," said Mary, "what is it?" And Doris answered, "I dream that I'm a bar of soap in the Brooklyn Dodgers' shower room."

We expected a visit from the censor on this, and we weren't disappointed. He described in anatomical detail the various places a bar of soap might touch members of a baseball team taking showers. We didn't expect to win this argument and were ready with a still funny, but somewhat more acceptable, version of the line. Miss

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## Art Of Lovable Zaps

By DON RICKLES

Beverly Hills.

I don't know who's reading this column. I don't know who you are, or where you are, but I don't like you.

Of course, I'm only kidding. But that's what I'm all about. I make my livelihood poking fun at who we are and what we are.

And, by this time a lot of my friends have gotten into the habit of poking fun at who I am and what I am. It's called "Top Rickles and Win a Cookie."

It's getting tougher and tougher for me to remember all the cracks my friends make about me, but here are a recent few:

Johnny Carson told his audience one night, "Don Rickles will always work — that is, he'll work provided there's no one around who has talent."

### Below The Surface

Orson Welles, whom I've considered a good friend for many years, remarked, "Underneath Don Rickles' rough exterior there really is a rabid shark."

That remark was almost as cutting as Pat McCormick's now classic line, "Rickles will be a little late getting here tonight — he's out walking his rat."

I guess it's no secret that I've had two tv series that failed, because other shows were on opposite mine. And there are some guys who won't let me forget it. Slappy White said one night, "If any network ever gives Don Rickles another tv series, that would be like giving Ray Charles a license to fly a plane." I hope NBC isn't reading this... And good old Red Buttons dug in even deeper by remarking, "I understand Rickles went to Belfast recently and sold the IRA the rights to the perfect bomb — his last tv appearance."

Regardless of what they say, though, I expect to be back on tv with another series of my own.

A couple of weeks ago Dean Martin zapped me with, "Don Rickles

was so ugly that when he was born the doctor slapped his mother."

Regardless of what they say, though, I'm back on NBC with "CPO Sharkey."

### It's All Lovable

I hope that by now you are getting the idea that I not only love all those guys who have said such things, but that I truly enjoy hearing them come up with such great put-down lines about me. For years people have been saying that I insult people, while I have tried to explain that all I do is put down people, but with love.

For instance, I adore Lorne Greene. So, on the air I once said to him, "Lorne, I've always wanted to interview a distinguished actor like you. My first question, 'Do many flies hang around your horse?'"

I have always been a big fan of Liberace's, which is why I was able to say, when I spotted him in the audience one night, "Liberace is in the audience trying to look inconspicuous. He's the shy fellow with the sequined jacket and candelabra in his teeth."

Ernest Borgnine and I have been pals for years — in fact, we shared the same stage in an "Odd Couple" theatre tour some years ago. So, it's only fitting to greet a friend as I greeted Ernie one night, "Wow! Look at your face! Was anyone else hurt in the accident? Does All-State know?"

I'm not a politician, but I have known Ronald Reagan for years, and I like the man. So, while he was in my audience one night I remarked, "How could Ronald Reagan possibly be President? He wouldn't have time to run the country — he'd be too busy watching his old movies on the late show."

The point — if there is a point — that I'm making is that the people I love and who love me find a great source of entertainment in kidding each other. It's all done with love, and it's all among friends.

And, with such friends, who needs enemies?



# The Bicentennial Congressional Encyclopedia: Everything Capitol Hill Did & Didn't Do In 1976

By ERWIN G. KRASNOW and SCOTT H. ROBB  
(Washington, D.C., attorneys)

Not to be outdone by tv's move to air flashy, multi-part, multi-character, multi-plot novels, scripters on Capitol Hill worked overtime to come up with some original story lines. To counter program hits like "The Captains & The Kings" and "The Moneychangers," the 94th Congress scheduled such best sellers as "Pride & Prejudice" featuring an array of veteran Hill members, "The Manchurian Candidate" starring Korean super-lobbyist Tongsun Park, "A Night To Remember" headlining Wilbur Mills (D-Ark.), "Ms. Deeds Goes To Washington" with Liz Ray in a familiar role, and the ever-popular "Boys Night Out" with Rep. Wayne Hayes (D-Ohio) starring in the remake. With all this extracurricular activity, it is no wonder that the Bicentennial Congress came up with not a single piece of major broadcast legislation. While the members failed to deliver a top-billed attraction, things were far from dull, as seen in the following A to Z review.

## All-Channel Aural Auto Access

Broadcasters continued to lobby for a law to put AM and FM bands on all but cheapie radio receivers. Leading the fight were Reps. Lionel Van Deerlin (D-Cal.) and Bud Brown (R-Ohio), who introduced an all-channel bill. Fellow members were less than enthusiastic and no hearings were held on the measure. Broadcast lobbyists will carry the cause to the new Congress but expect continued static from car manufacturers and assorted lobbyists who are still pushing a "separate but equal" line.

## Antitrust Ammunition

Congress gave big at the office this year to increase Government power over illegal business practices. Under the new law an entire backup squad of trustbusters was given full authority at the state level. All suits won't have to be channeled through D.C. any more. The new law also makes antitrust offenders pay treble damages and, to keep the Justice Department busy, requires firms to alert it to proposed mergers to give the Feds time to file suits. This new system promises to keep both court dockets and lawyers' pockets brimming over.

## Bye, Bye Ben Hooks

In the post-election handicapping, Ben Hooks held the inside track to the FCC chairmanship under President Jimmy Carter. The Judge unexpectedly became a late scratch (or non-starter) as he copied the leadership of the NAACP on the retirement of Roy Wilkins. In his years as the first black commissioner, Judge Hooks earned the respect of a wide range of industry leaders. He spoke out on general policy matters and took every opportunity to urge greater black participation in all areas of broadcasting — not only in front of and behind the cameras but in the executive and legal suites as well.

## Cable Compendium

The beefed-up staff of the House Communications Subcommittee published a blockbuster report on regulation of the cable industry. The report, written by subcommittee

counsel Chip Shooshan and several former FCC staffers, calls for removal of most Federal restraints on cable and proposes Government funding of cable construction. In a preface to the report, Shooshan roundly roasted the FCC as being too cozy with broadcasters, uncooperative with the subcommittee, and excessively dominated by chairman Richard Wiley. The letter and report made the staff first-run attractions in the media convocations. Cable interests hailed the report as a milestone; broadcasters called it a millstone. Meanwhile, downtown there was a short-lived move by the White House to remove cable rules as an economic spur to the industry. Broadcasters resisted and the effort was put on the backburner in the preelection rush.

On the Hill, there were 15 days of hearings on cable; all talk — no legislation. Cable people no doubt will push for action in the new Congress, but the project will require coordination with the Carter Camp. All must await word (i.e., the Magna Carter) from Plains.

## Communications Act Of 1984?

Chairman Lionel Van Deerlin (D-Calif.) has sent out pre-production notices announcing plans to have his House Communications Subcommittee essay a remake of the Communications Act. Last produced in 1934, the act does not feature tv, cable, MDS, fiber optics, satellites and the like. The project is designed not only to revise outdated provisions but to reexamine the fundamental underpinnings of the country's communications system. There's no betting on how long the drafting will take, but it's sure that the entire communications lobbying corps will be camped out in the subcommittee room to protect their respective interests. The project will have one immediate effect — an instant increase in outlays for corporate lobbyists following their memos of doom telexed back to headquarters.

## Constituting CPB (Carefully)

During the First Session, eight names were submitted by the White House for the 15-member Corporation for Public Broadcasting, and all were approved except conservative beer king Joseph Coors. In 1976, President Jerry Ford pitched six more names and wound up with a .500 batting average. The Senate confirmed the three Republican nominations (Luis Terrazas of San Antonio, Charles Roll of Lawrenceville, N.J., and Clyde Reed of Parsons, Kan.), while the three Democratic nominees (Charles Crutchfield of Charlotte, N.C., Leslie Shaw of L.A. and Dr. Paul Stevens of Fla.) never made it to the Senate floor. In the meantime, CPB chairman Robert Benjamin got word from Plains that reappointment is his for the asking. Now insiders are wondering why Bob isn't asking. Could it have something to do with the latest CPB-PBS skirmish? With both Congress and Carter heading toward a major review of public broadcasting in 1977, publishers will be spending more time analyzing Hill nose counts than Nielsen numbers.

## Copyrights & Copywrongs

After 11 years of debate, thousands of pages of testimony, and hundreds of thousands of dollars billed by the D.C. lobby fraternity, Congress delivered a spanking new copyright revision law. The new law replaces in toto the 1909 act and covers every key topic from artifacts to Xerox copies. Starting January 1, 1978, U.S. copyrights will cover the life of the creator plus 50 years (formerly just 56 years). The legal battle between broadcasters and cable was finally settled to neither's satisfaction with the law providing that cable pay a percentage of the long-distance freight in copyright fees. Broadcasters can sue cable systems for deleting ad blurbs. Also, the law sets up a system for public broadcasters to pay for music rights, ending a long fight with the copyright owners. To administer these and the other complicated provisions, Congress did what it does best — created more bureaucracy. The new five-member Federal Copyright Tribunal will provide two valuable services — some useful interpretations of confusing Congressional legalese and gainful employment for a cadre of loyal political party workers.

## Criminal Code Corrections

The Senate Judiciary Committee struggled with a total redo of the Federal criminal law. Key topic for media groups is provision outlawing publication of classified government info. Under such a law the dynamic Woodstein duo might today be HQ'd in some prison farm rather than at the Washington Palm Restaurant figuring ways to spend their royalty checks. Since neither chamber finished the subject, the fight will continue into the 95th Congress.

## Dan Schorr: Damn Sure & Darn Sore

D.C. — where the speed of sound is faster than the speed of light — witnessed a strange event this year as the House Ethics Committee undertook an extensive and expensive probe to see how a top secret CIA Committee report had been leaked to CBS newsmen Dan Schorr. The House gumshoe quiz for the culprit resulted in a fizz as Schorr refused to leak the name of the leaker. The ethics panel split on the matter and Schorr was off the hook. Although the resistable Dan kept his liberty, he was also left at liberty as he parted with Paley & Co.

## Daylight Dilemma

There's still a split among Congressmen as to when the sun should come up. The debate has continued since the earliest days of the power shortage crisis and this year was centered on attempts to increase DST to from six to seven months. The Senate passed the necessary legislation, but the House could not get its floor act together before heading home to campaign. Debate will continue with drive-in theatre owners and daytime-only broadcasters among the most active participants — day or night.

## Extra \$\$ For FCC

The FCC sought \$51-mil for fiscal '77 and is seeking an increase for fiscal '78 to \$66-mil, covering 220 more employees, including 24 new

slots to process CB applications. As costs go up, Rep. Joe Early (D-Mass.) had his own idea on inflation. He suggested the commission up CB license fees to \$20 (from present \$4), which would bring in a boffo \$50-mil surplus to agency till. We can expect to hear from CB Commander-in-Chiefess Big Momma and her CB friends on this one. Ten-four.

At year's end, however, the courts scrambled all FCC dollar-collecting, and such schemes may be permanently derailed, with the FCC returning fees to broadcasters and the cable industry.

## Equal Time Equanimity

Sen. John Pastore (D-R.I.) has long been dubbed as the father of the Modern Equal Time Law that regulates the politicians' use of the broadcast media. It was Pastore's string-pulling that produced the Kennedy-Nixon debates in 1960 through an exemption to the law. This time 'round the FCC deprived the Senator of his usual ringmaster position in the political media arena. On campaign eve, it decreed that a scheduled Presidential debate could be covered by the nets as a news event without running afoul of the law. Although Pastore voiced his doubts about the decision, a Federal court agreed with the commission. In that same ruling, the FCC also decreed that the Carter-Ford tv debates — absent third and fourth-party candidates — were okay as long as the nets weren't the sponsor. After several stormy sessions with the networks (including a walkout by CBS News president Dick Salant), the League of Women Voters responded by stage managing two program series — "The Not-So-Great Debates" and a spin-off, "The Fritz & Bob Show." As things turned out, the world will little note more long remember what was said, but at least no one had Richard Nixon's make-up man to kick around when it was over. And, to their credit, the League of Men Voters did not ask for equal time for "The Roz & Betty Show."

## Fair's Fair

Over the years, Congressmen have sought to use the Fairness Doctrine for greater exposure of pet issues, and 1976 was no exception. One of the Congressional winners was Rep. Patsy Mink (D-Hawaii), sponsor of an anti-strip mining bill. She filed a complaint with the FCC against a Clarksburg, W. Va., radio station that refused to air her 11-minute program extolling the virtues of pure earth. The FCC cited the station for not covering the local strip mining controversy — this was the first commission ruling demanding a station must cover significant controversial issues.

Rep. Ben Rosenthal (D-N.Y.) won, then lost — he bravely got the FCC to castigate WMCA New York for allowing a talkshow host to call him a coward. The U.S. Appeals Court reversed the edict, finding that the commission applied the wrong standard.

In all fairness, Senators Birch Bayh (D-Ind.) and James Abourezk (D-S.D.) filed complaints against NBC an ABC for carrying Texaco blurbs that included a pitch for present corporate structure of oil majors. Senators said the nets should balance spots with info on Senate Judiciary-backed bill to break up oil companies.

## FCC Conflicts Of Interest

FCC asked solons this past session to ease strict conflict of interest rules affecting its employees. Chairman Dick Wiley believes current law is so tight employees can't own stock in a corporation that owns a CB radio. Coming post-Watergate and pre-election, the commission's proposal found no support on the Hill. For the present, whatever the man from E.F. Hutton says, commission employees better pass.

Speaking of conflicts, President Jimmy's aides are drawing up plans to implement one of his campaign promises, shutting the "revolving door" through which individuals pass to and from Federal jobs and regulated industries. On the same wavelength is a report issued by the House Subcommittee on Oversight and Investigations, which recommends legislation banning regulatory agency members from accepting employment in industries they helped regulate for two years and extending from one to five years the length of time former agency members would be barred from dealing with matters that had been "under their official responsibility" while in Government.

## FCC Forfeitures — Not So Fine

The bill that would increase the maximum FCC fines for broadcasters to \$20,000 and bring cable under the forfeiture provisions of the Communications Act passed the Senate unanimously. But it died in the House after being reported out of the House Commerce Committee in tandem with pole attachments late in the legislative session. Cable interests decided that the bill needed an attachment sweetener (FCC pole attachment jurisdiction), but then managed to confuse the issue enough to delay it beyond the normal legislative route. This consent calendar item got no consent from Speaker Carl Albert (D-Okla.). The reason: Oklahoma politics. Independent cable association, CATA, got to House Speaker Albert, who torpedoed legislation in the dying moments of the 94th Congress. Seems that CATA members in Oklahoma were big supporters of Charles Ward, Albert protegee, who was in a run-off election to succeed the retiring Speaker. On the eve of adjournment, an all-star cast from Oklahoma was heard singing to Speaker Carl: "Territory Folks Should Stick Together, Territory Folks Should All Be Pals." Reportedly, the scene was shot on location at Durant, Okla. Also lost in the process was the only NCTA-NAB common position since the infamous Consensus. Look for rerun in the 95th, when Rep. Tip O'Neill (D-Mass.) will be the new exec producer.

## Forcing Family Fare Forbidden

In L.A., a Federal judge found that the FCC had arm-twisted the nets and the NAB to buy the family viewing concept, which expelled adult themes from the first hour of primetime. The suit, brought by sitcom king Norman Lear and fellow producers, charged the policy policed by the NAB violated their First Amendment rights. Judge (Continued on page 92)



# NEW CONGRESS TO BE MOST ACTIVE EVER

## Pope Barbara Walters: Or, Bye-Bye Journalist

By MORLEY SAFER  
(CBS News)

*One of the landmarks of 1976 was ABC's hiring of Barbara Walters with a five-year, \$5,000,000 contract. Reaction has been mixed, and most reporters have kept the comments off the record. Not so Morley Safer, who Dec. 17 aired this entry in "Morley Safer's Journal" on CBS Radio.*

It's an unwritten rule in this kind of work that you don't go around criticizing or reviewing other reporters' work ... at least not publicly. That's for the television critics and the journalism reviews and the little functionaries of Government, who as a matter of principle do not like reporters.

That is why I was hesitant about recording this entry in the Journal. But the central character of the entry has now effectively withdrawn herself from the profession of journalism, so she is fair game. I'm talking about Barbara Walters and the Barbara Walters interviews the other night with the President-elect and his wife and the extremely odd other couple who were promoting a movie.

The interview with Gov. Carter is really what ended Miss Walters' brief career as a journalist and placed her firmly in the ranks of ... what? The Merv Griffins and Johnny Carsons? Sort of ... anyway at the end of the Carter interview, Miss Walters said, "Be wise with us ... be good to us ..." There she was, the first American female Pope blessing a new cardinal. What on earth was she doing? What right does any reporter have to issue such benedictions?

And why indeed be wise with us ... be good to us ... Why not, be firm with us ... be kinky with us ... or even be funny with us?

Apart from anything else, it is as if Mr. Carter had just become Louis XIV and that without Pope Barbara's admonition, he might be dumb with us and mean to us.

Later she talked to this other couple, the singer and the hairdresser, and the sudden realization that the poorest person we've seen so far is the next President of the United States, who in that job anyway only pulls down \$200,000 a year ... perhaps it was a sense of financial superiority that made Barbara's benediction irresistible.

Sandwiched between the white bread of the Carters and the pumpnickel of the Streisands, we were treated to the pastrami of Miss Walters herself, taking us on a tour of her Manhattan apartment. Now what was that all about? Sandor Vanocur in the Washington Post says she was interviewing herself. Perhaps ... perhaps there wasn't enough of the other two interviews to complete an hour. But maybe it was Miss Walters' way of announcing to her millions of breathless fans that she no longer considers herself a reporter. Barbara taking us behind the scenes into her boudoir, so to speak, is exactly what a reporter does not do. It is an unwritten rule of the game, as much a taboo as reporters cutting each other up publicly. It makes you wonder why she ever gave up those Alpo commercials.

## A Bedi-Time Story

About The Actor From India And His  
Surefire TV Six-Pack 'Sandokan'

Madrid.

Several weeks ago, an Indian actor called Kabir Bedi was perched atop a car outside one of Madrid's major department stores. He was trying to escape from the hundreds of shrieking, swooning fans and teenagers who for six weeks had been seeing him on Spanish tubes in the series "Sandokan."

Bedi had been invited to the emporium to sign "Sandokan" books based on Emilio Salgari's 19th century classic, but when pandemonium broke loose in the store, the manager asked the actor to leave, for fear of a riot. However, the mobs followed him into the streets, blocked Madrid traffic for a half-hour, until the police finally rescued the bewildered but delighted Indian thesp, who had meanwhile climbed on top of the car for safety.

In Barcelona, similar scenes occurred, with teenage admirers asking the strikingly handsome actor to autograph their thighs.

This has been only the latest episode in what might be termed a "Sandokan" mania which started in Italy last January, when the six-seg series first swept Italo tubes. Since then, it has been equally successful around Europe, even in northern countries where no one had ever heard of Emilio Salgari's kidklasik.

The series was released in

France in June 1976, and Bedi won the "Tele 7 Jour Award" there; later he was mobbed by crowds at the Festival of the Little White Wine at Nogent-Sur-Marne, outside Paris. The series was released in Spain in early November, and its success has been as phenomenal as elsewhere. Residual marketing of "Cromos," books, candies, etc., has already begun.

In an interview with *Variety*, Bedi said that the series, as well as a film version of same, was doing "fabulously" in Holland and has moved up from second to first place in ratings. "Sandokan" also started unspooling in Portugal on Sept. 19.

"Sandokan" was produced by Titanus Films as a coproduction among the RAI, ORTF and Bavarian Television, and presold. Lensing was done on locations in Malaysia and India, and lasted seven months under the direction of Sergio Sollima who also scripted the series. Property is held for Anglo territories by Lew Grade's ATV, which is reportedly showing it to Yank webs. Bedi himself holds the Indian rights. The rest of world is handled by Titanus.

The Salgari yarn tells of a pirate of the Malaysian Seas who fought the British East India Company. His main adversary was James Brooke, the legendary White Ra-

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## LAW REWRITE, VIOLENCE HEARINGS PLANNED

By LIONEL VAN DEERLIN

Washington.

I took over the chairmanship of the House Communications Subcommittee last April, so by Congressional standards I'm still a youngster in the job. Nevertheless, I can draw on 10 years of prior experience as a member of the same subcommittee and 10 years before that as a working newsman for radio and tv stations in the San Diego area.

In the coming session I'll be aided by a knowledgeable staff that includes four PhD's who honed their academic expertise with on-the-job training in the FCC before joining the subcommittee.

The new Congress probably will be more active in the field of communications than any previous Congress in the history of the United States. In saying this, I am certainly not advocating more regulation by the FCC, nor am I suggesting that the Congress will be considering any legislation that will in any way restrict the freedom of the broadcasting or program production industries.

I have already announced that

our subcommittee will hold hearings on a basement-to-attic rewrite of the Communications Act of 1934. This law was written in the 1930's to deal with the problems that existed then; television was in its early experimental days and the promises of cable and other more recent technologies — such as satellites, fiber optics, and laser beams — were not known. Consequently, we in the Congress have the task of creating a Communications Act that is flexible enough to meet the technological demands of the 21st century.

Subcommittee staff members have been instructed to seek the widest possible variety of information and opinion in drafting legislative options to put before the members of the subcommittee as early as possible in 1977. With legislation pending or being considered on cable television, including paycable, broadcast license renewal, the Fairness Doctrine, and competition in the telephone industry, we on the subcommittee decided that these are separate parts of a more central problem —

making sure that American consumers are being offered the best and most efficient access to modern communications technology. Consequently, we need to go back and take a look at the whole basis of regulation in communications and see where we can improve things by starting anew.

### First Amendment Protection

Naturally, any new Communications Act will contain First Amendment protection to both news and entertainment programming in broadcasting. When the subcommittee held hearings last year on the issue of violence and obscenity on television, some witnesses raised the spectre of Government control and censorship of the electronic media. Congressional hearings on television programming mark no step in that direction on the part of the Congress or, indeed, the FCC.

As elected representatives, we have a duty to listen to and discuss — openly and freely — those things that are of concern to us all. We have a responsibility to open up a dialog, to examine and analyze

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## WHERE ARE THE SHOWS OF YESTERYEAR?

By MAX WILK

Don't be misled by the title of this piece — nostalgia it's not. Well, not strictly. Rather, it's a cry for help from yours truly, who's currently engaged in preparing a two-hour tv special for CBS News, along with Perry Wolff, the show to be a documentary that deals with the earliest days of the medium, "When Television Was Young."

My latest book, "The Golden Age Of Television, or Notes From The Survivors," published by Delacorte, was the spark for this tv project. I spent a good two years crossing the country, tape-recorder in hand, sitting down with earlier tv pioneers and getting their first-hand experiences as creators of the first shows. Such trail-blazers as Worthington Miner ("Studio One," "The Toast Of The Town," "The Goldbergs"), Fred Coe ("Philco Playhouse," "Playhouse 90," "Mr. Peepers"), Lucille Ball, Henry Jaffe, Hal Kanter, Tony Randall, Art Carney, Mort Werner (NBC), Perry Lafferty (CBS), playwrights Paddy Chayefsky and Reggie Rose, Pat Weaver and many others were enormously helpful and free with

their time and reminiscences, and there's a 250-age book to prove how lavish they've all been.

Then, through the good offices of Izzy Seigal of CBS and Joe Ricciuti of NBC, two dedicated curators of photographs and historic stills, we were able to decorate the pages of the book with 70 or so marvelous and evocative pictures.

The book's finished, and out for sale at your local emporium (Okay, okay, the plug is over!), but now we've arrived at the reason for this piece.

### Something's Missing

The really disastrous message is that the early tv shows themselves — far too many of those early half-hours and dramas, comedy-variety shows and all the other historic artifacts of our recent past — are missing.

In order to assemble some of the really important tv shows for his mammoth 50th anniversary of NBC show, which aired Nov. 21, producer Greg Garrison was forced to put advertisements in various newspapers around the country, asking private collectors and anyone else to

come forward and provide him with any of the early kinescopes he needed. The simple fact was that the NBC vaults in Fort Lee, N.J., didn't contain any of the needed historic negatives.

At CBS, we're somewhat better off. The network vaults don't contain everything we need, far from it, but at least there are sufficient representative negatives of such early shows as "Studio One," and Ed Sullivan, Jackie Gleason, Gary Moore and other CBS stars, for us to have assembled segments of the forthcoming documentary. CBS News has extensive archives (as does NBC News), so the news side of the show will be extremely well taken care of — but alas, there's so much missing. For every far-sighted curator who's carefully kept copies of all the early Jack Benny shows, Burns and Allen, and all the "I Love Lucy" products, we've discovered that some other myopic gremlin sneaked into the premises and decided years back that it wasn't worth storing such other shows as "Mama," (some 400 episodes worth of negatives were destroyed), dozens of episodes of "Suspense," "Danger," "The Web," "This Is Show Business" (which would have provided us with endless valuable footnotes to showbiz in the '50s), and Bil Baird's "Snarky Parker."

### Some Held On

Space doesn't permit me to itemize the shows we do have access to; truth is, it's been months' work tracking down early tv kinescopes, turning them up all over the country. Out at UCLA, there's a newly established collection to which generous donors have been giving precious early tv artifacts, and there are other schools and colleges around the country that are following suit, storing away the stuff for the future, when they can get their academic hands on them. To those institutions, all we can say is, gentlemen we are grateful for your altruistic foresight. That gratitude is also extended to such far-sighted

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## New Act Review: Ford & Carter

By STAN FREBERG

On the heels of Starsky & Hutch, Laverne & Shirley, Tony Orlando & Dawn, the Captain & Tennille, Mr. T. & Tina and Holmes & Yoyo ... Carter & Ford should come as no surprise to home viewers already duo'd to death by the new season.

Opening stanza bowed Thursday, Sept. 23, and employed one of the oldest and dullest vehicles in showbiz: the TV debate. Shopworn format already had five o'clock shadow on it when Nixon & Kennedy used it a few seasons back. Show premed from Philly's Walnut Street Theatre and had Carter & Ford answering "questions" from a panel of two simulated newsmen and a newperson. Although intro'd briskly by Edwin Newman, show was slow getting off the ground and

went downhill from there. Whatever the tab (show was bankrolled by the League of Women Voters), little was budgeted for scenery. Single set approach could have been high-styled and innovative, but instead came off strictly El Cheapo. It featured two heavy oak-like podiums, from behind which the statuesque stars never moved for the entire talkie. Only other set piece seen, hanging between them in limbo, was what appeared to be a fifteen-foot-high reproduction of the Edsel grill — a dubious and strained play on the name Ford. Although only viewed on wide-angle frontal shots, subliminal plug for Edsel seemed

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# The Bicentennial Congressional Encyclopedia: Everything Capitol Hill Did & Didn't Do In 1976

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Ferguson agreed, raising squawks from FCC chairman Wiley, CBS, ABC and NAB. Hill reaction came from veteran Congressman Harley Staggers (D-W. Va.), chairman of the House Commerce Committee, who went on record in favor of FV. Rep. Tim Wirth (D-Colo.) and Henry Waxman (D-Calif.), who headlined hearings on FV in their home districts in 1976, are prodding the House Communications Subcommittee to bill talks on S&V in the 95th Congress. And Sen. Warren Magnuson (D-Wash.) predicted that Senate Commerce Committee will have same subject in mind.

## Getting Grouses

Consumer advocates got both houses to pass bills creating yet another bureaucracy — the Agency for Consumer Advocacy. The plan, pushed by Ralph Nader, set up an agency to focus on the consumer needs of Mr. and Ms. Consumer. Broadcasters were worried that the new superagency might find its way into the renewal process and persuaded the Senate to adopt a provision exempting license renewal proceedings from the agency's investigators. President Ford did not see an ACA in his future and the threat of a veto on the closing days resulted in the bill's death. Odds favor passage under the Carter Administration, which should make a number of lawyers happy — those who are signed on by the new agency, and those who are hired to defend actions brought by it.

## Hix TV Pix

Senate Agriculture Committee Chairman Herman Talmadge (D-Ga.) nudged the Congressional Office of Technology Assessment to hold hearings on possible ways to bring broadband cable to rural communities — principally with taxpayers' money, of course. Talmadge thinks the wired farm should be given as much attention as the wired city, and seeing as the Senator is an old friend of that other Georgia farm boy who's moving into town, his views and wishes aren't to be taken lightly. Look for similar initiatives from the House and Senate Communications Subcommittees. The reason for all the interest is simple — "How ya gonna keep 'em down on the farm after they've seen cable tv?"

## Identifying Industry Impacts

The Senate Judiciary Committee approved a bill that would prohibit Fed agencies such as the FCC from making rulings that would lessen competition in the industries they monitor. The measure directs agencies to weigh all competitive factors in decision making, and to avoid any appearance of non-competus mentis. Look for more activity in the 95th.

## Joe Fogarty & Glen Robinson

FCC Commissioner Glen O. Robinson's term ended June 30, and as expected he returned to academia as law prof at the U. of Virginia. In his short stint on the FCC, Robinson earned kudos as a knowledgeable, hard-working and reasonable regulator. To replace Robinson, President Ford nominated Joe Fogarty, a long-time Pastore aide and staff counsel on the Senate Communications Subcommittee. Some insiders claim that the appointment was a trade with President Jerry nominating Fogarty in

exchange for confirmation of Republican Tom Houser as director of OTP. (See "Margita White-Charlotte Reid-Ms. Commissioner" for second Ford-Senate trade). Fogarty earned high marks as Senate counsel and as a Democrat, is considered in the running for the FCC Chairpersonship when President Jimmy takes the helm.

## Knocking Kidvid

Congress continued its fascination with kid video, as the Senate Communications Subcommittee held oversight hearings on the impact of tv on children. No hearings have yet been scheduled on the impact of kids on tv. In the meantime, a Boston tv station is reportedly trying to sign Peggy Charen, president of Action for Children's Television (ACT), and Madeleine Large, president of Family Against Censored Television (FACT), as a substitute for Friday night wrestling. Look for the debate in the 95th Congress to center on the quality of kidvid, with the nets saying judge by what we do, not by our profit-and-loss statements. In the drive for relevance, be on the watch for a Norman Lear spin-off, "Charlie Brown, Charlie Brown."

## License Listlessness

Broadcasters continued to push for a new law to extend the term of their operating licenses and to change some of the key ground rules for parceling them out. What's asked is a five-year term for licenses and assurance of renewal if there's no proof of misdeeds. Although hearings were scheduled in the House, pre-election business forced a no-show. A rain date has been set for early in the new Congress.

## Lionel Van Deerlin — Power Passes

Leadership of the House Communications Subcommittee passed to Lionel Van Deerlin (D-Calif.) early in the year on the retirement of Torbert Macdonald (D-Mass.) for reasons of ill health. Shortly after announcing his retirement, Macdonald died. Macdonald's career of Government service included nine years as chairman of the Subcommittee. He steered many communications bills through the House, including the Public Broadcasting Act of 1967, but the action which no doubt gave the former Harvard All-American the greatest satisfaction was quarterbacking passage of the anti-blackout law, which assures that home town fans will see coverage of sold-out pro football games.

In taking command, Van Deerlin, a former broadcast newsman, has already set out a full agenda for the coming year. Drawing on his own expert knowledge of the industry, Van is expected to keep the committee's professional staff hard at work bringing laws and policies up to date, a task that is close to the hearts of future generations of communications attorneys.

## Ma Bell Maneuvers

Ma Bell pulled out at the stops this year, sending in its full first team to push the Consumer Communications Reform Act of 1976. Close to 200 Congressmen and 16 Senators sponsored the bill, which was the subject of three days of hearings before the House Communications Subcommittee. The

bill attempts to firm AT&T's dominant position in the phone business. The line from Bell lobbyists is that increased competition from upstart phone companies and special carriers is expensive and wasteful. The widows and orphans who own AT&T stock have yet to be heard from. There are many, including House Communications Subcommittee staffers, who have differing view on this score. Though it got a busy signal from Congress when it rang this year, Ma Bell is sure to try to get through the 95th. Rep. Teno Roncalio (D-Wyo.), the chief House sponsor, is expected to re-dial the whole number. Insiders now think Ma's bell may be all wrung out.

## Margita White — Ms. Commissioner

Catching industry observers by surprise, Commissioner Charlotte Reid announced her retirement from the FCC at midyear. The former Congresswoman shuttered her Government career of five terms in the House and five years at the commission. As a replacement for what has been dubbed the commission's femme seat, President Ford proposed former White House press staffer Margita White. The nomination, originally for a seven-year term, was touch and go for a while as the Senate Communications Subcommittee debated possible conflicts of interest that might arise from clients of her husband, D.C. lawyer Stuart White. Stuart assured the Senators that he won't share in any coin earned from communications clients. The nomination cleared the Senate thanks to a last-minute compromise between President Ford and Sens. John Pastore (D-R.I.), Howard Baker (R-Tenn.) and Wendell Ford (D-Ky.) whereby Mrs. White copped the two-year term and Joe Fogarty was given a full seven-year sentence.

## Military Media Monies

For several years, Rep. Edward Herbert (D-La.), chairman of the powerful Armed Services Committee, effectively blocked the military from using tv and radio for their "see the world" pitches. The House Armed Service Committee dropped its opposition to paying broadcasters to air recruitment ads. Spurred by market tests showing the effectiveness of electronic media, the Department of Defense has been placing "join-up" blurbs on radio and tv. In fact, in a move for higher teen demos, DOD reportedly may replace vet pitchman Uncle Sam with the Fonz.

## Newsman's Shield (Nothing New)

For the fourth year, Congress took sidelong glances at a law shielding reporters' news sources. One day of hearings in the House Judiciary Subcommittee chaired by Rep. Bob Kastenmeier (D-Wis.) produced no consensus. Media groups cannot agree on type of shield required. On the Senate side, a staff report of the Constitutional Subcommittee, endorsed by lame-duck chairman John Tunney (D-Calif.), proposed legislative guidelines to safeguard First Amendment rights of press persons who opt not to disclose their sources to trial judges. Tunney's k.o. on Nov. 2 may put the report down for the ten count too. Result — more business

in the offing for lawyers and bail bondsmen when scribes come across really hot leads.

## OTPower Oscillations

The Office of Telecommunications Policy, which during the Nixon days was often long on polemics and short on policy, was content to maintain a low profile in the Ford White House. The shop changed command during the year as acting director John Eger returned to private law practice and Tom Houser, a former FCC Commissioner, returned to Government service as OTP caretaker. While Eger had a few projects he eagerly wanted to pursue before anking, the powers at 1600 Pennsylvania Ave. never forgave his all-out effort to save his job and agency from a White House move to eliminate OTP in a budget cut proposal. The patient was saved and the doctor was told to find himself a new hospital. There is a big question of what, if any, place the man from Plains will find for OTP within his executive offices.

## Policing Power Poles

Cablers have been locked in a fight for years with phone companies over prices charged for hanging their co-ax on 10,000,000 telephone and power poles. The NCTA went to Congress this past term to bypass stalemated negotiations. The House Commerce Committee approved a bill introed by Reps. Van Deerlin, Tim Wirth (D-Colo.) and Charles Rose (D-N.C.) that would give the FCC authority over CATV attachments and utility poles. The bill is designed to push states to recapture their authority over poles if they meet FCC standards. The cable lobby had things pretty well greased until House Speaker Carl Albert (D-Okla.) got calls from some cable friends back home who didn't think the bill was a good idea. The effort died. Look for a renewed fight next stanza when Rep. Tip O'Neill (D-Mass.) will be in the Speaker's chair.

## Pubaffairs Programs

Rep. Shirley Chisolm (D-N.Y.) and 21 fellow House members petitioned the FCC for a new rule requiring tv stations to air a one-hour local news and pub affairs show each week. While the commission is pro local origination, it has always stayed away from setting quotas. Ditto here.

## Public B'cast Pubescence

For a change, both Houses looked beyond the short term and came up with a law to provide some long-range funding for CPB. The grants provide about \$100-mil. per annum over next three years and give monies for new facilities through HEW and technical grants as well. This way Julia Child will know where her next meal is coming from — at least for the next three years.

## Quantifying Qualifications For Commissioners

The Senate Commerce Committee put out a 439-page study of the appointments of 51 commissioners at the FCC and FTC during the period 1953-1973. The study charges that too many political hacks have been tapped for FCC and FTC slates. The report recommends the creation of a regulatory appointments office in the White House to

be headed by an official confirmed by the Senate. A suggestion that the President use paid broadcast advertising to recruit qualified candidates has not yet been acted on.

## Rating Regulators Regularly

Rep. John Moss (D-Calif.), exercising his muscle as chairman of the House Investigations and Oversight Subcommittee, conducted a broadscale review of the FCC and seven other Government agencies. The subcommittee staff analyzed reams of material (the FCC submission alone ran some 18,000 pages) and concluded that efficiency is not one of the bureaucracy's long suits. While the FCC got passing marks, the subcommittee found an immediate need for more public input and technical expertise. If form holds, each agency will probably appropriate money to employ professionals, staff aides and consultants to study the problem and report on why the bureaucracy is growing bigger and becoming less efficient.

As a sidebar, the FTC actually employed a consultant last year at a cost of \$35,000 to determine why attorneys were leaving the agency. The answer — to earn more money outside Government (a problem obviously overcome by at least one consultant).

## Seeing Solons

Congress worked hard to set up trial use of tv coverage of both chambers this year. In the House, the proposal got as far as the Rules Committee, where retiring chairman Ray Madden (D-Ind.) saw no need to let House debates compete with the sitcoms the public already gets. After a primary election defeat, he apparently changed his mind, but no one for his district did. The matter is still under study in the Senate, where the Commission on the Operation of the Senate, headed by ex-Sen. Harold Hughes (D-Iowa), recommended experimental broadcasts of chamber proceedings. Look for a renewed push in the 95th, which, once the way is cleared, should produce a new crop of stars. Archie Bunker take notice.

## Senate Swan Songs

Sen. John Pastore (D-R.I.), chairman of the Communications Subcommittee and long a gadfly of the broadcast industry, retired after 26 years of dedicated public service in the Senate. While Pastore's retirement was of his own choosing, other subcommittee members were cancelled by the voters. Vance Hartke (D-Ind.), slated to take over Pastore's chairmanship, was nixed by the home folks. Additional vacancies in the Commerce Committee were left by the defeats of J. Glenn Beall (R-Md.) and Frank Moss (D-Utah). It is also expected that Howard Baker (R-Tenn.), now a GOP Presidential hopeful, will probably ankle his ranking slot for greener (and more publicized) pastures such as the Foreign Relations Committee. The bottom line means industry lobbyists will have a lot of meeting and greeting to do come the new Congress.

## Separate Checks & Separate Tables

The post-Watergate climate finds political Washington bent on conflict-of-interest rules that would make an angel blush. On the Carter

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# Viacom! Television's new major source for movies.



"The African Queen"

Bogart in his only  
Academy Award winner!



## Aiming For The Best: 25 Years Of 'Hall Of Fame' Productions

By RON HOBIN

(Exec Producer, "Hallmark Hall Of Fame")

Last year the "Hallmark Hall Of Fame" was celebrating 25 continuous years on network television. It started in December 1951 with "Amahl and the Night Visitors," making "Hall Of Fame" the only single-sponsored dramatic television series still in existence. In television, 25 years is a considerable run, and even we involved in "Hall Of Fame" tend to overlook this simple fact. After all, when one says "25 years" fast, it may not sound like much — a 25-year-old man or woman is a youngster. But in that Bicentennial year, it struck me that the "Hallmark Hall Of Fame" has been alive and kicking for one-eighth of the entire history of the U.S. And as Don Hall, president of Hallmark Cards, recently pointed out, this is only the beginning.

We are constantly reminded of the so-called Golden Age of Television back in the 1950's, and "Hall of Fame" was part of that Golden Age. There was a lot of nerve-tugging excitement in those live productions, since the pressure and tension frequently brought out the best in actors and directors. But live productions were also notorious for the occasional discovery of a stage manager caught with his socks down when the technical director cut to camera two a few beats ahead of schedule. The productions presented on the "Hallmark Hall Of Fame" in that era included Shakespeare's "Hamlet," "Richard II," "Macbeth," "Taming of the Shrew" and "Twelfth Night;" George Bernard Shaw's "Man and Superman," with Maurice Evans and Joan Greenwood; Lillian Hellman's "The Little Foxes," with Greer Garson, Franchot Tone and Sidney Blackmer; Marc Connelly's "Green Pastures," with William Warfield and Eddie Anderson; James Costigan's "Little Moon of Alban," with Julie Harris and Christopher Plummer; and Eugene O'Neill's "Ah, Wilderness," with Helen Hayes, Lloyd Nolan and Burgess Meredith.

### Videotape Pioneer

Hallmark was one of the first to adopt the videotape technique when it was introduced in the interest of adding production value to our presentations. Videotape still had a long way to go, but even at the beginning there was a benefit to be earned in the more sophisticated potential of post-production editing. "Hall Of Fame" productions that took advantage of this new technique included Maxwell Anderson's "Winterset," with George C. Scott and Don Murray; and Henrik Ibsen's "A Doll's House," with Julie Harris, Hume Cronyn and Jason Robards Jr.

As videotape procedures were refined and became standard operating procedure at NBC, Hallmark continued to take advantage of the developing state of the art with such programs as George Bernard Shaw's "Pygmalion," with Julie Harris and James Donald; "St. Joan," with Theodore Bikel, Genevieve Bujold, and Maurice Evans; and "Caesar and Cleopatra," with Alec Guinness and Genevieve Bujold; "The Magnificent Yankee," with Alfred Lunt and Lynn Fontanne; Maxwell Anderson's "Barefoot in Athens," with Peter Ustinov and Geraldine Page, and "Elizabeth the Queen," with Judith Anderson and Charlton Heston; Noel Coward's "Blithe Spirit," with Dirk Bogarde, Rosemary Harris and Ruth Gordon; Rod Serling's "A Storm in Summer,"

with Peter Ustinov; Mary Chase's "Harvey," with James Stewart and Helen Hayes; and Arthur Miller's "The Price," with George C. Scott, Colleen Dewhurst and Barry Sullivan.

The recent Hallmark production of "Peter Pan" with Danny Kaye and Mia Farrow is a good example of the current sophistication of videotape technique, having been shot by as many as five cameras at a time over a lengthy production schedule and using videotape equipment within a motion picture concept.

### Film Not Forgotten

While videotape has been developing, the advocates of motion picture film continue to claim there is something special about the film process. Undoubtedly the argument between the videotape adherents and the film enthusiasts will continue to rage. But the "Hallmark Hall Of Fame" has in fact been equally well served by film, starting with the on-location remake of "Macbeth" in 1961. Other film projects included "Teacher, Teacher," with David McCallum, Ossie Davis, George Grizzard and Billy Schulman; "The Snow Goose," with Richard Harris and Jenny Agutter; "All Creatures Great and Small," with Simon Ward and Anthony Hopkins; "Eric," with Patricia Neal, Claude Akins and John Savage; and "Beauty and The Beast," with George C. Scott and Trish Van Devere.

However, whether live, tape or on film, the play is still the thing, and it is with the individual property that "Hall Of Fame" starts. We receive approximately 400 submissions each year, and these come from across the board — from the majors such as Columbia, MGM, Twentieth Century Fox, Universal, through the independents, Compass, Lorimar, Jaffe Enterprises, MTM, Talent Associates, to individual writers, directors, producers and agents. Our door is wide open to anyone in the creative community; all we ask is the very best they have to offer. From these submissions are selected those which seem best to capture the goals defined by Don Hall: for their inherent substance, their ability to lend diversity to the Hallmark television season, to inspire and entertain our audience, and to attempt to

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## Scare 'Em Honest?

San Antonio.

Ex-Gov. John Connally of Texas advocates the execution of death sentences should be nationally televised to serve as a deterrent to crime-bent U.S. youth. He told a newsman for KBUC here that he believes the death penalty is a deterrent and the more dramatic this fact is brought home, the better.

He further stated that if convicts now on the various state death rows are not executed, they should be imprisoned, sans parole.

## TV Drama Field In Melbourne On Uptrend In 1977

Melbourne.

Despite federal government budget cuts on the Australian Broadcasting Commission and threat of further program pruning by management, the ABC's drama department in Melbourne looks as if it will be just as busy throughout 1977 as it has been in 1976 — the year of "Power Without Glory."

Much of the drama from Victoria could depend on American public reaction to the pilot episode of a projected series entitled "Taggart's Treasure," about a young man endeavoring to locate 12 peices of treasure which will lead him to a lost fortune. It is a coproduction between ABC and Hanna-Barbera Productions and was scheduled to be screened in five major U.S. cities on Jan. 2 as per this writing.

If reaction is favorable, the pilot will lead to a further 26 half-hour programs made Down Under. It's understood that although Hanna-Barbera would be footing most of the financial bill for the series, if it goes ahead the only other U.S. involvement will be lead actor Don Reid and a script editor. Production staff and supporting actors will be Aussie.

Other productions due to be made by the ABC in Melbourne are:

"Ned Kelly," a one-hour drama written by Roger Simpson and directed by John Gauci; "No Room for Innocence," a one-hour drama scripted by Sonia Borg, directed by Doug Sharp and produced by Oscar Whitbread; "End of Summer," written by Cliff Gren; "Cat's Paw," a seven-part mystery-adventure serial.

Even if the coproduction doesn't take off, ABC apparently has several backup shows to fill the gap.

## 'Lost World Of Radio' Ain't

By LAWRENCE MENKIN

San Rafael, Calif.

"The Lost World of Radio," as one recent book title has it, isn't lost. It's journeyed through a time-war into a new world of audio tape cassettes, a new multimedia writing utilized by textbook publishers, industry, government, education, ad agencies (commercials) and the old techniques, augmented by staggering changes in technology — music, sound effects on tapes, special effects through multitape recordings, etc. — are in use today.

Drama, comedy, fiction, non-fiction. Scripts ranging from one minute, or less, to 30 minutes or less. With actors, as well as real people. For elementary school lessons in math, social studies, science, language arts; composition, reading writing, spelling.

The showmanship of show biz is being used to dramatize lessons and hold the attention of the wondering, day dreaming student. Teacher's aid, audio tape playbacks, audio

visuals, and coming soon, vidisks, a phonography playing sound and pictures, attached to your own home tv set.

Sci fi? No, it's all here. I have been engaged in this area since 1969. As a story editor and writer, I have turned out over 600 scripts. Developing characters, program series: mystery, adventure, integrated cops and robbers, private eyes, comedy, documentary, stories; multimedia books written for reading, listening and seeing.

A new world from a lost world. And growing. Needing ideas, writers, imagination, innovation and daring. And I've been trying to share yesterday's experience with students so that they too can learn how to turn out the mega-zillion scripts we pounded out in the days of yesterday's radio. Days when I was pounding out, daily, episodes of the "Sparrow and the Hawk" for CBS.

## The Good Broadcasters Do...

By VINCENT T. WASILEWSKI

Washington.

As president of the National Assn. of Broadcasters, I sometimes think I am the first to hear criticism about broadcasting. People are easily irritated by many things they hear on radio or see on television. And they are quick to make their views known. Because we are such a pervasive medium, serving tens of millions every day, it adds up to



quite a lot of criticism over the course of a year. But few people take the time to think about what a radio or television station accomplishes of a positive nature. Information — humor — entertainment — news. It seems that the good we do often goes unnoticed. There was a time when excellence in broadcasting often received awards. Now, it appears it is just as likely to receive a subpoena.

And, although I represent a great industry that has contributed enormously to our society, I spend a lot of time defending us from criticism and trying to explain our needs and our philosophy and our vision. I spend my days trying to explain why we need longer license periods, why the Fairness Doctrine is unworkable and not really fair, why the renewal process should be streamlined drastically, why we feel as we do regarding cable, copyright, family viewing, CB radios, fraudulent advertising, obscenity and a gallery of other issues affecting broadcasters.

Broadcasting is a convenient whipping boy. There is a great tendency to correlate every defect in the society since the 50's with television, be it increased crime or lower achievement test scores on college entrance exams. And in this country right now, many people are restless and critical and dissatisfied, and sometimes even surly. A major issue of the recent Presidential campaign was "the mess in Washington." Candidates were running as "anti-Washington candidates." Many Americans believe that the Nation's Capital is nothing but a city of sin, full of wiretapping eavesdroppers and oversexed legislators, globetrotting to international sun spots with their "beautifully unskilled" secretaries, while taxpayers pick up the tab. People have come to believe that in order to enter the Nation's Capital you have to leave your sense of ethics at the city limits.

I am reminded of that old story about the girl whose father was elected to Congress. On the night before they were to leave for the capital city, he tiptoed past her bedroom door and there she was, kneeling beside her bed, saying a prayer which ended with these words, "Goodbye God, we're going to Washington..."

### Three Decades Of Change

Without question, Washington has changed greatly in the last 30 years — as has our society. Thirty years ago, everybody in town took a vacation come July and August. Nobody talked about executive privilege, national nightmares and cardiac lust. Washington was a sleepy company town. The Uncle Sam Company.

And radio, 30 years ago, was still a province of the networks. It was the star entertainer — although an aging one — and it still occupied a special place in the living room. All day long, it led us through a star-crossed, storm-tossed life in the land of the soap opera, where people lived from one terrible crisis to

another which, in comparison, made our own lives look like an extended vacation in paradise.

The FCC was, at that time, facing a backlog of 1,200 applications for new or growing radio stations. The wartime freeze was over, and 1947 saw radio on the brink of an era of growth and prosperity. Radio was about to be displaced in the living room by television, but it was taking up residence everywhere else ... the bedroom ... the garage ... the backyard ... the kitchen ... and even the back pocket.

As the 1950's emerged, radio set sales began to increase faster than the population, and radio stations began to proliferate with the flood of approved licenses. (In those days, all you had to do for a license renewal was to send your engineer down to Washington to the FCC office with a report that you had not boosted your power and that you were not interfering with the other fellow's frequency. Those were the days ... well, I guess they had other hardships...)

### A Healthy Self-Purge

With the advent of television, some people ran scared. In fact, they ran so scared that they ran right out of the industry. This was a kind of self-purge that made radio healthier than ever and left the medium with a more committed group of professionals. They saw in radio's changing role from national to local medium an unprecedented opportunity for growth and expanded service. It took a lot of guts to start a radio station back when television was being introduced. The good stations have survived, probably because they accurately assessed their roles as service media, catering to the needs of the local community.

Over the past 30 years, radio on both AM and FM bands has grown to astonishing proportions. Even some of the smallest markets in the U.S. are served by more than one radio station. Listeners everywhere have a choice, and in most areas the choice is multiple. The successful radio station today becomes the hub of its community — its basic appeal is local, its basic strength lies in total commitment to the needs and interests of the listeners within its primary signal area. It has to be responsible to the community, and specialize its format to key segments of that audience because, realistically, in a multiple-station community you just cannot reach all the people all the time, but you can hope to reach many of the people most of the time, and radio does.

### 'Horn Of Plenty'

And what about television? That little box which brings entertainment and news — everything from Archie Bunker to the planet Mars — right into your living room. Television was once referred to as "that vast wasteland." Based upon what I have seen recently, let me now refer to it as "that horn of plenty." Programs of every type are on this year's television schedule — programs that are better made, better written, better acted than ever before. Programs that deal with every conceivable contemporary theme. Not just cream puff entertainment, but also dealing with mental illness, divorce, drugs, crime, unemployment, ethnic history, literature, racial prejudice. They will all come under serious adult scrutiny on television. The open and careful exploration of these subjects can only be a healthy trend.

The change is not a phenomenon particular to the networks. Local stations and local broadcasters are also producing shows that demonstrate excellence and talent. (Continued on page 96)







# Global Prices For TV Films

U.S. television exporters anticipate a total foreign gross of between \$125,000,000 and \$150,000,000 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.

	Price Range Half Hour Episode	Price Range Feature Film
CANADA		
CBC	\$2,500- \$4,000	\$8,500- \$12,000
CBC (French Net)	2,000- \$3,500	4,500- 5,500
CTV Network	1,500- 2,500	10,000- 40,000

LATIN AMERICA & CARIBBEAN		
Argentina	900- 1,000	3,000 5,000
Bermuda	30- 45	90- 150
Brazil	2,000- 3,000	5,000- 10,000
Chile	65- 70	350- 400
Colombia	190- 200	700- 1,000
Costa Rica	60- 70	250- 500
Dominican Republic	100- 150	225- 300
Ecuador	55- 75	200- 250
El Salvador	50- 55	400- 450
Guatemala	70- 80	250- 400
Haiti	20- 25	75- 100
Honduras	30- 35	135- 150
Jamaica	60- 65	200- 400
Mexico	900- 1,100	10,000- 50,000
Netherlands Antilles	50- 55	90- 100
Nicaragua	40- 50	200- 300
Panama	60- 70	350- 500
Peru	130- 135	850- 1,300
Puerto Rico	500- 600	3,000- 3,750
Trinidad & Tobago	70- 75	200- 225
Uruguay	75- 85	350- 550
Venezuela	500- 600	2,000- 3,500

WESTERN EUROPE		
Austria	800- 850	2,500- 2,700
Belgium	650- 900	2,000- 3,000
Denmark	200- 250	2,500- 3,000
Finland	250- 350	2,000- 2,500
France	4,800- 5,000	14,000- 20,000
West Germany	4,900- 5,300	24,000- 32,000
	(undubbed)	(dubbed)
Gibraltar	26- 35	75- 125
Greece	250- 300	600- 800
Ireland	185- 190	500- 600
Italy	1,800- 2,000	11,000- 14,000
Luxembourg	500- 600	1,500- 2,000
Malta	28	no sales
Monaco	200- 250	575- 700
Netherlands	1,000- 1,200	2,200
Norway	150- 175	1,200- 1,500
Portugal	150- 200	500- 600
Spain	450- 550	4,000- 5,500
Sweden	1,000- 1,100	3,000- 5,500
Switzerland	250- 300	900- 1,500
United Kingdom	3,500- 5,000	25,000- 70,000

EASTERN EUROPE		
Bulgaria	65- 100	300- 400
Czechoslovakia	250- 300	1,800- 2,000
East Germany	500- 1,000	2,000- 5,000
Hungary	100- 160	1,000- 1,200
Poland	150- 200	800- 1,000
Rumania	150- 200	400- 500
USSR	120- 300	*6,000- 8,000
Yugoslavia	175- 250	800- 1,000

MIDDLE EAST AND SOUTH ASIA		
Cyprus	30- 35	100- 150
Egypt	200- 225	600- 800
India	no sales	no sales
Iran	400- 600	2,200- 3,200
Iraq	350- 500	1,200- 2,000
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

AFRICA		
Algeria	90- 100	no sales
Kenya	25- 30	no sales
Nigeria	35- 40	80- 100
Rhodesia	no sales	no sales
Uganda	25- 30	no sales
Zambia	50	100

FAR EAST		
Australia	**	15,000- 30,000
Hong Kong	60- 85	200- 400
Japan	3,000- 3,500	20,000- 60,000
South Korea	50- 80	250- 350
Singapore	50- 60	175- 200
Malaysia	50- 60	175- 200
New Zealand	300- 350	1,300- 1,700
Philippines	200- 275	1,000- 1,200
Ryukyu Islands (Okinawa)	50- 60	100- 125
Taiwan (Formosa)	60- 100	250- 300
Thailand	125- 175	600- 800

\*USSR: Dollar sales very rare and prices unsettled; still seeking barter deals.  
\*\*Australia: Telefilm sales in Australia are made under various arrangements: rights for the four capital cities (Sydney, Melbourne, Brisbane and Adelaide), rights for all Australia, original telecasts only originals with one-half repeats guaranteed at 50% of the price, multiple runs and various types of rerun deals.  
One run in the four capital cities with one-half repeats guaranteed at 50% — \$5,000 per hour. The Australian Broadcasting Commission buys rights for all of Australia. The ABC pays 20% more than the above price. All-Australia rights are thus \$6,000 per hour (also with 50% repeats guaranteed). Those prices are for primetime. Prices for daytime range from \$800 to \$1,600 per hour in the four capital cities only. The Australian Broadcasting Commission pays 20% more. Potential revenue for the commercial country stations (in markets outside the capital cities) is anywhere from \$850 to \$1,300 per hour.  
\*\*\*Israel: Few American sales of features.

## Exceptional Year For Aussie Radio

By BOB LOGIE  
(Director of member services of the Federation of Australian Radio Broadcasters).

Radio in Australia has had an exceptionally good year, and three things have contributed. Firstly, retailers are relying on radio to create store traffic and boost sales in a slowish retail year. Secondly, manufacturers' budgets did not keep pace with the rate rises in television and print media, which forced many of them, with long product lines, to try radio — and radio worked like crazy for them. Thirdly, a lot of medium-budget advertisers were forced out of television because of the rate rises and lack of available commercial time, and such advertisers have been showing up in radio. Yes, 1976 has been an exceptional year for the 120 Australian commercial radio stations: the Federation's 1976 revenue projection indicates that they will have earned some \$75,000,000, which represents a rise of about \$8,700,000 over the year before.

**Wasilewski**  
(Continued from page 94)

pendent and affiliated stations have tapped their strength and gained new dignity as public servants. Local stations have produced programs on public affairs and news that reflect what is going on in the country, and often create what is going on. The way that television has worked to initiate change is a story in itself. Special units at local stations not only dig into the news, but they dig behind the news and spotlight issues that often escape public notice.

Television has opened its borders to fresh, creative concepts presented in new, relevant and stimulating ways. Broadcasting, instead of avoiding unpleasant realities, is in the vanguard of the attack upon them.

### Risking Failure

Of course, the basic ingredient in change is experimentation — which does involve the risk of failure. But often failure breeds success. Perhaps we must risk failure in order to yield a more fruitful harvest of better radio and television. But, in order to do so, we must be free from Government interference. Broadcasting must be assured of its equal claim to First Amendment rights, because it is not broadcasting's rights that are recognized by the Constitution — it is the rights of the public. And, as broadcasting more and more ascends to the position of prominence in the transmission of news and ideas to the American public, all the more reason that the public be assured of broadcasting's protections against abridgment under the First Amendment. If the public's right to broadcasting freedom is not fully recognized by the courts and the Congress then, truly, all First Amendment rights are going down the drain. More people get their news from broadcasting than any other communications media, and if that foremost of media is not the beneficiary of Constitutional protections against abridgment of speech and press freedoms, then none will be.

We must assertively strive to achieve these ends so that the public, in the proper climate of freedom — a climate conducive to experimentation, discovery and success — will yield that more fruitful harvest of better radio and television.

## The Structure Of British TV: A Contrast With America's

By JACK PITMAN

London. Though much interest in and awe of British television fodder is commanded around the world, what is often less appreciated is the U.K. medium itself. Ignorance is perhaps most profound in the U.S., where the system of broadcasting is like no other in structure and content. This is yet another attempt to spell out the British style. Possibly reflecting the English knack for compromise, the British medium is a kind of halfway house wherein public service and advertiser-supported video coexist independent of government. Confusion predictably recurs, however; despite repeated attempts to disabuse foreign media, many still mis-cue that public BBC is government-run. Not so and never was. The company, dating back to 1927, operates under a renewable royal charter, accepts no advertising and is supported by public taxation in the form of annual set license fees. That funding device is common to many other countries, of course.

**Indies Under An Authority**  
Independent station licensees operate under an Act of Parliament administered by the Independent Broadcasting Authority, which is roughly equivalent to America's FCC but with far more clout. IBA not only licenses for six-year periods but leases out transmitters to the stations at princely annual fees and is also a direct censor as final arbiter on all programming content including commercials. But for all that, substantial latitude manages to prevail.

BBC operates two national channels, one angled to the mass audience, the other to a more cerebral one. Limited to one channel, the independents forever face the trick of mixing mass with class in a way that will fetch both circulation and sufficient cover to appease critics

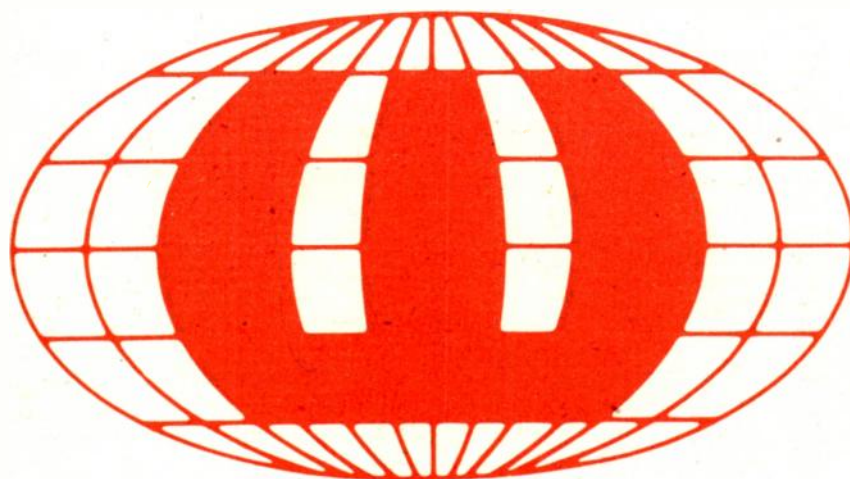
and politicians. By common consent, they more or less manage it, all the while campaigning for their own second channel and parity with BBC.

**London's Dual Licensees**  
Currently some 15 independent (i.e., commercial) stations, of which five are majors, operate in the kingdom. London is the only town with two licensees on a split-week performing pattern; the others operate out of provincial keys. Between them the indies comprise the so-called ITV (for Independent Television) Network, not to be understood in American web terms but only as a consortium arrangement of convenience and muscle that enables them to compete with BBC's highpowered nighttime programming. Most of the 15 stations feed fare to the network, but none more often than the "big five" majors — Thames, London Weekend, Gran-

ada, ATV and Yorkshire. Networking is scheduled by a committee of programmers meeting monthly, with each station kicking in pro rata to cushion the shows' investment "nut." Imported programming, whether from Hollywood or other sources, is normally acquired as a consortium buy. Such acquisitions, however, seldom air network-fashion but normally play off in what the U.S. trade understands as a syndication pattern.

**Ad Spots Clustered**  
British independents can only carry up to six minutes of spots per hour, and the practice is to cluster them in two-minute "natural breaks," be the show comedy, drama, documentary or grand opera. The result makes for intelligent compromise as between American clutter and the ghetto-style of up to 20 minutes worth of spots in other European markets. Primetime in the U.K. runs from 7 to 10 p.m., though some of the most potent raters on the British box occupy early fringe time periods. The English are an early to view, early to bed breed. New tv seasons also launch here in September, but on a "rolling" (Continued on page 102)





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# 1976 - 77 Network 'Second' Season New Shows At A Glance

**Includes Series Titles (listed alphabetically by network), Time Slots, Suppliers, Production Staff Heads, Cast Regulars and Semi-Regulars and Estimated Network License Fee per Segment (costs do not include time charges or commercials)**

ABC-TV							Estimated Network License Fee Per Episode
Series Title	Day	Hr. Mins.	Supplier	Production Principals	Cast Regulars & Semi-Regulars		
Brady Bunch Variety Hour, The	Sun	7:00 60	Paramount TV-Sid & Marty Krofft TV Prods.	EP: Sid & Marty Krofft P: Lee Miller, Jerry McPhie D: Art Fisher	Florence Henderson, Robert Reed, Barry Williams, Maureen McCormick, Chris Knight, Geri Reischl, Mike Lookinland, Susan Olsen, Ann B. Davis		\$325,000
Dog & Cat	Sat	10:00 60	Lawrence Gordon Prods.	EP: Lawrence Gordon P: Bob Singer	Lou Antonio, Kim Bassinger		310,000
Feather & Father	Mon	10:00 60	Columbia Pictures TV-Larry White Prods.	EP: Larry White P: Bill Driskill, Robert Mintz	Stefanie Powers, Harold Gould, Frank Delfino, Joan Shawlee, Lewis Charles		315,000
Fish	Sat	8:30 30	Four D Prods.	EP: Danny Arnold	Abe Vigoda, Florence Stanley, Denise Miller, John Cassisi		135,000
Mrs. Blansky's Beauties	Sat	8:00 30	Paramount TV-The Henderson Co.	EP: Garry Marshall P: Tony Marshall	Nancy Walker, Roz Kelly		150,000
Nancy Drew & The Hardy Boys Mysteries	Sun	7:00 60	Universal TV-Glen A. Larson Prods.	EP: Glen A. Larson P: Arlene Sidaris, Joyce Brotman	Shaun Cassidy, Parker Stevenson		310,000
What's Happening!!	Thu	8:30 30	TOY Prods.	EP: Bud Yorkin, Bernie Orenstein, Saul Turteltaub	Ernest Thomas, Haywood Nelson, Fred Berry, Danielle Spencer, Mabel King, Shirley Hemphill, Thalmus Rasulala		135,000
Wonder Woman	Sat	8:00 60	Warner Bros. TV-Douglas S. Cramer Co.	EP: Douglas S. Cramer P: W.L. Baumes	Lynda Carter, Lyle Waggoner, Richard Eastham, Beatrice Colen		325,000
CBS-TV							
A Year At The Top	Wed.	8:30 30	TAT Communications-Don Kirshner Prods.	EP: Norman Lear, Don Kirshner P: Darryl Hickman	Mickey Rooney, Vivian Blaine, Robert Alda, Phil Leeds, Judith Cohen, Greg Evigan, Paul Shaffer, Kelly Bishop		135,000
Andros Targets, The	Mon	10:00 60	CBS-TV	EP: Bob Sweeney, Larry Rosen P: Edward H. Feldman	James Sutorius, Pamela Reed, Roy Poole, Alan Mixon		325,000
CBS Wednesday Movie	Wed	9:00 120	Various				Various
Code R	Fri	8:00 60	Warner Bros. TV	EP: Edwin Self	James Houghton, Martin Kove, Susanne Reed, Tom Simcox, Robbie Rundle		310,000
On Your Own	Mon	8:30 30	Paramount TV	EP: Lowell Ganz, Mark Rothman P: Lawrence Kasha	Adam Arkin, Jack Kruschen, Pat Carroll, Barbara Rhoades, Paul Price, Paul Sylvan, Stephen Nathan		135,000
Who's Who	Tue	8:00 60	CBS News	EP: Don Hewitt SP: Grace Diekhaus	Dan Rather, Charles Kuralt, Barbara Howard		200,000
NBC-TV							
CPO Sharkey	Wed	8:00 30	R. & R. Prods.	EP: Aaron Ruben P: Gene Marcione D: Peter Baldwin	Don Rickles, Elizabeth Allen, Harrison Page, Peter Isackson, Jeff Hollis, Tom Ruben, Barry Pearl, David Landsberg		150,000
Fantastic Journey	Thu	8:00 60	Columbia Pictures TV-Bruce Lansbury Prods.	EP: Bruce Lansbury P: Leonard Katzman	Jared Martin, Carl Franklin, Ike Eisenmann		325,000
McLean Stevenson Show	Wed	8:30 30	Monty Hall Enterprises - McLean Stevenson Enterprises	EP: Monty Hall P: Norman Barasch, Carroll Moore, Don Van Atta	McLean Stevenson, Barbara Stuart, Madge West, Ayn Ruymen, Steve Nevil, David Hollander, Jason Whitney		135,000
Sirota's Court	Wed	9:00 30	Universal TV-Peter Engel Prods.	EP: Peter H. Engel, Harvey Miller D: Mel Ferber	Michael Constantine, Cynthia Harris, Kathleen Miller, Ted Ross, Fred Willard, Owen Bush, Mickey Fox		135,000
Tales Of The Unknown	Wed	10:00 60	QM Prods.	EP: Quinn Martin P: John Wilder			325,000

Symbols: EP-Exec Producer; P-Producer; SP-Senior Producer; D-Director

## 'Hall Of Fame' Aims For Best

(Continued from page 94)

make permanent contributions to the growth of the television medium as a whole.

In any given season we try to achieve a mix of certain types of quality shows. In addition to adaptations from the theatre, this mix could include an all-family entertainment such as "The Littlest Angel" or "Peter Pan," a classic from literature or legend such as "The Snow Goose" or "Beauty and The Beast," and an original screenplay with strong contemporary implications, such as "Eric," or our current production "Emily, Emily," which tells of a retarded young man's trials and ultimate triumph, and which will be aired on NBC on February 7.

Some measure of the "Hall Of Fame's" success in achieving its

goals is to be found in the mail that comes in after each broadcast, and there are many complimentary letters. But there are also viewers who let us know when they feel we've let them down, and this, too, is rewarding, for much of our audience knows that "Hallmark Hall Of Fame" is *their* show, not ours. They feel truly involved and consequently help to keep us up to the mark. It hurts, but it helps.

In addition to much favorable viewer reaction, the "Hall Of Fame" has earned more than 120 major awards, including 47 Emmys. And on the special awards program "Zenith Presents A Salute To Television's 25th Anniversary," actor George C. Scott made a statement that gladdened all Hallmark hearts: "The show has produced the

most far-reaching cultural contribution ever made to the world."

The credit for what "Hallmark Hall Of Fame" has achieved on NBC network television must obviously be given to a great number of individuals who contributed their very best to the series — it is impossible to name them all. But basic credit must be given to J.C. Hall, founder of Hallmark Cards, who originated the series, and to his son, Don Hall, who is committed to carrying on its high standards. In a recent interview Arthur Schultz, chairman of Foote, Cone and Belding, the agency responsible for "Hall Of Fame" programming for the entire 25 years, commented upon another extraordinary fact concerning the Halls: "They have never had ratings as their primary interest. They simply want to give the best to people who are willing to spend time looking at the program." In this age of rating and share and computer, that is ex-

traordinary. But when you talk to Don Hall, you are not talking to a computer; you are talking to a very human being. And, believe it or not, he truly cares about American television and feels deeply his responsibility to give back to the consumers who have supported Hallmark, something of value which might entertain them and add a measure of excellence to the programming they encounter.

Art Schultz's remark points to something fundamental in the Hallmark attitude: concern for "people who are willing to spend time looking at the program." For Don Hall constantly makes all of us on "Hall Of Fame" aware that it is not so much that we are giving the audience a show. The real gift is that the audience is giving us their time. In an age of computers, I am happy and proud to be part of a team whose tools are more human. For the working tools of the "Hallmark Hall Of Fame" are simply the head, the heart and the hand.

## Metro Albany FM Hits \$1-Mil Peak

Albany.  
The year 1976 saw the total FM time sales in this 30-station "metroland" market go over \$1,000,000 for the first time.

The figures are known as the result of a joint contract made by six of the seven commercial FM stations and by six AM stations in Albany-Schenectady-Troy with the Albany CPA office of Peat Marwick & Mitchell Co. Purpose of the pact is to keep on top of the current sales picture rather than wait for delayed FCC reports. Each station feeds its sales info to the CPA under a coded identification and receives regular reports.

Although these reports are confidential, *Variety* has learned that AM and FM sales for this area are up at least 20% each for 1976 over 1975, a year that was ahead of 1974.





THE SIGN OF GOOD TELEVISION



# TV Providing Nashville With Another Special Sound: Product For USA, Paced By Syndication

By LEE RECTOR

Nashville. Television production has become big business in Nashville and industry executives here are licking their chops.

With lower production costs and an abundance of local talent from which to draw, television has become the second largest entertainment industry here — second only to music.

Show Biz Inc., a subsidiary here of Holiday Inns, produces four syndicated shows that appear weekly in a substantial number of markets. The most successful of them, with 130 markets, is the new show, "Dolly," starring country music songstress Dolly Parton.

Other top Show Biz entries are "Pop Goes The Country," in 127 markets, "Nashville On The Road," in 111, and "The Porter Wagoner Show," in 92. Show Biz also produces some network specials.

"It's been a year that Nashville's television product has gone into more markets and into a far greater percentage of U.S. television homes than ever before," says Neika Brewer of Show Biz. "This to a very large degree is due to the success of 'Dolly.' I believe Nashville is now number two for syndicated tv, and number one for syndicated tv shows of a music orientation."

## Up From The Bible Belt

Television syndicators are also finding it easier to sell country music shows to new markets.

According to Dennis Kostyk of DMK Films, "We are no longer trying to sell to the bible belt, but to major markets — people used to seeing Bob Hope and Perry Como. As a result, there is an approach toward higher quality in production of Nashville's television show. The general public is getting more educated and demanding. To compete, the shows are getting better and better to reach beyond the regular country music market."

When WSM and Opryland opened the doors of the Grand Ole Opry House in 1973, they were already one step ahead of the production game by opening a new facility designed for television production with two studios — the Opry auditorium and a smaller studio in back designed for production of syndicated shows.

WSM already owned "That Good Ole Nashville Music," this year in 137 markets, and the television division of Opryland — Opryland Productions — packaged and syndicated a new hourlong "Music Hall America" this past year which is already in 155 markets.

In addition to its own shows, Opryland Productions facilities were used this year for 26 episodes of "Pop Goes The Country," 26 of "Dolly," 26 of "Nashville On The Road," 26 of "The Porter Wagoner Show," four of "Captain Kangaroo," five Johnny Cash specials, and six "Dance In America" programs with Martha Graham for the public broadcasting network.

## Feeds To The Networks

Additionally, Opryland Productions gave nationwide feeds on the Kentucky Derby for ABC, Big 10 basketball for NBC and basketball of the Olympics for ABC.

Opryland Productions' remote facilities taped four "Today" shows, a Barbara Walters special with President-elect Carter and Mrs. Carter, and a Roy Clark Ranch Party in Tulsa, Okla.

"I think Nashville is already a major television production centre

with the work that we are doing here," says Roy Smith, head of Opryland Productions. "I can only see an increased amount of work coming out of Nashville. (Next year, 180 days of shooting time are already booked.)"

"One of the attractions of Nashville is that we have a good happy relationship with those who work for us and with us, including the unions. That's what the out of town people like. Also, the bottom line of Nashville television production is about two thirds of costs in other centres."

"We are now in the discussion stage of creating additional post-production facilities by installing two computerized electronic editing facilities."

Joe Johnson, president of Four Star Music, has followed suit this year, building an elaborate sound stage and videotaping facility on Music Row in the Four Star Bldgs. in anticipation of increased business here. Depot Music is planning a sound stage in its proposed new building.

The top tv show originating from Nashville is, of course, "Hee Haw," which is presently playing in 237 markets. "Candid Camera" has also moved its production to Nashville. "Hee Haw" and "Candid Camera" are produced at WTVF-TV studios.

## Shows Of Yesteryear

(Continued from page 91)

characters as Paul Tripp, who squirreled away all his "Mr. I. Magination" kines, to playwright Paddy Chayefsky, who secured copies of all his Philco-Playhouse shows — including the historic "Marty" (NBC never kept copies) — to Burr Tillstrom who hung on to endless reels of "Kukla, Fran & Ollie," and to Mildred Freed Alberg, who save kinescopes of her early "Hallmark Playhouse" shows. Producer Max Liebman was wise to store away all those historic Caesar-Coca Saturday Night Revues, and Mrs. Ernie Kovacs (Edie Adams) has managed to hang on to all the works of her late, great comedic husband's.

But if I started listing what's missing from all the rest of the early tv shows that flickered across your 7, 10 and 12-inch Dumont, Philco and Zenith sets back there in the not-so-distant past when tv was just getting off the ground, I'd be running out of space before I got half way down this page.

Truth is, the business grew so fast and became so successful in such a short time, nobody ever thought of what they were doing as being historic enough to stow it away. You finished telecasting a live show on a Sunday night at 10, and the following morning you'd be in rehearsal for next week's episode. Who had time to worry about where the kinescope was being stored — if it was being stored at all?

Variety has a large and enthusiastic reading public. This is an S-O-S to all of you out there. Have you got any 1950's kinescopes squirreled away? It's time to bring them out of the closet — and to let us congratulate you for having been so foresighted in saving a piece of show-biz history. Let them go to the schools and colleges, or wherever they'll be safe (naturally we'd be happy to look at them first). But before they start shrinking in their film cans, please — let us know where they are!

## HEW Says It With Music For WETA-TV

Washington.

Educaster WETA-TV here has received a \$450,000 grant from the Dept. of Health, Education & Welfare's Office of Education for a 10-part series to help grade-school moppets build music appreciation skills.

Allied Chemical Corp. will also ante \$300,000 for the half-hour shows to be distributed to schools, libraries and PTV stations. Dubbed "Music..." the series will explore such elements as people, rhythm, melody, harmony, style, improvisation, and composition. It will be aimed at fourth, fifth and sixth graders.

Murry Sidlin, resident conductor of the National Symphony Orchestra, will introduce the programs using live performances, tapes, puppets and animation. Series is skedded for distribution during the 1977-78 season.

## News Faces On Philly TV Do Flip-Flop

By HARRY HARRIS

Philadelphia.

On Nov. 29, Jim Gardner, anchorman of WPVI-TV's noon newscasts, added the station's 5:30 p.m. stints. On the same day, KYW-TV introduced a trio of noon newscasters to be variously paired, Diane Betzendahl, Roy Weissinger and — until two weeks earlier a reporter-anchorman at WCAU-TV — Jack Jones.

These are portents of major changes to come in Philadelphia's constantly in-flux newscast situation.

Gardner is being seen as air heir-apparent to WPVI-TV's formidable solo anchor, Larry Kane, who's slated to switch to New York's WABC-TV on or before June 30.

Betzendahl and Weissinger are being touted as the most likely successors when Vince Leonard's nighttime partners, Jessica Savitch and Mort Crim, depart in 1977 (Crim in May, Savitch by fall) for still-unspecified New York news niches.

New faces and voices are already installed at WCAU-TV. On Sept. 20 Ralph Penza, from New York's WCBS-TV, Joan Dinerstein and Joel A. Spivak replaced Jones and Mike Tuck as weeknight anchors.

## Turnover Galore

The unusually rough rivalry for newscast dominance here (with WPVI-TV, which replaced WCAU-TV in the top spot, being increasingly challenged by KYW-TV) has been attended by frequent personnel changes, but never with such frequency as in 1976.

Among those who have departed from the local scene during the calendar year:

At WPVI-TV: News director Ron Tinidiglia. Weatherman Joe Pellegrino. Afternoon coachnor Gwen Scott. Noon anchor Claire Morris. Senior editor Dave Neal, imported from KYW-TV. Investigative reporter Jim Fulbright. South Jersey bureau chief Lou Pappas. Reporter Cheryl Ann Holt.

At WCAU-TV: Anchormen Barney Morris and Jack Jones. News director Bob Morse. Assistant news editor Steve Steinberg (on Nov. 26.).

At KYW-TV: Assignment editor Dave Neal. News producer Jim Boyer.

There was one top echelon change, too. On Feb. 9, ex-KYW-TV exec Kenneth P. MacDonald replaced Robert L. Bryan as veep and general manager of Kaiser Broadcasting Co.'s WKBS-TV.

## Radio Receivers Revisited

Sears Catalog Of 50 Years Ago Extols Virtues Of Silvertone, Etc., Etc.

By ERNEST WEATHERALL

Frankfurt.

In the early 1920s, when radio was rapidly making the wind-up phonograph obsolete, many people hesitated to buy a set because they felt installation was too difficult.

A 1927 edition of the Sears Roebuck Catalog, edited by Alan Mirken and recently reproduced by Bounty Books, shows that Sears went to a great deal of trouble to explain that anyone could set up a radio.

The sales pitch was, "We guarantee that anyone, no matter how uninformed in such matters, by following our simple instructions and diagrams, can readily install a Silvertone Receiver and get perfect results. Thousands of people annually buy radio sets from us, install them themselves and tell us of results that are truly marvelous."

The problem with those early sets is that you needed diagrams and perhaps a degree from MIT, to hook everything up. For example, you had two large heavy-duty 45-volt "B" batteries, and 100 ampere hour "wet" storage battery. Battery testers were included. If the two dry-cell batteries were low, you bought new ones. If the storage battery was fading, you brought it to the nearest service station, where distilled water was added to the cells and it was charged overnight.

## KDKA, Of Course

Then there was the aerial and ground equipment. No radio in those days could operate without an antenna, unless you lived alongside the station transmitter. The bigger the aerial, the better the reception, and on a clear night you could even get KDKA in Pittsburgh.

Then there was the ground connection, which was usually attached to the nearest radiator, but the more ambitious ran it outside to a steel stake in the ground. According to the instructions, by grounding the set, it was supposed to eliminate static and other strange noises, but seldom did.

If you managed to get everything connected without receiving a jolt from some of the battery connections, there was the matter of tuning into a station. The radios of the day came with three turning dials. All had to be lined up perfectly before the station came in, after many squeaks and whistles.

Sears was quite proud of its six-tube console models which the catalog said were made of "genuine mahogany, which has a rich hand-rubbed finish, with a large sound chamber complete with a heavy, high quality, reproducing unit." In other words, with a built-in speaker.

## 'Utmost Clarity & Realism'

For sets without speakers, Sears sold "goose-neck reproducers" which looked as though they came from an old Edison phonograph. The catalog, however, was pushing what was called "The new Silvertone Cone Speaker." It was described as being made of "heavy brown parchment equipped with a large heavy magnet which has a sensitive, floating type armature that assures the utmost clarity and realism throughout the entire musical scale."

Because they were so fragile, cone speakers had a short life expectancy, and were never too popular.

The big surge in radio sales came in 1927, before the second Dempsey-Tunney fight, which was broadcast from Chicago. Those who already had sets made sure their storage batteries were charged to hear the "long count" fight. Setless

sports fans stood outside music stores, which had begun to sell radios, to listen to the fight.

Even in 1927, the catalog was offering a power unit which eliminated all the problems of the dry and wet batteries, especially acid spilling on the best carpet. The power unit, the copy said, "contains no battery, bulb, acid or moving parts. Current rectification is accomplished by a new and proven scientific principle of dry metallic plates that will last indefinitely." All you had to do was plug the radio into the power unit and the power unit into the nearest light socket.

The following year, Atwater Kent came out with a one-dial radio that had a built-in power unit that revolutionized the industry. The advertising plug, which was ahead of its time, said, "Plug in and turn on."

Despite improvements in receivers over the years, tubes remained until recently when they were finally replaced by transistors. Tubes in early receivers would burn out just before "Amos 'n' Andy" came on, or when Floyd Gibbons was bubbling with the latest news about the U.S. marines battling Sandino's guerrillas in the Nicaraguan jungles.

Back in the '20s, Sears opened its own radio station in Chicago, "WLS" (World's Largest Store) to help sell receivers to the rural areas. "Constant service is our watchword," the catalog said.

In plugging the infant broadcasting industry, the catalog said, "Radio has become an almost indispensable part of homelife. It is the most marvelous gift of the present age and no family should be without its untold advantages."

## Bedi-Time Story

(Continued from page 91)

jah of Sarawak. Sandokan symbolized independence in an era of colonial rule.

Bedi has meanwhile appeared in a film shot in Colombia called "The Black Pirate," produced by Rizzoli Films and also directed by Sergio Sollima. Co-billed are Carol Andre and Mel Ferrer. English-dubbed version is to be distributed in the U.S. by AIP. The \$4,000,000-budgeted pic is in the same genre as "Sandokan," though made purely for theatrical release.

Negotiations are underway with Rizzoli to make the second part of "Sandokan," based on the last three books of the series by Salgari.

Queried on the extraordinary success of "Sandokan," Bedi commented, "Visually the series is so different that the effect is stunning. Also, Sandokan is the kind of character not seen since the days of swashbuckling heroes. The series appeals to the kids, but their elders are fascinated as well. The main thing, I think, is that we're not making fun of the genre, as some recent swashbuckling films have."

The 30-year-old Bedi, who broke into films in his native India but was unknown in the West until "Sandokan," next flies to Italy for a six-city tour following preem of "The Black Pirate" in Palermo.

"Very few actors from the East have made it in the West," he said. "Perhaps I got the break because I've had one foot in each culture, my mother having been English, and thanks to my own training in English-language theatre. I am now where almost every aspiring actor hopes to be, but very few achieve."

—Besa.



**Quinn  
Martin**  
PRODUCTIONS



## Censors Before The Family Hour

(Continued from page 89)

Singleton said, "I dream that I'm a Dixie Cup in the Brooklyn Dodgers' locker room." A nice laugh, not as big as a boff, but 'twill serve.

### Nantucket's Not Always Dirty

Possibly our greatest argument with the censor on the Jack Benny series came when we did our version of the MGM movie, "King Solomon's Mines." This African-located adventure picture starred Deborah Kerr, and she was our guest on this program. In our sketch, Jack, as the Great White Hunter, was guiding Miss Kerr through darkest Africa searching for King Solomon's mines. Suddenly they were captured by cannibals. Jack said, "Don't panic, Deborah, I'll amuse them. I'll tell them a limerick... they love those." Then Jack recited:

There was a galoom from Nuwaga,

Who oola magana tomaga,

He aga noo wad,

Nakowa kasad,

And-booga lanoya karaga.

When Jack completed reciting this pure gibberish, the actors cast as cannibals all laughed. Then the dialog went as follows:

JACK: It worked, it worked.

They've gone.

DEBORAH: That's wonderful. What was the limerick?

JACK: (SHYLY) Oh, I can't tell you, it's dirty.

When the CBS censor read this he wanted us to delete it from the script even though we assured him that the words had no meaning in any language, living or dead. He said that it didn't matter, all limericks were dirty, and our punchline only emphasized the fact that it was a pornographic poem.

At this point Miss Kerr gave the censor a withering look, and in tones to match she said, "Oh, really now!" That did more than all our arguments. The limerick stayed in the script and was rewarded with laughter and applause, and Jack's apologetic refusal to translate it to Deborah got another big laugh.

During the current "All In The Family" season we taped a show where Mike got into one of his perennial arguments with Archie and finally gave up by saying, "What am I doing arguing with a man whose idea of a great poem starts off with, 'There was an old nan from Nantucket.'" CBS may have changed their censors, and certainly their views on what can and cannot be done, but evidently limericks are still a sensitive spot. We were told that this was the opening line of one of the best known obscene limericks. Sally Struthers happened to overhear our discussion and immediately recited an innocent innocuous limerick with the same opening line. The gag stayed in and got an excellent laugh from the studio audience — probably because the majority of the audience, like the writers, had never heard the laundered lines of that limerick.

### Blunting Blue Pencils

In the days of radio, because sometimes censors could snip a quip that offended their taste, but no one else's, writers took defensive measures to protect their material. They reworded punchlines, obfuscated them, left out key words and transposed words so they were innocent. Then, on the air, the comic would do the punchline correctly. Since it was live, nothing could be done by way of punishment except to threaten to cut you off the air next time.

The favorite device of writers who had a line they liked and feared the censor would blue-pencil was to write two or three real rough risque

jokes into the script. Then when the censor came down to argue with us, we'd bargain with him and give in on all the ones we wrote with the expectation they would be deleted. As a concession, we'd ask to keep the one we really wanted.

This gimmick once backfired on the Benny bunch. We had one gag that we thought the censor would excise, and to save it we stuck two blue gags in the script. I don't remember the other one, but the first one I clearly recall.

Jack was going for a medical examination and we had him walking down a long hallway in a building exclusively used by doctors. As he passed each doorway he read off the medical men's names and specialties — and the line went like this: "Let's see... Dr. Eyman, Eye Doctor... Dr. Earlich, Ear Doctor... Dr. Footer, Foot Doctor... Doctor Ballzer???" Now, possibly because we had a writer named George Balzer on the staff, and a secretary named Jeanette Eyman, the censor read no double meaning into the gag. Nor did he ask us to excise the second double entendre line we slipped in, and best of all, he made no mention of the line that we wanted to keep.

At rehearsal we read the script as it was written and the cast howled at our two dirty jokes, but even though they had the censor's okay, we removed them ourselves.

### Titillating Timpani

Possibly the classic outwitting of a censor was done by Jack Douglas, who used to write for tv but has now gone honest and become an author and frequent guest on late night talkshows. In his radio writing days, Jack was creating gags for the Jimmy Durante-Garry Moore series at the time Jane Russell was being touted for her outstanding talents. (In those days Jane Russell was Sophia Loren and Raquel Welch rolled into two.)

On his show, Durante told Moore that he had a date with Jane Russell. Moore asked Jimmy, "The Jane Russell?" Jimmy assured him he went out with the Jane Russell. Moore said he doubted that Jimmy had a date with the Jane Russell. They kept repeating her name, and after each line there was a music cue, "Timpani." Now this seems clean enough dialog, so it was never questioned. However, the timpani, as any music lover knows, is a double-drum instrument, and it was resoundingly struck twice every time the lady's name was mentioned, so on the air we heard "Jane Russell, Boom, Boom." Her name was used several times in this innocent-appearing dialog, but every time you heard Jane Russell you heard Boom Boom. It was one of radio's funniest bits, and certainly a most resourceful ruse in outsmarting the censor.

When an author completes a book, screenplay or television show and has it produced or published it is rarely the end of his creative thinking. Some times, after viewing the finished product he has a thought for an improvement, refinement, or addition, but alas it's too late. I received the galley proofs of my book, "The Jack Benny Show," early in October 1976. I had to read, revise and return them to Arlington House by Oct. 20th, even though the book will probably not hit the stores till April 1977. By a strange coincidence, Oct. 20th was the air date of a program that would have served as a suitable ending for the chapter I wrote on censorship in the book. It shows the progress in permissiveness from my early days with Benny to the present time.

An excellent example of this can be found in personal experiences I

had with three versions of what is basically the same joke. In the early fifties I wrote a bit for a Jack Benny tv show where Jack opened a copy of Playboy Magazine and extended the centerfold, gave it his blue-eyed stare and then emitted a long, long-whistle. Absolutely no go, said the censor, and we lost the bit and a short routine that was based on it. About 15 years later, while on the "Lucy" show I had Gale Gordon open a copy of Playboy to the centerfold, pull it out, stare at it wistfully and then sing, "To Dream The Impossible Dream." After two days of arguing the censor permitted us to do this provided that the name "Playboy" was changed or obliterated. This we did and the gag went over great with the studio audience. In August 1976, I wrote a script with executive producer Mort Lachman for "All In The Family" about Archie Bunker going into a hospital for an operation.

### Get Stuffed

Sitting in the waiting room, nervously waiting to be admitted, Archie is upset by Edith's continuous cheerful chatter. In an effort to shut her up he hands her a magazine from a stack on a table telling her to read and stifle. Edith opens the magazine so that the studio audience, via a close-up, sees that it's a copy of Playgirl magazine. If any of the viewers did not know that "Playgirl" features male nudes, then the expression on Edith's face let them know. She tried to call this to Archie's attention, but he, eyes closed, mumbled, "Read, read." She did. She opened the magazine to its centerfold, spread it out, looked at it from every angle, turned the magazine around, and garnished as many laughs in that silent cameo routine as most comedienettes would take in an entire program. Then Archie opened one eye and looked casually at what Edith was reading — then the other eye.

The looks on Carroll O'Connor's and Jean Stapleton's faces are the reactions that all writers dream of and they enhanced the material a hundred-fold, making the bit a comedy classic. Oh yes. The censor? His only stipulation was that we get permission from Playgirl to use that issue of the magazine.

It would have made a hell of a — pardon me — a heck of an ending to the chapter on censorship.

## British TV

(Continued from page 96)

basis conditioned in part by the miniseries tradition. Thus, six weeks or so hence, a sprinkling of new product drops into the schedule. Unlike the medium in America, the rarest event here is "sudden death" for a show — the flops normally run their normal course, be it six or 13 weeks, before the hook comes out. The "rolling" pattern also obviates "second" seasons in the American trade sense, since the British skeds continuously replenish.

### An 'Hour' Of 50 Mins.

Because sans commercials, BBC is also practiced at fielding shows of odd length — like the shrink's, a BBC "hour" is 50 minutes, and thus a show may start at 8:10, 7:50, etc. BBC also fields a variety of long-forms — 75, 80, 90 minutes, or two hours or more for classic drama.

Weekday mornings on the British tube are monopolized by classroom and adult education programming (underwritten by the government), with entertainment taking over in the post-noon periods.

Last year was anniversary time for the trade, with the independent medium marking its 21st anni and BBC-TV its 40th. Latter started regular operations in 1936, hence is the oldest service in the world.

## Self-Regulation's Bumpy Ride

(Continued from page 88)

gram practices, and yours truly testified before the U.S. Senate Subcommittee on Alcoholism and Narcotics chaired by Sen. William Hathaway (D-Me.). At issue: broadcasting's share of concern, as evidenced in steady self-regulatory efforts, in dealing responsibly with both advertisements and programs impacting upon this country's alcoholism problem.

The Radio Code Board, like its television counterpart, hit at sexism and stereotyping generally in the following resolution: "Radio advertisers and broadcasters should include among their public interest responsibilities a consistent effort to convey to listeners an awareness that all individuals deserve recognition of their innate dignity as human beings."

"A stepped-up and sustained endeavor in these regards is urged to promote among all persons, separately and towards one another, a sense of each individual's worth, self-pride and dignity."

"In addition to a fair reflection of these concepts by radio broadcasters in their overall programming fare, radio advertisers also are enjoined to be appropriately sensitive to the considerations involved so as to achieve in promotions for products or services a balanced portrayal of human-kind in all aspects of society."

May: Again as on the tv side, Radio Code Board adopts additional do's and don'ts affecting ads for beers and wines. Hit at: stress on the strengths of beer or wine; conveying impressions of excessive consumption; representations of, or encouragement to, young people as drinkers; implications or personal achievements as deriving from beer or wine consumption; pitches depicting behavior out of sync with generally accepted standards of safety.

May 20 and 21 hearings, jointly held under the auspices of the FCC and the FTC, heard pro and con witnesses on the so-called "Bellotti petition," which calls for a drastic limitation on ads for over-the-counter self-medication products, confining them to 9 p.m. and later. The FCC subsequently denied the petition.

June: Responding to the urgings of a group (the Gray Panthers) dedicated to objective media reflections of elder citizens, the NAB radio board of directors ratified a Radio Code Board recommendation that the code be revised to read: "Special sensitivity is necessary in the use of material relating to sex, race, color, age, creed, religious functionaries or rites, or national or ethnic derivation." That word "age" wasn't present previously and had, a year prior, been introduced into a parallel provision of the television code.

July: The continuing unacceptability of contraceptive advertising, under provisions of both the radio and the television codes, was subjected to a selective polling of a broad spectrum of U.S. organizations. Each code board had heard appellants, assembled under auspices of the Population Institute, seeking a widening of the current broadcast restrictions. Neither board allows for the eventual poll results, when in, as conclusive, but hopes for clues towards a later public policy determination on this poser.

September: An updated assortment of numerous strictures affecting toy, premium, between-meal snacks, candy, soft drinks, and like categories of advertising directed to children, went into effect Sept. 1. Some of these date back over a decade; others reflect more

recent industry responses to issues as they've crystallized on considerations affecting children as a special segment of the viewing audience.

October: Once again nixed by the Television Code Review Board were certain bra and girdle advertisers' requests to exploit the use of live, and otherwise unclothed, models.

On personal products advertising generally, the board directed staffers to draw up comprehensive sets of guidelines for such categories as catamenial and douche products; grooming and hygienic aids; laxatives and other health-related products; male and female undergarments; diuretic or menses-related products; toilet cleansers and disinfectants. All of these pose singularly subjective determinations as to the content and treatment of broadcast ads promoting them.

November: The decision Nov. 4 by U.S. District Court Judge Warren J. Ferguson in the Writers Guild and Tandem Productions case on family viewing, which cited the action setting same up as a First Amendment violation. Further, the judge in his court order decreed that attempts "in any way" at enforcement of this programming policy would violate the First Amendment. Reactions pro and con on the decision include everything from virtually 100% endorsement of those portions of it vindicating the First Amendment rights of broadcasters to be free of governmental pressures influencing programming to deep concern that other portions of the decision seem to call into question the entire concept of industry self-regulation.

Among the defendants, each of the nets and NAB asserted compliance with the decision pending appeals, all of which, on various aspects of the decision, materialized before the month was out.

The radio Code Board at its mid-month meeting alerted radio stations as to special responsibilities put upon them to make good faith judgments on the acceptability of lyrics, particularly given today's "state of the art." Recalling the FCC tweak rendered a few years earlier on those sex-oriented radio talkshows then about, could be the board is evidencing awareness of that well-known aphorism, once bitten, twice shy.

\*\*\*\*\*

Thus, for '76, broadcast self-regulation reflects a customary number of pluses and, at the year's windup, a mixed-bag court decision bound to keep all fronts in turmoil for a long stretch into the foreseeable future.

### Kids Come First

Preoccupation with what is at stake for children, as a formerly print-oriented (read "literate") society moves further into an audio and visual one, seems in the broadest sense to have predominated in radio and television code board actions. Secondly, both radio and television further self-regulatory moves affected sensitive areas of advertising encompassing a broad range of personal products now common to our culture. And thirdly, again in both broadcast media, there were clear responses to the special considerations surrounding such escalating social issues as alcoholism, the dignity of age and sexual differences.

Clearly the thrust of developments in '77 will include ramifications on most if not all of those items. Depending on where you stand in terms of the breeze, best hold on to your hat, sail in, and keep your bearings.





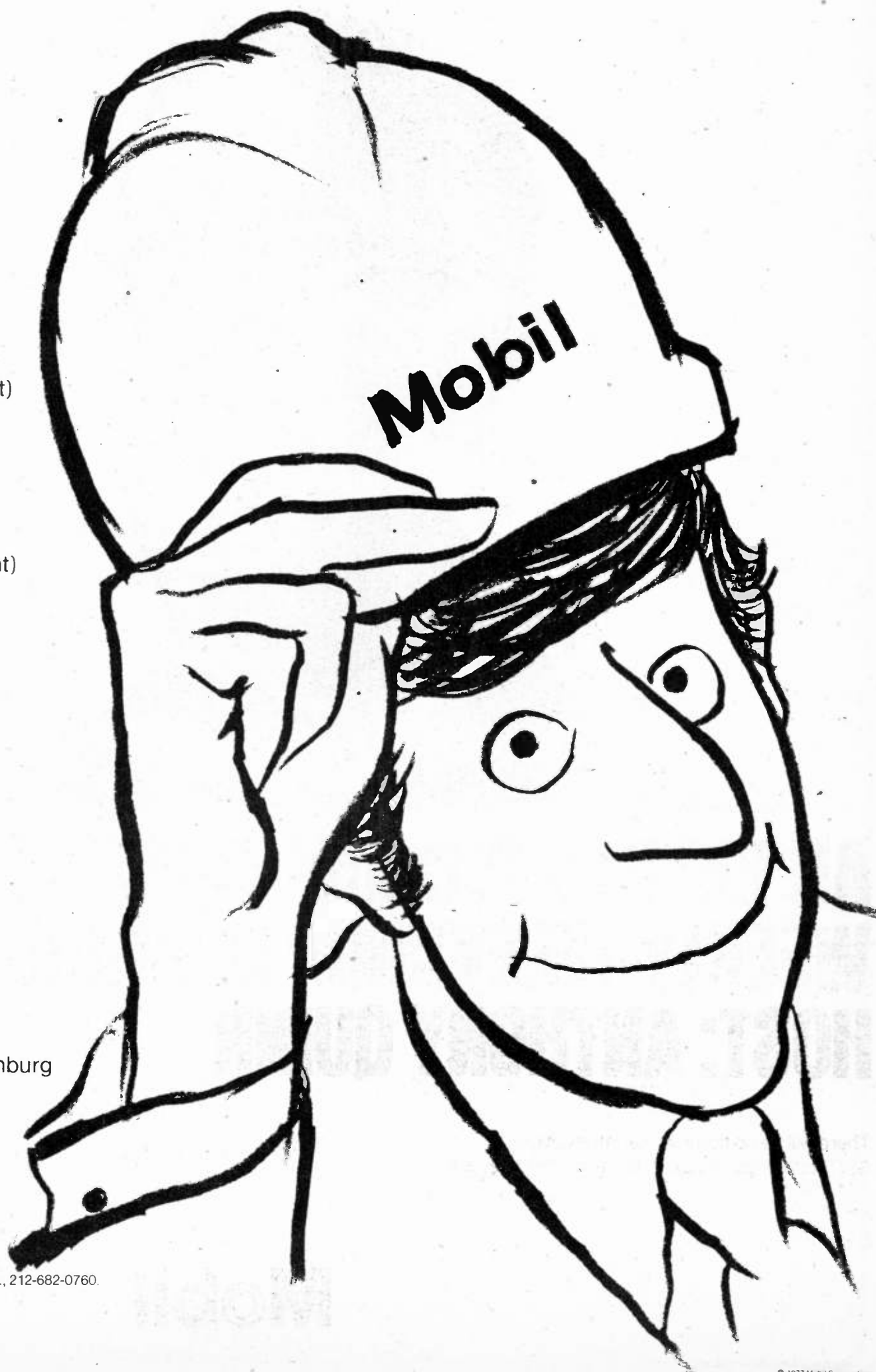
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 WFSB, Hartford, New Haven  
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 WBEN, Buffalo (CBS Affiliate)  
 WCPO, Cincinnati (CBS Affiliate)  
 KOA, Denver (NBC Affiliate)  
 WJAR, Providence (NBC Affiliate)  
 WTVF, Nashville (CBS Affiliate)  
 XETV, San Diego (Independent)  
 WSOC, Charlotte (NBC Affiliate)  
 WMC, Memphis (NBC Affiliate)  
 WBNS, Columbus (CBS Affiliate)  
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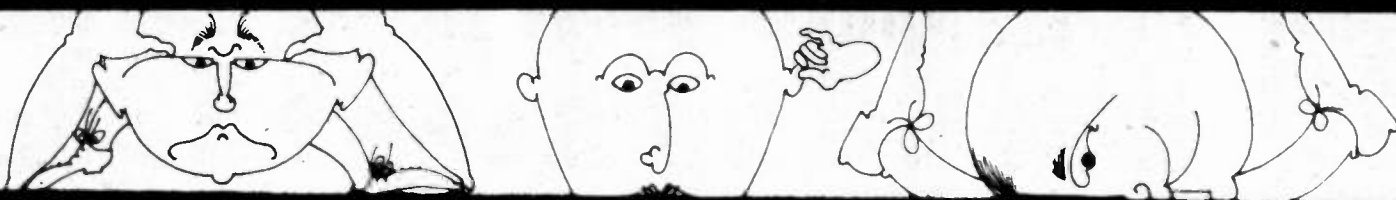


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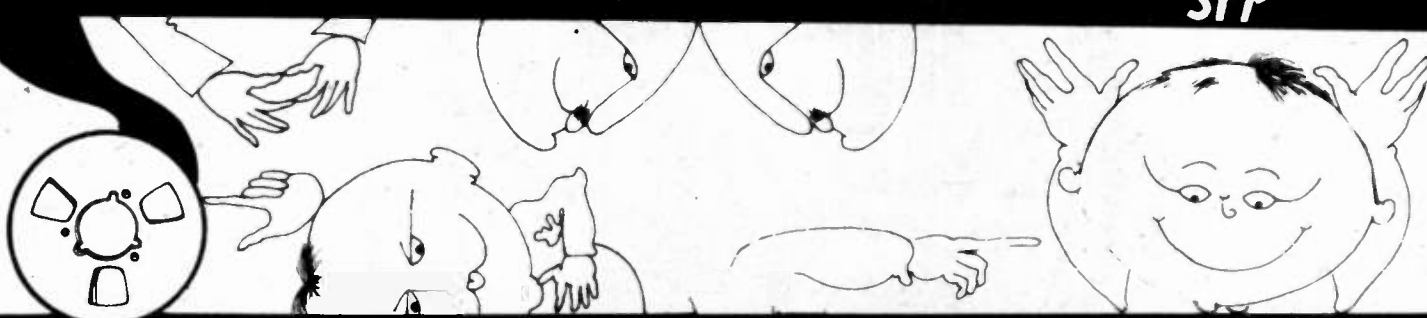
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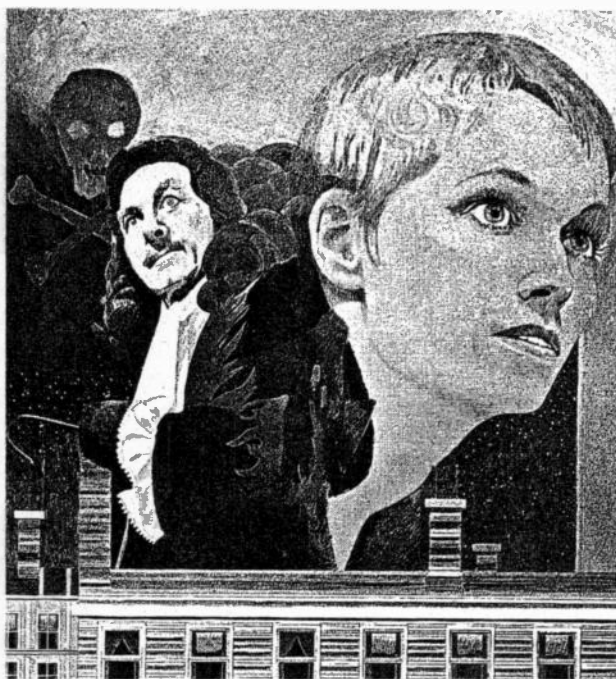
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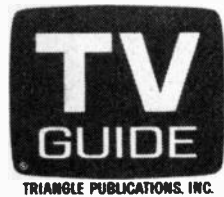
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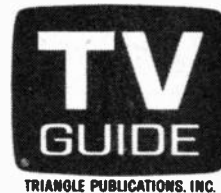


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## New Congress: Most Active Ever

(Continued from page 91)

alternative approaches to the problems that confront us. At the same time, however, I believe that we all realize that there is no question — and absolutely no chance — of Government censorship or control of broadcasting. I say that not only as a member of Congress but also as a former newspaper and broadcast journalist myself.

### Concern About Violence

Because of our greater awareness, and because we are better educated and informed as a nation, the question of Government censorship and control of the media is probably further away now than at any time in the history of the United States. But we should all reflect from time to time that our freedom brings with its great responsibilities. These responsibilities include, in the opinion of many members of Congress, the holding of hearings on the issue of violence and obscenity on television. No legislative action is planned or

threatened by these hearings, and I believe that broadcasters and programmers, for the most part, teach our children to accept violence — to think of it as a way of

On the other hand, the seemingly excessive or gratuitous violence shown nightly on our television screens has disturbed many viewers. They wonder if violence is "sold" on television. Is it condoned or glorified? Do such portrayals teach our children to accept violence — to think of it as a way of solving problems? Does violence on television teach some of us how to use guns — guns that can be used to maim and kill?

### How Much Does TV Sell?

We all know by now that the three television networks and most broadcasters throughout the country say that there is no positive proof that televised violence results in real-life violence. I have some intuitive problems with that kind of argument. I keep asking myself

how a medium that claims it can sell adults anything from detergents to automobiles, on the one hand, to candy and toys to children on the other, can then turn around and argue that violence has no selling effect whatsoever.

It seems ludicrous to me to say that the eight to sixteen minutes of commercials in every hour of television have a great impact, and that the 44 to 52 minutes of programming have none.

These are some of the issues we hope to tackle in the 95th Congress.

### 'Brady Kids' Now 30

Paramount TV has sold "The Brady Kids" animated series to 13 additional markets, bringing the roster to 30.

The new licensees are KXTX-TV Dallas-Ft. Worth, KING-TV Seattle-Tacoma, WHAE-TV Atlanta, KBMA-TV Kansas City, KTXL Sacramento-Stockton, KBTU Denver, KTAR-TV Phoenix, WAVE-TV Louisville, WYAH-TV Norfolk-Portsmouth, WDBO-TV Orlando-Daytona Beach, KREM-TV Spokane, WNYS-TV Syracuse and KGUN-TV Tucson.

## Stan Freberg On Ford & Carter

(Continued from page 91)

heavy-handed and in poor taste. Also, unbelievable. In real life ... someone from the Ford team surely would have eyed the huge lemon-shaped scenic before air-time, savvy'd the heavy Edsel undertones and had it struck. Either that, or they would have demanded equal symbolism and projected, say, a silhouette of the Playboy bunny logo behind Carter. While the simulated oak podiums came across more or less like the real thing, they did not come across as wooden as the performers. Ford, playing role of incumbent Prez, projected all the programmed somberness of that humanoid robot at Disneyland delivering the Gettysburg recording. Carter opened nervous, but played it with okay warmth and beaucoup teeth throughout. All grits and a smile wide. In fairness, headliners were as good as what their writers gave them to work with, which turned out to be mucho gab and too little action. Leaden camera

work seemed one long cavalcade of three-minute head shots, facing not each other, but into the lens. As the yawner neared the merciful 90-minute mark, one final attempt to inject interest was introed but missed badly. Plot pretended as though the audio had failed, with stars' mouths moving silently, until cut-aways to network anchormen appeared necessary. To ask viewers to believe that a technology capable of producing Telstar and moon landings could not repair a simple mike cord strains credulity to say nothing of the orbs. Various politicians and newsmen dragged out the video ordeal an additional 28 minutes until sound from the candidates' mouths was restored and the wall-to-wall wordage wound.

### Dull Rerun

Second effort by the team (Oct. 6) seemed a carbon of the first stiffouting. A dead-ringer ... in every sense of the word. This time the audio worked, but the plot went out. An absolute re-run of the same static videbate format. While pretending to emanate live from San Francisco's Palace of Fine Arts, telltale set from previous perform was giveaway. Why would producers bicycle shoestring scenic 3,000 miles from Philly to Frisco when the visual payoff will be ident? They wouldn't. The now familiar "debate" decor, best described as "early gameshow," once again featured the ever popular Edsel grill, suspended between the two stars — though it appeared some of the Ford people had cut off the top of the "O" in a last-minute effort to blur down-beat imagery. Carter, deadpanning it more and smiling less in 2d gabathon, seemed to have deliberately de-escalated his teeth. This left his lips with a lot of time on their hands, so to speak, in between infrequent Carter smiles, so uncharacteristic of the headliner. Like temperamental supporting actors, piqued by the director's cutting important "business" out of the act, his lips seemed to be saying: "Okay! You want to cut the 'lips pulling back into the Carter smile' number? Fine. We'll move for you, Jimmy, but we're just going to walk through it." Not that Jimmy Carter didn't think and talk well; his words were mucho articulate. It's just that quite a few times, on their way out of his mouth, his lips shot them down. They seemed almost frozen. Still, facial expression-wise, Carter had it all over his partner, whose entire head seemed frozen. In fairness to Mr. Ford, his eyebrows did shoot up briefly during a heated statement defending Mayaguez incident, giving the incumbent one more expression than the Six-Million-Dollar Man. Yet the team showed promise: here a flash of teeth ... there a discreet hand gesture. Rather like hail-fellows-well-Novocained. Devoid of any action at all, camera-wise, series also seems in heavy script trouble with dialog like, "a limitation on their Merving, a figure of thirteen twenty, at Vladivostock ... I believe I am the only president to achieve putting a cap on Merv." Reference to Griffin's hat seemed obscure and only confused. If the third show is anything like the first two yawners, Carter & Ford will have viewers sleeping out of their hands, which may not be all bad. In a season of discontent over too much of machine-gun-paced TV, at least one new series is dispensing what amounts to video Valium.

Team of Carter & Ford made a game try as the new Starsky & Hutch, but the odd couple came off more like the road company Lincoln & Douglas, without the latter's savvy or class.

*Bringing people to people.* Through "Who's Who," a gallery of living portraits on the CBS Television Network. It's an hour-long program on Tuesday nights.

"Who's Who" focuses on humanity's first interest — human beings. It spotlights newsmaking people of the week, zooming in for three or four vivid close-ups. Of people well-known and unknown, and as diverse as a world-famous comedian, a soldier-diplomat, a black debutante, a presidential aide, a star athlete, and an ex-convict. Their responses, looks, and reflections reveal who they are...the things they make happen and that happen to them...the interests they live for and beliefs they live by...the people they have looked up to and others they serve as examples.

The program, produced by CBS News, both extends and compresses the art of portrayal. It is brisk, bright, and personal. It borrows the techniques of television's most successful investigative program — "60 Minutes" — while highlighting personalities, experiences, and convictions.

To sharpen the delineation of its subjects, "Who's Who" employs three accomplished journalists: Dan Rather, on-air editor-in-chief, with his reporter's gifts for encouraging self-portrayal...Charles Kuralt, with the folk-warmth of "On The Road" and his talents for searching out "real" people...Barbara Howar, broadcaster and author, who adds engaging talk and cool insight from her news base in Washington.

Tested talents and fresh flair produce unretouched portraits of memorable men and women. Discover "Who's Who" — and bring more people into your life.

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WHAT IT'S  
ALWAYS  
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**CBS NEWS**





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## UK Indie TV Producers Gaining

(Continued from page 88)

is Gerry Anderson, who latterly made "Space 1999" and other special effects shows for ITC. He's keeping his new project under wraps for now, but the Rank Organization confirms that if Anderson can get a precommitment on the show, Rank will partner him in what is thought to be a major series blueprint.

David Frost is another Briton whose ability to bring to British stations what they want has cued his activity as an independent program supplier. Presently, he's working up a project for Yorkshire TV (and the commercial net) with Harold Wilson. Series will be the former British prime minister's view of British politics of the immediate past under the title "A Prime Minister On Prime Ministers."

Frost also is prepping his Richard Nixon interview tapes which he has pre-sold offshore, and ditto his tete-a-tete for the cameras with the Shah of Iran.

Frost, moreover, is in back of Stella Richman who, as an independent producer, developed "Jennie — Lady Randolph Churchill" among other tv productions for both British networks. At present, it's understood she's readying "Victoria" for the indie web on lines at least as opulent as those of "Jennie."

### RSO Eyes 'Jean Brodie'

The Robert Stigwood Organization, which has pioneered a number of indie tv productions (albeit primarily for the U.S. market), is presently sounding out the small commercial stations in UK anent coproduction ventures. One such is a series based on "The Private Life of Miss Jean Brodie," which RSO tv boss Beryl Vertue wants to develop with Scottish Television for subsequent sale internationally.

This trend toward ambitious series production by independents is overshadowing the growing activity of small indie producers who are themselves gradually claiming a

larger chunk of domestic airtime. David Cardwell's CPL Productions, for example, has a kiddie series on both BBC and ITV and has six moppet pilots in development. He is now mulling the prospect of moving into production of a half-hour situation comedy, however, in view of the more liberal climate at the native networks.

## Sunn Classics Bows In Syndication Biz

Hollywood.

Sunn Classic Pictures has formed a separate division to develop and acquire film packages for tv syndication.

Exec v.p. Raylan Jensen announced the first package is being prepared for syndication early next year. The company recently sold "The Life & Times Of Grizzly Adams" to NBC, which is also prepping a series of one-hour shows based on the Adams character.

Sunn announced it has also hired Siteman-Brodhead to handle sales, publicity and promo for the tv division, which will operate separately.

## Irish TV-Radio Face Major Problems

(Continued from page 88)

fringe benefit from England and Northern Ireland and is stimulating demand from less privileged areas for a second tv channel, which will probably become operational late this year.

### Govt.'s Terrorist Curb

Government control was tightened during the year by the issue of fresh directives banning interviews or reports of interviews with spokesmen for Irish terrorist organizations. This has mainly touched news and current affairs broadcasting, but not seriously, and was aimed by government as a block to IRA and other terrorist groups' propaganda.

A reshuffle of current affairs programming on tv was carried out in the fall to broaden areas of coverage, and budgets were upped around 20%.

Comparatively little Irish-produced tv material is sold overseas and the three main entertainment successes, "The Late Late Show" presented by Gay Byrne,

"Hall's Pictorial Weekly" presented by Frank Hall and a rural soap opera "The Riordans," are local in interest. "Kilmore House," a recent program about an Irish family through successive generations, didn't make much impact.

### An Educational Focus

Study group operations ordered by Maloney, who wants to maintain and raise program standards in all areas, have been covering educational programming and, more recently, the news division. The educational group, headed by Maeve Conway-Piskorski, has recommended a broadening of the scope to cover pre-school as well as school ages with the development of open learning systems for young adults. The proposals are suggested for introduction over the next three years. The news division study, headed by former deputy director general John Irvine, is to report shortly.

Radio na Gaeltachta, the Irish-language stations with headquarters in the west, has had its problems and a succession of heads, since the start. The latest, Muiris MacConghail, moved to Dublin as a special assistant to the director general of RTE and is expected to be given a new major role in the near future.

Sean MacReamoinn, controller of radio programs for five years, has moved to a new post as head of external affairs; Michael Littleton, head of features and current affairs-radio, is currently acting program-controller. Dick Hill, head of features-tv, has become an assistant controller of programs-tv, one of a series made in preparation for introduction of a second tv channel.

### The Radio Side

Considerable preparatory work was done during 1976 on development of community radio services, and transmissions were successful. The full development is not likely in the current year, but there is to be a stepping-up of regional broadcasting and Maloney has made it clear that he wants more concern shown with the provincial areas.

The Irish problem is mainly that the public — a population of less than 3,000,000 — demands programs and a standard of service enjoyed by its neighbors in the much more populous Britain; and minority pressures are vociferous. Maloney's problem is to ensure that as wide a range of interests as possible is served without any loss of Irish character — a problem more difficult on tv when much of the entertainment has to be imported.

## WDSU Segues NBC Via 'Saturday Night Taped'

New Orleans.

If you've watched "Saturday Night Live," will you go for "Saturday Night Taped?"

That's what a group of improvisatory players in New Orleans is banking on because it's taping a variety show to follow the NBC program on WDSU-TV, city's NBC outlet.

Like "Saturday Night Live," "Saturday Night Taped" has a guest host, Bourbon Street entertainer Chris Owens.

Thesps, known as "Not Ready for Network Players," are led by Bob Nowicki who is also producing the show.


"Saturday Night Taped" pre-empted "The Peter Marshall Variety Show," a syndie product, and if it clicks, it could go on WDSU's sked as a regular.

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## They Put The 'Junk' In 'Junketeer'

(Continued from page 87)

grateful for the company's hospitality, and plans to do a big story for them, which his editor will cut down to 150 words.

**The Star** — Tries to impress everyone on the junket and his hosts with his "superior knowledge." Always asks the first question during the "q and a" period... also asks the most. Usually, they are questions that nobody in the junket has any interest in. Is delighted when they can't be answered and the company executive has to send someone back to the office for some useless statistics the Star wants. However, all the questioning is not reflected in the Star's column. It is written mainly from the pr department's handouts.

**The Queen Bee** — Usually the only woman on the trip. Constantly proclaims that she is a great supporter of Women's Lib, and that professionally she is as good as any man. Yet she reverts to Scarlett O'Hara when she wants men to do her special favors. Carries the most

luggage on the trip, making sure she wears a new dress every day, and changes it into a glamorous outfit at night. If she is attractive and charming, company officials put her at the front table during social hours, and often she rides in an executive's private car while other junketeers are piled in a bus. Despite all this, most junketeers like having a woman along... maybe two, since competition is the lifeblood of free enterprise.

**Thomas Tardy** — A headache for the flacks. He arrives late when the junket begins, oversleeps and misses the briefing, or the company-sponsored tour. Shows up late for the banquet, sometimes even drifts into the wrong junket. Almost misses the plane back home because he went shopping. Usually a "body count" pr man who specializes in keeping track of the junketeers has to go looking for good old Tom.

**Secret Agent Number Five** — Sometimes called Silent Sam, the loner. Never asks questions at the

briefing, because he hates "gang-bang" interviews. Will get to see the executives alone while the rest of the junketeers are boozing it up. In this way he gets exclusive stories. Spends free time typing his stories and telexing them to his office so he can get a beat on his buddies. Is the type to carry a studio-size picture of his middleaged wife and teenaged kids with him, and sets it up in his hotel room when he unpacks.

All these junket types have one thing in common. They all go home and produce friendly stories... some good and original, others so closely following the pr handouts that only the lead paragraph is new. Their stories are picked up by the pr department in the clipping service. It is these clippings, which are presented to the company boss, that keeps the pr department in business, and the press junkets coming.

**Dallas** — Laura Estrada joined KERA-TV as assistant to community relations director. As a member of WFAA-TV staff where she produced public affairs programs, she was named the 1976 "Young Career Woman."

## West German Talkshows Are Cavettized

(Continued from page 86)

sits with his hands glued to his prompter's cards, ready to change gears whenever necessary; a third invites more guests than he needs to keep the ball rolling, losing control of the show as soon as somebody talks too much. And often the tv producer is consciously pulling the strings as to what is to be asked ("Sing something for us, Roger"), an indirect form of plugging an entertainer.

On one occasion, Dick Cavett was invited to Germany as a one-on-one guest of a talkshow. The talkmaster did all the talking, until finally Cavett butted in with the line, "Ich verstehe sie nicht," (I don't understand you).

Meanwhile, the Cavett shows continue to receive top ratings on German tv, particularly those with name personalities, such as Orson Welles and Katharine Hepburn, and the wonder is that the original English, with as little "talkover" as possible, is preferred by Third Channel viewers. Michael Alexander had

a sure instinct for the best ones, which accounts for the swift rise to popularity of both Cavett and his talkshow format. Chances are better than even that Cavett reruns will remain a staple here, if for no other reason than his delivery and the magic he has with guests.

### Bremen Improvements

Some progress has been made to better the talkshow format. The best on the scene at present is the Bremen "3 nach 9" show, which takes place in a kind of studio night-spot with tables and chairs and the camera zeroing in on separate conversations led by three known personalities with a sense for light humor. Here the wry wit of Wolfgang Menge rules the roost, but just as intelligent is the show's free hand to switch conversations when one gets dull or embarrassing. The Bremen show was the first to demonstrate that an occasional interruption is important in a talkshow — and a way was found without the ad spot.

The talkshow here is getting more guts as it goes along. Recently, Cologne's WDR invited Stefan Heym, the ex-Yank author who lives in East Berlin, to sit in with moderator Hans-Juergen Rosenbauer for a chat. It came just after a Lutheran pastor set himself aflame in East Germany — but a conversation never got off the ground, as other guests were Elke Sommer and a doctor. Result: small talk. The same happened a month later when filmmaker Leni Riefenstahl was paired with a Socialist worker and a pop singer — WDR's bouncing-ball conversation technique not only missed another golden opportunity, but Riefenstahl received a wave of sympathy from viewers for being treated shamefully, not in a direct manner to get to the bottom of things.

The two-season experience with the talkshow in West Germany indicates that there's gold in them there hills, if moderators will get out and look for it. Like Dick Cavett and Chicago's Studs Terkel, the would-be masters here would be better off reading up on a guest and sticking to the pertinent issues. Much can be uncovered by digging up the past through personalities who lived through the 20's, 30's, and 40's. There are some signs that this will be the case on the German talkshow before the decade is over.

Right now, the only talkmaster who listens doesn't even work as a moderator with guests, but makes docu films with personalities and ordinary citizens about the life-style of first half of this century. Eberhard Fechner has perfected a technique of taping long sessions with interesting people at home in a "direct cinema" style, after which he reworks his material on the editing table. His investigation into the suicide of an aged Berlin woman took the viewer profoundly into the past, as did his subsequent docu on a graduating high school class in Berlin, a house in Frankfurt, and a singing group popular in the 20's and 30's. Fechner has piled up awards for these historical portraits, while the weaker sidebars to his method — "Life's Important Dates," unspooled recently on Berlin SFB — have golden moments of truth and revelation far more relevant than the stale puns on the talkshow.

These "thematic" reviews of the past through interesting personalities, as controversial as some of them may be, appear to be the key to the German talkshow. Should a moderator as forceful and gifted as Dick Cavett come along to make the plunge intelligently, the German webs could market their findings abroad with no trouble at all.

## What's behind the New 4.

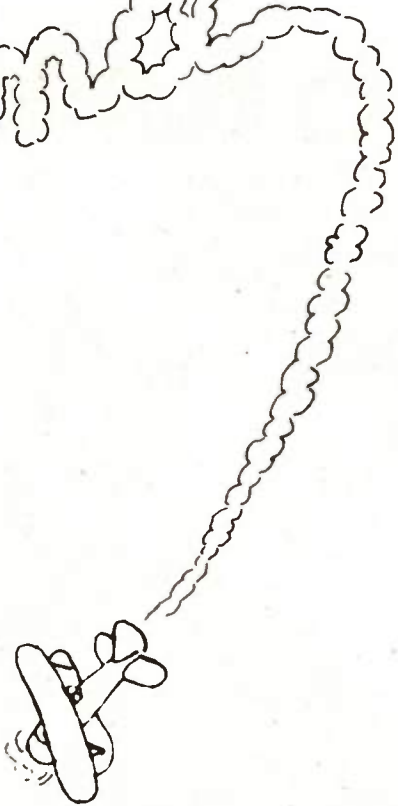
Bright new ideas. And bright new faces.  
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## Family Hour: A Lingering Malady

(Continued from page 89)

success, despite disaster striking the 8-9 p.m. time slot since the idea was born.

NAB is a loser because it arrogated to itself the power to tell all member stations in the country they also would have to institute a family hour, and this arrogance of power was sharply cut down by the court decision.

Taylor, who proudly claimed credit for it all, is a loser because his baby is now a legal bastard, and he

has been deposed as president of CBS Inc.

The FCC is a loser because once again it's been caught invading the program area, something strictly forbidden. Despite denials, the Federal jurist didn't believe them and warned them against such actions.

### Programs Are Losers

Biggest loser of all, however, is the American public, because the tv networks have fielded a blanket of

blandness in that 8-9 p.m. time slot, trying desperately not to offend and thus succeeding only in boring. So it is that 15 family hour series were cancelled last season, and of the first 10 casualties this semester nine were in that time period.

Networks will never admit dropping family hour because they fear the always-present critics will then accuse them of opening the floodgates to sin, sex and violence. So this tot born of dubious parentage is apt to be around a long while, not withstanding its failure.

During one of his many defenses of his concept, Taylor denounced the critics, and by inference, he

meant newsmen who didn't greet this idea with praise. He thus chose not to recognize that widespread criticism also came from civic and clerical groups and from various Congressmen. Taylor's blindness was the fact he never at any time questioned that he was right in his course, not even when the public he claimed to protect rejected the offerings which were turned out for that not-so-elite slot.

In retrospect, family viewing time was a gigantic propaganda hoax that backfired.

It's patently absurd to take the position one knows the likes and dislikes of over 200,000,000 Americans. If the networks had the faintest idea of this, they would all be crowding No. 1 in the Nielsens.

### Complaintless TV

Translated from the blurry gobbledygook language into which it was eventually put at the NAB convention in Las Vegas in 1975, what the concept meant actually was that tv was not to present anything which might bring complaints — no violence or remote facsimile thereof, no controversy, nothing which might possibly bother or irk the viewing audience.

Now, that's quite an order. When it reached the level of the censors, it meant a complete sterilization of an already dull, over-censored medium.

Hollywood execs and producers who were dubious about the whole thing when it was started had their fears realized and justified as they geared from production in the summer of 1975. Censors at all three networks, apparently themselves not sure what those fuzzy so-called guidelines meant, took the only route they knew. They cracked down on all phases of the creative aspects to the point where it was completely ridiculous.

### No Definitions

Yet the censors can't be completely damned when there was so much confusion at the top. Taylor himself never truly defined the concept aside from making clear it means "incidents of violence" had to be reduced sharply. The FCC dodged queries as to its meaning. At the height of the confusion, this reporter asked the top censor of a network just what it meant, and his reply was that it meant nothing should be shown that might "embarrass" the family. But this shouldn't in any way hinder creators, he added quickly.

Who is to know what embarrasses a family? Everyone is not the same. Each has different tastes. What might amuse or delight one person could well antagonize or offend another. How can one purport to know what item will or will not "embarrass" the American populace? In the face of such remarks, it's little wonder the censors themselves shared the confusion.

Taylor denied emphatically that his concept was a sop to Washington, made in the hopes that the FCC and Congress would see family viewing time as a great bit of self-corrective action by the networks. He once bitterly took issue with the writer on this score, saying he "resented" it because his motives

were questioned.

But the fact is, a Federal court felt that there was an unholy marriage with the Washington partner, the FCC.

However those involved in the family viewing time project may whimper, the sorry truth is that it is and always has been a debacle unwanted, unloved, unseen.

### Refusal To Concede

What does warrant a degree of alarm is not the fact it was a flop. Anyone can err and networks often do. What raises some apprehension is that in the midst of the 1975-76 season, when it was apparent to all that the family hour had been firmly turned down by the public, various network execs were contending it was a great success. That chorus diminished a bit as the season continued, but it was replaced by a collective "it's too early to say. Let's give it a chance."

That's the disturbing aspect, the refusal to concede and error was made, to cling to the last to the Titanic. Only at the tv networks and the FCC are mistakes never admitted. There they are established as permanent policy.

Insecurity is undoubtedly behind this refusal to ever concede a mistake was made. But insecurity breeds insecurity, and the mass exec turnover at the networks last year may become a regular pattern until some leave the world of illusion and face the realities of life.

## Baruch On 1976

(Continued from page 89)

nologies can only be developed as a result of consumer demand.

### Making Its Own

The pay-cable industry is now beginning to develop attractions and events of sufficient interest to generate, on a very modest basis, the expansion of its software capability. A great deal of this specially developed program material, after it has been exposed on pay-cable, will be offered to conventional commercial television for both network sale and international and domestic syndication.

The public obviously wants new modes of entertainment. I believe that pay-cable should be a choice and not an echo. I am convinced that the industry will, as part of a world of communications of the present and future, offer all Americans an even greater choice, previously undreamed of, of entertainment and information for the betterment of our standard of knowledge and life.

## Bicentennial Archives

Washington.

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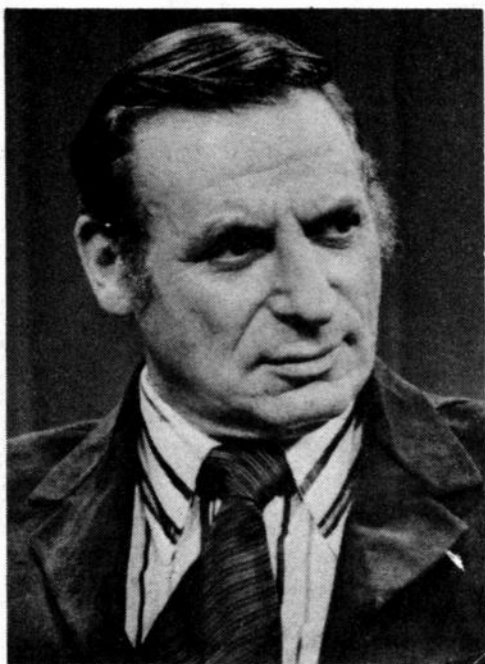
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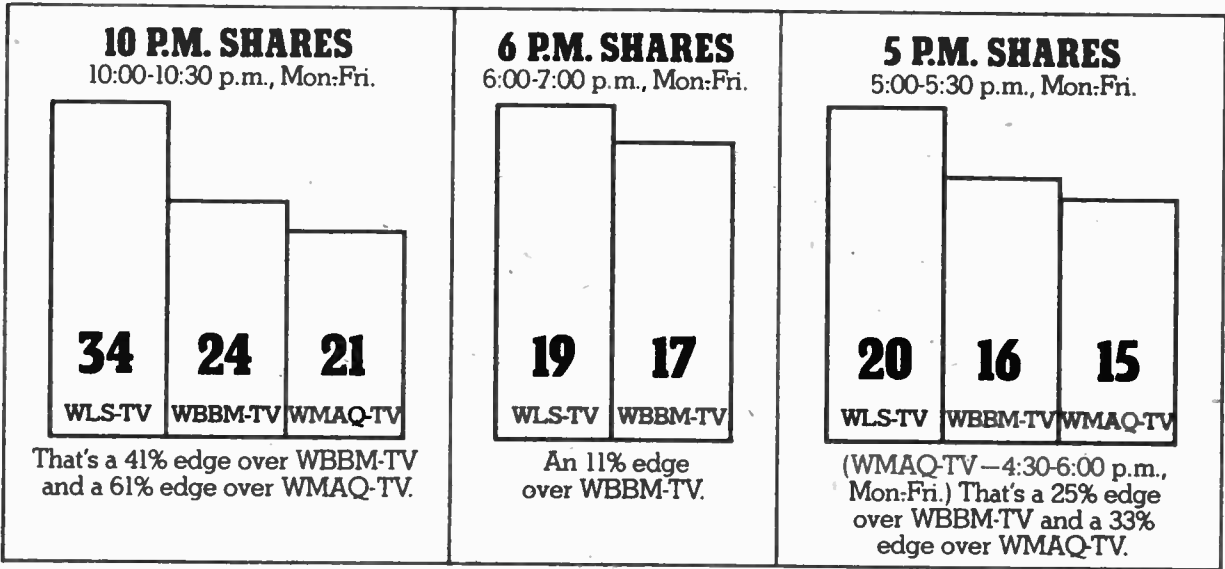
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## Congressional Encyclopedia

(Continued from page 92)

team, Hamilton Jordan is pushing for a rule that would ban any member of the transition staff from serving on an agency he or she was assigned to critique. Senate Commerce Committee chief counsel Mike Pertschuk is mulling rules that would forbid staff-lobbyist lunches, while the new House Democratic leadership is going all out to clean up its act. As the ethics debate continues, owners of D.C. eateries wait nervously — only they know how important the free lunch is to their bottom line.

### Siphoning Somnambulance

Broadcasters again sought to put Congress on record against the threatened shift of popular tv programming to cable. Rep. Charles Thone (R-Neb.) and 30 fellow members, along with recently ambushed Sen. J. Glenn Beall (R-Md.) and 5 co-sponsors, penned resolutions supporting passage of some type of Fed policy on the subject. Most Hill members have pegged this a ho-hum item and it will remain low priority unless Congress sees some political brownie points in protecting free tv by putting a lid on fee tv. Look for broadcasters to go all out again lining up sponsors in an effort to thwart any pro-cable provision the House Communications Subcommittee may consider as part of its Communications Act rewrite.

### SRO Sports Blackout

Though both Houses huddled late into the second session, they failed to come up with a play that would permanently nix blackouts of home city telecasts of pro sports contests. Both sides managed to run measures through scrimmage that extended the temporary antiblackout policy which dates back to the 1972 season. The FCC's third and final scorecard on the operation of the temporary law showed no harm to the National Football League. However, with NFL Commissioner Peter Rozelle calling signals, the pro club owners special lobby

team kept Congress out of field goal range at the final gun. For the record, coach Rozelle has agreed to follow the spirit of the law pending rescheduling of the annual cliff-hanger. Count on the Congressional squad with the aid of some ringers from the House Select Committee on Professional Sports to make a strong showing. Keeping the home town fans happy is one way for the Over the Hill Gang to have their option picked up at the polls.

### Sunshine-Sunset Scenarios

After two years of debate and study, Congress passed "Government in the Sunshine" law to open major confabs of Government agencies to public view. No longer will interested parties be able to read short, detailed summaries of secret proceedings as accurately leaked and ably reported by the expert corps of trade paper scribes. Now if someone wants to know "what's happened" he'll be expected to sit through the actual agenda meeting and take his own notes. With this increased access to the dull business of Government, look for many veteran lobbyists to file for early retirement, citing terminal boredom.

A flurry of agency sunset bills were introduced in both Houses designed to force Federal agencies to self-destruct after a given period of time. Under some bills, annual zero-base reviews of all Fed programs would be required and many programs would automatically terminate every five years. As part of the post-Watergate flexing of Congressional muscle, the House Judiciary Committee reported a bill, the "Administrative Rulemaking Reform Act," that would allow either chamber of Congress to veto regulations proposed by executive agencies. The measure was narrowly defeated on the House floor during the rush to adjourn. The Senate Commerce Committee, not to be outdone by the other body, reported a bill, the Interim Reg-

ulatory Reform Act of 1976, that would require the FCC and FTC to recodify all their regulations and rules of procedure. Look for a revival of similar bills in the 95th Congress. Another revival will be lobby reform legislation, which would substantially revise the 1946 Lobby Law.

### Transition At The Top

A new headliner at 1600 Pennsylvania Ave. will bring many other changes as the Dems take power. Dick Wiley will be stepping out as FCC chairman, having garnered bofo notices as an energetic, informed, dedicated and practical regulator. Over six years Wiley served as general counsel, commissioner and chairman of the commission. In addition to actively overseeing the chairman's office, Wiley also managed the commission, personally recruiting and placing numerous industrious and effective professionals in all principal policy and management positions. His exit will most likely signal the departure of many of these regulators joining the GOP exodus back to the private sector. In an unexpected shift (see Bye Bye Ben), commissioner Hooks — once rumored as a Wiley successor — will be moving off the FCC. Over at the Federal Trade Commission, there are a number of top level vacancies, no doubt making it a high priority item for transition talent scouts. As readers probably know, all resumes should be addressed to Plains, Ga. 31780. GOP members need not apply.

### Translating Translator Transmissions

Congress passed a law allowing tv and FM translator stations to originate programming and permitting unattended operation of FM translator stations. The unattended-operation proviso relieves FM broadcasters of an unnecessary and costly requirement — manning the translator station — that had been dropped long ago for tv broadcasters. The other provision allows translators to provide local news and weather reports as well as to seek funds to operate. Sell-

ing spots, however, is a no-no. Cable folks are outraged over the growth of translators, arguing that there's no reason viewers should see for free what they could also pay for.

### TV Tippling

On the House side, Rep. George Brown Jr. (D-Calif.) introed a bill to disallow alcoholic beverage advertising as a business tax deduction. Over in the Senate, the Subcommittee on Alcoholism and Narcotics chaired by Sen. William Hathaway (D-Me.), held a series of hearings on the role of alcoholism in tv programs and teleblurbs. While industry spokesmen were high in praise of NAB code provisions on the subject, the subcommittee wants broadcasters to take the pledge regarding drinking scenes on screen and even to nix beer and wine pitches. In subcommittee's view, if Barney Miller has one for the road, it better be coffee.

### U.S.-Canadian Disputes

A squabble has been going on for years between the U.S. and Canada over actions of Canadian cabling who delete commercials from imported U.S. signals. Last year there was talk of jamming, blockades and invasions. Some 18 Senators led by Senate Commerce Committee chairman Warren Magnuson (D-Wash.) urged Henry K to take a strong stance to preserve free enterprise. Powwows were held in both Ottawa and Foggy Bottom while high-priced legal eagles had the meter running. Since Henry has had a few more pressing problems to attend to, the issue remains unresolved. Negotiations will be transited to Cy Vance, the new State boss.

Canadian lawmakers further irked U.S. broadcasters by nixing tax deductions for spots on U.S. stations. Canadians hope to make Canada greener with this device. As quid pro quo for the tax stance, Canadian cabling are not deleting U.S. commercial blurbs so long as the talking over the dispute has an extended run.

### Viable VHF Video For Vineland-Ventnor

Prodded by Sens. Clifford Case and Harrison Williams (both D-N.J.), the FCC launched a study of tv service in New Jersey, a state without a commercial VHF. The FCC ordered commercial tv stations in Philly and Gotham to main-

tain a New Jersey "presence" to cover news there. Sen. Williams, who yenned a VHF drop-in, knocked the FCC decision as woefully inadequate and vowed to support a court appeal by the N.J. Coalition for Fair Broadcasting. There has been talk of a compromise plan whereby prime entries would be shifted to N.J. locales; some likely candidates — "Hohokus-50," "The Streets Of Paramus," and "Little House In The Meadowlands."

### Whither Warehousing?

The Senate Antitrust and Monopoly Subcommittee, prodded by pay-cable interests, looked into charges during the First Session that the tv nets and stations are trying to keep new films off pay-tv by keeping them on the shelf. Chairman Van Deerlin later got into the act, asking the three nets to furnish his subcommittee with copies of all film contracts and related materials. Meanwhile, the FCC's warehousing inquiry continues. Broadcasters maintain their hands and shelves are clean, whereas pay-cablers say they can't get enough feelicks.

### X-Rated Sex & Xtraneous Violence

The House Communications Subcommittee took to the road to see how harmful tv sex-and-violence is (or how unpopular). Hearings in D.C., Denver and Los Angeles turned up little new evidence. Nets say they give the people what they want, ratings show the public watches and the critics say squealing wheels and ricocheting bullets aren't good for viewers. While the shooting and killing continues from Serpico's beat to the streets of San Francisco, social researchers will attempt to test, retest and analyze whether Johnny would have hit his little sister with his toy truck if he hadn't seen McCloud gun down a crazed, alien dope pusher on the tube.

### Yearly Yak (Yawns & Yawns)

Congress rarely permits agency heads to forget their obeisance to the Hill chairmen charged with overseeing the affairs of the agency, and 1976 was no exception. Oversight hearings were conducted by the House Subcommittees on Communications and Oversight and In-

(Continued on page 122)

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### Congressional Encyclopedia

(Continued from page 120)

vestigations. Some of the same topics cropped up at both hearings — sex and violence, EEO and equal time. Look for a rerun of these topics in the 95th Congress. An item on the agenda of the hearings to be held by the House and Senate Appropriations Committees will be the Court of Appeals decision upsetting the FCC's 1970 and 1975 fee schedules and Wiley's call for fee legislation. Newton Minow said that when he was FCC chairman, he heard from Congress as frequently as commercials flash on the tv screen. *C'est sans dire* that this tradition will continue with equal vigor in 1977.

#### Zinging Zero Fairness

Bills were introduced in both Houses to abolish the FCC's so-called Fairness Doctrine, the policy that requires broadcasters to air info on all sides of a public controversy. Sponsors of the repeal effort included such strange bedfellows as Sen.

Roman Hruska (R-Neb.) and Rep. Bob Drinan (D-Mass.). The bills have the backing of the NAB and most broadcasters, with some significant holdouts, including ABC and Group W. There was little general support from other Hill members for the repeal, but the retirement of John Pastore (D-R.I.) will remove the most outspoken champion of the Fairness Doctrine from the 95th Congress, making a new game for oddsmakers.

#### Postscript Prognostication

Exec producer Jimmy Carter is ready to open his new production at 1600 Pennsylvania Ave. come Jan. 20, following a four-year run on the road. The other new show in town is the 95th Congress, which promises to keep things fairly lively in D.C. this coming year.

Preopening reviews of the 95th have pegged a production number featuring old and new Hill types in a

tuneful melody of "A New Day Is Dawning," "We Have Only Just Begun" and "Let's Do It" as a real audience pleaser. No wonder broadcast and cable lobbyists have been maneuvering for choice center aisle seats for the show. Also, not to be forgotten is the bill at the FCC, which will have a new headliner taking over for the popular Dick Wiley.

With all this activity, broadcast legislation remains a hot ticket for the coming year.

#### Lo, The Poor Docu

(Continued from page 87)

with new broadcast legislation.

There is also some slim hope in the new administration at the Public Broadcasting Service, although all systems are stop while the big battle over programming control with the Corporation for Public Broadcasting continues.

The encouraging PBS moves have been the establishment of a weekly "Documentary Showcase," which welcomes the product of independent producers and which has so far this season aired a couple of fine efforts from the lone operators. Ridiculous problems persist, however. For example, the independent producers are not allowed to take a name credit on their work — surely an edict forced by execs at the system's major producing stations, who would like to hog the prestige (and the funds) that might be diverted by recognition of good outside work.

#### WNET Blanks 'Americana'

In another noteworthy first step, PBS has launched a series using documentaries containing some national interest from stations throughout the system. Titled "Americana," the series provides a fine chance for new documentary talents to develop and gain recognition. As might be expected, the series has once again brought out the hog in some established production centers. WNET New York, for example, has refused to carry the series. The flimsy premise offered by the station's flack division is that WNET prefers to put its pub-affairs funds into such series as the BBC's "Slavery," a history of the fight against slavery in the British Isles which for all of its dramatic excellence is simply more of the imported product that has become such a crutch for the N.Y. outlet. To further weaken the station's arguments, a PBS official says the "Americana" series is being offered free to all stations on the line.

WNET will, however, along with the Eastern Educational Network, carry a series of 13 documentaries from Granada TV's "World In Action," which for digging into hard issues around the world may well be the best news show in the English-speaking world. The exposure for the British series might alert some restive viewers to what they've been missing, and might provide some worthwhile how-to tips for frustrated domestic tv newsmen.

### Stable Prosperity, Unstable Execs

(Continued from page 87)

place, and non-broadcast aspects of ABC's business held their frustrations. He finished 1976 in a lame-duck position.

#### Lion In Winter

Pompadur has even been rumored as being in line for a top slot at CBS, where chairman William S. Paley has become something of a beleaguered king nearing the end of his reign, a kind of lion in winter.

Paley fired CBS Inc. president Arthur Taylor after Silverman, CBS-TV president Bob Wood and others had already departed, and the network that once prided itself on its "bench" can barely field a lineup. In fact, Wood also has been rumored as being wooed by Paley. Though Pompadur says he hasn't received any of those rumored feelers, Wood simply states that he enjoys life on the west coast as an independent producer.

The man of the future as well as the present at CBS-TV seems to be Robert Wussler. He's an energetic whirlwind and apparently much in favor with Paley. Balancing Wussler's new approach, CBS Broadcast Group president John A. Schneider provides decades of management experience.

But Paley remains the key, and whether he will hand over the chairmanship to Taylor's successor, John D. Backe, at the April stockholders meeting remains an open question.

#### Schlosser: Up Or Out?

While the rumors about ABC's Pompadur being courted by CBS appear to be without foundation, it is certainly true that ABC Sports president Rooney Arledge talked to NBC — which more or less announced that the talks had been broken off. Arledge was practically the sole bright spot for ABC for years, but now he's one of several — and apparently has no room to grow.

The real question at NBC, however, is whether top management can pull NBC back into at least a firm second in the ratings race. It's there so far this season, beating out CBS. Check again at the end of the season. The standings then could tell whether NBC president Herbert S. Schlosser gets dubbed chief

executive officer as well as chief operating officer or is moved elsewhere.

Parent RCA has had its own problems, and now it appears that even the raging financial success of NBC will not be enough unless it can win a larger share of the market. RCA chairman Anthony Conrad did a disappearing number after admitting he had failed to file personal income taxes, and Edgar Griffiths is his successor. No one never accused Griffiths of being soft on underlings.

#### A Pair Of Wizards

Only the brilliance of the new programming team of Irwin Siegelstein and Paul Klein has kept NBC so respectable this far into the current season. Aside from movies and "The Big Event," a potpourri collection that has so far exceeded industry expectations, NBC simply hasn't scored overwhelming successes. Its two top regular series are "Little House On The Prairie," ranked 14, and "Sanford & Son," ranked 22 — and the latter goes off the air after this season.

But by spending money, using up inventory and scheduling with great skill, Siegelstein and Klein have saved the day.

Klein, by the way, is the subject of his own set of rumors, with Coast talk being that he's departing. Not so, says Klein.

For some years, the networks have been fairly placid. There were few top-level firings, and practically every aspect of the game was predictable. Now, however, the competitive situation is volatile, with big bucks indeed at stake — and the new year is bound to bring renewed fireworks.

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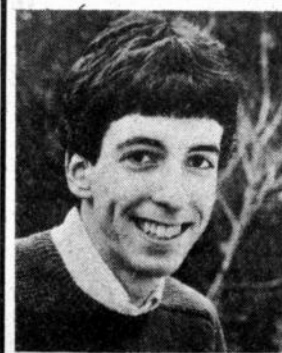
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Peter Reilly, Stereo Review

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## Longform Eclipses Sitcom

(Continued from page 87)

has taken the play away from its rivals on Sunday nights, forcing viewers to appraise its contents in front before opting for their watching choice. That result alone must surely have put the seed of similar packaging plays into the minds of NBC's rivals.

As the result of "Event's" success, along with the start-of-season stunting that was widespread, the ancient art of ballyhooing has been given a rebirth in network pro-

gramming circles at all three webs — and one can expect that opening weeks in seasons to come will be rife with publicity plays as the webs try to play oneupsmanship tricks on each other.

Actually, "Event" has been part of the season's most startling development — the emergence of the longform dramatic concept into its long-promised eminence. Under various guises ("Big Events," "novels for television," two-part

movies and two-hour dramas), long-form has been delivering audiences that in past seasons didn't materialize for similar content. The success of "Rich Man, Poor Man" last season opened the floodgates, but at the start of this season it was still a gamble whether viewers would hold still for such longform efforts. As of today, that element of doubt has disappeared and all three webs have very active plans to enlarge on their longform project plans for next season. An added incentive has been the willingness of strong movie names to sign on for projects of this nature.

While longform has been on the rise, comedy sitcom has been subjected to an unexpected setback. Certain skeins, such as "Happy Days," "Laverne & Shirley" and "Mash," have been flourishing, but in general, the sitcom genre has been experiencing rating slumps of varying degrees — and no one is sure why. It's always possible that individual shows have grown tired and that audience appetite is just as strong as it ever was for comedy, but in new formats. CBS, in particular, has already shifted a number of its sitcoms to new time periods in an effort to determine if the product has worn out its welcome or has merely been placed in the wrong time periods.

### Family Dramas Succeed

A number of counterprogramming plays were being tested as the season-to-date unspooled. Perhaps the most surprising result has been the dominance established by two "family hour" family dramas — "Little House On The Prairie" and "The Waltons." "Prairie" has found a new home at Monday at 8, beating established sitcoms "Rhoda" and "Phyllis" for the major share of the audience, a genre-to-genre faceoff that in past seasons has gone the other way. "The Waltons," too, has bounced back as the dominant factor at Thursday at 8, outdistancing the "Welcome Back, Kotter" and "Barney Miller" sitcoms that were beating it regularly in the 1975-76 "second season."

The other genre comeback has been achieved by theatrical films. NBC's Monday night movies have moved into the top 10, ABC's Sunday and Friday films have held up very well and CBS' Wednesday movie, initiated well into the fourth quarter, have taken their toll on the previously red-hot ABC Wednesday slate. NBC's Saturday movies have rated no better than last season, and CBS' Friday and NBC's Wednesday "Movies Of The Week" have come a cropper — so it has not been an across-the-board revival of movie strength (it should be noted that made-for-tv films have been interspersed with the theatrical variety on most movie skeins, but the primary strength has come from the theatrical variety).

Musical variety series, already in decline in past seasons, suffered another body blow in the early part of the season, with "Cos," "Van Dyke & Co." and "Tony Orlando & Dawn" axed in the past weeks.

Their passing leaves NBC with no regular musical-variety series on the sked. CBS with the shaky "Sonny & Cher Show" and the aging "Carol Burnett Show" still on the books and ABC with the similar "Captain & Tennille" and "Donny & Marie" youth-oriented series.

The whole concept of replacing series has also undergone what seems to be a permanent change. Webs no longer seem disposed to waiting until mid-season to change programs, making the "second season" terminology something of a misnomer. The practice of having a series cushion or two in production as an almost immediate replacement possibility seems to have developed into standard practice that will continue, perhaps to be joined by Silverman's ploy of having a floating series ("Wonder Woman") on hand to plug gaps all over the schedule when product flow for regular series needs a week to catch up on its production.

Some of the above trends are not yet *fait accompli*, as programming heads closely watch each week's rating returns for further evidence

of viewership patterns and habits. But the indications are that the face of primetime is in the process of taking on some new wrinkles when each web fields its 1977-78 season schedule sometime next spring.

## Duffy Reflections

(Continued from page 86)

over more than one evening. And as a result, television can now delve into the best that history and literature have to offer in its search for source material.

There will be no Olympics in 1977, no Presidential elections, no Bicentennial. But there will be other events to captivate an audience, if we work hard enough to find ways to bring them to the medium. And there will be other opportunities to develop new faces, new talents, new forms. The audience has made it very clear that these are what it wants, and that it will amply reward those who bring them these kinds of fresh, new programming ideas. More than anything else, this understanding is the legacy of 1976.

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# Music Biz Strong, But Faces Price War, Rising Prod. Costs, Declining Teenage Market

By HERM SCHOENFELD

Once marked by spectacular annual growth percentages, the recording industry has entered into a mature phase where expansion has become difficult, if not problematic. In 1976, virtually all of the major manufacturers chalked up hefty increases in revenues and profits, but the horizon was clouded by brutal price-cutting on the retail level.

The fiercely competitive price cuts, once limited to a few discount operations, but now rampant among all the big operators, throw a dark shadow over the industry's recent claim of selling more than \$2 billion worth of records and tapes on a retail level. The Recording Industry Assn. of America calculates that total on the list price, a premise which has been riddled by the price war. A more realistic total sales figure would be between \$1.7 and \$1.8 billion dollars annually (\$1.5 billion wholesale).

The disk industry enters 1977 confidently. It has already shown over the past three or four years that it can ride over a general economic slowdown. There had been widespread fear a few years ago that with unemployment going up, the amount of spending money available to youngsters, the mainstay of the disk market, would be cut drastically. That bogey did not come to pass and the disk industry has demonstrated its capacity to hold its own, running ahead of the general economy.

The ongoing price war, however, looms as a menace to future growth. It's expected that pressure for a better price break will back up from the retailers through the distributors up to the manufacturers.

The price war comes at a time when some of the major disk companies are being compelled to think of raising prices. Not only are they faced with inexorably higher basic production costs, but some new costs factors will soon be operable.

Firstly, the increase in the world price of oil, rated at between 5% and 10%, will have an immediate impact on the basic raw material used by the disk industry, polyvinylchloride, a petroleum derivative. Any hike in the cost of PVC is directly translatable into higher production costs.

## Mechanical Rate

Another cost factor which the disk industry would like to pass along is the mechanical royalty increase from 2¢ per song to 2.75¢ per song. These royalties are split between writers and publishers and have been mandated under the newly revised Federal copyright act. The increase in the mechanical royalty rate represents a cost increase of about \$50,000,000 annually.

Another issue of deep concern is the demographic shift of the American population towards the older end of the spectrum. The teenage population, the basis of the music biz's prosperity, is declining and will continue to decline even more rapidly in the next few years. Execs of the music industry have long recognized this trend and have been yearning to develop a strong adult market. However, these yearnings have not yet been translated into any discernible shift away from teen slanted rock music.

The new economic realities have made the major disk companies much more cautious in dishing out money to talent. The era of the stratospheric talent payoff, typified by the \$13,000,000 deal by Motown for Stevie Wonder, may not be

over, but it's expected that the majors will look at the potential sales figures a long time before handing out that kind of money again.

For writers and publishers, both mechanical and performance royalties continue on the upward curve. The annual take of the American Society of Composers, Authors & Publishers has now gone well over \$75,000,000. Broadcast Music Inc. grosses about two-thirds of ASCAP, hence is now in the \$50,000,000 bracket. SESAC, the privately-owned performing rights organization, is believed to have an annual gross in the low millions. With broadcast revenues continuing upwards, ASCAP's and BMI's deals with radio and tv mean even higher performance royalties in the future.

The performance organizations will get an extra bite from the jukebox industry starting next year. Exempt under the 1909 Act, the new copyright law imposes an \$8 annual fee on each jukebox, to be split among the performance rights organizations. While this is only nominal compared to the jukebox fees paid in Europe, the performance organizations now have their foot in the door and can apply to the newly-established Copyright Tribunal for higher fees in the future.

## Newark Becomes Music Biz Center, In A Courtly Way

Newark.

Newark was an unwelcome center for the record industry last year as investigations involving payola and income tax charges resulted in court action involving several diskeries, artists and others concerned in record production and promotion.

Although most of the cases, some tried in different cities, produced guilty pleas, there were two major jury trials in Newark. In one, four execs of Brunswick Records were found guilty of conspiracy and mail fraud. The other, which began early in December, involved Frankie Crocker, program director of WBLS-FM, N.Y., who was found guilty of lying to a grand jury by denying receipt of some \$10,000 from a record promoter.

The Brunswick trial resulted in jail terms for four officials, each of whom also was fined \$10,000. Nat Tarnopol, Brunswick prexy, was sentenced to three years imprisonment. Sentenced to two years each were Peter Garriss, v.p.; Irving Wiegman, treasurer; and Lee Shep, production manager.

At about the same time the Brunswick litigation was winding down, guilty pleas for conspiracy drew fines of \$2,500 for Kenneth Gamble, prez of Gamble-Huff, \$1,000 each for Harry Coombs, executive veepee, and Earl Shelton, operations manager; and \$500 for Edward Richardson, director of promotions. Fines totalling \$40,000 also were levied on Assorted Music, Huga Management, Gamble-Huff Records and Gamble Records.

David Wynshaw, former director of CBS Records artist relations was sentenced to one year's imprisonment on two tax evasion counts and one count of mail order conspiracy after pleading guilty to

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# 1976 Platinum & Gold Disks

Following is the list of platinum and gold record awards certified by the Recording Industry Assn. of America during 1976 up to Dec. 9. To qualify for an RIAA platinum disk, a single must sell 2,000,000 copies while an album must sell 1,-

000,000 copies. A gold disk represents sales of 1,000,000 for a single and 500,000 for an album. Record listings marked with an (S) refer to single disks; all others refer to albums.

## PLATINUM RECORD AWARDS

DATE	COMPANY	TITLE	ARTIST
Feb. 24	Asylum	Their Greatest Hits	Eagles
March 4	Columbia	Desire	Bob Dylan
April 8	A&M	Frampton Comes Alive!	Peter Frampton
April 12	Swan Song	Presence	Led Zeppelin
April 22	Columbia	Disco Lady	(S) Johnnie Taylor
May 3	Capitol	Wings at the Speed of Sound	Wings
June 14	Capitol	Rock 'n' Roll Music	Beatles
June 23	Rolling Stone	Black and Blue	Rolling Stones
July 9	Columbia	Rocks	Aerosmith
Aug. 10	Warner Bros.	Breezin'	George Benson
Aug. 23	Columbia	Kiss and Say Goodbye	(S) Manhattans
Sept. 13	A&M	Look Out For No. 1	Bros. Johnson
Sept. 14	Columbia	Chicago X	Chicago
Sept. 20	Casablanca	Motherhip Connection	Parliament
Sept. 20	Columbia	Beautiful Noise	Neil Diamond
Sept. 22	Columbia	Silk Degrees	Boyz n the City
Sept. 23	A&M	Song of Joy	Captain & Tennille
Sept. 27	Capitol	Fly Like An Eagle	Steve Miller Band
Sept. 28	Grunt	Spitfire	Jefferson Starship
Oct. 6	RCA	Spirit	John Denver
Oct. 13	Columbia	Spirit	Earth, Wind & Fire
Oct. 15	Epic/Sweet City	Play That Funky Music	(S) Wild Cherry
Oct. 28	Asylum	Hasten Down The Wind	Linda Ronstadt
Nov. 5	Mushroom	Dreamboat Annie	Heart
Nov. 11	Casablanca	Destroyer	Kiss
Nov. 15	Swan Song	The Song Remains The Same	Led Zeppelin
Nov. 22	Epic	Boston	Boston
Nov. 23	Warner Bros.	A Night On The Town	Rod Stewart
Nov. 24	RCA	The Outlaws	Jennings, Nelson, Colter, Glaser
Dec. 1	Swan Song	Run With The Pack	Bad Company

## GOLD RECORD AWARDS

Jan. 5	Mercury	Love Rollercoaster	(S) Ohio Players
Jan. 6	Atco	High On The Hog	Black Oak Arkansas
Jan. 6	Arista	I Write The Songs	(S) Barry Manilow
Jan. 12	Phila. Int'l	I Love Music	(S) The O'Jays
Jan. 12	Phila. Int'l	Wake Up Everybody	Harold Melvin & Blue Notes
Jan. 13	Big Tree	You Sexy Thing	(S) Hot Chocolate
Jan. 14	ABC	Rufus-Featuring Chaka Khan	Rufus-Featuring Chaka Khan
Jan. 14	Columbia	Desire	Bob Dylan
Jan. 15	A&M	Numbers	Cat Stevens
Jan. 15	A&M	Mona Bone Jakon	Cat Stevens
Jan. 19	Oasis	Love To Love You Baby	Donna Summer
Jan. 19	Capitol	No Way To Treat A Lady	Helen Reddy
Jan. 21	Columbia	A Christmas Album	Barbra Streisand
Jan. 23	United Artists	Face The Music	Electric Light Orch.
Jan. 28	Fantasy	Proud Mary	(S) Creedence Clearwater Revival
Jan. 29	MGM	Black Bear Road	C.W. McCall
Feb. 4	Capricorn	Searchin' For A Rainbow	Marshall Tucker Band
Feb. 10	Reprise	Bare Trees	Fleetwood Mac
Feb. 10	Swan Song	Run With The Pack	Bad Company
Feb. 11	Capitol	Inseparable	Natalie Cole
Feb. 11	ABC	Theme From S.W.A.T.	(S) Rhythm Heritage
Feb. 19	Oasis	Love To Love You Baby	(S) Donna Summer
Feb. 23	Capitol	Fox On The Run	(S) Sweet
Feb. 24	Asylum	Their Greatest Hits 1971-1975	Eagles
Feb. 25	Chrysalis	M.U.	Jethro Tull
Feb. 26	RCA	Station To Station	David Bowie
Feb. 27	Columbia	Singsong	(S) Earth, Wind & Fire
Feb. 27	A&M	Frampton Comes Alive	Peter Frampton
March 2	ABC	Sweet Thing	(S) Rufus - Featuring Chaka Khan
March 8	Warner Bros.	The Dream Weaver	Gary Wright
March 9	20th Century	Greatest Hits	Barry White
March 9	Shelter	Will O' The Wisp	Leon Russell
March 9	Elektra	A Night At The Opera	Queen
March 10	A&M	Song Of Joy	Captain & Tennille
March 11	Columbia	Red Headed Stranger	Willie Nelson
March 11	Columbia	Disco Lady	(S) Johnnie Taylor
March 11	Columbia	50 Ways To Leave Your Lover	(S) Paul Simon
March 12	Bearsville	Fool For The City	Foghat
March 16	RCA	Bustin' Out	Pure Prairie League
March 25	Ode	Thoroughbred	Carole King
March 25	Capitol	Wings At The Speed Of Sound	Paul McCartney & Wings
March 29	Warner Bros.	December, 1963 (Oh What Night)	(S) Four Seasons
March 30	RCA	The Outlaws	Jennings, Nelson, Colter, Glaser
March 31	United Artists	Brass Construction	Brass Construction
April 1	Swan Song	Presence	Led Zeppelin
April 5	Columbia	Eargasm	Johnnie Taylor
April 7	Discreet	Apostrophe	Frank Zappa
April 8	A&M	Lonely Night	(S) Captain & Tennille
April 8	A&M	Love Hurts	(S) Nazareth
April 8	A&M	Hair Of The Dog	Nazareth
April 9	Fantasy	City Life	Blackbyrds
April 12	Buddah	2nd Anniversary	Gladys Knight & Pips
April 14	Columbia	Lazy Afternoon	Barbra Streisand
April 20	Capitol	Boogie Fever	(S) Sylvers
April 20	Warner Bros.	Dream Weaver	(S) Gary Wright
April 21	Arista	All By Myself	(S) Eric Carmen
April 22	Casablanca	Destroyer	Kiss
April 26	Rolling Stone	Black and Blue	The Rolling Stones
April 26	Casablanca	Motherhip Connection	Parliament
April 27	MCA	Come On Over	Olivia Newton-John

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# New Copyright Impact On Music

## SEE ESTABLISHMENT OF ROYALTY TRIBUNAL AS GREATEST INNOVATION IN REVISION OF THE 1909 ACT

By HERMAN FINKELSTEIN

(Former General Counsel To American Society of Authors, Composers & Publishers.)

The 1909 Copyright Law, ushered in by President Theodore Roosevelt, promised much to the music writer, especially in assuring compensation for widespread uses of his works by new means of reproduction, such as phonograph records. In practice, however, some of the new uses that brought the greatest income to commercial interests, yielded nothing to the writers — jukeboxes employing new electronic means of reproduction beginning in the 1930's, for which the public annually has paid over \$500,000,000; and more recently, cable television, which promises to be a multibillion dollar enterprise.

Now the 1909 law is about to expire. It will have few mourners, as Public Law 94-553, born Oct. 19, 1976 takes its place. Let us look at some of the changes.

### I. Term of Copyright Extended

Perhaps the greatest achievement of the new law, one that promises more to most authors than the changes relating to jukeboxes and cable television, has been the least controversial — adopting a new term of copyright.

For works first created on or after Jan. 1, 1978 the copyright period is the life of the author plus 50 years after his death. If there is more than one author, the term runs from the death of the last survivor.

Works created but not published or copyrighted before Jan. 1, 1978 will no longer enjoy the "common law" protection now provided under state law. They will come within the Federal copyright framework which provides for a term of life and 50 years; but if the author whose life measures copyright duration died more than 25 years ago, the copyright will not expire before Dec. 31, 2002. Authors of existing unpublished works may wish to copyright them before Jan. 1, 1978 to get the benefit of a 75 year term if that is apt to be longer, in a given case, than life plus 50.

Users will be required to compensate authors (or their estates) for the use of many works that would have been available to them without payment if the new law had not been enacted. Works first published before 1906 are in the public domain and are not affected by the

new law. Works copyrighted between 1906 and 1920 would now be in the public domain, but for periodic extensions enacted since 1962. Those works will now expire at the end of 75 years from date of copyright (assuming that the copyrights were renewed during the 28th year of the original term). For example, Irving Berlin's "Alexander's Ragtime Band," a 1911 song, will not fall into the public domain until Jan. 1, 1987 — 19 years later than the expiration date under the 1909 law.

### II. Jukeboxes and Cable Television

When revision was first being considered, the two most troublesome items related to jukeboxes and cable television, whose operators paid nothing to copyright owners, claiming an exemption under the 1909 law.

Jukebox operators withdrew their opposition to revision when copyright owners agreed in 1967 to a provision for a compulsory license of \$8 per year per box for all music in the box, subject to subsequent review. As finally enacted, the reviewing body will be a Copyright Royalty Tribunal.

It remains to be seen how much it will cost to collect and distribute these \$8 royalties. Jukeboxes in England pay \$50 less a wholesale discount of 30% for operators, leaving a net of \$35. In the U.S., the \$8 will be reduced by the cost of checking to see that all operators pay the statutory fee for all their boxes; the cost of surveys to be sure that the schedules of music in the boxes are correct; and a system will have to be devised to insure a fair apportionment of the amounts collected. It is too early to make an educated guess of what percentage of the \$8 will be absorbed by these costs.

The cable television issue was far more complex. It involved on the one hand, the networks and their affiliated stations, independent stations, motion picture producers, and music writers and publishers, and on the other hand, operators of cable television systems. There was no identity of all interests on either side. Among broadcasters, the network problem was quite different from that of the independents.

Among copyright owners, there

was a vast difference between the music groups and motion picture interests. Even among cable systems there were substantial differences between the smaller and larger operators. It took almost 10 years from the passage of a revision bill by the House in April of 1967, to the ultimate enactment of the new law in October of 1976; two decisions of the U.S. Supreme Court in the celebrated *Fortnightly* and *Teleprompter* cases, and two agreements between contesting groups — first, one to which the broadcasters, movie interests and cable operators were parties; the other, which set the pattern for the ultimate solution, between the movie and cable interests alone. The latter agreement gave the movie people some needed protection for their exclusive rights; the cable people got a satisfactory statutory formula.

### III. Loud Speakers in Public Places

The Supreme Court decisions in the cable cases threw some doubt on a 1931 decision of that Court holding a hotel liable for copyright infringement when it piped into its public and private rooms music that was broadcast on radio programs.

Testing whether the cable decisions were intended to apply to the use of loudspeakers in restaurants, ASCAP brought suit against a rather small restaurant in Pittsburgh which piped broadcast music over some loud speakers not too far removed from a home-type receiving set. The Court held that this was not an infringing use. The new law definitely reaffirms the 1931 hotel decision as applied to transmissions to public rooms of a hotel, such as dining rooms, but exempts the limited use of loudspeakers that occurred in the Pittsburgh case, or the transmission to the private lodgings of guests or residents of a hotel or apartment house.

### IV. Annual Agricultural Fairs

Speaking of exemptions, let us turn to annual agricultural fairs. A governmental body or a non-profit, agricultural horticultural organization sponsoring such a fair will not be liable for otherwise infringing uses that may occur there; but this does not relieve concessionaires or

others from their liability.

### V. Loudspeakers Promoting Disk Sales

Another exemption applies to vending establishments using loud speakers to reproduce records of non-dramatic musical works for the sole purpose of promoting the retail sale of records or copies of the work. The exemption is lost if an admission fee is charged or if the performance is beyond "the immediate area where the sale is occurring."

### VI. Removal of "For Profit" Limitation

There are some other exemptions for certain governmental and instructional uses which are acceptable to owners of copyrights. The main achievement of the new law in the performance area, as applied to musical works, is the removal of the exemption of all "non-profit" uses under the 1909 law and its replacement by certain express exemptions for uses that in most probability would receive gratuitous licenses, or licenses at token rates, if the law made them technical infringers in the absence of a license.

### VII. Public Television

Public television became a controversial area rather late in the legislative process. Operators of public television stations have paid nothing for broadcasting musical works, claiming that they do not perform "for profit" under the 1909 law. Rather reluctantly conceding that they should pay something (a concession made long ago by "non-profit" symphony orchestras), the public television broadcasters insisted on a statutory compulsory license, with rates to be fixed by the Copyright Royalty Tribunal. Considering the very low experimental rates offered by ASCAP, BMI and SESAC, on the assumption that the public broadcasters would abandon their insistence on a statutory license, no one will know whether the public broadcasters won a victory by resort to the statutory rate-fixing route until there is a decision by the Copyright Royalty Tribunal determining how much is a fair price for the music used in public broadcasting.

### VIII. Increase of Compulsory License Fee

At the start of the 1954 drive for

revision of the 1909 law, there was a serious question as to whether or not the compulsory license provision of the 1909 law should be scrapped. The record people indicated that they would support an increased rate if the music people would support the compulsory license concept. The real question then became: how much shall the rate be increased — to 2.5¢ or to 8% of the retail sales price, or some point in between. The new law provides for a rate of 2.75¢ or one half cent per minute, whichever is larger. As in the case of the jukebox rate, this may be reviewed by the Copyright Royalty Tribunal.

### IX. Copyright Royalty Tribunal

The new law provides for a commission of five members appointed by the President before April 19, 1977 for terms of seven years. Their first job will be to initiate proceedings for the purpose of determining reasonable terms and rates of royalty payments for the use of published non-dramatic musical works and pictorial, graphic and sculptural works in public television. This must be done within 30 days after appointment of the Tribunal. Between four and six months after the proceedings are initiated the Tribunal must make its determination. The rates go into effect when notice of determination is published. Until that time liability, if any, for such use is determined by the appropriate provisions of the old law.

The idea of a Copyright Royalty Tribunal was contributed by the Senate Committee. It will be interesting to see how it works. There are already such tribunals in other countries such as England, Canada and Australia, and they seem to be working very well.

The new copyright law is a great improvement over the old one. As with the 1909 law, many provisions will have to be clarified by court decisions as new uses develop. Perhaps the greatest innovation is the Copyright Royalty Tribunal. Its success will be determined largely by the quality and experience of its members. The years ahead should produce many interesting and even exciting developments.

## Two Cheers For New Copyright; Some Extra Coin But No Bonanza

By EDWARD M. CRAMER

(President, Broadcast Music Inc.)

For the performing rights organizations, the most significant event of 1976 was the enactment of long overdue revision of the copyright law. The passage and signing of the new legislation was met with a chorus of approval and this was understandable since the old law had stood for over 60 years.

There have been fundamental changes. The old dual system of Federal copyright law and copyright laws in 50 individual states has, for the most part, been done away with. For the first time, we have one national copyright law.

The change that has received most attention and publicity is one that crucially affects all creators. It is the extension of the term of copyright. Once limited to two 28-year periods, the term now runs for the life of the author, plus 50 years.

But, publicity and that chorus of

approval aside, it is well for us to ask one simple question: What does the new law mean in terms of dollars and cents for the average composer and publisher of music? Certainly, the extension of the copyright term is significant for them, but the most meaningful economic advance is the increase in the mechanical rate from 2¢ to 2.75¢, or one-half cent per minute, whichever is greater.

And there the advance falters. Most of the other changes in the law will result in only the most insignificant increase in the income of the average writer or publisher, at least in the foreseeable future. Writers and publishers should be aware, therefore, that the new law is not the bonanza wishful thinkers believe it to be.

Let me list just three aspects of the new law which underscore this

fact.

1. Jukeboxes, which long enjoyed an exemption from performing rights fees, now are required to pay. I am reminded of a scene from "The Prisoner of Second Avenue" here. The family gathers and each agrees to contribute X to assist an ailing brother until someone asks, "How much is X?" In the case of the jukeboxes, X is \$8 a box, and this sum is to be divided among all those whose music is used on the jukeboxes. In other words, all members of BMI, ASCAP and SESAC, as well as those not affiliated with any licensing organization.

In Europe, the charge is at least \$30 per box, an interesting comparison. The \$8 figure was agreed upon 10 years ago. Had inflationary increases been applied, the cost per box would be nearly \$20. It is estimated that the total collected from the jukeboxes will not exceed \$4,000,000 and this is before the deduction for expenses of the Copyright Royalty Tribunal in allocating the money. The net to all writers and publishers (probably more than 50,000) will probably not

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## The Return Of Tin Pan Alley; Rock Rediscovered Romance

By ARNOLD SHAW

On the morning of July 26, 1976, a crowd gathered at the corner of 28th St. & Broadway to witness the installation of a plaque at the site of the original Tin Pan Alley — on 28th St. between 5th & 6th Avenues in the years before World War I.

But 1976 saw not only the dedication of the locus where the Alley was baptized (ostensibly by a song writer-reporter named Monroe Rosenfeld), but the rebirth of the Alley as a musical tradition. Singer-songwriter Paul Simon, who first became known during the second decade of rock, announced: "The richest and most significant form of pop music in which sophisticated lyrics match sophisticated melodies was Broadway and Tin Pan Alley." Simon demonstrated what he meant by writing "50 Ways to Leave Your Lover," a smash hit of romantic nonsense that would have been termed in the heyday of Tin

Pan Alley a "novelty song."

Neil Diamond, a rock superstar, independently reached a similar conclusion. His current bestselling album was, in his words, "remembrance of a time in the early '60s when a young songwriter set out to make his way in the beautiful but noisy streets of N.Y.'s Tin Pan Alley." He called his LP "Beautiful Noise."

Of course, by the 1960s the Alley had moved uptown to the streets near NBC and CBS and across town to Fifth and Madison Avenues. But Diamond wrote songs in a pre-rock tradition, giving his creations a form, polish and drama that suggested the Broadway theatre rather than the electronic amplification of rock.

Other noted performers turned from their preoccupations of the 1960s to what were known in the

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# Warriors For Copyright Law

## Revision Look For New Horizons

By LEONARD FEIST  
(President, National Music Publishers Assn.)

When Congress passed and the President signed the new Copyright Law, it was as if a way of life had ended for a considerable number of people. Yet, at the same time, new opportunities were created in a related field of endeavor. Copyright lawmaking had been an advocacy and, in some cases, a non-governmental vocation for over 21 years, the last 11 of which might be characterized as "boom times." Participation in the process of making a complex law by highly skilled and dedicated people gave them a fine opportunity for education, travel and self-improvement. For some, it also provided an opportunity for pontification and exhibition of expertise and inside information in private discourse and public appearances.

Some observers may have thought that idleness would now face this specialized group. Not so. Within hours after the President signed the Law, the telephone began to ring frequently. Callers sought the answer(s) to simple or complex question(s). Clearly, there are new, glowing opportunities for many of the veterans in explaining, clarifying and implementing the new Copyright Law which, in one way or another, they participated in molding. For example, on Nov. 15, 1976, less than a month after President Ford signed the Law, the Copyright Office issued, in accordance with one of the directives in the new Law, its first proposed regulation. At the moment of this writing, comments on it by interested parties are still to be submitted. Whether it will become permanent as proposed or altered, I cannot say. I have, however, heard much discussion of this single regulation on one point in the new law with copyright experts differing sharply on the underlying question and some trade papers reporting a rather garbled interpretation. This all suggests that there is a bright future in the world of copyright law debate.

Like all those who, for 11 years, worked actively in the little cottage industry of copyright law-making, I am greatly delighted and relieved that a law has finally come into being. The fruits of creativity will now be enjoyed by authors and their heirs for more reasonable periods of time. Other reforms have finally been effected. Nevertheless, I must confess that, in some ways, I regret the completion for I shall miss some aspects of the process.

Reading the law as enacted, it is rather pleasant to see my own fingerprints on it here and there and to realize that there are a couple of provisions of which, though I may not have claim to actual parentage, perhaps I could be considered its godfather. Modesty inhibits me from listing those several parts of the law to which I may lay some claim, just as discretion relieves me of the necessity of noting those in which our objectives were not fully achieved.

Perhaps the most important underlying realization which persisted throughout the whole process was a certain pride that I, in my day, was doing what my father had done in his, since he had been one of those active in the process which led to the Copyright Law of 1909. I enjoyed the distinction of being, as far as I know, the only individual who was continuing a tradition. I liked the feeling of continuity. When sitting on the Eastern shuttle, crowded and rather uncomfortable, I could conjure up the vision of my father riding in the parlor car of the Congressional Limited

amid sumptuous comfort.

When a plaque was installed at 28th Street and 6th Ave. last summer marking Tin Pan Alley as a Landmark of American Music, one of the speakers noted that there must have been jubilation on this particular block in March 1909 when news of the passage of the new Copyright Act was received. For the first time, writers and publishers were going to get paid for the use of their music on recordings! It comes to mind that every publisher on that street was an independent business owned by an individual or a family, and the music publishing was centered in just a few cities around the country. These 1909 pioneers did not really know what was coming in terms of what would change and shape their own businesses and the future of their industry. It is a good bet that we don't know either and that may be the most exciting thing about the music publishing business with the exception, of course, of the songs.

### Tin Pan Alley

There is one point of coincidence between the 1909 Act and that of 1976 which seems to have escaped the attention of most followers of copyright law-making. Before the adoption of the 20th Amendment, the term of a Congress, and that of the President, ended on March 4 rather than, as it does now, on Jan. 3, although the President continues in office to Jan. 20th. On March 3, 1909 the day before the termination of the 60th Congress, the Senate passed the copyright bill. It was signed the following morning by President Theodore Roosevelt before he left for the inauguration of his successor, William Howard Taft. This year, the bill was passed by the House on the day before the adjournment sine die of the Congress and signed by the President on the last possible day before there would have been, in effect, a pocket veto. (As a matter of fact, a similar situation occurred in 1974. President Ford signed the resolution extending copyrights which would otherwise have expired on Dec. 31 on the afternoon of that very day.)

There may be a lesson in this. It may suggest that, as with other difficult matters, decisions are left to the last possible moment. On the other hand, it may suggest that the subject matter is so complex that resolution of the problems remains open to the last moment. Perhaps the tribunal established by the new law will relieve us and the Congress of such future agonizing cliff hangers.

At any rate, all the fun and games, all the headaches and heartaches, were ended on Oct. 19, 1976 and so, I suppose, we should say that 1976 was a very good year, possibly the most important for music publishers in a long, long while — since radio came into being or sound motion pictures, for example. It surely has been a landmark year — to say the least.

### Feinberg At NARM

Dr. Mortimer R. Feinberg, a hit at the 1976 NARM convention, will return to address a special luncheon session March 5, 1977, at the next gathering in Los Angeles.

A leading industrial psychologist, Feinberg will speak on "Corporate Bigamy," discussing problems encountered by execs whose allegiance is in effect divided between their spouses and their business. The luncheon will be hosted by Capitol Records.

# 1976 Platinum & Gold Disks

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DATE	COMPANY	TITLE	ARTIST
April 27	United Artists	Right Back Where We Started From	(S) Maxine Nightingale
April 29	MCA	You've Never Been This Far Before/Baby's Gone	Conway Twitty
May 6	MCA	Here And There	Elton John
May 11	Warner Bros.	Takin' It To The Streets	Doobie Bros.
May 12	A&M	Look Out For No. 1	Bros. Johnson
May 13	Columbia	Bitches Brew	Miles Davis
May 17	Capitol	Only Sixteen	(S) Dr. Hook
May 19	Warner Bros.	Hideaway	America
May 19	Reprise	Welcome Back Kotter	(S) John Sebastian
May 20	Casino	I.O.U.	(S) Jimmy Dean
May 21	Columbia	Rocks	Aerosmith
May 21	Epic	Souvenirs	Dan Fogelberg
May 21	Columbia	All The Love In The World	Mac Davis
May 25	Capitol	Desolation Boulevard	Sweet
June 3	T-Neck	Harvest For The World	Isley Bros.
June 3	Elektra	Bohemian Rhapsody	(S) Queen
June 4	Warner Bros.	Breezin'	George Benson
June 7	Midland Int'l	Get Up And Boogie	(S) Silver Convention
June 7	Mercury	Contradiction	Ohio Players
June 11	Capitol	Silly Love Songs	(S) Wings
June 11	Columbia	Amigos	Santana
June 14	Capitol	Rock 'n' Roll Music	Beatles
June 17	Columbia	Kiss And Say Goodbye	(S) Manhattans
June 18	Columbia	Twelve Dreams Of Dr. Sardonicus	Spirit
June 18	United Artists	Ole ELO	Electric Light Orch
June 18	Lifesong	Shannon	(S) Henry Gross
June 21	Columbia	Chicago X	Chicago
June 21	Columbia	Beautiful Noise	Neil Dimaond
June 23	Capricorn	Fooled Around And Fell In Love	(S) Elvin Bishop
June 29	Oasis	Love Trilogy	Donna Summer
June 30	RCA	Sara Smile (S)	(S) Daryl Hall & John Oates
June 30	Grunt	Spitfire	Jefferson Starship
July 1	Capitol	Natalie	Natalie Cole
July 6	Atlantic	Sparkle	Aretha Franklin
July 9	Columbia	Second Childhood	Phoebe Snow
July 9	Columbia	All-Time Greatest Hits	Johnny Mathis
July 14	A & M	A Kind Of Hush	Carpenters
July 15	Windsong	Afternoon Delight	(S) Starland Vocal Band
July 16	Columbia	Silk Degrees	Boyz Scaggs
July 26	Epic	Ted Nugent	Ted Nugent
July 28	Capitol	Fly Like An Eagle	Steve Miller Band
Aug. 2	RCA	Changesonebowie	David Bowie
Aug. 2	Capitol	Music, Music	Helen Reddy
Aug. 12	Atlantic	Soul Searching	Average White Band
Aug. 13	A&M	Shop Around	(S) Captain & Tennille
Aug. 17	Arista	This One's For You	Barry Manilow
Aug. 17	Rocket	Don't Go Breaking My Heart	(S) Elton John & Kiki Dee
Aug. 17	RCA	Spirit	John Denver
Aug. 19	Columbia	Native Sons	Loggins & Messina
Aug. 19	Phila. Int'l	You'll Never Find Another Love Like Mine	(S) Lou Rawls
Aug. 23	Phila. Int'l	All Things In Time	Lou Rawls
Aug. 23	Epic/Sweet City	Play That Funky Music	(S) Wild Cherry
Aug. 24	United Artists	War's Greatest Hits	War
Aug. 25	Warner Bros.	Get Closer	Seals & Crofts
Aug. 30	Asylum	Haaten Down The Wind	Linda Ronstadt
Sept. 1	Reprise	15 Big Ones	Beach Boys
Sept. 8	Private Stock	A Fifth Of Beethoven	(S) Walter Murphy Band
Sept. 8	Mushroom	Dreamboat Annie	Heart
Sept. 8	Epic/Sweet City	Wild Cherry	Wild Cherry
Sept. 13	A&M	Frampton	Peter Frampton
Sept. 14	Epic	Wired	Jeff Beck
Sept. 14	United Artists	Summer	(S) War
Sept. 15	RSO	You Should Be Dancing	(S) Bee Gees
Sept. 15	ABC	Royal Scam	Steely Dan
Sept. 21	RSO	Children Of The World	Bee Gees
Sept. 21	Mercury	Best of BTO (So Far)	Bachman-Turner Overdrive
Sept. 22	Columbia	Hard Rain	Bob Dylan
Sept. 22	Capitol	Heaven Must Be Missing An Angel	(S) Tavares
Sept. 28	Buddah	More, More, More	(S) Andrea True Connection
Oct. 5	Atlantic	Abandoned Luncheonette	Daryl Hall & John Oates
Oct. 6	RSO	Disco Duck	(S) Rick Dees & His Cast Of Idiots
Oct. 7	Columbia	Spirit	Earth, Wind & Fire
Oct. 7	Columbia	Dave Mason	Dave Mason
Oct. 7	Columbia	The Manhattans	Manhattans
Oct. 12	Big Tree	I'd Really Love To See You Tonight	(S) England Dan & John Ford Coley
Oct. 12	Atlantic	Happiness Is Being With The Spinners	Spinners
Oct. 19	ABC/Atlantic	Whistling Down The Wire	David Crosby & Graham Nash
Oct. 19	Casablanca	The Clones of Dr. Funkenstein	Parliament
Oct. 19	Casablanca	Tear The Roof Off The Sucker	(S) Parliament
Oct. 19	Warner Bros.	In The Pocket	(S) James Taylor
Oct. 20	Rocket	Devil Woman	(S) Cliff Richard
Oct. 20	Warner Bros.	A Night On The Town	Rod Stewart
Oct. 21	Phila. Int'l	Message In The Music	O'Jays
Oct. 22	Arista	Barry Manilow I	Barry Manilow
Oct. 25	Capitol	Let 'Em In	(S) Wings
Oct. 25	United Artists	A New World Record	Electric Light Orch
Oct. 26	MCA	One More From The Road	Lynyrd Skynyrd
Oct. 26	Columbia	Agents Of Fortune	Blue Oyster Cult
Oct. 26	Columbia	If You Leave Me Now	(S) Chicago
Oct. 26	Epic	Boston	Boston
Oct. 26	Private Stock	A Fifth Of Beethoven	Walter Murphy Band
Oct. 26	Reprise	Summertime Dream	Gordon Lightfoot

(Continued on page 134)



# Charting The 1976 Hits

There were a number of newcomers to the record business who enjoyed success during 1976, but it was a couple of old reliables, Paul McCartney and Rod Stewart, who had the top singles of the year.

Looking back on *Variety's* 50 Best-Selling Pop Singles chart during its first year, it appears 1976 was the year of McCartney, Stewart, Peter Frampton, Fleetwood Mac, Gary Wright, the Capt. & Tennille and a couple of novelties called "Convoy" and "Disco Duck."

It was also a year for tv theme songs like "Theme From S.W.A.T.," "Welcome Back (Kotter)," "Happy Days" and "Nadia's Theme," from "The Young & the Restless."

McCartney scored not only with "Silly Love Songs" and "Let 'Em In," the former one of the top singles of the year, but with a couple of re-issued singles by the Beatles, who keep resisting myriad efforts to bring them back together.

Newcomers Frampton, Wright and Fleetwood Mac pulled a number of hits off their huge selling albums. "Frampton Comes Alive" produced "Show Me the Way," "Baby I Love Your Way" and "Do You Feel Like We Do?" Wright's "Dream Weaver" album was the spawning ground for the title track single, as well as "Love Is Alive," while Fleetwood Mac's album resulted in "Rhiannon," "Say You Love Me" and "Over My Head."

The Capt. & Tennille turned their record success into a tv series, then used the series to help sell three singles this year, "Muskat Love," "Lonely Night" and "Shop Around." That makes five consecutive top 10 records for the duo, a feat rarely accomplished in today's pop music.

"Convoy," C.W. McCall's smash

success, brought the Citizen's Band radio fad to the record industry and turned right around and helped sell the fad to an even broader public.

Singles sales climbed over 1975, with at least eight records topping the 2,000,000 mark. "Convoy," sold 2,700,000; "S.W.A.T." was good for 2,250,000; "Disco Lady," 2,400,000; "Boogie Fever," 2,600,000; "Kiss & Say Goodbye," 2,200,000; "Play That Funky Music," 2,400,000; "A Fifth of Beethoven," 2,000,000; and "Disco Duck," by Rick Dees & His Cast of Idiots, 2,200,000 and still selling.

Hall & Oates, on two labels as they made a switch, hit the chart solidly in 1976 with "Sara Smile" and "She's Gone." England Dan & John Ford Coley scored with "I'd Really Love to See You Tonight" and "Nights Are Forever Without You."

Among the other artists who had at least two hits during the year were Elton John, the Bee Gees, Barry Manilow, Steve Miller, Eric Carmen, Earth, Wind & Fire, Dr. Hook, the Bay City Rollers and K.C. & the Sunshine Band.

Disco music proved a major force in the industry, generating hits like "Turn the Beat Around," "Young Hearts Run Free," "Love to Love You Baby," "Get Up & Boogie" and "Disco Duck."

By the end of the year, the trend toward progressive (album-oriented) radio breaking most major artists continued. Because of the tight playlists associated with top 40 radio (now realistically top 20 or even 12), 1976 reflected the rebirth of the album sound on the air.

"Tonight's the Night," "Dream Weaver," "Bohemian Rhapsody," "Wreck of the Edmund Fitzgerald," and "Shannon" were a few examples of material which broke on radio via album cuts.

selection of material and lineup of tunes on the tapes will be handled by Bob Henabery, who was responsible for the success of the ABC o&o FM stations.

"He's out of the Rick Sklar (ABC o&o programming vice president) school, scientific in his approach. We're starting Jan. 1 with a combination of Henabery's rock programming and the smooth Bonneville sound. But we're not going to be Muzak.

"Bonneville is supplying new product weekly, including all the music on tape. The station will be semi-automated from 6 a.m. to midnight and completely automated the other six hours."

Cohen, who calls soft rock the middle of the road music of the future, said that while WYNY will leave programming to Henabery, they will get in touch with him if they feel something should be on the air and isn't.

"We chose them, among other reasons, because we will have the ability to change or add material on a day to day basis. Some artists are bigger in New York and they'll take that into consideration."

There are numerous services programming different formats, from top 40 across the spectrum. "There is some negative connotation to automation," Cohen said, "but in this case I think it's a positive move. They're working very closely with us, the sound is cleaned up on tape, the built-in segues are very tight."

Cohen said the station will program as many as three of four cuts

off the current charts, following the soft rock format. One top single, two top album tracks and an oldie will be the general pacing, with 12 to 16 cuts per hour and only four commercial breaks.

Ego may be Cohen's biggest problem, though he doesn't think so. With the semi-automated format, it is apparent disk jockeys will have only to announce what's next, but Cohen sees that as leaving room for creativity.

"It's a difficult thing for a d.j.," he said. "But they're aware of that going in. They'll be able to inject some personality and relate to the music, they're not sitting there merely to announce records. If they have only a little time to say something, it has to be good."

## British Disk Sales Level At \$256-Mil; More Blank Tapes

By ROGER WATKINS

London.

Best estimates are that British disk sales in 1976 will probably equal the previous year, namely some 160,000,000 pounds sterling (about \$256,000,000).

But just why the sales figures in this key market have plateaued is subject of varying trade views. The economic crunch, the lack of significant emergent talent, the decline of independent labels are said to be among contributory factors. Diskeries' repackaging of catalog material at the expense of launching new acts is another popular theory as to the lack of growth in the domestic market.

But there's new and powerful conjecture gaining credence hereabouts that the booming sales of tape recorders is a big factor.

It is the view of British Phonographic Industry, a trade organization which monitors the disk biz, that closes to half the households in UK now have tape equipment. The sale of blank cassette tapes, which has always outstripped the sale of prerecorded tapes, has now reached significant proportions.

One trade sources figures that more than 25,000,000 blank tapes were bought in 1975, a 150% increase in the sales volume of the previous year. The projection for 1976 blank tape sales is not far short of 50,000,000. "It is unlikely that all of them are being used to record the first hesitant notes of a child playing a piano," is how one industry source ironically put it.

**Illegal Use**

The taping of music or programs off air, or from disks, is apparently illegal in these isles even if for private use. The Mechanical Rights Protection Society issues licenses to individuals who formally apply for permission to tape disks, etc., but the numbers taking out home-copying permits are few.

The industry feels home-taping of disks is costing some \$20,000,000 annually in lost sales because most customers now have tape equipment — and why would they buy a disk when they can tape a friend's copy?

This lowkey form of disk piracy is of some — though apparently not too much — concern to the major diskeries. Some, such as EMI, which is heavily based in electronic technology, are attempting to develop a signal that will blur re-taping at home, but will not affect normal phonograph playing.

The paradox here is that several record companies are themselves marketing blank tapes which, with more than 7,000,000 British homes owning tape-playing equipment, means beacoup retail business.

# Aussie Disk Industry Seeking To Build Pool Of Native Talent

By PETER CAREY  
(Executive Director, Australian Records Industry Assn.)

Sydney.

The Australian Record Industry moves into 1977 with optimism for continued growth of the market. This bright outlook is tempered by the general problems of the Australian economy and the continuing erosion of the market by pirate and parallel imports.

Member companies in ARIA have participated in a major campaign against piracy and the mounting pressures against pirate importers and retailers is proving effective.

Parallel imports (described in the Australian Copyright Act as "un-authorized imports") pose a vexing problem to legitimate importers and manufacturers, and the industry is devoting its attention to establishing an equitable solution.

During 1976 the Industries Assistance Commission (a socio-economic inquiry body) conducted a major review of the recording industry in Australia, virtually to determine the form and levels of assistance available to it. The inquiry observed upon the local content of repertoire and the difficulties of entry to largescale markets overseas.

The draft report of the Inquiry is expected in March and obviously the industry awaits with keen interest the Commission's recommendations to government.

All major companies at the inquiry gave evidence of their continuing and increasing support of local talent and this fostering is producing success for Australian artists in overseas markets.

The Australian Record Industry sees 1977, the centenary of recorded sound, as another difficult, but successful year.

concert and nitery dates almost evenly divided. Gary Wright could reach this sort of success in 1977.

McCartney's dates proved the most lucrative for the ex-Beatle with a \$360,000 two-day Garden summer figure plus \$150,000 at the Nassau Coliseum in Uniondale, L.I., clearly the most-successful new bundle from Britain.

Hyped heavier were the Bay City Rollers, teenybop faves being pitched as the new Beatles. Their initial American dates were fever, usually in smaller venues and not always sold out. More questionable was the American tour by Sweet, British rockers who also went the theatre route to build for the future. But, this combo bypassed New York and Los Angeles where they could have gotten heavy press coverage.

Violence and vandalism at concerts in Gotham, Detroit and other cities with fans of some black acts apparently running amok failed to hurt the pull of Earth, Wind & Fire, a consistent draw. Black concerts were eliminated at Shea Stadium, N.Y., after a difficult June concert. There was one big Shea concert the next month as Jethro Tull, aided by Robin Trower and Rory Gallagher, minted \$425,000. Trower also had big dates on his own earlier in the year. Bad Company also had a big early '76 series.

Two acts which brought in the loot last year, The Band and Loggins & Messina, have broken up, a fate said to have befallen The Stones, The Allman Bros., and Emerson, Lake & Palmer. Rod Stewart is out on his own after The Faces breakup.

Tim Kramer has joined Beechwood Music as professional manager operating from the pubbery's Hollywood office.

## Songwriters Natal Dates

Musicologists, columnists, music reviewers and others often seek biographical data on composers. To serve that need, and anticipate it, Walter Wager of the American Society of Authors, Composers & Publishers in Manhattan recently compiled most-asked-for birth dates, to wit:

George Gershwin-Sept. 26, 1898  
Arthur Schwartz-Nov. 25, 1900  
Adolph Green-Dec. 2, 1915  
Ira Gershwin-Dec. 6, 1896  
Julé Styne-Dec. 31, 1905  
Jerome Kern-Jan. 27, 1885  
Burton Lane-Feb. 2, 1912  
Harold Arlen-Feb. 15, 1905  
Kurt Weill-March 2, 1900  
Stephen Sondheim-March 22, 1930  
Yip Harburg-April 8, 1898  
Betty Comden-May 3  
Irving Berlin-May 11, 1888  
Harold Rome-May 27, 1908  
Charles Strouse-June 7, 1928  
Cole Porter-June 9, 1892  
Frederick Loewe-June 10, 1904  
Richard Rodgers-June 28, 1902  
Frank Loesser-June 29, 1910  
Jerry Herman-July 10  
Oscar Hammerstein-July 12, 1895  
Dorothy Fields-July 15, 1905  
Richard Adler-Aug. 3, 1921  
Lee Adams-Aug. 14, 1924  
Otto Harbach-Aug. 18, 1873  
Alan Jay Lerner-Aug. 31, 1918  
Howard Dietz-Sept. 8, 1896

## Yank, Brit. Combos Share Concert B.O.; New Names Score

By FRED KIRBY

With such British rock supergroups as The Rolling Stones, Led Zeppelin and Emerson, Lake & Palmer failing to tour the U.S. in 1976, most of the heavy concert grosses were registered by individual performers, such as John Denver, Elton John, Neil Diamond and Peter Frampton. American combos also gained a higher percentage of the concert market with the Beach Boys, Aerosmith, Kiss and ZZ Top among those chalking up big figures.

Those Britishers who toured, such as The Who, Yes, Paul McCartney & Wings and Jethro Tull gained big coin, but, for other Britons, the big dates are in store for this year. Queen, for example, will probably hit large arenas for the first time in many locations where they sold out theatres last year, including New York. Led Zeppelin also will be back on the concert trail.

Most impressive rise last year was Frampton's. A support act or theatre headliner in the past, Frampton exploded last year with packed houses, including \$432,000 grossed for three October dates at Madison Square Garden, N.Y. Biggest Garden concert gross ever was the \$1,232,000 for seven Elton John dates in August, roughly about the same time Diamond was taking in more than \$500,000 at Forest Hills Tennis Stadium, N.Y., in his highly-successful tour.

Denver also was one of the SRO Garden multiple dates last year as was Aerosmith. The Beach Boys, who packed them in almost everywhere, fell just short in three Thanksgiving weekend Garden dates because one of the shows was added late. They grossed a strong \$465,000. Elvis Presely, another surefire seller, continued to fill with

# See Middle-Of-Road Radio In Shift To Soft Rock Format

While top 40, or less, stations continue to dominate many of the major radio markets, there seems to be at least a partial shift toward other sounds as the demographics continue to shift away from the strong teen audience to an older group.

The 18-34, or higher, age group had been a middle of the road, or "good music" audience in the past. The new post-teens, having been raised on a diet of rock 'n' roll during the '50s, '60s and '70s, are a new kind of audience, one which to a great degree is oriented toward a softer rock sound.

Organizations like the National Assn. of Recording Merchandisers have been fostering studies and programs aimed at capturing this potentially lucrative market and they are being aided to some degree by some shifts in radio station format.

With WNWS, the FM outlet of NBC in New York, shifting from all news to a music format as of Jan. 1 with new WYNY call letters precipitated by the demise next spring of the network's radio news service, there's another indication of where radio may be headed.

Not only has the station, led by general manager Stan Cohen, decided to go with a soft rock format, they are utilizing the services of the Bonneville programming service, which heretofore has been known for automated and semi-automated design for the "good music" stations.

Cohen said WYNY will be a pilot project for Bonneville. That company was chosen to handle programming because the actual



# 100 BEST-SELLING POP SINGLES OF 1976

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derived from a broad sampling of sales data obtained from the top 25 markets. It is based wholly on retail sales.

Album titles appear in lower case beneath the single record title due to a percentage of the public buying the album to get the single.

highest position attained	wks. on chart	date record peaked		•Indicates a two million seller. *Currently selling.	ARTIST	NUMBER
1	21	5-31	1. SILLY LOVE SONGS at the speed of sound		Paul McCartney & Wings	Capitol 4256
1	—	9-6	• 2. PLAY THAT FUNKY MUSIC wild cherry		Wild Cherry	Sweet City/Epic 50225
1	—	10-11	• 3. DISCO DUCK no album		Rick Dees & His Cast of Idiots	RSO 857
1	17	1-5	• 4. CONVOY black bear road		C.W. McCall	MGM 14839
1	21	8-9	5. DON'T GO BREAKING MY HEART no album		Elton John & Kiki Dee	Rocket 40585
2	27	5-3	• 6. BOOGIE FEVER showcase		Sylvers	Capitol 4179
1	—	11-22	* 7. TONIGHT'S THE NIGHT a night on the town		Rod Stewart	WB 8262
1	24	3-1	• 8. THEME FROM S.W.A.T. disco-fied		Rhythm Heritage	ABC 12135
1	18	7-26	9. AFTERNOON DELIGHT starland vocal band		Starland Vocal Band	Windsong 10588
1	18	4-5	• 10. DISCO LADY ecstasy		Johnnie Taylor	Columbia 10281
2	—	9-6	• 11. A FIFTH OF BEETHOVEN a fifth of beethoven		Walter Murphy & Big Apple Band	Pvt. Stock 073
2	22	1-12	12. I WRITE THE SONGS tryin' to get the feeling		Barry Manilow	Arista 0157
1	14	5-3	13. WELCOME BACK (KOTTER) welcome back		John Sebastian	Reprise 1349
2	—	10-25	14. IF YOU LEAVE ME NOW chicago x		Chicago	Columbia 10390
1	20	3-22	15. DECEMBER 1963 (OH WHAT A NIGHT) who loves you		Four Seasons	WB/Curb 8168
2	17	2-9	16. 50 WAYS TO LEAVE YOUR LOVER still crazy after all these years		Paul Simon	Columbia 10270
2	23	7-26	• 17. KISS & SAY GOODBYE manhattans		Manhattans	Columbia 10310
2	22	12-29-75	18. SATURDAY NIGHT bay city rollers		Bay City Rollers	Arista 0149
2	—	11-29	* 19. NADIA'S THEME nadia's theme		Barry DeVorzon & Perry Botkin Jr.	A&M 1856
4	22	12-29-75	20. LOVE ROLLERCOASTER honey		Ohio Players	Mercury 73734
2	17	3-8	21. DREAM WEAVER dream weaver		Gary Wright	WB 8167
4	—	9-6	22. SHAKE YOUR BOOTY part 3		K.C. & Sunshine Band	TK 1019
3	17	4-5	23. RIGHT BACK WHERE WE STARTED FROM right back where we started from		Maxine Nightingale	UA 752
4	21	8-9	24. YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE all things in time		Lou Rawls	Phila. Int'l 3592
2	15	8-16	25. LET 'EM IN at the speed of sound		Paul McCartney & Wings	Capitol 4293
3	—	11-8	* 26. MUSKRAT LOVE song of joy		Captain & Tennille	A&M 1870
3	17	5-31	27. LOVE HANGOVER diana ross		Diana Ross	Motown 1392
3	18	3-15	28. LONELY NIGHT (ANGEL FACE) song of joy		Captain & Tennille	A&M 1782
3	22	1-19	29. YOU SEXY THING hot chocolate		Hot Chocolate	Big Tree 16047
4	16	5-3	30. FOOLED AROUND & FELL IN LOVE struttin' my stuff		Elvin Bishop	Capricorn 0252
4	22	5-31	31. GET UP & BOOGIE silver convention		Silver Convention	Midland Int'l 10571
4	23	6-21	32. MORE MORE MORE more more more		Andrea True Connection	Buddah 515
6	18	8-9	33. YOU SHOULD BE DANCING children of the world		Bee Gees	RSO 853
3	16	3-8	34. ALL BY MYSELF eric carmen		Eric Carmen	Arista 0165
4	—	11-22	* 35. MORE THAN A FEELING boston		Boston	Epic 50266
6	18	12-22	36. THEME FROM MAHOGANY soundtrack		Diana Ross	Motown 1377
4	20	7-5	37. LOVE IS ALIVE dream weaver		Gary Wright	WB 8143
5	20	9-27	38. DEVIL WOMAN i'm nearly famous		Cliff Richard	Rocket 40574
5	—	11-8	39. ROCK'N ME fly like an eagle		Steve Miller	Capitol 4323
5	—	8-30	40. I'D REALLY LOVE TO SEE YOU TONIGHT nights are forever		England Dan & John Ford Coley	Big Tree 16069
5	18	5-31	41. SHANNON release		Henry Gross	Lifesong 002
5	19	5-31	42. MISTY BLUE misty blue		Dorothy Moore	Malaco 1029
4	18	1-26	43. LOVE TO LOVE YOU BABY love to love you baby		Donna Summer	Oasis 401
7	21	10-4	44. LOWDOWN silk degrees		Boz Scaggs	Columbia 10367
6	21	4-19	45. BOHEMIAN RHAPSODY a night at the opera		Queen	Elektra 297
6	15	4-19	46. LET YOUR LOVE FLOW bellamy brothers		Bellamy Brothers	WB/Curb 8169
6	—	10-25	47. THE WRECK OF THE EDMUND FITZGERALD summertime dream		Gordon Lightfoot	Reprise 1369
6	—	10-4	48. STILL THE ONE waking & dreaming		Orleans	Asylum 336
6	14	5-3	49. HAPPY DAYS pratt & mcclain/brother love		Pratt & McClain	Reprise 1351
7	21	6-14	50. SARA SMILE daryl hall & john oates		Hall & Oates	RCA 10530



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highest position attained	wks. on chart	date record peaked		•Indicates a two million seller. *Currently selling.	ARTIST	NUMBER
—	—	—	* 51. RUBBERBAND MAN		Spinners	Atlantic 3355
—	—	—	happiness is being with the spinners			
—	—	—	* 52. BETH		Kiss	Casablanca 863
—	—	—	destroyer			
7	16	3-22	53. SWEET THING		Rufus	ABC 12149
6	20	7-19	rufus featuring chaka khan			
8	17	4-19	54. GET CLOSER		Seals & Crofts	WB 8190
6	14	7-12	get closer			
7	18	3-1	55. SHOW ME THE WAY		Peter Frampton	A&M 1795
6	19	7-5	frampton comes alive			
8	16	1-19	56. MOONLIGHT FEELS RIGHT		Starbuck	Pvt. Stock 039
8	18	3-1	moonlight feels right			
8	18	3-1	57. TAKE IT TO THE LIMIT		Eagles	Asylum 293
8	18	3-1	one of these nights			
8	18	8-9	58. SHOP AROUND		Captain & Tennille	A&M 1817
8	17	12-29-75	song of joy			
8	15	2-2	59. SING A SONG		Earth, Wind & Fire	Columbia 10251
9	16	3-15	gratitude			
10	21	2-16	60. LOVE HURTS		Nazareth	A&M 1671
9	18	2-2	hair of the dog			
9	10	7-5	61. THIS MASQUERADE		George Benson	WB 8209
10	17	11-29	breezin'			
10	17	10-18	62. FOX ON THE RUN		Sweet	Capitol 4157
9	13	7-19	desolation boulevard			
12	14	5-10	63. BREAKING UP IS HARD TO DO		Neil Sedaka	Rocket 40500
11	19	9-27	hungry years			
12	17	9-27	64. DREAM ON		Aerosmith	Columbia 10278
14	19	1-19	aerosmith			
11	11	3-15	65. LOVE MACHINE		Miracles	Tamla 54262
11	20	8-9	city of angels			
13	16	7-5	66. EVIL WOMAN		Electric Light Orch.	UA 729
14	19	1-19	face the music			
11	11	3-15	67. TEDDY BEAR		Red Sovine	Starday 142
11	20	8-9	teddy bear			
13	16	7-5	68. LOVE SO RIGHT		Bee Gees	RSO 859
14	19	1-19	children of the world			
15	—	11-22	69. MAGIC MAN		Heart	Mushroom 7011
16	18	8-9	dreamboat annie			
17	14	3-8	70. GOT TO GET YOU INTO MY LIFE		Beatles	Capitol 4274
18	12	10-4	rock 'n' roll music			
19	13	7-5	71. RHIANNON		Fleetwood Mac	Reprise 1345
20	11	5-31	fleetwood mac			
21	10	4-19	72. A LITTLE BIT MORE		Dr. Hook	Capitol 4280
22	9	3-22	a little bit more			
23	8	2-2	73. SHE'S GONE		Hall & Oates	Atlantic 3332
24	7	1-19	abandoned luncheonette			
25	6	1-19	74. I LOVE MUSIC		O'Jays	Phila. Int'l 3577
26	5	1-19	family reunion			
27	4	1-19	75. MONEY HONEY		Bay City Rollers	Arista 0170
28	3	1-19	rock 'n' roll love letter			
29	2	1-19	76. BABY I LOVE YOUR WAY		Peter Frampton	A&M 1832
30	1	1-19	frampton comes alive			
31	—	—	77. I'LL BE GOOD TO YOU		Brothers Johnson	A&M 1806
32	—	—	look out for no. 1			
33	—	—	78. I'M EASY		Keith Carradine	ABC 12117
34	—	—	i'm easy			
35	—	—	79. HEAVEN MUST BE MISSING AN ANGEL		Tavares	Capitol 4270
36	—	—	sky high			
37	—	—	80. FERNANDO		Abba	Atlantic 3346
38	—	—	abba greatest hits			
39	—	—	81. I ONLY WANT TO BE WITH YOU		Bay City Rollers	Arista 0205
40	—	—	dedication			
41	—	—	82. TURN THE BEAT AROUND		Vicki Sue Robinson	RCA 10562
42	—	—	never gonna let you go			
43	—	—	83. TEAR THE ROOF OFF THE SUCKER		Parliament	Casablanca 856
44	—	—	mothership connection			
45	—	—	84. YOU ARE THE WOMAN		Firefall	Atlantic 3335
46	—	—	firefall			
47	—	—	85. WALK AWAY FROM LOVE		David Ruffin	Motown 1376
48	—	—	who i am			
49	—	—	86. FANNY		Bee Gees	RSO 519
50	—	—	main course			
51	—	—	87. ONLY SIXTEEN		Dr. Hook	Capitol 4171
52	—	—	bankrupt			
53	—	—	* 88. I NEVER CRY		Alice Cooper	WB 8228
54	—	—	alice cooper goes to hell			
55	—	—	89. GETAWAY		Earth, Wind & Fire	Columbia 10373
56	—	—	spirit			
57	—	—	90. WITH YOUR LOVE		Jefferson Starship	Grunt 10746
58	—	—	spitfire			
59	—	—	91. TRYIN' TO GET THE FEELING AGAIN		Barry Manilow	Arista 0172
60	—	—	tryin' to get the feeling			
61	—	—	92. NEVER GONNA FALL IN LOVE AGAIN		Eric Carmen	Arista 0184
62	—	—	eric carmen			
63	—	—	93. DO YOU FEEL LIKE WE DO		Peter Frampton	A&M 1867
64	—	—	frampton comes alive			
65	—	—	94. THAT'LL BE THE DAY		Linda Ronstadt	Asylum 340
66	—	—	hasten down the wind			
67	—	—	95. ROCK & ROLL MUSIC		Beach Boys	Brother 1354
68	—	—	15 big ones			
69	—	—	96. SUMMER		War	UA 834
70	—	—	war greatest hits			
71	—	—	97. I WANT YOU		Marvin Gaye	Tamla 54264
72	—	—	i want you			
73	—	—	98. SAY YOU LOVE ME		Fleetwood Mac	Reprise 1356
74	—	—	fleetwood mac			
75	—	—	* 99. NIGHTS ARE FOREVER WITHOUT YOU		England Dan & John Ford Coley	Big Tree 16079
76	—	—	nights are forever			
77	—	—	100. LET HER IN		John Travolta	Midland Int'l 10623
78	—	—	john travolta			



# Nashville Music Biz Grows Up; Only As Good As Your Last Disk

By LEE RECTOR

Nashville. In Nashville, 1976 was a very good year for show business.

Major record labels with Nashville offices are approaching country music in a much more business-like fashion than in the past.

CBS has been a trendsetter in Nashville, being the first major record label to develop a Nashville publicity team to handle the local

roster. Most of the other labels are following suit by adding publicity personnel to their staffs.

Also, in 1976, CBS Records moved the entire marketing operation of the southern acts to Nashville, giving the local artist & repertory departments decision making power on product release and acquisition of new acts. Now, at CBS, the southern and country artists have every department avail-

able in Nashville as they do in New York or Los Angeles, which represents a real commitment of the label to their Nashville operation and the country market.

Nationally, there has been a trend in 1976 of increased awareness in country music in the young market of record buyers. Record labels have responded to this market in full force.

Traditional country music acts, some of whom have been with labels 30-40 years are being dropped from rosters and replaced by new up-and-coming young acts. Acts that are selling are receiving increased promotion dollars from

their respective labels.

According to Buddy Killen, president of Tree International, one of Nashville's largest publishing firms, the trend in 1976 musically was to move toward the contemporary sound in country records. Although the basic ideas haven't changed, musically the songs are tending to be more involved melodically and in chord structure.

"The world is a lot more musically educated today," Killen said, "Therefore you can get by with broadening the music. The older artists who can go along with the changes of the time continue to sell records, and the labels are still interested in them. But, the ones

who do not have the ability to change, are being dropped.

An ABC/Dot executive explained it as "eliminating the fat and going with the winners."

"It is becoming more increasingly evident in today's country music market that just being an old-time performer doesn't keep you alive as an artist. The trend is getting more and more like pop music where you are only as good as your last record. It is more important for an artist to have his songs right if he is going to stay in the charts," said one executive of ABC/Dot.

Another trend that is developing in Nashville is record labels are tending to sign artists who write their own material.

"All of our artists are writers," Mike Suttle of Elektra-Nashville, said. "I see a big trend in labels signing writer-artists."

"I see in the future that country music will really not be known as country music. I like to term it 'American music.' I think that this town is going to continue to expand in music in ways you could hardly imagine. I know that the music coming out of this town is going to become the rage. Country music has not really exploded like it is going to."

"I think the future super stars in music will come from Nashville, Tennessee. We've doubled what we've been paying for sessions and are in a major expansion program."

"Any act we sign today has the possibility of crossing over in to the pop field. Our philosophy is that you establish a record country first and then you try to cross it over. When a record gets in the country teens, we put our entire field force on it."

Frances Preston, head of Nashville's BMI office, continues the theme by saying, "I think in the country music field, this year has been a year for all types of music. There hasn't been any one particular trend, as all types of country music have been accepted. We are seeing increased television performances on country songs, and BMI performances of country songs have tripped over the year before."

Bookings out of Nashville have seen increased demand for country performers in the college market, but a decrease in major market concert tours.

"We seem to be dealing more with Jaycees and civic organizations, one booking at a time," said Andria Smith of Top Billing Inc. "The trend seems to be from the larger markets to smaller markets. The midlevel artist is not going into the big package major markets anymore. Country music needs some good new promoters to bring country acts to the major markets."

A construction trend on Music Row continues with a \$1,000,000 expansion of the Country Music Hall of Fame, a new \$500,000 building for local chapter 257 of the American Federation of Musicians and proposed multi-million dollar music-tourist related buildings and a Gospel Music Hall of Fame.

Tourism has been the outstanding boom locally in 1976, with more than 2,000,000 visitors to Opryland, U.S.A. The major attraction of tourists to Nashville relates to the music industry.

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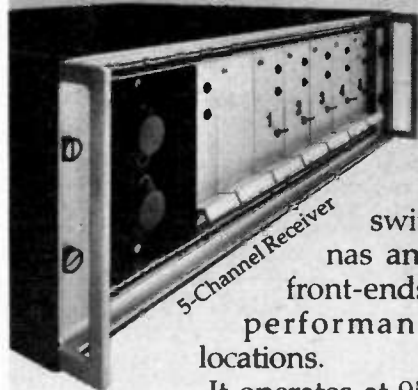
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**1976 Platinum & Gold Disks**

(Continued from page 128)

DATE	COMPANY	TITLE	ARTIST
Oct. 28	Arista/Bell	Free To Be... You And Me	Marlo Thomas & Friends
Oct. 29	Rocket	Blue Moves	Elton John
Oct. 29	Chrysalis	For Earth Below	Robin Trower
Oct. 29	Columbia	Getaway	(S) Earth, Wind & Fire
Oct. 29	Columbia	Lowdown	(S) Boz Scaggs
Nov. 3	Swan Song	The Song Remains The Same	Led Zeppelin
Nov. 3	Atlantic	Firefall	Firefall
Nov. 4	RCA	Bigger Than Both Of Us	Daryl Hall & John Oates
Nov. 9	Bearsville	Rock and Roll Outlaws	Foghat
Nov. 9	Reprise	Mystery To Me	Fleetwood Mac
Nov. 9	Discreet	Over-Nite Sensation	Mothers
Nov. 11	Casablanca	Rock And Roll Over	Kiss
Nov. 11	Casablanca	Four Seasons Of Love	Donna Summer
Nov. 11	Epic	Free For All	Ted Nugent
Nov. 12	United Artists	Brass Construction II	Brass Construction
Nov. 15	Asylum	The Pretender	Jackson Browne
Nov. 16	Asylum	Jackson Browne	Jackson Browne
Nov. 16	Starday	Teddy Bear	(S) Red Sovine
Nov. 17	Reprise	Ol' Blue Eyes Is Back	Frank Sinatra
Nov. 19	Warner Bros.	Moondance	Van Morrison
Nov. 23	Warner Bros.	Best Of The Doobies	Doobie Bros.
Nov. 23	Warner Bros.	Alice Cooper Goes To Hell	Alice Cooper
Nov. 24	RCA	And I Love You So	Perry Como
Nov. 30	ABC	You Don't Have To Be A Star (To Be In My Show)	(S) Marilyn McCoo & Billy Davis Jr.
Nov. 30	Warner Bros.	Tonight's The Night	(S) Rod Stewart
Dec. 1	Big Tree	Nights Are Forever	England Dan & John Ford Coley
Dec. 7	Warner Bros.	Bicentennial Nigger	Richard Pryor
Dec. 8	MCA	Don't Stop Believin'	Olivia Newton-John
Dec. 8	A&M	Muskrat Love	(S) Captain & Tennille

**Newark As Music Biz Centre**

(Continued from page 126)

understating taxes owed by some \$68,000. The conspiracy count also involved Pasquale Falconi, talent agent, who earlier was sentenced to two years for conspiracy and mail fraud. The pair had been charged with seeking payment from the disky on vouchers for phony trucking, limousine service, travel agency and other companies.

Other former CBS Records execs drawing prison terms after guilty pleas were controller Anthony Rubino, seven months for conspiracy and mail fraud, and George Surdis, assistant controller, four months for filing false returns.

Joseph Robinson, prez of Platinum Records of Englewood Cliffs, N.J., was fined \$5,000 and received a suspended jail sentence. The company also was fined \$5,000 after filing false tax returns by understating gross disk sales.

Eugene Record, Marshall Thompson and Robert Lester of the Chi-Lites were fined \$5,000 each and given one-year suspended sentences after pleading guilty to failing to file tax returns. Record and Thomson were government witnesses in the Brunswick trial.

Charles Bobbitt, manager of James Brown Productions, was given a one-year suspended sentence, fined \$2,000 and placed in two

years' probation in Atlanta after pleading guilty to tax fraud. In California, Fred Rector, independent promotion man, was sentenced to four months for tax fraud.

Edward Portnoy, prexy of Record Shack, N.Y., and his one-stop were fined \$5,000 each and given suspended sentences for filing false tax returns. Late in the year, Harvey Lynch, general manager of WNJR, Newark, was indicted on tax charges.

Late last year, the three top execs of H&L Records pleaded guilty in N.Y. to a conspiracy to pay \$170,000 to radio station employees to get records played. Slated for sentencing in February are co-prexies Luigi Creatore and Hugo Peretti, who've written and produced as Hugo & Luigi, and v.p. Albert (Bud) Katzel.

Clive Davis, ex CBS Records prez, now head of Arista Records, was fined \$10,000 Sept. 23 after pleading guilty to failing to report \$8,800 on his 1972 income taxes. Judge Thomas Griesa, in handing down the sentence criticized the association of Davis' case with payola trials.

Estelle Radin has joined United Artists Records as attorney in the legal department.

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## GLADYS SHELLEY

### Return Of Tin Pan Alley

(Continued from page 127)

TPA era of the number one plugs as "ballads." Ex-Beatle Paul McCartney produced a smash, saccharine serenade titled "Silly Love Songs," demonstrating as Cole Porter had once done that he could write a new hit employing the age-old words, "I Love You."

More startling were the turnabouts of socially-oriented Curtis Mayfield and The Jefferson Airplane, latter airborne as The Jefferson Starship. Mayfield had been writing songs to make people, and particularly his people, become aware (in his words). His new al-

bum was titled "Give, Get, Take, Have" and it had to do with love. "People want to hear about romance," he said. "They are not buying social commentary — and they are dancing more."

Grace Slick, former Empress of Acid Rock and lead singer of the Starship, concurred. Pointing to the over 2,000,000 sales of "Red Octopus," their new album, she observed: "Now we're on top because we're doing love songs instead of political harangues."

Even that lofty spokesman of the rock generation Rolling Stone has rediscovered Tin Pan Alley. By way of giving readers a foretaste of the goodies in "The Rolling Stone Illustrated History of Rock & Roll," it reprinted an essay titled "Brill Building Pop" in a recent issue. Unfortunately, writer Greg Shaw (no relation to this writer) made two crucial errors.

The songwriters treated in his article (Goffin & King, Mann & Weil, Greenfield & Sedaka, et al) all functioned not in the Brill at 1610 Broadway but in the new shrine of Aldon music biz at 1650 Broadway — and it was not "across the street" but two block from the Brill. What makes the error so egregious is that Brill Building Pop, as developed by Mills Music, Famous Music, Southern Music and other major and minor occupants, was genuine Tin Pan Alley whereas 1650 was the home of the new rock 'n' roll generation.

Greg Shaw compounds his error with the assertion that the Tin Pan Alley tradition of pop songwriting was "established in the '30s by Cole Porter, George & Ira Gershwin,

Rodgers & Hart." Not to recognize the vast gulf separating Tin Pan Alley from the theatre tradition of these gifted Broadway songsmiths is enough to make them (Ira Gershwin and Richard Rodgers are still very much alive) turn over in their musical graves. These creators of the Golden Age of the American Musical prided themselves on a freshness and sophistication of language, harmony, rhyming, substance and wit quite removed from the 32-bar, A-A-B-A simplicities of Brill Building Pop.

What these errors seem to demonstrate is a growing respect of the third generation of rock for Tin Pan Alley. In 1976 TPA is "in," "far out" and "right on." Those who don't recognize this are not "with it" and they had better "get it all together." What this may mean musically, only the Jimmy Carter years will tell.

### Modern Jazz Quartet In Carnegie Reunion

The Modern Jazz Quartet are set for a reunion in Carnegie Hall, N.Y., Jan. 25.

Quartet, longtime jazz best sellers with John Lewis, Milt Jackson, Percy Heath and Connie Kay, had split after a farewell concert around two years ago in Avery Fisher Hall, N.Y., when each went on to other interests.

Amicable split for the group, whose latest offerings had been on Columbia Records after a long term with Atlantic, was attributed at the time to Jackson's wanting to spend more time on other projects, saying touring took up too much time.

Larry Palmacci has been upped to regional album specialist at RCA Records.

### Two Cheers For Copyright

(Continued from page 127)

exceed \$3,000,000.

2. Statutory liability is now imposed upon the cable industry when it retransmits programs originated on television. A major change, and one that should result in additional income but ... The Congressional Committee estimated that the total income in the first year or two from cable would be in the neighborhood of \$8,000,000. This figure is for all copyrighted material used on cable, including films, specifically packaged TV shows, news, sports and music. There is no indication of what music's share will be, but initially it will not exceed \$2,000,000. And this, too, is before overhead and expenses.

3. Fees will now be collected on performances on public, or educational tv. The old law limited collections to performances "for profit." In the past, if the public broadcaster wanted to produce a drama, permission from the copyright owner was required. When a piece of music was performed, no such clearance was required. This glaring inequity has been corrected and music has taken its

rightful place among all other copyrighted works. The gross income from this source cannot be estimated, but the figure will not be great. Non-commercial enterprises cannot be expected to pay the same fee as commercial operations.

#### Not A Bonanza

It seems clear, then, that the new law is not a bonanza. It is not likely that the new amendments will result in more than a 5% increase in total performing rights income.

True, it embodies many long-needed reforms, but much remains to be done. For example, jukebox fees and the rates for phonograph recordings are the only ones in the statute set at a fixed dollar amount. These should be changed to a percentage fee, like cable, to compensate for changes in prices.

While this new law represents an improvement, it leaves much to be desired. The work is just beginning to create a copyright law that will fairly and adequately compensate the composers and publishers of music.

### Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

**Writers:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

**Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.**

**Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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# HACK U.S. POLITICS NEARLY RUINED 1976; FOREIGNERS & LUCK SAVED BICENTENNIAL

By ALFRED STERN

(Student and spokesman for commemorative showmanship, Alfred Stern has told here in sometimes gruesome details the history of clumsy non-planning and non-events which characterized the spendthrift mediocrities of the Bicentennial Celebrations. —Ed)

Just a bit more than 200 years ago after being thoroughly trounced in New York, retreating through Jersey and before crossing the Delaware to crush the Hessians at Trenton a despairing Washington wrote "the game is pretty near up."

The drubbings suffered by the Continentals were modest and far less expensive than the Bicentennial beatings inflicted on us by the now defunct American Revolution Bicentennial Administration and its lacklustre programming.

The climactic Op Sail was a brilliant and beautiful exception but that great international regatta was neither conceived, funded nor organized by the Bicentennial Administration which throughout 13 costly bureaucratic years abdicated the urgent responsibility to inspire or produce any focal or standard setting projects or events worthy of the 200th anniversary of our Independence.

When nearly six years ago aspirations for a Bicentennial World's Fair in Boston or Philadelphia failed due largely to a lack of Federal leadership and support the ARBA abrogated its opportunities and shifted to an unproductive policy urging and inadequately funding states and communities in a diluted effort to present a grassroots national commemoration.

Thereafter despite its original Congressional mandate ARBA did virtually nothing but endorse and inventory projects it neither originated nor produced together with licensing the largest array of shoddy medallions and souvenirs ever to inundate the nation. Philadelphia took top place in the Bicentennial blood bath. Through inept programming nearly as civically lethal as the Legionaire's Convention its 76 Corporation under William L. Rafsky lost an admitted one hundred million dollars plus fifteen million dollars spent by the National Park Service in unattractively rehousing the



Liberty Bell and an earlier approximately four million dollars on abortive plans for a Bicentennial World Expo.

Boston fared somewhat better spending about thirty million dollars in largely private sector funds, improving tourism 18% in '75, the 200th anniversary of the inception of the Revolution in New England but failing to hypo Hub traffic throughout '76 when far more Americans headed for the Montreal Olympics. And Bostonians also spent a prior two million dollars on their Expo '76 chimera.

One of the very few national projects, the corporate sponsored Bicentennial Freedom Train visited all 48 contiguous states, drew 6,000,000 spectators largely in the hinterlands and lost a dollar per head.

A survey of states and cities confirms Florida among the vanguard of flops with the Federal and industrially funded 3d Century America Kennedy Space Center Science & Technology Expo chalking up an approximately fifteen million dollars deficit while "Hooray America" a huge sophomoric pageant sponsored by the Greater Miami Chamber of Commerce managed to lose \$750,000 during its justifiably short run.

The concerted efforts of N.Y. State's Commission launched a pedestrian exhibits barge; N.Y.C.'s Bicentennial authorities did even less though Macy's provided a July 4 pyrotechnic show while Washington, D.C.'s imagination soared to the organization of a float parade and lesser fireworks display.

At a recent phase-out party N.Y.C. Bicentennial Corp. execs. awarded each other citations while reporting they raised \$1,982,000 (\$1,350,000 in city funds — how many cops could that rehire?) and expenses were the identical sum suggesting at least their accountants deserved accolades for neatness. And to climax the affair they showed slides of their faultily engineered \$100,000 world's largest U.S. flag which emblazoned the Verrazano Bridge for six hours before being shredded by the wind.

Politically oriented, devoid of talent and professionalism the Bicentennial Administration's failure was entirely predictable and the urgently needed inspiration and rededication inherent in Bicentennial potentials became an unsuccessful partisan aggrandizement tool for the Nixon, Ford and to a somewhat lesser degree LBJ's Admini-

strations.

And following ARBA's plodding footsteps the 50 plus state, commonwealth and territorial commissions inevitably became politically dominated mediocre road companies of the Federal no-show. ARBA aside there were genuine highlights.

The visitations of Elizabeth II, the President of France and other heads of state lent prestige and panache; nonpolitical institutions such as the Smithsonian, the National Gallery and other great museums mounted fine historic and art exhibits, and the Bicentennial stimulated numerous permanent historical-architectural restorations together with myriad fine books of lasting value. As for applied showmanship as usual the pros did best. In films and multimedia two superior productions were created by John Huston & Francis Thompson. NET's splendid but mindlessly over-budget "Adams Chronicles" proved U.S. tv can nearly match the best of the British Masterpiece Theatre genre and the later episodes dramatizing John Admas descendents scripted by Tad Mosel with Fred Coe as producer had dramatic and historical distinction.

And even the Disneyland & Disneyworld pop-art daily Bicentennial parades had a certain kitschy wit. But it was symptomatic of ARBA's listless leadership even with augmented National Endowment for the Arts Bicentennial related appropriations, that our 200th anniversary failed to generate any enduring contemporary performing or fine arts.

ARBA's recently resigned Administrator, John W. Warner has candidly admitted that the Bicentennial wasn't all we hoped for, but after ARBA and satellite commissions spent an estimated billion in largely public funds its doubtful that the Feds have learned the critical lessons that a stellar commemoration requires a compelling theme and focal point, and its a foregone fact that politically motivated bureaucrats lack the sensitivity and skills essential to major national and international showmanship.

Commissions and committees are invariably "non-creative" and what was needed here — and for the future as exemplified by many foreign governments is a nonpolitical organization of professional experts which ARBA largely eschewed. (Warner did make a meaningful gesture toward the entertainment arts by marrying Elizabeth Taylor.)

## Cafes' One Problem: Survival

### Current Economics Makes It Nearly Impossible To Develop Great Names Of Future

By JOE COHEN

Niteries have always had problems. The major one now is survival. There was a period when the cafes took pride in giving the public a good value for its money. Now they find that this is near impossible under the present system of economics. Whereas names of every description used to abound in cafes throughout the country, the top priced entertainers can now only be seen in cafes in Nevada and Miami Beach.

Also, nightclubs used to have an air of gaiety. Chorus lines predominated in the mass cafes, while the more svelte spots achieved an air of elegance with only one or two name entertainers. Now there are only lean pickings in night spots.

The major number of new ventures lies in the disco field where no talent is used.

One of the sad factors is the surrender of talent building in many of the spots where mature patrons congregate. The niteries now rarely surprise customers with new, promising talent.

The old breed of operators would frequently advance fares for performers to travel from Europe or Kansas City for an audition before a live audience in their spots. It's not that many bonifaces wouldn't do it today — they just can't afford to. Owners also used to audition acts, and agents would gladly arrange hearings for new faces they considered promising.

This custom has all but disappeared in all but the youth oriented cafes, which seems to be the major hope of reviving a moribund industry along traditional lines. The number of new talents uncovered by this type of cafe has been considerable, but unfortunately few have gone over to the more mature spots, and those that would like to generally demand prices unaffordable to most.

Some niteries have found an answer, albeit unsatisfactory. They demand that the talent do most of the sacrificing. Talent is asked either to work for free, or for a percentage of admission or cover charges — and to pay for their own accompaniment. There are a number of cafes operating on that principal, who depend on talent to bring in the customers, but will offer no guarantee of a living wage. Result is that many potential talents can no longer afford the industry unless they are supported by parents, spouse, friend or perhaps a day job.

In an interview in *Variety* in the 1940s British impresario, Bernie Delfont, before he became Sir Bernard, stated that America had the most reasonable cafes in the world. Where else, he asked, could one have a drink, dine, dance and see a huge show for about \$5 per person. He was referring to such cafes as the Copacabana, the Latin Quarter and the Diamond Horseshoe, all of which have long since gone.

Of course, such values are no longer possible, but today, the modern cafe patron would be content to pay reasonable prices for food and see an entertainer with a potential.

There have been bonifaces who still feel that some of the top stars, only affordable in Nevada and Miami Beach, will return to the niteries of New York, Chicago, Hollywood, Boston, Montreal and a few other key cities.

With perhaps a huge name, they could get enough business to afford several weeks of operation with developing talents. After all, it's argued, Jules Podell of the old Copacabana, needed only a half dozen names for two or three week periods of SRO business to keep the cafe going when no names were available.

However, it is sheer folly to ask that toppers who get as much as \$200,000 weekly in the gambling country to come into New York or elsewhere for a puny five-figure salary. Even that would stretch the owners' prevailing budgets.

The answer apparently is to create new formats, new names and an agreeable ambiance for customers and talent alike.

Names are still developing among the youngsters. Barry Manilow, Niel Sedaka, Freddie Prinze, Bette Midler, Liza Minnelli are among the youthful performers now at the top. Not so many years ago, they were creating excitement at salaries considered peanuts. But there was an industry that could support them, albeit in meagre style during their formative years.

Bonifaces venture to say that there are more of these potential names around. They ask the agents to seek them out. It has been argued operators are hams at heart. They would like to have a hand in the developing of others. The more successful were called showmen, a label they took pride in. There are some oldtimers still around who do so — Max Gordon of the Village Vanguard; Barney Josephson at the Cookery, Julius Monk, presently without a parish, Gil Weist of Michael's Pub, among others.

The showmanship of these oldtimers seemingly has passed onto some of the younger men. Some have rock, folk or contemporary policies, but they also have eyes, ears, nerve, and frequently taste. More universal application of these elements could save this faltering industry from extinction.

## Carson Tagged 'Man of The Year' In AGVA Ratings

Las Vegas.

American Guild of Variety Artists named Johnny Carson "entertainer of the year" today in ceremonies taped for airing on CBS-TV Jan. 16.

Other winners selected by AGVA voters were:

David Brenner, male comedy, and Nancy Walker, female comedy.

Barry Manilow, male singer, and Eydie Gorme, female singer.

Lola Falana, song-and-dance. Captain & Tennille, vocal team. Jim Henson's Muppets, novelty.

Lawrence Welk, instrumental. John Denver, country singer. Benji, animal. And Natalie Cole, rising performer.

In addition, AGVA presented a "Golden Award" to Edgar Bergen for distinguished entertainment for more than 50 years.

Carol Lawrence and Billy Eckstine have been added to the New Year's Eve bill at the Waldorf.



# Ringling Bros.' Annual Problem; How To Top Last Year's Spectacle

By KENNETH FELD

(Co-producer of Ringling Bros. And Barnum & Bailey Circus)

As the 1977 season of Ringling Bros. and Barnum & Bailey Circus begins, once again my father, Irvin Feld, and I as producers find ourselves facing the usual chore of how we can surpass the previous edition of The Greatest Show on Earth. This annual dilemma of competing with ourselves is one of the important factors contributing to why Ringling Bros. and Barnum & Bailey Circus has endured to the ripe young age of 107 years, and why it is America's longest running show business hit.

We have an enormous responsibility to live up to the superlative in our trademark and uphold the standards of superiority that audiences have traditionally expected from the Circus. The Circus' ranks are filled with stellar performers whose acts have become greater by dint of their association with The Greatest Show on Earth. This ethic of excellence is all-pervasive, and inspires every act, no matter how fine and polished a presentation, to seek greater heights of achievement. The phenomenon of good acts developing to greatness is unique to Ringling Bros. and Barnum & Bailey Circus and can be attributed to the influence of many factors. Among them is the overwhelming audience enthusiasm which motivates performers to extend themselves further, and the optimum working situation, which is oriented toward featuring each artist at his or her finest, and complementing their expertise.

The effects of dazzling virtuoso displays are heightened by the total environment which The Greatest Show on Earth provides — special musical arrangements, lighting, custom-made props, a \$2,000,000 wardrobe — everything conceived and designed to bring out the very best and showcase each individual so that all his assets can be fully appreciated and applauded.

The lavish costumes in the production spectacles make performers more conscious of their own wardrobe, and they frequently ask designer Don Foote to fashion some new arena wear for them so they can put their most attractive foot forward in the spotlight.

The Greatest Show on Earth's very special atmosphere — a combination of our guidance and encouragement blended with the old-fashioned spirit of competition among the international cast of professionals — seasons fledgling performers and brings their skills to maturity.

We make many trips to state-sponsored circus schools in eastern Europe where we have special arrangements to view every show and visit every circus training center in five countries to watch new acts in rehearsal. We take options on promising ones, and we make specific requests to the instructors for acts that we would like to have, tricks that would enhance an existing routine, or records we would like to see bettered. Using our imagination and the instructors' skills, we build presentations that are really unique and top caliber.

## Competition

When these new performers arrive in this country and join Ringling Bros. and Barnum & Bailey Circus, the opportunity of working in the three-ring Circus atmosphere and the competition it sparks stimulates them further. They perform along-side similar displays in the other two rings, and each one view with the others for attention. They have to be outstanding to cap-

ture the applause. They must try harder and add tricks that have never been considered possible if they want to succeed in holding the limelight. The incentive to go one better than the others is very strong, and the results are electrifying. For years the ultimate accomplishment in teeterboard artistry was the double backward somersault to a four-man high. The competitive instinct launched the five-man high, and the latest product of inter-ring rivalry at Ringling Bros. and Barnum & Bailey Circus is an incredible six-man human pyramid which towers 32 feet in the air.

We are continually looking for original show-stoppers, ferreting out unduplicated attractions, seeking one-of-a-kind displays and encouraging acts to attempt new tricks.

Circus is similar to the Olympics; new records are constantly being established, and just when they are considered unbeatable, someone comes along and tops the existing mark and sets another.

Because of the close rapport my father and I have with the performers in The Greatest Show on Earth, there's a bond of mutual respect that translates our suggestions into actions on their part. They have confidence in our ability to measure their capabilities. Since everyone wants to progress and go forward, particularly Circus professionals, they are very receptive to any of our ideas that would aid in the development of their careers. It's a mutually beneficial relationship in which the artists, the Circus and the public profits.

## Firsts

Our reputation is founded on firsts. We're always ahead of our time. We started celebrating the Bicentennial a year in advance, and we had Man in the Moon in our Circus spectacular before the space agency actually landed anyone on the lunar surface.

When world-famous animal master Gunther Gebel-Williams arrived in this country in 1969, his act consisted of eight tigers. Now there are 19. My father realized the vast potential of the dynamic

trainer and asked him to put together a large scale tiger act especially for The Greatest Show on Earth. Since that time he's been constantly improving, perfecting and enlarging his displays, adding fabulous unique facets to his training repertoire. This season he's presenting the debut of a brand new act composed of 20 leopards, panthers and pumas, the largest assemblage in the world, and the first one of its kind in years.

We imported the first Circus acts from the German Democratic Republic and established "Circus detante" with that government. The act that is presently performing with the Blue Unit of The Greatest Show on Earth — Ursula Bottcher and her Performing Polar Bears — represents the first appearance of these white giants in the U.S. in 30 years.

At one time the triple somersault had been reputed to be the most difficult trapeze trick of all and the summit of all aerial accomplishments. Now Don Martinez of the Flying Farfans regularly executes the 3½ somersault at every performance of the Greatest Show on Earth and he is on the threshold of perfecting the quadruple somersault.

We want to present the impossible — unheard of feats of daring, larger animal displays, legions of cavorting clowns — greater quantities of the basic Circus ingredients of thrills and laughter.

In order to maintain the excitement and pace of Ringling Bros. and Barnum & Bailey Circus, we are obliged to make changes in new acts, especially those in transition from one-ring European Circuses. To integrate into our tempo, elementary opening tricks must be cut, routines reshaped to build into a sensational finale, all the spectacular elements accented for an end result that will rivet the audience's attention every second.

## Distilled Routines

A half-hour presentation is distilled to its most spine-tingling or hilarious moments; it is refined to an essence of five-six or seven minutes of pure thrills and action, or comedy.

By conforming to our format, an act immediately becomes better and more dramatic. In honing their routines to fit the program of The Greatest Show on Earth, the artists begin with what would be consid-

(Continued on page 152)



## JEANNE NAPOLI

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# For Atlantic City, Bicent. Was The Year Casinos Became Real

By JOE WALKER

## Atlantic City.

The Bicentennial year of 1976 will long be remembered here as the year the people of New Jersey, by referendum, gave the city the sole right to operate gambling casinos.

This right is an absolute monopoly, as the city is the only spot in the state, by the terms of the referendum, where casino gambling will be lawful.

This monopoly already has caused new and needed money to flow into the resort as concerns have come in, bought property, or placed money as nonrefundable deposits on land, with the privilege of acquiring it later.

Prime example is the conglomerate Resorts International, which before the vote sensed that the referendum had a good chance of passing, and acquired beach front Chalfonte-Haddon Hall, with its 1,000 plus rooms and more than ample space for a top casino.

The group also has pledged to build another 1,000 room hotel, at an announced cost of \$50,000,000 or more, the first hostel here in many years, on a 56 acre site in the still

vacate up-town urban renewal acreage.

The morning after the Nov. 2d when the referendum was passed, real estate here and all over the island took a minimum hike of 15%, according to checks of leading agents. It has continued brisk, but the pace is settling down, with the expected building spurt to come when plans for new buildings, as well as other arrangements, have finalized.

There will be no casino gambling before late in 1978. Legislation must be passed in the legislature, and the Governor must name a Casino Commission which will regulate it. Not until this has been done, and the gambling rules laid down, can plans be made for the casinos. This includes there numbers, five has been suggested, plus the hours of operation and a hundred other details which must be spelled out.

Those believed the gambling drive have said that the resort is not to be turned into another Las Vegas. They frown on a garish strip, with its bright neon lights, and prefer the slower pace of the Bahamas casinos.

# 'Who Am I?' Musings Of An Impressionist; Alter-Egotism

By FRANK GORSHIN

## Beverly Hills.

Being an impressionist causes me problems.

First of all, even though I, myself, have never had a problem with my own identity, I sometimes drive other people nuts. When I speak in my own voice they can't figure out whose impression I'm doing.

Some years ago I thought of going to a psychiatrist ... but when he heard I was an impressionist he wanted to charge me for group therapy sessions ... I couldn't blame him, because sometimes even I think of myself as a crowd ... As a matter of fact, because I do about 50 impressions of other people in my night club act, when I came down with a sore throat some months ago, it was like an epidemic ... Even my wife gets confused. One night when I got home she sang, "Hail, hail the gang's all here." Another time, after she had finished cooking, she announced to me, "Dinner's ready, everybody."

I have the wildest dreams. Once I dreamt that I fell off a cliff — and as I went tumbling down I kept seeing Kirk Douglas' life flash in front of my eyes. Or was it Burt Lancaster's? Anyhow, as I tumbled in space I kept hearing a mysterious voice in the distance asking me, "What would you like written on your tombstone?" and I answered, "Steve McQueen!"

But seriously folks, doing impressions is not my only way of earning a livelihood. It's true that I am best known for my impressions because I travel extensively around the country — and, in fact, the world to work in night clubs, and my act deals extensively with my impressions of a variety of personalities. But, it also consists of a lot of singing, a lot of comedy, and a lot of straight, dramatic acting.

As an entertainer I've always hoped to gain recognition for each facet of my talents — I have acted in Broadway musicals, I have handled many dramatic acting roles in both tv and motion pictures, and nothing gives me more personal satis-

faction than sustained applause after I finish a song.

## The Good Side

But, I'm realistic enough to know that what seems to stick in my audiences' minds the most are the impressions ... and I'm not unhappy about that, as it has helped me build a nice home for my family and myself and to keep lots of groceries on the table, as well as on my manager's table, my agent's table and my press agent's table.

Which reminds me, recently I walked into my agent's office and overheard his secretary say, "Oh, oh — here they come."

But, seriously again, I'd love to come up with that one great acting role which would cause the public to recognize me for that talent as well as for my impressions; and I'd love to come up with a hit record as a singer, so that people would recognize that side of me, too. In short, I'd like to do it all and gain recognition for all of it.

But — no one ever lets me forget I'm an impressionist.

The other night my wife, during a tender moment, suddenly burst into song, "Somebody loves me, I wonder who?" I tell you, sometimes it gets sickening. Come to think of it, I haven't been feeling too well lately — I must be coming down with somebody.

As much as I wish that people would sometimes forget that I do impressions, it's not easy. My manager phoned me the other day to set up a meeting in his office. He said to me, "We've got to have a talk face to face to face to face to face."

To tell the truth it has gotten so that I, myself, sometimes forget who I am. Recently, at home, I took out the garbage like Cagney, drove my son to school like John Wayne, and kissed my wife like Cary Grant. The last was the most fun for her.

N.Y. Attorney General Louis Lefkowitz thinks Florida hotels should give rebates to N.Y. clients for loss of services during strike.



# Modern Year-Round Circuses In Temperature-Controlled Arenas

By TONY CONWAY

Before the advent of the interstate highway, the huge auditoriums and arenas with their year-round all-season temperature control, and the absolute dependence of the American family on the automobile, there really was a "circus season." Not today.

In the days we think we remember (or is it our imagination?), the special circus trains — and even earlier the strings of wagons referred to as "mud shows" — toured specific regions or criss-crossed the nation from around late March perhaps through early October except in the warmer climes of the deep south and the far west.

Now, both buildings shows and under-canvas outfits take to the road in early January and stay out into December. In 1976, Ringling's Blue Unit opened in the show-owned building in Venice, Florida, on January 2; Circus Vargas, the recent West coast contender for the title of largest tent show on the road, opened on January 3 in Alameda, California; Polack Bros. made its traditional season opener on January 17 at Flint, Michigan; and the Cole All-Star TV Circus had a January 17 date in Halifax, Pennsylvania. In the next few weeks, just about every known name in indoor circuses was on tour and the tenters were hard at work on painting and fixing up trucks and equipment.

## Royal Hanneford Circus

The Royal Hanneford Circus was highly praised by circus people following its February opening in Cleveland, Ohio, for the quality of the production numbers, the costuming, and the lighting, as well as for the high standard of the acts presented. In the meantime, there had been talk in the business of the King Bros. title, long leased by the Acme group of shows headed by Frank McClosky, going to Pete Cristiani for the '76 season. This also brought up the question of backing — trucks, tents, etc. — and there were rumors as to who was behind Pete. Apparently there also arose the possibility of law suits concerning infringements of the lease, for by mid-February the matter was resolved and Frank McClosky sent out the show in early March under the management of B.H. ("Whitey") Black, for many years on the promotion staff of Carson and Barnes Circus.

Carson & Barnes, D.R. Miller's major tenter out of Hugo, Oklahoma, changed its normal touring pattern and played a long string of eastern dates. For his 40th year in show business "Dore" determined he'd have on the road a herd of 40 elephants; he attained this goal in the early days of the season, but had fewer "bulls" later when several of his herd died. When circus manager Ted Bowman had to return home due to poor health, Gladys Black was moved from a promotional slot to the major management post, the only woman manager of a circus in modern times that we know of.

Contending for the title of largest tented show on the road, Circus Vargas, the California-based show of Clifford Vargas, fielded the season's largest big top, a tent measuring 165 feet wide by 315 feet long (a 165-foot round top with three 50-foot middle pieces). Not only did Vargas provide a strong performance but he dressed up the front-door staff, the ushers, and the prop

crew. Mike Gorman, formerly of Ringling's Red Unit, took on the chore of performance director and announcer.

In its move from the Potomac Yards, Alexandria, Virginia, to Baltimore, Maryland, the "Blue Unit" of Ringling Bros. and Barnum & Bailey probably was the largest, single-section (3,780 feet) circus railroad train ever to traverse American railroads. On the morning of March 15, 1976, the show train left Richmond, Virginia, with 37 cars. When it headed out of the Potomac Yards, just south of Washington, D.C., it was larger by five cars. The additional cars had been sent up from the show's winterquarters at Venice, Florida, as replacements for cars already in use. Four of the cars that became excess at Baltimore were returned to Florida while the fifth was moved to a siding at Washington, D.C., to await the arrival of the "Red Unit" and conversion to a new use.

## Bicentennial Theme-Big

Capitalizing on the success of the Bicentennial theme of the Red Unit, Irvin Feld, President and Producer, and Richard Barstow, Stager and Director, built the production numbers of Ringling's "Blue Unit" around the spectacle "200 Years of the Circus in America." In a performance studded with such names as Charly Baumann (tigers), the Gaonas (flying trapeze), and Axel Gautier (elephants), audiences and reviewers alike were awed by Ursula Botcher who presents 10 polar bears in the big cage at one time. No similar act has been seen in this country since the mid 1940's.

The plans of Frank McClosky and his partner, Jerry Collins, for the future of their three tenters — Beatty Cole, King Bros., and Sells & Gray — were a major topic of conversation early in the year. Word got out that Collins was seriously negotiating giving his 51 percent of

Beatty-Cole to Florida State University, Tallahassee, producer of the famed FSU Flying Circus. The two smaller shows would not be part of any compact. However, McClosky noted he had first preference to buy according to the McClosky-Collins contract. All three shows toured throughout the season under their long-time ownership; late in the year no further information about ownership changes was forthcoming.

The long time Beatty-Cole opening date at Commack (L.I.) Arena was supposed to be a major stand for Royal Hanneford. However the date was cancelled when the building went bankrupt.

## Two Organizations

Two new organizations, Circus Galaxy and Showtime USA, opened and closed within two weeks of their births. In both cases, performers and working help were left stranded and salaries already earned were not forthcoming. And there were other problem areas. George Matthews Great London Circus had a short six-week spring season, they laid off from mid-May to mid-July. Attempts to cut back on the size of the physical show and the performance apparently were not enough, and the show folded shortly after the start of its "second season." The Emmett Kelly, Jr., Circus had plans for using the St. John Terrell Music Circus site at Lambertville, New Jersey, for a five-month run. However, the West Amwell (N.J.) Township Board of Adjustment vetoed the idea. Even if only used for storing circus equipment, the semi-trailers were considered as living trailers and such units could not be permitted. The Kelly show then made arrangements to appear as part of the Philadelphia bicentennial celebration for a five-week run, but was attached after two weeks.

## Floyd King Demise

The venerable Floyd King, age

88, a circus owner and general agent since the 1920's, died on August 24 in Macon, Georgia, after a lengthy illness. A fascinating man, he will be missed by many people in show-business.

On the positive side, Hoxie Tucker put out two tented circuses: Hoxie Bros. Circus, his long-time unit, and Hoxie's Great American Circus, a smaller show with a 80 x 160 foot big top, traveling on 12 trucks. The Sarasota-based Stebbing Royal European Circus, using a European-style one-ring big top, scheduled a three-month fair route and had several units available for indoor dates.

## Ringmaster Grows Up

Major indoor shows following established routes include Hubert Castle, Hamid Morton, L.N. Fleckles, M&M, George Hubler, and Paul Kaye. Sandy Dobritch, still remembered as the child ringmaster on tv's Super Circus, had his ups and downs with several shows, including a unit of his own; at last report, he was said to have plans to try it again another season.

One veteran indoor circus owner has discussed at length the pricing policies of sponsors. One point is that too many want to continue charging prices from a different era. Buildings frequently charge a sliding percentage plus a guarantee; either by itself is acceptable, says this owner, but not both. Their costs have gone up proportionately the same as those of touring shows, so they should understand. Circuses went to buildings because they had something to offer, continues this expert, but not thinking of the needs of circus showmen could lead to considering a return to the tented format.

Circus programs were featured at both amusement parks and circus museums for full-season engagements. The Circus World Museum, Baraboo, Wisconsin, on

the site of the original Ringling Bros. Winterquarters, featured the elephants, horses, and camels of Bobby Gibbs and the aerial artistry of his wife, Rosa. The Circus Hall of Fame, Sarasota, Florida, featured a unit of the Hanneford Family Circus while a second unit of the same show spent the summer at Storytown Park, Lake George, N.Y. "Tarzan" Zerbini and his big cats and "Mile Jacqui," his wife, performed on her aerial rocket for the 11th year at Fantasy Island Amusement Park, Grand Island, N.Y. Dave Merrifield's helicopter trapeze act was back at Tommy Bartlett's Water Show, Lake Delton, Wisconsin, for the fourth season. Other amusement parks and theme parks brought in circus units and individual acts for shorter periods throughout the summer season.

## Sarasota-Circus Capital

Strangely enough, Sarasota, Florida, because of John Ringling, America's circus capital since 1926, continuously fights just about every aspect of the circus industry. Last April, to cite a recent incident, circus performers, show owners, and retired artists appeared before the Sarasota city commission to protest a proposed ordinance banning circuses and carnivals from just about every area of the city. Private rigging of performers set up in their yards and the high school sponsored Sailor Circus would have been affected. A member of the Commission noted that his child belonged to the Sailor Circus and he was looked up at home as a "bad guy." The ordinance failed.

Another season, another blowdown. The Sam T. Polack Circus had a blowdown right after a performance on the DuPage County Fairground, Wheaton, Illinois, on Sunday, June 27th. The 180-foot round top with three 50's was rented from Florida Tent Rental, whose vice president is Harold Barnes, former tight rope performer known for his appearances at New York's Roxy Theatre years ago. A replacement was sent up from Miami, Florida, in time for the St. Louis date beginning on June 29th.

Among the better small tented shows must be listed Roberts Bros., Big John Strong, and Wallace and Rogers. The Silverlake Family usually have several good small shows changing titles fairly frequently. A small show to be avoided appears to be something known as Dailey Bros. Circus. Calling itself the nation's third largest show and promising a fine performance providing a mediocre show. Better business bureaus and other organizations are said to be watching Dailey Bros. Please note: there's nothing wrong with being small so long as you play it straight and give the public its money's worth. Small shows can be fun for the folks in the suburbs and the small towns.

Guessing what 1977 holds for the circus industry is like predicting what the new Carter administration in Washington means for the nation. In either case, only time will tell. However, the circus industry and the nation will make it. You can bet on that.



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## Books On Pop Acts Accelerate; Problems Of An 'Unauthorized' (No Cooperation) John Denver

By DAVID DACHS

In 1976, the pop music business marveled at a literary boomlet almost as big as *The Hustle*. What was happening on vinyl and on cassettes was being tracked by America's book publishers and editors who looked at those enormous concert grosses, cabaret-crowds and Gold records and asked themselves: "How can we hook into that market?"

This past year saw writers, photographers, graphic artists turning out an unusual number and variety of pop music books. They included hardcover biographies, memoirs, glossy photography albums, lavishly illustrated histories of rock and roll in over-sized magazine-type formats as well as inexpensive \$2 mass market paperbacks of Elton John, the Bay City Rollers, Johnny Cash, more books on the Beatles and on Sinatra (one hardcover by Earl Wilson) and two paperbacks. One of the Sinatra watchers came up with a sexploitation epic, "Sinatra's Women."

### Unauthorized Wees

This writer recently joined the club with an unauthorized biography of the RCA record star and tv personality, "John Denver," published by Pyramid, the paperback division of Harcourt, Brace, Jovanovich. Though I have done about eight books on pop music, hardcover and soft, this was my first bio. At this writing it is in its second printing.

"Unauthorized" pop star books are not outlaw books. They are sold openly everywhere. They merely indicate that the artist, or the artist's representative, or the public relations firm that handles the star/group will not cooperate in the gathering of material. These "unauthorized" books are often difficult to write, and require much ingenuity in research, as well as an easy-going style. For example, my editor told me to write the book so it could be read by the average teenager as well as young college students. Keep the content, but watch out for the polysyllabic jargon.

To write the Denver book, this writer listened to his records, watched him on tube, read clips, talked to people who knew him. An editor of an alumni magazine put out by Texas Tech provided me with material on John's college days. A Pentagon PR man gave me valuable background on John's father, Lt. Colonel Henry Deutchendorf (retired), formerly one of America's most brilliant test pilots. Occasionally I struck out. A Fort Worth, Texas school official refused to tell me which years Denver went to high school. He claimed that a Federal "privacy law" prohibited schools from releasing such material.

### Prowl For Photos

Along with researching the book, there was a necessary prowl hunting photographs from photo agencies. There was one cold wintry day slogging through mushy snow in those sloppy Totes to reach UPI in New York City to look through their files. Remembering that Denver once performed on *English Video*. Some very good photographs were provided from the BBC.

Often you discover things about the artist after the book is out. After publication, a friend of mine, Paul Brown, a New York promotion man specializing in college radio knew John Denver at a turning point in his career. Brown told me, "I knew

John. He used to come up to the office when he was with the Mitchell Trio. He would talk to me, seriously, about going out for himself, doing a solo."

This writer hadn't thought of a Denver-Brown connection, and so missed some interesting material.

You rarely get reviews of mass market paperback biographies, if mine is any indication. One "rave" from *Writer's Newsletter*, a lead item in a column by Sid Ascher, in an entertainment guide, "Night Life in Chicago," and a short squib in a Midwest paper, the *Sioux Falls Ledger*. Some college papers wrote for review copies, but I haven't seen any clips yet.

However, my book seems to be circulating around the country nicely. I've received fan mail from California, Virginia and the Midwest. A cousin in Florida wrote that he saw the book in and around Pensacola and in Miami. One Wilmington, Del. nursery school teacher told me she enjoyed the book and added that she used John Denver's songs in nursery school classes. "Many of John Denver's songs are filled with the joy of being alive," she said, "and young children can appreciate this."

## AGVA Still Seeks Pension Deal

By LENNY LITMAN

Pittsburgh.

American Guild of Variety Artists' latest attempt to get pensions in pacts with big talent buyers on the basis of an employer-employee relationship goes back over 20 years when the union tried to make every member an employee rather than an independent contractor.

With business good at every nightclub in cities all over the country, AGVA was able to get a bond agreement and insurance but when their lawyers said their members had to be employees, a handful of club owners rose up in protest and formed the Theatre Restaurant Owners of America to fight the move.

The most active owners were Lou Walters in New York who was elected the first president, Harry Altman, owner of the Town Casino in Buffalo; Herman Pirchener, owner of the Alpine Village in Cleveland; Dallas Gerson, owner with Dave Dushoff of the Latin Casino in Philadelphia; Mickey Chiado, owner of the Gay Haven in Detroit, and myself in Pittsburgh where I owned the Copa.

The owners, the acts and the agencies were all against the move but AGVA put up a big fight headed by Jackie Bright and Jack Irving.

Independent contractors got their money as they do today in full but AGVA wanted all the tax deductions taken out. These included withholding tax, unemployment and social security among various local taxes.

The position taken by the acts and agencies was that the clubs would be holding large sums of money for a whole year and as one star said, "Who is to guarantee the money will be there when we want it. Clubs do go broke."

Club owners of that period often talked many times a week over the hot, new attractions coming along via the record route and soon the

AGVA demand began to get the most attention. The first meeting was held at the Alpine Village in Cleveland. A formal organization was set up in New York at the Park Sheraton where owners from most of the Eastern states attended.

Jules Podell.

Jules Podell wanted no part of the organization, nor did any of the big Las Vegas owners. However, the group went ahead and had many meetings with the union. Court suits were threatened but no definite legal action was taken on either side and gradually the issue was dropped.

However, there were many side-lights to the organizing of the clubs. Jackie Bright, for instance, got into a big argument with James Petrillo of the AFM and Bright was put on the unfair list. In Pittsburgh, he was playing the *Carousel* and the band walked off in his first show. He sued and won in court with the local union, then headed by present AFM prexy, Hal Davis, was ordered to have its members play behind Bright.

TROA, as the club org was named, began to get a lot of muscle on local issues but never were able to wipe out many of the headaches that eventually caused most of them to fold by 1960.

The Federal government had a 10 amusement tax and many cities like Pittsburgh and Philadelphia there was an additional 10 local tax, all stemming from World War II.

Altman argued against fighting the Federal tab saying that if the tax was removed, every hotel in the country would put in shows again and the clubs would suffer from the competition. Harry referred to the downtown hotels and never figured on the plethora of motels around the country that was to put in entertainment in the '70s. Incidentally, most of this action goes to musicians and very few AGVA performers are used. In fact, it is very hard to find an AGVA rep in any city of the country outside of New York and Las Vegas.

### No Help In Vegas

TROA tried to take on Vegas but couldn't get help from anybody. A committee went to GAC, William Morris, MCA and Associated Booking Co. the chief suppliers of talent and got nowhere. A circuit, such as the old vaude layout was proposed with guarantees of 20 to 40 weeks. Art Weems, Buddy Howe, Don Seat and Joe Higgins at GAC; Larry Barnett at MCA; Lee Salomon and Joe Wolfson at William Morris and Joe Glaser at Associated gave the committee a sympathetic hearing but nothing came of it.

As the names went to Vegas, the names coming up via the record route and occasional tv shows were very welcome and did big business. However, they were gobbled up by Vegas, too, and soon all the clubs bidding for talent at prices they couldn't afford.

As the clubs folded with their new overhead, new acts found no place to go and AGVA soon fell on hard times. Chorus lines disappeared and a club that once used a line, a novelty act and a star or comedian that was a headliner started cutting down to two people and gradually into a concert presentation of one performer.

TROA had a run of about three years, meeting all over the country in cities where AGVA was causing problems. In some instances, whole cities were closed by TROA but settled quickly when other unions objected to their independent contractor argument.

George Hamid entertained members in Atlantic City. He was fighting AGVA because of his circus employees. He became the union's strongest foe but later signed the new minimum basic agreement.

## The Year Reno Almost Went Down The Drain But Was Saved By The Ballot For New Hotels

By MEL SHIELDS

Reno.

It was an almost down-the-drain situation for Reno's potential growth in 1976, the city's expansion future resting on, of all things in a glamor city, a sewer bond issue. Sparks, Reno's sister city, refused to let its sibling use more than was allotted of the present joint sewage treatment plant, forcing Reno not only to put a temporary restraint on building permits, but also to start an all-out campaign to educate the voters on the need for bonds.

The voters didn't learn the lesson intended in the June primary and said nay to the issue. November found a change of heart and mind and, along with approval of the expanded treatment plant, came a rush of announcements for new hotel-casinos. The city's growth seems assured now, to the pleasure of developers and the discontent of environmentalists.

The environmentalists were far more vocal at Lake Tahoe where the California-Nevada Tahoe Regional Planning Agency has proved itself a joint committee for discontent. Naturally the Nevada reps favor additional casinos while Californians do not. Two new projects which did get by, because of a clause allowing automatic approval in the absence of direct action on the part of TRPA, are Oliver Kahle's Hotel Oliver and Ted Jennings' Tahoe Palace.

That approval came last year and there are no hotel-casinos yet. Cause of this is a series of legal suits brought against the developers by the League To Save Lake Tahoe which has argued three supposed violations of environmental standards, the most recent being air quality. Kahle and Jennings have won the first two suits and are now complaining of harassment, a plea beginning to make more and more sense. Construction has halted on both projects because funds are unavailable, backers afraid of the legal tussle.

However, Harrah's has doubled the size of its Tahoe hotel with no legal hassle, the new addition due to open in part for the holidays and totally by next spring. This constitutes the only major growth at Tahoe in 1976.

### Where Growth Is

Reno is where the growth is. The biggest impact will undoubtedly be the leviathan 1,000-room MGM Grand-Reno, the skeleton of which is completed. It was MGM's announcement to build which caused both enthusiasm in the city's future and fear of overdevelopment. There is no doubt convention business will be greatly expanded through MGM's presence, the biggest problem to such biz to date being a lack of hotel rooms.

Benefit is expected also in increased air service. As County Commissioner Gerry Grow explained early this year, "This will solve the chicken-and-egg situation in airline service. The airlines have said, 'Build more rooms and we'll give you more air service. And the hotels have said, 'Give us more air service and we'll give you more rooms.'"

MGM is skedded for a May, 1978 opening date and the price is estimated at \$115,000,000.

Del Webb Corp. which bought the Primadonna Club in downtown Reno from Ernie Primm two years ago and also owns the Sahara Tahoe at Stateline, filed plans in

November for its 440-room hostelry to be built across from the Primadonna. The Sahara Reno has an estimated cost of between \$50,000,000 and \$75,000,000 and will include an 1,160-seat theatre-restaurant. It will become Reno's second largest hotel.

Not surprisingly, the Webb firm filed plans for the Reno development three days after Reno voters approved the sewer expansion.

### Harrah's Plans

Certainly not to be outdone, Harrah's received permission from the Nevada Gaming Commission to issue \$50,000,000 in first mortgage bonds partly to finance the first phase of its Harrah's World, a large complex to be built west of Reno. It will eventually include a hotel, casino, showroom, and a museum to house Harrah's Automobile Collection; a resort atmosphere is aimed for.

The original plans of MGM were to build next to this Harrah's project but, denied access, the decision was made to move to the east of Reno instead.

Other hotels going up or being planned are the 100-room Onslow, a small downtown development; the 112-room Florentine, to be built two blocks outside of Reno's present downtown gaming concentration; and a \$25,000,000 project of Phillip Stearns and Co. of Las Vegas, last heard from in January when adjoining property owners caused the Reno city council to deny approval. Developer John Cavanaugh also hopes to build a casino, and the Hilton chain's ownership of Reno land never fails to cause speculation as it has for a few years now.

Despite all this, local opinion seems to be that Reno will never be the site of a strip similar to that of Las Vegas. Reno simply does not have the reasonable year-round climate of Vegas, and is not laid out the same. If anything, the area will have a spread of casinos and hotels, none of them concentrated more than in the downtown area.

### Bigger Push

Bigger pushes are being put on advertising the area though, hopefully to divert Vegas visitors and certainly to garner bigger conventions. A squabble between the Greater Reno Chamber Of Commerce's convention bureau and the Reno-Sparks Convention Authority led to the chamber's withdrawal from the convention business altogether, placing sole coordination of such arrangements in the Authority's hands.

Harrah's pulled the biggest entertainment coup again with a repeat of the John Denver-Frank Sinatra booking for three September nights. Difference this year was that the two performed together.

Other new faces in the business here were Ginger Rogers who did her Northern Nevada first at the Nugget, and Gordon Lightfoot, who did likewise at Sahara Tahoe. Carol Burnett returned after a lengthy absence to Harrah's Tahoe, and Jimmy Dean came out of retirement at the Nugget.

The Bicentennial found a heftier tourist count in the gambling area of Reno than most other tourist areas had. Whereas people tended to stay home for the country's birthday, such dedication to the personal hearth seemed not to prevail among the gamblers.



\*\*\*\*\*  
\* **In Vaude Era, A 'Song Plugger';** \*  
\* **With Radio, 'Music Contact Man';** \*  
\* **Fabulous Benny Albert Cited** \*  
\*\*\*\*\*  
\*\*\*\*\* By GARY STEVENS \*\*\*\*\*

(Gary Stevens, a vet publicist of music and talent, here informs the modern generation of the colorful hustlers who helped sell sheet music in the days before, and after, radio choked off vaudeville. —Ed.)

**"Am I On Wednesday?"**  
In the dim days (they seem dim now) of a totally different era in the music business there existed the breed known as song pluggers. To those who have been weaned on rock 'n' roll, instant folk, country and western and disco distortions, the appellation probably appears as ancient and quaint terminology. In the purest sense of the words, as practiced as a profession from 1900 to 1955, it was a noun covering energetic, oftentimes inventive, sometimes dedicated workers whose task it was to put popular songs in the hands of performers. Prior to World War I many of the pluggers were singers and they demonstrated their wares with lyrical-illustrating slides on screen in vaudeville theatres and in music departments of five and dime stores and such.

With the coming of radio, Circa 1925, the music business changed. No longer was the job aimed at getting a tune introduced before a theatre audience by a well known singer. The ether waves were the target for all the publishers and songs were heard in split seconds from coast to coast. Thus, professional managers of music publishing firms expanded their operations, concentrated on the broadcast medium and song pluggers were thereafter called "contact men."

Song pluggers came in all shapes and sizes. Some were dapper, others were almost unkempt in appearance, confidence oozed out of a percentage of them; a few were just weepers, who obtained recognition and a modicum of success through tossing in the crying towel and getting plugs via sympathy.

By the 1930s (and the depression) the key places of operation for these super, never supine salesmen were the radio stations, plus the still important hotel dining rooms and night clubs out of which bands broadcast. Song pluggers congregated at feeding times at little Lindy's (the original on the East side of Broadway just below 50th Street).

**Recall Benny Albert**  
The most unforgettable character of all contact men was Benny Albert. He wrote the book on longevity of employment for one firm. Memory says he was with Leo Feist for about 40 years.

Albert was a gaunt figure, around 5'10", weighing maybe 145 pounds; I say maybe, because poundage probably depended on how many professional copies of music were stuffed into his pockets. He had nervous, roaming dark eyes; the shallowest of complexions and an ever present cheap cigar in his mouth. His speech pattern, unadulterated New Yorkese, had a staccato rhythm about it that often left a sentence incomplete, let alone a participle dangling.

Ben was a frugal man, who spent little or nothing of his weekly expense money and didn't have any outlets for his salary other than catering for the needs of his family.

Beyond any doubt, his bent in life, his concept of achievement was to place a song with someone who had air time. After that, Benny would hope his song made the sheet — the

sheet being a listing of tunes each Sunday in the New York Enquirer denoting the number of performances on radio within the space of a week. Later the "Hit Parade" came on the scene and it was the hope of every publisher to be win, place or show on Saturday night when Lucky Strike's cavalcade of melody came through the nation's loudspeakers.

**Sterney — Who He?**  
One of the prize Benny Albert stories goes back to about 1940 or a touch before. Eddy Duchin, the darling of the debutantes and a fixture at the Persian Room, was signed for a month of theatre appearances. The bookings were so sudden, MCA, his agency, had little time to come up with a name replacement. The hotel management succumbed to a high pressure selling job and it was arranged that George Sterney, a minor league orchestra leader around Cleveland, would fill in for the "ten magic fingers of radio." It had to be Sterney's biggest break.

He inherited two coast-to-coast CBS wires each week. The news was all through the Brill Building (sanctum of many of the publishers) and to no one's surprise, few if any of the pluggers knew Sterney. Some hadn't even heard of him. But Benny Albert did. He had befriended George a couple of years before and kept in touch by sending music and calling him in the Mid-West once in awhile. When Sterney arrived and checked into the Plaza two days before his opening, Albert was there waiting. They met in the picturesque lobby of this grand Fifth Avenue hotel of the upper upity. Staid atmosphere notwithstanding, an exuberant, frantically friendly Benny pounced on the meek, quiet maestro. Sterney was grabbed, pleadingly, by the lapels. "George, while you're here, you've got to play ball with me," entreated the cigar chewing song plugger, "do you understand, you've got to play ball with me."

A wide-eyed, somewhat embarrassed Sterney retreated and asked to be excused. He walked over to the house phone a good distance away, asked for the manager's office and repeated to the boss of the Plaza exactly what had transpired. Concluded Sterney: "I know what this job means, sir, but tell me, do I have to throw a ball back and forth in the lobby?" The neophyte to network time needed but a translation of the fulminated request. All the man from Feist wanted was a promise to get air play from the piano playing leader. "Am I On Wednesday?" would have done it.

**Trolley Car Days**  
Before World War II there were still trolley cars running north and south on Broadway. Opposite the big Lindy's was Roseland. That sets another scene. Clyde Lucas, a naty gent with a full sounding sweet band, used to pop in and out of New York. His appearances, as I recall, were confined to four places in the Big Apple. Over a 20-year span, Clyde, a fair to middlin' trombonist, led his California Dons at the New Yorker, the Biltmore, the Claremont Inn and yes, the focal point of our anecdote, Roseland.

The indestructible Albert, ever the pursuer, cornered Lucas one Wednesday afternoon following the completion of a matinee session at the famed dance palace. Clyde was on his way across the street for an early dinner at Lindy's. He was headed for a table hosted by some music man. Albert did his contact-

ing al fresco. Holding Lucas under the arm they tried to get to the other side of Broadway, but the street cars, in both directions — six of them at least were backed up. This made the 60 or 70 feet intersection difficult. In the narrow distance, 40 inches at most, Albert pushed his chosen profession to the hilt. His captive had nowhere to go. "You know, that song I left with you last Friday. Did you get an arrangement of it yet? And, Clyde, am I on Wednesday?"

**Even Went To Chapel**  
Long before bandleader Art Mooney hit some kind of pay dirt with his best selling record of "Four Leaf Clover" he was a struggling bandleader who played New York at frequent intervals. Most of his broadcast time emanated from the Blue Room of the Hotel Lincoln or the Carnival, their a huge night club on Eighth Avenue.

Mooney, a likeable Irishman with a big smile and a hearty laugh wasn't a hard guy to reach so far as music men were concerned. But to obtrusive Benny, the baseball philosophy of determined Willie Keeler, to wit: "hit 'em where they ain't" was a subliminal code. One Saturday night after work, more in terms of early Sunday morning, Mooney, like so many other Catholics in show biz in the Big Town was found in the pre dawn hours at special Sabbath mass at the Actors Chapel, St. Malachy's. There is the quiet of this house of worship on a Sunday morn, kneeling beside the musical son of Erin was the indefatigable pusher of song.

**Other Stories**  
There are innumerable memories about Albert, all too long to recall in limited space. A sentence or two should suffice.

The night at the Essex House, I was present, when he switched back and forth from Christian Science doctrine to try for a plug from Stan Keller, the music maker there.

The bewilderment of Harold Stern, the orchestra leader at the St. Moritz in the 30's, who played eight songs on a 15 minute broadcast and extracted minor payola — five dollars a song from the publishers. A handshake and the folded bill was there. Yet, everytime he tossed the rolled up legal tender on the bed in his room Stern always found a one dollar bill. The ingenious B.A., knowing Stern never looked at his hand after the time of the extended greeting, saved four bucks everytime he said hello.

The Dark Angel of the violin, Eddie South played the Hickory House sans broadcast wires. One very snowy night, Albert came in with a stack of music. South questioned his sanity being out on a night like this, let alone luging professional copies. "I don't have any air time, Benny," was Eddie's statement. "But, if you ever get any," was Albert's comeback.

Joe Venuti, now an octogenarian at this writing, was musicdom's greatest practical joker. The hot fiddle virtuoso would do, and did, anything for a laugh. He played the old Roseland in the early 40's and Albert, a contact and friend for years was delighted knowing that jocular Joe had three NBC shots a week. To a denizen of Tune Pan Alley that was manna. On a matinee day before the hour of the first dance set, Benny was there with his current Feist catalogue. He greeted Venuti warmly and the violinist wasted no time in showing his friendship. "Tell you what," started Joe, "Benny, you know where the guys sit, just go up to the bandstand, put the stock parts in front of the right instruments and I'll have the band run it down a few times this afternoon." In a flash Albert complied. There he was busily assorting his music. Venuti got hold of the two enor-

(Continued on page 148)

# Can Arenas Come To Rescue Of Ballet, Opera, Symphs, Etc., By Giving Them Back To Masses?

By JOE COHEN

Arenas could be the salvation of the classical media. A recent tour of the Bolshoi Ballet, one of the prime classical ballet companies in the world, was a financial disaster, losing approximately \$2,000,000. A multitude of opera companies and symphonic organizations wind deep in red every season, and each year, they invite fiscal help from the state, city or Federal governments, which generally is not forthcoming.

The idea then, according to the thinking in arena operators, is to give the classics back to the masses. The arena industry also feels that instead of having to lower standards, it would elevate them because of added financial support to the arts as well as bigger audiences and reduced expenses.

At last the arena men are now putting their money where their gab is. A pilot undertaking of this type is now being produced for a spring bow at the Spectrum, Philadelphia, which is backing a series "Symphonic Celebrations." It will bow with "Bravo Tchaikowski." Conductor Robert Zeller in conjunction with Stephen J. Greenberg, the Spectrum's director of productions, head the production staff. Cast will include the New Jersey Symphony Orchestra and leading dancers from the National Ballet of Canada doing excerpts from "Swan Lake" as the major ingredients.

The symph will be augmented by local brass choirs from various schools, thus permitting community participation in the artistic stages, and hopefully result in added community contribution to the boxoffice.

The idea, according to Zeller and Greenberg, is to put more theatre into the longhair field, and give it the informality that concert halls lack. For the first production, the audience, will sit on a carpeted floor, as was done in the spring pop concerts at Avery Fisher Hall, N.Y. This type of festival seating, long in vogue in arenas at rock concerts, is highly popular with youngsters and the turtle-neck crowd, which must be an integral part of the longhair clientele, if it is to expand to a new potential. The 19,500 seat Spectrum will be sliced to 11,000 seats for this show to preserve sight lines.

Zeller ascribes the stiff demeanor of the concert halls to the early European conductors, and to the formal European concert halls, which gave the tone to the U.S. classical emporia. As a result the wealthy, who in earlier times came in black or white tie, were the major support of the orchestras and operas. They were called upon to make up the deficits at the end of the season, and to advance new monies for production. When that type of tax-deductible contribution reached what is regarded as a maximum, admission prices were raised to the point where opera and symphonic attendance, faced with tops of \$25 and more, became even more restrictive.

**Higher Costs**  
At the same time, Zeller pointed out, production costs mounted. It's virtually impossible to pay for a new operatic production, for example, out of receipts from its home building. Therefore some companies have to tour, but the costs of touring are prohibitive. In former times, Zeller pointed out, an impresario hired a number of baggage cars and got the same number of Pullman cars free. The cast lived in the Pullmans comfortably, and thus re-

duced road costs. It's hard to come by similar railroad deals now, says Zeller, and casts have to be compensated for additional living costs on the road. This further led to the immobility of longhair companies.

However, a major beef, according to Zeller, lies in the fact that most concert halls do not have room for a full sized symphonic crew as well as ballet artists. Most pit space, he said, accommodates about 35 musicians, which does not give the same orchestral effect as a full size symphony of 60-80 musicians. Thus, he declared, the music and calibre of concerts will be improved in arenas where necessary performing space is available.

Also the arena, with its larger capacities, will be able to return concerts to the people with a sensible price scale. At the Spectrum a "Symphonic Celebrations," matinee will be scaled at a \$3.75 top, and evening performance will bear a \$7.50 top. In addition, there will be further reductions in group sales, particularly to schools, which will make possible \$3 discounts.

The idea of "Symphonic Celebrations" according to Greenberg, came from the Spectrum president Allen B. Flexer. The Spectrum recently kicked off the U.S. tour by the Panovs with Zeller conducting. The dancers, worked in spurts of about eight minutes and the orchestra had to take over to give the terpers time to rest and change costumes. The overall effect was pleasing to Flexer and at intermission time suggested to Zeller and Greenberg that this format could be utilized for further classical ventures.

Should this format succeed, it is possible that the arenas by taking away the deficit creating events, would leave the concert halls to shindigs particularly suited to their construction. Symphonies could still perform there, and artists of top calibre, whether instrumental or vocal could still utilize the more intimate atmosphere of the concert hall.

Now they believe the arenas should come to the rescue of the classical field, which they can do with profit to themselves and to the longhair organizations. The Spectrum series will be a laboratory test that the entire industry will study carefully.

## Kelly Recovering From Circus Injury

Emmett Kelly Jr., who heads his own circus, has recovered from injuries sustained in a recent accident at the Commack (L.I., N.Y.) Arena. Kelly went through the curtain and ran into a huge wheel used in the act by The Luxoms, and then was struck by a pendulum which was still in motion and slowing down.

Kelly had to undergo plastic surgery at the St. John's Hospital, Smithtown. He was discharged after a few days, but was warned he could not wear makeup for a while.

However, his circus performed a date last week at the Westchester Premiere Theatre, Greenburgh, N.Y. in which his wife Nancy, performed a few of his bits. She afterward revealed her identity, while Kelly in civvies, took a bow.

Vincent Louis Perrone has been named general counsel at Screen Gems-EMI Music. Perrone had been assistant general counsel at United Artists Music.



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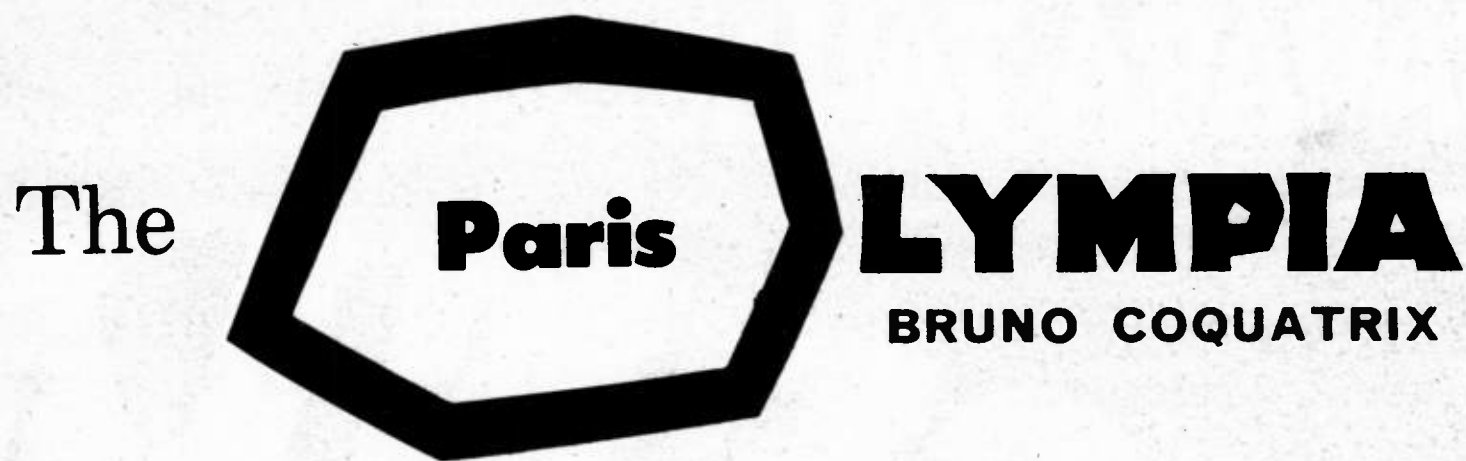
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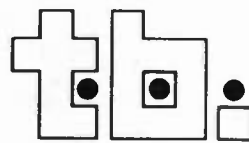
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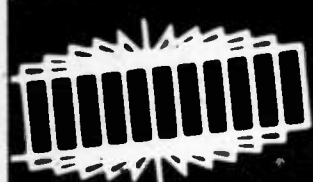
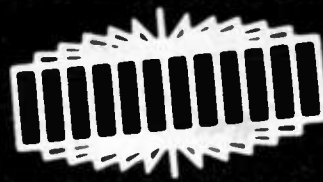
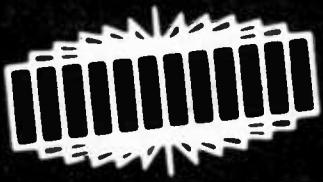
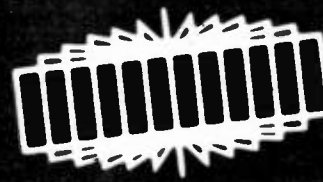
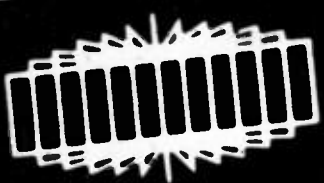
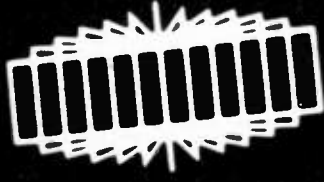
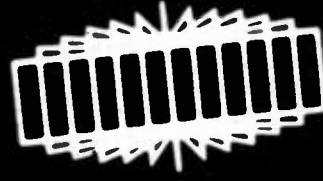
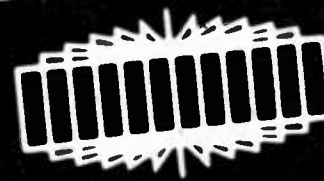
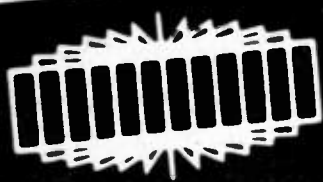
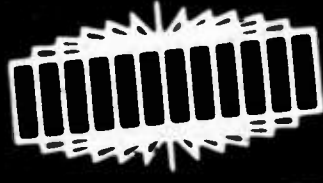
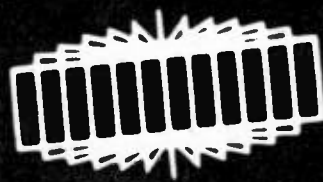
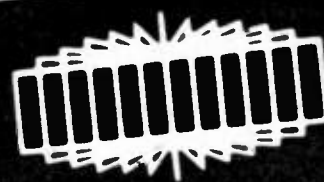
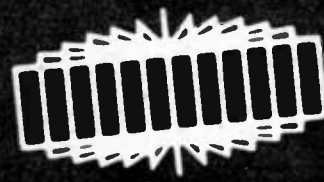
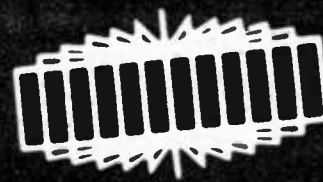



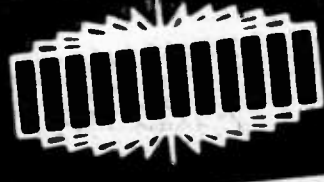
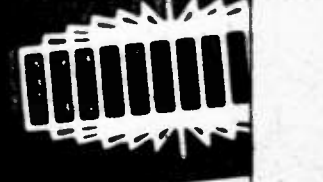
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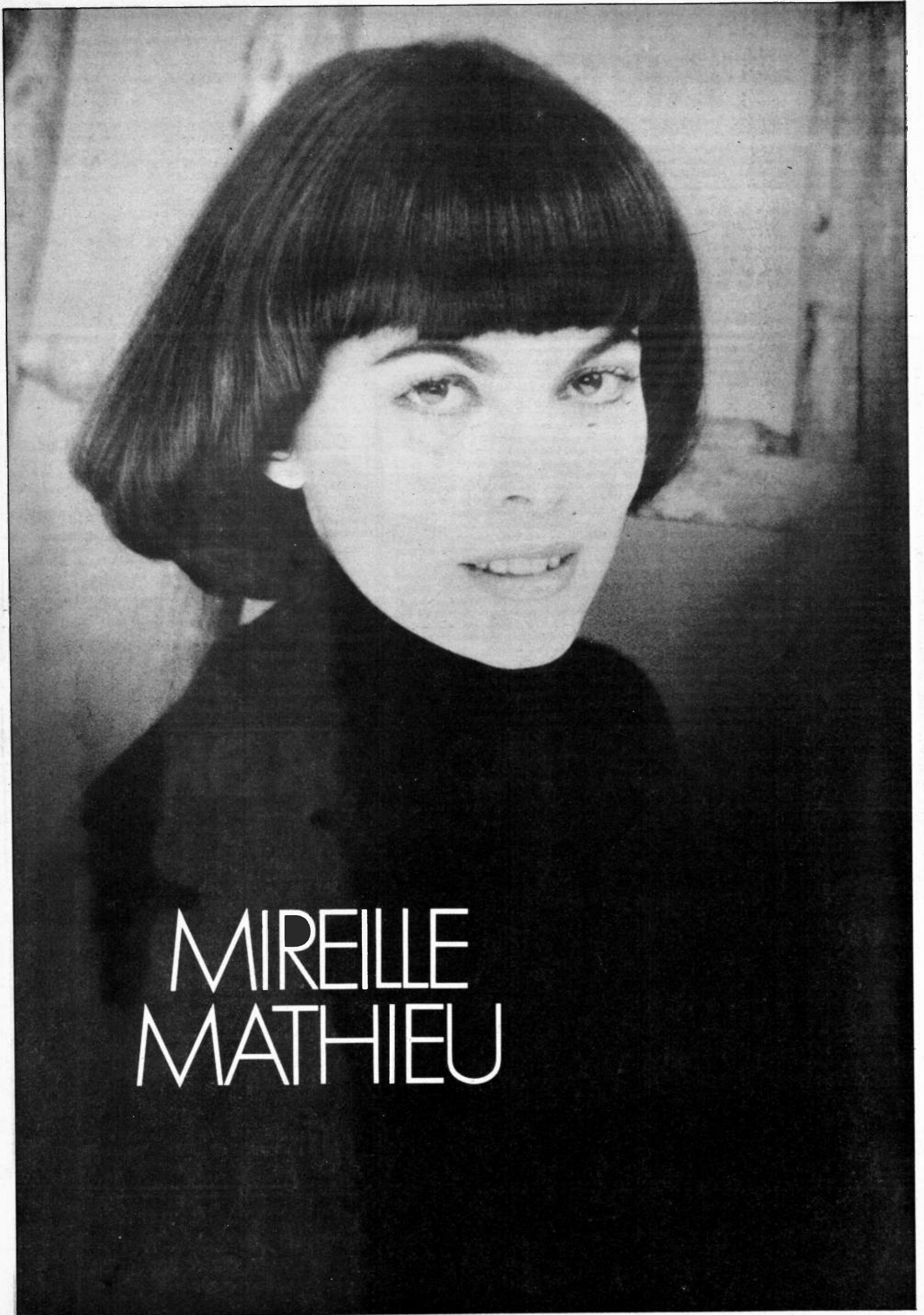
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# The Three Secrets Of Success For A Contemporary Impresario

By LEE GUBER & SHELLY GROSS  
(Vice-President & President of Music Fair Enterprises Inc.)

Once upon a time in the early days of Music Fairs, we were involved for a short period with a genuine real estate tycoon. He looked at us one day and said,

"Young men (we said it was a long time ago) I'll tell you the three secrets to success in real estate." Our ears quivered. We leaned forward to gather pearls and heard the

tycoon say, "The three things you must have are: location, location, location."

Now to all you young men out there, allow us to give you the three keys to success in the impresario business. Since you're a quick group, you've guessed by now that they are: attraction, attraction, attraction.

Now that you know this lesson you are ready for success in the days ahead. However, as in every interesting game, there are a few obstacles and barricades along the

way. One of our early mentors, Larry Funk, who at the time was an agent with the old Music Corp. of America, used to say that there were only 12 giant stars in any field at any one time. He meant, of course, sure sellouts in variety, jazz, concert, etc., or whatever. He would then go on to say that there were two not talking to you; one you wouldn't want to talk to; one was pregnant; one was getting a divorce... well you have the picture.

Thanks, Larry, you Cassandra-like Guru, what do we do with these theaters and all those plans for doing programs in addition to Westbury, Valley Forge, Painters Mill and Shady Grove? The answer is packaging and a professional managing of the theatre if it's your own house and a similar careful and thorough approach to the event if it's in a facility that you are renting. At Music Fair we both run our own theaters and also promote and stage events in other facilities i.e. Barry Manilow on Broadway, Tony and Lena, Perry Como at the Crown, Isaac & Dionne, "Lorelei."

## Theme Evening

Since we seem to get our fair share of the enormous magnitude stars and since there are only a limited number, it seems to us that a long life depends on packaging or stated another way, being able to make magic by putting two or more stars together to create a theme evening. It should in some way stir the imagination of the audience to believe that they are to see a show rather than two performers. It is a geometric rather than arithmetic equation.

As in poker, there is no way for a good player to beat bad cards. Still good professional theatre people will get a better gross out of an attraction than those less equipped or experienced. In short, after the packaging theme is found and the correct balance of performers is found, there is then the skill in the selling. This consists of the right advertising and promotion campaign. The making of an event where possible. It consists of the right pricing, which is an underestimated skill, not only of the ticket, but in the group, party and industrial selling. The choosing of the right outlets for the sale of tickets is tremendously important. The credibility that the theatre has with its audience is an enormous factor in bringing the people back to see future attractions.

To summarize: The name of the game is attraction, attraction, attraction. If you are able to get the giants and superstars, bravo. But they are limited so you must make attraction by creative programming, a zealous drive in advertising, promotion and most important merchandising. Then master theater accounting and operation which is a most vital but somehow ignored activity by too many of the people that run theaters.

## Gary Stevens

(Continued from page 141)  
mous bouncers, one being giant Ray Impellitteri, a former heavyweight boxer and asked: "Who is that guy up on the bandstand? What is he trying to do — steal instruments?"

Quick like that, they took off for

the alleged culprit and quick like that he was escorted bodily to the street and tossed out on Broadway. His horizontal position resembled a base stealer being called out at second. Venuti stood over him, biting his lips to contain his laughter. "What in hell happened to you, Benny?" was the leader's question. "I don't know," replied the prone Albert, cigar still in his mouth, "but, Joe, am I on Wednesday?"

Benny Albert has been gone for many years. The whole business has had many somewhat like him, characters all, but none really like him.

There has never been a commune from the outer outer world, the planet of after life, so no one knows if radio ever developed in either Heaven or Hades.

# JAN KIEPURA JR.

**VARIETY**

## JAN KIEPURA JR.

Songs

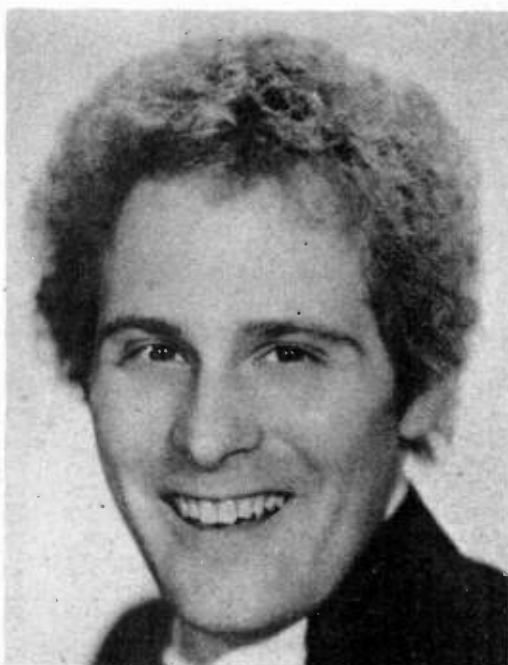
35 Mins.

Upstairs At Spindletop, N.Y.

Jan Kiepura Jr., the young, good-looking son of the late Met Opera tenor, and soprano Marta Eggerth, is upholding the family tradition of excellent singing with a two-week engagement at the "Upstairs Cabaret" at the Spindletop Restaurant, N.Y.

Also a tenor, Kiepura makes use of his 35-minutes, with tunes mostly geared toward the femmes in the audience, who respond instantly to his charming personality. He has a wide range, which he uses intelligently. He is at his best with ballads and show tunes and his flawless singing of "Yours Is My Heart Alone" in German, a tribute to the late Richard Tauber, indicates he should include other languages in his repertoire. He can soar vocally, as well as gently glide into a piano-pianissimo, which he does with exquisite ease in "Maria," the highlight of his program.

Kiepura would also be a natural for musicomedy. At the show caught he was joined on stage at the close by his mother, as stunning as ever, vocally as well, singing a medley from "The Merry Widow," in which she costarred with her husband, in a very successful Broadway edition, as well as road version, during the 1940s. Kiepura received good support from Sid Schwartz at the keyboard, Doc Solomon on bass, and Jim Fitzsimon on drums. —Madd.



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# New England States In Race To Pick Up Gambler's Money

By ROBERT ECHELSON

Hartford. Once the gambling diet of prim, puritanical New England was beano. Today this six state north east sector has a proliferation of gambling, all sponsored and taxed by the different states. There is more to come this year and next. There are a variety of lotteries, jai alai, off track betting, racing (flat, harness and dog), bingo, and semi public Las Vegas nights (with winked at cash payoffs in some places). Missing from the roster is casino gambling and sports card betting. Both should be actualities this year. Massachusetts shortly gets a crack at legislating casino gambling for a projected convention center at Adams, a former mill town. It may also uncork from committee, jai alai, sports card betting and a numbers lottery to compete with the numbers racket. Massachusetts is also getting ready to shuck its Sunday blue laws that forbids Sunday shopping. Connecticut already allows Sabbath shopping because the courts have twice invalidated the ancient laws against Sunday sales. Neighboring New York already has Sunday merchandising. Connecticut also faces increased

activity on the gambling front. A third jai alai facility in Milford, gets underway in April. It will have flat racing by the end of the year as well as a mini theatre that will close circuit show horse racing and engage in pari mutuel betting. The state currently has offtrack betting and one dog racing situation. This state is working on a lottery to compete with the daily numbers racket. Chairwoman Beatrice Kowalski of the State Commission on Special Revenue has voiced opposition to the establishment of casinos in Connecticut, stating that it better belongs in resort areas, like Atlantic City. Her predecessor, Paul Silvergleid, also voiced objections to casino gambling. Connecticut is expected to net, from all sources of gambling, at the end of its fiscal year on June 30, some \$70,493,214. A total gambling gross from lotteries, dog racing, jai alai, and offtrack betting for the end of the 1977 calendar year was guesstimated at \$600-700,000,000 dollar range. Exact figures and projects were not available from the SCSR. Anticipation is that Conn. gambling will gross about one billion dollars by 1978. Currently the dogs and jai alai are responsible for three

quarters of the entire gambling gross. With the addition of a front-on, a race plant, one tele theatre for closed circuit raceviewing and betting and new lotteries, this year, the gambling gross will go sky high. Connecticut hustled into legalized gambling more than five years ago under Republican Gov. Thomas J. Meskill. It's been hustling in that direction ever since. For 1977, jai alai will be an every day sport, except for Sundays. Three frontons split the year, beginning on Jan. 1 and ending on Dec. 31, 1977. They are at Hartford, Bridgeport, with a new plant scheduled to get operative at Milford in April. Neighboring Mass. has a variety of lottery games, beano, flat, harness and dog racing. Efforts are being made to give it casino gambling, sports card betting and possibly jai alai. Tiny Rhode Island, which has horse racing and a daily numbers game and a weekly lottery, may be looking for a casino. Mayor Humphrey J. Donnelly 3d of Newport, is proposing to the legislature that it okay one gambling casino for his resort city, which already has jai alai. This would be accomplished via a citywide referendum. The mayor made a similar proposal in 1971. It was blocked by former Gov. Frank Licht, an opponent of legalized gambling. New Hampshire, which fathered the regional lottery 12 years ago and patterned it after the Irish Sweepstakes, is known to be interested in other gambling sources of revenue. It established the first legal lottery in the U.S. since the Louisiana Lottery was declared illegal in 1800s. That state's Gov. Meldrim Thompson says he is prepared to approve jai alai, casino or sports card betting, depending on the legislature's choice. He would like to see it tied to state employee raises. Only Vermont, among the northeast states, has no lottery. But it has horse racing at Green Mountain at Pownall. There are unconfirmed reports that Vermont wants to study the feasibility of casino gambling.

# Paris Still Has A Great Night Life If People Can Afford It

By GENE MOSKOWITZ

Paris. (L'Ange Bleu) with canny femme impersonation shows that have made it a draw for nitery goers, both from home and abroad. La Belle Epoque and Don Camillo specialize in name acts and there are the many discotheques that put on the semi-private gambit to give them more dash as Chez Castel and Regine. There are five circuses on during the holiday season. There is one permanent one-ringer in town, the Cirque D'Hiver. Jean Richard uses an outlying big top for shows every year and travels, with the Amar Circus now playing a big top pitched in town. There are smaller circuses in tents in town as the Cirque a L'An-cienne and the Cirque Arena. Visiting are the Moscow Circus and the Hungarian Water Circus. Vaudeville is also alive and kicking here with the top world flagship regular two-a-dayer doing better than ever. It is the Olympia with headliners and supporting acts. There is also the more nabe-slanted Bobino now doing turnaway biz with singer-cleffer Georges Brassens. And lately top song talents have been going into arenas, such as the 4,000-seater Congress Palace or Palais Des Sports, or hiring legiters for recitals. Add the many cabarets and niteries still using acts to give numbers good chances for longer stays in town. There is yet plenty of night life but not up to the heydays of the '50s. Lido is still the big scale revue spot that primarily snares tourists and provincials with its high powered shows. There is also that peel parlor The Crazy Horse Saloon. The Alcazar, a take off on both, was a big draw but has fallen since its creator Jean-Claude Riviere ankled it after some problems with a new owner. He now has The Blue Angel

Strings In The Night There are the ethnic Russo fiddle spots, Schherazade, Monseigneur and others, some second string peel spots plus some smaller boites with more imaginative shows as the Michou with a vest pocket satirical revue of value. Add the cabaret theatres spawning new legit talents, dance spots, colorful boites in The Eiffel Tower and big hotels and Paris still has enough for night time people if perhaps not the diversity and invention of yore. Prices are steeper, about \$40 in the dinner cabarets and usually from a \$12 to \$15 minimum in others. Worth adding are the noted revue houses such as the Folies-Bergere, the Casino De Paris and a recently returned oldtimer, more modest in budget and nuder than the others, Concert Mavol.



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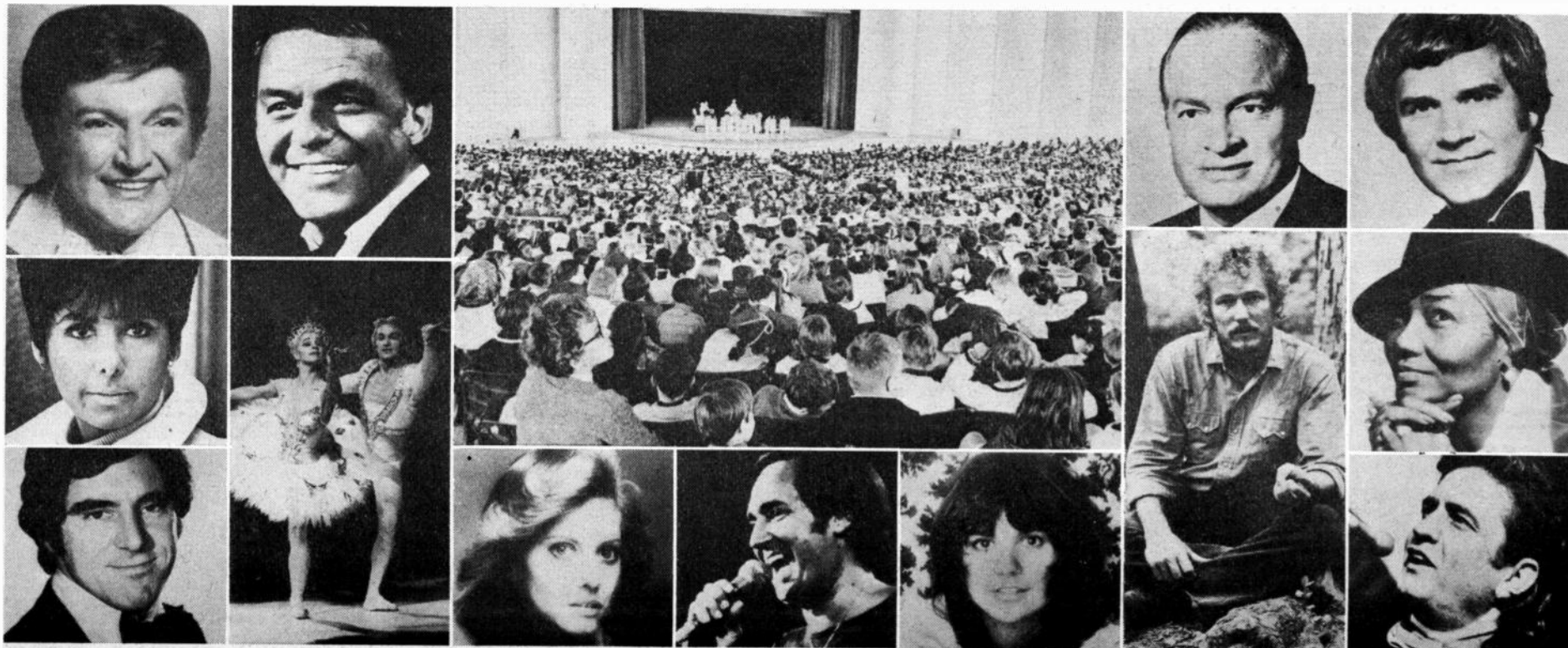
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## World's Biggest Impresario And Booking Agent: U.S. Army

By HAZEL GUILD

Frankfurt.

Compared to Las Vegas, the fees are zilch. Compared to an elegant New York nightclub, the stage might be the flatbed of a truck or a beer tent.

But the U.S. Army now ranks as the world's biggest theatrical producer — and the world's major buyer of talent.

Ever since Valley Forge, the U.S. Army has been putting on some sort of shows, amateur and professional, for its servicemen. And officials with the Army Music and Theater Program recently revealed in a recent issue of *The Stars and Stripes*, that their group has presented 25,000 shows to audiences numbering over 2,500,000.

Solder-composers, playwrights, scenic and costume designers in

uniform were invited to participate in the All Army Festival of the Performing Arts, with an open road to the professional world for the best artists in the field.

The U.S. Army negotiated so that the best scripts, books and scores were considered for commercial publication, helping the amateur artists with legal rights.

Not only is the Army into the amateur theatrical scene, but it's in the professional booking end, too. And for many a young American rock or jazz group, for teenage dancers, soloists, jugglers, comedians, emcees, it's the U.S. Army clubs in Europe that provide the first professional testing ground.

During the colorful heydays when the slot machines in the Army and Air Force clubs in Europe were pouring millions into the clubs' entertainment coffers, high-priced celebrity acts and semi-pros were being booked into the military's nightclubs on a regular basis.

Once the slots were removed, several years ago, the clubs' entertainment budgets were slashed. But the Army and Air Force still maintain several "million dollar clubs" like the spacious Terrace Officers' Club in Frankfurt, and the NCO showplace at the Air Force's Europe headquarters at Ramstein, where top pros are still booked regularly.

Earning over \$4,000 a performance, Redd Foxx performed in November at the NCO clubs in Gelnhausen, Frankfurt, Spangdahlem, Ramstein in Germany, plus a couple of soldout shows for the U.S. military in Spain and Eng-

land. Foxx took a tremendous cut over his Stateside nightclub fees to appear before the soldiers and airman in Europe — but the standup comic agreed to the series of shows to brighten the lives of the servicemen overseas.

U.S. Army is so deep into the talent-buying business that the Rec Services Agency, Europe, puts on commercial entertainment previews every couple of months, with the Army club officers urged to drop by to evaluate the new bands and commercial shows available to be booked in the 475 clubs and open messes run by the Army in Europe.

### Women's Lib

(By the way, women's lib has hit the military club scene in Europe, too. Every old soldier knows about the distinctions of the officers, NCO and enlisted men's clubs — but as a concession to the females in uniform, some of the latter are now being designated as the "E" clubs. And the traditional "Happy Hours" with cutrate drinks and free shows, in deference to the military's anti-alcohol campaign, have been renamed "Attitude Adjustment Time.")

Most of the military's clubs in Europe are small, seating from 200 to 400 patrons for the shows. So obviously the clubs can't book a celebrity act like Sammy Davis Jr. But Wilson Pickett filled an airport hangar and other celebrities have performed at the military's huge theaters or sports halls, with the officers' or NCO or E clubs footing the bills, handling the ticket sales, and running the food and drink concessions.

Not only do the Rec Services handle commercial shows for the clubs, but American entertainers are hired to put on free performances for the GIs at Rec Centers at isolated bases and in the heart of the

maneuver areas during major war games. GIs in Europe were treated to such diverse talents as those of "American Cavalcade," a spectacular Catholic University musical and dramatic tribute to the Bicentennial, a rock and roll band from Florida called Tight Squeeze and the Latin combo, Viva, in recent free shows at the Army and Air Force installations, with fees paid by the USO and by the Army's Rec Services.

Army's Music and Theater Services branch at Aschaffenburg maintains a "Historical Costume Show" with 14 groups of theatrical costumes representing the eras from the classical Greeks and Romans to the melodramas of the 1900s. And the costumes, too, go on tour to "fashion shows of the drama" throughout Europe.

Right now, for up and coming performers, the U.S. Army is offering the biggest booking arena in the world.

### Ringling Bros.

(Continued from page 138)

ered their finale material anywhere else, and they proceed from that point, testing their versatility and exploring their limitations. It's gratifying to see acts that, even after leaving Ringling Bros. and Barnum & Bailey Circus, have retained these changes permanently and considered them improvements.

Artists who perform with Ringling Bros. and Barnum & Bailey Circus are proud of their credentials and their constant striving for perfection reflects their desire to be equal to the reputation of the organization with which they are allied. When my father and I witness how hard they work, what energy and vitality they put into the pursuit of excellence, and how much the audience benefits from their dedication, we are doubly pleased to be involved with an entertainment entity that can appropriately showcase the talents of these extraordinary people and in-

spire them.

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## Francis Robinson Curtain Call; 30-Year Vet Of Met Opera And A One-Time Actor For Rudel

By ROBERT J. LANDRY

As far as is known there has never been compiled a master-list of head ushers who later became prominent theatrical showmen, but such a metamorphosis is an emphatic cliché of the business there is none like. Enough to mention that the about-to-retire publicity chief of the Metropolitan Opera, Francis Robinson, began as head usher of Ryman Auditorium, once a well-established one-night stand in Nashville, Tennessee. (His impending retirement is only partial since he will continue as the Met's spring tours manager.)

For a time Robinson was not only nighttime head usher at the auditorium, but also a daytime reporter on the Nashville Banner and a between-time correspondent of *Variety*. The combination of (1) administering ticket-holders' ingress; (2) processing the effluvia of advance agents into Banner-style prose; and (3) translating Nashville show business into *Variety*ese had the effect of setting young Robinson's imagination afire. He became a prime example of "young man with tuxedo, anxious to tour, invites offers."

### Bill Fields Helped

Head usher Robinson's strategy for breaking into big time show biz was simple: make a good impression on visiting stars, producers or a New York press agent like the late Bill Fields. It turned out that the ambitious young man, right out of Vanderbilt University, was taking the tide while still fairly high and before the ebb of touring legitimate. Happiest development of all, as the legit diminished, Robinson moved in on opera. The Met was a place to accumulate tenure, memorabilia, a broad international acquaintanceship and a chance to go on the road every spring for seven weeks.

Now that Robinson will vacate the Met's publicity post (Wendy Hansen from London is to succeed him) and limit himself to the spring tours the question may be pertinent: what qualities of intellect or personality conduce to three decades at the opera house? Robinson isn't exactly saying, but an observer would suppose that a high degree of discretion is included. A judicious reticence is valued by operatic colleagues, talent and board members. Then, too, why was Robinson in tails one night, dinner jacket another? (You don't, in his position, out-dress the general manager). Nor does a publicity chief at the Met leak trade secrets — whether these concern skips, no shows, paranoia, hypochondria, temperament, contract fees, or sexual enthusiasms.

### Other Long-Termers

Robinson's 30 years at the Met is either or near a record. On the business side, that is. The Met's wardrobe mistress, Rose Calmira, has a 50-year mark, and is still ongoing. Edward Ziegler, 1916-1947, may have topped Robinson. The Canadian, Edward Johnson, was general manager for 15 years but prior thereto was a tenor in the Met repertoire for 13 years, a unique combination of talent and executive tenure.

An early Met publicist, Billy Gard, stretched out a 22-year span of employment, the same length of time chalked up by Sir Rudolf Bing. Robert Herman and Herman Krawitz, important principals under

Bing, were "with it" 19 years. Another former assistant manager, John Gutman, had something like that. (During the Bing period there were four assistant manager titles, Gutman, Herman, Krawitz, Robinson; these titles now are no longer used.)

### Under Five Flags

Interestingly, Robinson served five managements at the Met (there have been 13 in all). He worked for Johnson, Bing, Goeran Gentile of ill-fated brevity, Schuyler Chapin and, currently, Anthony Bliss. Bliss has plenty of years at the Met in several capacities and first off as a boy loiterer in the 39th Street Golden Horseshoe of long-gone when his late father Cornelius Bliss, was the Met's board chairman.

It is to be recalled that Giulio Gatti-Casazza, famous in part for having (a) hired Enrico Caruso and (b) mated Frances Alda, was at the Met 27 years.

Health mischances interfere with the careers of singers, as notably true of George London and Marjorie Lawrence. The vocal chords, those precious ridges on the human sound-box, are subject to an infinitude of hazards; nonetheless many singers are a hardy breed. Giovanni Martinelli sang at the Met for 32 years, Robert Merrill for 31, Dorothy Kirsten for 30. Jan Peerce and his brother-in-law Richard Tucker were both long run.

Although Edward Johnson took the talent-to-management route Robinson seems alone in having taken the management-to-talent route. That was at Caramoor Festival in Westchester three summers ago when the Met's head toutmaster made his acting debut in the non-singing title role of "The Impresario" by a fellow named Mozart, with the chief of the New York City Opera, Julius Rudel, on the stick.

### Eulogy Bit

As a late-career actor, not necessarily one of his dreams in head usher days, Robinson was pretty good. Actually he had, in the course of his publicity superintendences gained considerable verbalizing experience, not overlooking early work at WSM, Nashville. An opera publicist is very apt to articulate the intermissions, recite the program notes, preside at press conferences and even do the eulogy bit in funeral parlors.

Robinson has run the gamut of Texaco, Telephone Hour, WNCN, New York, over 100 RCA Red Seal albums. His book, "Caruso In Pictures," was a good seller, without unduly stressing the idiosyncrasies of that fabled tenor who had more itches, dry palates, and unidentified neurotic symptoms than a Freudian profligate could sort out.

An opera publicist has many responsibilities, but he can never be blamed for items in the repertoire, over-weight sopranos, uneven tempi from the conductor or a breakdown in the stage turntable machinery. A motion-picture press agent may occasionally concede miscasting, incompetent direction, unfortunate choice of work, Renaissance Man Syndrome or a downright failure to entertain the customers, but not an opera press agent. Discretion, reticence, urbanity remain intact.

### Social Graces

Social graces count in opera, and a good memory for the correct pro-



### LYNN REDGRAVE

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of "HELLZAPOPPIN"

Jerry Lewis stars in the new version of the classic musical comedy hit, now playing at the Colonial Theatre, Boston, through Jan. 22. Previews begin Jan. 25, Minskoff Theatre, Opening Night, Feb. 13. Directed by Jerry Adler. Produced by Alexander H. Cohen.

nunciation of foreign names and titles. Robinson has criss-crossed the country so often, both in legitimate and operatic service, that he can, upon arrival in any principal urban center find an agreeable dinner companion and get a reservation in a worthwhile retreat, on very short notice.

### Name-Drop

The travelling legit profession of Robinson's early period was broader and more reliable than is the case nowadays. Who could presently expect to spend the winter on the road with Katharine Cornell, the spring touring with the Met Opera and then work the summer weeks at Tanglewood? That was Francis Robinson's diary for one long-ago season.

In a mood of recall the Robinson name-drop has got to be imposing. To wit, Sam Behrman, Alexander Woolcott, Walter Huston, Raymond Massey, Paul Muni, Alfred Lunt and Lynn Fontanne, his five years with Cornell and her husband, Guthrie McClintic, Burgess Meredith, Judith Anderson and Edwin Lester's "Song of Norway."

The Met Opera connection began roundabout through Sol Hurok and Marks Levine of the onetime National Concert & Artists Corp. which took over the Met spring tour, expanded it and engaged Robinson as advance and company manager. When he first came to know and work with the Met there were the two Edwards, Ziegler and Johnson, then spoofed as Edward The Conqueror and Edward The Confessor, though the sobriquets were often considered interchangeable.

### As To Opera 'Acting'

Nobody in Robinson's Tennessee family had ever been in show business, nor his friends since not been. Though a naval lieutenant in the war, the winner of various honors, Italy's Order of Merit, New York City's Handel Medallion, Westminster Choir College's Doctor of Letters there was to come his most anxiety-inducing distinction — the night he made his debut as an actor. Opera is not famed for its contributions to Thespis.

Possibly the two best recent generation singing actors of opera never were connected with the Met. This writer nominates the late Norman Treigle and Norman Kelley, both with Rudel's New York City Opera. (True the Met finally had the belated inspiration to borrow queenly Beverly Sills.) George London, very possibly, was the Met baritone after whom an opera press agent should be named.

(Continued on page 162)

## Chile Not For Leftist Plays So 'Safe' Spanish Classics Produced And Prove Popular

Santiago.

After two years of serious trouble, theatre is a slow recovery in Chile. The 1976 season totalled 25 productions, six of which were hits. Following the 1973 military takeover at least a dozen of the country's best actors went into voluntary or forced exile, leaving a hard-to-fill void. Parallel to this, a depressed economy affected attendance and local companies also faced the difficult choice of what type of play to produce.

Although there is no official legit censorship, it was quite plain that plays of a certain political bent would be risky propositions. The solution has been a mixture of light comedy and farce on the one hand and safe classics on the other.

In fact, for the first time in Chile's theatrical history class — became quite a trend and Spanish "siglo de oro" (golden age) dramatists and Moliere were definitely in. They were safe and at the same time tapped a large audience of high school students who, although given considerable discounts, by sheer force of numbers were of considerable help in financing productions. Actors — mostly inexperienced in this field — still have trouble with the speaking of the classic Spanish verse and directors have, in most cases, favored a rather unadventurous approach to these plays; but the performing of the classics should prove an excellent training ground for the younger actors.

During the early 1970s, theatre admissions used to be very cheap (\$1 and \$1.50). These have now gone up to \$3.50 on weekends and even \$4.50 at Le Signe where a glass of Scotch is included, perhaps to get spectators into that proper dionysiac mood for Euripides' "The Bacchae."

For almost 30 years the professional (and subsidized) companies of the University of Chile and Catholic University had led the legit scene, but in 1976 they were eclipsed by younger entities like "Ictus" and "Imagen" who have succeeded in living off the boxoffice without making commercial concessions.

"Ictus" is the only theatre that ignored the unwritten taboo of dealing with current reality and its "Pedro, Juan and Diego" (Tom, Dick and Harry) became the year's biggest hit, bringing in over \$100,000 at the B.O. The play was born of a combination of the actors' improvisations and the work of playwright David Benavente (presently in California on a Fulbright).

For some time theatre in Chile had to a considerable extent been a director's medium; a swing in the pendulum towards the actor is slowly making itself felt but, although legit is emerging from last year's doldrums, the artistic level on a whole still tends to be rather uneven. However, the struggle for actual survival permits a far more optimistic attitude than would have seemed possible 12 months ago.

## Three Irish Legit Cos. Flourish With Help Of State Subsidies

By MAXWELLSWEENEY

Dublin.

Three Irish legit companies now rate a state subsidy with the largest slice going to the Abbey and the Hilton Edwards-Michael MacLiammoir Gate Theatre company (part of the loot here being for theatre rental). The Irish Theatre Co. (formed two years ago) gets around \$230,000 for touring provincial centres. All theatre subsidies are now channelled through Irish Arts Council headed by Colm O'Brian instead of the civil service.

The Abbey made its first sortie to the U.S. in many years with Sean O'Casey's "The Plough and the Stars," with a second company and young players remaining here to continue operations both in the Abbey and its ancillary Peacock, which has been operating a largely experimental program and introducing lunchtime theatre with considerable success.

The Abbey's artistic director, Tomas MacAnna, has developed professional play readings and provided an opportunity for neophyte directors to study practical direction without fees. Abbey building is to be extended in the coming year but will not increase audience capacity. An Abbey thespian Patrick Laffan has moved into the Peacock as its director, succeeding Joe Dowling who is currently artistic director of the Irish Theatre Co.

Fairly strong critics corps provides stimulus and newspapers and periodicals devote reasonable space to legit both on a review and feature basis. Radio services gives good coverage, but not on a strongly critical basis.

Dublin Theatre Fest in the fall achieved considerable publicity and around 80% capacity audiences, but little that was memorable on the stage. Event, originally started for tourists, doesn't seem to have a strong lure for overseas customers at the present time and may well need a new approach to stimulate interest.

### Evening Downturn

Midtown theatres have been hit by downturn in late evening traffic, but there has been an upswing in legit productions in pocket theatres and off-centre locations such as hotel functions rooms in nabe resorts. Project Arts Centre, most active of the pocket sector, voted itself a new board this year with an independent filmmaker Niall Hangan as chairman and Jim Sheridan, a director of the Children's Theatre Company and other units, as theatre director.

Project gets a grant from the Dublin City Council, but it is currently in danger of losing around \$12,000 of it because some of the city fathers (and mothers) objected to a production of a Gay liberation show by the London-based Gay Seatshop. Attitude is seen as an insidious form of censorship — there is no formal stage censorship in the Irish Republic — and continues under discussion.

Use of non-traditional theatres has been growing and an offbeat situation which has had plenty of success with spectaculars staged by Noel Pearson is a covered bloodstock sales paddock at Kill, 15 miles down the main highway out of

(Continued on page 156)



## Opera Fees Uproar

On the maxim that opera cannot go on indefinitely paying ever-higher one-night performance fees to solo singers, European impresari during 1976 were active in conferring among themselves with a view to curbing inflated demands of talent. While U.S. companies are aware of and interested in this European movement, with a reek of cartel, Federal anti-trust legislation prevents any American participation.

Top European fees have been identified roughly as follows with nothing noted as to extra "expenses" paid certain superstars:

Rated at \$8,000 per night: Birgit Nilsson, Leontyne Price, Joan Sutherland, Placido Domingo.

Rated at \$6,000 per night: Beverly Sills, Luciano Pavarotti, Montserrat Caballe, Grace Bumbry, Jon Vickers.

Rated at \$4,500 per night: Sherrill Milnes, James McCracken, Christa Ludwig, Carlo Bergonzi, Alfredo Kraus.

## Actors Fund Of America: New Perpetual Memorabilia Bazaar

By LOUIS M. SIMON

In early March the Actors' Fund of America will embark on a new activity calculated to bring this 95-year old institution into closer touch with a wider circle of theatre-minded people on both sides of the footlights. The venture is to be called The Actors' Fund Broadway Bazaar. It will be an ongoing shop on 44th Street, in the heart of the New York theatre district. This permanent bazaar will accept donations of theatrical memorabilia, art objects, silverware, jewelry, ceramics, furniture, household furnishings, theatrical posters, autographed programs and books, and clothing of good quality or distinctive character. It will be an exchange where people of the theatre and theatre buffs can dispose of articles they no longer need or acquire things they want.



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### Funds, Deductions

Successfully operated, the Bazaar can be a boon to the Fund in terms of income, a benefit to donors in terms of tax deductions, and a market where collectors may find items to round out their collections or where newcomers to the profession can purchase quality clothing and accessories at reasonable cost.

It will also be a place where the uninitiated can learn about the Fund — what it does today and how it got that way. For the shop will be supervised by a group of volunteers who are knowledgeable about the Actors' Fund and who are either presently on its Board of Trustees or have been closely identified with it in previous endeavors that have lighted the way to this more adventurous undertaking. Heading the leadership group will be Anne Kaufman Schneider, daughter of the illustrious dramatist George S. Kaufman, whose play "The Royal Family" is currently touring the country.

At the outset, Mrs. Schneider will be assisted by Isabel Koestler, who has represented the Actors' Fund for many of the years during which the Fund has been a participating charity in The Nearly New Shop. (The association of the Actors' Fund with The Nearly New Shop will terminate as of March 1, and The Bazaar is expected to open very shortly thereafter.) Others, among the leadership group, will be Mrs. Bianca Stroock, Harold Friedlander, Paula Laurence, William Herz, Mrs. Clive Barnes.

### Past Projects

All of these are volunteers who were in large measure responsible for the success of three recent events of similar character produced by the Fund as "limited" en-

agements: the Gala Auction, held at Sotheby Parke Bernet, in 1973; The Holiday Bazaar, at Sardi's, in 1974; and the Springtime Bazaar at Pub Theatrical, in May of 1976. Each one of these affairs, aside from being very rewarding financially, proved their value by stimulating interest on the part of both the general public and members of the profession about the range of services which the Fund supplies — things like The Entertainment Industry Blood Bank, the Actors' Fund Home in Englewood, the distribution of shoes to unemployed actors through the Conrad Cantzen Shoe Fund — all of which complement its primary function of providing assistance to those in the entertainment field who are in financial distress or whose working capacity has been reduced because of age or illness.

Because this charity was incorporated under the title of "The Actors' Fund of America" way back in 1882, many people are misled into thinking that its beneficence is limited to actors. Even such a knowledgeable theatre person as David Merrick was astounded when the president of the Fund, Louis Lotito, had occasion to inform him that producers were equally eligible with actors to receive the Fund's help, just as are ushers, doormen, press agents, and anyone else in need whose primary occupation has been within the profession, no matter in what job classification. Inasmuch as one of the Fund's oldest and proudest boasts is that its assistance remains shrouded in strictest confidence, the public cannot be let in on the very heart of the Fund's work, and public interest must be aroused through other means.

Apart from the values it is believed the Bazaar will furnish to the Fund itself, to the donors of merchandise, and to the patrons who buy its wares, the Trustees of the Fund are satisfied that a bright and interesting shop on 44th Street will be a step forward in the much-needed rehabilitation of the Times Square area.

## TOO MANY ROADSIDE DISTRACTIONS; 'GLORY' ENDS AFTER 29 YEARS

Jamestown Corp. which has operated the outdoor symphonic drama, "The Common Glory," for 29 years in the Virginia tourist country has voted its own extinction and made arrangements to discharge final debts of \$12,958.

Reason given for the end of the long run summer attraction was the increasing number of roadside shows along the highways and byways of the South. "Common Glory" sold 88,000 tickets in 1957, its

# Legit: Crises & Responses

By BERNARD B. JACOBS  
(President, The Shubert Organization)

Assessing the 1975-76 Season at mid-point in the calendar year, *Variety* found it "by far the biggest in history," and, with a national gross of \$123,429,723 — "its best season ever," and headlined its finding that "Broadway Legit Never Had It So Good."



At this writing, all 17 of the Shubert operated Broadway theatres are lighted and playing, or booked to open by January. On the road, all five Shubert houses are fully booked and playing. Similarly, all but one of the 20 independently owned Broadway houses are solidly booked. Without question, the theatre has experienced a great renaissance and has attained new heights.

This unprecedented state of affairs was no spontaneous development — it represents the culmination of intensive efforts by a great many people over several years. Working in all phases of theatre, they have collectively provided a massive infusion of vitality into a theatre which five years ago was threatened with disintegration.

### Crime, Porno Factors

In 1972 The Shubert Organization was reorganized. Gerald Schoenfeld became Chairman of the Board, Bernard B. Jacobs became President, Philip Smith was installed as General Manager, and Warren Caro as Director of Theatre Operations. It was recognized at that time that the theatre was at its nadir — virtually a point of no return. Not only was there a severe dearth of product, but the urban centers in which legitimate theatres are located were in a progressive state of decay, due largely to the unrestricted growth of crime and pornography. It was clear that unless remedial measures were undertaken and brought to fruition, there would be no Broadway theatre left to survive. In this situation we committed ourselves to a greatly expanded participation in the theatre's welfare, and dedicated all of our energies and resources to a direct attack on the principal areas suffering from previous "laissez faire" attitudes.

### Authorities Help

In order to revive interest in theatre, to make it safe and attractive for audiences, we undertook — under the leadership of Gerald Schoenfeld — a comprehensive "clean up" campaign to eliminate crime, prostitution, and the pornography which attracts those elements. On Broadway, with the support of City Hall, we managed to obtain vastly increased police protection, and maintained day to day contact with the Sanitation, Health and Building departments to monitor compliance and demand immediate correction of violations.

Besides pressing daily for strict enforcement of existing laws, new legislation, such as the bill to prevent loitering for purposes of prostitution, was passed, and today we have the proposed zoning law limiting sex establishments — an innovative measure, which represents a giant step forward in sophisticated and necessary environmental legislation. Through The League of New York Theatres and Producers, the whole community of theatre has joined with us in these efforts.

To deal with the critical problem of productivity, we have pursued a calculated course of stimulating play production. From June, 1972 to November, 1976, we have invested in excess of \$4,000,000 in shows. And we have provided financial assistance to producers by many other means — direct and indirect.

### Production Stake

We became involved as producer or co-producer in such shows as "Sly Fox" starring George C. Scott, "Fiddler on the Roof" starring Zero Mostel, "I Have A Dream" starring Billy Dee Williams, Neil Diamond at the Winter Garden (the first major concert attraction in a Broadway theatre), Liza Minnelli, also at the Winter Garden, "Sherlock Holmes," "Godspell," "The Night That Made America Famous" (Harry Chapin show), "Los Muchachos" (the Spanish Boys' Circus —

in partnership with the American Broadcasting Co.).

We have encouraged totally new forms of production, such as "Candide," "Pacific Overtures," "Dude," "The Rocky Horror Show," by working with the producers in reshaping our theatres to accommodate special designs and configurations.

We have continued to sustain warm relationships with institutional and non-taxpaying theatres in New York and across the country, covering performances from coast to coast and abroad. A wide representation of their productions have reached Broadway. For example, "A Chorus Line" was a piece originally produced in workshop at Joseph Papp's New York Shakespeare Festival's Public Theatre, and we were concerned in its early creative stages.

Others are "Candide" (from the Chelsea Theatre), "I Have A Dream" (from the Mark Taper Forum, "Very Good Eddie" (from the Goodspeed Opera House at East Haddam, Conn.) "Your Arm's Too Short To Box With God" (from Ford's in Washington), productions of The Royal Shakespeare Company, and the National Theatre of Great Britain, such as "Sherlock Holmes," "Travesties," and "No Man's Land" with Sir John Gielgud and Sir Ralph Richardson.

### Off-Broadway

A number of off-Broadway productions have added excitement to the Broadway scene, such as "Grease" and "Godspell."

In recent years the spectrum of theatre-goers has been broadened by plays which attract young audiences, such as "Pippin," "Candide," "Grease," "The Magic Show," "The Wiz," and by plays which have been of special interest to ethnic minorities, such as "The Wiz," "Raisin," "Purlie," "Bubbling Brown Sugar," "For Colored Girls," "Guys And Dolls," "The River Niger" and "What The Winesellers Buy."

In Los Angeles we are reaching a new theatre audience through the Shubert Theatre in Century City, finally established as an independent and thriving home for legitimate theatre — alongside its subsidized neighbors, the Chandler Pavilion and the Ahmanson in the Los Angeles Music Center and the Huntington Hartford.

### New Market Ways

In furtherance of our objectives of bringing old audiences back and creating new audiences, we have joined with our producer colleagues in fostering new marketing techniques, such as sales of tickets by credit cards, by telephone reservations, by the discount ticket booth of the Theatre Development Fund and by Ticketron, reaching into remote areas heretofore unserved. Especially valuable has been the increased resort to television and radio, supplementing conventional newsprint.

Since undertaking the management of The Shubert Organization, we have carried out a planned program of complete renovation and refurbishing of our theatres and will continue to maintain them in top condition.

### Drive To Viability

Obviously, the theatre has come a long way since its crisis period five years ago. *Variety*, Nov. 17, reports that the week ending Nov. 14 (total national gross \$3,828,315) was the "biggest in history for the American legit boxoffice." Unquestionably, the theatre is on its way to becoming healthy, vital and viable. But the steps taken are only preliminary. Much remains to be done. For our part, we will honor our commitment to the limit of our energies and resources, and will press forward in the directions described. We feel confident that the entire profession — management and labor, taxpaying and non-taxpaying — will continue to cooperate in the new action program of The League, which encompasses six priority areas — production, urban environment, marketing and computerized ticket selling, research and statistics, public relations and FACT, the national organization comprised of all forms of theatre.

At this Holiday Season we have much to be thankful for and even more to look forward to.

peak summer. This was down to a recent average of 44,000.

Colonial Williamsburg and Busch Gardens were among the fatal-blow-delivering main competitors.

### 200G For S.F. Ballet

San Francisco.

The San Francisco Ballet has received a \$200,000 Mellon Foundation grant "to assist and stimulate the quality of the company's creative activity."

Lew Christensen and Michael Smuin, co-directors of the company, will use the funds to build the repertoire over the next three seasons.

## N.Y. Yiddish Theatre Kaput, But Central Synagogue Extant

By MAX GENDEL

This is the first season that there isn't a single Yiddish Theatre on Second Avenue. In its days of glory, circa World War One, there were 14 playhouses flourishing in the lower East Side performing nine times per week, some with 40 and 50 week seasons. There were two theatres each in the Bronx and Brooklyn, one

or two stock companies in Boston, Philadelphia, Cleveland, Detroit, Chicago, Winnipeg and troupes barnstorming Yiddish drama playing one night stands. Maurice Schwartz built his beautiful Art Theatre on Second Avenue at 12th Street. Harry Rothperl ran it val-

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# A Businessman Views The Non-Profit Arts

By MARTIN SEGAL

In addition to all else, the cultural arts are a business. They operate in a marketplace, react to problems of supply and demand, and are influenced by trends, fashions and public taste.



In New York City, the arts embrace more than traditional forms such as theatre, music and dance. They include the museums, films, zoos and botanical gardens — and a host of activities and institutions which together comprise our culture. A businessman new to management in the arts could well be dazzled by his product line. But conventional business fixtures such as budgets, controls and a board of directors would make him feel at home.

There is one segment of the arts, however, which often bewilders the outsider. It is the non-profit area, which exists for the intrinsic values of the artistic endeavor itself. Nothing compares in business — business survives only if the intrinsic values are also profitable.

The typical businessman, oriented to hard figures and stubborn facts, is often uncomfortable with the non-profit notion. He sometimes feels it is elusive and fuzzy. This is because "success" in the non-profit arts is based upon such factors as artistic excellence, public receptivity, attendance and effective innovation.

The ordinary businessman finds this a strange mix. However, few challenges are so stimulating as to integrate this mix with such traditional business activities as introducing technology, cutting costs and balancing the books. The challenge is all the greater because pervasive problems of inflation, maintenance and deficits, for example, are complicated by considerations of esthetics, quality and public value — and on the extent of financial support from government, business, foundations, private benefactors and other sources.

If the non-profit sector at first seems a world of intangibles, on closer examination it is not. The problems, goals and decisions are as real and palpable as any in business. The non-profit arts are also broad in their dimensions and their impact on New York City (and other cities) can be directly measured in many ways. We know, for instance, that to recreate the non-profit cultural resources now existing, in New York alone, would require an outlay of over \$5 billion. We know, too, that the non-profit arts interact with business and generate millions of tax dollars which support all facets of the City's economy.

The non-profit arts employ thousands of people, help support other vital industries, and often are among central reasons why people visit, live or work in the City. Of the economic contributions made to New York by the non-profit arts, among the most impressive are those in the real estate field. No less than 63% of our non-profit cultural entities rent their space. Of these, 81% pay the market rate, thus indirectly providing the City with real estate tax income.

As the Mayor's Committee on Cultural Policy noted: "Even when major non-profit cultural institutions own their facilities and are subject to tax remission, they almost always produce a positive spin-off in terms of the quality and desirability of their neighborhoods,

and consequently raise the tax base.

Lincoln Center

"The most obvious example is Lincoln Center. Since 1956, \$1 billion of new construction has been undertaken in the Lincoln Square area. Real estate tax assessments in the neighborhood have increased substantially and are likely to go even higher as a result of the luxury apartments and office buildings that are currently under construction. The number of people who now reside in and visit the area have brought to the neighborhood not only new restaurants, supermarkets, and shops, but high tax-yield banks and corporations as well."

The arts are vital to a civilized society. They provide necessary respite, stimulation and enjoyment. The businessman, like all of us, is both member and product of our society. He goes to the theatre and listens to music. He may watch opera and ballet as well as tv and has views about the paintings he likes and dislikes. Admit it or not, he is affected by the arts in a multitude of ways.

Beset By Problems

But today, non-profit cultural and arts organizations are beset by financial problems. They are often labor intensive and short of capital. Admissions do not nearly cover costs. Sometimes they are victims of their own success. Increased attendance, for example, at museums and other public places, has created additional security needs and requires expanded guard forces.

In such circumstances, the businessman is in a position to bring a vital commitment of time and managerial competence, as well as direct financial support. Businessmen enjoy broad experience in planning, marketing and strategic decision-making. These management skills, essential to the health of the non-profit arts, are in short supply. Fortunately, growing numbers of businessmen are today concerned with the arts — as they are with environment, good education, social welfare and many other current issues. Their attention to such matters makes it possible for business to thrive and for us to anticipate a future generation of knowledgeable, good citizens who are also consumers of business products and services.

The bond between the arts and business is strengthening. Corporate architecture increasingly takes account of esthetic values; corporations are increasing their direct financial aid, sponsor broadcasts, purchase art, and otherwise express their involvement. Such commitments, which are in a tradition dating at least from the Renaissance, not only nourish the arts, but enrich us all.

*\*Martin Segal is Chairman of the Commission for Cultural Affairs of the City of New York. He is a partner in an investment banking firm, Wertheim & Co., and Chairman of the Martin E. Segal Company.*

## A TALENT THAT FAILED

By ELIHU WINER

(Deputy executive director, Writers Guild of America, East)

"Our little room looked very bare at first with nothing on the walls, but thanks to Daddy who had brought my film-star collection and picture postcards on beforehand, and with the aid of paste pot and brush, I have transformed the walls into one gigantic picture. This makes it look much more cheerful..." — Anne Frank: "The Diary of a Young Girl."

The pictures and the postcards are still there on the walls of the bedroom Anne shared with the van Daans in the Secret Annex of the house at Prinsengracht 263. They are protected now by irregularly shaped panels of plastic or tempered glass from dust and temperature changes and the depredations of souvenir hunters.

On the facing wall as I enter the bedroom is a small closeup of Deanna Durbin from "Three Smart Girls," and I remember Deanna at Anne's age, her transparent blue eyes, her full-lipped smile, as she charmed the New York press at a party in River House in advance of the opening of that film.

I turn around and on the opposite wall is another picture of Deanna, but this one she shares with two young men, one on either side of her. The young men are in evening clothes, immaculately groomed, and the one on the right is familiar to anyone who goes to the movies or watches television. He is Robert Stack, the film is "First Love," and in it he gave Deanna her first film kiss. One does not have to be a film buff, but only of a certain age, to remember that kiss.

The young man on the left is Lewis Howard. Being of a certain age is not likely to help recall that name to many people, even to the most dedicated film buffs. But I remember Lewis Howard, and see-

ing his picture on that wall in that room adds its own chilling poignancy to the expected feelings of a visitor to Prinsengracht 263.

Lewis was 19 when Joe Pasternak came to New York in search of a young man to play the loser in the competition for Deanna's first screen kiss. He was on Broadway in a play starring the Lunts, and it is my recollection that he was a protégé of the Lunts. He was tall, physically somewhat awkward, yet self-assured, well-spoken, and obviously headed for a career as an actor. He was also an aspiring writer, and his well-to-do parents had sponsored the publication of a book of his short stories. As I recall, they were really not very good short stories, but they were not really bad, either.

We tested Lewis in New York, he got the part, and left the play. We heard that the Lunts were not pleased; they felt he needed more seasoning in the theater before dashing off to Hollywood. But like many young men in a hurry, Lewis was not in a mood to listen, and to Hollywood he went.

"First Love" was a considerable success. It was one in the series of Pasternak-Koster-Manning films for Deanna Durbin that kept Universal out of the bankruptcy that seemed regularly about to engulf it. And it started Robert Stack on a career that has held up to this day, a day when Deanna herself lives happily in retirement in France.

But about Lewis Howard... He was very good in the film, and appeared headed for a fair enough career on his own. Still, not many good parts turn up for the boy who doesn't get the girl, and Lewis was no Ralph Bellamy. So his career slowed, and then faded, and finally

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## Piquant Musicals

By STANLEY GREEN

Of course, Rex Harrison was the waspish phonetician when Lerner and Loewe's musical "My Fair Lady" opened in 1956, and 32 years before that Philip Merivale played the professor in the first Broadway showing of Shaw's "Pygmalion." But as far back as 1881 one of the leading characters in a Harrigan & Hart musical farce, "The Major," was identified on the program as 'Enry 'Iggins, and the actor playing the role — and answering the question posed in the title of this piece — was the second half of the team, Tony Hart.

Researching material for my "Encyclopedia of the Musical Theatre" yielded a number of other fascinating tidbits. Such as...

Broadway's most prolific librettist-lyricist was, without challenge, Harry B. Smith. In a career spanning 45 years, he wrote the books and/or lyrics for a total of 123 musicals. (In 1911 alone he had nine.) Smith had a town house near Riverside Drive on 105th Street, when it was a class nabe, and a summer mansion at Deal, New Jersey.

Gertrude Lawrence was not the first to sing "Limehouse Blues." That distinction goes to Teddie Gerard who introduced the oriental torch song during the run of a 1921 London revue, "A to Z." But Miss Lawrence, who was also in the cast of that show, does get the credit for popularizing the number when, three years later, she introduced it to New York in "Andre Chariot's Revue."

Songs That Repeated

Some songs showed up in Broadway musicals more than once. The Gershwins' "I've Got a Crush on You" was in both "Treasure Girl" and "Strike Up the Band;" Cole Porter's "Two Little Babes in the Wood" was in both "Greenwich Village Follies" and "Paris;" Rodgers and Hart's "Mountain Greenery" was in both the second "Garrick Gaieties" and "Allegro."

Ruby Keeler had the longest sabbatical from Broadway of any leading player in the musical theatre. She closed in "Show Girl" in October 1929 and did not return to the theatre until 41 years later when she starred in the revival of "No, No, Nanette."

How "Swanee" Started

Contrary to general misconception, Al Jolson never sang "Swanee" in the Winter Garden show "Sinbad" during its Broadway run. The extravaganza had closed about three months before the George Gershwin-Irving Caesar piece was introduced in the "Demi-Tasse Revue" at the Capitol Theatre. But Jolson did sing it in his Sunday night performances at the Winter Garden and he did add it to "Sinbad" on tour.

Rodgers and Hart's "My Heart Stood Still" was recalled in two of the team's later songs: "This Can't Be Love" ("My Heart does not stand still") and "To Keep My Love Alive" ("His heart stood still, angina pectoris").

Will Rogers and Dorothy Gish appeared together in an English film version — without sound — of the Gershwins' 1925 musical "Tip-Toes."

The Nazis in Austria

Two musicals were concerned with the Nazi invasion of Austria: Ivor Novello's London hit "The Dancing Years" and Rodgers and Hammerstein's Broadway hit "The Sound of Music."

Agnes de Mille's celebrated ballet, "Three Virgins and a Devil," was first performed in a 1934

London revue "Why Not Tonight?"

Sixteen years before Sigmund Romberg and Dorothy Donnelly collaborated on "The Student Prince in Heidelberg," an opera based on the same story, "Eidelberga Mia," was unveiled in Milan.

Capt. James Stewart and Bobby Short were names of characters in, respectively, "Rio Rita" and "Hello Yourself."

London saw a "Can-Can" with music by Offenbach seven years before New York saw a "Can-Can" with music by Cole Porter. (London also saw the Porter show in 1954.)

Eddie Cantor's first appearance in a revue was in London ("not Likely," 1914), while British comic Leslie Henson's first appearance in a book musical was in New York ("Tonight's the Night," also 1914). Cantor never again appeared in a West End show, and Henson never again appeared in a show on Broadway.

The man with the longest career in the musical theatre is 92-year-old Guy Bolton. In 1915 he began as librettist for Jerome Kern's "30 in the Shade" and 60 years later he was co-producing the London musical "Jeeves."

## Yiddish Theatre

(Continued from page 155)

iantly with his legendary Lea in the boxoffice until last season. When he couldn't renew his lease this year Second Avenue lost its last Yiddish Theatre. A rich legend, immortalized on the stage by Hy Kraft in "Cafe Crown" and many books, has disappeared.

Hebrew Actors Union

The Hebrew Actors Union, the nation's oldest running labor union — it was barmitzved before the turn of the century by the AFL's first president Samuel Gompers — is attempting to create a new Yiddish rialto. Its present president Leon Liebgold, ably assisted by the Eden's Theatre tireless Lea, successfully presented an all-Yiddish show at the Avery Fisher Hall. It played on Dec. 5 and was capacity. The receipts will be used to establish a beachhead on Second Avenue.

Presently, the only Yiddish Theatre, packing them in on weekends at the Central Synagogue, is the Folksbiene Players. Now in its 62d year, this one is presenting Abe Cahan's classic, "The Rise of David Levinsky" to high critical praise. Richard F. Shepard of the New York Times called it "magnificent" and Sylviane Gold in the Post found it "thrilling."

The Folksbiene started on Allen Street moved to East Broadway and during the exodus moved to its present home in Bloomingdale

## Irish Legit

(Continued from page 154)

Dublin. He hit the jackpot with "Joseph and the Amazing Technicolor Dreamcoat," after opening in a former cinema, and has been doing big biz with a Christmas show "Cinderella's Christmas Dream."

In the sticks, the work of the Irish Theatre Co. has brightened biz. Dundalk, close to the Northern Ireland border, now has three theatres; in Limerick the local authority has agreed to help City Theatre by dropping claim for local taxes and a new community project is providing funds for continuing programs. Ronan Wilmot, former Abbey publicist, is to manage a new combination theatre-cinema, the Oscar in a nabe situation



## Broadway's New Style Producers: Mallow & Zeiger

A salute to two silent but effective Broadway Producers. Tom Mallow and Hal Zeiger. First, Ziegler as he strides through Schoenfeld Alley, looks like one of his actors, John the Baptist, tall, grey-bearded, fervent and in the money. In two seasons he netted \$2,000,000 trouping "Jesus Christ, Superstar."

His producer's testament is new. No newspaper ads, no critics, no readers, no stories, no bill-posting, no heralds, no interviews. Strictly radio and tv saturation campaigns. It works for him. Among his bottom line assets are two Rolls Royces, one for the east coast and the other for his California home.

The cars have similar license plates KMA. The initials represent expletives used by boxoffice men settling with company managers. Zeiger started by producing "Bagles and Yocks" and "Hello Solly."

"So you see," the producer explains, "I have always done well with Yiddish shows." Zeiger was just retained to exploit the return engagement of "Fiddler on the Roof."

At one of the story conferences one of the minor vicepresidents remarked that he didn't like one of his radio jingles. Hal's answer was, "Here's a thousand dollars. You come up with a better one." The jingle stayed.

Now, Tom Mallow is by way of being the king of the one-nighters. He knows every theatre in America, the capacity, stage dimensions, terms, the managing director, his home phone number, the mileage between each theatre and the name of the turnpike leading to the theatre.

He can keep a show on the road playing a different theatre nightly for a year. This season he produced the bus and truck production of "Equus" which turned out to be one of his most successful artistic and financial ventures.

Currently Mallow has two companies of "Don't Bother Me, I Can't Cope" which he produced and booked. Mallow is also building a circuit of black theatres for black audiences. He is also booking a night stand version of "A Little Night Music."

Recently he closed a deal with Ashton Springer to produce and book "Bubbling Brown Sugar" for next season. He is also contemplating producing "I Have a Dream."

"There's a dearth of shows this season, and the black shows make sense" observes Mallow. Ashton Springer himself is unique among Broadway general managers. A used car salesman in Westchester, he traded in that career for Broadway. He operates the Little Theatre for Westinghouse, and manages two Broadway hits and their touring shows — "Bubbling Brown Sugar" and "Guys and Dolls." Ashton Springer is black. Only in America ... only on Broadway!!

—Max Gendel.

### 'Twelfth Night' Cast

"The cast of 'Twelfth Night,' an Equity Library Theatre revival of the Shakespeare comedy, will include Pam Rogers, Michael LaGue, Judy Leavitt, Michael Maurice, Ronald Willoughby, Jared Matesky, Marie Tommon, Richard Peterson, Bill Roberts, Jim Broadbuss, Cameron Smith, Dana Hart, Stan Buturla, Didi Charney and Robert Zuckerman, with Richard Mogavero staging.

## Panto In Ottawa

Ottawa.

British panto producer-actor Lionel Blair brings his third Xmas show, "Jack and the Beanstalk," to the National Arts Centre's 2,326-seat Opera tomorrow (29) for six performances in three days, at \$6.50 top (\$5.50 for daily matinees).

He'll play a scarcely pre-teen Jack, with Leon Green as Baron Killjoy and Barry Gosney as the traditionally male-acted Dame Trot.

## Dean Of Touters Urges Licensing Of All Publicists

By EDWARD L. BERNAYS

Cambridge, Mass.

Hesiod, the Greek epic poet said it in 700 B.C., "Right timing is in all things the most important factor." Victor Hugo confirmed it in 1852. "Greater than the trend of mighty armies is an idea whose time has come" — both as true in 1976 as then.

In 1976, timing continued as the all important factor in public acceptance of a sound idea, vital to the public and public relations profession. The idea concerns public relations professionals in all fields, including, of course entertainment. Experts estimate the number of self professed public relations people between 60,000 and 100,000 in the U.S.

What follows encourages us to believe the time for adoption of the idea has finally arrived.

Our idea is for the state to register, and license those public relations practitioners who qualify by state examination, as with medical doctors, lawyers, architects and other professions. A State Board of Examiners would give examinations. This would apply only to new applicants. Present practitioners would continue to practice. This new procedure would carry economic sanctions for deviations from acceptable conduct.

Today accreditation by examination and adherence to a code of ethics is available to members of the Public Relations Society of America, with over 7,000 members. But this accreditation carries no sanctions. An accredited practitioner disbarred for transgression can carry on his activity without punishment, and hurt public and profession alike.

We first tried to translate our proposal into action in the 1930's. Timing was wrong.

By definition, public relations then as now was a profession. It had its literature, educational facilities, voluntary associations, standards of conduct. It lacked one professional characteristic—state registration and licensing. At our suggestion a New York state legislator introduced such a bill. But during the Great Depression, resentment prevailed in many quarters against so-called government interference.

We kept pushing the idea in talks and books and articles. A breakthrough came in 1974 in the last days of the Nixon regime. His Oval Office henchmen unwarrantedly called themselves and were called public relations men. Their anti social actions caused widespread public and media discussion of public relations. Public relations became almost perjorative words in some quarters. A new movement started: weather the storm by name change. Corporation public relations departments became public affairs departments. Public relations vice presidents became public affairs or community affairs vice presidents. Obviously this is a foolish move.

# Going To A Legit Theatre In (1) Manhattan, (2) L.A., And, Hopefully, (3) London

By CARROLL CARROLL

As you dart after the performance among the off-duty cabs in the rain on New York's venerable Eighth Avenue looking for what, at best, will be a rickety, filthy vehicle with a schizophrenic driver; or as you dodge the N.Y. Times trucks on West 44th Street in a desperate dash to Sardi's it may flash through your fevered brain, as it has done through mine, that attending (and leaving) the theatre is much easier in Los Angeles and can sometimes be described in a much shorter sentence.

But there you are on Eighth Avenue having been shoved and jostled out of a rundown playhouse so old that those with any sort of dust allergy had best avoid it; been pushed in a direction you didn't want to go; had your jacket and your cheek burned by one of those ever present females who flourish lighted cigarettes in crowded places and been bruised in both the rib cage and the area of the kidneys by a man with one of those Vuitton bindles, who never knew what hit you.

At this point, making no evaluation of the play or performance, you see yourself not as a drama critic but as a getting-there-and-getting-home-again-possibly-with-a-bite-to-eat-on-the-way type of critic. You wave violently. A cab with its off-duty sign ablaze swerves in order to go through a puddle and splash it all over you.

It is a little known fact that occasionally when in New York, if you buy your seat just before curtain, leaving no time for the gods who handle such matters to set up and activate the rain effect mechanism, you may be able to remain dry when going to and leaving the legitimate.

All this is your reward for having flown to New York to occupy a theatre seat that's a little too narrow, a little too shallow, and a little too close to the one in front of it. It has either soiled upholstery, a broken spring, or both, has come loose from the floor and it cost you the proverbial bundle.

But taking one consideration with another, it's little enough to spend for the snobbish luxury of being able to say, "Oh I saw that in New York with the original company."

### Dear Old Homeland

Back home in Los Angeles you compare your nightly New York drama-going experience with the sublime convenience of attending a play in the more relaxed and salubrious California Southland. Of course, you've forgotten.

### Paradise West

In Los Angeles the first thing you must do is decide whether you want to have an early dinner at home and drive to the play with the seat belt bearing down on your hastily wolfed pork chops and apple sauce, drive to some restaurant where you will have to park, eat, unpark and park again before you finally make it to your seat where you will sit with the regular \$15 dinner in your lap. Or you may delay eating altogether until after the performance only to find that you've lost your appetite and the only place open for a midnight snack is Tommy's which you will never come to because you're on Third Street instead of Beverly Boulevard. So you go home hungry and eat some cold chili you find in the fridge and lie awake all night cursing Mexico.

But wait. You can't be back home in bed with indigestion before you've even found your seat for the

play. To do this you must drive miles and miles down a circular ramp into the bowels of the earth beneath the theatre. Unless you know celestial navigation and the architectural scheme of the house, you will wind up parked about two days forced to march from the escalator that is your only escape to the surface and the safety of the earth. Once there, pray it isn't doing what, of course, it never does in Los Angeles, namely rain. If this comes to pass, unless you've brought an umbrella (which you left in the car), there is only one thing to do. Get wet.

### Fundamentals

As you enter the theatre the first thing you must do is glance at your watch because the moment is at hand to make a most critical decision. Is there time to go to the men's room, including the time it takes to find it, before the curtain goes up?

If not will you be able to make it to intermission? Is there an intermission? Since you have yet to get a program, you have to wing it about the men's room.

The reason this is so important is, the theatre has no center aisle. There are only aisles along the walls. Between these are 40 or 50 seats. Your problem, do you want to go to the men's room as a precautionary measure, come out when the show has started and have to climb across 15 or 20 people to get to your seat? OR, do you want to take a chance and, possibly, have to climb over 15 or 20 people while the play is in progress? There is a record of one man who was forced to do this and could not find his way back to his seat. He had to watch the balance of the performance on the monitor over the bar in the lounge.

Once the final curtain has fallen you file slowly out of the theatre racking your brain for some way — although you know there is none — to get to your buried car without waiting on a line two-and-a-half miles long to descend on the single file escalator that is the only way the entire outflow from the theatre can make it into the depth of the garage.

While riding the moving stairs you must go through that terrible

moment when you search your pockets for your parking ticket not because you'll be shot on the spot for trying to escape if you drive out without it but because you hope you wrote on it the number of the level on which you're parked, the color of the area you're parked in and the number of the section in that area. Without this information you automatically become a troglodyte destined to live forever among the Cadillacs, VWs, Jags, BMWs, Mercedeses, and Econoline Vans that have sleeping space for two — if she's willing.

In any case, unless you've brought along a gas mask, you'll only survive a few minutes breathing the noxious fumes that pass for air in the garage.

Should your luck hold and you find your vehicle and manage to spiral your way aloft without damaging a fender and before you overtax your lung's tolerance for carbon monoxide, you emerge into the welcome smog you've learned to live with.

### The Ultimate Dream

However, completely disoriented by the gas fumes and the circular driving, as you leave the garage you turn the wrong way on the wrong street and instead of heading for Beverly Hills you head either for San Diego or Pasadena whichever comes first. In some cases of severe confusion you'll find that you're on your way to San Jose. By the time you discover this and get back on the track for home, you find you'll be too late for breakfast so you go directly to the office.

As you drive into the parking lot, you step out of your car fondling your key to the executive washroom where there is a shower and the parking lot man scratches his head as he hears you murmur aloud to yourself, "The only place to go to the theatre is in London." You don't bump your head or bang your knee getting into a cab, the people are polite and there are nearly always places available for eating when the show's over. You can afford the food, the ticket and you can walk home.

At least that's how in your dazed condition you remember it.

## Opera Not Realism

St. Paul.

St. Paul Dispatch tv columnist Pat Clepper put his finger on ludicrous aspects of Texaco's plans to beam live on public tv the Metropolitan Opera's offering of "La Boheme."

While agreeing the voices of Renata Scotto as Mimi and Luciano Pavarotti as Rodolfo will be great, Clepper opined that "opera is not meant for television or film." A drawback he foresees is that "Scotto and Pavarotti are hardly the ideal lovers. She's decades beyond the age of the fragile Mimi; Pavarotti as a starving poet — weighing in excess of 300 pounds."

Recalling previous tv operatic efforts, Clepper noted: "Ed Sullivan used to present scenes from opera. When he had Callas doing 'Tosca,' it was about 10 minutes of a not very attractive face with the mouth wide open — lots of teeth and tongue and practically her tonsils. It was certainly distracting from the music."

## Opera, Legit, Wine, Package Flight

Sydney.

In an effort to cope with current economic problems, the Sydney Opera House Trust will launch next February a series of packaged weekends, together with the Boulevard Hotel, Trans Australian Airways and Ansett Airlines.

The deal provides for two nights at the hotel with breakfast, theatre tickets for one Australian Opera performance and for one Old Tote Theatre legit play, a visit to the Opera House exhibition and a three course dinner with wine at the Opera House. Cost will be \$67 a head, excluding airfares.

The first packaged weekends, from Feb. 4, 11 and 25 will include performances of "Aida" in the Concert Hall, "The Magistrate" in the Drama Theatre and a photographic exhibition from Canada.

Opera House general manager Frank Barnes said: "The package has been assembled to encourage visitors from overseas, interstate and the country."



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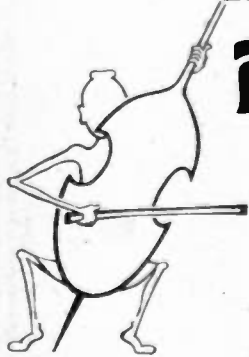
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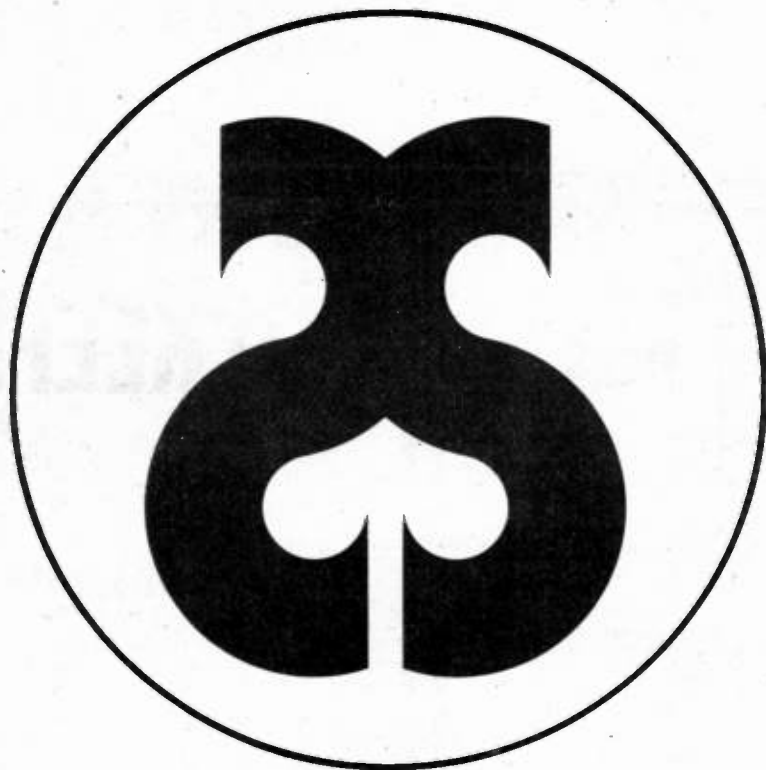


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## Vet Showman In Plea To Save High School Of Performing Arts

By GARSON KANIN

A few doors from the offices of *Variety* on West 46th Street in New York City, stands another show business institution: The High School of Performing Arts. Although they live side by side as good neighbors, they are decidedly dissimilar. *Variety*, in its 71st year, is

vital and prosperous. P.A., as it is commonly called, is only 25, but neglected, ill, and virtually broke.

Indeed, there are Broadway Cassandras who predict an early demise of the beloved school, the only one of its kind in America. Those of us who have come to know the place across the years are dismayed by the fate that appears to have overcome it.

Consider its beginnings: In September, 1948, recognizing the need for special training of New York's talented high school students, The Board of Education supervised the founding of The High School of Performing Arts. It was established — temporarily, it was said — in an old condemned building, formerly Haaren High, a vocational school. Ambitious plans to match lofty promises were soon under way. A new

building was imminent, with far better facilities than the crumbling, ancient structure could offer.

Classes began — in drama, dance, music, along with a college preparatory academic course of study in English, social studies, science, mathematics, and foreign languages.

Almost at once the first problem arose, which was that there were at least 10 applicants for every opening; still true to this day. A system of auditions and examinations was formulated. Only the most promising students were accepted.

(Eartha Kitt was one of its early graduates, as were Edward Villela and Suzanne Pleshette.)

There is not a symphony orchestra in the U.S. nor a dance company, nor a Broadway show which does not include at least one former student of P.A. Its astonishing record and invaluable contributions have represented a well-spring of fresh, new talent. Moreover, it has developed this talent and provided pragmatic professional education to thousands upon thousands of New York youngsters, most of whom would otherwise have been given no such opportunity.

Bob Gossett

Last summer, I directed a tryout production of Ruth Gordon's "Ho! Ho! Ho!" In the cast was a young black actor, Bob Gossett, remarkably talented and firmly professional. I asked him where he had been trained.

"P.A.," he replied. "Good ol' P.A."

"I'm interested in that place," I told him. "What did you think of it?"

Bob thought long and hard, looked at me gravely and said, "Mr. Kanin, to me P.A. represented the difference between life and death."

"How do you mean?"

"Well," he said, "most of the kids I grew up with uptown, went to school with, hung around with —

most of them — well, they're still on the street. Pushing, pimping, God knows what. In jail, some of them. And the way I see it, the only difference between them and me is that I got an opportunity and they didn't."

(Others who were given an opportunity were Diana Sands, Al Pacino, and Melissa Manchester.)

When the monumental Lincoln Center project was planned, it included a long overdue building that would make possible a consolidation of The High School of Performing Arts with The High School of Music and Art. They were to be housed together in a resplendent new structure on the west side of Amsterdam Ave. between 64th and 65th Streets, adjacent to and part of the Lincoln Center complex.

Beluschi & Catalano, the architects, produced thrilling plans and specifications and models. On May 2, 1973, a groundbreaking ceremonies took place. The excavation was completed, the foundation begun, and a glorious, hopeful sign erected proclaiming the site of The Fiorello H. LaGuardia School of Music

and the Arts, to be ready for occupancy in the fall of 1975. Alas, that is as far as it went.

In the empty years that followed, the excavation became nothing more than a hole, and the sign a disheartening reminder of what might have been. There are rumors now that the site will soon become a parking lot — scarcely an acceptable substitute for the realization of hopes and dreams and aspirations, for the flowering and nurturing of talent, for the transfusion of lifeblood into the art and culture not only of our city, but of our country.

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Having for some time been associated with the administration and the faculty of the school, I can testify that there exists nowhere in the educational system a more dedi-

(Continued on page 162)

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San Francisco Chronicle  
Bernard Weiner

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S.F. Examiner,  
Stanley Eichelbaum

"The theater, which was refurbished from the old Shriners' temple, is comfortable and nice appointed."

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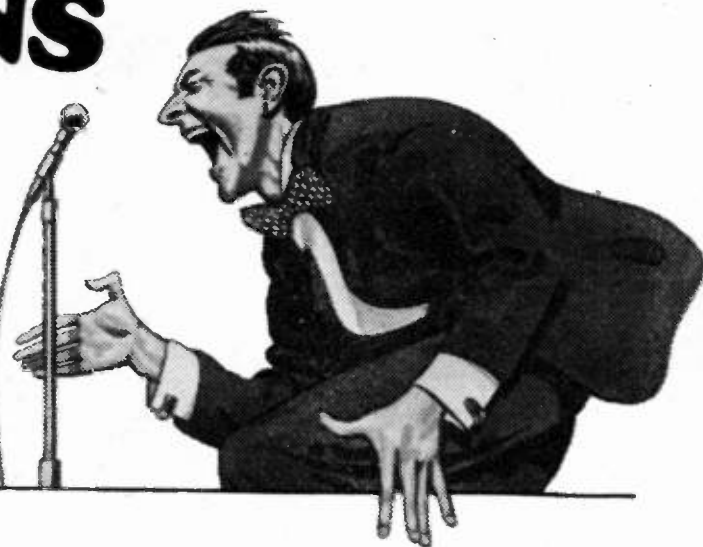
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# Martha Greenhouse

## Garson Kanin's Plea

(Continued from page 160)

cated, unselfish, selfless, determined, unbelievably hardworking group of men and women, which includes Richard Klein, Principal; Irving Orfuss, Teacher-in-Charge; Jerome Eskow, Chairman of the Drama Department; Lydia Joel, Chairman of the Dance Department; and Vivian Orzach, Chairman of the Music Department, among many others. But patience and endurance are not ever-flowing cornucopias, and in the course of the past few anxious, frustrating, cliff-hanging, unjust months, I have begun to observe heartbreaking hints of near resignation.

To say that the death of The High School of Performing Arts would be

a major cultural tragedy is not in the least to engage in hyperbole.

(Were it not for P.A., what might have happened to Ben Vereen, Michael Kahn and Freddie Prinze?)

All sensible human beings make the necessary adjustments to circumstance. Those responsible for the life of P.A. are no exception. They understand the meaning of the city's financial crisis. They do not pretend that the work in which they are engaged is as important as that of the police, the firemen, the physicians and nurses, or the sanitation workers. They have accepted, as far as possible, the cuts in personnel and equipment and facilities, but there is a limit. A human body can withstand the removal of many of its organs, but eventually, that one too many kills it. So it is with institutions.

What must be recognized is that this particular school is particular and cannot be administered by cold, hard and fast rules. Exceptions must be made. It is in this area that The Board of Education has been remiss. Apparently it lacks an understanding of the special needs and problems of P.A. and of its students.

### Valiant Effort

Bad as things are, they might be even worse were it not for the valiant efforts of the school's Parent-Teacher Association, and of many friends who have offered last-minute transfusions.

(More graduates: ; Arthur Mitchell, Dom De Luise, Pinchas Zukerman, Herb Gardner, Priscilla Lopez, Eliot Feld, Robert Webber, Jessica Walters.)

What can be done?

From a practical point of view, it is unrealistic to hope that the city, in its economic agony, will be able in the foreseeable years ahead to pro-

vide for P.A. Thus, it devolves upon the performing arts community to save the school until such time as the city can fulfill its complete educational obligations.

It is only the slobs of the world, wallowing indulgently in the present, dealing with life expediently on a day-to-day basis, who fail to consider the needs and the possibilities of the future.

From its beginning, the school has benefitted from the advice and support of many friends; among them Walter Damrosch, Leonard Bernstein, Olin Downes, Sidney Lumet, Sir Rudolf Bing, Mrs. Fiorello H. LaGuardia, Lehman Engel, Herman Shumlin, Carroll O'Connor, John Henry Hammond, Jr., Clive Barnes, Bel Kaufman, Hanya Holm, Nora Kaye, Ben Grauer, Walter Kerr, Andre Kostelanetz, Virgil Thomson, and Martha Graham.

### Put On Pressure

Those of us who believe with them that P.A. is important call upon others concerned to join us in keeping it alive: The League of New York Theatres, Actors' Equity, the stagehands union, the scenic designers union, the costume designers union, the musicians union, AGMA, AFTRA, the television networks, the film producing companies, and even the advertising agencies, along with individuals who love the city. Also, ASCAP, The Chamber of Commerce, The Restaurant Assn., The Shubert Foundation, The Theatre Guild, The Stuart Ostrow Foundation, the newspapers and magazines — in short, all of those diverse elements of the city's life which, directly or indirectly, benefit from the surging vitality of its performing arts. Imagine, if you can, what New York City would be like without them.

(Liza Minnelli, Dan Melnick, Ron Field, Rita Gardner, Tony Mor-dente, Janet Margolin, and Northern Calloway were all hopeful P.A. kids in their day.)

In the midst of crisis, panic often occurs; in the clutch of desperation, specious decisions are frequently made; in the struggle to survive, perspective is sometimes lost.

Stated simply, the proposition is this: *This High School of Performing Arts must not be permitted to go out of business.*

Not long ago, it was discovered that a mirror was urgently needed for the boys' bathroom at P.A. It was achieved. How? By talented students of the school, in groups of three, standing out in front of their building, holding empty Pringle's potato chips cans, and collecting money from the passersby. Think of it. This, in the greatest, wealthiest, most modern and progressive and sophisticated community on earth.

If it were possible for The City of New York to blush with shame, we would have seen it that day, reflected in a rosy sky above us.

Marshall W. Mason will stage "My Life" by Corrine Jackter playing Jan. 19-Feb. 20, at the Circle Repertory Theatre, N.Y.

## Musical Comedy Sites

London.

London's West End has six theatres primarily identified with musicals, of which the historic old Drury Lane is the largest with 2,283 seats. House is renowned for having the deepest stage in town, and years ago its principal staple was grand opera.

Other main stem tuner houses and their seating capacity are: Adelphi, 1,501; Palace, 1,462; Shaftesbury, 1,300; Her Majesty's, 1,283; Prince of Wales, 1,133. Though more often accommodating straight plays, the Piccadilly theatre with 1,193 seats ranks as a secondary musical house.

## Talent That Failed

(Continued from page 156)

Universal released him.

For several years I lost track of Lewis, and I didn't run across his name again until after World War II. It was in a story in the N.Y. Times. A young actor named Lewis Howard had walked into a Times Square shooting gallery, rented a rifle, fired several shots at the moving targets, then turned the rifle around and put a bullet through his brain.

Now, all these years later, I see his picture on the wall in the room Anne Frank shared with the van Daans in the Secret Annex of Prinsengracht 263. The connection is less than tenuous, and I don't really want to make anything of it, but the haunting is there.

## Francis Robinson

(Continued from page 154)

agent might best model his own acting debut.

### Benign Silence

About the embarrassingly awkward "actors" at the Met in his time you will not persuade Robinson to comment. Opera somehow contrives to elude the whole subject of miscasting and the mysteries of talent agency negotiation.

Just at this point in memory — the discussions about Met disasters that were only minimally noticed, or hardly mentioned — the professionalism of Francis Robinson undoubtedly lurks. Even the outright "scandal" of the new opera house opening night fiasco a la Zeffirelli, and the attendant implosions against that self-proclaimed Renaissance Man, were comparatively "contained."

"Red Dawg," a progressive country and western musical by Arthur B. Rubinstein and Leland Ball, staged by Ball and featuring Richard Blair in the cast, opened Dec. 7, at Granny's Dallas.

## Legit Bits

"Gauguin in Tahiti," conceived and staged by Jean Erdman, is at the Open Eye Theatre, N.Y. The cast features Kevin O'Connor, with music by Teiji Ito and Wendy Erdman.

The double-bill at Stage II at the Impossible Ragtime Theatre, N.Y. includes Lanford Wilson's "Ludlow Fair" staged by June Schanzer, and "The Investigation" by Rosalyn Dexler, staged by Alisxon Mackenzie, which ran through Jan. 1. "The Midnight Rambler," by John Stryder, staged by J.W. Roberts, will run through Jan. 8, at the Group's Stage I.

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(currently on Broadway as Reverend Byrd

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PAULINE CHOTZINOFF  
AGATHA CHRISTIE  
VERA CLARKE  
BETTY CLOONEY  
LEE J. COBB  
WILLIAM COHAN  
SIR WILLIAM COLLINS  
RAY CORRIGAN  
LOUIS G. COWAN  
POLLY COWAN  
DOUGLAS L. CRADDOCK  
MASSIMO DALLAMANO  
OSCAR DANCIGERS  
MEYER DAVIS  
JOSEPH DE ANGELIS  
PAUL DEHN  
CHARLES DeMONT  
PATRICK DENNIS  
LOU DERMAN  
DOROTHY DEVORE  
ALAN DeWITT  
DEAN DIXON

In Memory of  
**EDWARD D. DOWLING**  
Dec. 20, 1967

Jadin Wong Dowling

MAX DOLIN  
VINCENT DONAHUE  
EDDIE DOWLING  
MICHAEL DURSO  
JIMMY EDMUNDSON,  
(PROF. BACKWARDS)  
DAVID EGGLESTON  
LEIF EID  
HAROLD ERICHS  
MORRIS L. ERNST  
DAME EDITH EVANS  
PERCY FAITH  
ROBERT M. FAY  
MAURICE FELDMAN  
PAUL FORD  
NORMAN FOSTER  
WILLIAM RED FOX

SIDNEY JAMES  
G.W. (JOHNNY) JOHNSTONE  
MERLE S. JONES  
BERNARD KANTOR  
IRVING KAUFMAN  
LEO KERZ  
JESS KIRKPATRICK  
FUZZY KNIGHT  
PAUL KOSOFF  
FRITZ LANG  
FRANCES LASTFOGEL  
JACK LAVIN  
CHARLES LEDERER  
LOTTE LEHMANN  
RICHARD LEIBERT  
MARGARET LEIGHTON  
LEO LERNER  
EDGAR LESLIE

In Memory  
**MALEVANS**  
Jan. 4, 1976

A friend, a helping hand, while it was all happening, you were there.  
Two Seattle fans

ROSINA LHEVINNE  
IRVING LIEBERMAN  
ROBERT L. LIPPERT  
PETER LISAGOR  
ROGER LIVESEY  
TILLY LOSCH  
JOHN LOUNSBERY  
JUDITH LOWRY  
LEONARD LYONS  
HERBERT MACHIZ  
TED MACK  
ANDRE MALRAUX  
SENOR MARDO  
NINO MARTINI  
WALDO MAYO  
MARY MARGARET McBRIDE  
RUTH McDEVITT  
JOSEPH L. McVEETY  
CHARLES R. MEEKER  
WILLIAM MELNIKER  
JOHNNY MERCER  
JO MIELZINER  
SAL MINEO  
WALTER SCHULZE-MITTENDORF

JOHN L. MURPHY  
MARY NASH  
CHARLIE NAUGHTON  
BARBARA NICHOLS  
ALLARDYCE NICOLL  
PHIL OCHS  
FLOYD B. ODLUM  
REX O'MALLEY  
HARRY G. OMMERLE  
SANTOS ORTEGA  
BEN IDEN PAYNE  
MARY PETTY  
GREGOR PIATIGORSKY  
LILY PONS

MARTIN RACKIN  
STANISLAS RADZIWIŁŁ  
GRETA RAUCH  
WILLIAM REDFIELD  
SIR CAROL REED  
LAURENCE M. REID  
ELISABETH RETHBERG  
HANS RICHTER  
PAUL ROBESON  
DICK ROMAN  
MAXIE ROSENBLUM  
DANNY ROSS  
LENNY ROSS  
ROUVAUN  
MIKE ROY  
ROSALIND RUSSELL  
ADRIAN SAMISH  
MANN L. SCHARF  
L.J. SCHLAIFER  
TAFT B. SCHREIBER  
FRED SEGAL  
JEAN SERVAIS  
SAM SHAIN  
ROBERT SHERMAN  
GEOFFREY SHURLOCK  
ETHEL SHUTTA  
ALASTAIR SIM  
H. ALLEN SMITH  
ROBERT SOLOMON  
HAROLD S. STERN  
IRA S. STEVENS  
DONALD STRALEM  
HUDSON STRODE  
FRANK SULLIVAN  
MAGGIE TEYTE  
SYBIL THORNDIKE  
JAMES TIERNEY  
DAN TOTHEROY  
DALTON TRUMBO  
CECIL UNDERWOOD  
WILLIAM L. VALLEE  
VICTOR VARCONI  
BRUNO VESOTA  
ETHEL KEITH VIGOROUS  
LUCHINO VISCONTI  
SLAVKO VORKAPICH  
MURVYN VYE  
MIRIAM C. WALSH  
NED WASHINGTON  
LINDA WATKINS  
SANFORD W. WEINER  
NILES WELCH  
LINTON WELLS  
ROBERT G. WENZEL  
PRINCESS WHITE  
JOSEPH G. WICKHAM  
MORRIS L. WOLF  
ROBERT YEAGER  
FELIX YOUNG  
BERNARD YOUNGSTEIN  
WILLIAM ZECKENDORF  
ZORRAN  
ADOLPH ZUKOR

## OBITUARY

**JOSEPH G. WICKHAM**  
Joseph G. Wickham, 54, executive vice president of Century Theatres, was killed Dec. 28 in an auto accident near Commack, L.I., N.Y. For details, see Pictures Section of the Dec. 29 issue.

**WILLIAM CRAWFORD**  
William Crawford, 60, sales manager for 15 years for radio station WOR, New York, died recently in New London, Conn. He lived in Old Lyme, Conn.

Crawford was also general manager of radio station WDRC, Hartford, for 10 years and president and g.m. of the Southeastern Conn. Broadcasting Corp., which owns radio station WSUB in Groton, Conn.

He is survived by his wife, a daughter, son and grandson.

**HAZEL HARDY**  
Hazel Hardy, 32, director of corporate information for ABC Inc., died Dec. 28, in New York, of cancer.

Hardy joined Broadcasting Magazine after graduating college and after three years there went to NBC-TV and later Westinghouse Broadcasting in publicity. She joined ABC in 1973 as a publicist for the television division. In her last job, she was responsible for contacting the financial press and

supervised trade news publicity.

She is survived by her husband and parents.

### ALBERTE TINELLI

Alberte Tinelli, 54, a singer specializing in operettas, died Nov. 30 in Brussels, after a short illness. Her career spanned many years and she performed as well in France as in Belgium, where she belonged to the company of the Royal Theatre in Liege and Verviers. She was often seen at the Brussels Folies Bergere, a theatre destroyed by fire some years ago.

Survived by her husband.

### CARL HEUMANN

Carl Heumann, 69, former manager of Warner Bros., MGM and Paramount in Bogota, Caracas and Lima died last November of a heart attack in New York.

During the latter years of his life he had operated his own insurance adjuster office in Lima, Peru, but had maintained his contacts with film people around the world.

### THOMAS W. TALBOT

Thomas W. Talbot, 57, manager of Niagara Falls, N.Y., radio station WJLL, died Dec. 21, of a heart attack suffered while he was shoveling snow in front of the station.

He had been with WJLL and other Niagara Falls radio stations for 30 years.

Wife, a daughter and son survive.

### EDWARD SCHWERIN

Edward Schwerin, 96, father of Ruth Schwerin, administrative aide to Robert L. Riddell, executive director of the New York U.S.O., died recently in Pittsburgh.

He was also the great uncle of orchestra leader Elliot Lawrence and is survived by his wife, a son and a grandson.

### CELIA BURSTEIN

Celia Burstein, 77, former musical comedy dancer and mother of agent Iris Burton, died Dec. 20 at Chandler Convalescent Home, Los Angeles.

Other survivors are son Arthur, a set designer, and three grandchildren, including actor Barry Miller.

**R.B. McAlister**, 65, broadcast executive, died Dec. 10 in the Methodist Hospital, Lubbock, Tex., following a lengthy illness. He was general manager of KMCC-TV. He moved from Brownwood to Lubbock in 1954 and purchased KLLL. He later owned radio outlets in Littlefield, Big Spring and Post.

**Fred (Freddie) Myers**, 83, long-time Cleveland operator of restaurants-night clubs, died recently in North Miami Beach, Fla. He has no survivors.

## Aussie Cops On Trail Of Pirated Cassettes

Sydney.

Australian police believe hundreds of thousands of pirate cassettes are hidden in warehouses throughout the country. They are stepping up raids following seizure of more than 7,000 tapes, valued at \$20,000, in Queensland.

The seized cassettes are cheap, inferior copies of recordings by such artists as Abba, Suzie Quatro, John Denver, Rod Stewart, Neil Diamond, Diana Ross and the Beatles.

Record companies here claim the pirate cassettes are taking \$5,000,000 from the local market each year.

Police fear they are far from breaking up the ring behind the racket, which they believe is operating between Australia and southeast Asia.

## Can't Keep That Rock Beat Down In East Germany

Potsdam.

"Sing English, Comrade!" That's allegedly the advice that the Socialist Party is giving to a new beat band which wants to succeed to Potsdam, East Germany.

Even though the East German government continues to try to combat "the manipulation of musical taste" by Western powers, the Eastern authorities are giving in to the overwhelming influence of American beat and pop music.

The most popular Socialistic music combos are turning to American rock records for their inspiration, disk jockeys are, often illegally, pushing U.S. hit platters onto their record turners, and the East German fans are vying to buy black-market American records and that special symbol of U.S. pop musicians, skin-tight faded blue-jeans.

### In Spare Time

In a recent poll, young East Germans claimed that their most popular spare time activity was listening to music, either via radio or record or in live concert, followed by viewing tv and going to the cinema.

Most of the young people still tune in to West German programs to follow the hit parade, and know the latest U.S. click songs which they ask the local bands to perform.

The Socialistic regime is proud of its youth programs and its youth culture — even though the accent is on the influences of the west.

More than 1,000,000 young East Germans are participating in music groups and choruses, it's claimed, with 86 orchestras supported by the government performing concerts, plus 88 music schools run by the government and training 40,000 young musicians.

There are over 2,100 youth clubs, operating 5,400 club rooms — and last year, 450,000 musical performances attracted around 35,000,000 visitors.

The country's 8,000 disk jockeys are ordered to play a high percent of music composed by native composers and those of other Russian satellite countries, but they often defy the ban even though they face a fine of around \$500 if they are found guilty of playing excessive "western world" tunes.

### Pop Records 53%

To push its own music, a modern record factory has been established in Potsdam-Babelsberg which brings out about 50,000 LPs daily — 53% of the production is of popular disks for the young people. It was hoped that the year-end LP by East German star Manfred Krug titled "You Are Today Like New" would sell 100,000 copies by Christmas.

Authorities are stressing competitions to introduce the talents of young East German musicians and singers with 26 shows this year in Karl Marx Stadt offering money prizes and scholarships as inducements for the winners.

The East Germans are hoping to stimulate local entertainers who can lure the listeners away from the western music. And they insist they are succeeding. East German record stars are becoming increasingly popular in other countries, according to word from East Berlin's magazine, Melodie and Rhythmus. In the initial six months last year, East German music-makers made over 50 tours of eastern and western countries, and there are numerous requests for the East German pop stars to appear outside the country this year, the paper alleges.





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